



ROEDELIOUS SCHNEIDER

Stunden



CD / download / 180g vinyl (+ download code)
Release date: **October 21st, 2011**

"Stunden" is a unique record. It sounds new and unprecedented. This is instrumental music: No one sings or speaks, yet it tells stories from the present, writing them in the wind. In twelve miniatures with titles such as "Liebe", "Das Eine" and "Country", Hans-Joachim Roedelius and Stefan Schneider unfold images that come across poetically, glorifying tranquility. Despite the use of synthesizers and amplifiers, they are closer to the texts of Adalbert Stifter than to the machine music of Kraftwerk.

The electronic pioneer Hans-Joachim Roedelius lives in Baden near Wien (Austria) and is a legendary figure in popular music. He founded the seminal bands **Cluster** and **Harmonia**, which also included **Dieter Moebius** and **Michael Rother**. He produced the albums "Zuckerzeit" (1974) and "Deluxe" (1975), which are considered blueprints for today's electronica and were recently successfully reissued. And in the late 70s he worked with the great **Brian Eno** – the albums "Cluster & Eno" (1977), "After The Heat" (1978) and "Tracks & Traces" (1997) document the cooperation between the Bowie and U2 producer and the sound researcher who was then living in a creative commune in Forst.

Roedelius began releasing solo albums in 1978. He was already exploring the interplay between piano and electronics on his second LP, "Jardin au Fou" (1979). This synthesis is also the core of "Stunden". The Düsseldorf based Stefan Schneider was a founding member of **Kreidler** (1994–99) and is part of the trio **To Rococo Rot**. He has released several albums under the name **Mapstation**.

Neither of the two could have made this album on their own. It took both of them to realize this unusual project. Roedelius and Schneider first met ten years ago at a festival in Geneva. The two chatted and got along well. It was at their next meeting, at a Cluster concert in Berlin in 2007, that they decided to work together. The idea of recording an album came after their first joint appearance in the Berger Kirche, a 17th Century church in Düsseldorf. The music was intended to match the location of the concert: Sounds for a vestry, to which Roedelius spoke his own texts.

"Stunden" was created in the early months of 2010, during five meetings in Baden and Düsseldorf. The initial reference for the collaboration was their concert experience. Gradually, however, the concept opened up and the lyrics fell away, until there was only one proviso: The music should be quiet – otherwise anything goes. The core of the album is the track "Stunden", which is heard in three variations. The focus is on the piano playing by Roedelius, with Schneider hanging his synthesizer sounds around it, laying a bass beneath it, essentially playing around the piano line, supporting it. The same principle can be heard in the other pieces: Piano, accompanied by guitar, zither, digital and analog synthesizers. Distortion can be heard ("Das Eine"), sometimes things get romantic ("Miniatur"), there are moments of reverie ("Geschichte"), and "Zug" pushes ahead impetuously, in keeping with its title.

"Stunden" is a bold and inspired record. It's effect recalls the title of the most successful solo album by Roedelius – a "Gift of the Moment". Together, the pieces create an impression of pleasant vagueness. This is music for the room which opens upwards. It's about congregation and meditation. The music tells of experiencing the world and the present. "Stunden" is a serene record. (*Philipp Holstein*)



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Tracklisting:
Stunden I
Liebe
Geschichte
Stunden II
Das Eine
Single, Boogie
Miniatur
Stunden III
Boogie Dance
Zug
Upper Slaughter
Land