

Roedelius
Offene Türen

ROEDELIOUS

OFFENE TÜREN

Reissue (originally released 1982)

CD / LP (180g) / Download

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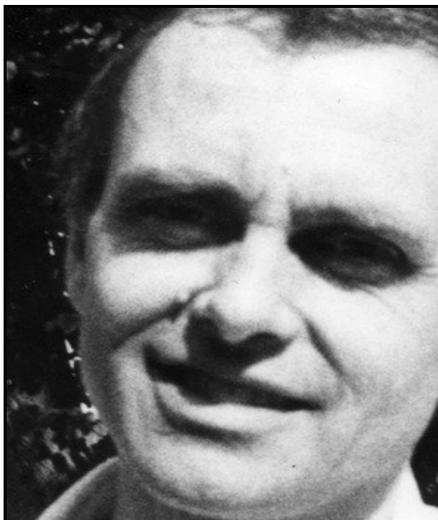
Tracklisting:

- 1 Abenteuerliche Begegnung (3:40)
- 2 Besucher im Traum (4:16)
- 3 Mit offenem Visier (3:35)
- 4 Von Osten her (4:25)
- 5 Der Sieger (2:32)
- 6 Auf der Höhe (4:32)
- 7 Allemande (2:20)
- 8 Spiegelung (3:02)
- 9 Husche (2:49)
- 10 Stufe um Stufe (3:19)
- 11 Zeremoniell (3:36)
- 12 Wende (4:11)

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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.
- The music: electronical chamber music that impressively renders audible Roedelius' musical transition from the 70s into the 80s. Complex, vibrant, enigmatic, avant-garde, timeless beautiful.
- Originally released 1982 on Sky 072
- Liner notes by Asmus Tietchens
- **Available as CD, 180g vinyl and for download**

"Offene Türen" is a purely electronic album. Without losing himself in their infinite tonal possibilities, Roedelius delights in playing a selection of synthesizers. He even deploys an analogue rhythm machine now and then to discreet effect. Roedelius takes great care to steer well clear of any cosmic fog or depersonalised abstractions. Nothing of the sort can be heard, as he focusses intensely and exclusively on the relationships of rhythm, harmony and melody. Roedelius conjures up their delicate timbres on synthesizer with the greatest of ease. The seasoned electronic musician would have found similar results beyond the reach of his good old Farfisa organ.

"Offene Türen" is an album of electronic chamber music and only someone with as sunny a disposition as Roedelius could be its composer and performer. Indeed, the unfettered Roedelius knew no artistic barriers in the early 1980s, following a turbulent period of personal upheaval amidst the musical revolution going on around him. He began to open up a brand new musical world, venturing forth with typical humility, as quietly and steadfastly as ever. "Offene Türen" marks a kind of threshold which Roedelius crosses in the moment of its inception: one foot in the glorious 1970s, the other already reaching into the uncharted future of the 1980s. Roedelius did not surrender his musical identity in the process, nor did he modify his inimitable artistic handwriting. Both had attained a level of complexity that perhaps he himself would have found surprising in earlier days. Those who have listened carefully to Roedelius both before and after "Offene Türen" will appreciate the album's significance. But even leaving such historical reminiscences aside, this music is incredibly vibrant and beautiful. Listening to it now is as great a pleasure as it was at the time of its creation. Clearly, Roedelius has always been an absolute master of timelessness.

Asmus Tietchens