



Qluster

Rufen

CD / LP (180g vinyl) plus download code /
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Tracklisting:

1. Live bei More Ohr Less (8:28)
2. Live in Schönberg 1 (11:59)
3. Live in Schönberg 2 (10:10)
4. Live in Schönberg 3 (15:09)

Booking:

www.media-loca.com

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“Rufen” is the second instalment in a trilogy of Qluster music, following on from the “Fragen” studio album. In four impressive live recordings, Hans-Joachim Roedelius and Onnen Bock (bios see below) unfold aural panoramas which can only be described, in the truest sense of the word, as fantastic. Had Claude Debussy not already composed “Prelude to the Afternoon of a Faun”, then Qluster would have been ideally placed to do so, their transparency and polymorphism so reminiscent of his high impressionism. Shunning computers and discarding digital sound Roedelius and Bock appear to have detached themselves from their own age, exclusively playing analogue keyboards, such as the good old Korg MS 20 synthesizer. Nevertheless, they do not revert to earlier periods in search of their stylistic approach. Conventional rhythmic and harmonic patterns are wholly absent. Qluster’s foreign sounds and lucidity bring their music closer to contemporary electronic chamber music; although, as paradoxical as it may sound, a form of chamber music which Qluster first had to invent.

If this album’s predecessor “Fragen” (released in spring 2011) ventured into strange, unworldly musical territory, then “Rufen” pushes the boundaries still further. Qluster take the listener along a path which seems to disappear on an imaginary horizon. Roedelius and Bock neither drift off course, nor do they lose sight of their destination. As such, they prove to be reliable scouts who earn the trust of the wanderer at their side. Perhaps there is no goal in Qluster’s music, unless it lies in cloud cuckoo land. The direction, however, is clear: head towards the sun, further and further, to a place where everything looks – and sounds – a little different. New land, terra incognita. Listening to Qluster feels as new an experience as the music they play. “Rufen” is not new just for the sake of it. That would not be enough. “Rufen” is new because two mature musical personalities have succeeded (effortlessly) in creating music which cannot be plotted on a timeline. Music which defies comparison in terms of form and sound. A chance occurrence? Very rare, to say the least.

Asmus Tietchens

Hans-Joachim Roedelius: born in Berlin in 1934. Co-founder of Berlin’s first free art studio, the Zodiak Arts Lab (1967), he was also a founder member of various groups, namely Human Being, Kluster, Cluster, Harmonia, Tempus Transit and Lunzprojekt. He played on around 160 record productions either as a soloist or with band projects. Collaborations with artists all over the world, including Brian Eno, Holger Czukay, Susumu Hirasawa, Tim Story, Dieter Moebius, Michael Rother, Stefan Schneider, and Lloyd Cole.

Onnen Bock: born in 1973. spent several years as musical assistant and audio engineer for the Berlin Philharmonic and theatre sound engineer at the Volksbühne in Berlin. Involved in over 30 album productions. His concerts revolve around analogue live electronics. Founder member of Aquarello. Collaborations with artists and groups all over the world, including Armin Metz, Babek Bodien, Christina Kubisch, Eduardo López Zavala, Jens Fischer, Leon Schidlowsky, Panchi Maldonado, Donkey Bridge, Los Masis, and Zeitkratzer.