

# ROEDELIOUS

FLIEG VOGEL FLIEGE

CD / vinyl (180g) / download

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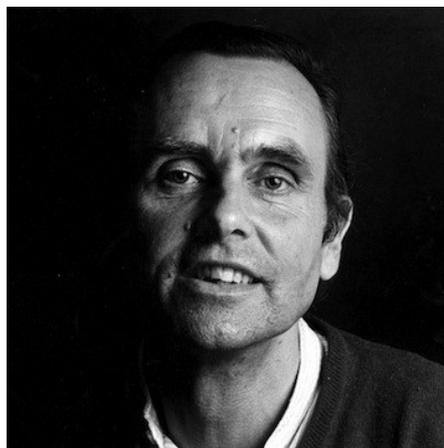
#### Tracklisting:

- 1 Über Berg und Tal (4:29)
- 2 Klares Wasser (2:25)
- 3 Bär im Honig (2:48)
- 4 Flieg Vogel fliege (4:09)
- 5 Kleines Glück (1:48)
- 6 Lange Weile (1:14)
- 7 Oh du grüne Neune (4:47)
- 8 Meilensteine (3:51)
- 9 Salzpflaumen (1:53)
- 10 Auf und davon (4:43)
- 11 Wanderung (10:00)

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#### Key facts to begin with:

- Hans-Joachim Roedelius: born 1934; first releases in 1969 with **Kluster** (with Dieter Moebius and Konrad Schnitzler). Active ever since as a solo artist and in various collaborations (with Moebius in **Cluster**, with Moebius and Michael Rother in **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.
- "Flieg Vogel fliege" (Fly bird fly) is the fifth instalment of the "Self-portrait" series, with musical sketches and ideas recorded by Roedelius between the years of 1973 and 1979 on a Revox tape machine in his living room. In contrast to the previous self-portraits, which he left untouched, Roedelius revised these recordings and embellished them with further tracks.
- Originally released 1982 on Sky 078
- Liner notes by Asmus Tietchens
- **Available on CD, 180g vinyl and for download**

Measured against its predecessors, however, the audio quality is notably superior on this edition. Roedelius clearly improved the sound of the old tapes in the process of compiling the pieces at the Erpel Studio in Vienna, also taking the opportunity to add a few tracks. Strictly speaking, these relatively complex multitrack recordings can no longer be bracketed together with the fleeting sketches as heard on the earlier albums. Now and again, they bear a resemblance to the character of the Cluster LP "Sowiesoso".

Having arrived in Austria following a protracted lean period, Roedelius finally had the chance to work in a studio which was not only well equipped, but was also run by a kindred spirit sound engineer. The favourable working conditions, a myriad of new impressions and, by no means least, his personal happiness, saw Roedelius and his music flourish. This is discernable on "Flieg Vogel fliege", even if only some of the music was created in his new adopted home. If complete insouciance, the acceptance of little musical mistakes and inaccuracies were symptomatic of the earlier self-portraits, then a mild formal rigour runs through this volume. Not that Roedelius allows this to hinder him in any way. The joy of playing and talent for improvisation celebrate a cheerful resurrection once again. His spontaneity and exuberance, the ability to express thoughts and feelings through music, none of this was lost. This confirms "Flieg Vogel fliege" as an authentic and undisguised Roedelius portrait. With a little patina, perhaps. But music by the same man today reveals exactly the same individual, perhaps a little wiser and of course some years older. And there you have it: Roedelius is and shall remain the merry fool from the *jardin au fou*.

*Asmus Tietchens*