

Hans-Joachim Roedelius



# Roedelius

## Gift of the Moment (Geschenk des Augenblicks)



CD/LP (180g vinyl)  
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### Tracklisting:

1. Gift of the Moment 4:21
2. Adieu Quichotte 5:49
3. Troubadour 5:19
4. Little Flower Somewhere 2:13
5. Continuously 3:55
6. Time Regained 2:02
7. To be free of Yearning 5:01
8. Mellowness 3:44
9. Day by Day 4:35
10. At the foot of the mountain by the lakeside 6:43
11. Roots of Joy 3:28

### Promo contact:

- Bureau B, Matthias Kümpflein  
Tel. 0049-(0)40-881666-63,  
mk@bureau-b.com
- Cover/Presskit download:  
www.bureau-b.com/releases
- Artists page: www.roedelius.com



### In a few words:

- The musician: Hans-Joachim Roedelius, born 1934; first release in 1969 with Kluster (with Dieter Moebius and Konrad Schnitzler). Active ever since as a solo artist and in various collaborations (with Moebius/Cluster, with Moebius and Michael Rother/Harmonia, with Brian Eno, to name just a few). One of the most prolific musicians of the German avant-garde and a key figure in the birth of Krautrock, synthesizer pop and ambient music.
- The music: Roedelius' turns his back on electronic music; romantic, in some cases melancholy pieces for piano, synthesizer, cello, violin, guitar
- Tenth solo album, first released in 1984. His most commercially successful album to date.
- Liner notes by Asmus Tietchens
- Available on **CD (digipak)**, **180g vinyl**, and **download**

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On "Gift of the Moment" Roedelius broke away unequivocally from purely electronic music. If "Lustwandel" and "Jardin au fou" had seen the process set in motion, this was the album that completed the transition. Following the "Selbstportraits", which had at least been created through the use of electric organ and synthesizers, Roedelius focussed on the grand piano, sometimes accompanied by a cello, violin and guitar. Distant echoes of a not so distant musical past could only be detected in the occasional appearance of sparse chords played on a polyphonic synthesizer.

Significantly, his arrival in Austria (having moved there a few years earlier) was much more than a geographical relocation. Roedelius responded to the musical culture of romanticism and the Biedermeier tradition, their influences seeping into his essentially modern understanding of composition in bewildering fashion on "Gift of the Moment". It was all too much for his listeners, reared on the more familiar sounds of Cluster and Harmonia. Moreover, the album wore a veil of delicate melancholy: no vibrant folk dances, no colourful carousels, no cheerful melodies. Instead, Roedelius offered a calm, almost detached form of music, openly acknowledging romantic heritage.

"Gift of the Moment" eluded contemporary definitions of the "experimental" concept, as Roedelius was now experimenting in new, eclectic areas, too weighty, too grainy to be labelled "Proto New Age". Roedelius was not striving for perfection, but for authenticity, a music stripped of disguise; and to this end he left little playing errors in the mix, fading out tracks rigorously to eliminate any bigger blunders. Such artistic honesty bears no relation to reality-free New Age music.