



HARALD GROSSKOPF GLITCHES BREW

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CD / LP / DIGITAL



The legendary Harald Grosskopf continues his long-standing relationship with Hamburg's Bureau B with *Glitches Brew*, a vital new LP and the latest stage in his ongoing dialogue with electronic possibility. The titular nod to Miles Davis' masterpiece *Bitches Brew* reflects Grosskopf's sense of humour, while also hinting at the album's underlying theme: the productive friction between man and machine.

For the uninitiated, Grosskopf's career spans six decades of German music history. From early beat groups in Hildesheim, through Krautrock propulsion with Wallenstein, cosmic explorations alongside Ashra, and defining work with Klaus Schulze, he has consistently pushed rhythm into evolving technological contexts. His 1980 solo debut *Synthesist*, previously reissued on Bureau B, helped establish a sequencer-driven language that bridged kosmische tradition and modern electronic form.

Created over three to four months in his garden studio, *Glitches Brew* is shaped by speed and responsiveness. Grosskopf worked primarily with digital instruments this time, travelling light and favouring fast access from feeling to recording. Ideas arrive spontaneously; he works until satisfied, often reshaping sounds the next day if they fail to spark with the same intensity. What emerges is a vivid, present-tense record where human instinct and electronic process remain in constant, audible conversation. Stems are recorded in mono or stereo, passed through a Studer desk and printed to two-track, restoring weight and tactility to digital sources. Where VST synthesis can lack transient bite, analogue circuitry restores what he calls the sensation of leather, wood and metal. The signal path is humanised without surrendering to nostalgia.

The opening track, "Leisure Life," establishes the album's language immediately: low-end bubbles and chewy filters pulse beneath crystalline sequencers and shuffling hats. Optimistic pads bloom around frazzled lead lines as the piece glides forward, building toward a rolling bass climax that feels both euphoric and grounded. Grosskopf has long embraced the click track, relishing the freedom it brought during sessions for Klaus Schulze's *Moondawn*: when rhythm is sequenced, the drummer is freed from marking the "one," and can instead explore texture and propulsion. That commitment to free movement persists here.

On "Spheroids," stargazing synth motifs orbit percolating bass and alien percussion, slipping into a techno-pop wormhole. Midway through, dramatic trills rupture the flow like a gravitational tear before the groove reasserts itself with cosmic poise. "Flow" descends into colder terrain: icy chimes shimmer above a slow, low rhythm, while snaking lead lines and robotic churn carve through gloomy pads, creating a hypnotic, glacial drift.

"Stranger Strings" pushes further into the uncanny. Warped electronic strings emerge from cavernous reverb and short delays, entangled with mechanical pulses, whirring and hissing as if half-forgotten machines were stirring back to life. Yet Grosskopf never lingers in abstraction for its own sake. "Panta Rhei" snaps the album back into direct physicality, a driving, rhythmic surge pierced by heartrending synth strings and blinking circuitry, all anchored by the mother of all mutant funk basslines. It is elastic, restless and gloriously corporeal, a blast of body music which reaffirms his belief in groove as emotional catalyst.

“LiLaLu” shifts the mood again. Sampler voices and Fairlight-era textures drift through a shimmering digital dream, conjuring a romantic escape on the shores of the Sea of Tranquility. It’s space-age spa-core in the lineage of the old Innovative Communications aesthetic - retro-futurist, tender and quietly playful. By contrast, “Kalter Lärm” closes the album in uplift: rave-style hits, expansive pads and a roving bassline gather collective momentum, shoulders rolling and arms aloft, before dissolving into cosmic bliss.

Grosskopf has spoken of the early thrill he felt hearing The Beatles, the breathtaking shock of newness, and of the early 70s Berlin scene’s determination to detach from Anglo-American models and pursue something wholly original. That refusal to look backwards still guides him. Synthesisers were never retro fetish objects but tools of liberation, instruments capable of breaking from guitar history and opening fresh terrain, and he continues to embrace whatever technologies expand the field of possibility.

Glitches Brew balances analogue intuition and digital immediacy, kosmische heritage and contemporary electronic language. It is the work of an artist still following his own ideas, still excited by sound, still testing the edges. Sixty years on from his first beat-group rehearsals, Harald Grosskopf remains what he has always been: a musician for whom rhythm is liberation, technology is possibility, and the future is something to invent again and again.

– Patrick Ryder, 2026

TRACKLIST A1 Leisure Life A2 Spheroids A3 Flow B1 Stranger Strings B2 Panta Rei B3 LiLaLu B4 Kalter Lärm	PROMOTION Sean Newsham +49(0)40-88166662 sean@bureau-b.com www.bureau-b.com BB477 CD 266042 4015698151398 LP 266041 4015698065985	
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