



# Roedelius

**Wie das Wispern des Windes.../  
Like the whispering of the wind...**



CD/download/LP (180g vinyl)  
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**Label: Bureau B**

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### Tracklisting:

1. Brise (Breeze) 2:45
2. Das Eis bricht (Breaking Ice) 11:35
3. Unter blühenden Bäumen/Livemitschnitt  
(Beneath Blooming Trees/live cut) 8:45
4. Bergan (Uphill) 4:00
5. Regentropfen (Raindrops) 9:45
6. ... und nichts zu suchen ...  
(... and searching for nothing ...) 8:48

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### 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: meandering fantasies and improvisations on the grand piano. Dreamlike and stylistically self-assured.
- 11th solo album. First released in 1986 on the small Norwegian label Citada.
- Liner notes by Asmus Tietchens
- Available on **CD** (digipak), **180g vinyl**, and **download**

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If we can agree on 1969 as the year of Cluster's inception, then Roedelius needed a good 17 years to discover the aural qualities and musical beauty of the grand piano for his own compositions. More precisely, he must have become aware of the grand piano during the recording sessions for "Jardin au fou" (1979) and "Lustwandel" (1981) in Peter Baumann's Paragon studio. Another five years would pass before he built an album entirely around the piano, with electronic elements altogether absent. There is no sign of the Farfisa organ or indeed any of the synthesizers which had previously been such a common feature of Roedelius' solo works. The piano sounds were left untreated. Indeed, he was clearly so fascinated by the sonority and potential of the Bösendorfer grand piano that, a few overdubs notwithstanding, he dispensed with virtually all distinguishing features of his musical approach. On "Wie das Wispern des Windes", Roedelius played his way into virgin territory, as new to his listeners as it was to him. It's no wonder that "Wispern" was released not on a specialist electronic label in Germany, but on a small Norwegian label called Cicada.

Rarely has the title of a Roedelius albums ("Like the whispering of the wind") so poetically and yet so accurately described its content. Roedelius expands his *Études* towards amorphousness, then suddenly a disarmingly familiar melody appears, from a completely different source perhaps (Harmonia? Cluster?). To continue the poetic theme of the LP's title, Roedelius is not only listening to the wind, he surrenders to it, allowing himself to be carried hither and thither; effortlessly, weightlessly transported to where the sun shines brightest. In this context, the image of a butterfly may be pushing the metaphor a little too far, but an apposite one nevertheless.