



Conrad Schnitzler & Baal & Mortimer Con-Struct



CD / LP / Digital
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About Conrad Schnitzler

Conrad Schnitzler is one of the great pioneers of electronic music. There was a particular type of artist who could only have emerged in the legendary early 1970s. Few musicians fit the bill better than Conrad Schnitzler. Revolution, pop art and Fluxus created a climate which engendered unbridled artistic and social development. Radical utopias, excessive experimentation with drugs, ruthless (in a positive way) transgression of aesthetic frontiers were characteristic of the period. The magic words were “subculture”, “progressivity” and “avantgardism”.

As an acolyte of action and object artist Joseph Beuys, Schnitzler embraced the former’s “extended definition of art”, in which controlled randomness assumed an important role. Schnitzler actually extended the concept of “music”. Or to put it another way: he cared not one iota for existing rules of music, preferring to create his own or conceptualizing a certain degree of lawlessness.

In the first half of the 80s young pop musicians discovered the true potential of Schnitzler’s radical musical concept. Henceforth, his name was quoted with increasing regularity in the same breath as industrial, new wave and other experimental music genres of the 1980s. Schnitzler’s style was really too idiosyncratic ever to set a precedent, but he was, and still is, one of the most significant inspirations for pop music in more recent times. Already a figure of prominence, perhaps he will one day be elevated to the status of a legend.

About Baal & Mortimer

Since 2014 Baal & Mortimer is the project of Alexandra Grübler, sonically exploring questions of resistance, autonomy, matter and speculation. The debut album “Deixis” was released on Bureau B in 2020 and the EP “The Torso Tapes” on ITALIC in 2021. In the same year she released the 7” single “And the Sky gave up the Dead” for the Kunsthalle Düsseldorf exhibition “Journey through a Body”.

After having gained an M.A. in aesthetics and philosophy, she currently lives in Berlin, researching the concrete potentialities between sound, language and body.

Baal & Mortimer has worked with Black Merlin, Musiccargo and Rupert Clervaux and was the mentee of Laurel Halo in the Berlin Amplify program in 2018.

About the Con-Struct series

Conrad Schnitzler liked to embark on daily excursions through the sonic diversity of his synthesizers. Finding exceptional sounds with great regularity, he preserved them for use in combination with each other in subsequent live performances. He thus amassed a vast sound archive of his discoveries over time. When the m=minimal label in Berlin reissued two Conrad Schnitzler albums at the outset of the 2010 decade, label honcho Jens Strüver was granted access to this audio library.

Strüver came up with the idea of con-structing new compositions, not remixes, from the archived material. On completion of the first Con-Struct album, he decided to develop the concept into a series, with different electronic musicians invited into Schnitzler’s unique world of sound.

Baal & Mortimer on her Con-Structions

Conrad Schnitzler’s music came to me first in Düsseldorf at Salon des Amateurs, roughly 2007 or 2008, most definitely in the early morning hours, in the shape of his track Das Tier. I remember his name coming up quite a bit, deeply rooted in a specific experimental/Kraut discourse and I liked listening to his records, but working with his archive added an entirely different, physical intensity.

Instead of reworking the material on its own, I chose to find traces of melodies, harmonies, notes *within* it, using them as seeds to add and derive new compositions. Schnitzler's archive became the foundation and departure point from which a process of accumulation and chiseling away started. Through playing things on wrong speed, stretching, or warping, fractal structures appeared, one unfolding out of the previous one, almost like chaos magick set in motion. I tried to internalise his work mode of not having any rules before the first note is played, no key, no metre, just following through with the evolving linearity of the sound.

I tried to not focus too much on the fact that Schnitzler is from a different generation or that I'm not from a Krautrock or Post-Krautrock generation. Then again, my age and background pose different urgencies, questions and conditions, so I took the liberty to meet his material on a level that reflects the specific present surrounding me.

Through living in Berlin, Schnitzler's (and Roedelius') short lived Zodiak Free Arts Lab was interesting as a concept and in that collaborative spirit I invited a few people to contribute their instruments and languages to the record.

It was exciting to break open existing material, peeling something out of the past and thus transgressing it and opening portals. Or like Wolfgang Seidel, a fellow musician of Schnitzler, quoted to me from Schnitzler's archive: "Music is not the sound waves that reach our ears, but what we make of them."

I enjoyed the unforeseeable greatly, just like I think Conrad Schnitzler did.

Tracklisting

- 1) Mohn
- 2) Keystone
- 3) Blue Lotus
- 4) Veins + Corals
- 5) FFAALL
- 6) Lo
- 7) This Last Duress
- 8) Coat



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