

THE KS CIRCLE

22nd Year

January 2017

No. 233

Bom dia! Bonjour. ¡Buenos días! Ciao! Dag! Dzień Dobry. Hei. Hello. Ola. Privet!
Servus, Grüezi & Guten Tag

A Happy New Year to You !

Surprisingly, most "old" members have renewed their membership also for the year 2017. Many thanks for your confidence, and for the more than friendly words that most of you had about my work for Klaus Schulze during all those many years, and still. The sorrows about Klaus' health and the many good wishes for him are gratefully registered: A big THANK YOU from KS.

I'm sure that the few who have *not* yet paid, are the same as in every year: they will "wake up" in February or March, realising that they miss something: the little printed 12 pages (or more) about KS.

Some of you, mainly German members, have maybe heard about a German court decision, that **music publishers** will get not anymore their share for their work (from the GEMA), as they did for over hundred years. If this decree will become reality, all German music publishers will fall into bankruptcy. Me too. Because all their/my income comes from the existing contracts between composer and publisher, in which they share the income on these rights. (Has nothing to do with a record deal and the money that KS or other musicians get from a label. We only speak about the (non-material) rights to the compositions, not the recordings).

I wonder, because I became a music publisher and have made contracts (since 1979) with the composer Klaus Schulze, just because this was a good way for KS to pay me, finally, for my work for him. He wanted it, I wanted it. Of course, the contracts between us say clearly, that I will get my share from the composer's income (which is not a hell of a lot, anyway). If this is void now, because of a queer court decision, then KS should pay me directly, each month, or else. But we (and many other composers all over the world), we preferred the method that was good for over hundred years, and it worked perfectly and wonderfully: Every three months the German GEMA (who collect the monies on behalf of us) paid the (large) composers' share to the composers and the (smaller) publisher's share to the publishers.

(Behind all this are two men from the German "Pirate" party, who started a political and then a judicial fight against "copyright", at a time when this party was a bit larger; meanwhile the Pirates are "has-beens", also because of their behaviour against copyright. But an initiated law suit needs its time, ...and now: Merde !

TOP TEN: So geht's doch auch (see also page 13)

... Es wäre mir leichter gefallen, 10 Stücke von Klaus Schulze zu benennen, die mir nicht so gut gefallen,
Roland

Ich finde, das ist eine sehr gute Idee, Roland. Ehrlich!
Ich wollte sowieso in einem späteren Circle die "besten" (erstaunlichsten, interessantesten, anregendsten, ausgefallensten) Kommentare zu den TOP TEN- Einsendungen zitieren; da wäre eine Negativ-Liste was gar prächtiges !
Also her damit !!
- kdm

Hallo,
so jetzt aber. Die Liste mit den KS Stücken, die mir am wenigsten gefallen, ist auch fertig. Habe gerade an diesem ruhigen Nachmittag (bin krankgeschrieben) das Stück gehört: "Ein Ruhiger Nachmittag" und es gehört auch auf die Liste. Sorry KS.

Hier die TOP TEN. Auf Platz 1, also am wenigsten gefällt mir:

1. Macksy (Maxxi)
2. Titanensee
3. Drive Inn (kompl. Album)
4. Verblüffe Sie
5. Vat Was Dat ?
6. Wahnfried Trancelation (kompl. Album)
7. Andromeda
8. Machine de Plaisir
9. Ein Ruhiger Nachmittag
10. Percussion Planante (Mediterranean Pads)

Aber der Rest ist einfach Spitze, phantastisch, zeitlos, genial..... Total schwer, da lediglich 10 Stücke oder Alben hervorzuheben. Zum Beispiel hatte ich Mephisto (Moonlake) ganz vergessen und und und...

Viele Grüße

Roland



Klaus D. Mueller,

Hello. My name is Michele Doherty. I am from Worcester, Massachusetts, USA and I am interested in using the front cover image from the Mirage album on a tumbler cup, along with the quote "Music is a dream without the isolation of sleep" from the album's gate-fold. I intend to give this as a gift to my friend who, like myself, is a fan of this album. We are musicians just "devilizing" into the use of analogue sequencers and synthesizes in the music we both listen to and create. I have been informed that the Mirage cover artwork is trademarked. I am reaching out for permission to use this image on the cup.

Thank you for your time,

Michele D.

I had no reservations and half a year later I received the pics I had asked for



Forty Years Ago

Klaus Schulze / Body Love
CD / 4 tracks / time 75 mins

Happy Birthday 'Body Love' now 40 years of age! The 1977 Klaus Schulze album has again been reissued in its Deluxe Edition/expanded format, this time by MIG in late 2016. It therefore seemed appropriate to revisit my old review of this work, (from July 2005) to reappraise and ultimately see if I can say something more insightful about the album. Time then to put a metaphoric pen to paper and look once more at this particular musical excursion.

As I'm sure most all of you are aware, 'Body Love' was put together as the futuristic soundtrack to the porn movie of the same name, (a free bonus DVD would have been nice; purely for artistic reasons of course, so that we could hear the music in its correct context). I read in the sleeve notes that Klaus had also mused on this idea!

Presented in the tasteful artsy white (now gate folded) sleeve that we all know and love, the album is reissued with a twenty two minute bonus track. The cover artwork reproduced once again utilising high quality inlaid transfers. The enclosed 16 page booklet provides photos of Schulze from the era, a section of interview with the great man himself in 2004, and a two page write up about the making of the album together with a bunch of spurious promo stills from the movie for which the music was devised. Recorded in late 1976, 'Body Love' is an essential addition to the Schulze back catalogue of the 70's, spanning as it does two volumes. It is not so much a soundtrack as an out and out Schulze album without compromise. The whole porn thing remaining very much a side issue as the music is superb!

Onto the music: 'Stardancer' (13.38) getting things off to a fantastic start, Klaus sounding eager to get on with the show, opening up with a cavalcade of off the wall electronic effects and percussive strikes firing off in all directions. A solitary sequencer line soon arrives as too does the very inventive drumming of Harald Grosskopf. Without more ado the sound of Moog soloing takes to the fore, the strong drumming remaining unobtrusive throughout complimenting the lead improvisations perfectly. Mellotron choirs skirt around the peripheries as things move up to a pitch where they can't be sustained for too long, the whole piece coming to a rather abrupt end. 'Blanche' (11.44) is an infinitely more airy/dreamy affair that effortlessly drifts by with delayed piano sinking into a dense cosmic analogue sea of synthesis. A simple sequence appears from nowhere, (now here!!!) in the background as at the five minute mark some Moog soloing commences sustaining the inspired atmosphere. The piece tailing off beautifully before it begins to tire.

Track three, 'P.T.O.' (27.12) fails to start with the same sense of purpose as was the case the two previous tracks. A short solo over drifting synths leading to a single percussive sounding sequence, all said and done this is familiar territory for Schulze. At the six minute mark the sequence morphs into something with much more bite. The drums arrive doing nothing if not driving the track forward, building a steady head of steam as those Mellotron choirs return to fill out the stereo sound field. Twelve minutes in and things are starting to get a little bit crazy with a great deal of outlandish



MUSIK IS A DREAM WITHOUT THE ISOLATION OF SLEEP



synth effects twisting and turning in the background. A change of key and some sequential augmentation leads to more improvisation, the drums really starting to whip up a storm. Klaus reverts to the old tried and tested flanger/phaser trick with the solo lead sound as events finally reach a peak with the sequencing and percussion. An uncomfortable edit brings the madness to an end as we spend the last few minutes of the piece back in a melancholy of drifting synthesizer.

Time for the bonus track 'Lasse Braun' (22.26). This is brilliantly hypnotic stuff, recorded during the same sessions as the rest of 'Body Love', (however it was put to one side and left unused and untitled until now). This extended piece is another of those archive gems; the quality of the recording is on a par with the rest of the album and compliments the whole of the set perfectly.

After listening through the track for the first time my immediate thought was that this was like an updated version of 'Picture Music's', 'Totem'. This becomes so much more apparent as of the eight minute mark when the resonant percussive synthesizer patch that steers the track along retriggers, forming that similar soundbed of electronic tabla like music from which solo's can emerge and emerge they do (in very much a similar fashion to the Moog soloing of the rest of the album). Like 'Totem' there is a key change halfway through, things becoming more intense before finally fading off into nothingness.

...and so to the round up on this definitive reissue. Well 'Body Love' is a forward looking album, Klaus employing his ever growing number of hi tech toys to great effect making a modern sounding recording for the time. Showing no sign of deviating from his set musical path, you would never for a moment guess that this was a soundtrack album, 'Body Love II' continuing that same musical story. On a critical level it could be argued that this is a kind of anonymous album, not putting a foot wrong, but at the same time not necessarily pushing the envelope. This then is very much an album of formulaic Schulze, a sequel to 'Moondawn' if you like...so not necessarily a bad thing when all is said and done. However, there is a saying that the road to success is dotted with many tempting parking spaces – this I think is perhaps one of them. Is this then a weak album? Not abit of it; the music has a real vitality all its own. Now with the inclusion of the very welcome and sizable addition of the bonus track one can only hope that 'Body Love' the movie was as great as its soundtrack!!!

(B22)



The plain data of the original LP album:

KS (electronics, piano, producer), Harald Grosskopf (drum set)
 rec: Second part of 1976, Frankfurt and Bochum release: February 1977

BODY LOVE

- A1) Stardancer (13:38)
- 2) Blanche (11:44)
- B1) P.T.O. (27:12)



During the past years of THE KS CIRCLE I have sent out presents sometimes, mostly with the December edition, always a CD-R in a limited edition for some members, "only for non-commercial use on phonographs at home." These CD-Rs (and one DVD) were:

December 2016 Back in Time Again

- 40 years ago: "Un regard oblique" (11:44)
- 41 years ago: "Tränen des Dodo" (21:32)

December 2015 Back in Time

- 32 years ago: "Marheineke" (excerpt, 35:25)
- 40 years ago: "A Moveable Feast" (excerpt, 26:00)
- 36 years ago: "Jam" (7:41)

December 2014 Present for the Members

- Interview with radio Rataplan, November 89 (32 min.)
- Concert encore in Brussels, 24 Oct. 1979, compl. "There was Great..." (23 min)

December 2013 Present for the Members

- Interview in Belgium 1978 (7 min.)
- Interview in Australia, 1982 (50 min.)
- Concert encore in Aachen, 1985, "Schulze, Schulze!" (9 min.)

April 2013 Telefon-Interview mit Olaf Zimmermann für Radio Eins

2 Teile (21:40 & 13:29)

End of 2011 Unreleased Historic Interviews

- April '82, in English (21 min.)
- 1984, in German (39 min.)
- 1993, with Olaf Zimmermann (6 min.)
(66 minutes)

End of 2011 « Le Capitaine Nemo de Rock Allemand »

- concert **film** from February 1973
- ...with Kraftwerk, Tangerine Dream, Guru Guru...
- and Klaus Schulze performing "Totemfeuer" (04:18)
(43 minutes)

End of 2009 KS im September 2009

- "DVD der Woche" in Radio Eins (06:10)
- Radio-Reklame für's Konzert in Berlin (00:42)
- Interview in "Elektro Beats" (17:18)
- (music:) Die ersten zehn Minuten aus Warschau (10:12)
- Polnisches Radio, Konzert-Abspann (00:29)
- (music:) "Hommage à Polska" (08:34)
(44 minutes)



- End of 2008** **KS in Radio Eins am 29. Oktober 2008**
 - KS on telephone, Olaf Zimmermann at radio:
 From the two-hours broadcast, the interview about the 15 most loved KS tracks,
 without most of the music (41 minutes)
- End of 2006** "**Eine Art Daniel Düsentrieb eines noch nicht erfundenen Genres**"
 - Radiosendung über KS am 16. Oktober '06 (DLF)
 incl. Klaus' own words from an interview for this broadcast
 (44 minutes)
- End of 2005** **Klaus Schulze Interview in Elektro Beats**
 - in five parts, recorded 4 November 2005 via telephone,
 broadcast 23 November 05 in Radio Eins
 (20 minutes)
- April 2004** **Klaus Schulze "Andromeda"**
 - original surplus copies of the free CD from the 2003 Frankfurt Music Fair,
 as well as CD-R copies of this limited CD edition
 (22:35)
- April 2004** **a video copy on DVD-R**
 - concert in Poznan/Poland, November 2003
 (37:12)
- End of 2003** **The KS Circle**
 - Interview with KS, Madrid 27 October '91 (33 min)
 - small-talk with KS after concert 18 Oct. '79 (04:39)
 - an experimental kdm track from '75 (06:32)
 (44 minutes)
- End of 2002** **Radio Eins Jubilee /Klaus Schulze**
 - talk with KS and new KS music,
 incl. an unreleased track with vocals by Marian Gold (11:03)
 (58 minutes)
- End of 2001** **Klaus Schulze Interviews 2001 & 1982**
 - Telefon Interview mit Olaf Zimmermann on Radio Eins, Sept. '01 (18:10)
 - Interview in Australian radio, December 1982, in English (18:40)
 (37 minutes, some copies signed by KS)
- March 2000** **2 Hours on Radio Eins**
 - Ten tracks, compiled from the two hours interview & music,
 broadcast on 23 February 2000 in Olaf's radio programme
 about the release of The Ultimate Edition
 (24 minutes)

→

In addition to this list of free CD-Rs I should also mention a 2 x 45 minutes MusiCassette that I had sent twenty years ago to some members. The cassette included the edited version (produced by me) of a three hour broadcast at Berlin's "Radio Fritz", with music from ARE YOU SEQUENCED? (and more) and many interview parts with KS; I was also present. Maybe, **one day** I will put this on a CD-R and send it again to Circle members. PS: The talk is completely in German, of course.

★

Circle Mitglied Michael W. bemerkt zu der ihm mit dem letzten Circle mitgeschickten CD durchaus richtig:

Auch wenn die Tonqualität, wie du schreibst, nicht den Anforderungen heutiger Digitaltechnik entsprechen... Gerade das macht es auch aus. Und die besonderen, alten Sachen sind dann für mich auch immer wieder eine Überraschung, dahingehend, wie sehr KS auch immer wieder bestimmte Leitmotive und Arrangements durchgespielt hatte, bis sie dann vielleicht auch in einem Album eingesetzt wurden.

Gerade der erste Track ("Un regard oblique") ist eine wunderbare Variante zu dem Bonustrack "In cosa crede chi non crede?" des Re-Releases von "Mirage" aus 2005. Gerade diesen Bonustrack lass ich immer mal wieder gerne in der Repeatschleife laufen, weil's so toll aufgebaut ist. Und jetzt kommt mit "Un..." einer Art Vorläufer... Einfach Klasse!

Und die (putziger Titel!!) "Tränen des Dodo" ist für meinen Begriff ein ganz ungewöhnlicher, früher KS. Erinnert mich an Brian Enos "Music for Airports" von 1978 und "Apollo" von 1983. Da kann man mal wieder sehen (hören!), wie weit KS seiner Zeit (im Falle dieser beiden Tracks 1975-76) mindestens vorraus war.

▼

Mit der Ähnlichkeit der beiden Titel von 1976 liegt Michael ganz richtig. Beide Titel tauchen gemeinsam in THE WORKS auf:

KS (keyboards and electronics)
 rec: Before 18 August 1976 (probably in June '76), Hambühren
 Telecast on Dutch TV: 1977

Jan's Theme

- Soundtrack for the Dutch film DE BESTE VAN DE KLAS by Wim van der Velde.
 - In the film the music is mostly subdued behind a lot of conversation.

...
 - One part of 5:20 is released as IN COSA CREDE CHI NON CREDE? on sampler CD "Trailer", see entry 991126.

- A longer part of IN COSA CREDE CHI NON CREDE? (19:39) is the bonus track on a re-release CD of the MIRAGE album see entry 770100. .

- A free CD-R for members of The KS Circle contains a KS solo track (11:44) from this era: UN REGARD OBLIQUE. For the second track on this CD-R see entry 750926.

★

Meanwhile, you have maybe seen the website in which Klaus Schulze is
"The greatest rock keyboardist of all times".

Yes, ROCK! And Number One! I have put a screenshot in my Jeeves website, after
Circle member Greg had kindly waked my interest in this. Thanks, Greg.

Another screenshot from one of the various pages of this website is this here:



★

Hello, Steve Brereton.

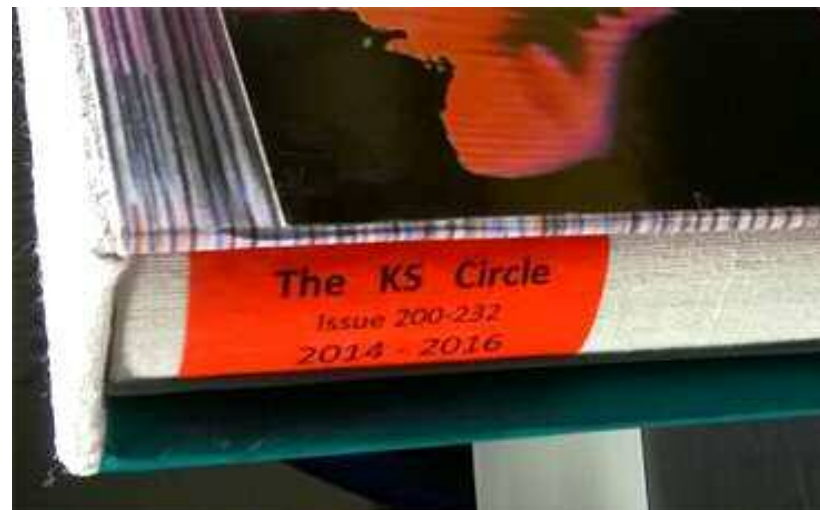
Thanks for the renewal of your Circle membership. Sadly, I could not decipher the
handwriting on the included letter, so I don't know... Probably nothing really of
importance, I suppose?

☺

Polish Circle member Henryk asked if there are other Polish members of the KS Circle
(= just one), and to publish his mail address in the Circle: hteam@vp.pl Maybe he is
also happy if he gets a response from other countries (in Polish or English, I guess).

★

Circle member Michael M.-W. has manufactured another good looking book with all
the issues of the last three Circle years 2014, '15 and '16, including a slipcase:



Former "Circle books" hand-made by Michael M.-W. are mentioned and pictured in
The KS Circle no.169 from March 2011.

★

wow!

In einem Film in arte tv am 27 November 2016 wird über die frühen Konzerte von Tangerine Dream (ironiefrei) bemerkt, die Gruppe war "...noch lauter als der herkömmliche Beat, in der Regel über 100 Phon!" Ja, das waren wohl noch die guten alten ruhigen Zeiten.



The Rhythm

From time to time I listen to some electronic music on the radio, I mean a music which is especially announced and introduced as **today's "Electronic Music"** in a special radio programme, and what do I hear, mostly? Generally from Germans? Always a very simple rhythm. Everytime. All tracks. Consistently just the stupid boom boom. Still in 2016.

Of the three essential parts that makes music: Melody, rhythm, and harmony, the rhythm seems to me the easiest. Also the easiest to compute. But not even this they can handle in a way that brings some joy to the listener's ears and brain. Some of these musicians (or should I say home computer players?) still copy KS, which is okay; many of them have learned (consciously or not) from KS, which is also very much okay. But have they not listened to Klaus' often "tricky" rhythm? Or to any other rhythm that is a bit more advanced and interesting, more than what they offer to our ears? Take, for instance: Klaus' "Are You Sequenced?" or Olatunji's "Drums of Passion", or Santana... Even the 4/4 swing of the Count Basie rhythm section in 1938 was something they could learn a lot from (Freddie Green, Walter Page, Jo Jones).

Is it just too difficult for them to produce? Are they not able to create an appealing rhythm? Or are they satisfied with the simplicity (sometimes: stupidity) they offer, again and again, and only? And sometimes I also wonder about the radio journalist who presents these musicians and their titles; doesn't he realise the poorness of – at least – their rhythm?

Richard 'Myknee' Jones



Oder, wie Teddy Hecht zu "Techno" meint: »Früher hieß sowas 'Marschmusik'.«



These are the results of our Top Ten poll

(only 20 or more points / and only if at least three members have mentioned them)

<i>how often mentioned</i>	<i>total points</i>	Title or ALBUM TITLE
10 x	80	MIRAGE
11 x	56	JUBILEE EDITION
7 x	45	"X"
6 x	40	<i>Floating</i>
5 x	39	<i>Crystal Lake</i>
5 x	33	SILVER EDITION
5 x	32	HISTORIC EDITION
5 x	26	TIMEWIND
4 x	34	<i>Velvet Voyage</i>
4 x	26	DZIEKUJE POLAND LIVE 83
4 x	24	CONTEMPORARY WORKS I
4 x	21	KONTINUUM
4 x	19	<i>Sebastian im Traum</i>
4 x	13	MOONDAWN
3 x	26	<i>Ludwig II</i>
3 x	25	<i>Frank Herbert</i>
3 x	23	<i>Bayreuth Return</i>
3 x	21	<i>Blanche</i>
3 x	21	<i>Nowhere - Now Here</i>
3 x	21	<i>Sense</i>
3 x	20	BODY LOVE

British member Steve M. has described also "why" he likes his ten music pieces so much:

Best of (this week):

1. Nibelungen: *Liquid music, instant release of tension*
2. Friedrich Nietzsche
Memories of finding this in Winnipeg, Canada, 1978 when there for work experience. Listened to it on an old gramophone in the house where I stayed.
3. Bayreuth Return
Heard this on a BBC documentary about the rainforest in 1975. Knew it had to be KS. Took a further year before I had a copy.
4. Velvet Voyage
Saw this advertised/reviewed in NME. My father used to fly from Belfast to London on business, and I would wait anxiously for him to return home hopefully with albums I couldn't get. This "sound wall" encouraged me to improve my record player etc, and I began to appreciate the depths of the sound.
5. Blanche
Memories of a very cold room in Edinburgh, with my girlfriend from Luxembourg.
6. Floating: *Late night student parties with everyone asking what/who this was.*
7. Tradition and Vision: *Raw and Driven.*
8. Alles ist Gut (Historic Edition, CD 3):
Relaxed - my favourite of the old concert recordings
9. Are You Sequenced?
I was there! [concert in Derby] I seem to remember the main part lasted about 2 hours [80:30] without a break. KS came back on for an encore and something went wrong with the set. KS fiddled about, and apologised. Someone in the audience shouted "improvise" which KS did...brilliantly!
10. Loreley: *For me this is easily the best of the Lisa G collaborations.*

★

Two more members have also sent me their negative lists, called THE WORST:

The first has sent these seven worst albums:

Aphrica, Totentag, Dreams, Inter*Face, Irrlicht, Angst, Blackdance.

The other has chosen these worst nine titles and one album:

Exil Sils Maria, Neuronengesang, Voices of Syn, Mindphaser, Shadows of Ignorance, Surrender (on ANGST), TOTENTAG, Death of an Analogue, On the Edge, Klaustrophony.

The first list looks to me as if many will agree with this choice. The second looks more like a very personal choice :-)

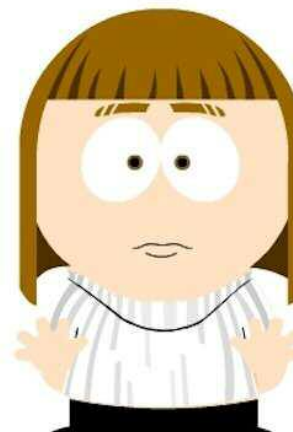
→

There was another member who (more or less) described the music of his selection of titles and albums. It's in German and a bit too long for this Circle. Besides, do Circle readers really need a description of the music that we all know so well? Aber trotzdem: Danke, Ulrich.

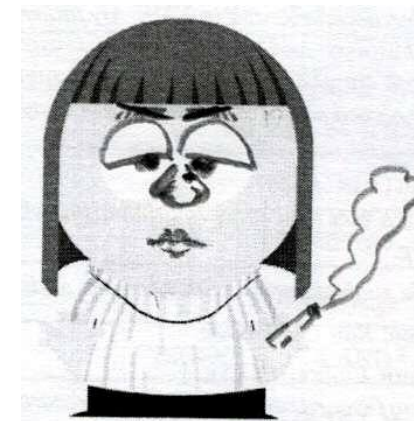
★

This drawing à la "South Park" was found in:

<http://noise-park.tumblr.com/post/22045188108/klaus-schulze>



Thanks to Circle member Michael E. who had seen it first



Julia quickly corrected it →

★

On the EP of Norwegian progressive black-/viking-metal group ENSLAVED is a track called "Synthesis". The group comments: *"In addition Ivar and me wrote music and lyrics for two pieces: an ambient piece called "Synthesis" (a strong statement of our love for Tangerine Dream, Klaus Schulze and Kraftwerk)..."* Ulrich wrote me: Indeed, it sounds like KS (Mirage, with voices similar to Klaus' C.W. 2 era) and a bit T.D. And even the title reminds of Schulze's "Synthasy".

Thanks to Circle member Ulrich

★

Recording in the studio...

...is VERY different from a concert, because (sorry, a platitude:) an audience is missing. Listener's experience tells us that an impressive concert leaves much more marks than a recording, an album, an LP, a CD. Because every concert visitor – as well as the player himself – undergoes (erlebt) an incarnation. He is not only listening but he is present, he inhales, and because of his sheer presence he also collaborates, and he shares his enthusiasm with many others; at the same time in the same room, he is engaged with the composition and the musician. No wonder that (rock/pop) concerts have a revival these days: it looks as if more people like to go (and actually go) meanwhile to concerts, ...more than buying CDs. (privately: incl. my son Max)

The player's job during a concert is very difficult from working in a studio. In front of the public he must do four things at the same time: he must imagine the performance, play it, project it and listen to it. In the studio *perfection* and *cleanliness* are the very important thing. The ability to convince the public in the concert hall is quite independent of absolute perfection, ...which is not so important because the music lives in time. When a listener's brain has notices a maybe-error in a concert playing, the music and his very own attention are already somewhere else, both went onwards. 'Cause music is different from other arts: at a picture or in a book you can look longer and again at it. Let me quote (again) a saying of the late Eric Dolphy: "*When you hear music, after it's over, it's gone in the air. You can never capture it again.*" Of course this applies only to *live* music; in better words: ...to a concert.

A clever alliance of both, the repeated listening to the music of a concert, *and* the feeling of one own's presence ... is the CONCERT RECORDING. It's a kind of outwitted uniqueness (überlistete Einmaligkeit) = We could have been present. And sometimes we actually were. Technically it has not the perfection of a studio recording. But who cares? (Thanks to Alfred Brendel)

★

Circle member Michael W. asks for a release of the complete "Babelsberg concert" from May 1997. I can only answer: This concert was broadcast 'live' on the radio and I am sure (yes I am) that it circulates already in fan circles and of course also in the world wide web.

Besides, the "best" parts of the two succeeded (aufeinander folgende) concerts in Duisburg and in Babelsberg (on the 17th and on the 19th of May 1997) are already released on "Dosburg Online". KS himself had chosen the parts for this album release. Yes, you would argue, but in Babelsberg's "Radio Fritz" concert there was an additional guest musician on stage: Manuel Goettsching! Sorry, but a thoughtful Klaus won't expose Manuel's drunkenness during this evening on an official CD.

★

And Circle member Mark T. had even sent me a list of "unreleased" material that he had searched for and collected from THE WORKS. Thanks, Mark. You are not the first with such a list; there exist even some longer ones...



Zum Schluss noch eine Fundsache: Ernst Jünger, Werke 5, Tagebücher V (1980/'84, Klett-Cotta, Stuttgart), Einträge vom November 1979.

Siehe auch in diesem Circle, auf Seite 3. Und natürlich das alte MIRAGE Album.

Schließlich sendet ein ganz Junger, der Primaner, der mich neulich aufsuchte, die Schallplatte eines Komponisten Klaus Schulze, der sich einer Musikmaschine, des »Synthesizers«, bedient.

»Sie haben mich gefragt, was »Synthesizer« in der Übersetzung bedeute. In dem Zustand der Ergriffenheit, in dem ich mich befand, konnte ich keine Antwort darauf geben.

Nun, ursprünglich wurde der Synthesizer als Instrument begriffen, mit dem sich künstliche Töne erzeugen lassen. Je mehr man sich aber mit dem Instrument befaßt, desto deutlicher spürt man auch, daß sich durch den künstlichen Klangerzeuger eine bis dahin in der Musik unbekannte Synthese herstellen läßt: die Zusammenführung von Geist und Gefühl. ...

Für mich bedeutet sie sehr viel. Ich benutze sie zum Entspannen und Meditieren und zum Haschisch. Meine Faszination läßt sich nicht so recht in Worte fassen. Sie ist für mich so etwas wie die Sieben beim Würfeln. ...«

★

Und so fort. Ein Brief von elf Seiten in gutem Deutsch. Dieser Primaner, Ackermann, ist offenbar ein intensiver Leser, er zitiert Heidegger, Bacon, Spinoza, Hobbes, Descartes, Pascal, Leibniz und andere. Vielleicht wird man am Ende des Jahrhunderts zwei Klassen unterscheiden, von denen sich die eine durch Fernsehen, die andere durch Lesen bildete. Zum Schluß ein Zitat aus einem Briefe seines Komponisten: »Music is a dream without the isolation of sleep.«

★

PS: Der vorletzte Satz von Ernst Jüngers Eintragung entspricht meiner Beobachtung oder gar Befürchtung. Auch deshalb hab' ich seit einigen Jahren keinen Fernseher mehr. Stattdessen stecke ich meine Nase jeden Abend bis spät in die Nacht – oder in den Morgen – in Bücher. Man erfährt viel mehr. Zudem Wesentliches. - kdm

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