



## Hans-Joachim Roedelius

### Momenti Felici



CD/LP (180g vinyl)  
Release date: May 6<sup>th</sup>, 2011

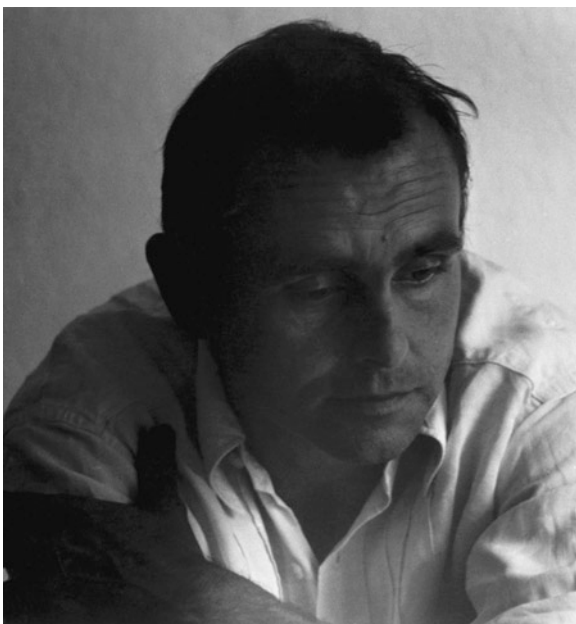
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#### Tracklisting:

1. im Frühtau 4:35
2. leicht zu Fuß 4:17
3. Anima mundi 3:39
4. über den Wolken 7:07
5. aufgewacht 3:52
6. Capriccio 2:31
7. guten Morgen 4:41
8. am Weiher 3:41
9. Pas de deux 6:44
10. auf dem Markt 2:50
11. vor Ohren 3:46
12. Moll dau 3:38

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[www.bureau-b.com/releases](http://www.bureau-b.com/releases)
- Artists homepage: [www.roedelius.com](http://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: stringent compositions and neoclassical improvisations. Piano pieces, some with saxophone and/or synthesizer accompaniment
- First released in 1987 on the Virgin label Venture.
- **Including three previously unreleased tracks.**
- Liner notes by Asmus Tietchens
- Available on **CD** (digipak), **180g vinyl**, and **download**

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Since the early eighties, Roedelius had more or less dispensed with electronics, focussing increasingly on the grand piano. He also collaborated with various combinations of musicians to create a new kind of music, vastly different to Cluster and Harmonia aesthetics. For Roedelius, it was not only a period of reorientation in musical terms, but also geographically: Austria was now his home. "Tu felix Austria" (Oh, happy Austria), a time-honoured Austrian campaign slogan, became his very own motto in no time at all. The pleasure he derived from playing the piano and meeting musicians on the same wavelength did the rest: an enthusiastic Roedelius allowed new impressions and discoveries to flow virtually unfiltered into his music. "Momenti Felici" is one of the finest examples hereof. With characteristically exuberant inventiveness, Roedelius tickles the ivories lightheartedly, or, entering into more pensive mood, seems to caress the keys. With saxophonist Alexander Czizek duetting on some of the pieces, Roedelius shuffles a pack of disciplined compositions and carefree improvisations. In this respect, "Momenti Felici" most closely resembles "Jardin au fou". On closer listening, however, the length in time between the two albums can be discerned. Roedelius honed both his compositional and, more than anything, his playing skills in the lengthy period inbetween.

Naturally, "Momenti Felici" saw Roedelius distance himself further still from the electronic scene. The signs had been there on his preceding albums and this release simply removed any last vestige of doubt. Roedelius had, in any case, long since found a new audience, who continue to follow him avidly today. With the passage of time, many of his companions from earlier days have come to realize that a beautiful melody and rich piano chord can be just as pleasing to the ear as pure tones and rhythm machines.