



Roedelius

Plays Piano (Live in London 1985)



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Tracklisting

Part 1 (2:06)
Part 2 (3:53)
Part 3 (1:57)
Part 4 (2:55)
Part 5 (2:56)
Part 6 (1:35)
Part 7 (2:50)
Part 8 (1:32)
Part 9 (6:41)
Part 10 (2:17)
Part 11 (2:42)
Part 12 (1:33)
Part 13 (2:23)
Part 14 (1:51)
Part 15 (5:26)
Part 16 (1:56)
Part 17 (5:15)
Part 18 (3:29)
Part 19 (3:09)
Part 20 (0:57)
Part 21 (1:34)

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Breathtakingly beautiful piano fantasies from the year 1985 – released for the very first time!

In 1985, Hans-Joachim Roedelius was still perceived by the music community as an electronic artist. Yet ever since taking delivery of his Bösendorfer grand piano in 1983, his interest had grown in the most royal of instruments: the piano. Whilst staying with **Brian Eno** in 1985 (they had collaborated earlier in the seventies), Roedelius composed a wealth of new material on his friend's two grand pianos (or, as Roedelius would say: the music flew to him). He organized a series of concerts to introduce his new musical direction, with the Bloomsbury Theatre in London amongst the venues. Guests included Brian Eno and **The Edge**, with Roedelius taking the belated opportunity to use the artwork to thank them accordingly for their support.

For Roedelius, this London concert remains one of the highlights of his career: "At the Bloomsbury theatre I encountered a Steinway grand piano of exceptional quality. I was thus given the perfect opportunity to put my ideas of simple piano rendition into practice. For me, the aural explorer, it was a gift from heaven", he describes the instrument. The audience responded enthusiastically. "People were kneeling down before me in gratitude and happiness", Roedelius recalls. And anyone who listens to the recordings will understand why. If somewhat envious that they were not there on the night.

Roedelius plays his way through 21 delicate, drifting piano fantasies, sometimes meandering dreamfully, often progressing towards gorgeous, deeply moving melodies. **Asmus Tietchens** musings on Roedelius' 1991 opus "Piano Piano" are just as valid here: "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." (Fortunately, there is no audible trace of the audience at any point of the recording.)

Which leaves us with the question: why did we have to wait 25 years for this treasure to see the light of day? Roedelius explains: "I always knew that this concert would have to be made available some day, I was just waiting for the right moment, for the right partners who would do it justice." We feel honoured and flattered to be the label he was looking for. And we are both proud and thankful for the privilege of releasing this magnificent piece of work.

Hans-Joachim Roedelius: born in Berlin in 1934. Co-founder of Berlin's first free art studio, the Zodiak Arts Lab (1967), he was also a founder member of various groups, namely Human Being, Kluster, Cluster, Harmonia, Tempus Transit and Lunzprojekt. He played on around 160 record productions either as a soloist or with band projects. Collaborations with artists all over the world, including Brian Eno, Holger Czukay, Susumu Hirasawa, Tim Story, Dieter Moebius, Michael Rother, Stefan Schneider, and Lloyd Cole.