



MOEBIUS & RENZIEHAUSEN

Ersatz

Reissue (originally released in 1990)
CD/LP (180g vinyl) / download

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Tracklisting:

1. Hydrator (8:14)
2. Isolated Case (5:52)
3. 12.8 UPM (8:22)
4. Medusadance (6:07)
5. OI OI (8:03)
6. Wasistdas (6:29)
7. Small Construction (3:13)
8. Oasis I (3:31)
9. Oasis II (5:57)

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• Cover download/press kit
www.bureau-b.com/releases

Essential facts:

- Dieter Moebius is one of the most important protagonists of avant-garde electronic music in Germany. Alongside his bands **Cluster** and **Harmonia** he participated in numerous collaborations (e.g. with **Brian Eno**, **Mani Neumeier/Guru Guru** and **Conny Plank**).
- Karl Renziehausen, visual artist and constructor of sound sculptures, was a fringe member of the Forst/Weser Uplands creative community (home to Moebius, Rother, Roedelius et al). His profound understanding of computers motivated Moebius to enter into a collaboration with him.
- The music: surrealist, minimal / experimental electronics. "Adventures in sound, a world brought to life by the most remarkable characters and atmospheres." (Asmus Tietchens)
- Initially released on the Pinpoint label in 1990
- Liner notes by Asmus Tietchens
- Available on **CD, as a download or on 180g vinyl**

1990 sees Dieter Moebius enter new musical territory, cautiously reconnoitering the digital world. His companion on this excursion is Karl Renziehausen, a visual artist and constructor of sound sculptures. The two of them distance themselves sonically and musically from existing Moebius collaborations with **Conny Plank** and **Gerd Beerbohm** (almost all of which have been reissued on Bureau B); similarly, only sporadic echoes can be heard of **Cluster** and **Harmonia**, two projects whose style Moebius influenced significantly over a number of years.

There is an exactness to the music of Moebius und Renziehausen, who allow nothing to stray from their chosen path. They stage seven little musical comedies with different plots, much as if they were writing for the theatre. Common to each of the pieces is a prevailing mood of surrealism: Moebius appears to have an unlimited menagerie of imaginary sonic creatures at his disposal, introduced to the audience in a clearly discernible framework of dramaturgy. Their actions are utterly unpredictable, the "plot" develops in the listener's head. Renziehausen constructs the space: moving scenery to accommodate wonderful transparency and depth, as warm, bright light affords a clear view of each and every delectable detail. "Ersatz" is music at its most pictorial, far removed from cheap, programmed music.

Although Moebius and Renziehausen frequently cross the boundaries of tonality, they still remain firmly grounded. The connection to the real world is never completely severed. Which is what makes this music so puzzling to anyone willing to engage with it: the occasional fleeting sense of something familiar, yet no sooner than something appears which one might have heard before, it disappears again, replaced by something new and unrecognizable. Listeners can look forward to nine meticulously crafted soundscapes of uncharted, fantastic regions. Soundscapes, perhaps, of some imitation paradise? Rather than measure this album by a musical yardstick then, one ought to evaluate it as one of the great discoveries in its own right. *Asmus Tietchens*