

Discography of Popol Vuh

(seventh edition - august 2004)

*

I ask if there is one unifying thread that runs through all Florian's work.

"To never forget where lies our hope", he promises.

"And to work with the good power of evolution"(1)

*

"Florian Fricke:

I want to tell you one more thing about what I feel to be the essence of my music.

Popol Vuh is a Mass for the heart. It is Music for Love. Das ist alles (that is all)..."(8)

by:

Dolf Mulder
Zoete Kroon 8
6922 AX Duiven
Netherlands
tel. 0316-28 28 58 / e-mail: aammulder@hetnet.nl

* I gave each track a number to make it possible to trace the tracks on the diverse compilations and rereleases to their original album. I have not yet finished this job. There may be some mistakes.

* As far as possible I indicated for each album from which release I took the tracklist information and liner notes.

* The discography is annotated with quotations taken from interviews and articles. The numbers at the end refer to the listnumbers in the bibliography section.

Quotations are without authorization. If this gives a problem for publishers. Please let me know.

* This is a work in progress. So I would really appreciate any comments, corrections and extra information which could improve the quality of this discography. Specifically, if people could send me information and/or corrections on:

1. missing records and tapes,
2. incorrect references (on dates, musicians, etc),
3. additional references (for vinyl, CD, or different pressings);
4. interviews with Popol Vuh-members

* Because of the numerous compilations, soundtracks, rereleases, etc. I have ordered the discographical information into eight sections. This classification is a little arbitrary, but it helps to bring some order in the bulk of rereleases and soundtracks.

Special thanks for David Goodine (Canada) who was a great help in finding what Popol Vuh music is actually used in the films by Werner Herzog! A research that is not finished yet:

Duiven, august 2004

CONTENTS

- A. Original releases, recordings
- B. 2 in 1 rereleases
- C. Compilations, 'Best of'-albums, soundtrack-compilations
- D. Popol Vuh on compilations together with other artists
 - D.1 Popol Vuh on lp- and cd-compilations together with other artists
 - D.2 Popol Vuh on video compilations with other artists
 - D.3. Popol Vuh on bootlegs of other artists
- E. Announced / mentioned, but never released ...
- F. Popol Vuh covered by
 - F.1. Popol Vuh covered by
 - F.2. Popol Vuh sampled, etc. by
- G. Diverse
- H. Video / Film
 - H.1. Films by Florian Fricke
 - H.2 Films by Werner Herzog
 - H.3. Films by others
- I. Biography, interviews, articles on Popol Vuh
- J. Other releases by (former) Popol Vuh members
- K. Remarks

A. ORIGINAL RELEASES

I AFFENSTUNDE

- I.1 - LP: Dee Jay 2054 - 1970 - Germany
- I.2 - LP: Liberty LBS 83 460 I - 1970 - Germany
- I.3 - LP: Innovative Communication IC 58 159 (France: WE 341) - 1970/1980 - Germany
- I.4 - CD: MSI - 1993
- I.5 - CD: Bell BLR 84 706 - 1996
- I.6 - CD: Spalax SPA 14205 - 1995 - France
(There are 5 tracks on this one. (1) in two pieces: *Ich mache einen Spiegel* - 3:32 (1a) & *Dream Part 4* - 5:12 (1b))
- I.7 - CD: Nexus-King KICP2804 - Japan - 1995
- I.8 - CD: Bell BLR 84 706 - 1991 - Germany (& side 1 from: *In Den Garten Pharaos*)
- I.9 - CD: SPV 08570102 - 2004 - D (released: 03.05.04)

*

Track list from Liberty LBS 83 460 I - 1970 - lp - Germany:

1

Ich mache einen Spiegel

- | | | | |
|------------------|---|------|-----|
| 1. Dream Part 4 | - | 8:40 | (1) |
| 2. Dream Part 5 | - | 4:50 | (2) |
| 3. Dream Part 49 | - | 7:35 | (3) |

2

Affenstunde	-	18:57	(4)
-------------	---	-------	-----

*

Extra track on SPV 08570102 - 2004 - cd - Germany:

Train Throuhg Time	-	10:30	(157)
--------------------	---	-------	-------

*

Liner notes from Liberty LBS 83 460 I - 1970 - lp - Germany:

Popol Vuh members:

Florian Fricke: Moog Synthesizer;

Holger Trülzsch: percussion;

Frank Fiedler: synthesizer - mixdown**

Bettina und Steffen: cover design*

Waltraud, Gerd, Johanna+, Jochen+

Gratful thanks to Gottliebe

songs composed amd all arranged by Popol Vuh

published by Phoenix

*with the help from our friends Heinz Lukasz + Heinz H.Hoier

** thanks to Messrs. Endrulat and Löper

Produced by: Bettina Fricke and Gerhard Augustin

Recorded at Bavaria Music Studio in München

*

Liner notes from Innovative Communication IC 58 159 (France: WE 341) - 1970/1980 - Germany:

Up to today, this album is a collectors' item, as in 1970 it has been sold in quite a limited edition. Floating music on records was new in 1970, and AFFENSTUNDE - along with others - created this kind of music: it was one of the initial records. For just this reason the expert's eye is keen to have it. Also, the beautiful music: free of hectic, with unusual sounds and an interesting mixture of accords from most different music cultures. What else can I tell you about the music of POPOL VUH except especially AFFENSTUNDE for me represents a kind of corner-stone for a new music. A music which has found its audience during the last ten years. By the way, in 1975 I have bought from Florian the Big Moog he is playing here. It is still the focus of my equipment.

Klaus Schulze, summer '80

*

From: Till Koppers Blick auf Klaus Schulzes Big Moog (www.till-koppers.de):

Klaus bought his big Moog modular synthesizer on December the 22nd 1975 from the German musician Florian Fricke (Popol Vuh). Fricke's Moog can be heard also on Tangerine Dream's Zeit DoLP or CD (recorded 1972) during the first movement.

*

1993:

Keyboards: Kommen wir jetzt zur ersten Popol Vuh-Platte, auf der du den Moog eingesetzt hast, die 1970 entstandene LP 'Affenstunde'.

FF: Die 'Affenstunde' war damals so überraschend neu, dass sie auch gleich ein entsprechendes Echo gefunden hat. Sie ist in einer Zeit entstanden, in der man - nach all den repetitiven Klischees wie dem Schlager in Deutschland und dem Rock und Pop in den USA - das Bedürfnis nach neuen Klängen hatte. Die 'Affenstunde' wurde wie in einem Live-Prozess hergestellt, also ohne verschiedene Takes anzufertigen, die dann einander zugeordnet wurden. Es wurde alles in einem Zug gespielt und aufgenommen. Neu war die Klangwelt, die den Hörer in einem anderen Raum versetzte, als das die bisherige Musik vollbringen konnte. Die Platte wurde zwar kein Welterfolg aber sie hat eine ganz bestimmte Gruppe von Menschen in der ganzen Welt ausserordentlich angesprochen. Allein der Titel 'Affenstunde' war schon exotisch, weil man assoziieren musste, was damit gemeint war: die Erhebung des Menschen vom Tier, von sich selbst zu wissen und Fantasie zu entwickeln. (7)

1996:

GA: Did the title AFFENSTUNDE have a double meaning for you? Like a first step for the band's genesis of the book "Popol Vuh"?

FF: Yes, it had a double meaning. Each title has to be open for associations. That is a creative offer. What I, myself, really understand from AFFENSTUNDE, is that it is the moment when the human being becomes a human being, where man becomes man. When a human being becomes a human being and is no longer an ape any longer. So that is my double meaning for AFFENSTUNDE, that is the moment where the human being of a monkey turns into the human being of a human kind.

GA: I have thought that AFFENSTUNDE could have been a kind of 'trip_music' for you, and you were inspired by your own drug experience. Is this right, or how do you feel about that?

FF: We were all, in one way or another, involved in some sort of excitement, which you may call drugs, whether it was taking LSD, or smoking hashish, grass or marijuana - minor experiences. But you know that the way electronic instruments could be used in those days offered such fantastic opportunities to express oneself. There's no doubt about it that my music has delighted a lot of people who were into drugs or smoking or taking trips or whatever, that was part of our musical culture in those days. And my music was especially geared towards this clientele. I did not make music for classical music lovers, but for people that were into contemporary, new music. But I did not make the music because of that. (8)

II IN DEN GARTEN PHARAOS

- II.1 - LP: Pilz 20 21276-9 - 1972 - Germany
- II.2 - LP: Barclay PDU PLDSQ 6009 - 1971
- II.3 - LP: PDU SQ 6009 / PMA 609 - Italy - 1971
- II.4 - LP: Pilz/Pop Import 20 21276-9 - Germany
- II.5 - CD: BMG ARIS 884 327 [plus outtakes from 'Aguirre' and 'Spirit of Peace']
- II.6 - CD: Spalax SPA 14875 - 1995 - (digipack)
- II.7 - LP: Think Progressive TP 012
[Limitiertes Reissue als 180g-Pressung im Original-Klappcover] - 1998 - Germany
- II.8 - CD: King-Nexus KICP2728 - Japan - 1994
- II.9 - CD: ZYX OHR 70024-2 - 1999

*

Track list from Pilz 20 21276-9 - 1972 - lp - Germany:

1
In den Garten Pharaos - 17:37 (6)
(Moog-synthesizer, Konga, türkische Percussion, Fender-piano)

2
Vuh - 19:48 (7)
(Cymbal, Orgel Stiftskirche Baumburg(Altenmarkt) türk.Perc. Moog-synthesizer)

*

Liner notes from Liberty LBS 83 460 I - 1970 - lp - Germany:

Popol Vuh
F.Fricke - Moog-synthesizer, Orgel, Fender piano
Holger Trülzsch - Afrikanische, türkische Percussion
Frank Fiedler - Moog-synthesizer-mixdown
Produktion: Popol Vuh/Bettina
Regie im Studio (Trixi-München): Gertig

*

1972:

Holger leest op het ogenblik voornamelijk Nietzsche en zo nu en dan komt hij samen met Florian om samen met hem muziek te maken. Florian speelt dan op de Moog en Holger speelt op tabla. Uren kunnen ze samen spelen. Hemelse geluiden, romantiese onderwater muziek. Ze hebben samen ongeveer dezelfde ervaringen gehad. Allebei zijn ze eens in het water gevallen en bijna verdronken. Dat gevoel van het onder water zinken, dat uitte ze in huneindeloze sessies. Ze treden niet op maar ze hebben wel een elpee gemaakt die Affenstune heet. Als je de hoes open slaat dan zie je een foto van zo'n doodstil bergmeer. De muziek begint met een plons alsof je in het water springt. Ik heb al eens in deze krant geschreven over de plaat die ik voortdurend op de achtergrond hoorde spelen toen ik in München was. Ze hebben de naam Popol Vuh. Hun eerste plaat kwam uit bij Liberty en hun tweede plaat komt uit bij BASF op een nieuw label. Hun tweede plaat begint ook weer met water, maar op kant twee gaan ze te keer op een gignaties kerkorgel.

HT: "Als we ons goed voelen maken we een tape van wat we doen. Maar ik speel niet zo veel, soms maar een keer per jaar. Florian is meer in mystiek gedinteresseerd en in Boeda. Ik ben daar niet zo voor. Ik houd niet van theologie, leven na de dood. Het doodt de fantasie en de geest. Ik leef meer in het nu."
(23)

1981:

F: "I found a certain womanvoice on the synthesizer on the second LP and after that I was no longer interested. I'm a conservative artist, not interested in just pressing buttons, so I went back to the piano. Sometimes the power would vary so you couldn't always get the same sound on the synthesizer. It's too dependent on the machinery. It's nothing human. The piano is more direct. People said I should continue because I could make money, but for me at that time electronics were over."(1)

1993:

Keyboards: ein Jahr später kam dann die nächste LP 'In den Gärten des Pharaos'. Gab es da schon Unterschiede in der Arbeitsweise im Vergleich zur ersten?

F: Die Beschäftigung mit der 'Affenstunde' hat einen bestimmten Teil der Möglichkeiten des Moog hervorgebracht. Aber da gab es noch einen anderen Teil, der noch nicht getan war. Ich kannte gewisse Klänge, die ich in meiner Vorstellung schon hatte, noch nicht. Beim 'Pharaos' habe ich die menschliche Stimme gesucht und ausgelotet. So ist der 'Pharaos' anders als 'Affenstunde' ein sehr lyrisches, gesanglich-elektronisches Stück geworden, mit modernen Chorälen und der Imitation einer Sopranstimme.

Danach war dann allerdings das, was ich nur von diesem Instrument ersehnt hatte, in mir befriedigt und auch erschöpft, und ich habe aufgehört, auf dem Moog zu spielen. Klaus Schulze hat ihn dann von mir übernommen.(7)

1995:

EP: That first record you made, you used a huge Moog synthesizer. Was that record designed for that instrument? Was the Moog bought first, then you thought - make a Moog Sound record?

GA: I should tell you the story. Before I came to United Artists in Germany I was working with UA in America and live in San Francisco, and I had worked with David Brown from Santana, on a Moog Synthesizer. So I came to Germany and I was specifically looking for someone in Germany that would have that kind of instrument. There were two people: Eberhard Schoener and Florian Fricke, who also happened to be direct neighbours out in the country. House to house! The only two people in Germany who had this very expensive instrument! A Moog Synthesizer was 65,000 Marks at the time. So I had this idea of doing an album. There was another guy - Walter Carlos...

FF: [He did it] just before. This was a record of Bach [for the synthesizer]...

GA: We wanted to make an album, to create new sounds. Because I envisioned the possibilities of that instrument on a long run. I knew that it would eventually take its place alongside other instruments, by the ability to create certain technical sounds, which until that time were not possible. That's where he (Florian) came in. We were introduced by another filmmaker who brought us together. Florian was in the process of doing this album, and it was extremely hard to find a company [to release it]. Not even my own company, when it was finished, wanted to go for it. We had to go through some strange changes! We took it to EMI in Cologne...we went to another company in Hamburg, where the artists weren't allowed to come in the office! 'You guys have to stay outside, I just want to talk to your manager'. Until today this is his most legendary album, of all the albums he did, just because it was so new, so different. It was done for the purpose of making a Moog Synthesizer [record]. At the beginning people did not accept it. Today we have had at least 55 different releases, in different countries and different labels. And other people have sampled this!

FF: It was a fantastic journey to learn this Moog synthesizer. I didn't have any papers - there was no manual for how to run that machine! He was angry [?]...Robert Moog who invented the Moog. It was a strange beautiful journey.

EP: So you were improvising on this mysterious instrument, for which you had no manual to operate...you were discovering sounds for yourself on that machine.

FF: We have made, day and night, music! I was always playing. I was working almost around the clock. Whenever I didn't sleep, I was just experimenting, trying to find...Frank Fiedler was a very important man, especially at this time, he was there from the beginning. Later I come back to my old roots, back to the piano. I was learning piano music at high school. I was a good Mozart player. (10)

1996:

GA: There are two songs in IN DEN GARTEN PHAROAS. Please tell me what idea did you have before making these tunes, and were these tunes improvised in the studio?

FF: One is a song that was recorded live in a church, "Vuh." And the A-side, "In Den Garten Pharaos," Frank Fiedler and I, who had already worked on the AFFENSTUNDE album, created this song actually in our home studio and later went into another studio to do the mastering for it. The last part of the song

was recorded in the studio actually, like most of our music has been recorded in studios, this was the Fender piano in the end. (8)

III HOSIANNA MANTRA

- III.1 - LP: Cosmic Music/Ohr/Barclay 840.061 - 1973 - France
- III.2 - LP: Pilz 20 29143-1 - 1973 - Germany
- III.3 - LP: Pilz/Pop Import 20 29143-1 - 19... - Germany
- III.4 - LP: PDU Pld.SQ 5094 / PMA 594 / P8A 30094 - 1972 - Italy (quad.lp; lp; 8-track?)
- III.5 - LP: Celestial Harmonies CEL 004 - 1981 -
(also on cass & cd; remastered by Bob Cubbage and Allen Landau; released with different cover) -
USA & Germany
- III.6 - CS: Celestial Harmonies CEL 13004 - 1992
- III.7 - CD: MSI - 1993
- III.8 - CD: Spalax SPA 14209 - France
- III.9 - LP: Spalax - Germany - 1994
- III.10 - CD: King-Nexus KICP2729 - Japan - 1994
- III.11 - CD: Zyx OHR - Switzerland? - 1994
- III.12 - LP: Think Progressive TPLP 1.803.023 (180 gr vinyl) - 1997 - Germany
- III.13 - CD: Galaxis 9018 - USA (bonus track "In den Garten Pharaos")
- III.14 - CD: ZYX OHR 70022-2 - 1999

*

Track list from Pilz 20 29143-1 - lp -1973 - Germany:

- 1
(Hosianna - Mantra)
- | | | | |
|-----------------|---|-------|------|
| Ah! | - | 4:43 | (8) |
| Kyrie | - | 5:20 | (9) |
| Hosianna-Mantra | - | 10:15 | (10) |
- 2
(Das V. Buch Mose)
- | | | | |
|----------------------|---|------|------|
| Abschied | - | 3:10 | (11) |
| Segnung | - | 6:00 | (12) |
| Andacht | - | 0:40 | (13) |
| Nicht hoch im Himmel | - | 6:17 | (14) |
| Andacht | - | 0:35 | (15) |

*

Track list from Celestial Harmonies CEL 004 - 1981:

- 1
- | | | | |
|-----------------|---|-------|------|
| Ah! | - | 4:43 | (8) |
| Kyrie | - | 5:20 | (9) |
| Hosianna Mantra | - | 10:15 | (10) |
- 2
- | | | | |
|--------------------|---|------|------|
| Departure | - | 3:10 | (11) |
| Blessing | - | 6:00 | (12) |
| Devotion I | - | 0:40 | (13) |
| Not high in Heaven | - | 6:17 | (14) |
| Devotion II | - | 0:35 | (15) |

*

Liner notes from Pilz 20 29143-1 - lp -1973 - Germany:

Popol Vuh - piano, cembalo
Conny Veit - E & 12 string guitar
Robert Eliscu - oboe
Djong Yun - sopran
Klaus Wiese - tamboura
Gast:
Fritz Sonnleitner - violin

Sämtliche Kompositionen und Texte: Popol Vuh
(Texte nach einer Übersetzung von Martin Buber)

Mixdown: Peter Kramper
Recording Engineers: Wolfgang Löper, Hans Endrulat
Assistent: Toni Heudorf
Photography: Bettina Fricke
Cover Design: Ingo Trauer, Richard J. Rudow

*

1993:

Keyboards: Was kam dann, nachdem du dich von der elektronik abgewandt hattest?

F: Nach dem beiden elektronischen Platten habe ich sofort mit herkömmlichen, akustischen Instrumenten wie Klavier, Gitarre, Oboe und Gesang die Platte 'Hosianna Mantra' aufgenommen. Was die musikalische Form und Gestaltung anbelangt, so gab es keinen Unterschied. Auch bei 'Hosianna Mantra' habe ich ein tiefes seelisches Schwingen angestrebt und verwirklicht. 'Hosianna Mantra' wurde so etwas wie ein Wegbereiter für die heutige New Age-Musik [...]

F: Hosianna Mantra wurde in den Bereich von Religion gebracht - wohl auch deshalb, weil die Texte aus der Bibel stammten. Trotzdem war mir das Image nicht recht, religiöse Musik zu machen, weil ich immer nur versucht habe, Musik für den Menschen, für dessen Herz und dessen Seele zu machen. Wenn das religiös ist, dann meinetwegen, aber mit irgendwelchen kirchlicher Gebundenheiten hatte ich wirklich nie etwas im Hut (7).

1996:

GA: It is said that HOSIANNA MANTRA is a musical Mass.

FF: Yes, in a way it was a Mass, a church Mass. But not for church! A conscious reflection upon religious origin is included in this music, but not in particular to any religious groups.

GA: In HOSIANNA MANTRA there are some new personnel, such as Conny Veit and Djong Yun. How did you meet them, and how did you come to play with them? Let's first talk about Conny Veit. How did you meet him?

FF: Actually, most of the musicians have always sort of found their way to me to play with me. I met Conny Veit at United Artists, my record label at the time, in the office of somebody I knew there (actually GA himself).

GA: But this is how Conny started playing with you, he came to your house and you guys just sat down and played?

FF: Yes, and he has did this every day. And that is how we actually prepared for almost half a year to records the album HOSIANNA MANTRA.

GA: And then Djong Yun, how did she come into the picture?

FF: Djong Yun came to Munich; she is the daughter of a famous composer. She got the melodies, she was listening to what we were playing and she heard the melodies and started singing with us. Yeah, we called it rehearsals! [laughs]

GA: Did you, Conny Veit and Djong Yun ever perform as a band, publicly?

FF: Yes we did, actually, in Lieberkosen and Munich.

GA: Tell us, what was the theme and how did you get the ideas of recording HOSIANNA MANTRA? And then can you tell us something about the artwork?

FF: In creativity there are not always reasons. Some of the things are just flying straight through the window. But at that time I was especially interesting in using first the words, and then making music to the words, in other words there were existing lyrics that I wanted to add music to. I wanted to convey the depth of meaning contained in a word, and then transform this into musical sounds, a form of musical expression. That is one way of composing music for me. I don't always do it, but on and off I keep having an interest in composing in such way.

GA: The name HOSIANNA MANTRA, where does it come from?

FF: HOSIANNA MANTRA is actually a combination of two different cultures, two different languages, two different lives. It has a dual meaning, "Hosianna" which is a religious Christian word, and "Mantra" from the Indian religion of Hinduism. Behind all of that I was convinced that basically all religions are the same. You always find it in your own heart. And the music of HOSIANNA MANTRA is really touching your heart. It is made to touch your heart. That is why you can call it a Mass. A Mass for your own heart.

GA: Can you remember any episodes in making the album HOSIANNA MANTRA?

FF: I do remember when you ask me about episodes. One of the episodes was that Djong Yun was combing her hair more than she was taking time to rehearse our music. It was much more important to her personally to be pretty and beautiful for all of us. To look the way she felt comfortable in order to sing comfortably. We had absolutely nothing against that because she had very beautiful hair. Her hair is as beautiful as her voice. She was really a very nice, comfortable part of the group. Her behavior and everything was very soothing. But in general this production was no different from all the other productions. We'd go prepared into the studio having a certain amount of ideas and music available, and then improvise in addition to what we had already constructed. I've always looked for the fact that whenever we make music, or we were producing music, that whoever is part of the group playing, is responsible for their own playing within that formation. Groupies were not allowed. [laughs]

GA: How did you really get to meet Djong Yun, the very first time? Have you heard about her from other friends?

FF: In those days I was living in Munich in Halachein. Musicians from other towns and cities that came to town came to Munich, by recommendation or desire or whatever, came by my house, and we were just jamming. One day Djong Yun came there. I was playing with Andy Fix, the guitar player, and he was talking about this incredible girl from Berlin, this singer from Berlin, and he said that I had to meet her. That she was fantastic. I was working with Esther Ofarim in those days, but it didn't work out because she refused to sing Christian lyrics, being Jewish I guess, so she didn't want to interpret this kind of song. Which I did understand. In those days there was not this competitive feeling among musicians, and the contacts were loose and open. People were just visiting each other for the sake of music, and not to discuss their recording contracts. In a certain way we were all hippies in those days.

GA: I feel that this album HOSIANNA MANTRA is one of the greatest albums that German rock has produced in the '70s. What, in your opinion, does this album mean to you, and what position does this album take in the career of Popol Vuh for you?

FF: When HOSIANNA MANTRA was released we had a great feedback from the press and the public. There were these voices that said HOSIANNA MANTRA was certainly the most beautiful record that had been made until that day. Personally, I still consider this music as incredibly beautiful. But very rarely do I listen to music that I have made in the past. I'm always living with the music that I'm now realizing, or producing, or making, whatever. So I don't really dwell in the past, and I don't think too much of the past, I think more about tomorrow, the future, and what's happening right now. (8)

IV SELIGPREISUNG

- IV.1 - LP: Kosmische Musik 58009 - 1974 - Germany
- IV.2 - LP: Cosmic Music/Ohr/Barclay 840.102 - 1974 - France
- IV.3 - LP: PDU Pld SQ 5082 - 1974 - Italy (quadrophonic pressing)
- IV.4 - LP: Pop Import KM 58009 - 1981 - Germany
- IV.5 - CD: MSI - 1993

- IV.6** - CD: Spalax SPA 14217 - 1996
IV.7 - CD: Spalax - France - 1994
IV.8 - CD: Spalax - Germany - 1994
IV.9 - LP: Think Progressive TP 048 - (180 gr vinyl) - Germany
IV.10 - CD: ZYX OHR 70025-2 - 1999

*

Track list from Kosmische Musik 58009 - 1974 - lp - Germany:

1

- | | | | | | |
|--|---|------|---|----|------|
| 'Selig sind, die da hungern; selig sind, die da dürsten
nach Gerechtigkeit; Ja, sie sollen satt werden' | - | 5:59 | - | FF | (16) |
| Tanz der Chassidim | - | 3:12 | - | FF | (17) |
| 'Selig sind, die da hier weinen; Ja, sie sollen später
lachen | - | 5:07 | - | FF | (18) |

2

- | | | | | | |
|--|---|------|---|----|------|
| 'Selig sind, die da willig arm sind; Ja, ihrer ist das
Himmelreich' | - | 3:10 | - | FF | (19) |
| 'Selig sind, die da Leid klagen; Ja, sie sollen getröstet
werden' | - | 3:39 | - | FF | (20) |
| 'Selig sind, die Sanftmütigen; Ja, sie werden einst
die Erde erben' | - | 2:30 | - | FF | (21) |
| 'Selig sind, die da reinen Herzens sind; Ja, sie sollen Gott
schauen' | - | 2:33 | - | FF | (22) |
| 'Ja, sie sollen Gottes Kinder heißen; Agnus dei, Agnus dei' | - | 2:39 | - | FF | (23) |

*

Liner notes from Kosmische Musik 58009 - 1974 - lp - Germany:

Popol Vuh:

Florian Fricke - piano, cembalo, vocal
 Daniel Fichelscher - E-guitar*, drums, konga
 Conny Veit** - E-guitar, 12 string guitar
 Klaus Wiese - tamboura
 Robert Eliscu - oboe

Alle Titel sind komponiert und arrangiert von:

Florian Fricke

Produziert von: Reinhardt Langowski***/Popol Vuh

Die LP wurde aufgenommen:

Baumburg/Altenmarkt und Stommeln Köln

Tonmeister: Dieter Dierks

Assistant: Heiner

Photos: Bettina/Kranz

Cover-design: Ingo Trauer/Richard J.Rudow

- * Bei 'Tanz der Chassidim',
 'Selig sind, die da hier weinen'
 'Selig sind, die Sanftmütigen'
 'Selig sind, die da willig arm sind'

- ** Als Gast mit freundlicher Unterstützung von WEA

- *** Für Rolf-Ulrich Kaiser und Gille

The cosmic music producers

*

Note: I'm told this one is sometimes released as 'Seligpreisungen' (DM).

1996:

GA: Why did Djong Yun not join SELIGPREISUNG?

FF: She was in America, and only returned for the record following SELIGPREISUNG, EINSJAEGER & SIEBENJAEGER. So actually it was because she was in America in the days when we made SELIGPREISUNG. I do regret that today, because I think I haven't really done a good service with my own voice to my record. So it would have been nice if Djong Yun had been there.(8)

V EINSJAGER & SIEBENJAGER

- V.1 - LP: Kosmische .Musik 58.017 - 1975 - Germany
- V.2 - LP: Cosmic Music/Ohr/Barclay 840.081 - 1975 - France
- V.3 - LP: PDU Pld.SQ 6013 - Italy - 1974
- V.4 - LP: Kosm.Mus/Pop Import 58.017 - 1975/.. - Germany
- V.5 - CD: MSI - 1993
- V.6 - LP: Spalax SPA 14118 - 1997 - france
- V.7 - CD: Spalax SPA 14218
- V.8 - CD: Spalax - France - 1994
- V.9 - CD: King-Nexus KICP2735 - Japan - 1994
- V.10 - CD: IMS - Germany - 1996
- V.11 - CD: ZYX Music OHR 70026-2 - 1999
- V.12 - CD: Phantom -
- V.13 - CD: SPV 08570152 - 2004 - D (release date: 03.05.04)

*

Track list from Kosm.Mus/Pop Import 58.017 - 1975/.. - Germany:

<u>1</u>				
Kleiner Krieger	-	1:05	-	DF (24)
King Minos	-	4:30	-	FF (25)
Morgengruß	-	2:55	-	DF (26)
Würfelspiel	-	3:00	-	FF (27)
Gutes Land	-	5:13	-	FF (28)

<u>2</u>				
Einsjäger & Siebenjäger	-	19:30	-	FF (29)

*

Extra tracks from SPV 08570152 - 2004 - Germany:

King Minos II -	1:55	
Wo bist Du?	-	5:42

*

Liner notes from: Kosm.Mus/Pop Import 58.017 - 1975/.. - Germany:

F.Fricke - piano, spinett

D.Fichelscher - E & A guitar, percussion
Djong Yun - vocal
&
Olaf Kübler - flute

Alle Texte von Salomo, bearbeitet von Florian Fricke
Produced for Cosmic Couriers by Popol Vuh
at Bavaria Tonstudio, München, may 1974
Engineer: H.Meier.
Mixdown: Popol Vuh
Photo: Betina

*

1996:

GA: Can you tell us the concept, or the theme, the basic ideas of the albums EINSJAEGER & SIEBENJAEGER, DAS HOHELIED SALOMOS and LETZTE TAGE, LETZTE NACHTE?

FF: EINSJAEGER & SIEBENJAEGER is finishing, or closing of the cycle. DAS HOHELIED SALOMOS is the beginning of a new cycle. In addition to the guitar player Conny Veit, I invited Danny Fichelscher, the drummer and guitar player with Amon Düül, to play with me. And that was the beginning of an extremely fruitful collaboration. We have practically made music since then without interruption, we have been playing together since then. For example, the A-side of EINSJAEGER & SIEBENJAEGER was really played and recorded in the first try, in one piece in the studio, and that was it. We didn't change anything at all. Actually I was giving in so much on this album to the style of Danny Fichelscher, the music of Danny Fichelscher, that we have sort of stuck to this formula for the following seven years.

GA: I have a feeling that EINSJAEGER & SIEBENJAEGER and DAS HOHELIED SALOMOS were recorded in the same studio, and at the same time.

FF: No, they were not recorded at the same time. Quite to the contrary. I think we made DAS HOHELIED SALOMOS one year later, after EINSJAEGER & SIEBENJAEGER. In between there were studio dates and recording dates and tours. There were a lot of things happening. So it was not really at the same time.

GA: You often change a melody that you used before, and you use it again in a different tune. But the melodies in EINSJAEGER seem to appear for the very first time there.

FF: This is what you could say about Mozart as well, because this is the individual style of an artist, that you identify the artist with a certain melody, sound, feeling or whatever it is. You are right insofar as that we have been using these melodies as sort of a trademark in the different works that we created. And we have been playing this in various ways, different ways. And sometimes we even like these new, different versions. Compared to the other albums, SELIGPREISUNG and HOSIANNA MANTRA, we felt that this music, with Danny and Djong in EINSJAEGER was a more contemporary, modern sound and music. But whatever we were doing in those days was really hermeneutic music. It's one way of jubilation; it's our expression of jubilation.(8)

VI DAS HOHELIED SALOMOS

- VI.1 - LP: United Artists S 297811 - 1975 - Germany
- VI.2 - CS: United Artists UA MC 0572 D - 1975 - Germany
- VI.3 - LP: United Artist UAS 29 781 - 1975 - France & Italy
- VI.4 - LP: United Artist 27085-1 - 1975 - Spain
- VI.5 - LP: WEA 58423 - 1982 - Germany
- VI.6 - CD: MSI - 1993
- VI.7 - CD: Spalax SPA 14211 - 1996
- VI.8 - LP: PDU - Italy - 1975
- VI.9 - CD: Spalax - France - 1994
- VI.10 - CD: Spalax - Germany - 1994
- VI.11 - CD: King-Nexus KICP2742 - Japan - 1994 (or: KICP-2842 ?)

VI.12 - CD: United Artists - Japan
VI.13 - CD: Phantom

*

Track list from United Artists S 297811 - 1975 - Germany:

1
Steh auf, zieh mich dir nach - 4:40 - FF (30)
Du Schönste der Weiber - 4:32 - DF/FF(31)
In den Nächten auf den Gassen I - 1:36 - FF (32)
Du Sohn Davids I - 3:01 - FF (33)
In den Nächten auf den Gassen II - 3:47 - FF (34)

2
Der Winter ist vorbei - 3:45 - FF (35)
Ja, deine Liebe ist süßer als Wein - 3:37 - DF (36)
Du Sohn Davids II - 4:45 - FF (37)
Du tränke mich mit deinen Küssen - 5:28 - FF/DF(38)

*

Liner notes from United Artists S 297811 - 1975 - Germany:

F.Fricke - piano
D.Fichelscher - E & A guitar, percussion
Djong Yun - vocals
&
Alois Gromer - sitar
Shana Kumar - tabla

All Lyrics by King Salomo, arranged by Florian Fricke
Produced by Florian Fricke & Reinhard Langowski
Arranged by Florian Fricke
Electronics: Florian Fricke, Frank Fiedler, Robert Wedel
Engineer: Klaus Meier, Wolfgang Löper
Assistance: Libuse Tomas, Hardy Bank
Mixdown: Florian Fricke, Reinhard Langowski
Recorded at Bavaria Tonstudio München, febr. 1975
Art Direction & Design: Ulli Eichberger

*

1996:

GA: Please tell us, is DAS HOHELIED SALOMOS your homage to the Old Testament, or is it dedicated to Djong Yun?
FF: DAS HOHELIED SALOMOS was taken from the Bible, yes. It's a mystic love song. The whole album was dedicated to love, that's all.(8)

VII AGUIRRE: Music from the Film 'Aguirre'

VII.1 - LP: Cosmic Music/Ohr/Barclay 840.103 - 1976 - France
VII.2 - LP: Barclay PLDSQ 6040 - France
VII.3 - LP: PDU Pld.6040 - 1975 - Italy (quadrophonic)
VII.4 - LP: Ohr/KK 2021275-8 - 1975 - Germany

- VII.5** - LP: PDU 6040 -Italy - 1975
- VII.6** - LP: Kosmische Kuriere KK 20 21275-8 - 1982
- VII.7** - CD: MSI - 1993
- VII.8** - LP: THINK PROGRESSIVE TP 019 - [180 gram vinyl edition] - 1997 - Germany
- VII.9** - CD: Spalax SPA 14219
- VII.10** - CD: Tempel - Italy
- VII.11** - CD: KICP-2842 2300 Y - Japan
- VII.12** - CD: SPV 08570142 - 2004 - D (release date: 03.05.04)

*

Note: considering rereleases VII.7-VII.11 I'm not sure about tracklisting:: 39-43 or 39-42 & 77-83-64. (DM)

*

Track list from Cosmic Music/Ohr/Barclay 840.103 - 1976 - France:

- 1
- | | | | | | |
|----------------|---|------|---|----|------|
| Aguirre I | - | 7:15 | - | FF | (39) |
| Morgengruss II | - | 2:55 | - | DF | (40) |
| Aguirre II | - | 6:15 | - | FF | (41) |
| Agnus Dei | - | 3:03 | - | FF | (42) |
-
- 2
- | | | | | | |
|-------------------|---|--|---|----|------|
| Vergegenwärtigung | - | | - | FF | (43) |
|-------------------|---|--|---|----|------|

*

Extra track from: SPV 08570142 - 2004 - Germany:

- | | | |
|-------------|---|------|
| Aguirre III | - | 7:16 |
|-------------|---|------|

*

Liner notes from Cosmic Music/Ohr/Barclay 840.103 - 1976 - France:

Florian Fricke - piano, spinet
 Daniel Fichelscher - E & A guitar, percussion
 Djong Yun - vocal

Produced by Popol Vuh for Ohr Musik
 Recorded at Bavaria Tonstudio, Munich
 Arranged by Florian Fricke

*

1979:

Werner Herzog: [...] "I've always worked very hard to select the music, but, in doing so, I've usually wrked very closely with my friend Florian Fricke. For example, to create the music that is used in the opening of AGUIRRE we used a very strange instrument which we called a 'choir-organ'. This instrument has inside it three dozen different tapes running parallel to each other in loops. The first of these tapes has the pitch in fifths, and the next has the whole scale. All these tapes are running at the same time, and there is a keyboard on which you can play them like on a organ so that, when you push one particular key, a certain loop will go on forever and sound just like a human choir but yet, at the same time, very artificial and really quite eerie" (24).

1993:

Keyboards: schon recht früh, nämlich so ab 1972, begann dann deine Zusammenarbeit, mit dem Filmemacher Werner Herzog, eine Kollaboration, die den Namen Popol Vuh auch über den Kreis der blossen Musikkonsumenten weit hinaus bekannt machte. Von 'Aguirre, der Zorn Gottes' über 'Herz aus Glas', 'Nosferatu' bis 'Fitzcarraldo' und 'Cobra Verde' hast du die Musik für Herzogs Filme geliefert. Wie begann eigentlich eure Zusammenarbeit?

F: Das hat - wie eigentlich alles im Leben - einen ganz normalen und unmystischen Anfnag. Herzog war damals für die Synchronisation von 'Aguirre' in Rom und suchte eine passende Musik bei Ennio Morricone und fand sie nicht. Eine gemeinsame Bekannte machte Herzog auf mich aufmerksam. Er rief mich später in München an, und zwei Tage später war ich in Rom und habe mir den Film angesehen. Zurück in München habe ich dann eine Musik dazu angefertigt, die Werner Herzog auf Anhieb gefiel. Seitdem gibt es die Zusammenarbeit. So einfach war das. (7)

1996:

GA: Around the period of IN DEN GARTEN PHAROAS, did you write the type of tune of AGUIRRE, and the album, why was it released in 1976, but the film was made in 1972?

FF: Don't ask me about those confusing facts about my musical record career. I'm not a part of that. The music industry has created these unfortunate circumstances. And if I would start talking about this in detail, I would have to mention names and persons and people, so I'm trying to avoid that. Insofar that some of these are not even living in our country anymore.(8)

1996:

"Lemmings did, however, introduce a couple of important new players to the group's complex sound tapestry: Alois Gromer (an old boyfriend of Renate's) on sitar, and an American ex-GI and jazz keyboard player called Jimmy Jackson, whose contribution to Lemmings and the three Amon Duul-related records that followed involved him playing an extraordinary church organ that would become a crucial component in defining the group's sound. 'It was a large, ancient Mellotron-type instrument that had been designed by some crazy instrument builder,' Renate explains. 'For every key on the keyboard he had made a tape of that note which had been sung by a real choir. It wasn't sampled or anything.' Chris adds: 'He devised a system where he took about 150 matches and stuck them in the parts of the keyboard that didn't work. He painted these with different colours so he knew which keys he could play. It was the first such instrument in the world and Florian Fricke of Popol Vuh used it for his soundtrack music to [Werner] Herzog's Aguirre: Wrath Of God. It's in a museum now.'"(17)

VIIa AGUIRRE

VIIa.1 - LP: KK/Pop Import 20 21275-8 - 1975/1982 - Germany (with PDU label on the disc)

*

Track list from KK/Pop Import 20 21275-8 - 1975/1982 - Germany:

1

Aguirre I	-	FF	(39)
Morgengruss II	-	DF	(40)
Aguirre II	-	FF	(41)
Agnus Dei	-	FF	(42)

2

Vergegenwärtigung	-	FF	(77, 83, 64)
-------------------	---	----	--------------

VIIb AGUIRRE

VIIb.1 - CD: Spalax SPA 14974

*

Aguirre I	-	7:23	(39)	Morgengruss II	-	2:57	
(40)Aguirre II	-	6:16		(41)Agnus Dei	-	3:02	
(42)Vergegenwärtigung	-	14:43					
Spirit of Peace, part 1	-	3:34	(124)				
Spirit of Peace, part 2	-	7:27	(102)				
Spirit of Peace, part 3	-	9:45	(125)				

*

[Artist: POPOL VUH

Title: Aguirre

Label: SPALAX (FRANCE)

Format: CD

Catalog Number: SPA 14974

New edition of this soundtrack album, replacing the now deleted Spalax 542219. That version only contained the title track to this soundtrack; this version (theoretically complete?) adds the 4 missing tracks from the supposedly newly found master tapes [as detailed in Audion #35, this is still not the original album!] . Plus the same three "bonus" versions of "Spirit Of Peace" to round things out. "From ultra spacy music coming from another worlds, to cosmic krautrock with super acoustic guitars, flutes, delicate rhythms including tabla and more..."]

VIIc AGUIRRE

VIIc.1 - CD: ZYX / OHR 70023-2 - cd - 1999

Tracklist from ZYX / OHR 70023-2 - cd - 1999:

Aguirre I	-	FF	(39)	
Morgengruss II	-	DF	(40)	
Aguirre II	-	FF	(41)	
Agnus Dei	-	FF	(42)	
Vergegenwärtigung	-	FF	(77,83,64)	
Spirit of Peace I*	-	FF	(124)	
Spirit of Peace II*	-	FF	(102)	
Spirit of Peace III*	-	FF	(125)	

*

Liner notes from ZYX /OHR 70023-2 - cd - 1999:

Florian Fricke: Piano, Spinett

Daniel Fichelscher: E & A Guitar, Percussion

Djong Yun: Vocal

Originally released in 1976

Produced by Popol Vuh

For Ohr Musik

Recorded at Bavari Tonstudio, Munich

Arranged by Florian Fricke

* Previously unreleased

*

Bio from ZYX /OHR 70023-2 - cd - 1999:

Florian Fricke was born by Lake Constance in 1944. From 1959 til; 1963 he studied music in Freiburg and Munich, where he was a pupil of Rudolph Hindemith, Paul Hindemith's brother. At the age of 19 he gave up studying, "just so that I could live", as he said. At the age of 25 he became acquainted with the Moog synthesizer, which led to the founding of Popol Vuh. Foreign travels took, him, among others, to Africa and to the Kurds on the euphrates, to India and Nepal. And in the eastern Himalaya he studied Tibetan communal singing. He once described his hobbies as the epics and myths of the various people as well as archeology. In 1978 Fricke founded the 'Working group for creative singing' and became a member of the society for breathing therapy. He holds lectures all over the world on his work in this field.

Since 1972 Florian Fricke has been working with the director Werner Herzog, whose films acquired increased intensity thanks to Fricke's musical trademark. The film director's "audio interpreter" composed the sound-tracks to the films 'Aguirre, der Zorn Gottes' (Aguirre, the wrath of God), 'Herz aus Glas' (Heart of Glass), 'Nosferatu', and 'Fitzcarraldo' and 'Cobra Verde'. The independent nature of his music has continually proved to be a great asset to Herzog's films, which often have a somnambulistic character. And this independence could already be seen in the fact that the soundtrack to the film 'Nosferatu' in 1978 was not marketed under the film title but as 'Brüder des Schattens - Söhne des Lichts' (Brothers of the Shadows - Sons of Light).

Manfred Gillig-Degrave

VII d AGUIRRE

- VII d.1** - LP: Nexus K22p-425 - 1984 - lp - Japan
VII d.2 - CD: King K 32 Y 2114 - 1987 - Japan
VII d.3 - CD: King-Nexus KICP 2842 - 1999 - Japan

*

Lacrimae di rei	(first part of 39)
Panflöte	(second part 39)
Andacht	(13)
Vuh	(7)
Andacht	(14)
In den Garten Pharaos	(6)
Kleiner Krieger	(24)
Morgengruss	(26)
Die Umkehr	(64)
Auf dem Weg	(83)
Gutes Land pt.2	(28?)
King Minos	(25)

*

Note: tracks from 'In den Garten Pharaos', 'Hosianna Mantra', 'Einsjäger und Siebenjäger', 'Nosferatu', 'Nacht der Seele', (DM)

VIII LETZTE TAGE, LETZTE NÄCHTE

- VIII.1** - LP: United Artist UAS 299161 - 1976 - Germany
VIII.2 - LP: United Artists UAL 2450 - 1975 - Italy (distr. by Ricordi)
VIII.3 - LP: United Artists UAS 29916 - 1976 - Italy
VIII.4 - CD: MSI - 1993
VIII.5 - LP: Think Progressive TP 013 - [Limitiertes Reissue als 180g-Pressung im Originalcover] - 1997 - Germany

VIII.6 - CD: Spalax SPA 14213
VIII.7 - CD: Spalax - France - 1994
VIII.8 - CD: Spalax - Germany - 1993
VIII.9 - CD: King-Nexus KICP2741 - Japan 1994
VIII.10 - CD: Phantom

*

Track list from United Artist UAS 299161 - 1976 - Germany:

1
 Der grosse Krieger - 3:15 - DF (44)
 Oh wie nah ist der Weg hinab- 4:36 - FF (45)
 Oh wie weit ist der Weg hinauf 4:30 - FF/FF (46)
 In deine Hände - 3:00 - FF (47)

2
 Kyrie - 4:38 - FF/Bearb.FF (48)
 Haram dei raram dei haram dei ra 1:30 - FF/FF (49)
 Dort ist der Weg - 4:30 - DF/FF (50)
 Letzte Tage - Letzte Nächte - 4:20 - DF/FF (51)

*

F.Fricke - piano
 D.Fichelscher - gitarre
 D.Yun - Gesang
 A.Gromer - sitar
 Ted de Jong - tamboura

*

Produced by Popol Vuh

IX YOGA

IX.1 - LP: PDU Pld.SQ 6066 - 1976 - Italy
IX.2 - CD: High Tide 9119 - 1993 - Italy
IX.3 - CD: MSI - 1993
IX.4 - CD: Spalax SPA 14207 - 1996
IX.5 - CD: Spalax - France - 1994
IX.6 - CD: Spalax - Germany - 1994

*

Track list from PDU Pld.SQ 6066 - 1976 - Italy:

1
 Yoga 1 - 22:10 - Popol Vuh - (52)

2
 Yoga 2 - 18:30 - Popol Vuh - (53)

*

Liner notes from PDU Pld.SQ 6066 - 1976 - Italy:

This record is dedicated to the followers of Yoga
Recorded at Bavaria Tonstudio, Munich
Produced by Florian Fricke with Indian musicians
All music by Popol Vuh
Produced for Ohr Musik GmbH.

*

1996:

GA: Tell me something; are you actually playing on the album YOGA?

FF: This is part of the same chapter. YOGA is an unauthorized release. Some Indian musicians visited me in my studio, and somebody else took the tapes and sold them under the name of Popol Vuh, but it had nothing to do with Popol Vuh, really. I'm playing harmonium, and organ. I think it was released in Italy. (8)

*

Note: US radio-producer John Diliberto writes somewhere on Al Gromer Khan: "Many artists cite Germany's 1970s electronic scene as an influence. Munich-based Al Gromer Khan was actually there, recording the album *Yoga* with Popol Vuh. He is a trained sitarist who doesn't let virtuosity get in the way of carefully designed, ambient ragas on his album, *Mahogany Nights*. His music is always a fusion of east and west explored on albums such as *Kama Sutra* and *Divan I Khas*".

X HERZ AUS GLASS

- X.1** - LP: Brain 0060.079 - 1977 - Germany
- X.2** - LP: Egg 900.536 - 1977 - France (**COEUR DE VERRE**)
- X.3** - LP: Egg 17.1410 - 1977 - Spain
- X.4** - LP: King-Egg GP706 - Japan - 1979 (**COEUR DE VERRE**)
- X.5** - CD: Hightone - 1993
- X.6** - CD: MSI - 1993 - (**COEUR DE VERRE**)
- X.7** - CD: Spalax SPA 14214 - 1996 (**COEUR DE VERRE**)
- X.8** - CD: Milan - 1993
- X.9** - CD: King-Nexus KICP2844 - Japan - 1999 (**COEUR DE VERRE**)
- X.10** - CD: Phantom

*

Track list from Brain 0060.079 - 1977 - Germany:

1
Engel der Gegenwart - 8:15 - FF (54)
Blätter aus dem Buch der Kühnheit 4:17 - FF (55)
Das Lied von den hohen Bergen- 4:08 - FF (56)

2
Hüter der Schwelle - 3:45 - FF (57)
Der Ruf - 4:41 - DF (58)
Singet, denn der Gesang vertreibt die Wölfe - 4:30 - FF (59)
Gemeinschaft - 3:47 - FF (60)

*

Liner notes from Brain 0060.079 - 1977 - Germany:

All guitars and percussion by Daniel Fichelscher
Piano by Florian Fricke
Flutes by Mattias von Tippelskirch
Sitar by Al Gromer

Produced by Florian Fricke and Renate Knaup
Licensed by Barclay/Egg
Produced at Bavaria Studio, Munich
Engineer: Hardy Bank, Frank Fiedler, Robert Wedel
Produced by: Florian Fricke & Renate Knaup
1977 - F.Fricke Productions

*

1996:

GA: I saw the film "Herz aus Glas" ('Coeur de Verre') and I found that not very much of your music was used. In the album with the same name of the film, COEUR DE VERRE, is Popol Vuh's original album to be the soundtrack for the movie?

FF: It was different. Sometimes they're produced for Werner Herzog's work. Sometimes he came to my house and he asked please open your box, where I have my tapes from my productions. When we are listening to music, sometimes he lifts his finger and says this part of your music would be great music for a film. Sometimes we have done in a very short day and night, time in studio at the end of production from his movies, chosen the music like this. The special music for COEUR DE VERRE ("Herz aus Glas") is Popol Vuh, but sometimes he needs music from Richard Wagner. But Richard Wagner never made film music for Werner Herzog.. (8)

XI BRÜDER DES SCHATTENS, SÖHNE DES LICHTS

- XI.1** - LP: Brain 0060.167 - Germany - 1978
XI.2 - LP: Teichiku SUX 168 - Japan - 1979
XI.3 - CD: MSI - 1993
XI.4 - CD: Spalax SPA 14208 - Switzerland - 1992

*

Tracklist from Brain 0060.167 - 1978 - Germany:

1
Brüder des Schattens, Söhne des Lichts - 17:10 - FF/FF (61)

2
Höre, der du wagst - 5:30 - FF/FF (62)
Das Schloss des Irrtums - 5:20 - FF/DF(63)
Die Umkehr - 6:10 - FF/FF/DF (64)

*

Liner notes from: Brain 0060.167 - 1978 - Germany:

Florian Fricke - piano
Daniel Fichelscher - acoustic + el. guitar
Alois Gromer - sitar
Bob Eliscu - oboe
Ted de Jong - tamboura

und ein Münchner Kirchenchor

Recording engineer: Rudolf Wohlschläger

Assistant engineer: Peter Eichenseher

Recorded at: Bavaria Musik Studios München - August 1978

Produced by: Gerhard Augustin for Gammarock Musik Prod. GmbH.

All songs published by: Gammarock Musik Verlag GEMA 78

Popol Vuh contact:

Gammarock Musick GMBH

Herzog-Rudolf-Strasse 3

8000 München 22

XIa NOSFERATU (BRUDER DES SCHATTENS, SOHNE DES LICHTS)
(Original Soundtrack of Werner Herzogs..)

XIa.1 - LP: Brain 0060.167 - 1978 - Germany (different cover as XI)

XIa.2 - LP: PDU Pld M 7005 - Italy - 1978 ('Nosferatu - The Vampyre - original soundtrack)

XIa.3 - CD: KICP-2843 - Japan (XIa or XII?)

*

Tracklist from Brain 0060.167 - 1978 - Germany:

1

Brüder des Schattens, Söhne des Lichts - 17:10 - FF/FF (61)

2

Höre, der du wagst - 5:30 - FF/FF (62)

Das Schloss des Irrtums - 5:20 - FF/DF(63)

Die Umkehr - 6:10 - FF/FF/DF (64)

*

Liner notes from: Brain 0060.167 - 1978 - Germany:

Florian Fricke - piano

Daniel Fichelscher - acoustic + el. guitar

Alois Gromer - sitar

Bob Eliscu - oboe

Ted de Jong - tamboura

und ein Münchner Kirchenchor

Recording engineer: Rudolf Wohlschläger

Assistant engineer: Peter Eichenseher

Recorded at: Bavaria Musik Studios München - August 1978

Produced by: Gerhard Augustin for Gammarock Musik Prod. GmbH.

All songs published by: Gammarock Musik Verlag GEMA 78

Popol Vuh contact:

Gammarock Musick GMBH

Herzog-Rudolf-Strasse 3

8000 München 22

XII NOSFERATU - Fantôme de la nuit (Original Soundtrack of Werner Herzog's Nosferatu - On the way to a little way)

XII.1 - LP: Egg 900.573 - 1978 - France

XII.2 - CD: Spalax SPA 14212 - 1997

XII.3 - CD: Phantom

*

Tracklist from Egg 900.573 - lp - 1978:

1

Mantra I	-	6:14	-	FF	(65)
Morning Sun Rays	-	3:20	-	DF	(66)
Venus Principle	-	4:39	-	AG	(67)
Mantra II - Choir	-	5:22	-	FF	(68)

2

On the way	-	4:49	-	FF	(69)
Through Pains to Heaven II	-	3:37	-	FF/DF/T.de Jong	(70)
To a little way	-	2:32	-	FF/DF/T.de Jong	(71)
Zwiesprache der Rohrflöte mit der Sängerin	-	3:42	-	FF	(72)
Die Nacht der Himmel	-	4:03	-	FF	(73)
Der Ruf der Rohrflöte	-	3:21	-	FF	(74)

*

Liner notes: Egg 900.573 - lp - 1978:

Produced by Gerhard Augustin
1978 Gammarock Musik GMBH
Distribution C.P.F. Barclay

*

Tracklist from: Spalax 14212 -cd:

Mantra I	-	6:18		(65)
Morning Sun Rays	-	3:21		(66)
Venus Principle	-	4:45		(67)
Mantra II - Choir	-	5:23		(68)
Die Nacht der Himmel	-	4:50		(73)
Der Ruf der Rohrflöte	-	3:21	- FF	(74)
To a little way	-	2:36		(71)
Through Pains to Heaven II	-	3:51		(70)
On the way	-	4:05		(69)
Zwiesprache der Rohrflöte mit der Sängerin	-	3:20		(72)

*

1996:

GA: Now we come to a question about the French Egg release of NOSFERATU. This is a compilation of already -released materials, and unreleased old materials, with new songs. Did you choose the tracks?
FF: It actually was Part Two of the original soundtrack. The actual film music, the way it was composed for this movie, is on the record BRUDER DES SCHATTENS, SOHNE DES LICHTS. And when Werner was already almost finished with his film, he came to me and asked, 'Florian, do you have music to be afraid by?' And I thought no, no, no, no. But I remembered some electronic pieces in my big, big, big,

box of old material from the early years, and in this box I found 'angst music.' And so we made a second record, besides BRUDER DES SCHATTENS we made 'music to be afraid by,' NOSFERATU, part two, released by a French company. (8)

NOSFERATU

- LP: Spalax SPA 541112 (FRANCE)
[Vinyl version of what was the 11th P. Vuh album. A Herzog soundtrack from 1978. Rerelease of the lp on Egg or on Brain?]
 - LP: Spalax SPA 14112
-

XIII DIE NACHT DER SEELE (tantric songs)

- XIII.1 - LP: Brain 0060.242 - 1979 - Germany
- XIII.2 - LP: PDU Pld A 7014 - 1979 - Italy
- XIII.3 - CD: MSI - 1993
- XIII.4 - CD: Spalax SPA 14204
- XIII.5 - LP: Egg - France - 1979
- XIII.6 - LP: Celestial Harmony - 1981 (different sleeve)
- XIII.7 - CD: Spalax - Germany - 1993
- XIII.8 - CD: Spalax - France - 1994

*

Tracklist from Brain 0060.242 - 1979 - Germany:

<u>1</u>					
Mantram der Erdberührung I	-	2:20	-	FF/FF	(75)
Engel der Luft	-	2:40	-	FF/FF	(76)
Mit Händen, mit Füßen	-	2:50	-	FF/FF	(77)
Wo bist du, der Du überwunden hast? - FF/Morya (Gesegnet du, bei deiner Ankunft)	-	6:00	-	FF/FF	(78)
Mantram der Erdberührung II	-	2:20	-	FF/FF	(79)
<u>2</u>					
Im Reich der Schatten	-	2:30	-	DF/FF	(80)
Wanderer durch die Nacht	-	4:00	-	FF	(81)
Mantram der Herzberührung I	-	2:50	-	FF/FF	(82)
Auf dem Weg	-	2:55	-	FF/FF	(83)
Mantram der Herzberührung II	-	1:20	-	FF/FF	(84)
In der Halle des Lernens	-	4:20	-	FF/FF	(85)

*

Liner notes from Brain 0060.242 - 1979 - Germany:

Musicians:
 Florian Fricke - piano, vocals
 Daniel Fichelscher - guitars, percussion
 Djong Yun - vocal

Renate Knaup - vocal
Susan Goetting - oboe
Alois Gromer - sitar

Sound engineers:
Hans Keller, Rudolf Wohlschläger,
Eberhard Panne, Robert Wedel

Recorded at:
Bavaria Tonstudios München 8/79
Panne & Paulsen Studio Frankfurt/Main 3/79
from March 15th 1979 - August 1st 1979

Produced by:
Florian Fricke for Gammarock Music GMBH
Executive Producer: Gerhard Augustin

All songs published by:
Gammarock Musik 1979 und
Albatross 1979 copyright 79

Popol Vuh contact:
Gammarock Musik GmbH
Herzog-Rudolf-Strasse 3, 8 München 22 / Germany

*

Note: On the Spalax 1992 re-issue of "Die Nacht der Seele/Tantric Songs" they reprised "Mantram der Herzberührung I" again on track 10 (DM).

XIV SEI STILL, WISSE ICH BIN - Szenische Gesänge

- XIV.1** - LP: Innovative Communication KS 80007 - 1981 - Germany
XIV.2 - LP: Racket Records RRK 15029 - Germany - 1985
XIV.3 - LP: Italy
XIV.4 - CD: MSI - 1993 - cd
XIV.5 - CD: Spalax SPA 14210 - Switzerland - 1992
XIV.6 - CD: Spalax - France - 1994

*

Tracklist from Innovative Communication KS 80007 - 1981 - Germany:

1

Wehe Khorazin	-	6:21	(86)
Und als ER sah es geht dem Ende zu	-	7:10	(87)
Garten der Gemeinschaft	-	4:45	(88)

2

Gemeinsam aßen sie das Brot	-	3:00	(89)
Laß los	-	6:44	(90)
Gemeinsam tranken sie den Wein	-	- 4:00	(91)
...als lebten die Engel auf Erden	-	2:15	(92)

*

Liner notes from Innovative Communication KS 80007 - 1981 - Germany:

Florian Fricke - piano, vocal
Renate Knaup - vocal
Daniel Fichelscher - guitar, drums

Guest:
Chris Karrer - sopransaxophone
Chorensemble der Bayerischen Staatsoper

Published by Albatros Musikverlag Edition modern

Coverphotos: Thomas Lindner

Produced by IC - Klaus Schulze Prod.

Und als ER sah
es geht dem Ende zu,
sonerte ER die Betroffene aus
im Garten der Gemeinschaft
zu leben.

Gemeinsam assen sie das Brot
Gemeinsam tranken sie den Wein
als lebten die Engel auf Erden.
(aus den Schriftrollen vom Toten Meer)

*

198?:

Florian has himself been making films. 'Sei Still, wisse Ich bin' was made last year in Israel. It was shot around the Dead Sea and in the Palestinian mountains. The main role is taken by former model Verushka, who plays a man. The premiere was in Munich on May 16th, three days before we met, and reaction to the film was good. It will be shown on German television shortly, and may even be shown in this country at the Findhorn community's Autumn festival.

The music for 'Sei still' is closer to the type Florian ideally like to do. He believes that the human voice is the greatest instrument there is: it contains more emotion and feeling than any other. His greatest joy, he says, is improvising at the piano and singing from the heart. He feels closer to God, or rather his idea of God, than at any other time now. At moments like this he feels he is 'playing with the angels'. His music has always been religious and believes in a 'new age' when Man will be at one with nature and himself. He believes not in the 'cosmic', but in 'earth', in natural beauty and harmony. Now is a time to be optimistic. You only have to listen to tracks like 'Garten der Gemeinschaft' and 'Lass los' to see this and also what he means by 'playing and singing with the angels'

Renate Knaup is one of Florian's favourite singers, but for 'Sei still' he felt her voice was too powerful, so he wrote the music in such a way that she couldn't sing in her normal voice: she had to sing "like a child, like Heidi" (2).

XV AGAPE AGAPE LOVE LOVE

- XV.1** - LP: Uniton U 015 - 1983 - Norway
XV.2 - LP: Base U 015 - Italy
XV.3 - CD: MSI - 1993
XV.4 - CD: Spalax SPA 14215 - 1996
XV.5 - CD: Spalax - France - 1992

XV.6 - CD: IMS - Germany - 19??

*

Tracklist from Uniton U 015 - 1983 - Norway:

1

Hand in Hand	-	3:00	-	FF	(93)
They danced, they laughed, as of old	-	4:53	-	DF	(94)
Love, Life, Death	-	1:27	-	FF	(95)
The Christ is near	-	3:50	-	FF	(96)
Love-Love	-	5:24	-	FF	(97)

2

Behold, the Drover summons	-	5:55	-	FF	(98)
Agape-Agape	-	4:56	-	FF	(99)
Why do I still sleep	-	8:00	-	FF	(100)

*

Liner notes from Uniton U 015 - 1983 - Norway:

Popol Vuh:

Florian Fricke - piano, vocal, perc.

Daniel Fichelscher - guitars, vocal, perc.

Conny Veit - guitar

Renate Knaup - vocal

co-worker:

Frank Fielder, Jan Lorck-Schierning, Nina

All songs composed by Florian Fricke,
except 'They danced, they laughed, as of old' (Daniel Fichelscher)

Published by Uniton Music

Recording and mixing:

Stefan Massimo Jauch, Peter Kramper, Angie Melitoupulos

Bavaria Musikstudio, Munich, June-October 1982

Produced by Florian Fricke/Popol Vuh

c & p 1983 Uniton Records, Etterstadsletta 3, Oslo 6, Norway

Cover Design: Bengt Olsson

AGAPE - AGAPE

LOVE - LOVE

Behold, the drover summons:

why do I still sleep?

Behold, the drover summons:

Agape, Agape

hand in hand.

Behold the drover summons:

Ha Ram Sam Sam

Ha Ram Sam Sam

Gully Gully, Gully Gully

Gully Ram Sam Sam

Agape, Agape

love, love

why do I still sleep?

XVI SPIRIT OF PEACE

XVI.1 - LP: Cicada 001 - 1985 - Norway
XVI.2 - CS: Cicada C-001-4
XIV.3 - LP: Base KS 80 034 - 1981 - Italy
XIV.4 - CD: MSI - 1993
XIV.5 - CD: Spalax SPA 14216
XIV.6 - CD: Spalax - Germany - 1993
XIV.7 - CD: Spalax - France - 1994

*

Track list from Cicada 001 - 1985 - Norway:

1
We know about the need* - 4:20 - FF (101)
Spirit of Peace - 7:00 - FF (102)
Song of Earth - 8:07 - FF (103)

2
Take the Tention High - 17:27 - FF/DF(104)

*

Liner notes from Cicada 001 - 1985 - Norway:

*Music of Werner Herzog film about Reinhold Messner: "Gasherbrun - die leuchtende berg".

Words:
YEHUNG
HAND IN HAND

Popol Vuh:
Florian Fricke - piano, vocal
Renate Aschauer-Knaup - vocal
Daniel Fichelscher - acoustic guitars

guests:
Conny Veit - el.guitar
Bernd Wippich - el.guitar

All songs composed by Florian Fricke, except 'Take the Tention High' by Fricke/Fichelscher
Recorded at Quadrat Studio, München, March-June 1985
Recorded and mixed by Bernd Wippich
Produced by Florian Fricke/Popol Vuh
Published by Autobahn Musikverlag, München.
Cover concept by F. Fricke.
Cover design by Tormod Opedal and Erik Wollo.

XVII COBRA VERDE

XVII.1 - LP: Milan A 353 - 1987 - France
XVII.2 - CD: Milan CD 353 -
XVII.3 - CD: BMG ARIS 881 309 - 1991
 *

Tracklist from Milan A 353 - 1987 - France:

<u>1</u>				
Der Tod des Cobra Verde	-	4:40	(105)	
Nachts: Schnee	-	1:45	(106)	
Der Marktplatz	-	2:30	(107)	
Eine andere Welt	-	5:00	(108)	
Grab der Mutter	-	4:35	(109)	
<u>2</u>				
Die singenden Mädchen von Ho, Zia Vi	-	6:45	(110)	
Sieh nicht überm Meer ist's	-	4 :35	(111)	
Ha'mut, bis dass die Nacht mit Ruh' und Stille kommt	-	9:40	(112)	

*

Liner notes from Milan A 353 - 1987 - France:

Komponiert von Florian Fricke, gespielt von Popol Vuh
 mit den singenden Mädchen von Zigi Cultural troupe Ho, Ziavi

Popol Vuh:
 Florioan Fricke - piano, synklavier, vocal
 Daniel Fichelscher - guitar, percussion, vocal
 Renate Aschauer-Knaup - vocal

Gäste:
 Kristen Ritter (in: Der Tod des Cobra Verde)
 Irmgard Hecker (in: Sieh nicht Überm Meer ist's)
 Chor der Bayerischen Staatsoper

Aufgenommen: september 1987 (Union-Studios, München).
 Sound programming synklavier, recording and digital mastering by Ralph Graf (Union-Studios).
 Produziert von: Florian Fricke.
 Published: Autobahn Musik-Verlag, München.
 Text und Musik: Florian Fricke, mit ausnahme: "Die singenden Mädchen von Ho, Zigi Cultural troupe Ziavi

XVIII FOR YOU AND ME

XVIII.1 - CD: Milan 262 061 - 1991 - France
XVIII.2 - CD: Milan 35615-2 - 1991-
XVIII.3 - LP: Milan A 808 - 1991 - France
XVIII.4 - CS: Milan35615 - 4 - 1991 -
XVIII.5 - CD: Milan CH 808 - Switzerland
XVIII.6 - CD: RCA 35615 - USA

*

Tracklist from Milan 262 061 - 1991 - France:

For you and me	-	5:20	-	FF/Arr.by Guido Hieronymus & PV	(113)
Wind of the Stars in their Eyes	-	3:10	-	Anne-Marie	
O'Farell/Arr.by GH & PV					(114)
Little Bazaari	-	7:45	-	FF/Arr.by GH & PV	(115)
Compassion	-	5:00	-	FF/Arr.by PV & GH	(116)
When love is calling you	-	4:15	-	DF/FF	(117)
In your Eyes	-	0:55	-	GH	(118)
OM Mani Padme Hum 1	-	1:10	-	FF & GH	(119)
OM Mani Padme Hum 2	-	2:47	-	FF	(120)
OM Mani Padme Hum 3	-	4:33	-	FF	(121)
OM Mani Padme Hum 4	-	5:18	-	FF	(122)
For You	-	2:05	-	FF/Arr.by GH & PV	(123)

*

Liner notes from Milan 262 061 - 1991 - France:

Popol Vuh
 Florian Fricke - piano
 Renate Knaup-Aschauer - vocal
 Daniel Fichelscher - guitar

Guests:
 Guido Hieronymus - keyboards, guitar
 Anne-Marie O'Farell - Irish Harp

Produced: Popol Vuh for Milan Records

Executive Producers: Florian Fricke and Frank Fiedler

Recorded at G/H - New African Studio/Munich and Sound-Fabrik (Munich).
 January-april 1991
 Sound supervision: Guido Hieronymus and Frank Fiedler

Remarks about: "For You and Me"

Music: concern first, compassion, then elevation, off and on.

We have it difficult to realize that we are as human beings both - tangibly - individuals and yet an entity intimately intricated, as a human kind, whatever the colour of our skin. While policy and religions are bound to generate barriers and divisions unceasingly (then) it is all the more the distinctive vocation of art to intervene as a unifying factor of cohesion, as it is - only outwardly omnipotent - potential.

Music - namely: popular music - most particularly has devoted itself to merging the stylistic trends from the most various cultures, ... bringing about what we already know nowadays under the concept of 'World music'.

While working at 'For you and Me' it was thus not only an attractive, enjoyable, but also a - set against this background a judicious and relevant duty to reconcile seemingly discrepant contributions, associating for instance an antique Irish theme with modern western electronic ('Wind of the Stars in their Eyes'), or setting a musical motif from the Himalyan mountains against the spirit of African music ('For You and Me').

Music is likely to express compassion. The production of 'For You and Me' began on January 17th, the very day when war broke out.

The music of 'Little Bazaar', ancestral Popol Vuh music, arranged with the typical string-players' music peculiar to the oriental coffee houses, is a dedication to the pain of the innocent.

Nevertheless: it is just when the spirit of destruction is at its utmost that it is all the more indispensable to dedicate oneself to the spirit of Peace:

"When Love calls (on) you,
 Turn back and follow her".

The cycle 'OM Mani Padme Hum' appeals to the tiny precious in us: the conscience: ours innermost, set against the world (Florian Fricke)

*

1993:

Keyboards: Ende '91 hast du die Fangemeinde wiederum überrascht, als du die CD 'For you and me' rausgebracht hast. Darauf sind die mit Abstand poppigsten Aufnahmen, die es von Popol Vuh je gegeben hat. Und man höre und staune - da kommt auch nach langer Abstinenz wieder Elektronik zum Vorschein.

F: Die Aufnahmen entstanden zwischen Januar und April 1991. Und wenn man sich erinnert, war damals der Krieg im Irak, und wir an der Aufnahmen Beteiligten waren alle sehr betroffen während der Produktion.

Und die Frage kam auf: wie kann man Betroffenheit umsetzen in etwas, was dann nicht in blosser Niedergeschlagenheit endet, sondern aufbauend wirkt. Wir haben dann verschiedene Elemente aussereuropäischer Musik mit der typischen Popol Vuh-Musik plus Elektronik gemischt. Dahinter stand die Idee, dass die Kriege im wesentlichen dadurch entstehen, dass sich die verschiedenen Kulturen nicht verstehen, die eine Kultur nicht die Eigenheiten der anderen akzeptiert. In den USA z.B. entstand damals, ein neues Feindbild von der ganzen islamisch-arabischen Kultur. Und Musik, wie jede kulturelle Tätigkeit, hat die Möglichkeit, politisch zu wirken. Voraussetzung ist, dass sich der Musicmacher als ein Mitbetroffener in dieser Welt versteht.

Keyboards: Von der Ideologie zurück zur musikalischen Praxis. Wie wurde dieser ideologische Überbau musikalisch umgesetzt?

F: Ich liebe afrikanische Rhythmen, ich liebe den einfachen Gesang von jemandem, der die Last auf einen Berg trägt, und ich liebe die uralte, auf Atlantis hinweisende Musik der irischen Harfe. Und so habe ich bei 'For you and me' versucht, Innen und Aussen zu verbinden, die Idee und die Struktur dieser Verbindung. In der Instrumentierung haben wir typische Momente z.B. von arabischer Tanzmusik verwendet. Wir haben ein irisches Thema mit elektronischer Musik konfrontiert, oder wir haben bei einem Stück afrikanische Elemente und Rhythmen hinzugenommen.

Keyboards: Damit meinst du wohl das Titelstück 'For you and me'.

F: Genau. Der Titel allein sagt schon, dass irgend etwas Verbindliches auch für das 'You' enthalten ist. Was nichts anders heisst, als das man dieses Lied mitsingen kann. Das ist sicher etwas Neues an der Popol Vuh-Musik: Sie ist für den Hörer singbar geworden.

Keyboards: Auf 'For you and me' ist Elektronik mit Akustik gemischt. Ist das die Art, wie Elektronik für dich wieder interessant geworden ist?

F: Zunächst mal ist nicht Elektronik im letzten Sinne hinzugekommen, sondern elektronisch gesteuerte Sample-Sounds, die wiederum von normalen, akustischen Instrumenten abstammen. Da ist also nicht die typisch elektronische Kälte. Es ist vielmehr einfach das heute übliche Arbeitsverfahren bei der Musikproduktion.

Keyboards: Bei 'For you and me' hast du zum ersten mal mit dem Arrangeur, Gitaristen, Keyboarder und Studiobesitzer Guido Hieronymus zusammengearbeitet?

F: Ja, er hat wesentlichen Anteil an der Entstehung der Musik. Guido hat meine Ideen und Vorstellungen vortrefflich umgesetzt, er ist für die Balance zwischen Akustik und Elektronik verantwortlich.

K: die beiden anderen, Daniel Fichelscher und Renate Knaup sind ja schon seit langem mit Popol Vuh verbunden.

F: Daniel ist als Gitarist und Percussion-Mann seit rund 8 Jahren dabei, und Renate war die absolute Amon Düül-Sängerin. Schon während die Amon-Düül-Zeit war Renate öfter als Gast im Studio, sie half mir bei den Aufnahmen am Mischpult. Später dann, als es Amon Düül nicht mehr gab, bot sie sich förmlich als Sängerin für Popol Vuh an.

K: Ein Mann, nämlich Frank Fiedler ist von Anfang an mit Popol Vuh verbunden, schon damals, als ihr im alten Pfarrhof von Peterskirchen so etwas wie eine Musikkommune wart, und jetzt - bei 'For you and me' als Mitproduzent.

F: Frank Fiedler ist immer dabei nicht als Musiker, sondern als jemand der - ich möchte jetzt nicht sagen: "wie Goethe und Eckermann" - über gewisse aussermusikalische Fragen, die bei der Musikproduktion oft genau so wichtig sind, mit mir reden kann und mir dann im Studio auch manchmal hilft, da er wesentlich mehr von Technik versteht als ich.(7)

XIX POPOL VUH / FLORIAN FRICKE SPIELT MOZART

XIX.1 - CD: Bell BLR 84901 - 1991 - Germany

XIX.2 - CD: Media 7 Tide - France - 1993

XIX.3 - CD: High Tide - Italy 19??

*

Track list from Bell BLR 84901 - 1991 - Germany:

Sonate C-dur KV 330

- Allegro Moderato - 6:58

- Andante Cantabile - 7:08

- Allegretto - 4:15

Rondo F-dur KV 494 - 7:34

Adagio H-moll KV 540 - 7:04

Sonate B-dur KV 570

- Allegro - 4:39

- Adagio - 9:32

- Allegretto - 3:09

*

Liner notes from Bell BLR 84901 - 1991 - Germany:

Florian Fricke - klavier

Aufgenommen in der Soundfabrik, München vom 24-27 juli 1991

Toningenieur: Peter Lübke

Supervisor u.Produzent: Frank Fiedler

Exekutiv-produzent: Gerhard Augustin

CD-Mastering: TACET Musikproduktion

Portraitzeichner: Sascha Schwartz

Cover-Gestaltung: Studio 23

Bösendorfer Konzertflügel, Pianohaus Hirsch München

Alle Titel digital aufgenommen.

*

1993:

Keyboards: Das Überraschungsmoment scheint ja auch für deine Arbeit recht wichtig zu sein. Vor knapp zwei Jahren lernten die eingefleischten Popol Vuh-fans eine ganz andere Seite an dir kennen, als du die CD 'Florian Fricke plays Mozart' mit richtigen klassischen, notengetreuen Interpretationen am Klavier herausgebracht hat.

F: Das war natürlich nichts Neues für mich, da ich ja schon als Jugendlicher klassisches Klavier studiert habe. Nachdem ich angefangen hatte selbst zu komponieren, habe ich mich mit Klassik nicht mehr beschäftigt. Doch irgendwie ist diese Liebe für die Klassiek - vor allem für Mozart - unterschwellig immer in mir gewesen, auch wenn ich sie zeitweilig beiseite gedrängt habe. In den letzten 5 Jahren habe ich mehr oder weniger als Hobby immer Klavier gespielt und mich mit Mozarts Klaviersonaten beschäftigt. Mir selbst und meiner eigenen Seele tut Mozart wohl.

Es war dann so, dass verschiedene Leute diese Beschäftigung mit Mozart mitgekriegt haben und mich ermutigten, eine Platte mit Einspielungen der Mozartschen Klavier-Sonaten voranzutreiben. Dem habe ich mich mit grossen Freude gestellt.

Ich habe diese CD als Mozartverehrer eingespielt, mit meinem eigenen Geschmack interpretiert, und ich möchte behaupten, dass sie auch ausgesprochenen Mozart-kenner aufhören lässt.

Keyboards: Möchtest du dich mit dieser CD als moderner Klassik-Interpret der Öffentlichkeit empfehlen?

F: Nein, durchaus nicht. Ich möchte das nicht zur Profession werden lassen. Es ist einfach nur eine weitere Facette meines Anspruchs an Musik. Ich kann auch nicht ganz von der Hand weisen, dass meine

Beschäftigungen im Pop-Bereich, oder dem, was man so nannte, mit der Ausrichtung auf Rhythmus, auf Swing, auf Groove, durchaus auch einen Einfluss auf die Art hatte, wie ich Mozart interpretiert habe. Ich denke, dass ich wesentlich rhythmischer gespielt habe, als das normalerweise klassische Pianisten tun.

XX CITY RAGA

XX.1 - CD: Milan 35685-2 UPC - 1995
XX.2 - CS: Milan35685 - 1995
XX.3 - CD: Milan/BMG 35685 - France -1995
XX.4 - CD: BMG - Holland
XX.5 - CD: RIGU - USA

*

Tracklist from Milan/BMG 35685 - France -1995:

Wanted Maya	-	(Fricke/Hieronimus/Maya)	-	7:00	(124)
Tears of Concrete	-	(Fricke/Hieronimus/Maya)	-	5:30	(125)
Last Village	-	(Fricke/Hieronimus)	-	7:10	(126)
City Raga	-	(Fricke/Hieronimus/Maya)	-	8:10	(127)
Morning Raga	-	(Fichelscher/Fricke/Hieronimus)	-	5:40	(128)
Running Deep	-	(Fricke/Hieronimus)	-	6:00	(129)
City Raga (Mystic House Mix)	-	(Fricke/Hieronimus/Maya)	-	6:41	(130)

*

Liner notes from Milan/BMG 35685 - France -1995:

Guido Hieronimus: Keyboards & engineering, electric guitar
 Maya Rose (Yukatan): Voice
 Daniel Fichelscher: Acoustic Guitar
 Florian Fricke: Piano
 Children Choir from Kathmandu: Choir

Produced by Florian Fricke / Frank Fiedler
 Product & soundconsulting:
 Johannes Fricke and Gerhard Augustin
 Digitally recorded at New African Studio Munich - june to september 1994
 Productmanagement: Hubert Haas
 Front cover photos:
 George Obremski and Will Crocker

*

1996:

GA: Would you please tell us something about Maya Rose and Guido Hieronimus, who have played on recent Popol Vuh albums? What kind of background do they have, and what were they doing before they joined Popol Vuh? First Maya Rose, the singer.

FF: Maya lived in Yucatan in Mexico, and at different occasions she sent me some tapes where she was singing freely. I had listened to them and I had put it to the side, because in those days I was working with Renate, the Amon Düül singer, on the record FOR YOU AND ME. After many years I listened to these recordings again and I found the voice for an idea that I was working on which became the album CITY RAGA. To be precise, my son Johannes, he actually gave me this tip to do this kind of record. He said that this voice would please everybody.

GA: So this is how you met Maya, on tape. Did you ever see her personally?

FF: Yes, many years before in Köln. She was a member of the Breathing Therapy Society group, but moved to Yucatan and stayed in touch with me by sending these strange, wonderful cassettes, with her voice on there. When my son was hearing this voice he felt that it was really special.

GA: Guido Hieronymus, who has played on all the recent Popol Vuh Albums, what kind of background does he have?

FF: Guido is a bit younger than Frank and I are. He has studied music at the Conservatory in Munich. He is producing and playing with many different musicians in Munich, in the music scene. And when we started to work together, it was not clear from the beginning that Guido would eventually become a member of Popol Vuh. But by working with him over the last couple of years we have come to a point that Guido is very important to Popol Vuh. We are friends, we have a great understanding.

GA: Your work on CITY RAGA seems to be very different from your previous works. Do you feel that this is a drastic change, or a natural extension from your previous work?

FF: I have answered this question before; I always find new styles, different forms of playing, that I'm incorporating into the music of Popol Vuh. The essence of my music remains the same. The forms are changing, but the essence remains the same.(8)

CITY RAGA MYSTIC HOUSE MIX (single)

- CDS: Milan - 1994

*

City Raga	(127)
City Raga - Mystic House Mix	(131)
Morning Raga	(128)

*

Guido Hieronymus: Keyboards, electric Guitar

Maya Rose (Yucatan): Voice

Daniel Fichelscher: Acoustic Guitar

Florian Fricke: Piano

Produced by Florian Fricke / Frank Fiedler

CITY RAGA INSIDE JOY MIX (single)

- 12": Milan

CITY RAGA (single)

- 12": Milan 4321242601- 1994

*

City Raga
Morning Raga

XXI SHEPHERD'S SYMPHONY

- XXI.1** - CD: Mystic Records MYS 114 - Great-Brittain - 1997
XXI.2 - CD: Voiceprint Japan VPJ 041 - Japan - 1997
XXI.3 - CD: Resurgence Records RJS4176- 1998
XXI.4 - CD: SPV - D - 2004

*

Tracklist from Mystic Records MYS 114 - Great-Brittain - 1997:

Shepherds Of The Future (Die Hirten der Zukunft)	-	6:08	(132)
Short Visit To The Great Sorcerer (Kurzer Besuch Beim Grossen Zauberer)	-	6:00	(133)
Wild Vine	-	8:29	(134)
Shepherd's Dream (Der Traum Des Schaefers)	-	4:17	(135)
Eternal Love	-	8:18	(136)
Dance Of The Menads (Tanz Der Menaden)	-	6:24	(137)
Yes	-	5:02	(138)

Liner notes from Mystic Records MYS 114 - Great-Brittain - 1997:

Popol Vuh are
Florian Fricke,
Frank Fiedler,
Guido Hieronymus

All tracks composed by Florian Fricke and Guido Hieronymus except track 7 by Guido Hieronymus
All songs published by Gammarock Musik (Gema No.078911)
Album arranged and produced by Popol Vuh.
Recorded at Afro Sound Studios, Munich, Germany, March 1997.
Engineered by Guido Hieronymus.
Sound consultant Johannes Fricke.
Executive producer Gerhard Augustin.
Project co-ordination Don McKay and Robert Barrs-James

XXII MESSA DI ORFEO

- XXII.1** - CD: Spalax SPA 14562 - 1999
XXII.2 - CD: King-Nexus KKCP 188 - Japan - 1999

*

Tracklist from Spalax SPA 14562 - 1999:

Deep In The Ocean Of Love	-	F.F.	-	2:50	(139)
Strofa 1	-	F.F.	-	3:37	(140)
Nascita Dell' Ape	-	F.F.	-	7:18	(141)
Strofa 2	-	F.F.	-	3:45	(142)
Dall' Origine Al Divenire	-	F.F.	-	2:15	(143)
Strofa 3	-	F.F.	-	4:05	(144)
Strofa 4	-	F.F.	-	3:49	(145)
Primo Movimento	-	F.F.	-	13:41	(146)
Strofa 5	-	F.F.	-	3:48	(147)

*

Liner notes from Spalax SPA 14562 - 1999:

Messa di Orfeo - Popol Vuh at Time Zones Festival 98

audio-video- light-installation
choir-recitation-voice-keyboards

music composed by Florian Fricke
video production by Frank Fiedler
POPOL VUH Team 98: Florian Fricke (keyboards) Frank Fiedler (video) Guillermina De Gennaro (recitation) Maya Rose (voice) Johannes Fricke (artist assistance)
Performed in the Labyrinth of Molfetta (Bari), Apulia 20 September 98 Directed by Florian Fricke.
Produced by Popol Vuh and Time Zones

Live recording Popol Vuh.
Studio recording Tom Tom-Studio (Bari)

*

first [" Messa Di Orfeo is a brand new album by POPOL VUH. It has been based on major events which were happening in Italy and which will be also produced in Germany. Most of the recording was done live in Bari (Italy) with about one hundred musicians. Additional recordings were done in Munchen (Germany). Messa Di Orfeo is released under a standard jewel box configuration, but with a full color 16 pages booklet. With this CD, POPOL VUH adds another major work to its constant search for the fusion of mysticism and music."]

["A brand new album by Popol Vuh. It has been based on major events which were first happening in Italy and which will be also produced in Germany. Most of the recordings were done live in Bari, Italy with about one hundred musicians. Additional recordings were done in Munchen, Germany. With this CD, Popol Vuh adds another major work to its constant search for the fusion of mysticism and music." Recorded live at the Time Zones Festival, 9/20/98, featuring "audio-video-light-installation-choir-recitation-voice-keyboards". Not that distant from their mid-70s work and a return to form after some of their more beat-oriented works in the 90s. to appeal to both new younger listeners and existing fans".]

*

Note: The vocal work in the Strofa's resembles very much to 'Gruppenseufzen zur Versöhnung der Erde mit dem Menschen' on Fricke's "Die Erde und ich sind eins"(DM)

XXIII FUTURE SOUND EXPERIENCE

XXIII.1 - CD: edition of 500 - 1993
XXIII.2 - CD: Mystic Records MYSCD151- 2002
XXIII.3 - CD: Zomba Records
XXIII.4 - CD: FIS - 2002 - Japan

*

Tracklist from Mystic Records MYSCD151- 2002:

Gutes Land - 9:05 (148)

Kleiner Krieger*	-	9:41	(149)
Morgengruss	-	9:47	(150)
Hungern and Dürsten	-	8:35	(151)
Liedklagen	-	5:45	(152)
Reines Herz	-	5:12	(153)
Weinen und Lachen	-	8:07	(154)
Tanz	-	12:00	(155)

Liner notes from Mystic Records MYSCD151- 2002:

POPOL VUH
 Florian Fricke,
 Holger Trulzsch,
 Frank Fiedler,
 Bettina Fricke,
 Gerhard Augustin,

Music written and composed by Florian Fricke and Popol Vuh
 except * Florian Fricke & D.Fichelscher
 Recorded at Gamag Sound Studios, München, Germany, 1993
 Cover and design by Zlatko Pejovic
 Arranged and produced by Gerhard Augustin
 All songs published by Edition Cublaikan Gema, Germany , p & c 1992

*

Press information by Mystic Records:

"POPOL VUH

PRESS RELEASE

SHOCK DEATH OF INSPIRATIONAL GERMAN ROCK LEGEND

FLORIAN FRICKE, the innovative German composer who created the mythical Kraut rock band POPOL VUH died on December 29th at his home following the result of a stroke suffered just before Christmas. Florian and his band Popol Vuh (the name was taken from that of the sacred book of the ancient Mayan Quiche Indians) first came to prominence during the early seventies when Florian recorded the first ever experimental album built around the MOOG SYNTHESIZER entitled 'Affenstunde' (The Hour Of The Monkeys).

Since that time in 1970, Florian Fricke and Popol Vuh have released in excess of thirty albums (not including compilations) including the recent 'SHEPHERDS SYMPHONY' on Mystic Records, a wonderful, mystical adventure based around the music of the lost South American Indian tribes.

Florian was of course renowned as the composer of the soundtracks to the legendary WERNER HERZOG movies that starred the late KLAUS KINSKI including such classics as 'Aguirre', 'Nosferatu', 'Cobra Verde' and 'Fitzcarraldo'.

The transcendental, visionary music of Florian Fricke will survive him for generations to come. The Kraut Rock movement, those who appreciate New Age music, anyone who likes great music have lost a true legend. Ironically, the latest Popol Vuh release 'FUTURE SOUND EXPERIENCE' is released by Mystic Records on January 15th.

For further details please contact Mystic Records.

The name Popol Vuh, derives from the book of knowledge, the POPOL VUH, the sacred book of the ancient Quiche Maya Indians. The musical entity of Popol Vuh was founded in 1969 when Florian Fricke, Frank Friedler, Holger Trulzsch, Brettina Fricke and Gerhard Augustin recorded their first electronic album with a Moog 111 synth.

NEW! Future Sound Experience was recorded in 1993, but was given a very limited release making this a re-release with a difference! Not only has this album been re-mastered for CD release, but it has also had some new links recorded to make the album one flowing river of music. The joy of Future Sound Experience is that it seems to take the listener on an experimental journey through time back to an age of peace, contentment and happiness and if perhaps you feel such a time did not exist, then close your eyes and let Popol Vuh convince you otherwise. "

*

Note: A collage of existing tracks taken from all over Popol Vuh's recording career, all layered together without any regard for style, mood, or even musical pitches. I don't mean sequenced together - I mean tracks literally overlayed on top of each other, making a horrid cacophony of what was memorable and transcendental music. But no, that wasn't enough to sully the music. Someone (no actual producer is listed) has overlayed a single loop of an acoustic guitar phrase, that repeats, and repeats, and repeats, again without regard to the underlying mood of the music underneath.

B. Rereleases: 2 in 1

DISCOVER COSMIC

(III, V)

-
- 2LP: Cosmic Music/Ohr/ 940.119/120 - 1975 - France
 - LP: OHR - lp - germany - 1976
-

HOSIANNA MANTRA / IN DEN GARTEN PHARAOS

(II,III)

-
- CD: Galaxis CD 9018 - cd (only with titletrack from 'Pharoas'. 'Vuh' is not included)
 - 2LP: In den Garten Pharaos +Hosianna Mantra - 1972
-

HOSIANNA MANTRA / SPIRIT OF PEACE(bonus 3 part suite)

(III, 123, 101, 124)

-
- CD: High Tide 9126 - 1994 - Italy
-

SELIGPREISUNG / DAS HOHELIED SALOMOS

(IV, VI)

-
- CD: High Tide 9121-2 - 1993 - Austria
-

THE TWO SOUNDTRACKS OF WERNER HERZOG'S 'NOSFERATU'

(XI, XII)

-
- High Tide - Italy - 1992 (Brüder des Schattens & On the way to a little way)
-

EINSJAGER & SIEBENJAGER / LETZTE TAGE, LETZTE NACHTE

(V, VIII)

-
- CD: High Tide TIDE 9129-2 - 1994 - Austria
-

EINSJAGER & SIEBENJAGER / DAS HOHELIED SALOMOS

(V, VI)

-
- CD: High Tide - Italy - 19??
-

- 2LP: Celestial Harmonies 008/009 - In the Gardens of Pharaos / Aguirre (comp.) - Germany -1983
- CD: Celestial Harmonies 13008-2 - 1992
- CD: Celestial Harmonies CEL-14008 - In the Gardens of Pharaos / Aguirre (comp.) - 1990
- CS: Celestial Harmonies MC-14008 -
- CD: Spalax - Aguirre (identical to Celestial Harmonies comp.) - 1992
- CD: High Tide 9117 - 1993 - Italy
- CD: Naxos Deutschland

*

Tracklist taken from Celestial Harmonies 008/009 - In the Gardens of Pharaos / Aguirre (comp.) - Germany - 1983- 2lp:

<u>1</u>		
In the Gardens of Pharao-	(digital remix by Ulrich Kraus)	(6)
<u>2</u>		
Vuh -	(digital remix by Ulrich Kraus)	(7)
<u>3</u>		
Aguirre -	(digital remix by Bob Cabbage)	(39)
<u>4</u>		
Spirit of Peace:		
Part I		(124)
Part II		(102)
Part III		(125)
(digital recording by Ulrich Kraus)		

Liner notes taken from Celestial Harmonies 008/009 - In the Gardens of Pharaos / Aguirre (comp.) - Germany - 1983- 2lp:

Recorded 1972-1982
 All compositions by Florian Fricke
 Side 1-3: Produced by Florian Fricke
 (Performed by Popol Vuh)
 Side 4: Produced by Eckart Rahn
 (Performed by Florian Fricke)
 Front cover photography: Edward Steichen
 (Courtesy of Aperture)
 Back Cover Photography: Bettina Fricke
 Design: Johanna Shierds

Tracklist from: Celestial Harmonies - cd:

1. Aguirre	-	6:17	(39)	
2. In the Gardens of Pharao	-	17:34		(6)
3. Vuh	-	19:51	(7)	

Tracklist from: Naxos Deutschland - cd:

1. Aguirre	-	6:17	(39)	
2. In the Gardens of Pharao	-	17:39		(6)

3. Vuh	-	19:58	(7)
4. Spirit of Peace	-	20:46	

AFFENSTUNDE / NACHT DER SEELE

(I, XIII)

- CD: High Tide TIDE 9108-2 - 1992 - Austria

SEI STILL, WISSE ICH BIN / AGAPE, AGAPE, LOVE LOVE

(XIV, XV)

- CD: High Tide 9128 - 1994 - Italy

C. Best of, compilations,,soundtrack-compilations

PERLENKLÄNGE

- LP: PDU Pld SQ 6073 - 1976 - Comp. - Italy
- CD: ZYX / OHR 70027 - 1999 - Germany

*

1

Aguirre 1	(Fricke)	-	6:15	(39)
In Den Garten Pharaos	(Popol Vuh) (extract)	-	5:00	(part of 6)
Vuh	(Popol Vuh) (extract)	-	4:05	(part of 7)
Abschied	(Popol Vuh)	-	3:15	(11)

2

Segnung	(Popol Vuh)	-	6:00	(12)
Morgengruss	(Fichelscher)	-	2:55	(26)
Würfelspiel	(Fricke)	-	3:00	(27)
Tanz Des Chassidim	(Fricke)	-	3:12	(17)
Selig Sind, Die Da Hier Weinen, In Sie Sollen Später Lachen	(Fricke)	-	5:07	(18)

*

A Product of The Cosmic Couriers
Ohr Musik Production GmbH, Köln, Berlin

*

[A best-of collection taken from the band's prime OHR/Pilz era, with tracks from 'In Den Garten Pharaos', 'Hosianna Mantra', 'Seligreisung', 'Einsjäger & Siebenjäger' & 'Aguirre'. Nothing exclusive as far as we can tell, but a good intro to the band's most desirable albums for the uninitiated. "I have called the music of Popol Vuh the Sound of Pearls." --Rolf-Ulrich Kaiser/Cosmic Couriers.]

TANTRIC SONGS

- LP: Celestial Harmonies CEL 006 - 1981 - Germany & USA

*

1

Mantra of the Touching of the Heart	-	1:50	(82)
Mantra of the Touching of the Earth	-	2:14	(75)
Angel of the Air, pt.1	-	2:39	(76)
Angel of the Air, pt.2	-	2:53	
In the Realm of Shadow	-	2:12	-DF (80)
Wanderer through the Night	-	4:09	(81)
Listen he who ventures	-	5:56	(62)

2

Brothers of Darkness - Sons of light	-	16:42	(61)
--------------------------------------	---	-------	------

*

F.Fricke - piano, vocals
D.Fichelscher - guitar, percussion
S.Goetting - oboe, english horn
B.Eliscu - oboe
Al Gromer - sitar
Ted de Jong - tambura

FITZCARRALDO (Original Motion Picture Soundtrack)

- LP: Zyx Pop Import 20.021 - 1982 - Germany
- LP: Polydor PDH-I-6363 - 1982 - USA
- CD: High Tide-9112 - Italy
- 1992
- CD: Spalax SPA 14876 - 1996
(First CD issue of the original soundtrack to the Herzog masterpiece (not to be confused with soundtrack compilation also issued under this name). Cosmic Popol Vuh tracks, mixed in with opera, classical and traditional musics...)
- CD: Phantom

*

1
Wehe Khorazin - **Popol Vuh** - 5:34 - F.Fricke (86)
Scene from 'Ernani' - 6:41 - G.Verdi
Engel der Luft - **Popol Vuh** - 2:37 - F.Fricke (76)
Ridi Pagliacci - E.Caruso - 3:07 - Leoncavallo
O Paradiso - E.Caruso - 3:35 - Meyerbeer
Kind mit Geige - 0:57 - Traditional
Im Garten der Gemeinschaft - **Popol Vuh** - 2:23 - F.Fricke (88)

2
Blasmusik - 0:40 - Traditional
Tod und Verklärung(excerpt) - 2:51 - R.Strauss
Musik aus Burundi - 1:52 - Traditional
Il Sogno - 2:37 - J.Massenet
Quartett - 3:55 - G.Verdi
Oh Mimi, tu piu non torni - E.Caruso - 3:00 - Puccini
Als lebten die Engel auf Erden - **Popol Vuh** - 2:10 - F.Fricke (92)
A te o cara, amor talora - 5:45 - Bellini

*

Executive soundtrack producer: Gerhard Augustin

MUSIC FROM WERNER HERZOG FILMS

- LP: ZYX 20.017 - 1982 - Germany
- LP: PDU Pld A 7028 - 1982 - Italy
- LP: Barclay BA-253 200.413 - 1982 - France ('Musique des films de Werner Herzog')
- LP: Polydor L28B 1076 - 1983 - Japan

*

Track list from ZYX 20.017 - 1982 - Germany:

1

Engel der Luft (Fitzcaraldo)	-	2:40	-	FF	(76)
Wehe Khorazin (Fitzcaraldo)	-	5:30	-	FF	(86)
Im Garten der Gemeinschaft (Fitzcaraldo)	-	4:45	-	FF	(88)
...als lebten die Engel auf Erden (Fitzcaraldo)	-	2:15	-	FF	(92)
Lacrimé di rei (Aguirre)	-	6:15	-	FF	(first part of 39)

2

Höre, der du wagst (Nosferatu)	-	1:45	-	FF	(62)
Brüder des Schattens, Söhne des Lichts (Nosferatu)	-	16:30	-	FF	(61)
Die Umkehr (Herz aus Glas)	-	1:15	-	FF/DF	(64) (excerpt)

*

Liner notes from ZYX 20.017 - 1982 - Germany:

Musicians:

Florian Fricke - piano + vocals
Daniel Fichlescher - guitar + percussions
Conny Veit - guitar
Renate Knaup - vocals
Djong Yun - vocals
Susan Goetting - english horn
Bob Eliscu - oboe
Al Gromer - sitar
Chor Ensemble
der Bayerischen Staatsoper München

Produced by:

Florian Fricke / POPOL VUH

Re-mastering by:

Peter Leopold / COCNORDE STUDIO München
executive producer: Gerhard Augustin

*

Note: 'Die Umkehr' is mistakenly listed as taken from the 'Herz aus Glass'-soundtrack. In full length this track can be heard on 'Brüder des Schattens, Söhne des Lichts' (see: XI) and 'Nosferatu (see: XIa) (DM).

NOSFERATU: THE VAMPIRE (compilation)

- LP: King-Nexus K22P 471 - 1984 - Japan
- CD: King-Nexus KICP 2843 - 1999 - Japan

*

Brüder des Schattens, Söhne des Lichts (61)
Höre, der du wagst (62)
Im Reich der Schatten, pt.1, pt.2, pt.3
NAAM

Christe Eleison	
Agnus Dei	(42)
Im Haus des Lernens	(85)
Wo bist du, der du überwunden hast	(78)

*

Note: tracks taken from 'Nosferatu', 'Nacht der Seele',(DM)

TANTRIC SONGS - HOSIANNA MANTRA

- CD: Celestial Harmonies 13006-2 -1991
 - LP: Celestial Harmonies 13006
 - CS: Celestial Harmonies 13006 - 1992
 - LP: Kuckuck 13006 -
 - CS: Kuckuck 13006-4 -
 - CD: Kuckuck 13006-2 -
 - CD: Spalax 14215 - 1992
 - CD: Naxos Deutschland

*

Mantra Of The Touching Of The Heart -	FF	-	2:16	(82)
Mantra Of The Touching Of The Earth -	FF	-	1:49	(75)
Angel Of The Air, Part One -	FF	-	2:39	(76)
Angel Of The Air, Part Two -	FF	-	2:56	
In The Realm Of Shadow -	DF	-	2:13	(80)
Wanderer Through The Night -	FF	-	4:09	(82)
Listen He Who Ventures -	FF	-	5:58	(62)
Brothers Of Darkness - Sons Of Light -	FF	-	16:42	(61)
Ah! -	FF	-	4:46	(8)
Kyrie -	FF	-	5:25	(9)
Hosianna Mantra -	FF	-	10:17	(10)
Departure -	FF	-	3:13	(11)
Blessing -	FF	-	6:09	(12)
Devotion I -	FF	-	0:45	(13)
Not High In Heaven -	-	FF	-	6:23 (14)
Devotion II -	FF	-	0:45	(15)

*

Florian Fricke: Piano, Harpsichord, Vocals
 Djong Yun: Vocals
 Daniel Fichelscher: Guitars, Percussion
 Al Gromer: Sitar
 Robert Eliscu: Oboe
 Ted de Jong: Tambura
 Klaus Wiese: Tambura
 Conny Veit: Guitar
 Susan Goetting: Oboe, English Horn
 Fritz Sonnleiter: Violin

*

Peter Kramper-Mixing
 Ulrich Kraus-Remastering
 Victor Kalin-Artwork
 Johanna Shields-Design
 Wolfgang Loper-Engineer
 Rudolf Wohlschlager-Engineer

*

[A meditational feast halfway between religious/classical trance music and Germanic space music of the time, this reissue of 1972's Hosianna Mantra and 1979's Die Nact der Seele - Tantric Songs on Celestial Harmonies includes some of the most beautiful music Popol Vuh ever recorded. Though the electronics had been forsaken, the music is still quite evocative -- "Mantra of the Touching of the Earth" and "Angel of the Air" (both from Tantric Songs) present slow-moving piano passages, punctuated by sitar and tambura. Hosianna Mantra includes much beautiful work by Fricke on piano and harpsichord, Conny Veit on electric guitar, and Djong Yun reciting Biblical passages on "Kyrie," "Blessing" and the title track. Most of the best new age music was recorded before the term was even coined, and these two albums easily hit that mark. -- Jenna Woolford, All-Music Guide]

GESANG DER GESÄNGE (POPOL VUH 1971-1974)

- CD: Cicada CACD 01 - 1988
 - CD: High Tide 9130 - Italy

*

Lacrimae di re	-	6:18	-	FF	(first part of 39)
Andacht	-	0:48	-	FF	(13)
Gesegnet du, bei deiner Ankunft-	-	2:10	-	FF	(second part of 12)
Vuh	-	2:46	-	FF	(part of 7)
Schilfmeer	-	5:00	-	FF	(end of 6)
Sehr nah	-	1:17	-	FF	(part of 65)
Nicht hoch im Himmel	-	6:17	-	FF	(14)
Der Weingarten Salomos	-	1:24	-	FF	
Deine Liebe ist süßer als Wein	-	3:34	-	DF/FF	(36)
Du Schönste der Weiber	-	4:37	-	DF/FF	(31)
Zieh' mich dir nach	-	3:15	-	FF/DF	(30)
Kleiner Krieger	-	1:02	-	DF	(24)
King Minos	-	2:48	-	FF/DF	(25)
In der Halle Salomos	-	4:14	-	FF	(85)

*

Florian Fricke: piano, electronics
 Daniel Fichelscher: guitar, percussion
 Conny Veit: guitar
 Djong Yun: gesang
 Al Gromer: sitar
 Holger Trültzsch: percussion

*

Produziert von Florian Fricke
 Aufgenommen: Bavaria Tonstudio (München)
 Digital remastering: Ralph Graf (Union Tonstudios, München)

*

[“After the recording of Cobra Verde (Milan), the soundtrack to Werner Herzogs new film, Florian Fricke spent some time in the Munich Union Studio in order to re-mix, edit and compile the material for ‘Gesang der Gesänge’ which is an exclusive CD release on Cicada.

The material is composed during the period of 71-74 (some of it released on record later) and contains what Florian himself considers as highlights from this period”. From: Cicada Records Newsletter 1-1988]

SING, FOR SONG DRIVES AWAY THE WOLVES

- CD: Milan 35655-2 - 1990
- CS: Milan 35655-4 - 1993
- CD: BMG - 1993
- CD: Milan 13914-2 - 1993 - Germany

*

Song of the High Mountains	(Fricke)	-	6:20	(56)
Pages from the Book of Daring	(Fricke)	-	3:54	(55)
Dance of the Chassidim	(Fricke)	-	3:20	(17)
Keepers of the Threshold	(Fricke)	-	3:35	(57)
Sing, for Song Drives Away the Wolves	(Fichelscher/Fricke)	-	4:14	(59)
Little Warrior	(Fichelscher)	-	1:04	(24)
Sweet Repose	(Hieronymus)	-	1:00	
You Shouldn't Awake Your Beloved Before It Pleases Herself*		-	19:26	(29)

*

Daniel Fischelscher - Guitar, Drums
Frank Fielder - Producer
Florian Fricke - Piano, Producer
Alois Gromer - Sitar
Djong Yun - Vocals
All digital instruments by Guido Hieronymus

*

Remixed & recorded by Guido Hieronymus at New African Studio, Munich, Dec. 1992.

Produced by: Florian Fricke & Frank Fielder for Editions Milan Music, Paris.

Cover Design: Frank Fiedler, Florian Fricke.

Art Direction: Judy Kaganowich

Package Supervision: John Hudson

Milan Executive Supervision: Emmanuel Chamboredon & Toby Pieniek

*

[Milan review: "This release is a collection of the earliest of Popol Vuh's work, all newly remixed by Florian Fricke. These are classic tracks that were written and released between 1973 and 1976, including brilliant collaborations with Tangerine Dream. The album also contains several new compositions which were previously unavailable in the U.S."]

*

Note: (*) It is the only not remixed track on this compilation (DM)

*

"New 'disco' versions of old tracks." (18, p.151)

*

"The disc *Sing, for song drives away the Wolves* is yet another in a series of confusing compilations for the American market assembled by Fricke. The album is a remix of eight tracks from *Coeur de Verre* and *Einsjäger und Siebenjäger*, adding a few new instruments. this worthwhile venture is not significantly different from the original mixes, except for the improved sound quality, which is a big plus. (20, p.177)

*

Issued in 1993, *Sing, for Song Drives Away the Wolves* is Florian Fricke's remixed and updated version of Popol Vuh's soundtrack album for Werner Herzog's *Coeur de Verre* (Heart From Glass), 1976. The original material is saturated in the heritage of East Indian classical music as it met the droning evolution of Krautrock. On *Sing*, the original seven tracks are present with beefed-up bass lines, layered keyboards and guitars, and more punched-up kit drums. Unlike most update projects, this one works because of the obvious reverence Florian Fricke has for the material. It may be rocked up, but it still sounds like nothing else out there. This is music of bliss and mysticism, it resonates with its gradually unfolding themes and variations, and presents the listener a veritable world of sonic warmth to enter into and remain for as long as one wishes. The effect of these modern tracks is riveting; their punch is undeniable, but so is their subtlety. This new version of the album also contains the title track from *Einsjäger und Siebenjäger* "You Shouldn't Awake Your Beloved Before It Pleases Her" from 1974. Almost 19-and-a-half minutes in length, it complements this sound beautifully in that it unfolds acoustically from Fricke's piano, a soprano saxophone, and drums. The same feeling of ecstasy eventually draws itself out of the music as an electric guitar enters the fray and transforms it into a driving, droney dirge. While *Coeur de Verre* is more desirable for those who like originals, *Sing* should not be discounted. Fricke was one of the few musicians who understood how to remix his own music. ~ Thom Jurek, All Music Guide

BEST OF WERNER HERZOG

- CD: Milan - 1990

POPOL VUH - FLORIAN FRICKE

- CD: Bell BLR 84 705 - 1991 - Germany

*

Wanderer am Himmel	-	8:18	-	FF/DF(54)	
Open your Heart	-	4:19	-	FF/DF(55)	
Eastern Sunrise	-	4:13	-	FF/	(56)
Am Tor	-	3:47	-	FF	(57)
Calling you	-	4:43	-	DF	(58)
Wo bist du?	-	5:41	-	FF	(78)
Brüder des Schattens - Söhne des Lichts	-	18:48	-	FF	(61)

*

Florian Fricke (piano, vocals),
Daniel Fichelscher (guitars,
percussion, drums), ,
Djon Yun (vocals)

Al Gromer Khan (sitar),
Bob Eliscu (oboe),
Ted de Jong (percussion),
Münchner Chor.

*

Recorded at Bavaria Studio, Munich, 1990
Written, composed and arranged: Florian Fricke
Producer: Gerhard Augustin
CD Mastering: TACET Musikproduktion
Coverdesign: STUDIO 23
Photo: Bettina Fricke
Licensed by Gerhard Augustin to BELL RECORDS

*

Note: tracks are said to be recorded in 1990. This is not the case. Also Gerhard Augustin writes mistakenly "...Most of the recordings have not been released before..." (inclosed booklet). Most tracks received different titles: Wanderer am Himmel = Engel der Gegenwart; Open Your Heart = Blätter aus dem Buch der Kühnheit; Eastern Sunrise = Das Lied von den hohen Bergen; Am Tor = Hüter der Schwelle; Calling You = Der Ruf . Alltogether a very misleading release! (DM)

BEST SOUNDTRACKS FROM WERNER HERZOG FILMS

- CD: High Tide - 1992

*

Engel Der Luft	(Fitzcarraldo)	(76)
Wehe Khorazin	(Fitzcarraldo)	(86)
Im Garten Der Gemeinschaft	(Fitzcarraldo)	(88)
... Als Lebten Die Engel Auf Erden	(Fitzcarraldo)	(92)
Lacrima Di Rei	(Aguirre)	(first part of 39)
Höre, Der Du Wagst	(Nosferatu)	(62)
Brüder Des Schattens - Söhne Des Lichts	(Nosferatu)	(61)
Die Umkehr	(Herz Aus Glas)	(64)

*

Florian Fricke - Piano, vocals
DjongYun & Renate Knaup - Vocals
Daniel Fichelscher - Guitars, Percussion
Al Gromer - Sitar
Robert Eliscu - Oboe
Conny Veit - Guitar
Susan Goetting - English Horn

THE BEST OF POPOL VUH: Fitzcarraldo - Cobra Verde - Nosferatu, Phantom der Nacht, Gasherbrum - Aguirre, der Zorn Gottes

- CD: Milan CD CH 042 (Switzerland) - 1989
- CD: BMG ARIS 883 142 - 1991

*

Wehe Khorazin	(86)
Im Garten der Gemeinschaft	(88)
Der Tod des Banditen	(105)
Agape Agape	(99)
Gemeinsam assen sie das Brot	(89)
Gemeinsam tranken sie den Wein	(91)
Als Lebten die Engel auf Erden	(92)
Eine andere Welt	(108)
Höre, der du wagst	(62)
Brüder des Schattens - Söhne des Lichts	(61)
Engel der Luft	(76)
Wir wissen von der Not	(101)
Take the Tention High	(104)
Lacrime di rei	(first part of 39)

THE BEST OF POPOL VUH: From The Films of Werner Herzog

- CD: Milan 35639-2 - 1993
- CD: RCA 35639
- CS: Milan 35639 - 1993

*

Woe Be To Khorazin	-	(from "Fitzcarraldo")	-	6:23	(86)
In The Garden Of Community	-	(from "Fitzcarraldo")	-	4:43	(88)
Death Of A Bandit	-	(from "Cobra Verde")	-	2:34	(105)
As Though The Angels Walked On Earth	-	(from "Fitzcarraldo")	-	2:14	(92)
Different World, A	-	(from "Cobra Verde")	-	5:04	(108)
Oh Hear, Thou Who Darest	-	(from "Nosferatu")	-	1:04	(62)
Brothers Of Darkness, Sons Of Light	-	(from "Nosferatu")	-	8:50	(61)
Angels In The Sky	-	(from "Nosferatu")	-	2:53	(76?)
We Are Aware Of The Misery	-	(from "Gasherbrum")	-	3:34	(101)
Lacrime Di Re	-	(from "Aguirre, der Zorn Gottes")	-	5:12	(first part of 39)

*

Florian Fricke (piano, Synclavier, vocals),
 Renate Knaup-Aschauer (vocals),
 Daniel Fichelscher (guitar, drums),
 Al Gromer (sitar).

Additional personnel:
 Kristen Riter (vocals),
 Bob Elisco (oboe),
 Choir Of The Bayerischen Staatsoper.

*

Includes liner notes by Hubert Haas and Werner Herzog.

All music written or co-written by Florian Fricke.

Emmanuel Chamboredon-Executive Supervision

John Hudson-Supervisor

Toby Pieniek-Executive Supervision

Judy Kaganowich-Art Direction

THE BEST

- CD: 1994 - ?

*

Affenstunde	(4)
Hosianna - Ah!	(8)
Am Tor	(57)
Kyrie	(9)
Hüter Der Schwelle I	(57)
Wehe Khorazin (Fitzcarraldo)	(86)
When Love Is Calling You	
Im Garten	
For You And Me	(113)
Aguirre	(39)
Wo Bist Du	(78)
Das Lied Von Den...	
King Minos	(25)
Hüter Der Schwelle II	
Singet...	

MOVIE MUSIC

- CD: Weltbild - 1994

- CD: Spalax 1487412 - 1996

*

Das Lied Von Den Hohen Bergen	(Herz Aus Glas)	(56)
Der Ruf	(Herz Aus Glas)	(58)
Singet, Denn Der Gesang Vertreibt Die Wölfe	(Herz Aus Glas)	(59)
Brüder Des Schattens, Söhne Des Lichts	(Nosferatu)	(61)
Lacrima Die Re	(Aguirre)	(first part of 39)
Im Garten Der Gemeinschaft	(Fitzcarraldo)	(88)
Als Lebten Die Engel Auf Erden	(Fitzcarraldo)	(92)
Eine Andere Welt	(Cobra Verde)	(108)
Wehe Khorazin	(Fitzcarraldo)	(86)
Der Tod Des Banditen	(Cobra Verde)	(105)
For You And Me		(113)
Junge Mädchen Hozhiavie	(Cobra Verde)	(110)
Affenstunde		(4)
Letzte Tage, Letzte Nächte		(51)

SOUNDTRACKS FOR WERNER HERZOG

- 3CD: Spalax SPA 542703 - France - BOX - 1996

[A limited metal box edition of the Herzog soundtrack albums: *Aguirre*, *Herz Aus Glass*, & *Nosferatu*. The CDs are identical to the individual shrinkwrapped Spalax single CD releases; plus it comes with an 8-page booklet of photos & a brief bio outlining the Herzog/Fricke axis. Nothing essential if you already have the regular CDs, but it's no accident that this has arrived just in time for Christmas.]

NICHT HOCH IM HIMMEL

- CD: Mystic Records MYS CD 121 - 1998
- CD: Blueprint -
- CD: Zomba Records

*

Im Garten der Gemeinschaft	-	4:10	(88)
Engel Der Gegenwart	-	8:13	(54)
Mantra of the Touching Heart	-	2:12	(82)
Wehe Khorazin	-	5:43	(86)
Engel der Luft	-	2:37	(76)
Nicht Hoch Im Himmel	-	6:19	(14)
Wo Bist Du?	-	5:40	(78)
Aguirre	-	2:25	
Bruder des Schattens	-	9:22	(61)
Kyrie Djon Yun	-	5:21	
Open Your Heart	-	4:21	
Du Schonste der Weiber	-	4:27	(31)
King Minos	-	4:26	(25)
Calling You	-	2:10	(58)
For You and Me	-	5:32	(113)

[Popol Vuh existiert als Band mal ja, mal nein, dazu mit stetiger Personalfluktuaton. ähnlich abwechslungsreich sind die diversen Label, auf denen Popol-Tonträger veröffentlicht werden. Heute ist mal Efa dran: Nicht hoch im Himmel ist eine Auswahl aus dem eigentümlichen, sphärischen Schaffen der Band. Die Aufnahmezeiten liegen zwischen 1971 und 1988. Im eigenen Studio arbeiteten Florian Fricke und seine Gesellen überwiegend im gedämpft elektronischen Bereich, dazu kamen hie und da Conny Feit und Danny Fiechelscher an den Gitarren. Als Sänger hört man auf einigen Tracks Djong Yun, der ganz eigene Farbe ins Spiel bringt. Die Kopplung der Titel ist gelungen, zeigt die Entwicklung der Formation recht präzise auf. **Nochmal: Dies ist keine Best Of-Zusammenstellung, es ist wirklich bislang unerhörtes Material.** [From:German Rock News 7, Ausgabe 7 (1999)]

A greatest hits-esque compilation of material, covering the years 1971-86, with an obvious emphasis on the early 70s mystical epics. Many newcomers approach the Popol Vuh discography with trepidation due to its sheer size and this should serve as an ideal entry point for an overload of PV quality. A fabulous sounding selection of material illustrating their psychedelic higher mind. It's not the first PV compilation (as mentioned below) and I really can't comment on the implication of "new versions" (my research hat fell of the truck this week, sorry), but this is a very functional record for those in line. "Popol Vuh are a German progressive band that were formed in 1970 by founding member Florian Fricke and who are still

active today. This album is a collection of the most popular recorded tracks dating back to 1970 and covering a 15 year period and runs for around 75 minutes. Included are some versions of songs which have not previously appeared. This is the first ever compilation album from Popol Vuh." Limited stock.

ON THE WAY TO THE HIMALAYA

- 3CD: Spalax SPA 542704 - France - BOX
- Spalax XPA 14704 -

*

CD1

- | | |
|--|----------|
| 1. Brüder des Schattens - Söhne des Lichts | (61) |
| 2. Höre, der du wagst | (62) |
| 3. Das Schloss der Irrtums | (63) |
| 4. Die Umkehr | (64) [*] |

CD2

- | | |
|---------------------------|-------|
| 5. We know about the need | (101) |
| 6. Spirit of peace | (102) |
| 7. Song of earth | (103) |
| 8. Take the tension high | (104) |

CD3

- | | |
|--|------|
| 9. Mantram der Erdberührung I | (75) |
| 10. Engel der Luft | (76) |
| 11. Mit Händen mit Füßen | (77) |
| 12. Wo bist du, der du überwunden hast | (78) |
| 13. Mantram der Erdberührung II | (79) |
| 14. Im Reich der Schatten | (80) |
| 15. Wanderer durch die Nacht | (81) |
| 16. Mantram der Herzberührung I | (82) |
| 17. Auf dem Weg | (83) |
| 18. Mantram der Herzberührung II | (84) |
| 19. In der Halle des Lernens | (85) |

[Limited box set compiling these 3 Popol Vuh albums: *Bruder Des Schattens* (1972), *Spirit Of Peace* (1976) & *Die Nacht Der Seele* (1978). Packaged in a beautiful full color box, which includes a small color booklet of Florian Fricke photographs. Theoretically, packing these middle/late period albums together will give a new peek into the ethereal trip 'n vibe of Florian's long-term adventure, and if you never got this far into their discography, this might be the way to go.]

[*] I saw this 3cd also listed without 'Die Umkehr' (DM).

BEST OF POPOL VUH

- CD: RIGU - USA

THE BEST FROM WERNER HERZOG FILMS (SOUNDTRACKS)

- LP: Barclay BA-253(200.413) - 1982 - France
- CD: Bell BLR 84 710 - 1991

*

Engel der Luft	(Fitzcaraldo) -	2:41	-	FF	(76)
Wehe Khorazin	(Fitzcaraldo) -	5:38	-	FF	(86)
Im Garten der Gemeinschaft	(Fitzcaraldo) -	4:45	-	FF	(88)
...als lebten die Engel auf Erden	(Fitzcaraldo) -	2:12	-	FF	(92)
Lacrimé di rei	(Aguirre) -	6:15	-	FF	(first part of 39)
Höre, der du wagst	(Nosferatu) -	1:42	-	FF	(62)
Brüder des Schattens, Söhne des Lichts	(Nosferatu) -	6:41	-	FF	(61)
Die Umkehr	(Herz aus Glas)-	1:19	-	FF/DF(64)	

*

Florian Fricke (piano, vocals),
Daniel Fichelscher (guitar, percussions),
Conny Veit (guitar),
Renate Knaup (vocals),
Djong Yun (vocals),
Susan Goetting (oboe),
Bob Eliscu (oboe),
Al Gromer (sitar).

*

Arrangements and production: Florian Fricke / POPOL VUH for Autobahn Musik / Edition Modern.

MOVIE MAGIC

- CD: Spalax - 1999

D. Popol Vuh on compilations:

D.1. Popol Vuh on lp- and cd- compilations with other artists:

KOSMISCHE MUSIK

- 2LP: Ohr OMM 2/56.027 - 1972 - Germany

*

Popol Vuh - In Den Garten Pharaos (excerpt) - 9:39 (6)

Klaus Schulze - Ebene from "Irrlicht"

Ash Ra Tempel - Traummaschine from "Ash Ra Tempel"

Ash Ra Tempel - from "Schwingungen"

Tangerine Dream - Geburt from "Electronic Meditation",

Tangerine Dream - Origin of Supernatural Probabilities from "Zeit",

Ash Ra Tempel - Gedanken,

Klaus Schulze - Land

RAPUNZEL

- LP: Pilz 20 29116-2 - 1972 - Germany

*

Tracks by: Witthüser & Westrupp, Hölderlin, Bröselmaschine, Flute and Voice, Emtidi, **Popol Vuh**

TAKE YOUR HEADPHONES

- LP: Cosmic News CC2010 A/B, 1974 (limited, aprox. 500 copies)

*

unknown Popol Vuh title

COSMIC KRAUT HITS volume 1

- LP: Sunset SLS 50391 - 1976 (france)

*

1

18 Karat Gold - Goldrush - 2:56

Can - Sing Swang Song - 4:18

Popol Vuh - Ich mache einen Spiegel - 8:40

(1)

Embryo - Verwandlung - 6:32

2

Cherubin - Sunrise - 3:05

Amon Duul II - 3:05

Niagara - S.U.B. - 9:30

*

Note: there is also another cosmic kraut hits vol.2 with one Popol Vuh song.(DM)

EGG SAMPLER

- LP: Egg H.S. 71 Various First Promotional album

- LP: Egg H.S. 74 Various Second Promotional album

*

Tim Blake - Last Ride of the Boogie Child

Patrick Vian - Grosse Nacht Musik

Alain Markusfield - Bulgaro Field

Francopis Bréant - Sorvol de Rio

Larry Coryell - Octoves

Vangelis - Entends tu les chiens aboyer?

Popol Vuh - Engel der Gegenwart

(54)

*

Note:Popol Vuh had two albums out on the french Egg label: Vuh 'Coeur de Verre' (900.536) and 'Nosferatu-fantome de la nuit' (900.573). From their limited catalogue the label also compiled compilations albums. From a label list I look the above mentioned promo albums. Popol Vuh may be present on both. But detailed information is missed here. From another source I took the tracklist above mentioned ('Egg sampler' 1978) (DM).

EARTH'S ANSWER

- CD: Celestial Harmonies CEL 016 - 1988

- CD: Celestial Harmonies 13016

- CS: Celestial Harmonies 13016 - 1992

*

1. Istanbul'dan Goruntuler (Keane, Brian/Tekbilek, Omar Farouk) - 4:01

2. Silver Air II (Deuter) - 1:41

3. Chloe's Day (Mark, Jon) - 5:30

4. Wind of Dawn (Deuter) - 2:40

5. Land of Enchantment (Newton, James) - 5:43

6. Ritual I (Nakai, R. Carlos) - 5:48

7. Moon Dance (Horn, Paul/Liang, David Mingyue) - 2:41

8. Ki (Double Image) - 5:58

- 9. Mandala (Hamel, Peter Michael) - 7:30
- 10. Enneagram (Lytle, Cecil) - 4:32
- 11. Part 12 (Otte, Hans) - 5:30
- 12. Astral Plane (Wolff, Henry/Hennings, Nancy) - 5:20
- 13. Bell - :15
- 14. Kyrie Fragments (Hykes, David & The Harmonic Choir) - 5:07
- 15. Aguirre (**Popol Vuh**) (from In the Gardens of Pharaoh/Aguirre - 13008-2) - 6:15 (39)

BURNING THE MIDNIGHT SUN

- LP: Uniton U 020 - 1984

*

1

Fra Lippo Lippi - A Small Mercy

Svart Klovn - Knust Knekt

Holy Toy - Wojtek

Blue Mathue - In our Dream

De Press - Total Corruption

2

Tim Story - The Seventh Chance

Eyeless in Gaza - To Ellen

Paha Sapa - Dawn

Bearburger - With two Mouths Biting

Popol Vuh - Agape Agape (99)

OPEN YOUR EARS AGAIN: BEST OF GERMAN KRAUTROCK

- CD: GALAXIS - 1986 - Germany

[with Guru Guru, Popol Vuh, Birth Control,...]

FROM ACROSS THIS GRAY LAND

- CD/CS: Project PRO 29 - 1990

*

Lycia: From Foam

Lycia: Down

Popol Vuh: Deine Liebe ist susser als Wein (36)

Popol Vuh: In der Halle Salomos (85)

Attrition - I am

Attrition - Fusillade 1

Skinner Box - Always Dear Iris

Skinner Box - Isola

Area - Robin Song (1990)

Area - Our Corner Drowning

Vicki Richards - Prayer of the Heart

Slap - Eden Now
Black Tape for a Blue Girl: The Turbulence and the Torment
Steve Roach: Melting at the Inbetween

TONWELLE 1970-1990

- 2CD: Ausfahrt - Germany - 1990

*

Birthcontrol - Gamma ray
Richard Wahnfried - Time actor
La Dusseldorf - Dusseldorf
Holger Czukay - Traum mal wieder
Amon Duul - Deutsch Nepal
Nina Hagen - African Reggae
Popol Vuh - Im Garten der Gemeinschaft (88)
Kraan - Andy Nogger
Guru Guru - Electric junk
Holderlin - Requiem fur einen Wicht
(and 11 other songs)

"Strange but interesting compilation. Only noted are the bands that should be of interest to proggers. Quite a lot I think for a double-album. Also these bands have the longest songs on the record. There's a short description given of the development of hard-to-get-into German music from 1970 to 1990. A song not mentioned in the list that's very good is the song by Philip Boa".(Gibraltar)]

MUSIQUE MECHANIQUE

- 2CD: Celestial Harmonies - USA - 1995

*

Aguirre - 6:17 - Popol Vuh (from In the Gardens of Pharaos/Aguirre (13008)) (39)
Mountain Music - 23:02 - Eberhard Schoener
Departure From The Northern Wasteland - 20:46 - Michael Hoenig
Apotheosis - 17:00 - Peter Michael Hamel
Labyrinth - 6:56 - Michael Stearns/Miguel Rivera
Western Spaces - 6:08 - Steve Roach/Kevin Braheny/Richard Burmer
Desert Walkabout - 7:03 - Kevin Braheny
A Circular Ceremony - 10:55 - Steve Roach
Artifacts - 11:43 - Steve Roach
Dakpa - 15:08 - David Parsons
Drilbu Ling - 11:47 - David Parsons

[With well over two decades of history releasing music on the cutting edge, Celestial Harmonies founder, Eckart Rahn, had to sort through hours of historically significant material for MUSIQUE MECHANIQUE, a new, double CD retrospective of influential electronic compositions. His latest music selection and sequence does not begin to cover the wealth of consequential material his labels have presented over the years. However, this collection does offer a worthy overview of the genre while also giving listeners a chance to experience some classic long-form pieces that travel deeply into the fabric of sound, time and space manipulation that is the hallmark of great electronic music.

Titled European Trance, disk one of **MUSIQUE MECHANIQUE** explores the early years of electronic music making when the first moog synthesizer arrived in Europe, ca. 1970. Florian Fricke was the man who owned it, and his initial experiments with the instrument gave birth to a highly individualistic musical expression. As the founder, keyboardist and spirit of Popol Vuh, this son of an opera singer changed the face of modern music with his powerful and evocative scores to Werner Herzog films. **The title track to Herzog's Aguirre is a fitting opening to the first disk of MUSIQUE MECHANIQUE.**

Fricke's Moog eventually became the property of another Munich musician, Eberhard Schoener, leading to the release of one of the first ever, all-electronic albums **MEDITATION**. His influential style is represented on this collection by the 23-minute electronic journey **Mountain Music**, which was recorded in 1973 on one of the first Fairlight synthesizers in Europe. Michael Hoenig, one of the first members of Tangerine Dream to strike out on his own, is best known for his classic 1976 trance record **DEPARTURE FROM THE NORTHERN WASTELAND**. from this substantial electronic work. Disk one ends with a 17-minute composition by the German writer lecturer, composer and improviser extraordinaire Peter Michael Hamel, whose book *Through Music to the Self* (and early recordings with his group *Between*) consciously predicted and advocated a multi-cultural style of composition predating the current world music phenomenon by 20 years. Hamel's 'Apotheosis' involves the most unusual combination of pipe organ with a highly sophisticated German synthesizer from the early '80s, the PPG Wave computer. Though electronic artists in the United States initially followed the example set down by European trailblazers, they soon headed into new directions. Musicians who set the controls for the outer limits wound up seeking something more primordial. Through the innovations of Steve Roach, Kevin Braheny and Michael Stearns, the spirit of American pioneerism transformed into cyberspace as electronics brought them closer to the root sound and opened up a world of music that embraced the ancient past as well as the possible future. Disk two, **Intercontinental Space**, opens with Stearns' *Labyrinth*, taken from **DESERT SOLITAIRE** (Fortuna 17070), the highly-regarded Roach-Stearns-Braheny album evoking the spirit of the American Southwest. Braheny's *Desert Walkabout*, also from that album, involves a similar excursion into the stark, foreboding side of the desert that seems to fascinate and attract these musicians. The same can be said of the title cut from **WESTERN SPACES** (Fortuna 17051), an earlier sojourn into this world undertaken by Roach, Braheny and Richard Burmer.

Roach's experiences in the Southwest prepared him for his formidable odysseys into the Australian outback, resulting in an even more organic style of electronic-based music making. In the guttural timbre of the didgeridoo, he found an analog to his own synthesizer drones and a more direct physical connection with the process of sound creation. This influential stylistic development is represented by two selections: "A Circular Ceremony" from his 1988 tour-de-force **DREAMTIME RETURN** (Fortuna 18055), and the shamanistic sound ritual performed on "Artifacts" from 1993's **ORIGINS** (Fortuna 17081). The music of David Parsons is clearly linked spiritually and sonically to the United States continent, yet this New Zealand-based artist has brought in a whole other world of sound into the equation by virtue of his travels throughout India, Tibet and other destinations in Asia. His style is marked by an Eastern sense of time, the idea that music is always becoming, rather than arriving. His richly-hued internal landscapes are brought into focus by mixing Tibetan horns and chanting with his electronic sound designs. Two previously unissued tracks conclude disk two of **MUSIQUE MECHANIQUE**, although both Dakpa and Drilbu Ling could have stepped off the edge of his critically-acclaimed release **DORJE LING** (Fortuna 17076).]

KEYS OF LIFE

- CD: Celestial Harmonies 3017-2
- CS: Celestial Harmonies1 3017-4

*

Florian Fricke: Spirit of Peace (Part 1)	(124)
Florian Fricke: Spirit of Peace (Part 2)	(102)
Hans Otte: The Book of Sounds (Part 7)	
Peter Michael Hamel: Transpersonal	
Herbert Henck: Hymns from a Great Temple (Hymn 1)	
Herbert Henck: Hymns from a Great Temple (Hymn 2)	

Herbert Henck: Hymns from a Great Temple (Hymn 3)

Cecil Lytle: Prelude Op. 74 No. 1

Cecil Lytle: Prelude Op. 74 No. 2

Cecil Lytle: Prelude Op. 74 No. 4

Cecil Lytle: Prelude Op. 17 No. 6

Cecil Lytle: Poeme Op. 32 No. 1

Cecil Lytle: Etude Op. 65 No. 2

Terry Riley: The New Albion Chorale

*

Peter Michael Hamel-Piano

Terry Riley-Piano

Cecil Lytle-Piano

Hans Otte-Piano

Florian Fricke-Piano

*

Ulrich Kraus-Engineer

Josef Kucera-Engineer

Silvia Otte-Photography

Irmgard Voigt-Design

Bettina Fricke-Photography

Herbert Henck-Piano

*

[KEYS OF LIFE presents the finest of contemporary piano music. This release offers an excellent sampler of the music of Celestial Harmonies' most celebrated artists. According to Stephen Hill and Anna Turner from Music From the Hearts of Space KEYS OF LIFE is an elegant collection of solo piano music selected with great care and understanding from the last five years of Celestial Harmonies releases.

Without any intellectual pretensions toward doing so, KEYS OF LIFE documents the twentieth century European post-Romantic attempt at the direct stimulation of consciousness (rather than emotion) through music. From Cecil Lytle's sensitive performance of six miniatures by Russian mystic composer Alexander Skryabin, through the enormously dignified pan-Eurasian temple music of G.I. Gurdjieff and his pupil Thomas de Hartmann, to the latest just intonation piano experiments of Terry Riley, we hear a living artistic tradition unfolding through time. Florian Fricke's spacious and beautiful Spirit of Peace, Hans Otte's hypnotic, delicate music from The Book of Sounds, and the rippling, minimalistic patterns of Peter Michael Hamel's Transpersonal complete the collection.

For those who appreciate clarity, intelligence, and the unique aesthetic world of refined subtlety, KEYS OF LIFE will completely satisfy. Listeners will enjoy this beautiful combination of styles and artists that celebrates music as the key to life.]

SPACE, KRAUTROCK & ACID TRIPS / SPACE BOX - 1970 & BEYOND

- 3CD: Cleopatra Records CLP 9772-2 - 1996

*

Disc: 1

Hawkwind : Valium 10 [12" Version]

Pressurehead : Slo Blo

Amon Duul II : Wolf City

Ron Geesin : Moninous
F/II Boots of Ascension
Cluster : Apropos Cluster
Architectural Metaphor : Braintichet
Gong : Gonwash Indelible
Porcupine Tree : Burning Shy
Chrome : Third from the Sun
Nik Turner : 10 Seconds of Forever
Alien Planetscapes : International Spange

Disc: 2

Guru Guru : UFO
Melting Euphoria : In Aquarian Pream
Kraftwelt : Electric Dimension [Zero Gravity Remix]
Dark Matter : Pazt Zero Time
Harmonia : Sehr Kosmisch
Darktar : This Alien Nation [Space Mix]
Micheal Modrcock's Deep Fix : Time Center
Farflung : Vizion of Infinity [7" Version]
Grainstorm : *6
Conrad Schnitzler : Contrapuntal Interstellar Radars
Hawklidos : Time of...

Disc: 3

Faust : Devoted Bone Dance
Helios Creed : Leaving The Body
Popol Vuh : Ich Mache Einen Spiegel - Dream Part 4 (1)
Anubian Lights : 12-24-2011
Nick Riff : Tribal Elders
Harvey Bainbridge : The Changing
Zero Gravity : Interferon
Dilate : Tangerine Sky
Kluster : 21:51 (Edit Version)
Steve Peregrine Took : Scorpius (Deep Space Version)
The Brain : Vortex In My Cortex
Spiral Realms : Cysyrgy
Surface 10 : Gamma Days

*

Original Release Date: August 20, 1996

EXOTIC SOUNDS FROM MANY WORLDS

- CD: Milan - 1996

*

Go! - 2:18 - Tomandandy (from "Killing Zoe")
City Raga - 8:09 - Popol Vuh (from "City Raga") (130)
Tooth And Claw - 5:10 - The Residents (from "Hunters")
Host Of Seraphim, The - 6:18 - Dead Can Dance (from "Baraka")
Tahi - 4:53 - Moana & The Moa Hunters (roots mix) (from "Once Were Warriors")
Ay Manu Wata Hai - 4:03 - Stewart Copeland (from "Rapa Nui")

Chenresie, Flame Of Peace And Compassion - 6:26 - Oliver Serano Alve featuring Dechen Shak Dagsay (from "Little Buddha")

Merry Christmas, Mr. Lawrence - 4:36 - Ryuichi Sakamoto (from "Merry Christmas, Mr. Lawrence")

Title - 4:00 - Ravi Shankar (from "Genesis")

El Emigrante - 7:19 - Cachao/Andy Garcia (from "Steal Big, Steal Little")

Tuesday Night In Memphis - 7:30 - John Lurie (from "Mystery Train")

Cognovi, Domine - 3:17 - Choir Of The Benedictine Nuns Of Sainte Marie De Maumont (from "Cantate Domino")

Salve Regina - 2:03 - The Benedictine Monks Of Santo Domingo De Silos (from "Ave Maria")

MUSIC FOR RELAXATION - MEDITATION AND CONCENTRATION vol.I

- CD: Milan 35620-2 - 1992

- CS: Milan 35620-4 - 1992

- Milan 35620

- CD: RCA 35620

*

Dans La Nuit, La Neige (Nachts, Schnee) (**Popol Vuh**) (5:29) (106)

Un Autre Monde (Eine andere Welt; Cobra Verde) (**Popol Vuh**) (10:10) (108)

Tuesday Night In Memphis (Joh Lurie) (7:28)

Carpe Diem (Maurice Jarre) (4:47)

Neal (Maurice Jarre) (3:16)

To The Cave (Maurice Jarre) (2:36)

Au Moulin (Jurgen Knieper) (11:38)

Gorodish (Vladimir Cosma) (9:12)

*

Maurice Jarre-Composer, Conductor

Popol Vuh-Composer, Conductor

Vladimir Cosma-Composer, Conductor

Jurgen Knieper-Composer, Conductor

John Lurie-Composer, Conductor

*

[In an effort to combat the problem of stress, the record label Milan is offering Music for Relaxation, Meditation and Concentration. This all-instrumental album is a compilation of original music from both domestic and foreign films, including Mystery Train, Diva and Dead Poets Society. Composers include John Lurie, Maurice Jarre and world music band Popol Vuh. All of the cuts were chosen for their meditative and reflective qualities. The liner notes include a guide for listeners outlining the use of this music to reach a state of deep relaxation. -- MusD

MUSIC FOR RELAXATION, MEDITATION & CONCENTRATION vol.II

- CD: MILAN 2000099 - 1993

*

Franklin, Serge - Bonne esperance - 2:37

Kamen, Michael - Shining through - 2:06

Jarre, Maurice - Thérèse - 1:48

Artemyev, Eduard - The inner circle - 2:03
 Isfaelt, Bjoern - My life as a dog - 2:50
 Delerue, George - Love on the run - 2:06
 Granier, George - Le grand chemin - 1:31
 Delerue, George - Mona l'etoile sans nome - 2:56
 Gismonti, Egberto - El viaje - 1:52
 Conti, Bill - Year of the gun - 5:59
Popol Vuh - For you and me - 3:50 (113)
 Newton Howard, James - Grand Canyon - 2:18
 Donaggio, Pino - Raising cain- 2:46
 Jarre, Maurice - Witness Therese prancer offering shadow of the wolf - 13:17
 Shadow of the wolf - 2:34

MUSIC FOR RELAXATION, MEDITATION & CONCENTRATION vol.III

- CD: MILAN 35657-2&4

*

Jenny's Theme -various artists -2:09
 Welsh Mountains -various artists -1:08
 The Island - various artists -3:18
 Dream in a blue Night -various artists - 3:02
 Lucrezia -various artists - 3:00
 Genesis - various artists - 2:43
 The River -various artists - 1:12
 The Death - various artists - 4:46
As though the Angels walked on Earth - various artists - 2:11 Popol Vuh (92)?
A different World - various artists - 5:04 Popol Vuh (108)?
 Finale - various artists - 4:34
 End Creditis - various artists - 3:26

PURE RELAXATION

- CD: Milan 35973-2 - 2002

*

Two Of Us (Mark Isham)
 Rest In Peace (Mychael Danna)
 Island God (Extended) (Nacho Sotomayor)
 Future Strings (Arlen Figgis featuring Emine Pirhasan)
 The Assembler (tomandandy)
 Songe (Pimpi Arroyo)
 Dreaming II (Nacho Satomayor)
Last Village (Popol Vuh) (126)
 No Remembering (Mark Isham)
 Confined To Ice (Nick Wood)
 Es Vedra (Nacho Sotomayor)
A Different World (Popol Vuh) (108)

*

[Milan Records: "Following the success of Music for Relaxation(Volumes 1, 2 and 3), Milan is proud to present Pure Relaxation, a collage of music to calm the mind, body and soul."]

LA FABULEUSE HISTOIRE DU ROCK PROGRESSIF

- ?

Popol Vuh - Kyrie (9)

*

[LA FABULEUSE HISTOIRE DU ROCK PROGRESSIF SAME 2x CD18 This is a superb compilation--a two-CD set in a three-fold Digipack with a booklet of history (in French). The best examples of progressive music were gathered here by the compilers, and the choices are very appropriate: KEVIN AYERS, CARAVAN, GENESIS, Rick WAKEMAN, FOCUS, YES, CATHARSIS, GONG, Dashiell HEDAYAT, Catherine RIBEIRO, ANGE, ASH RA TEMPEL, CAN, WALLENSTEIN, AMON DUUL, POPOL VUH, TANGERINE DREAM, NICE, ATOLL, MAGMA, KHAN and SOFT MACHINE.]

CANNES FILM FESTIVAL: 50 YEARS OF MUSIC AND SONGCREDITS

- CD: Milan - 1997

Popol Vuh- Als Lebten die Engel auf Erden (92)

GREAT TV & MOVIE THEMES

- ?

Popol Vuh: Engel der Luft (Fitzcaraldo) (76)

THE WORLD OF KRAUTROCK

- 2CD: ZYX Music 11050-2 - 1997

CD 1

1. Birth Control - The Work Is Done (6:02)
2. Wallenstein - Lunetic (11:58)
3. Bröselmaschine - Schmetterling (9:33)
4. Witthüser & Westrupp - Der Rat der Motten (8:16)
5. Hölderlin - Requim für einen Wicht (6:39)
6. Walpurgis - Queen Of Saba (5:14)
7. Guru Guru - Electric Junk (11:03)
8. **Popol Vuh - Im Garten der Gemeinschaft (3:10)** (88)

CD 2

1. Wallenstein - The Priestess (4:18)
2. Birth Control - Stop Little Lady (7:19)
3. Guru Guru - Der LSD-Marsch (8:31)
4. Wallenstein - The Marvellous Child (6:12)
5. Bernd Witthüser - Dracula (4:34)
6. Guru Guru - Bo Diddley (10:01)

7. Wallenstein - Mother Universe (8:41)
8. Birth Control - Just Before The Sun Will Rise (7:40)
-

TONEART: KRAUTROCK

- CD: Nuzz Com 553 367-2 - 1997

*

Popol Vuh - Nicht Hoch Im Himmel (14)

*

[Plus: Amon Düül 2, Can, Tangerine Dream, Guru Guru, Ash Ra Tempel, Cluster, Faust, Embryo, Cosmic Jokers, Popol Vuh, Harmonia]

ELECTRIC PSYCHEDELIC SITAR HEADSWIRLERS VOL 2

- CD:

*

[“ A fantastic new series of compilations atarted in late 1998 and is due to span 10 volumes. All the tracks on this series only includes psychedelic music that features sitar and/or eastern sounds and tones. As this was the basis of the psychedelic movement in the sixties a series like this is well overture.”
“ Bands/Artists: US 69; Merrell Fankhauser & HMS Bounty; Paper Garden; Meic Stevens; State Of Mickey & Tommy; Ghost; Mandrake Memorial; 1st Century; People; Sagram; Bobby Callender; Mushroom's God; Orient Express; Elmer Gantry's Velvet Opera; Erkin Koray; **Popol Vuh**; Brainticket; Chocolate Watchband; Big Jim Sullivan; Dr Timothy Leary.” (CRANIUM MUSIC NEWSLETTER #19 JANUARY 1999)]

THE GOLDEN AGE

- CD/CDROM - Eurock - 2000 - USA

*

[“New Release! The Golden Age. A History of Progressive Music from Germany, France, Spain, Italy, Eastern Europe, Japan, South America and points beyond! In March 1973 EUROCK Magazine published its first issue pioneering the field of space rock journalism. To date 47 issues have published. In 1980 EUROCK Records released its initial production becoming one of the first independent labels Internationally specializing in electronic and progressive music. Over the next 20 years 40 albums were released. In 2000 EUROCK is releasing a totally unique new production. THE GOLDEN AGE is a Multimedia CD featuring 40 minutes of music, enhanced with CD-ROM technology - a complete Audio / Visual experience. 'EUROCK, one of the original alternative music magazines' - Stephen Hill (Hearts of Space)
'EUROCK is a rare example of, I'd call it culture. The work of a man who not only had a definite idea and followed it, but also had the true spirit for the matter (that's rare).' -Uli Trepte (Guru Guru / Spacebox)
'Our music began shortly before Archie started to write about it. I have to point out that he was the very first to take EM seriously and who did a fanzine about it. This was some 4,000 miles away from where the music was happening -- in a pre-FAX era!' -Klaus D. Müller (manager Klaus Schulze)

The Music: Since 1980 Japanese master musician Hiro Kawahara has been exploring the realms of electronic and progressive music releasing albums as leader of the groups Osiris, Dr. Jekyll & Mr. Hyde, and more recently Heretic. His new album, featured on THE GOLDEN AGE, contains 40 minutes of music recorded between 1980 & 1999. A dense Zen electronic tone poem, it echoes the works of such luminaries as Kitaro, Steve Roach and Robert Fripp, yet has a distinct quality that puts it in a category all its own.

The Magazine: A Multimedia CD-ROM extravaganza, THE GOLDEN AGE contains 1,100 Articles, 300 rare Photos, 1,200 Reviews, 350 Discographies, a complete Index + 25 minutes of 16-bit, digitized audio / video by Amon Duul II, **Popol Vuh** and Urban Sax. In addition, there is a brand new issue of EUROCK Magazine 2000. It contains recent articles and interviews featuring some of Europe's original journalists and musicians who created the scene. " (Eurock)]

MITTEN INS OHR

- CD: - ZYX/Ohr 69003-2 - 1999

*

1. Witthüser/Westrupp:Orienta2. Jerry Berkers:Es wird morgen vorbei sein3. Hölderlin:Requiem für einen Wicht4. Limbus 4:Dhyana5. Gila:Aggression6. Wallenstein:Relics of past7. Floh De Cologne:Hey hallo Stift8. Guru Guru:Electric junk9. Limbus 4:Heiku**10. Popol Vuh: Aguirre I** (39)11. Mythos:Oriental journey12. Bröselmaschine:Lassie13. Emtidi:Träume14. Witthüser/Westrupp:Die Schlüsselblume15. Floh De Cologne:Wir werden immer mehr16. Annexus Quam:Osmose17. Anima:How to dream18. Guru Guru: Der LSD-Marsch

*

Note: not to be confused with the Ohr 2lp sampler (2/556018)(DM)

KRAUTROCKZEIT - Die Kult Klassiker!

- 2CD - ZYX 2455709 - 2000

1. Witthüser & Westrupp: Erleuchtung und Berufung**2. Popol Vuh: Aguirre I** (39)3. Jerry Berkes: Es wird Morgen vorbei sein4. Höölderlin: Waren wir5. Eloy: Poseidons creation6. Walpurgis: Daily7. Novalis: Herbstwind8. Bernd Noske: Joanna9. Michael Rother: Flammende Herzen10. Bernd Witthüser: Liebeslied11. Broadway: When I wake up in the morning12. Klaus Schulze: Blue hour13. Straight Shooter: My timeyour time14. Mythos: Encyclopedia terra part 215. City: Am Fenster16. Wallenstein: Rory Blanchford17. Jane: Silence18. Mythos: Mythalgia19. Emtidi: Saat**20. Popol Vuh: Vergegenwärtigung**21. Klaus Schulze: Grodek22. Ihre Kinder: Leere Häände23. Bröselmaschine: Lassie24. Wolfgang Riechmann: Wunderbar25. Guru Guru: Electric junk26. Birth Control: When the night falls27. Eroc: Wolkenreise28. Witthüser & Westrupp: Das Märchen vom Königssohn

MADE IN GERMANY: DIE 100 BESTEN DEUTSCHEN PLATTEN (book & 2cd)

- CD: Hannibal - 2001

*

["Ein Musikexpress-Buch. Paperback, 239 Seiten, 15x23cm, 100 Coverabbildungen, zahlreiche Fotos. In der Musikbranche gilt "Made in Germany" eher selten als Gütesiegel. Und doch ragen gelegentlich deutsche Platten aus dem musikalischen Einheitsbrei heraus. Um solche Platten geht es hier. Die Musikzeitschrift "Musikexpress" ermittelte die absolute Bestenliste der in Deutschland produzierten Alben

aus dem Bereich Pop & Rock. Dazu fragte die Redaktion Kritiker und andere Leute aus der Musikbranche nach ihren persönlichen Favoriten. Als Ergebnis dieser Umfrage werden hier die 100 besten Platten in Wort und Bild vorgestellt. Die CDs enthalten Titel von: Rammstein, Guano Apes, Philip Boa, Rainbirds, Propaganda, Trio, Ideal, Tangerine Dream, City, Karat, Puhdys, **Popol Vuh** u.a. mit einer Gesamtspieldauer von 148 Min"].

Made In Germany Vol. 1 (Die CD zum Buch)

- CD: ZYX

1. Rammstein: Engel2. Guano Apes: Lords of the boards3. Phillip Boa and The Voodooclub: Container love
4. Rainbirds: Blueprint5. Propaganda: Dr. Mabuse6. Foyer Des Arts: Wissenswertes über Erlangen7. Trio: Los Paul8. Ideal: Blaue Augen9. Andreas Dorau & Die Marinas: Fred vom Jupiter10. Fehlfarben: Ein Jahr11. Udo Lindenberg: Alles klar auf der Andrea Doria12. Die Toten Hosen: Opel-Gang13. Tocotronic: Digital ist besser14. Scorpions: Another piece of meat15. Element Of Crime: Blaulicht und Zwielflicht16. Fünf Sterne Deluxe: Die Leude17. Absolute Beginner: Liebes Lied18. Mouse On Mars: Stereomission19. Huah!: Mein Baby verließ mich20. Tangerine Dream: Phaedra21. Can: Father cannot yell22. Ton, Steine, Scherben: Keine Macht für Niemand23. Einstürzende Neubauten: Haus der Lüge24. Faust: 4er für Deutschland25. Dissidenten: Fata Morgana26. Der Plan: Hans und Gabi27. Interzone: Die Lebendigen + Die Toten28. Die Goldenen Zitronen: Porsche, Genscher, Hallo HSV29. City: Casablanca30. Karat: König der Welt31. Wolf Maahn: Irgendwo in Deutschland32. Puhdys: Wenn ein Mensch lebt33. Birth Control: When the night falls34. Guru Guru: Stone in35. **Popol Vuh Tanz der Chassidim** (17)36. Wallenstein: Golden Antenna

Made In Germany Vol. 2

- CD: ZYX

1. Spliff: Deja vu2. Rheingold: Dreiklangdimensionen3. Extrabreit: Hurra, hurra die Schule brennt4. Die Fantastischen Vier: Tag am Meer5. Nina Hagen: TVGlötzer6. Palais Schaumburg: Wir bauen eine neue Stadt7. Die Sterne: Ganz normaler Tag8. Selig: Mädchen auf dem Dach9. Blumfeld Jet Set10. Lake: Time bomb11. Die Krupps: Fatherland12. Nico: Secret side13. Deutsch Amerikanische Freundschaft: Der Räuber und der Prinz14. The Notwist: Day 715. Megaherz: Himmelfahrt16. H-Blockx: Risin' high17. Nektar: Remember the future18. Bernd Noske: Come out at night19. Ihre Kinder: Würfelspiel20. Wallenstein: Audiences21. Bröselmaschine: Lassie22. Flo De Cologne: He, hallo stift23. Guru Guru: Electric junk24. Hölderlin: Requiem für einen Wicht25. **Popol Vuh: In den Gärten Pharaos** (6)26. Witthüser + Westrupp: Orienta27. Klaus Schulze: Conquest of paradise28. Mythos: Dedicated to Werner Braun29. Anima: Trommelkörper

MEDITATION

- 2CD: ZYX - 1994

*

1. Meditationsmusik mit Tri Atma, London Festival Orchestra, **Popol Vuh**, Stuttgarter Philharmoniker, Eberhard Schoener, Orchester Heinz Kiessling, Peter Seiler, Rupert Parker u.v.a. Titel: Angelic touch2. Adolphe Adam3. Limelight4. Oceania5. Barcarole6. Dolce Maria7. Aditi8. Poeme9. September10. Edelweiss11. Dream concerto u.v.a.

MOODS: A Collection Of Mellow Masterpieces

- ?

Wind of the Stars in Their Eyes

MUSIK ZUM DEUTSCHEN FILM: Vol. 2: 1946 - 2000

- CD: Berlin: Filmmuseum Berlin 2002

*

1. Anfang (Ernst Roters, aus *Die Mörder sind unter uns*, D 1946), 2:24
 2. Ruins of Berlin (Frederick Hollander, aus *A Foreign Affair*, USA 1948), 2:05
 3. Prolog (Theo Mackeben, aus *Die Sünderin*, BRD 1950), 1:54
 4. Anna-Thema (Hans-Martin Majewski, aus *Weg ohne Umkehr*, BRD 1953), 2:48
 5. Karl und Rosa sind tot (Wilhelm Neef, aus *Ernst Thälmann -- Sohn seiner Klasse*, DDR 1954), 1:30
 6. Vorspann (Anton Profes, aus *Sissi*, Österreich 1955), 1:46
 7. Mr. Martin's Mop (im "Espresso") (Martin Böttcher, aus *Die Halbstarken*, BRD 1956), 1:51
 8. Es war am letzten Freitagnachmittag (Franz Grothe, Willy Dehmel, aus *Das Wirtshaus im Spessart*, BRD 1957), 2:16
 9. Die Brücke (Szenenmusik) (Hans-Martin Majewski, aus *Die Brücke*, BRD 1959), 2:00
 10. Ouvertüre (Theme "Sabre Dance" from "Gajané" by Aram Khatchaturian, arranged by André Previn, aus *One, Two, Three*, USA 1961), 1:30
 11. Auf der Sonnenseite (André Asriel, Manfred Krug, aus *Auf der Sonnenseite*, DDR 1962), 2:37
 12. Der Hexer (Peter Thomas, aus *Der Hexer*, BRD 1964), 2:18
 13. Heisser Sommer (Gerd Natschinski, Jürgen Degenhardt, aus *Heisser Sommer*, DDR 1968), 3:17
 14. **Aguirre I -- Lacrime Di Re** (Florian Fricke, aus *Aguirre, der Zorn Gottes*, BRD 1972), 2:34
- (39)
15. Geh zu ihr (Peter Gotthardt, Ulrich Plenzdorf, aus *Die Legende von Paul und Paula*, DDR 1973), 2:41
 16. Suite (Hans Werner Henze, aus *Die verlorene Ehre der Katharina Blum*, BRD 1975), 1:55
 17. Die Ehe der Maria Braun -- Suite (Peer Raben, aus *Die Ehe der Maria Braun*, BRD 1978), 2:26
 18. Die Blechtrommel (Maurice Jarre, aus *Die Blechtrommel*, BRD 1980), 2:35
 19. Der Alexanderplatz (Peer Raben, aus *Berlin Alexanderplatz*, BRD 1980), 1:25
 20. Come Between Delights (Günther Fischer, Wolfgang Kohlhaase, aus *Solo Sunny*, DDR 1980), 3:01
 21. Das Boot (Klaus Doldinger, aus *Das Boot*, BRD 1981), 3:37
 22. Prolog (Nikos Mamangakis, aus *Heimat*, BRD 1984), 2:01
 23. Faust auf Faust (Ch. Moritz, H.G. Schmitz, D. Hoff, aus *Zahn um Zahn*, BRD 1985), 4:00
 24. Der Himmel über Berlin (Jürgen Knieper, aus *Der Himmel über Berlin*, BRD 1987), 3:18
 25. Konrad pt. 2 (Laurent Petitgand, aus *In weiter Ferne, so nah*, D 1992), 3:40
 26. Jenseits der Stille -- Main Theme (Niki Reiser, aus *Jenseits der Stille*, D 1996), 4:34
 27. Supermarket (Tom Tykwer, Johnny Klimek, Reinhold Heil, aus *Lola rennt*, D 1998), 4:39
 28. Suite (Martin Todsharow, aus *Die Unberührbare*, D 1999), 5:08

D.2. Popol Vuh on video compilations with other artists :

Krautrock Vol.1 (Gravedigger Video)

Full track listing:

1. Can: "I Want More," German TV, 1976;
2. Kraftwerk: "Autobahn," promo film, 1974;
3. Can: "Can Can," German TV, 1976;
4. Kraftwerk: "The Robots," promo film, 1978;
5. La Dusseldorf: "Viva," German TV, 1976;
6. Eberhard Schoener: "Bali Gung," German TV, 1976;
7. Michael Rother: "Gluck Im Spiel," promo video, early '80s?;
8. Kraftwerk: "Truckstop Gondolero," Beat Club, 1971 (notable for being the only recording of the trio lineup with Rother and Dinger from NEU!);
9. Can: "Paperhouse," Beat Club, 1971;
10. Passport: [unknown track], Beat Club, 1971;
11. **Popol Vuh: "Bettina," Beat Club, 1970 or '71;** 5
12. Wolfgang Dauner/EtCetera: [unknown track], Beat Club, 1971;
13. **Popol Vuh: Sei Still, Weiss Ich Bin film, 1980 (aka Sinai Desert);** XIV
14. Amon Duul II: "Eye Shaking King," Beat Club, 1971?. (2:00, C)'

D.3. Popol Vuh on bootlegs of other artists:

We find Popol Vuh-tracks added for some reason to the following bootleg recordings of other artists:

TANGERINE DREAM - RAETIKON

CD: Bootleg - 1994

*

1.- Tangerine Dream	Ratikon	43:27		
2.- Tangerine Dream	Fohn	10:16		
3.- Tangerine Dream	Mure	4:32		
4.- Popol Vuh / Man	Bettina /Would The Christians Wait For Five Minutes?		14:06	(5)
5.- Brian Eno	Glint / East Of Woodbridge	7:10		

*

A special edition for the members of the T.D.-Fanclub.

Manufactured in Australia

"Raetikon" 58 mins in very good quality from TDs show at Melbourne 1.3.82, taken from the radio transmission.

Recording Location info: 1-3 Recorded Live in Melbourne, Australia March 1st, 1982.

Catalog info: Avion Music Publishing (air Music International)

DEAD CAN DANCE - BOOTLEGS

I

- Exit To Eden CD
- U.S.A. 1993 CD
- Mystical Rain CD
- Sinful Garden CD

Live at the Wiltern Theater - San Francisco, California 11/15/93

1. Yulunga
2. Persian Love Song [Solo]
3. Rakim [Sinful Garden]
4. The Song of the Sybil
5. Desert Song [Desert Sun]
6. Tristan/Sanvean [Mystical Rain]
7. I Can See Now [Woman]
8. American Dreaming [Watch Over Me]
9. Piece for Solo Flute [Horn Solo]
10. The Wind That Shakes the Barley
11. I Am Stretched On Your Grave
12. Dreams Made Flesh [Mourning]
13. Sailing the Seas
14. Oman [Remembrance]
15. Cantara
- *16. **Sea of Tears (by POPOL VUH)**
- *17. **Nacht der Himmel (by POPOL VUH)** (73)
- * only on "Mystical Rain"

II

- Live in the USA CD
- Live in the USA CD (alternate cover)
- Meditabor CD
- Live in Detroit, 1994

Live in the USA:

1. The Arcane [The Arcade]
2. Ocean
3. The Children's Toys
4. Advent
5. The Cardinal Sin
6. Flowers of the Sea
7. Cantara [Catara]
8. I Am Stretched On Your Grave [Eden]
9. Orbis de Ignis
10. Redark [Kadath]
11. Rakim [Garden of Refuge]
12. They Don't Even Cry [Convict of Sin]
13. Severance
14. Musica Eternal-Carnival of Light-Adnarc
15. Noctambulist
16. Dreams Made Flesh
17. The Host of Seraphim
18. Indoctrination (A Design for Living)
19. Sea of Tears

Meditabor:

1. The Arcane
2. The Children's Toys
3. Advent
4. The Cardinal Sin
5. Ocean
6. Cantara
7. I Am Stretched On Your Grave
8. Orbis de Ignis
9. Redark [Kadath]
10. Rakim
11. They Don't Even Cry [Convict of Sin] [Pray for Dawn]
12. Severance
13. Dreams Made Flesh
14. Radharc
15. Noctambulist
16. At First, and Then
17. The Host of Seraphim
18. Indoctrination (A Design for Living)
19. Sea of Tears [Ocean]
- *20. **Nacht der Himmel (by POPOL VUH)** (73)
- * Only on "Meditabor"

III

Unreleased Tracks Volume Four - CDR

Bylar

Spleens
Lament
Sailing The Seas
Serpent's Army
Noctambulist
Forest Of Souls
Redark
They Don't Even Cry
Lisa Solo
Bolero
Du Chant Des Elfes
Lisa And Bodran
Nacht Der Himmel (by POPOL VUH) (73)

E. Announced / mentioned, but never released ...?

Some titles I saw announced, listed or mentioned in diverse publications.

OPERA, FILM

198?:

Florian's next project, which will take about a year to complete, is to be what he calls his 'Opera'. He hopes to be able to make the film in Greece, and he may even use Greek singers on the soundtrack. (2)

'SARNE'

- LP: Polydor PD 6363 - 1982 - USA (promo)

'GESANG DER ENGEL'

- LP: Cicada C 011 - 1988

["Florian Fricke & Co are now recording a brand new album entitled 'Der Gesang der Engel'. This time with a classical trained vocalist and Fairlight synth to create the magical choir. A part of the album will be used by Werner Herzog in his new movie 'Cobra Verde'. This title and other Popol Vuh titles will be issued by Cicada on cd.

It might also surprise you that Popol Vuh recently played live in Munich and that's it." From: Cicada Records Newsletter sept.1987

"Der Gesang der Engel which was scheduled for release on Cicada has been postponed and quite likely be issued with a new title. What happened was that Popol Vuh became so involved with the Herzog soundtrack music that they recorded a soundtrack album for Milan instead of a new studio album." Cicada Records Newsletter 1-1988]

6TH OF NOVEMBER 1990

- CD: Bell - 1990 - ?

FLORIAN FRICKE & extra FLORIAN OUT OF THE BACKGROUND INTO THE SPOTLIGHT

- CD: Bell - 1990 - ?

Popol Vuh - 'Geist des Friedens'

- CS

*

Note: Listed in the catalogue of Artha Buchdienst, Haslach, Germany (DM)

'Piano Music'

"Florian completed a new album just before his death. I have a pre-release of it and it is simply called "Piano Music", no track titles but apparently they do exist. It is absolutely beautiful music! His wife tells me that she expect to release it in the summer of this year.

Florian did release another album in the late nineties, this was called Mesa di Ora (i think) and was a recording of a live concert held to open a new cultural center in Italy.

Sadly, Florian was treated less than fairly by most of the record companies he dealt with during his long career and the market for his music was poorly served. I understand that his son will take the bull by the horns as soon as he has sorted out the legalalities surrounding Florian's work.

To my knowledge there is a Video shot in Tibet with Florian's music as the back drop that has not been released and there is also some interpretations of Bach that have also never seen the light of day". Brian

-- Brian Williams (brian.williams@gmx.net), March 07, 2002

F. Popol Vuh covered by

F.1. Popol Vuh covered by

Alice -God is my DJ

- CD: Warner Fonit 857381021 2 - 1999

*

- 1) Jesus blood never failed me yet - 1:20 - (Gavin Bryars-1974)
- 2) Calling all angels - 4:57 - (Jane Siberry-1991)
- 3) Madre notte - 1:32 - (Alice-Messina-Fresu-1992)
- 4) **Kyrie - 5:26 - (Florian Fricke/Popol Vuh-1972)** (9)
- 5) L'ombra della luce - 3:56 - (Franco Battiato-1989)
- 6) Victimae paschali laudes - 1:54 - (Anonimo-XI secolo)
- 7) Where will I be? - 3:27 - (David Crosby-1972)
- 8) L'oceano di silenzio - 4:15 - (Franco Battiato-Fleur Jaeggy-1988)
- 9) Unerhiireke - 2:52 - (Livonian Heritage, Veljo Tormis-1970)
- 10) Für Alina - 1:46 - (Arvo Pärt-1976)
- 11) Istenem istenem - 1:42 - (Tradizionale Ungherese)
- 12) Orléans - 1:05 - (Tradizionale - Arr. vocale David Crosby)
- 13) Aghios o theos - 1:41 - (Anonimi civiladesi-XIV secolo)
- 14) Refugee's theme - 2:18 - (Eleni Karaindrou-1991)
- 15) Pie Jesu - 5:00 - (Messe de requiem op.48, Gabriel Fauré-1888)

*

Alice: Vocals, backing vocals

Michele Fedrigotti: Keyboards 1, 4, 5, 8, 11, 13, 14, 15, backing vocals 13

Marco Guarnerio: Electric + acoustic guitars 1, 2, 4, 7, 11, backing vocals 2, keyboard 6

Simone D'Eusano: Electric violin 1, 2, 4, 5, 8, 11

Ines Hrelja: Violoncello 1, 2, 4, 5, 8, 14

Alberto Tafuri: Electric piano + sound programming 2, 11

Francesco Messina: Add. keyboards & loops 1, 2, 3, 7, 11, 12, 13, 14

*

Computer programming + processing: Pino Pinaxa Pischetola e Marco Guarnerio

Sounds programming: Francesco Messina

Preproduzione al Didde Studio, novembre 1998

Trascrizioni a cura di Michele Fedrigotti, Marco Guarnerio e Alberto Tufuri

Cover design: Poly studio

Immagini: archivio Polystudio

Portrait: Sheila Rock

Prodotto da Francesco Messina

*

Registrato e mixato da Pino Pinaxa Pischetola allo Stonehenge Studio - Milano luglio/ottobre 1999

Gary Lucas - Skeleton At The Feast

- CD: Enemy Records EMY 126-2, 1991

*

1. Strong Seed
2. Guerillas in the Midst
3. Robert's Johnson
4. Hard Werken Fucked Over Man/The Reckoning
5. Hugh's Graveyard Stomp
6. Hitchcocked (including "Vertigo" and "Psycho") (Herrmann)
7. Tompkins Square Dance
8. Christmas in Space Medley: Bells/Little Drummer Boyee/Are You Experienced? (trad., arr. Lucas/Hendrix)
9. **Aguirre (Lacrime Di Re)/The Sheep Look Up (Fricke/Lucas)** (39)
10. Scud Patrol/Flux et Veritas
11. Syd's Dream
12. Music for "The Golem" (Lucas/Horn), with Walter Horn - Keyboards:
 - a. Main Title--Rabbi Loew Consults the Stars/The Decree
 - b. The Junker and the Jewess
 - c. Creation of the Clay Man/Astaroth
 - d. The Golem walks with Famulus, Der Bose Juden-Jungling
 - e. The Festival of the Roses
 - f. In the Synagogue/The Vision of the Patriarchs
 - g. Go Go Golem

*

All songs written and performed (Solo Guitars) by Gary Lucas except where noted. Absolutely no overdubs, all tracks recorded live (track 9: recorded live at home, NYC, fall 1990) Produced and arranged by Gary Lucas. Cover photo by Marion Rosendahl.

Gary Lucas - Improve the Shining Hour: Rare Lumiere 1980-2000

- CD: Knitting Factory KF-265-CD

*

- Listen You Who Dare/Improve The Shining Hour (62)

*

Gary Lucas: solo electric guitar, electronics
Recorded live in his living room, NYC 1/91.
Produced and engineered by Gary Lucas.

[Liner notes: "A solo fantasia recorded in one go without overdubs, based on Florian Fricke's theme from Werner Herzog's "Nosferatu, Phantom der Nacht". That the sun coming up at the end...]
[The Wire, June 2000
By Edwin Pouncey

The glittering career of US guitarist Gary Lucas has inevitably become overshadowed by the work he produced for Captain Beefheart during the early 80s on *Doc At The Radar Station* and *Ice Cream For Crow*. Although it would be foolish to claim that his involvement and creative relationship with Beefheart was merely transitory after listening to this stack of tracks - featuring him playing alongside a broad spectrum of various musical colleagues and true believers - it becomes apparent but Lucas is anything but a one trick pony. That said, the main attraction for many on *Improve The Shining Hour* will be "Oat Hate" (an unreleased Van Vliet instrumental) and the Beefheart songs ("Flavor Bud Living" and "Her Eyes Are A Blue Million Miles", both of which were recorded one winter's night in NewHaven, Connecticut at the butt end of 1980). Neither are classic examples of what Beefheart or Lucas do best (Gary sounds nervous and finger sore, while Don's improvised bellow suggests that he is both bored and tired of the love ballad he is singing), but their inclusion will no doubt be received gratefully by those Beefheart fans who have to hear everything. Here's hoping, then, that they will (as I almost did) confuse Nick Cave's reading from his *And The Ass Saw The Angel* for another Beefheartian rant. Cave comes on strong in a kind of Sam With the Showing Scalp Flat Top groove, barking out his bible black prose with thinly disguised relish, while Lucas supplies the perfect swamp guitar Soundtrack, serenading the bad sickle shaped moon hanging over Cave's tale of hillbilly dread as it slowly begins to rise. This is (even for non Nick Cave fans) an unexpected treat.

The basic frame into which Lucas has decided to hammer his diverse selection of music and musicians bears a strong resemblance to Cave's Harry Smith Project, the climax to his curatorship of London's Meltdown 99 Festival to which Lucas contributed. Some of those present there also make their presences felt here, and both Eric (son of Charles) Mingus' booming gospel whoop and Mary Margaret O'Hara's unsettlingly strange vocal on 'She Was Showing Me' are again given an additional Razor's edge by Lucas's guitar virtuosity. He also throws an exuberant duet about Japanese Animation hero Astro Boy with Ho1y Modal Rounders founder Peter Stampfel into the mix.

The best bits here, however, are when Lucas is alone with his guitar, when the man and his instrument wrap themselves around each other and sing as one voice. This collection concludes with Lucas's spectral space fantasy, **"Listen You Who Dare/Improve The Shining Hour". Based on Popul Vuh frontman Florian Fricke's theme for Herzog's Nosferatu remake, it is a sterling example of how and why his distinctive playing style caught the ear and imagination of Beefheart.**

*

Gary Lucas: "With its spacious, glowing music, played on a bastardised church organ and retrofitted with tape loops of voices and other instruments, including a homemade Mellotron-like instrument, *Aguirre's* transcendental main title theme, 'Lacime di Re' ('The Tears of the King'), remains for many the eternal Florian Fricke calling card. But for me his greatest, most numinous composition is his opening-title music to Herzog's 1978 recreation of Murnau's silent vampire classic, *Nosferatu* - a piece known as 'Höre, der du wagst' ('Listen, you who dare'), which plays as the camera lingers on opened sepulchres, their mummified contents beckoning and grimacing in a rictus of death.

These two Fricke themes - among the finest film music ever composed - so burned themselves into my brain that I felt compelled, commanded, even, by some unknown spirit to cover them on solo guitar, in my own style, on two of my own albums. I recorded both pieces at home, live in my living room, on a extremely gloomy, snowbound whiteout of a late afternoon winter's day, in an absolute trance. Fricke's music has, and continues to exert, a profound effect on me."(13)

Drona Parva / Ultrasound - Songs from the Entopic Garden Volume 1 (in tribute to Popol Vuh)

- LP: Time-Lag Records TLR 001- USA
(180-gram vinyl. Limited, hand-numbered editions of 800 in stunning letterpressed sleeves.)

1
Drona Parva:

Form-Constants

2

Ultrasound:

Spirit of Peace

Agape Agape Love Love Null Null

*

'Form Constants' recorded tot magnetic tape at home on september 10th 1999. Hammond organ, oscillators, analog synthesizer. All sound by Nemo Bidstrup, 74 lincoln st. Portland, Maine 04103 USA.

'Spirit of Peace': Kirk Laktas, Rfovetz, James Alexander, Carl Smith. Arranged by Klaktas based on a composition by Popol Vuh. Recorded winter 1999.

'Agape Agape Love Love Null Null' Rfovetz, Karen Palazzini, Kirk Laktas, Tiana Hux. Soundtrack to the film by Rfovetz from the in*situ '50 feet of Love'film festival. VHS compilation 1996. Recorded one blistering hot Austin Texas day 1995.

*

"Volume 1 features Drona Parva and Ultrasound: The first in a series of split lps loosely in tribute to Popol Vuh, as well as the first release on Time-Lag Records. Drona Parva's 'Form-Constants' is a minimalist hammond organ meditation inspired by Popol Vuh's 'In Den Garten Pharaohs' and early Terry Riley. A slow building, trance inducing, improvisation. Ultrasound (Texas by way of Den Haag) opens side two with a beautiful reworking of Popol Vuh's 'Spirit of Peace', using piano, bass, gong, and viola, then closes the side with a track of shimmering guitar drone. Plenty to float away on... (www.time-lagrecords.com)

F.2. Popol Vuh sampled, etc. by

COCTEAU TWINS - GARLANDS

LP: 1982

"Their first album, *Garlands* (1982), was hermetic, romantically pretensions and heavy on drum machine. It became a favorite among fanciers of the Gothic, particularly as it sampled excerpts from the German group Popol Vuh's 1978 soundtrack for the ghoulish horror film *Nosferatu*." (21, p.323)

MB (MAURIZIO BIANCHI) - The Plain Truth

LP: Broken Flag - 1983 - Great Britain

1.

The Plain Truth - 24:43

2.

M.B. 55 T.D. 56 - 24:09

*

All tracks de-composed by M.B.
Produced & directed by M.B.
1983 in Milano, Italy

*

Note: Maybe I'm wrong, but I'm for 99% sure that Bianchi used 'On the way' (69) and/or 'Through Pains to Heaven II'(70) from 'Nosferatu' (XII) for 'M.B. 55 T.D. 56' (DM).

KATE BUSH - Hounds of Love

LP: EMI 1C 062 24 0384 1 - 1985 - Germany

1989:

I.L.: Do you know Kate Bush?

F.F.: Yes, well she rang me up and wanted to adapt and record a song from *Nosferatu*. At that time I didn't know who Kate Bush was, so I said no! Today I know, of course, and would have helped in some way. She's good!

I.L.: There is a dedication to you on her 'The Hounds of Love' album

F.F.: Really! I have to say that I've been a purist for many years and it's only now when my son is old enough to be up-to-date with all the latest things that I know who Kate Bush is or Tracy Chapman. Before I was uninformed about any of those areas. I wouldn't listen to anything for the reason that a composer is very easily influenced, without noticing it. Without noticing he copies, and I didn't want to do that.(9)

*

Note: Bush thanks Florian Fricke and Werner Herzog. For the track 'Hello Earth' she made use of a piece of vocal music as used in Herzog's 'Nosferatu', performed by the vocal ensemble Gordela (DM).

G. Diverse

EARLY YEARS FLORIAN FRICKE

1981:

FF: 'I began to make music when I was 11', says Florian, assisted in translation by a friend. 'Classical piano, yes. I went to a special High School for music when I was 15, though people usually go there when they're 20 or so. But my father convinced the authorities of the school that I was ready.' [...]

Seven years elapsed till the formation of Popol Vuh, however Florian indulged his improvisational leanings by teaming up with a young bassist named Manfred Eicher, who later went on to become the dominant force behind respected modern jazz cool perfectionist label ECM. The music was a stylistic cousin to pre-funk Chick Corea, which is at least better than post-funk Chick Corea but hardly likely to breach any new barriers.(1)

Florian Fricke, Kopf, Initiator und Sprachrohr der Gruppe, studierte an der Freiburger Musikhochschule Klavier und Komposition, arbeitete danach als Musikkritiker und Kurzfilmer und geriet durch Eberhard Schoener, den Leiter der Münchner Kammeroper, in den Bannkreis des Synthesizers. (5)

1993:

FF: Ich war auf diversen Musikhochschulen in Freiburg und München, wo ich Komposition und Klavier studiert habe. In gewisser Weise hat es mich immer schon immer zum Komponieren hingezogen, und als ich dann bei Eberhard Schoener die Gelegenheit hatte, einen der ersten Moog-synthesizer in Deutschland kennenzulernen, hatte ich gleich das Gefühl, dass dies genau mein Ding ist. (7)

BOB DEGEN TRIO - CELEBRATIONS

- LP: Calig-Verlag CAL 30 602

*

1

For a better tomorrow (Bob Degen)
Little garden (Mark Levenson)

2

Celebrations (Bob Degen)
Petal (Bob Degen)
Gem (Bob Degen)

*

Bob Degen : piano
Manfred Eicher : bass
Fred Braceful : drums

*

Recorded on May 25th, 1968
Tonstudio Villingen / Schwarzwald
Cover : Manfred Ottow

*

Note: Florian Fricke wrote the liner notes for this album. Manfred Eicher founded ECM-Records in 1969 (DM)

SOUNDTRACK FOR A TV FILM

1981:

Fascinated by the then fresh electronic possibilities the moog offered, Fricke determined to acquire one himself. "it was the second one in Germany", he assures me as he attacks a massive plate of sausages and onion. "And I went to do the soundtrack to a TV film. I had not in mind to do an LP, I wanted to do an oratorio, but I got an offer for an album. I don't want to do pop music, but I was very happy that the man from United Artists asked me to make an LP"(1).

'BETTINA' - POPOL VUH

5

- TV-programm: *Beatclub* (1971)

*

Florian Fricke: synthesizer
Holger Trülzsch: percussion
Norman Zie: percussion

*

Note: rare recording from Beatclub 1971 (24 april), previously appeared only on Evatone soundsheets, Artforum international Magazine.

POPOL VUH in TV-programm

- TV-programm: POP 2000 (WDR 1999)

*

'POP 2000' is a documentary in 12 parts on 50 years of german pop and rock history. Part 5 'Keine Macht für Niemand (1970-1976)' has a short glimpse of Popol Vuh. We see Florian Fricke behind his moog and Holger Trülzsch Fiedler playing percussion on a farm.

Tangerine Dream - Zeit

- 2LP: Brain 2/1086 - 1972

*

1
Birth Of Liquid Plejades - 20:00
2
Nebulous Dawn - 18:00
3
Origin Of Supernatural Probabilities - 20:12
4
Zeit - 17:43

*

Edgar Froese (Gliss Guitar, Several Noise Generators)
Christoph Franke (VCS 3 Synth, Cymbals, Keyboards)
Peter Baumann (VCS 3 Synth, Organ, Vibraphon)
Steve Schroeder (Organ)
Florian Fricke (Moog Synth)
Christian Vallbracht (Cello)
Jochen Von Grumbcow (Cello)
Hans Joachim Brune (Cello)
Johannes Lucke (Cello)

*

Dieter Dierks (Engineer)
Recorded May 1972 at Dierks Studios in Stommelen/Cologne.

LIVE RECORDING POPOL VUH

Radiosession of 'Seligpreisung' + interview, 1973 (Baumburg Kirche Sessions)

GILA - BURY MY HEART AT WOUNDED KNEE

- LP: WEA WB 46 234 - 1973 - Germany
- CD: Germanofon 941031 - 1995 (bootleg)
- CD: Gardens of delight CD 046 - 2000 (contains bonustrack 'Mindwings and Heartfrost' & with extensive Gila-reflective liner notes by Conny Veit)

*

1
This Morning - C.Veit - 5:40
In A Sacred Manner - C.Veit - 4:42
Sundance Chant - C.Veit - 4:09
Young Coyote - C.Veit - 3:18

2
Black Kettle's Ballad - C.Veit - 4:24
Little Smoke - C.Veit - 5:06
The Buffalo are Coming - C.Veit - 7:20

*

Sabine Merbach - vocals
Conny Veit - vocals, rhythm-guitar, lead guitar, 12-string guitar, electric guitar, flute, moog
Daniel Secundus Fichelscher - drums, percussion, bass
Florian Fricke - mellotron, grand piano, moog

*

Recorded at Stommeln at Studio Diekrs 1973
Music & lyrics by Conny Veit, except lyrics for "In a sacred manner", "Sundance Chant", "The Buffalo are coming" by Dee Brown, adapted by Conny Veit

POPOL VUH - Christmas-single

1989:

FF: There was also a Christmas-single with an orchestra, which is now forgotten, after 'Hosianna Mantra'(9)

*

Note: Identical with the single by Djong Yun (Du sollst lieben/Ave Maria)? (DM)

FLORIAN FRICKE - DIE ERDE UND ICH SIND EINS

- LP: Lorck Pubication München - 1983 - Germany

*

1

Gruppenseufzen zur Versöhnung der Erde mit dem Menschen - 17:20

2

Die Erde und ich sinds Eins - 12:10

Song of the Earth - 8:07

(103) (different recording)

*

Chanted by: Florian Fricke, Friedemann Wieland, Anni Morris- Wieland, Jana Faust, Gisela von Doering, Bettina Fricke-Waldthausen, Dieter Prym, Friedeman Berger, Ingeborg Jahnke, Jan Lorck-Schierning, Karl F.Weber, Claudia Wieland, u.a.
guitar: Daniel Fichelscher

*

Recorded at Gravedona, Santa Maria del Tiglio, 10 sept. 1983
München, 15 okt. 1983
Recorded by Frank Fiedler

All Compositions by Florian Fricke
Produced by Lorck-Verlag

*

1989:

FF: I wanted to say earlier I don't just make records, film music and the occasional concert, I travel once a month somewhere in Germany and sing with people. I've been doing that for eight years now, in a choir. You could label it as 'Body-space music' (Körperraummusik) where you sing inside the body and take it in such a way that every cell in the body, from the sole of the foot to the crown of the head, starts to vibrate. In order to be able to realise this I have experimented to find where speech resonates in the body. The consonants vibrate at the body walls, the bones and flesh and the vowels fill the body spaces. And that sounds like a gong-concert: it also has a great therapeutic effect. This singing with other people is for me just as important as making records which might be heard in San Francisco. So each month I do that, in Cologne or Aachen or Stuttgart or wherever.

I.L.: Always with the same people or does it change from town to town?

FF: It varies. Most recently I sang with over fifty people in Frankfurt at a Gestalt Therapy Congress. There is also a recording of this type of performance. it's called 'Die Erde und Ich sind Eins' (The Earth and I are one).

I.L.: Is it available?

FF: Yes, but it's quite difficult to get hold of. It wasn't put out for the music business, but for therapeutics. The background to it is that I experienced early on that the original sense of music is not for going crazy, but that it has an enormous effect on the psyche and the physical aspect of Humanity. And originally it was only used in these way thousands of years ago. And in the bourgeois development of the Romantics suddenly we are shown that the melancholy of Brahms is important or the morbid side of Chopin. And I'm absolutely not interested in any of that. Egotism through music doesn't interest me, but rather the unbelievable active changing power of music. To go from speech to responsibility.(9)

SPACE EXPLOSION

- CD: Captain Trip CT 067 - Japan
- CD: Cleopatra/Purple Pyramid CLP 0175-2 - USA

*

Dino Dream - 16:50
Im Hall - 6:38
Taub - 9:43
Space Explosion - 4:44
Krakatau - 16:50
Alpha Express - 2:40 (Captain Trip CD only)

*

Dieter Moebius (Cluster) - synth
Mani Neumeier (Guru Guru) - drums
Jürgen Engler (Die Krupps) - synth, Talkbox, guitar
Chris Karrer - violin, sax
Zappi Diermaier (Faust) - percussion
Jean-Hervé Peron (Faust) - bass, vocals, trumpet, acoustic guitar

*

[Artist: Space Explosion

Title:

Label: CAPTAIN TRIP (JAPAN)

Format: CD

Catalog Number: CT 067

A new German supergroup, recorded live at Atom H's studio in Düsseldorf, theoretically sometime in '96/97. Somewhat of an extension of the sound developed by the Cosmic Courier's 'Other Places' album. Features Cluster's Dieter Moebius (synth), Guru Guru's Mani Neumeier (drums), Die Krupps' Jürgen Engler (synth, Talkbox, guitar), Amon Düül's Chris Karrer (violin, sax) and Faust's Zappi Diermaier (perc.) & Jean-Hervé (bass, vocals, trumpet, acoustic guitar). Five long improvisational-based tracks, plus a short, 3-minute bonus track exclusive to this Japanese edition [not found on the US edition released via the ever laughable Cleopatra/Purple Pyramid organization.

*

Note: in an interview with Megalomaniac Productions Jürgen Engler from the Krupps speaks of cd and mentions Florian Fricke as one of the musicians that were involved (DM):

'Krupps - The Taste of Taboo'

Anlässlich des Tourstarts Ende Mai in Wien, sprach Jürgen Engler mit uns über Arthur Brown, Rammstein, Politik und seine neuen Heimat. Outete sich als Gesundheits- und Krautrockfreak und prophezeihte mirob meines Zigarettenkonsums ein frühes Ende.

.....

MP: Kiss haben gerade ihre Reunion-Tour hinter sich gebracht. Findes du so was peinlich, gibt es für dich eine Altersgrenze?

Jürgen: Asolut nicht. Es gibt keine Altersgrenze. Arthur Brown ist 55, der sollte auf keinen Fall aufhören. Er ist ein phantastischer Typ, hat unglaubliche Bühnenpräsenz, also ganz toll. Ich mache auch ganz viel Musik mit alten Freunden von mir, die aus der deutschen Krautrockszene stammen. Ich habe z.b. in Düsseldorf im Atom H-Studio mit Dieter Moebius von Cluster, Mani Neumeier von GuruGuru, mit Jean Herve Péron und Zappi von Faust, mit Chris Karrer von Amon Düül, mit **Florian Fricke von Popol Vuh** und auch mit ein paar Can-Leuten eine Scheibe aufgenommen. Warum sollten die aufhören? Die sind phantastisch. Nur sind die deutschen Konsumenten die dümmsten der Welt, die lassen sich alles nur vorkauen. Die sind nicht im Stande etwas zu erkennen. In Amerika, in Japan, in England, überall ist Krautrock schon seit über einem Jahr am Brodeln. Manni Neumaier steht in Tokio im Wachsfigurenkabinett, neben Jimmy Hendrix und Ian Anderson von Jethro Tull. In Deutschland ist er ein absolutes Nichts. Da denk' ich mir dann oft es ist doch unglaublich, warum seid ihr bloss so ignorant? Die Auslonder sind v-llig offen, die Deutschen nicht. Ich versteh' das nicht. Solche Bands wie Faust oder Can waren ihrer Zeit doch um Lichtjahre voraus. Dass das damals schon nicht erkannt wurde, ist peinlich genug, aber das die jetzt nicht, wo sie wieder prosent sind, mit Pomp empfangen werden, ist ein absolutes Armutszeugnis. Und das sind tolle Leute, bei denen es keine Altersgrenze gibt. Die sind so um die 45 bis 50 und haben eine Energie und einen frischen, jungen Geist, den du erst mal suchen musst.

.....

® MEGALOMANIAC PRODUCTIONS 1997]

Note: Information on this cd does not make any mentioning of Florian Fricke. Maybe he was involved in rercordings that are put on cd (DM)?

H. VIDEO / FILM

H.1. FILMS BY FLORIAN FRICKE:

SINAI DESERT

XIV

- Bauer Video -
- Spalax 14301 - 1996 - VIDEO (30 minutes)

[This video is set to the music of the CD titled Sei Still, Wisse Ich Bin. Has 'Sei still, wisse ich bin' as title in the opening sequence.]

Der junge Prophet : Veruschka von Lehndorff.
Der Chor : Volk aus Jericho.
Kamera : Thomas Lindner, Jörg Schmitt-Reitwein, Jachin Hirsch.
Schnitt : Beate Köster.
Aufnahmeleitung : Dieter Nyc.
Produktionsleitung : Jacques Schönbeck.
Produktion : Florian Fricke Film Produktion.
Musik : Popol Vuh, Chorensemble der Bayerischen Staatsoper.
Texte : aus den Schriftrollen vom Toten Meer, Henoch, Mose, Jessaya.
Buch und Regie : Florian Fricke.

Kailash-Pilgerfahrt zum Thron der Götter

- Video

Directed by Florian Fricke

H.2. FILMS BY WERNER HERZOG:

1979:

Werner Herzog: "The music in my films is also very much neglected, if I may interrupt you, in Germany as well. Since AGUIRRE, my friend Florian Fricke, has done the music for almost all my films - for STEINER, for LA SOUFRIERE, for STROSZEK, and for HEART OF GLASS - and I've tried to push very hard so that he would be given the National Film Award this year. They've *never* given it to him, and there has been complete neglect of his work. Not even a *single* mention! And this year they just by-passed him once again!"(24)

Lebenszeichen (1968)

Directed by Werner Herzog

Writing credits Werner Herzog

Cinematographer: Thomas Mauch;

Editor: Beate Mainka-Jellinghaus;

Credited cast overview:

Peter Brogle.... Stroszek

Wolfgang Reichmann.... Meinhard

Athina Zacharopoulou.... Nora

Wolfgang von Ungern-Sternberg.... Becker

Wolfgang Stumpf.... Captain

Henry van Lyck.... Lieutenant

Julio Pinheiro.... Gypsy

Florian Fricke Pianist

Heinz Usener.... Doctor

Achmed Hafiz.... Greek Resident

*

"Il (Fricke) tient dans *Signes de vie* le rôle d'un pianiste qui joue inlassablement le dernier mouvement, implacable et aérien r la fois, de la 3^e sonate de Chopin." (from: Emmanuel Carrcre, *Werner Herzog*)

Fata Morgana (1968/70)

"*Fata Morgana* (1968-1970), Herzog's second feature film, is divided into three parts: "The Creation", "Paradise", and "The Golden Age" [...] In the first section, the rich voice of the narrator - Lotte Eisner - reads from the Popol Vuh, a Guatemalan creation myth" (K.Philips, *New German Filmmakers*, 1984, p.173)

*

Note: Does this answer the question how Fricke got knowledge of the book 'Popol Vuh'..... (DM)?

Auch Zwerge haben klein angefangen (1969/70)

Music: **Florian Fricke**; Musikal. Bearbeitung der spanischen Volksmusik: Werner Herzog. - Gesang: Felisa Arrocha Martin.

Aguirre, der Zorn Gottes

The first soundtrack by Popol Vuh for a Herzog film. Most of the music on the soundtrack-lp is not used for the film: 'Morgengruss' (40), 'Agnus Dei' (42) and 'Vergegenwärtigung' (43).

I cannot decipher whether 'Aguirre I' (39) or 'Aguirre II' (41) are used, or maybe both, because both pieces are very similar.

On two moments in the film an actor plays a tune on panflute. In other parts of the film we hear the theme again without seeing it played by the actor. The tune is played in slightly different versions. It's also on the soundtrack as the second part of 'Aguirre I' (39). I think it is safe to say that this tune is not played by a Popol Vuh member, but that it is taken from the film.

On many moments in the film we hear a very peaceful guitar piece. Alas this is not on the soundtrack, nor on any other Popol Vuh record.

Also we can hear one or two other flashes of Popol Vuh music that I cannot identify and are not on any record as far as I know.

There are two scenes in the film with tribal percussion music. I suppose they are taken from an ethnic recording. In any case, they are non Popol Vuh.

Die grosse Ekstase des Bildschnitzers Steiner (1973/74)

Music: Popol Vuh

1977:

In his article 'Much Madness: Werner Herzog and contemporary German Cinema' Vernon Young writes, when speaking of 'Aguirre': "Incidentally the Popol Vuh theme was used again, with enthralling effect, in his 40-minute ski-jump film 'Woodcarver Steiner's Strange Ecstasy' (1975), photographed by Jörg Schmidt-Reitwein" (In: Hudson Review 30, 409-414 (autumn 1977))

1989:

I.L.: What about 'Die grosse Ekstase des Bildschnitzers Steiner', Herzog film from 1974?

F.F.: No unfortunately that wasn't ever released. Werner Herzog has got that. There was some good music in that film.(9)

Jeder für sich und Gott gegen alle

Directed by Werner Herzog

Florian Fricke plays the role of the blind pianist. In one scene Florian sits behind the piano and plays 'Aguirre'.

Herz aus Glas (1976)

Music: **Popol Vuh** & Studio der frühen Musik

*

Remarks by David Goodine:

"The music used is as follows and in the following order:

1. 'Oh wie nah ist der Weg hinab'- appears to be the same version as on the 'Letzte Tage - letzte Nächte' album (track 2)

2. Unknown piece. Does not appear on any Popol release that I know of. Kind of has the 'Aguirre' sound, with a little guitar added. I call it 'Herz aus Glas' for lack of a better title.
3. 'Engel der Gegenwart' Brief excerpt from the first part of this tune, the only part of the 'Coeur de verre' album (track 1) to even remotely appear on the actual film soundtrack. And it sounds like a different version as well!
4. 'In deine Hände'. Same as on the 'The letzte Tage...' album (track 4) as far as I can tell.
5. 'Oh wie nah ist der Weg hinab' reprise. Slower version.
6. 'Oh wie nah' reprised again. Slower version. These versions sound slower than the original, but are in the same key, so I don't think Herzog slowed the tape down, intentionally, as he did for two Popol Vuh songs on the 'Fitzcarraldo' soundtrack.
7. 'Engel der Gegenwart' reprise. Same as above, and therefore different from the 'Coeur'-album.

Nosferatu, Phantom der Nacht (1978)

Music: **Popol Vuh**, Richard Wagner, Charles Gounod, Vokalensemble Gardela

Note:

What music of Popol Vuh is actually used for this film? Several times we hear parts of 'Brüder des Schattens - Söhne des Lichts' (61) come by. It's also the opening music of the film, with a heartbeat added. Also we hear 'Höre, der du wagst' (62) on two occasions. 'Das Schloss des Irrtums' (63) and 'Die Umkehr' (64) are not used for the film. So far what concerns the music that is on 'Nosferatu - Brüder...' (XI and XIIa). Music from 'Nosferatu - Fantome...' (XII) is also present in the film: 'On the way' (69) and/or 'Through the Pains to Heaven II' (70).

It may be that also 'Die Nacht der Himmel' (73) is used. This is more or less identical with the beginning of 'Brüder des Schattens - Söhne des Lichts' (61). We hear a 'choir' without instruments added.

From 'Affenstunde' (I) we hear a long outtake of 'Dream Part 49' (3).

I'm not 100% certain on everything I wrote here. David Goodine send me the following remarks:

"I hear excerpts from 'Brüder des Schattens', of course, in the movie, as well as 'Höre der du wagst'. 'On the way' and 'Through Pains to Heaven' are also in the movie, but both these pieces could be considered excerpts (undubbed without percussion) from the 'In den Garten Pharaos' piece. I don't, however, hear anything from 'Dream Part 49'. Perhaps you were referring to the piece 'To a little Way', from the 'On the Way to a little Way/Nosferatu' album, which definitely sounds like an outtake from 'Affenstunde' but is not in the movie that I can tell.

Anyway, here is a complete listing of Popol Vuh's music in 'Nosferatu' in the order it appears in the movie:

1. 'Brüder des Schattens'
2. 'Söhne des Lichts' (3 excerpts. I am taking the liberty of assuming the choral part is 'Brüder...' and the guitar/piano part is 'Söhne...' I have no idea if Florian intended the piece to be divided this way.
3. 'Brüder des Schattens'
4. 'On the way' (undubbed excerpt from 'In den Garten Pharaos')
5. 'Höre, der du wagst'
6. 'On the Way'
7. 'Brüder des Schattens' (excerpt)
8. 'Through the Pains to Heaven' (2 excerpts - also an undubbed excerpt from 'In den Garten Pharaos')
9. 'On the Way'
10. 'Höre der du wagst'
11. 'Through the Pains to Heaven'

I am basing this info on the German language version of the DVD. One more thing: there is a Spanish language trailer included on the DVD which utilizes the piece 'Mantra II - choir' from the 'On the way...' album."

Fitzcaraldo

Music; Popol Vuh, G.Verdi, Leoncavallo, Meyerbeer, trad., R.Strauss, J.Massenet, Puccini, Bellini

*

David Goodine writes:

"Here is the rundown on Popol Vih's music for Werner Herzog's "Fitzcaraldo". The time listed in brackets are when the pieces appear in the film.

1. Excerpt from 'Wehe Khorazin'(near the start of the film) (from 'Sei still...')
2. 'Als lebten die Engel auf Erden'(0:12:30) (from 'Sei still...')
3. 'Engel der Luft' (0:16:00) (from 'Die Nacht der Seele-Tantric Songs' - track 2. I've noticed that track 3 on 'Die Nacht'...', 'Mit Handen, mit Fussen'is referred to in other places as 'Engel der Luft, part 2' - it was even downloadable under this title of the 'popolvuh.de'-site. Any idea waht this is all about?)
4. 'Engel auf Erden' Reprise (0:40:30)
5. 'Engel auf Erden' Reprise (0:43:30)
6. Brief excerpt from 'Lass los', from the second half of the piece. (1:36:00) (from 'Sei still...'). As well, in the trailer contained in the DVD of this movie, a longer excerpt from 'Lass los'is used.
7. 'Im Reich des Schatten'(1:57:00) (from 'Die Nacht der Seele') On this track, Herzog slowed down the speed down, which gives it an eerie quality in the film.
8. Excerpt from 'Wehe Khorazin'(1:59:30)
9. 'Garten der Gemeinschaft' (2:06:30) (from 'Sei still...')
10. 'Garten der Gemeinschaft'Reprise (2:13:30)
11. 'Wehe Khorazin' Reprise (2:25:30) Once again, Herzog slowed the speed down for this piece to give it a strange effect."

Cobra Verde

Music: Popol Vuh, ...

Gasherbrun

Original Screenplay - Werner Herzog

Year of production - 1984

Duration - 45 min.

Length - 506 m

Format - 16 mm

Original language version - German

Colour - b/wcolour

Location - Karakorum

Duration of shooting - Summer 1984

Music - Popol Vuh, Florian Fricke, Renate Knaup, Daniel Fichelscher

Production Company - Werner Herzog Filmproduktion

Co-Producers - SDR, Stuttgart

Laboratory - Arri, Munich

Sound - StudioArri, Munich

Budget - 170.000 DM

World-opening place and date - 23.06.1985 TV

Mein liebster Feind

Music: Popol Vuh, ...

Wheel of Time (2003)

Documentary by Werner Herzog.

Music by

1. 'Himal', Prem Rana Autari
2. 'Raja Mati', written by Sur Sudha - Autari, Prem Rana / Vaidya, Bikahya / Shrestha, Surenda
3. **'Silence of the Night' Florian Fricke/Popol Vuh** (156)
4. 'Tibetan Song' by Llamo Dolma

2003:

BBC Four: The music complements the images perfectly. How much of it is new?

WH: Some of it is from Nepal. There is one piece of music by Popol Vuh and Florian Fricke, who has done music for many of my films. Unfortunately Florian died a year ago. When I visited his widow I asked if she had some music I had not heard yet and I came across this piece and I knew immediately that this was the music I needed for my film. So not only does the music fit wonderfully in the film and transports the images somehow, it is also a bow in the direction of my friend who died. (Thursday 13 February 2003)
(from: BBC - BBC Four Storyville - Werner Herzog Interview, Saturday 10th May 2003)

H.3. Films by others:

WINTERMAERCHEN (1971)

Ulf von Mechow - Director / Screenwriter

Laurens Straub - Screenwriter

Petrus Schloemp - Cinematographer

Popol Vuh - Composer (Music Score) (also music by Siegfried Schwab, Schlippenbach Family)

Elfie Tillack - Editor

Also known as: David and the ice age

Time: 90 minutes

SL-1 (1983)

Directed by C.Larry Roberts

Music: Brain Eno, Popol Vuh

AL GATUN (1990)

Directed by Kali

Writing credits Kali

Cast (in alphabetical order):

Clelia Fasciati

Rodolfo Fasciati

Anna Giacometti

Silvia Kippe-Gianotti

Original music by Popol Vuh

Cinematography by

Rainer Klausmann

Beat Presser

Film Editing by Kali

Country: Switzerland

IL GIOCO DELLE OMBRE (1991)

Directed by Stefano Gabrini

Music: Popol Vuh

Before Night Falls (2000)

In a interview by Eurock, Gerhard Augustin tells:

Q: What about Florian Fricke, do you still have any contact or work with him?

GA: Florian Fricke was also from Munich. On the first Popol Vuh album, AFFENSTUNDE, he used the first Moog synthesizer in Germany. Along with Eberhard Schoener they pioneered the use of synthesizer in Germany. Later Florian sold his Moog to Klaus Schulze who became one of the leading electronic musicians in Germany even up to today. Florian had perhaps more success than AD 2 because I

arranged to have his music used in 5 of Werner Herzog's films, that helped them get more International exposure and better sales. In fact, right now one of his songs, originally in AGUIRRE, is being used in a successful American film that won a prize at the Cannes Film Festival; it's called BEFORE NIGHT FALLS. I produced most of the albums by Popol Vuh and I'm also the godfather of Florian's son, Johannes, who's now living in NYC. Florian himself is a little spaced out right now.(11)

Note: 'Before Night Falls' is a film directed by Julian Schnabel. IMDB gives the following information on the soundtrack: (Please note that songs listed here (and in the movie credits) cannot always be found on CD soundtracks.)

"El Que Siembra Su Maiz"Written by Miguel MatamorosPerformed by Trio Matamoros

"Tu Veras"Written by Miguel MatamorosPerformed by Trio Matamoros

"El Tumbaito"Written by Faustino Miro and Jose DelgadoPerformed by Guayabero

"Ay Mariposa"Written by Pedro Luis FerrerPerformed by Pedro Luis Ferrer

"El Trio Y El Cicon"Written by Miguel MaramorosPerformed by Trio Matamoros

"Aguirre, Der Zorn Gottes (Lacrime Di Re)"Written by Florian FrickePerformed by Popol Vuh

"Baton Rouge"Written by Lou ReedPerformed by Lou Reed

"Loop Vamp"Written by Laurie AndersonPerformed by Laurie Anderson"Los Tamalitos De Olga"Written by Jose A. FajardoPerformed by Orquesta Aragon

"Descarga Sonora"Written by Javier VasquezPerformed by Sonora Matancera"Crisantemo"Written by Ernesto LecuonaPerformed by Ernesto Lecuona

"Por Que Me La Dejaste Querer?"Written by Ignacio Jacinto Villa (Bola De Nieve)Performed by Bola De Nieve

"Duerme"Written by Miguel Prado, Gabriel Luna De La FuentePerformed by Bebo Valdes

"Surrounding The Casbah"Performed by Ennio MorriconeWritten by Ennio Morricone, Gillo Pontecorvo

"Conoci La Paz"Written by Beny MorePerformed by Beny More

"Kamata Mariyam"TraditionalPerformed by Fairuz

"El Canonero"Written by E. BenitezPerformed by Beny More"En El Olvido"Written by Juan Jose Espinosa (II)

"Adagietto, Sehr Langsam"from Mahler's Symphony No. 5Performed by Berliner Philharmoniker

"Fefita"Written by Jose Urfe

"Mujer Perjura"Written by Antonio Escobar

I. INTERVIEWS / ARTICLES

- * Article/interview, in: *Sounds* (german), 1970 (mentioned in 7)
- * Rainer Langhans, interview, in: (mentioned in 7)
- * Article, in: *Musik Markt*, Heft 11, 1982, p.26
- * Popol Vuh: Muziek als geneesmiddel, muziek als gebed, in: *Muziekkrant OOR*, nr.17, 29-8-1973
- * De Ondergang van het Duitse Rijk, in: *Muziekkrant OOR*, nr.23, 16-11-1977

- 1. S.Robertson, *Popol Music: A clearer Vuh-point*, in: *Sounds*, 26 sept. 1981, p.16-17 & 20
- 2. . G.Scott, *Florian Fricke*, in: *Neumusik*, nr.4, 198?
- 3. S.Freeman, *Popol Vuh: the Enigma of Florian Fricke*, in: *Audion*, nr.8, 5-1988
- 4. F.Vion, *Popol Vuh*, in: *Notes*, 2-1986
- 5. *Popol Vuh*, in: G.Ehnert, *Rock in Deutschland*, Taurus Press, Hamburg, 1979
- 6. D.Mulder, *Popol Vuh, deel 1*, in: *Klem*, nr.19, 8-1984 & *Popol Vuh, deel 2*, in: *Klem*, nr.20, 11-1984
- 7. Keyboards online - magazine 03/02
Aus Anlass des Todes von Florian Fricke (Mitgründer von Popol Vuh) das KEYBOARDS-Interview aus Ausgabe 02/1993 als PDF-Datei zum Nachlesen: ' *Vom Moog zu Mozart: Florian Fricke*'
[fricke1.pdf (1.5 MB) fricke.pdf (6.7 MB, besser lesbar)]
- 8. Florian Fricke Interview
Interview conducted by Gerhard Augustin FEB 1996
See: www.eurock.com / eurock copyright © 1973 by Archie Patterson. All rights reserved.
- 9. Popol Vuh, An Interview with Florian Fricke by Ian Laycock in 1989, in: *Audion*, nr.35, Spring 1996, (UK)
- 10. THE SOUND PROJECTOR issue 2, June 1997
Contents: Florian Fricke interviewed by Edwin Pouncey (Florian talks to Edwin Pouncey at his Munich home 1 December 1995.)
- 11. Gerhard Augustin INTERVIEW
[“His story is fascinating and it’s past time for it to be told. I think you’ll find the following interview, taken from a long video segment he did for EUROCK, offers a fascinating glimpse into the past and gives long overdue credit to one of Europe’s literally unsung musical pioneers.”]
Source: www.eurock.com
- 12. Fachblatt Musikmagazin, August 1997
[Ausserdem im neuen FACHBLATT: [...] sowie ein Gespräch mit Jürgen Engler (Die Krupps) und **Florian Fricke (Popol Vuh) über das aktuelle Krautrock-Revival.**
- 13. Gary Lucas, Florian Fricke (Epiphanies), in: *Wire*, 216, february 2002, p.98
- 14. Deutscher pop-pionier Florian Fricke tot, in: *Die Welt*, 5-1-2002
- 15. I.Schober, Kraut-Guru: zum Tod des Musikers und kritikers Florian Fricke, in: *Süddeutsche Zeitung*, 3-1-2002
- 16. In memorian, in: *Frankfurter Allgemeine Zeitung*, Nr. 2, 3.1.2002
- 17. Article on Amon Duul, in: *The Wire*, 144 (February 1996)

18. Steven & Alan Freeman, Crack the Cosmic Egg (Encyclopedia of Krautrock, Komische Musik), Audion Publications, 1996
19. Dag Erik Asbjornsen, Cosmic Dreams at Play, Borderline Productions, 1996
20. Bradley Smith, The Billboard Guide to Progressive Music, New York, 1997
21. Mark Prendergast, The Ambient Century, Bloomsbury, London, 2000
22. Article on Popol Vuh in the magazine Mirage, nr.2
23. Willem de Ridder, De showroom, in: Aloha, nr.12, 6 oktober 1972, p.16-17
24. 'Images at the Horizon' - A Workshop with Werner Herzog conducted by Roger Ebert at the Facets Multimedia Center, Chicago, Illinois, april 17, 1979, New York, Zoetrope Inc.
- * ? [interview for GIBRALTAR (internet)]
- * US radio producer interviewed Florian Fricke in 1983. Alas, it was no success:
 "In the 1990s, Fricke experimented with his sound, employing Celtic themes and electronica rhythms, with mixed results. In 1983, I interviewed Florian in Munich. It was late at night and the interviewees were drunk, leading to a very chaotic exchange. Guitarist Daniel Fichelscher was riotously drunk, shouting comments like "Van Morrison is the tops," "I love Jimi Hendrix" and "Don't listen to me. I'm only the guitar player." Even though he was off-mike, he was the loudest thing in the room. Florian, on the other hand was reserved and a bit embarrassed by his compatriot's outbursts as he tried, in halting English, to explain his music. We couldn't use the interview in 1982 for our documentary series Totally Wired, and 20 years later, I still can't find much of coherence on it, except Florian Fricke saying "My entire life is in my music. All of it." (www.echoes.org/popolvuh.html)

J. Other Releases featuring Popol Vuh members

Florian Fricke

Gila - FREE ELECTRIC SOUND - BASF 20 21109-6, 6/71
- BURY MY HEART AT WOUNDED KNEE - Warner Bros 46234, 7/73
Tangerine Dream - ZEIT - Ohr OMM 2/56.021, 5/72

Frank Fiedler

Holger Trültzsch

Embryo - OPAL - Ohr OMM 56.003, 10/70)
Amon Duul II - PHALLUS DEI - Liberty LBS 83279, 4/69

Djong Yun

Djong Yun - DU SOLLST LIEBEN / AVE MARIA - United Artists 35445, 1974

Robert Eliscu

Sameti - SAMETI - Brain 1020, 4/72 (RE)
Between - EINSTEIG - Wergo WER 1001, 10/71)
- AND THE WATERS OPENED - Vertigo 6360 612, 9/73
- DHARANA - Vertigo 6360 619, 11/74
- CONTEMPLATION - Wergo SM 1012, 1977)
- STILLE UBER DIE ZEIT - Wergo SM 1023, 1979
Gert Westphall/Between - HESSE BETWEEN MUSIC - HMV 1c 062-29546, 1/75

Daniel Fichelscher

Niagara - NIAGARA - United Artist UAS 29232, 1971
- S.U.B. - United Artists UAS 29343, 1972
Gila - FREE ELECTRIC SOUND - BASF 20 21109-6, 6/71
- BURY MY HEART AT WOUNDED KNEE - Warner Bros 46234, 7/73
Utopia - UTOPIA - United Artists UAS 29438, 1972
Amon Duul II- CARNIVAL IN BABYLON - United Artists UAS 29327, 1/72
- WOLF CITY - United Artists UAS 29406, 9/72
- LIVE IN LONDON - United Artists UAS 29466, 8/734
- LEMMINGMANIA - United Artists UAS 29723, 2/75
- VORTEX - Telefunken 6.24874, 1981
Amon Duul - Phallus Dei
Amon Duul - Yeti
Amon Duul - Tanz der Lemminge
Amon Duul - BBC in Concert - 1992
Amon Duul - Best of Amon Düül II 1969-1974 - 1997
Amon Duul - UA Years: 1969-1974 - 1999

Alois Gromer

Almond Blossom Day
Kamasutra Experience
God Perfume II - Aquamarin - 1991

Music from an Eastern Rosegarden
 Tantra Drums
 Konya - Aquamarin - 1995
 Space Hotel - New Earth Records - 1996
 Black Marble & Sweet Fire - Hearts of Space - 1995
 Kamasutra
 Monsoon Point - New Earth Records - 1995
 Utopia - Aquamarin - 1995
 Attar - Wergo - 1994
 Mahogany Nights - Hearts of Space - 1990
 Divan I Khas - Beyond - 1987 (& mario Strack, Julianne Klems, Ted de Jong)

also on:

Ralf Nowy Group - LUCIFER'S DREAM - Global 26.015-8U, 1973
 Klaus Wiese - SAMARKHAND: A MEMORY - Aquamarin, 198?
 Gert Westphall/Between - HESSE BETWEEN MUSIC - HMV 1c 062-29546, 1/75
 Amon Duul II - TANZ DER LEMMINGE - Liberty LBS 83473/74, 2/71
 - WOLF CITY - United Artists UAS 29406, 9/72

Chris Karrer

Amon Duul II - PHALLUS DEI - Liberty LBS 83279, 4/69
 - YETI - Liberty LBS 833359/60, 3/70
 - TANZ DER LEMMINGE - Liberty LBS 83473/74, 2/71
 - CARNIVAL IN BABYLON - United Artists UAS 29327, 1/72
 - WOLF CITY - United Artists UAS 29406, 9/72
 - LIVE IN LONDON - United Artists UAS 29466, 8/734
 - VIVE LA TRANCE - United Artists UAS 29504, 9/73
 - HIJACK - Nova 6.22056, 10/74
 - LEMMINGMANIA - United Artists UAS 29723, 2/75
 - MADE IN GERMANY - Nova 6.28350, 1975
 - PYRAGONY X - Nova 6.22890, 1976
 - ALMOST LIVE - Nova 6.23305, 1977
 - ONLY HUMAN - Strand 6.23561, 1978
 - VORTEX - Telefunken 6.24874, 1981
 Chris Karrer - CHRIS KARRER - Vinyl 6.24328, 1980
 Peter Frohmader - HOMUNCULUS, 2 - Multimood, 1988
 Utopia - UTOPIA - United Artists UAS 29438, 1972

Ted de Jong

Klaus Wiese - Koan - Aquarius International Music - cd - (& SAM SCHLAMMINGER)
 - Qalandar - New Earth (& SAM SCHLAMMINGER)
 - Mystic Landscapes - Akasha -
 - Tariqa - Akasha -
 - El Hadra - Akasha - cd/cs - & MATHIAS GRASSOW)

Renate Knaup

Amon Duul II - PHALLUS DEI - Liberty LBS 83279, 4/69
 - YETI - Liberty LBS 833359/60, 3/70
 - TANZ DER LEMMINGE - Liberty LBS 83473/74, 2/71
 - CARNIVAL IN BABYLON - United Artists UAS 29327, 1/72
 - WOLF CITY - United Artists UAS 29406, 9/72
 - LIVE IN LONDON - United Artists UAS 29466, 8/734
 - VIVE LA TRANCE - United Artists UAS 29504, 9/73

- HIJACK - Nova 6.22056, 10/74
 - LEMMINGMANIA - United Artists UAS 29723, 2/75
 - MADE IN GERMANY - Nova 6.28350, 1975
 - VORTEX - Telefunken 6.24874, 1981
- Utopia - UTOPIA - United Artists UAS 29438, 1972

1996:

"Worse was to come, however, with Pyragony X, Almost Alive and Only Human, on which the group was reduced to a five-piece rock outfit that bore little relationship to the massive, brain-pulsating beast heard on Phallus Dei and Yeti. Amon Duul II was now reduced to a name, and for many of the key members, it was time to do other things. Renate was one of the first to make a decisive move: she sent in search of a vocal teacher who could show her how to breathe properly so that she could develop as a singer. 'I did that for a year, and then through Danny Fichelscher I met Florian Fricke and got more and more into his music. I experienced a lot through Florian's music. What I did with Amon Duul was spontaneous and, apart from by myself, I didn't rehearse. Florian's music makes you feel stoned when you sing it; the repetition makes you high. He always sat next to me and we sang it through together until I had it right. I found a closer sense of what it means to sing.'

As the 70s collapsed into the 80s, Renate began to record with Fricke's group Popol Vuh, while Chris Karrer was trying to salvage what was left of Amon Duul II for one final recording."(17)

Fritz Sonnleitner

Lothar Meid - Sonstiges - lp - 1980

Conny Veid

- Gila - FREE ELECTRIC SOUND - BASF 20 21109-6, 6/71
- BURY MY HEART AT WOUNDED KNEE - Warner Bros 46234, 7/73 (DF, FF, CV)
 - CD: SECOND BATTLE SB 021 - Germany
- [Reissue of the first (of two) LPs by this Krautrock group, featuring Conny Veit (pre-Popol Vuh). New digipak edition, with small fold-out poster inside of what is sometimes referred to as the 'Free Electric Sound' album. Drifty, blasted psychedelic rock with electronic effects, tabla, and Eastern exotica piled on. Recorded in Cologne in 1971 (released by BASF), and certainly superior to their follow up from '73, 'Bury My Heart At Wounded Knee', which was more of Popol Vuh-offshoot. This is one of 'the' classic Krautrock albums, a flowing, conceptual masterpiece.]

Klaus Wiese

- Baraka - Aquamarin, 198? - cs
- Samarkand: A Memory - Aquamarin, 198? - cd
- Kalengra - Aquamarin - cs
- Maraccaba - Aquamarin, 198? - cs
- Tushita - Editon Akasha - 1986 - cs
- Qumra - Aquamarin, 1986 - cs Aquam
- Sabiha Sabiya - Aquamarin - cs
- Klangschaalen Meditation - Edition Akasha - cs - 1987
- Qumra II - Aquamarin - 1987 - cs
- Secret Doctrine - Aquamarin - cs (with Ted de Jong)
- Geisha - Edition Akasha - cs
- Mahakala Puja - Edition Akasha - cs - 1985
- Trance - Edition Akasha - cs - 1989
- Uranus - Aquamarin -cd
- Alhambra - Aquamarin - cs
- Tibetische Klangschaalen I - Akasha -

- Tibetische Klangschalen II - Akasha -
- Moksha - Edition Akasha - cs -1990
- El Hadra - Edition Akasha - cd - 1991 (with Ted de Jong, Mattias Grassow)
- Mystic Landscapes - Edition Akasha - cd - 1991 (with Ted de Jong)
- Tambura - Aquamarin - cd
- Space - Aquamarin - cd
- Vision - Aquamrin - cd
- Neptun - Aquamarin - cd
- Cosmic Glue - Edition Akasha -cs - 1991
- Thanatos - Edition Aksha - cs - 1993
- Creation - Edition Akasha - cs - 1994
- Tariqa - Edition Akasha - cd - 1994 (with Ted de Jong)
- A Kaori - Hic sunt leones - cd - 1994 (as Nono-Orchestra = Rick Rummler, Mani Reisser and Klaus Wiese. With Ted de Jong)
- Ceremony - Aquamarin - cd
- Monsoon - Totem - ltd.ed.
- Turandot
- Koan - Aquarius International Music - cd (with Ted de Jong)
- Dunya - Aquamarin - cd
- Wouivre - Amplexus/Aurora - cd - 1999
- Angels breakin' - Amplexus/Aurora - cd - 1999
- Qalandar, The Black Rose - New Earth - cd - 1999 (with Ted de Jong)
- Soma - Aquamarin - cd
- Ming Noir - Amplexus - cd - 2001
- Mudra - Aquamarin - cd - 2001
- Genesis - Amplexus - cd - 2002 (as Nebula = Oophoi, Klaus Wiese and Tau Ceti.)
- Zen - Tibetanische Klangschalen III - Edition Akasha - cd - 2002
- Holy Domain - Amplexus - cd - 2003
- Creation Gong - cs - (& Joger, B.)
- Vision der Freude 2- geleitet. Medit. - cd (& Ziegler, Gerd B.)
- Tabla Trail - (Ranga mit Ted de Jong & Wiese, K.)
- Mystische Reise (Winter, Gayan Silvie & K. Wiese)

K. REMARKS

Some titles (or names) appear only on several compilations and rereleases:

1. NAAM

2. Christe Eleison

Both on: **NOSFERATU: THE VAMPIRE** (compilation)
- LP: King-Nexus K22P 471 - 1984 - Japan
- CD: King-Nexus KICP 2843 - 1999 - Japan

3. Schilfmeer

(end of 6)

on: **GESANG DER GESÄNGE (POPOL VUH 1971-1974)**
- CD: Cicada CACD 01 - 1988
- CD: High Tide 9130 - Italy

4. Lacrime di re

(first part of 39)

on: **VlId AGUIRRE**
VlId.1 - LP: Nexus K22p-425 - 1984 - lp - Japan
VlId.2 - CD: King K 32 Y 2114 - 1987 - Japan
VlId.3 - CD: King-Nexus KICP 2842 - 1999 - Japan

MUSIC FROM WERNER HERZOG FILMS

- LP: ZYX 20.017 - 1982 - Germany
- LP: PDU Pld A 7028 - 1982 - Italy
- LP: Barclay BA-253 200.413 - 1982 - France
- LP: Polydor L28B 1076 - 1983 - Japan

GESANG DER GESÄNGE (POPOL VUH 1971-1974)

- CD: Cicada CACD 01 - 1988
- CD: High Tide 9130 - Italy

BEST SOUNDTRACKS FROM WERNER HERZOG FILMS

- CD: High Tide - 1992

THE BEST OF POPOL VUH: Fitzcarraldo - Cobra Verde - Nosferatu, Phantom der Nacht, Gasherbrum - Aguirre, der Zorn Gottes

- CD: Milan CD CH 042 (Switzerland) - 1989

THE BEST OF POPOL VUH: From The Films of Werner Herzog

- CD: Milan 35639 - 1993
- CD: RCA 35639
- CS: Milan 35639 - 1993

MOVIE MUSIC

- CD: Weltbild - 1994
- CD: Spalax 1487412 - 1996

THE BEST FROM WERNER HERZOG FILMS (SOUNDTRACKS)

- LP: Barclay BA-253(200.413) - 1982 - France
- CD: Bell BLR 84 710 - 1991

Before the Night Falls (2000)

Note: a film directed by Julian Schnabel. I'm not sure the Popol Vuh is on the cd-soundtrack (DM).