

CONTEMPORA

CONRAD SCHNITZLER

C O N T E M P O R A

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Reissue. Originally released in 1981

CD / vinyl (180g) / download

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Vertrieb: Indigo

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Tracklisting:

(21 untitles pieces ranging from 0:47 to 7:07 minutes)

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Key facts:

- Conrad Schnitzler (1937–2011), composer and concept artist, is one of the most important representatives of Germany's electronic music avant-garde. A student of Joseph Beuys, he founded Berlin's legendary Zodiak Free Arts Lab, a subculture club, in 1967/68, was a member of Tangerine Dream (together with Klaus Schulze and Edgar Froese) and Kluster (with Dieter Moebius and Hans-Joachim Roedelius) and also released countless solo albums.
- "Contempora" was Schnitzler's fifth regular solo album (one of seven from 1981 altogether). It is a sort of collection of sketches, reflecting Schnitzler's inexhaustible creative powers in condensed form.
- Liner notes by Asmus Tietchens
- Featuring **nine bonus tracks** (on Vinyl only eight)
- Available on CD (digipak), vinyl (180g) or as download

"Contempora" is a sort of collection of sketches, reflecting Schnitzler's inexhaustible creative powers in condensed form. Like light refracting through a multiple prism, shapes and colours constantly change, backgrounds shift through brightness and darkness. Each track on the album could easily double or treble in length without relinquishing any of its magic or indeed becoming boring. Schnitzler grants us the merest glimpses into his diverse soundscapes and sonic armouries. He opens one door ever so slightly, only to close it again and open another for just a few minutes. Improvised sonic comets shimmer over Schnitzler's inimitable sequencer patterns, fleeting melodies fade away. Everything happens at breathtaking speed, miniatures without frames or tangible borders.

In the early Eighties Schnitzler worked primarily with the EMS Synthi A and Korg MS 10 synthesizers, an analog sequencer and analog rhythm machine. All in all, this was neither a particularly complex nor exotic array of equipment for the period. Many electronic artists used these inexpensive instruments, or something similar. Nevertheless, Schnitzler succeeded in setting himself apart from others in the fraternity, in both sonic and compositional terms. Not so much gripped by the need to occupy a unique position, he was simply unable and unwilling to divert from his creative path. "Contempora" again underlines Schnitzler's noble ethos.

Asmus Tietchens