

THE KS CIRCLE

22nd Year

4 August 2017

No. 240

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

Apropos 4. August 2017

Ist gar nicht schlimm, 70 zu werden. Viel schlimmer, wenn man's nicht wird.



Kostenfrei ?

Wieso glauben "die Leute draußen", dass Musik kostenlos zu haben ist? Weil sie uns in jedem Fahrstuhl, jeder Boutique, jedem Bahnhofs-Einkaufs-'Paradies' und jeder Telefon-Warteschleife etc. ungefragt & kostenlos aufgedrängt wird? Und wir arme Kreaturen uns gegen diesen Terror nicht wehren können?

Immer wieder erreichen mich Anfragen, ob man nicht kostenlos Musik von KS für dies oder jenes Vorhaben bekommen/benutzen könnte (zumindest fragt man noch!), zum Beispiel dieser nette Mann hier:

... Für diesen Herbst bereite ich eine Fotoausstellung ... im Overbeck-Museum Bremen vor. Da ich dort nur etwa 30-35 Aufnahmen zeigen kann, entwickelte sich die Überlegung zu einem Fotofilm den ich in der Ausstellung, aber auch an anderen Stellen in der Region präsentieren möchte.

Bei meinen Filmschnittarbeiten höre ich seit Tagen MI TY SHE! ... Auch passt die Komposition aus unserer Sicht einzigartig er zu den Bildern und zum Rhythmus des Films. So kam die Idee Sie heute über Ihre Webseite zu kontaktieren.

Wäre es möglich die Komposition MI TY SHE kostenfrei unter meine Bilderfolge zu legen? ... →

→ Danke für Ihr Interesse. Aber: nein. Kostenlos geht das überhaupt nicht. "Der Musiker lebt nicht von der Musik, sondern von dem Geld, das er dafür bekommt." Und je bekannter und gefragter ein Musiker/eine Musikerin ist, desto teurer wird's; wie im richtigen Leben: Ein Smart zu mieten ist preiswerter als ein BMW.

Das Procedere: Sie müssen die Inhaber der Rechte um Genehmigung bitten, und die verlangen natürlich Geld für die Verwendung.

Zuständig für Lizensierungen sind die beiden Rechtsinhaber an der Musik: die Plattenfirma (Universal) und der Musikverlag (P.O.E.M. Musikverlag). Der Erwerb dieser Rechte für Ihr Vorhaben ...das käme nicht billig. Zumal der Titel auch noch sehr lang ist (Solche Lizensierungen werden nach Sekunden berechnet).

Ein großer Musikverlag hat z.B. folgende notwendige Mitteilung in seiner Website:

"... For such use, the publisher asks for a certain amount of money, depending on the length of the music, on the territory, and some other qualifications. Please read this, from our legal department:

As a responsible music publisher we have an obligation to our writers and the catalogs we administer to represent their interests in a professional manner. We receive a large number of gratis requests each day, and due to the amount of time involved in researching, securing third party approvals, and licensing, we find it necessary to charge a fee. Such fees begin at no less than 500 € per composition and, depending on the situation, are increased accordingly."

Und dazu käme dann noch nochmal eine ähnliche Summe für den Rechte-Inhaber der Plattenaufnahmen. Für Ihr kleines, fast privates Vorhaben, kostenfrei? Vergessen Sie's.

Freundliche Grüesse

- kdm



Ein ganz ähnlicher Fall:

...ich wende mich mit einer Frage an Sie, weil ich leider über Google nichts herausgefunden habe ... ich bin Shibari Künstler und trete auch auf Shows auf und zu meiner künstlerischen Tätigkeit ist eine ruhige und sanfte Musik nötig. Zwei Lieder Ihres Albums Ballette 3&4 haben es mir sehr angetan und ich würde die zwei Lieder Soft'n'Groovy & To B Flat gerne offiziell für meine Shows benutzen weil diese genau auf meine Performance passen. Meine Frage an Sie, besteht die Möglichkeit für die zwei Lieder eine offizielle Lizenz zu erwerben so dass man die Lieder auch für YouTube, sonstige Videokanäle, Homepage, usw. verwenden darf, es handelt sich bei mir um eine rein Private Tätigkeit?

Aus meine Antwort: Der Erwerb der Rechte für Ihre Bondage-"Shows", Ihre "Private Tätigkeit", Ihre "Performance", die Sie außerdem international auf diversen Internetplattformen auswerten wollen... all das käme nicht billig. Zumal die beiden erfragten Titel auch noch sehr lang sind. . . . (etc. Und wie oben bei der anderen kostenfreien Anfrage: natürlich war es ihm zu teuer. Tja, wie anfangs bereits gesagt, im Bewusstsein vieler Menschen hat Musik – wenn ich sie haben und benutzen will – gefälligst kostenlos zu sein).



From "The KS Circle", issue no. 2:

Curious **statistics**: Did you know that the complete recorded output of the BEATLES is shorter than our SILVER EDITION (...or HISTORIC EDITION, which, by the way, has exactly the same length as the other set) ?



Also from issue no. 2:

I got now the following info from Dave of Scottish CD SERVICES:

»Regarding the Thunderbolt version of "Moondawn" - The music is identical to the Brain CD. It has got the same Mellotron sounds on track one .«
So, better keep your old LP and a turntable.



If it is true what one customer wrote recently (see last Circle): that the MOONDAWN reissue in 2016 on the MIG label is the same version as the one that KS "remixed" in the eighties for the first CD release on the Brain label (among other things Klaus added some Mellotron) ... then MIG has used for their recent re-release this modified & 'nobody-loved-it' "Brain" or "Thunderbold" version, instead of THE ORIGINAL MASTER version that I did for for "Manikin Records" in 1995.

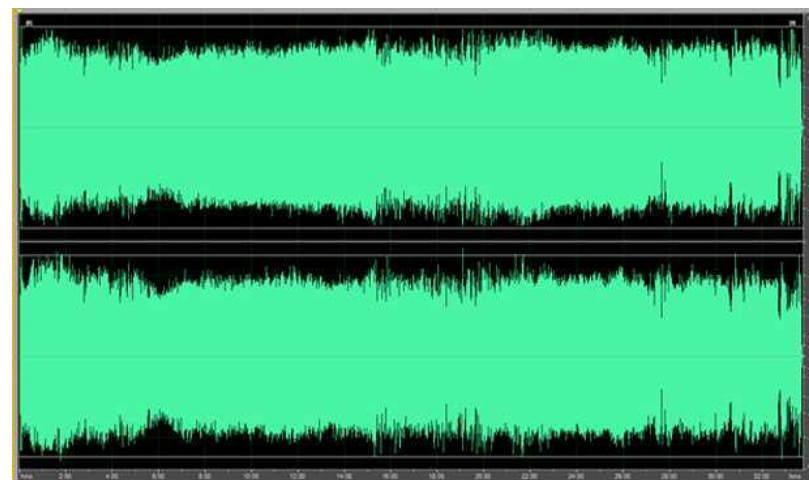


Some years ago I received a couple of CD-Rs from an American music manager. The CDs included bootleg recordings that he had obviously collected from various markets that offer such products. He asked me, if he can use these recordings for a LEGAL release on an American record label. I was listening to these recordings and could sort out most of it, because it were well-known recordings already released, either by Virgin Records (the concerts in Cologne and London), or by me in some of my multi-CD "Edition" sets. The given recording dates and sources on these boots were completely wrong, such as the notorious "United States '83" (the London concert 1991, available on Virgin), or the boot CD "Floating" that neither contained the title "Floating" nor "Mindphaser" nor was it recorded in 1982 (all of this was claimed on the CD); these concert recordings were also released already in my 'Edition' sets. Other recordings with wrong years and wrong recording places were "Cyborg Demos" and a concert "1972 in Bremen": all are well-known and released recordings, but neither from a Bremen concert nor as early as "1972" (!).

The only track that was not yet released, was a long track from a Dutch concert in 1979 and this I was willing to license to this American label. But the conditions they offered were not to our standard and we had to reject.

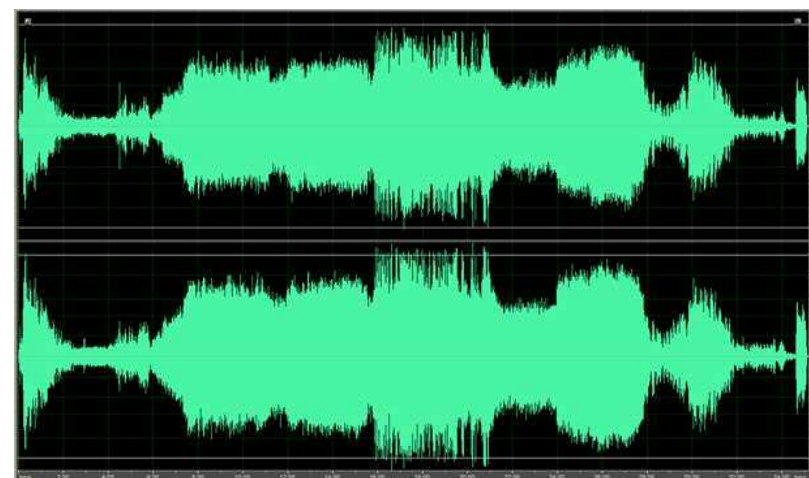
Later and under conditions that we liked much better, I could put this concert track as bonus on a two-CD set of a Russian label (it's not on the 2-LP version): STARS ARE BURNING.

Two years after its release in 2014, I found our own recording of exactly this concert track, and it sounded much better. Please have a look: →



This is the "audience recording" of THERE SHALL BE SUNG ANOTHER GOLDEN AGE which was used as a bonus track for the 2-CD "Stars Are Burning". It's the first title played in the Dutch town of Arnhem on the 28th of October 1979. The so-called 'audience recording' was probably done with a cassette recorder that has a cheap automatic compressor/limiter which makes the dynamic range all the same: the whole recording has the same maximum loudness (and plenty of audience noise)

And this here below is our own recording of the same title from the same concert. It's clearly to see (and to hear): the softer parts remain soft. And the audience noise is less. I plan (just an idea by now) to make CD-Rs of it and present them to Circle members, if they want it. As usual with these things, it will be at the end of the year.



ODDITIES

Dear,
hope all is well

for a forthcoming compilation on our label, i am looking to clear the following track:
P!off M e i n W a l k m a n I s t K a p u t t
<https://www.discogs.com/POFF-POFF/release/1958830>

Is there any chance that as the mixer of this record you still have any contacts to the band or the label? As i struggle to find the right holders unfortunately

much thanks in advance for your answer
best regards,
Tom V.
Label Assistant

? ▼ ?

Hello Tom

*We have nothing to do with such a title.
We don't even know this,
and have never heard of it.*

kind regards,

- kdm



I had arranged an interview for Klaus Schulze with a music journalist from the Austrian daily newspaper DER STANDARD and this telephone interview actually did happen on the 10th of July. On the same evening, the Austrian man told me that he got what he had asked for: "Hochverehrter Herr Mueller, es hat alles wunderbar geklappt, die schönste Mitteilung aus dem Gespräch: Klaus Schulze wird nächstens wieder arbeiten! Mit guten Sommerwünschen, vielem Dank und allerbesten Grüßen ..." (= *It all worked out wonderfully, the most beautiful news from the conversation: Klaus Schulze will work again soon!*).

H'm. Could be. Or could be a misunderstanding, or wishful thinking. Or true. I was not present and I don't know what was asked and what was answered and told, ...exactly or vaguely. I suppose the most interesting word here is the "soon". Yes, of course, a new (and sensational) album from Klaus would be something we all wait for. And KS surely also wants it. But meanwhile I am cautious with the expectation of announced plans, told by musicians via telephone to journalists. For good reason.



Kosmisch wirbelnde Energie-Schwingungen

Was les ich da von einem gerade zurückgetretenen GEMA-Aufsichtsratsvorsitzenden? Zuerst erfreulicherweise dasselbe, was auch ich oft über das Thema sagte, schrieb und kommentierte:

Bis vor kurzem, teilte er in einem Interview (in "virtuos." Juli 2017) mit: "...*da gab es noch sehr viel GEMA-Bashing ...gerade von einer schadenfrohen Presse.*" Doch dann "...*begann man zu begreifen, dass der Kampf für die angemessene Vergütung von geistigem Eigentum ein Kampf war, der ALLEN Kulturschaffenden zugute kommt. Die Digitalisierung nach Art eines Wildwest-Liberalismus trieb nämlich auch Filmschaffende, den Rundfunk, die Literatur UND DEN GRATIS-JOURNALISMUS ins Prekariat. ...*"

Wo er Recht hat hat er Recht; auch ich hatte das Treiben der Journaille in dieser Sache in den letzten Jahren beobachtet: Erst, als die schadenfrohen (und wie üblich ahnungsbefreiten) Zeitungsvollschreiber merkten, es geht auch ihnen an den Kragen, und zwar aus den selben Gründen wie den Musikern (schnelles und vermeintlich kostenloses Internet), da wachten manche von ihnen auf, falls sie ihren Job da noch hatten.

Bemerkenswert oder (für uns Schulze-Kenner jedenfalls) eher ein wenig lustig ist der mitgeteilte Grund des Rücktritts vom bürokratischen Aufsichtsratsvorsitzenden-Job. Der alte Herr ist natürlich auch Komponist (meist für Film + TV) und teilt mit: Ich will "...*mein Lebenswerk weiterhin mit 3 bis 6 CDs pro Jahr dokumentieren. Die andere Sache ist die Suche nach einer neuen kompositorischen Stilistik...*", und dann wird's esoterisch: "*Unsere Welt aus quantenphysikalischer Sicht besehen besteht nämlich zu 99% aus Vakuum und den Schwingungen wirbelnder Energie. ... Diese möchte ich in sinnliche Musik überführen und erlebbar machen - ...zu etwas KOSMISCHEN werden lassen.*"

Von irgendwoher kenn ich das doch? ...ist aber schon laaaange her. Aus einer Zeit, als "Quantenphysik" noch kein populäres Schlagwort von fast jedem Anbieter im antiwissenschaftlichen Esoterik-Business war. Aber, nun ja, gerade hier herrscht natürlich ebenfalls die Göttin der Mode, und "Quantenphysik" ist in der Esoterik momentan ein sehr großes Thema. Wohl, weil sie – die Quantentheorie – kaum jemand versteht und deshalb jeder Betrüger oder Gläubiger jeden Quatsch damit "erklären" kann und das auch fleißig in seiner Reklame tut. Man suche mal im Netz nach "Quanten + Esoterik" = Relativer Quantenquark ... Esoterischer Unfug mit der Welt der Quanten ... Die Esoterik-Industrie setzt voll auf die Macht der Quanten ... Man kann Bücher über heilende Quanten-Engel kaufen, etc. ... Ich bin soweit, mir die "Kosmischen Kuriere" zurück zu wünschen.



Throughout the seventies we always had a good relationship with the record company METRONOME and its label "Brain". The secretaries loved KS because of Klaus' charm, and me probably because of my reliability(?). And both of us, because we were successful, with record sales as well as with our annual concert tours all over Europe. We were always warmly welcome in the company's offices, ...with orange juice & gin (!). One of these office ladies even translated voluntarily a long article about Klaus from a French music magazin into German, so that we could use it (...and finally understand it).

In 1979, Klaus also visited Metronome's "annual fair" party where this funny photo was made of their "Stargast" (special guest):



★

Vivaldi hat in seinem langen Leben (er wurde 63) so viel Musik geschrieben (allein 500 'Konzerte', nebst manch anderem), dass man ihm damals vorgeworfen hat, ein und dasselbe Stück 500 mal geschrieben zu haben.

Darin spiegelt sich aber nicht Vivaldis Mangel an Können wider, sondern nur der Musikgeschmack jener Zeit. ... Allerdings nicht nur "jener Zeit", denn das gilt auch heute noch, wie ich als Beobachter von zum Beispiel Klaus Schulzes Karriere gut beobachten konnte: das Publikum verlangte in jeder Saison (bei jedem neuen Album) etwas Neues, nur darf dies NEUE auf keinen Fall zu sehr vom schon Bekannten abweichen. Und da ich mich mit diesem Musikgeschmack nicht ausnehme, darf ich sagen: daran ist ja nichts Schlechtes.

★



Circle member Greg from Poland reported about an offer of a "rare" Klaus Schulze item. In Ebay, someone from Israel offered a Picture Disc with the track "Weird Caravan", from Klaus' DIG IT album from 1980.

I told Greg, that such a "picture disc" was never officially manufactured. Not as a "promo" and not by a legal record company. The only thing that comes close to the idea of such an item, is the following entry in THE WORKS:

"Weird Caravan" = Used without permission on a Polish picture postcard single with an awful sound quality.

Later I added in another mail to Greg:

The photo in Ebay does not really look like an illegal music "postcard", it looks indeed like a picture disc. Maybe it's a bootleg? The Polish "postcards" were always(?) square. And they were not 12 inches (30 cm) in diameter.

So, either this offer is a huge round postcard, or it is an illegal "picture disc" release. I vote strongly for "picture disc", because:

In the large ebay list from the disc's vendor (seller) there are photos of his many other offers which are mostly real "picture discs" by pop singers and rock groups, but I cannot see ANY Polish "postcard" among them.

So I guess it's an illegal picture disc with "Weird Caravan" (05:20) from DIG IT, and it comes from one of the countries who were "famous" for illegal manufacturing of records. Because, as said before: there never was an official picture disc. And no one before has seen (or reported about) such a "picture disc", but only and many years ago some "Polish postcards" were mentioned; but those looked cheaper. For 37 years: nothing! Until now.

Maybe they are recently done, especially for Ebay sellings to all those special collectors with too many Dollars?

Here is the list of all known "postcards" with KS music; these were reported to me many years ago. It's all from the DIG IT album (1980):

- Polish picture postcard: Death of an Analogue part I
- Polish picture postcard: Death of an Analogue part II
- Polish picture postcard: Weird Caravan
- Polish picture postcard: The Looper isn't a Hooker

★

If you remember the set "Contemporary Works", you maybe also remember that it contained some CDs that were not 100% Klaus Schulze albums. One of it had the title "Docking". It is a CD by "Solar Moon" and KS (or: KS & "Solar Moon").

When most Schulze albums were reissued the first time, in 2005 to 2008 by SPV, some albums were knowingly neglected, among them some Wahnfried's and those KS + guest CDs, including "Docking".

In early 2016 the label MIG announced that they will again reissue all the Schulze album. I had reported about it on page 1 in Circle no. 222 (January '16). I had closed the news with my remark: *Some of these albums are then released ...how often?*

In February 2016 I published the schedule for the first releases:

—>

As announced on page 1 in the last Circle, the first of the new reissues of known KS albums will come out at the end of January. I suppose that all Circle members will own already the originals, and/or copies of the re-releases in 2005 to 2008.

| | | | |
|------------------------------|-----------|-------------|-----------------------|
| In Blue | MIG 01432 | 29 January | |
| ...Live... | MIG 01312 | 29 January | |
| Cyborg | MIG 01332 | 26 February | |
| U.S.O. "Privee" (from C.W.1) | MIG 01412 | 26 February | |
| Trancefer | MIG 01422 | 26 February | |
| Audentity | MIG 01322 | 18 March | |
| Irrlicht | MIG 01482 | 18 March | |
| Blackdance | MIG 01492 | 18 March | ... and so on. |

Leute, kauft die Re-Releases erneut! Wer sie nicht kauft, wird eines Tages sterben!
Buy the reissues again! Those who do not, will die one day!

The release of "Docking" was scheduled by MIG for 26 August 2016, but it didn't happen. Actually it came out recently, in June 2017. As a double CD. In addition, Tom Dams of "Solar Moon" has taken three other mixes from the original recording session in early 2000 to fill a second disc with 76 minutes, and the whole got the title "Ultimate Docking". A sensible solution from MIG: if not a "100% real" Schulze, then at least the customer gets two CDs.

One German buyer wrote and told me that the sound on "Ultimate Docking" is not to his taste: the high frequencies are too heavy, are unacceptable(!) and are painful(!) = *"...die hochfrequenten Töne, vor allem des sich durch die ganze Platte durchziehenden Schlagzeuges empfinde ich als äußerst unangenehm und regelrecht unzumutbar, zumal diese noch zusätzlich recht laut sind. Die hohen Töne empfinde ich als viel zu „spitz“.*" H'm. I could not check it, I only have the original release in the C.W. set and here I just find the bass of one track a bit too heavy. But just one day later the German wrote me again and now he found the same sound "just minimal" over the top.

★

Apropos MIG Reissues

Here is the list from THE WORKS of the already done (with catalogue number) or planned (without number) rereleases: (from: mid July 2017)

| | |
|-----------|---|
| MIG 01312 | KS ...LIVE... |
| MIG 01322 | KS Audentity |
| MIG 01332 | KS Cyborg |
| MIG 01342 | Wahnfried: Drums'n'Balls |
| MIG 01412 | U.S.O. Privee |
| MIG 01422 | KS Trancefer |
| MIG 01432 | KS In Blue |
| MIG 01442 | KS Dziekuje Poland |
| MIG 01452 | Wahnfried: Trance4Motion |
| MIG 01482 | KS Irrlicht |
| MIG 01492 | KS Blackdance |
| MIG 01502 | KS Picture Music |
| MIG 01512 | Wahnfried: Time Actor |
| MIG 01522 | KS Live at Klangart |
| MIG 01532 | KS Timewind |
| MIG 01542 | KS Moondawn |
| MIG 01562 | KS Mirage |
| MIG 01572 | KS Angst |
| MIG 01582 | KS Le Moulin de Daudet |
| MIG 01592 | KS Body Love |
| MIG 01602 | KS Body Love 2 |
| MIG 01612 | KS Das Wagner Desaster |
| MIG 01622 | Solar Moon: (Ultimate) Docking |
| MIG 01632 | KS "X" |
| MIG 01642 | KS Dune |
| MIG 01652 | KS Ion & Andromeda = never released / see article about ETERNAL |
| MIG 01682 | KS Dig It |
| MIG 01702 | KS Inter*Face |
| MIG 01712 | KS Another Green Mile |
| MIG 01722 | KS Ballet 1 & 2 |
| MIG 01742 | KS En=Trance |
| MIG 01752 | KS Dreams |
| MIG 01852 | KS Androgyn |
| MIG 01882 | KS Ballett 3 & 4 |
| MIG | KS Best of Contemporary Works |
| MIG | KS Cocooning |
| MIG | KS Crime of Suspence |
| MIG | KS Mditerranean Pads |
| MIG | KS Thank You (= bonus with Contemporary Works 2) |
| MIG | KS Timbres of Ice |
| MIG | KS Vanity of Sounds |
| MIG | KS Virtual Outback |
| MIG | Wahnfried: Trance Appeal |
| MIG | Wahnfried Trancelation |

... and a KS 'sampler': "Eternal"

Was ich so an Notizen gefunden habe, beim "Aufräumen" weil Julia wieder ein paar Wochen bei Ihrer Familie in St. Petersburg weilt und ich a) Ruhe und b) Langeweile habe. Dann mal los, von den zig Zetteln transkribiert:



Musiker, die ihre eigenen "Remixe" veröffentlichen, wissen nicht, was sie wollen. Können sich nicht entscheiden. Haben kein Ziel. Sind unzufrieden mit ihren eigenen Erzeugnissen.



Ich schrieb schon mal früher darüber: Nicht das WAS ist wichtig in der Kunst, also auch nicht in der Musik, sondern das WIE.

Banale Schlager-Fließbandware der 30er Jahre z.B. kennen wir heute noch, weil einige wenige Sängerinnen, Sänger und Musiker sie damals in ihrer jeweils unvergleichlichen Art gesungen oder gespielt und aufgenommen haben. Ohne deren Interpretation würde heute niemand mehr den Titel kennen. Es war einzig die Art, WIE interpretiert, gespielt, gesungen wurde, z.B. "Miss Brown to You" und ähnlich eigentlich belanglose Liedchen in der Version von Billie Holiday.



If we release a clean version of a concert recording, some people miss the noise, the bad sound of a microphone recording. And the other side of the coin:

If we release a microphone recording of a concert with all noise and other defections, some people cry about the bad sound quality.

We have to live with that.



"Meine Antipathien sind einfacher Art: Ich verabscheue Dummheit, Unterdrückung, Verbrechen, Grausamkeit, Musikberieselung. ..." (Nabokov)



Techno is the Skiffle of Electronic Music



Egal - Scheißegal - Digital



Emil Berliner, der Erfinder der Schallplatte, nannte diese, also seine Art der Tonaufzeichnung und -Wiedergabe, ein "Dialog mit der Ewigkeit", was auch einen schönen Platten-Titel ergäbe.

Apropos Plattentitel: ich fand diese kleine Notiz inmitten der Zettelsammlung mit hunderten von Titel-Ideen, die ich in den neunziger Jahren, vor allem für die Sets, notierte. Hier sind zwei der unzähligen alten Zettel als Beispiel.

RELEASE
15/10
14/95
15/10
abends

Der neue SCHULZE Titel für Deinen Sampler ist hier. Produziert: 9/10. Oktober '93. Länge: 9'46. Titel??? Ist noch unklar bis Sonntag...

| | | |
|---|--|---|
| <input checked="" type="checkbox"/> I Sing the Body Electric | (Walt Whitman) | Sg: |
| <input checked="" type="checkbox"/> Chant of the Body Electric | | |
| <input checked="" type="checkbox"/> The Poet of the Soul | | |
| <input checked="" type="checkbox"/> Grosse Gaukler Gottes 1/94 | (Egon Friedell) | Three G: Grosse Gaukler Gottes |
| Das Paradies der Damen | (dto.) | Band = 506 |
| Ein Hauch der Unschuld | | + WANNENRIED In France 4'45 Mandel |
| <input checked="" type="checkbox"/> Tout va bien, Herr Nietzsche | (Buch der Könige, Thelew.) | |
| Die richtige Pforte | | |
| Der dunkle Ort in der Mitte des Lebens | (Dante) | |
| Dante erblickt Beatrice | (Gemälde von Rossetti) | |
| <input checked="" type="checkbox"/> Kurzer Ohren Film | | |
| Painted Cakes Do Not Satisfy Hunger | (Dr. Alpert/Ram Dass) | |
| Sticheleien auf den lieben Gott | (Lichtenberg) | |
| <input checked="" type="checkbox"/> Wie die Zeit noch keinen Bart hatte | (dto.) | |
| Eine Art Heimweh zum Himmel | (dto.) | |
| Folge in deinem Leben der Lust | (Imhotep, altes Ägypten) | |
| <input checked="" type="checkbox"/> Was Insigne Electionis | (Alchemie Begriff: Gefäß-Kennzeichen-Erwählte) | |
| <input checked="" type="checkbox"/> Fourneau Cosmique | ("Kosmischer Ofen"; alter Stich) | |
| Frühe Angriffe auf die Alchemie | | |
| Der grosse Bschiss der Alchemey | (S. Brant: "Narrenschiff") | |
| Der Aufstand gegen die Vernunft | | |
| <input checked="" type="checkbox"/> --- | | |
| Was ist auf dem Sampler noch drauf? Interpret/Titel/Zeiten??? | | u. 15/10/93 |

Many moons ago when I was still collecting jazz records, I was – beside other activities – also a subscriber of a little British newsletter called "The Billie Holiday Circle". After some years of reading it, I noticed that the content of this monthly leaflet became a bit boring, because they started to publish listings of all the many new LP samplers and LP boxes, that flooded the record market, just because there was also a track by Billie Holiday on it; because meanwhile the mainstream had discovered this singer of the past. And the newsletter listed ALL the many other tracks on these many samplers, which is of no real interest or use for a Billie Holiday collector.

In the former years this B.H. Circle had written about new discoveries of still unreleased tracks, or they wrote about newly discovered documents about Lady Day's real birthday etc. and they presented copies of it in their "Circle". Also they had articles about the music, the era, the singer. They completed the already known discography with more details or even some discoveries. But that was in the past.

I stopped my subscription, because all this (filling many pages) listing of samplers' various tracks are not exactly what I was interested in.

But I took the "Circle" name for a little newsletter of my own, that I had in my mind for quite some time. During the seventies, eighties and in the first half of the nineties I had written so many letters, giving answers to so many questions from fans of Klaus Schulze, and therefore, I had the idea to put the more general 'questions & answers' on a paper that I could send around to these friendly and interested people who write us (i.e. KS and me) . . . and now, in July 2017, I look back and see that I have filled over 3500 pages in already 240 issues of THE KS CIRCLE...

I get nostalgic, sorry.

What I tried to write about when I started this little text above, was about SAMPLERS. For me, samplers are a product that I cannot take as seriously as a "real album". Often samplers are made by the label (not by the artist) because the market needs a new product from the artist XYZ but he has none. Also a sampler is fine for beginners, for someone who just want to have a summary of an artist's music, or a "best of" collection.

The Schulze sampler MINDPHASER comes to my mind: the old label of KS (Metronome's "Brain") had lost their artist KS to the IC label, so in 1981 they released an album and called it Klaus' newest; in fact it was just a sampler with four well-known tracks by KS (or parts of it; and their excerpt of "Mindphaser" was in fact an excerpt of "Floating"). No. I don't take samplers as a serious new release.

The MIG label announced in July 2017 also a KS sampler (sampler?) because of Klaus' 70th birthday, and it looks as if this will be different. At least it will contain some 'rarities', even if I have sent some of those as give-aways to Circle members, for free of course, and I still own a handful ION and ANDROMEDA CDs that Klaus gave away, signed and for free, in 2003 and 2004 at the Frankfurt music fair. Old wine in new bottles? MIG's new release is called **ETERNAL**. Amazon offered advance orders in the midst of July; as release date I have read various, from end of August to 15 September. Also they quote the publicity text about this 2-CD set: "*CD 1 contains a complete previously unreleased album, recorded by Klaus around year 2006/2007.*" H'm, not wrong. Let me quote from THE WORKS: →

rec: January-February 2007, Hambühren

KS recorded three tracks for a loosely planned maybe-bonus CD for "Kontinuum", but it was not used for this release:

1. Rhodes Romance (47:39)
2. Minority Report (13:33)
3. Mongolia (18:26)

CD-R exists.

The first long track was used as fundament for the later THE RHODES VIOLIN, released in 2013 on the 2-CD version of SHADOWLANDS.

- - -

Yes, KS liked to recycle his music. I'm sure, when ETERNAL will be out, the many experts among the Circle readers will find out the relations :-)

PS:

I just checked again the three titles from the unreleased bonus CD of KONTINUUM from 2007. And I compared them again to some officially released tracks. And I found out: yes, the very long track is – for its largest part – already released:

—>

RHODES ROMANCE (47:42) from 2007 on the unreleased bonus for "Kontinuum", now announced to be included in "Eternal"

and

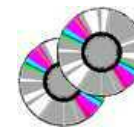
THE RHODES VIOLIN (55:28) released 2013 on the double CD version of "Shadowlands".

Up to minute 39 both tracks are exactly the same.

Only from circa minute 39 on, the (beautiful and fitting) sound of a violin was added for the SHADOWLANDS release in 2013, and the track was prolonged by nearly eight minutes, ...probably because the original recording from 2007 was already much longer than the planned 47:42, and later for the violin version, Klaus just used this longer recording. Apart of this added violin, the music of the whole track, from start to end, is indeed the same old "Rhodes Romance" that Klaus had recorded in early 2007 and that he had planned for a bonus CD already in 2007.

For the other two unreleased tracks of this planned bonus CD, "Minority Report" and "Mongolia", I don't find at the moment a remarkable similarity with some other released music tracks. But I could not check all and everything. It's not impossible that Klaus had also recycled these two tracks... but the interesting game to find out: where?! ...this I will leave to the true fans :-)

By the way: In MIG's 'official' release list for the years 2016/2017 is a double CD listed "Ion/Andromeda", scheduled for a release last year: 30 September 2016.



Because it's getting a bit confused, all these ION and ANDROMEDA titles,
I made a list for you:

CD: ANDROMEDA from March 2003, free give-aways at Frankfurt Music Fair.
(& some copies for free, to members of "The KS Circle", in April 2004)

part 1: 06:10
part 2: 04:24
part 3: 11:59 total: **22:35**

CD: ION from March 2004, free give-aways at Frankfurt Music Fair.

(1st track): **16:07** also on MIG CD "ETERNAL", August 2017
(2nd track): **41:09** also on MIG CD "ETERNAL", August 2017
(in 2004 KS called the 41:09 ION track: "extended mix of Andromeda")

First track also as bonus on reissue album "Le Moulin de Daudet" (on SPV in January 2005), as "The Ion Perspective": **15:58**

Another remix (in other words: the third version) of "Andromeda" is on the reissue album DREAMS (on SPV in January 2005), as "Constellation Andromeda": **23:52**

★ ★

or the same in another way:

RECORDED EARLY 2003

ANDROMEDA (22:35 in 3 parts) release: March 2003, on free CD "Andromeda"

ANDROMEDA (23:52, another mix) release: January 2005 as bonus on "Dreams"

ANDROMEDA (41:09 extended mix) release: March 2004 on free CD "Ion"
& reissue: August 2017 on "Eternal"

RECORDED EARLY 2004

ION (16:07) release: March 2004 on free CD "Ion"
reissue: January 2005 as bonus (15:58) on "Le Moulin de Daudet"
& reissue: August 2017 on "Eternal"

★ ★ ★

..noch was nettes, frei nach Wilhelm Busch:

Leicht kommt man an das musizier'n
Doch schwer an Leut', die's finanzier'n
Statt ihrer ist, als ein Ersatz
Der Kritikus sofort am Platz.

★

The boss of a design company from Liverpool/GB wrote something nice:

Morning Klaus

*Listening to *X* on my car cd player this morning (for the umpteenth time) and it occurred to me...*

*I probably own 90% of KS's recorded output... and I've probably heard 500+ significant releases by other electronic (synth) music artists over the past 40 years... but **nothing else** quite compares with this singular masterpiece.*

*I am decided... quite simply *X* is the most significant electronic music release of the 20th Century.*

It's also the finest example of fusion between 'classical' and 'electronic' instruments

Kind regards,

Paul

▼

Thanks Paul

And, yes, you are simply right.

But it's always an uplifting experience to hear this from others :-)

kind regards,

Klaus D. Mueller

★

And here is one nostalgic and refreshing message from Australia:

Dear Klaus,

My friends and I here in Australia discovered your music in about 1980. Whenever we had a party we would always finish the night, usually quite late, with a playing of Timewind. We would all lie on the floor to completely absorb your wonderful music. So thank you!

Those days are sadly long gone, but tonight I am hosting an early 70s German Electronica retro-party in my home with some of those same old friends. After dinner, as a highlight of the night, we will re-listen to Timewind on vinyl. Lying on the floor, of course!

Best wishes,

Robert d.W., Sydney

P.S. Happy 70th birthday!

★

Our thanks go also to all other kind souls who have sent already birthday wishes.

★

22 JULY 2017. THE WALL STREET JOURNAL

(headline:)

Music.

Why Vinyl's Boom Is Over.

As purists complain about low quality and high prices, vinyl sales taper off.



PS for Germans: taper off = zurückgehen, nachlassen.



Habe wieder 'ne CD zu verschenken: Scott Walker TILT (Fontana 1995). Die hat KS im April 1998 mal empfohlen; siehe auch in der offiziellen KS website unter "Opinions", in seiner PRIVATE TOP TEN LIST von damals. Wegen des hohen Auslandsportos gilt mein Angebot nur innerhalb von Deutschland.

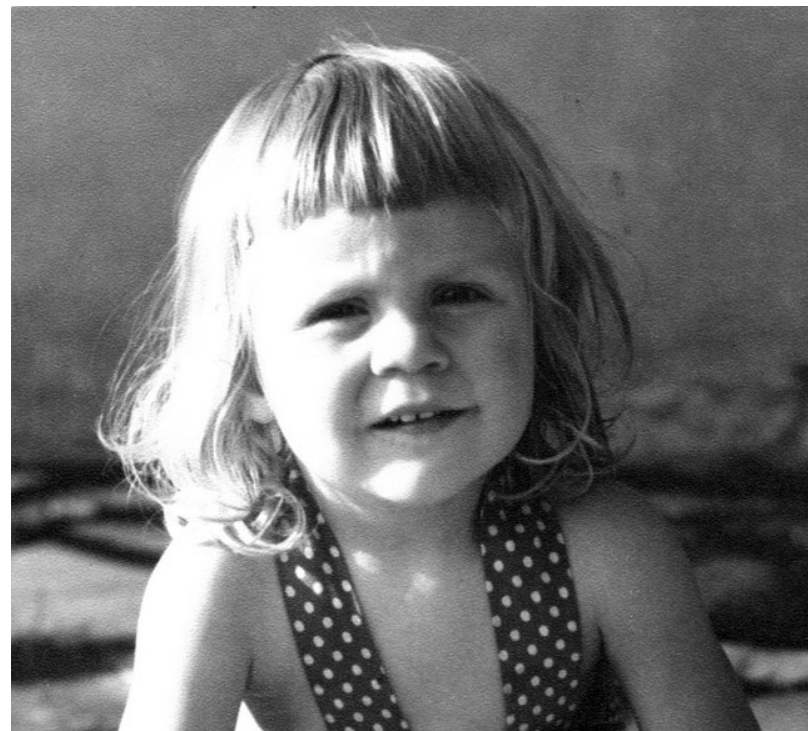


And finally, because of Klaus' seventieth birthday, two historic photos

First, a blurry snapshot of Klaus as teenager. No synth in sight yet.



And second, when he was four years old, playing in the sand at a shore:



Klaus: We all thank you for the music that you have given to us during the past years, and we wish you all the best for the coming years.



THE KS CIRCLE

Rundbriefe zur Pflege der musikalischen Urteilskraft

Klaus D. Mueller Dessauerstr.13 12249 Berlin
kdm@posteo.de

<https://klaus-schulze.com>
<https://Jeeves.blogger.de>

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