



Roedelius

Piano Piano

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Tracklist:

1. Die Gunst der Stunde 7:22
2. Einfach so 1:58
3. Die Ernte reift 7:37
4. Vergegenwärtigt 4:30
5. Bonheur 1:32
6. In Gedanken 2:46
7. Gut so 5:11
8. Leicht gemacht 3:20
9. Verweht 8:35
10. (CD only Bonus) Frieden für Adjan 2:45
11. (CD only Bonus) Begegnung 2:55
12. (CD only Bonus) In der Dämmerung 15:18

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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: meandering fantasies and improvisations on the grand piano. Dreamlike and stylistically self-assured. The first Roedelius album without electronics
- First released in 1991 on the Italian label Materiali Sonori.
- **Includes three bonus tracks** (CD and download only)
- Liner notes by Asmus Tietchens
- Available on **CD** (digipak), **180g vinyl**, and **download**

In classical music, “pp” (piano piano = pianissimo) is a dynamic indication of particularly soft music. And “Piano Piano” is a very soft, quiet album. Roedelius assumes the role of a fairytale character with his piano music, transported to a strange, fantastical landscape where, filled with awe and amazement, he tries to get his bearings. What he sees, feels and senses here is not always of this world. Many impressions come from the dark within, others from who knows where. Roedelius strikes a hesitant figure in these realms, cautiously, delicately exploring his immediate and distant environs, much like a child transfixed by astonishment. And yet “Piano Piano” is anything but childlike.

Initial comparisons were drawn between the piano music of Roedelius and that of Eric Satie. This was no more accurate than the erroneous “ambient” label pinned to his material. Satie’s compositions were based on rigid formalism – Roedelius strives to free himself from the restrictive corset of form, whilst “ambient” belies the careful listening which is required to appreciate his to the full. Nor does “Piano Piano” sit halfway between Satie and ambient, instead tracing Roedelius’ own stylistic path into musical territory which he alone can reveal to us, the listeners. All we have to do is follow him. His music is quiet and focussed, but to call it contemplative or even meditative would also be wide of the mark: not all music which draws us out of ourselves is accompanied by spiritual pomp, as the fewest fairytales whisper of eternity or the afterlife. Beauty and profoundness belong to this world, like Roedelius himself. What he has to tell us is indeed whimsical and, at times, wonderful. His ability to awaken images and dreams in us is nothing short of miraculous. Roedelius offers us a little book of fairytales with “Piano Piano” and, as the old chestnut would have it, every fairytale contains a generous portion of reality.