



# CLUSTER

## JAPAN LIVE

Reworked Reissue (originally released 1997)  
CD / 180g vinyl / download

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### Tracklisting:

Japan live 1 (Osaka "Muse Hall")  
Japan live 2 (Osaka "Muse Hall")  
Japan live 3 (Tokyo "On Air West")  
Japan live 4 (Osaka "Muse Hall")  
Japan live 5 (Osaka "Muse Hall")  
Japan live 6 (Osaka "Club Quattro")  
Japan live 7 (Osaka "Muse Hall")  
Japan live 8 (Osaka "Muse Hall")  
Japan live 9 (Osaka "Muse Hall")  
Japan live 10 (Osaka "Muse Hall")

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Cover/Presskit-Download:  
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### Key info:

- Cluster (Dieter Moebius, Hans-Joachim Roedelius) are considered pioneers of electronic music and key Krautrock protagonists. In the late 1960s, together with Konrad Schnitzler as the trio Kluster, they changed the world of music for ever with their radical improvisations. Having split from Schnitzler, Moebius and Roedelius continued as Cluster, releasing eight further milestones of electronic and ambient music up until 1981, two of them with Brian Eno. In 1990 they returned to the fray with their "Apropos" album.
- This album features live recordings from concerts in Osaka and Tokyo from 1996. Our Reissue is a **new, reworked version**.
- Originally released 1997 on Captain Trip Records
- New artwork
- Liner notes by Asmus Tietchens.

After "Curiosum" (1981), the last Cluster album to be released on Sky, Roedelius and Moebius turned their attention to solo work. It was not until the early 1990s that Cluster returned to the electronic music stage with "Apropos Cluster" (1990) and "One Hour" (1994). And Cluster took to the road for live shows in Germany and Europe, followed by tours across the USA and Japan. Some of these concerts were recorded in digital quality and offer compelling evidence of just how dramatically Cluster's music had evolved, to what degree Moebius and Roedelius had found serenity as they matured. The tracks collected here are gleaned from live performances in Osaka and Tokyo. In technical terms, and all the more so musically, the recordings are on a par with meticulously prepared studio productions. The material thus provides an ideal opportunity to compare Cluster music of the past and the present (1996!).

In the meantime, Cluster had, of course, gone digital. Few analogue sources made the cut, with keyboard samplers now their instrument of choice. It stands to reason that what amounted to an extrinsic decision did nothing to alter the style of such sophisticated artistic personalities, instead merely widening the range of creative possibilities available to them. Cluster were indeed unfazed by the multiple sonic sources now in their grasp. They avoided wallowing in endless narcissism, concentrating instead on relatively few elements of sound and form. Particularly in a live context, this led to immensely serene music. Serene does not mean soporific: tracing the arc of suspense in these improvisations, the equanimity and nuance which Roedelius and Moebius bring to their music becomes apparent, engendering a positive sense of excitement in the conscientious listener.

*Asmus Tietchens*