



# Roedelius

## Wasser im Wind



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

1. Ruf aus der Ferne 5:16
2. Am Stadtrand 5:13
3. Zwei sind eins 3:26
4. Auf des Tigers Spur 3:10
5. Immergrün 2:52
6. Wasser im Wind 5:20
7. Kundmachung 2:45
8. Heilsamer Brunnen 9:00
9. Fenster im Schnee 4:43

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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: **Roedelius' monument to Cluster:** a perfect symbiosis of electronic experiments and light, drifting melodies
- 10th solo album, originally released 1982
- Liner notes by Asmus Tietchens
- Available on **CD** (digipak), **download**, and **180g vinyl**

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Of all the Roedelius solo releases, this is the one which most closely resembles the work of Cluster. "Wasser im Wind" sees Roedelius use a wide variety of musical and sonic ingredients hitherto associated with Cluster, almost as if he sought to erect a monument to the group. Right from the word go, the familiar sound of the Drummer One rhythm machine can be discerned on the opening track, like a wood gnome crashing his way through the shire; then we hear those hand played, swirling keyboard patterns so typical of Roedelius; his drifting melodies, with no beginning or end, gone before one has barely recognized them; synthetic sounds recalling the heroic era of the mid-seventies; and occasional glimpses of the shadow of Dieter Moebius as sounds and forms emerge from his cosmos. Might one suggest that Roedelius recorded a Cluster album all by himself? No, absolutely not! The astute listener will note how effortlessly Roedelius performs his balancing act on "Wasser im Wind".

The album captures Roedelius on the threshold of something quite new to him. On the one hand, the electronic elements he utilizes recall the Cluster virtues he knew so well, on the other hand he is already experimenting with a wealth of baroque forms which will come to influence his playing in the future, particularly with regard to the piano. So "Wasser im Wind" is no longer the past, nor is it quite the future. Piano features prominently on this LP, but has not yet taken centre stage. By inviting the saxophonist Czjzek to join him on three album tracks, Roedelius manages to confuse matters splendidly, as two seemingly incompatible musical notions meet head on. Nevertheless, Roedelius' spirit floats above these waters as well, transforming the listener's initial irritation into baffled amazement. Another successfully conducted experiment!



Czjzek, Spitzer-Marlyn, Roedelius