



Roedelius Selbstportrait I

CD/LP (180g vinyl)
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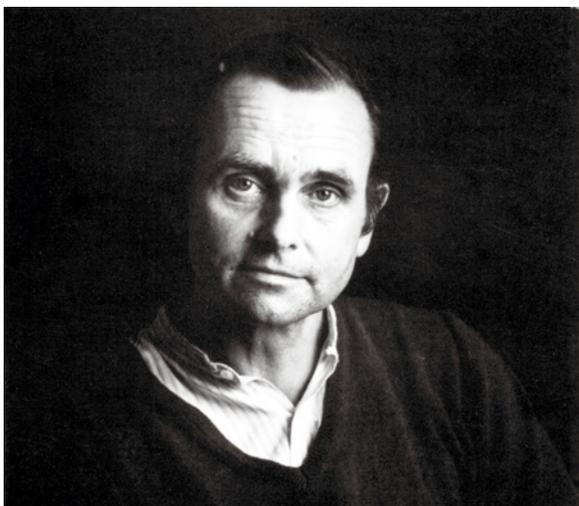
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952701 (LP)

Tracklisting:

1. In Liebe Dein 3:43
2. Girlande 3:47
3. Inselmoos 5:40
4. Fabelwein 5:05
5. Prinzregent 5:53
6. Kamee 3:59
7. Herold 3:32
8. Halmharfe 3:24
9. Staunen im Fjord
10. Minne 2:09

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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: dreamy piano/synthesizer/electronic miniatures, recorded between 1973 and 1977 during his Forst years, released 1979
- First 1:1 reissue ever! *Selbstportrait* was Roedelius' third solo album.
- Liner notes by Asmus Tietchens
- Available on **CD** (digipak), **180g vinyl**, and **download**

Alongside his ongoing work with Cluster and Harmonia, Roedelius amassed an almost incalculable number of musical notations during his time in the idyllic Weser Uplands. Fleeting sketches, spontaneous improvisations, implied miniatures, rough compositions – Roedelius recorded virtually every idea he came up with outside the studio sessions on his Revox A77 reel to reel; with the basic intention of capturing his moments of inspiration, he simply let the tape run as he played around on the Farfisa organ. Sound quality was not his prime concern, as he was not as yet entertaining any notion of releasing the results. As Roedelius recalls, costly tape spools were at a premium, so he recorded over older tapes in mono, at a less than ideal speed. Substandard, technically speaking (or listening), but as a self portrait, nothing short of a masterpiece.

It would be inappropriate to measure this album by the hi-fidelity yardstick; see it as something closer to an intimate confession, an unguarded communiqué from one person to another. Bordering on naivety and free of conceit, Roedelius introduces us to his world through these chiffonesque études. There may be little variation in the Farfisa sound, but this is soon forgotten when Roedelius invites us to listen, to enter the experience. No expensive technology, no producer, no collaborators. This is unfiltered personality, the real Roedelius. Musically, "Selbstportrait I" is characterized by a combination of ländler, minimalism and harmonic simplicity.

The Weser Uplands, where Roedelius recorded his music, are certainly no Arcadia and the village of Forst is anything but Atlantis, but perhaps it could become the Graceland of German electronic music.