



Roedelius

Lustwandel

CD/LP (180g vinyl)

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Tracklisting:

1. Lustwandel (3:49)
2. Legende (2:10)
3. Ansinnen (1:04)
4. Betrachtung (2:12)
5. Draußen vorbei (4:16)
6. Harlekin (1:05)
7. Von Ferne her (3:28)
8. Vom Fliegen (3:24)
9. Willkommen (1:56)
10. Pirouette (1:33)
11. Dein Antlitz (4:07)
12. Langer Atem (7:15)
13. Die andere Blume (1:23)

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• Cover download:
www.bureau-b.com/releases

• Artists page: www.roedelius.com



In brief:

- 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 in 1979 at Peter Baumann's Paragon Studios (Tangerine Dream), released in 1981
- *Lustwandel* was the third Roedelius studio album
- Linernotes by Asmus Tietchens
- available as **CD, download, and 180g vinyl**

This album saw Hans-Joachim Roedelius fulfil a dream he had long since cherished. A series of chamber music pieces, with grand piano solos taking centre stage in some places, archaised percussion patterns in others. *Lustwandel* represents a logical progression, following on from *Jardin au fou* (rereleased on Bureau B in 2009). Both albums were recorded at Paragon Studios in 1979 and produced by Peter Baumann (Tangerine Dream). Electronica in the sense of synthetic sound sources or rhythm are absent from *Lustwandel*, in keeping with so many Roedelius solo works.

This led to lively action amongst Cluster fans 30 years ago, as they divided into different camps. Roedelius's unique musical style and irrepressible enthusiasm take his listeners down more of a sidetrack to the aural landscape of European harmonic and rhythmic tradition. There are obvious parallels to so-called serious chamber music, if not all the way along the route.

His music has never been bound by contemporary aesthetic debate nor susceptible to emerging theory. As an autodidact, his techniques of composition and piano playing are so well developed, that Roedelius has never wanted, nor needed to bother himself with any of that. It is a carefree Roedelius who saunters through both the 19th and late 20th centuries. Boundaries dissolve in his music. Here the glow of a magic lantern, there the glare of a neon light. Herein lay the originality of *Lustwandel*: he availed himself of traditional forms yet expressed them in contemporaneous fashion. Roedelius and *Lustwandel* could easily have been assimilated into the postmodern era which arrived in the 1970s. But, as usual, he was many miles away from the hub of cultural activity, without the slightest inclination to pay any attention to new phenomena. This child of the sun walks some very different paths indeed.