



COLIN RAYMENT

'POLYPHONIC MEMORIES IS A COLLECTION OF TRACKS THAT DRAW THEIR INSPIRATION FROM A COLLECTION OF DISTINCT, POIGNANT, PERSONAL MOMENTS IN TIME, ALL STEMMING FROM JOURNEYS AROUND VARIOUS CORNERS OF THE WORLD.

SOMETIMES, A DEFINED MOMENT IN TIME, OR DISTINCT MEMORY, CAN BE THE GATEWAY TO OTHER FORMS OF CREATIVE OUTPUT. THIS IS THE PLATFORM FROM WHICH THESE MUSICAL SKETCHES CAME TO LIFE.'

POLYPHONIC
MEMORIES

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Fanger & Schönwälder feat. Lutz Graf-Ulbrich

Analog Overdose 6

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Fanger & Schönwälder are an integral part of the Berlin electronic scene. In addition to his solo and band projects, Mario Schönwälder is also successful as the operator of the Manikin Records label. Thomas Fanger has been active in numerous electro, house and ambient projects since the 90s.

As on the first and fifth editions of the Analog Overdose series, Fanger and Schönwälder have brought Lutz Graf-Ulbrich aka Lüül on board again for the sixth Analog Overdose. His unmistakable guitar playing gives the tracks a very personal touch. On the latest work, Lüül also plays ukulele and banjo in addition to acoustic and electric guitar. The whole album comes across as pleasantly versatile and varied. The musical spectrum ranges from post-rock, psychedelic ambient drones and hypnotic sequencer descents to krautrock and space disco.



MAD DOG DAZE Part 2

Sean McCarthy (from Altocirrus) and Michael Steinbacher (Band of Rain, The Sirensound) took the chance to produce an album over the borders of electronic mainstream.

The S.E.T.I. Project

Written and recorded by Sean McCarthy and Michael Steinbacher.

Sean : Synth keyboards, Sequencers, Composition and mixing.

Michael : Synth keyboards, Guitars Bass, Flute, Alto Saxophone, Vocals, Composition, mixing and mastering.



2010 we met each other at a farewell party of a fatally ill friend. Jamming the first times, we told each other stories on drums and on synthesizers. It needed years to find our own way of working together and merging our influences of trip hop, jazz and techno to an own sound. But if music crystallises, we knew it would be worth to continue this path.

In 2019 we were working on a new album, stuck in a kind of writer's block. At the end of this year, we were asked to perform a live scoring for a silent movie. So we interrupted our work, modified unfinished tracks and composed new material for this film.

This project gave us a new look at our own music and helped us to overcome the writer's block. Our compositions got the right form as instrumental tracks. After performing the film score on stage, we decided to rework it again to give the music strength to tell stories without the movie.

This album is the destillate of the Sjuz1 film score for 'The Phantom Carriage', a 1921 Swedish silent film directed by Victor Sjöström.



Alan Elettronico

or fans of: Daft Punk, Kraftwerk, Vangelis, Lipps Inc
Genres: Italo Space Disco, Synthwave, Retrowave

ELECTRIC MIND is a dualistic journey from Italian synthesist Alan Elettronico. It first brings the listener on a space odyssey through unknown galaxies, an interstellar voyage on retro-futuristic spaceships with odd shapes and almost-sentient robotic companions questioning the meaning of life. Second it's a journey in the past, a philological reconstruction of the sound of the future as conceived in the golden years of space disco (1977-1980). Much like Daft Punk's RANDOM ACCESS MEMORIES, ELECTRIC MIND is an uptempo digital incursion into the analog era, a sound that triggers body memories for those who danced to those cosmic beats and airy melodies. Elettronico uses the suggestions of artists like Moroder, Vangelis, La Bionda or Lipps. Inc to build the pulsing soundtrack of an imaginary space saga that would easily fit within the 70's series Battlestar Galactica or film The Black Hole.

Alan Elettronico is an Italian composer and writer. He began creating music in 1998 as a keyboardist in electronic duo Subway Sleep, with the albums Interruption and Guillaume, the latter being a drone/ambient/noise concept album about the radio and Guglielmo Marconi. In 2006 Elettronico took part in the experimental media platform FLUX created by MTV Europe. Forming the band Oem Quartet with dubstep musician Kurosan, he released the album Unus for independent label Inv3rno. Later that year, their song "Organic Matter" won a contest to gain entry in the international electronic festival "Interferenze," where they performed the whole album and new songs from the project Plant. In 2007 Elettronico started his career as a poet while working as a literature teacher. In 2018 he won the special prize of the jury for poetry at BIL with his book Aleph. In 2021 he is back to music with the debut solo album ELECTRIC MIND for Projekt Records.

Alan Elettronico
**ELECTRIC
MIND**

PROJEKT

ENERGY TRANSFORMATION

MICHAEL L. ROGERS

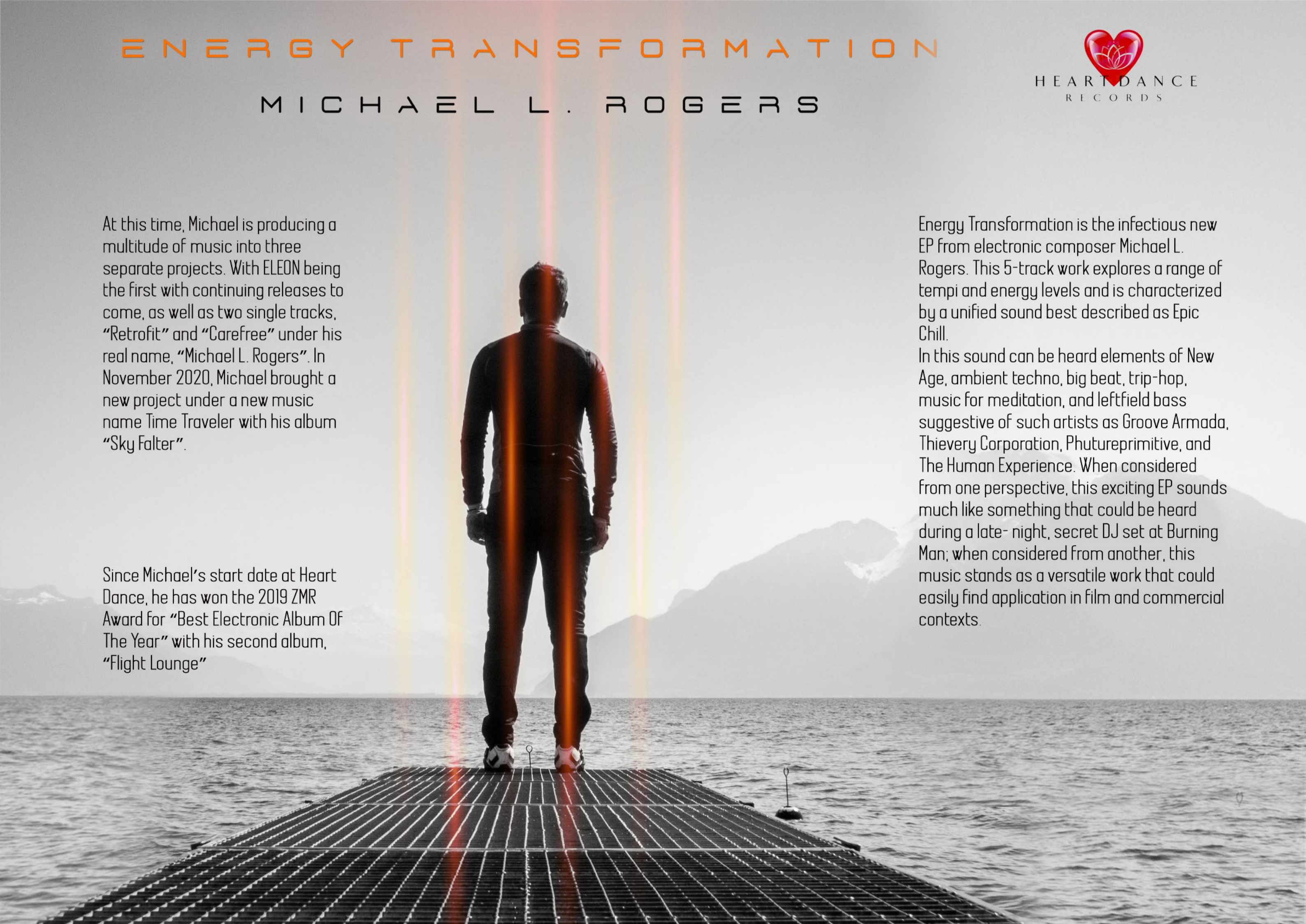


At this time, Michael is producing a multitude of music into three separate projects. With ELEON being the first with continuing releases to come, as well as two single tracks, "Retrofit" and "Carefree" under his real name, "Michael L. Rogers". In November 2020, Michael brought a new project under a new music name Time Traveler with his album "Sky Falter".

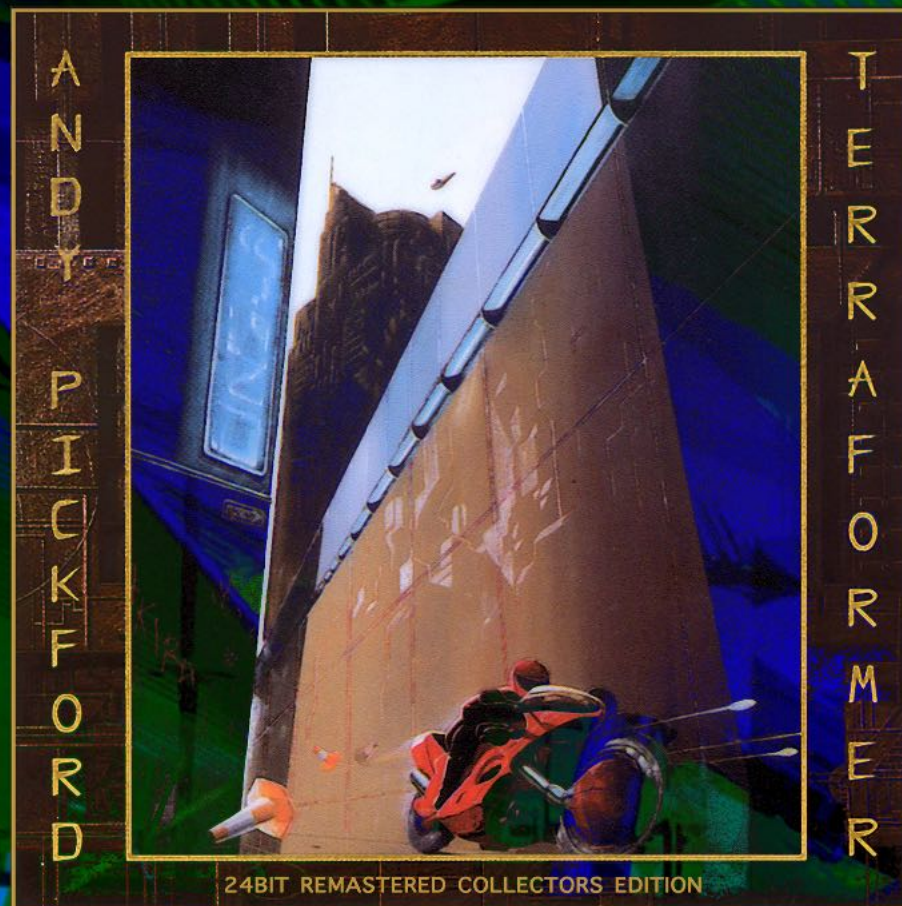
Since Michael's start date at Heart Dance, he has won the 2019 ZMR Award for "Best Electronic Album Of The Year" with his second album, "Flight Lounge"

Energy Transformation is the infectious new EP from electronic composer Michael L. Rogers. This 5-track work explores a range of tempi and energy levels and is characterized by a unified sound best described as Epic Chill.

In this sound can be heard elements of New Age, ambient techno, big beat, trip-hop, music for meditation, and leftfield bass suggestive of such artists as Groove Armada, Thievery Corporation, Phutureprimitive, and The Human Experience. When considered from one perspective, this exciting EP sounds much like something that could be heard during a late- night, secret DJ set at Burning Man; when considered from another, this music stands as a versatile work that could easily find application in film and commercial contexts.



ANDY PICKFORD



The sun came out just as I started writing this. Perhaps that's a good omen. Anyway, let me introduce you to my little friend: Terraformer 24bit collectors Edition. Except of course the 16bit wrap-file isn't. But the rest is. In any case this collection is huge which is why I'm scrounging a GBP tenner off you :-D

I'd intended to start work on this a few months earlier but for some reason I just couldn't get much in the way of inspiration as to how to proceed. Ultimately though, we iz here :-)

My main concerns when listening to the original CD were 1) there was a ton of compression added at The Townhouse. This was largely due to it being the 90s when everything louder than everything else was the whole of the law. 2) bass in the mix was apparently not my strong point at the time. 3) the sound field is really narrow and might sound squelchy if expanded. As it turned out the severity of these issues was something like nah, nope and hmmm in that order. For starters I'd got pre-master source material to use in most cases, so restoring frequencies and tweaking dynamics was, well actually it was a pleasure to be honest. It was just nice to be able to hear the sound come alive from those old recordings. Sure it shows up a ton of glitches here and there, cos those were the days of DAT. The original pre-master was cobbled together on a wing and a prayer, by me and Graham Getty, using 3 DAT machines, a crib-sheet and lot of hope! It worked! ☐

The additional material has mostly come from the OG Works live albums and Dystopia which, for the sake of these Collectors editions, have willingly given their lives in order to make more sense being associated with the albums and times to which they belong. Allegedly.

TERRAFORMER

Title track. Remember all of this was done using just a Korg T3EX's internal sequencer and a portastudio. How on earth I ended up with a passable Electronica sound from it the mind boggles! But I did and it's rather decent. And boy did I enjoy cranking that bass up on this remaster hehehe :-)




This reissue sees Dutch EM label Groove Unlimited working with Boddy to bring the definitive version of this classic electronic music album back to print. Remastered by Boddy himself there are also a couple of unreleased bonus tracks from the same time period adding an extra 12 minutes of material.

DiN



The Deep was originally released on Something Else Records in 1994 and alongside his previous album, The Uncertainty Principle, has proved to be one of his most popular pre-DiN releases. Inspired by the film The Abyss the original 11 tracks form a continuous suite of music that cover everything from dark ambient soundscapes, Berlin school sequencing through to melodic synth instrumentals. Opening with the haunting sound of a submarine sonar the eerie Ligeti chord masses explode to life with the heavily sequenced Dark Descent.

The title track is narrated by David Burns and sets the scene with some awe inspiring facts about the deep ocean which remains largely unexplored. The music then follows a path from the surface down to the dark depths of the hydrosphere until reemerging with the classical orchestrations of Sub-Aquiem before the album finally fades with the return of the sonar. This is as close as Boddy ever got to a true concept album and compositionally stands up to anything else in that oeuvre.



I will not have you
without the darkness
that hides within you.
I will not let you
have me without the
madness that makes me.
If our demons
cannot dance,
neither can we.

- Nikita Gill

Ron Boots

The main music was recorded during my performance in the Byss Studio of Bas Broekhuis on the 28th of November 2020. When I listen to it at home I noticed I was alone. When you do an entire concert live without backing tracks or computer during the build up there are gaps that i feel needs to be filled. Thats is why I am seldom alone on stage in a complete live setting. I only have 2 hands, one brain and am not the virtuoso as some of our other musicians in our scene (or they think they are).

So the Cd has the famous Tangenizing process, parts of the music have been added later to the original music. I never had problem with this from other artists as it makes for a better listening. In 99% of the cases it gets better. So I added parts (mind you live played!!).

Thanks to Bas Broekhuis who set up Byss as a media streaming service. Man it works!

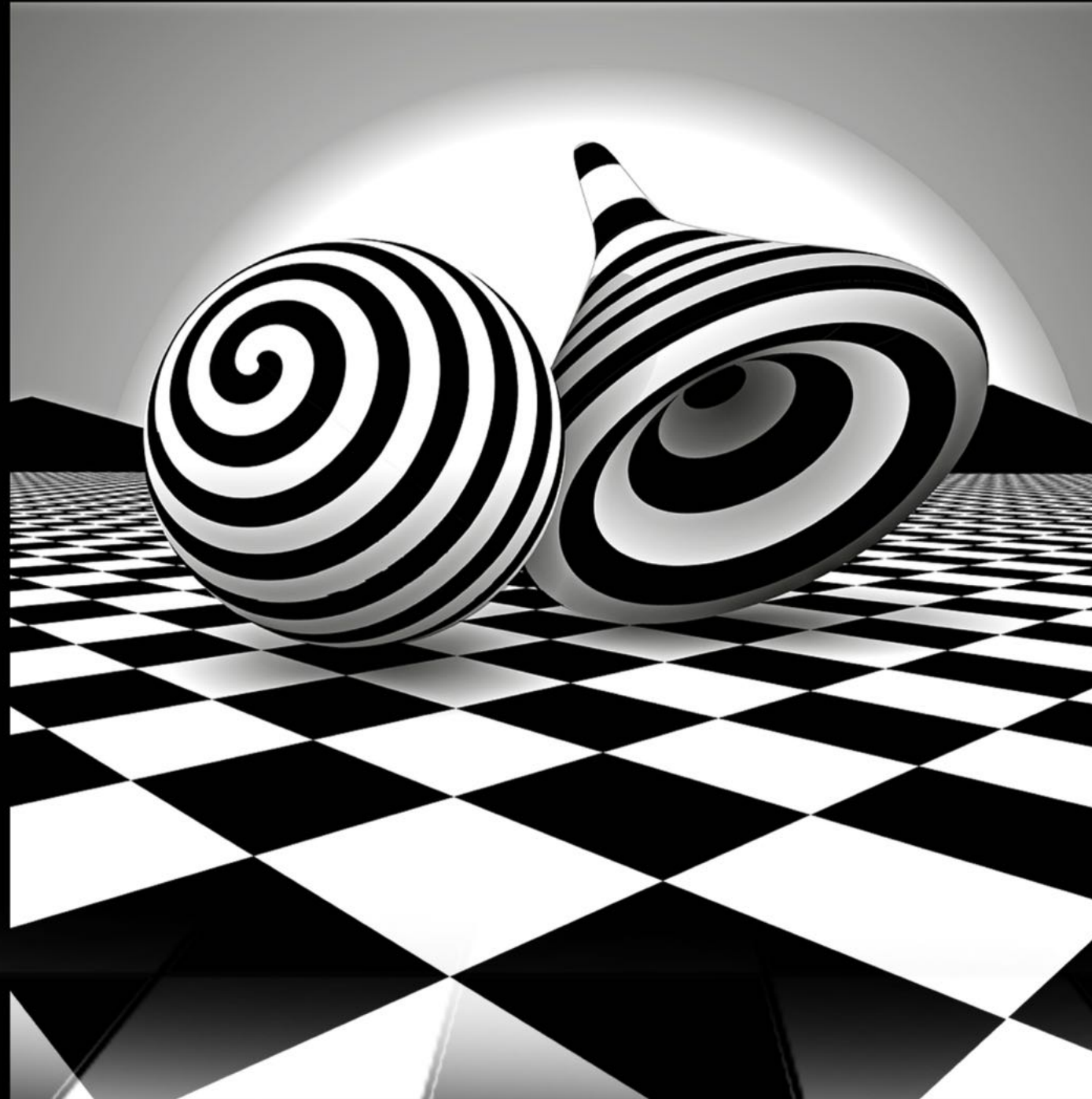


When it gets dark
Ron Boots

IVAN



BLACK



THE SHAPE OF THINGS TO COME

The music I create is mainly electronic, covering many styles. Ambient, electronic, dance and experimental styles. My influences? There are so many, to be honest. Everything from classical, electronic and dance to more experimental. The more obvious are German experimental electronic artists and a lot of well known ambient musicians.

Track: 'Talvi-yöt.'

MATTERS OF THE HEART

Behind The Sky is proud to present our 16th release, a gorgeous overview of contemporary downtempo electronic music, compiled by label DJ and co-collaborator extraordinaire DJ Maggie. The global ambient music scene and small chillout rooms are the spaces that have fed and informed our musical taste since the early 90's. Paying homage to the deep waters and magical moments of the lesser and the unknown, this compilation is a love song to the community and sound that has inspired everything that we do.

A veteran of the west coast underground and desert party scene, DJ Maggie has been mixing music since 2004 and brings an ever-changing blend of lush downtempo, ambient, chilled-out psychedelia, and deep bass to her mixes. Recent developments have seen her establishing a firm presence in the Twitch universe with two weekly streams devoted to celebrating the downbeat on her own channel, as well as co-producing two streams with friend and label collaborator Bluetech.

VARIOUS ARTISTS

Tracks: Nigel Mullaney 'Lost At Sea'
Martin Nonstatic 'Dreamscapes'



bluetech

Over 14 tracks and 7 countries, the artists on Matters of the Heart represent a cross-section of some of the most amazing, innovative and highly complex electronic music that is being released internationally. From the drum n bass-inspired minimalism of Russian producer Bop, the masterful sonic manipulation of American producer KiloWatts, the organic and genre-defying soul of UK producer Seb Taylor aka Hibernation, to the austere and chilling perfection of Ocoeur's ambient impressionism, this compilation represents a journey through emotion, tenderness, feeling and connection

Yulio



"The Magical & Venusian sound is here landing in Yulio's new and fourth album "Venus", with atmospheres and clouds of the sister planet, sweet melodies of Aphrodite intertwine with textures and nitrogenous sounds, accompanied by gases that exert the necessary pressure to make the star of dawn shine...

The cosmic journey as always is assured Reviewing the orbit left by the wake of this beloved planet associated with awakening and femininity, representing this celestial body in all its fullness .

Venus



ED ALLEYNE - JOHNSON

PURPLE ELECTRIC VIOLIN CONCERTO

Ed Alayne-Johnson (born 1959) is a British electric violinist and prolific busker. He has been busking since he was a Fine Art student at Oxford University in the early 1980s. He uses an electric violin he carved with a kitchen knife,[1] a custom pedalboard and portable amplifier. This setup has enabled him to perform on the street in almost every major city in Europe, and across the United States and Canada.

He was a member of the English post-punk/alternative rock band New Model Army, recording and touring with them for five years, with several concerts in Germany among over 200 concerts worldwide. They supported acts such as Simple Minds, Bob Dylan, David Bowie, The Cure, Midnight Oil and Faith No More.

Alayne-Johnson recorded Purple Electric Violin Concerto in 1992, recording all the tracks live with no overdubs or re-mixing. 500 cassettes of the album were produced. The sale of the cassettes funded a CD pressing of the album, which was subsequently released by Equation Records in the UK.

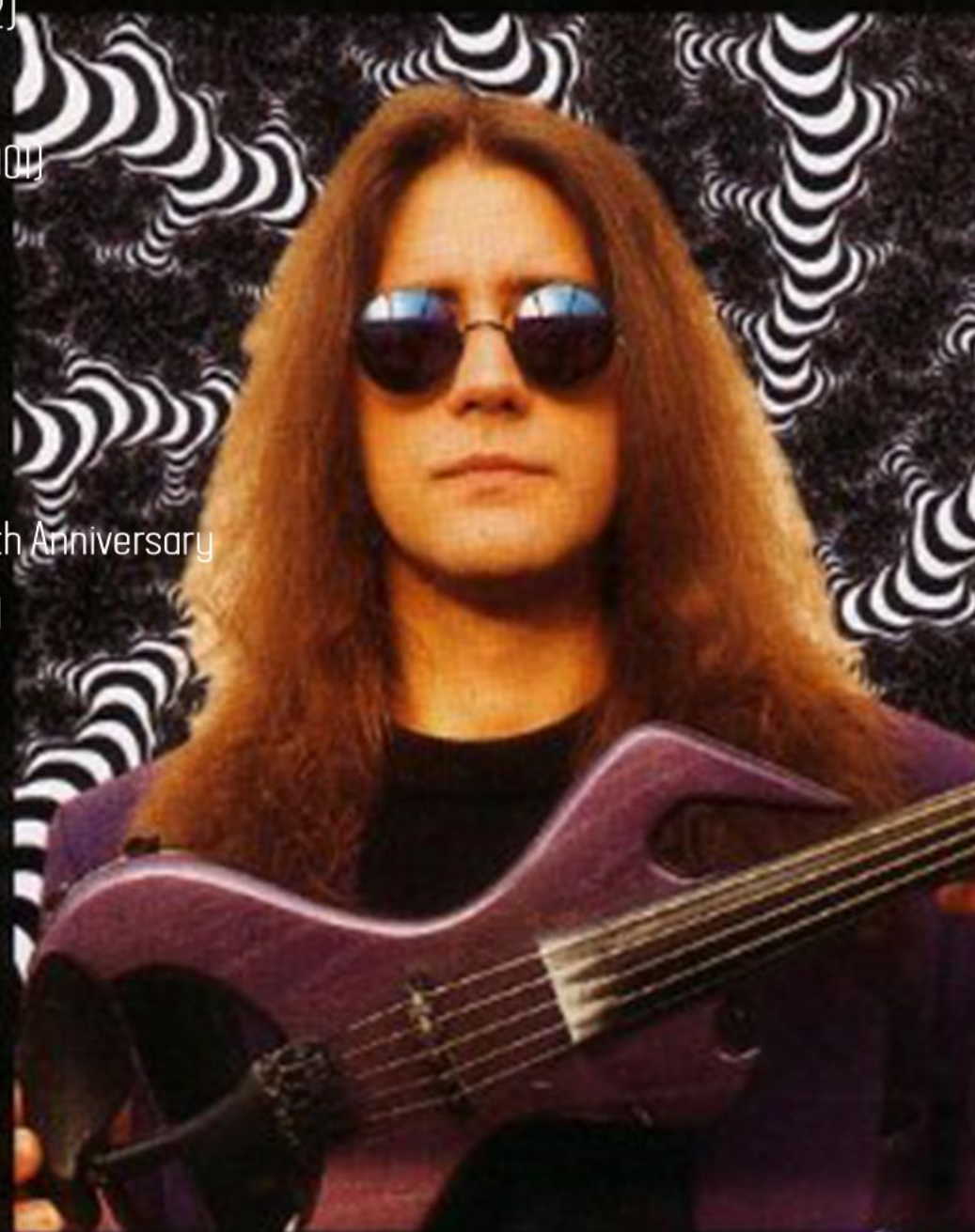
Alayne-Johnson promoted the album through a busking tour of UK record shops.

Solo albums

- Purple Electric Violin Concerto (1992)
- Ultraviolet (1994) UK No. 68
- Purple Electric Violin Concerto 2 (2001)
- Echoes (2004)
- Reflections (2006)
- Symphony (2008)
- Arpeggio (2011)
- Purple Electric Violin Concerto 20th Anniversary
Special Edition (2012)
- Pluto (2017)

Albums with Denyze Alayne-Johnson

- Fly Before Dawn (1995)
- 2020 Vision (1998)





OLIVA

Alcione

According to the ancient Babylonian Talmud, Lilith was the first wife of Adam and she was banished from the Garden of Eden.

The music of "LILITH and the GARDEN of EDEN" is a rich blend of Seductive Ancient Voices and New chill electronic grooves, stringed instrument and Vocal filled with lusty harmonies. In recent times the image of Lilith has changed, and many see Lilith as a positive figure.

Oliva began his music studies in Classical Guitar and composition in Cuba dating back to 1979. His first production was a new age album called "Visitors from Another Dimensions" in 1995. Oliva has produced more than 90 completed albums.

He has topped charts with several instrumental and Electronic Compilations such as Pure Trance from I to J series, This is Trance, Liquid Trance, Mega Trance, Club Trance &

Several others productions and collaboration. Oliva's music is a blend of Instrumental, New Age, Classical, Chill Out, World, Electronic, and Nature Sounds. His albums focus in Creating Music with the objective of Expanding consciousness and meditation. Many productions cover themes such as Ancient Civilizations, Explores Personalities, Historical Events, World and cosmic Explorations along with New concept of Electronic music that brings calmness and a sense of uplifting state of mind.

LILITH

and the Garden of EDEN

MAJESTICA SPIRE

Cass Anawaty: Bass, Guitars, Synths, Drum and Percussion Programming
Brian Fechino: Guitars, Synths, Percussion Programming
Sherry Finzer: Bass, Alto, (and whatever else) flutes
Reis "Taylor" Dixon: Piano on "Beautiful Simplicity"
Sarah Copus: Vocals on "Falling Dream"



HEART DANCE
RECORDS

This instrumental album primarily meets the listener with mid-tempo groove compositions that see moody flute and guitar melodies intermingling with lush synthesized sounds. Characterized by shades of blue, deep green, and ethereal purple, Majestica's Spire brings to mind sounds such as the inspirational, new-age grooves of Thievery Corporation and The Human Experience and is suited for programming alongside genres ranging from ambient to instrumental groove.

Majestica is the chill/groove project with flutist Sherry Finzer and musician and engineer Cass Anawaty. Flute melodies soar over deep and lush synth tracks, accompanied by electric guitar, bass and drums.

Majestica's album In the Midst of Stars was nominated for Best Contemporary Instrumental Album for the RoundGlass Music Awards 2018. Auriga to Orion was awarded the Best Chill/Groove Album 2018 from Zone Music Reporter. Majestica made a live appearance on Echoes for their Live Living Room Concert Series in fall 2019 with guest guitarist Brian Fechino.



A person in a white lab coat is shown in profile, looking at a rack of electronic equipment. The equipment consists of several modules, with the top one labeled 'A-100 ANALOG MODULAR SYSTEM'. The background is a warm, orange-red gradient. The overall image has a vintage, artistic feel.

Frank Tischer

mirage

featuring: And.Y, Miller Anderson, Lee Mayall, Martin Günzel, Antonia Tischer

FRITZ MAYR THERONDIA

**Fritz Mayr - 1962 born in Wels, Austria.
Musician, Composer and Digital Artworks.**

With 14 I began to play guitar in several bands from different styles.

In the year 2000 changed into playing synthesizers, with Passion.

Instruments: Keyboards, Synth, Guitar, Native American Flute, Percussion



Paul Asbury Seaman With Therondia,
Mayr is once again in a reflective mood and the result is a chill-out classic. Sustained sequencer lines come and go, but always at a restrained tempo and melodic simplicity. From the low, flute-like chords that set a softly brooding tone to the trance-inducing beats, this is one of Mayr's most Schulzean albums. And I am amazed again that an artist so prolific (producing new, full-length albums month after month) can maintain such high standards of originality and musicianship.

ocean of the forgotten (best of 2018-20)

શ્રાવણ રોકીટર

70 minutes of favourite tracks

from the internationally acclaimed
"water, wood & bones" album trilogy:

- 1 - ghosts of forsaken ships
- 2 - guide to the sunken citadel
- 3 - warden of the humming skies

"Gorgeous" - XLR8R, U.S.

"Phantasmagoric" - textura, Canada

"Big-screen cinematic" - 'The Moderns Vol. 2' book & Baddpressblog, Canada

"High-class...cinema for the mind" - Streetclip mag, Germany

"Colorful, lively and intense" - EMpulsiv mag, Germany

Nominated several times for the german Schallwelle Award.

Cover Painting: Arnold Böcklin, Die Toteninsel III (isle of the dead III, Italy 1883)





NICOL ELTZROTH ROSENDORF Big other

Blasted through the small air; the hunted bodies; in reformations of former postulates of named intent; what had wound itself down before it could again begin unwinding; all deleted keystrokes; no self defense—in the eliding residues of selves already written would be no mission not predicted and counterbalanced against—erased in recitation—a trembling virus on the cusp of being rendered into fat and bone and brain, indistinguishable from whatever had been allowed to blurt the bodies out in repetition—only the wires would come later; only a brushfire in a conviction blessed to writhe where tongues would trace the given names; no name like the present; the gums of mothers, wrapped in silver, smoked for pleasure; I saw you waiting in the rust; waiting that I might turn my head even a second long enough to be throttled with the hands that first had pushed me through the thickest glass; not an instant to remember any else I would believe I would remember how to feel about it once corrupted; once the absence of the glass was all that I could feel.

Guitars & Amplifiers — Xander Cook
Rhodes, Guitar & Amplifier, Drum,
Accordian, Moog, Other — NER

As a child, Nicol puzzled his playmates. In his oddly single-minded approach to toys, he forewent ordinary play in favor of serial arrangement, taking pleasure in the spacial relations, colors, and forms. He persisted in playing the low B-flat chord button of his Bontempi electric organ at maximum volume, ear pressed to the instrument's cool plastic body. As such oddities evolved through a succession of teenage punk bands, it occurred to young Nicol that he enjoyed designing concert flyers as much as creating aural and visceral effects through performance itself. His oblique approach eventually led to a seeming crisis: pay for Art School with a battery of loans or get paid to create video and animations for The Coca-Cola Company? The paycheck won out, and Rosendorf spent the next two decades designing and directing communications and advertising for the world's biggest brands.

In 2012 Nicol returned his artistic energies from the professional to the personal, to a body of work incorporating digital animation and film, musical composition and emerging techniques in 3d printing and virtual reality.

René van der Wouden

Music with Berlin School flavour and a personal interpretation of that. Powerful sequences with haunting melodies and great sound design. Total length is 56 minutes. 5 tracks.

The idea of making a recording about the Manor, the studio where bands were signed during the early Virgin label times, and recorded their albums came some years ago.

I have always imagined how it would be recording in a big old house with an atmosphere full of magic and unbelievable things.

Well here it is. The album has 3 older tracks with were mixed this year and 2 entirely new ones. All together makes this concept.

Some elements of those recorded can be discovered in the music as well

René van der Wouden, owner of REWO Music, is a composer and producer of electronic orientated music. His style can be described as Berlin School with personal space and ambient sounds and motifs. René uses a wide collection of analogue and digital synthesizers. Influences: Jean Michel Jarre, Vangelis, Tangerine Dream, Klaus Schulze, Steve Roach, Hans Zimmer, Kitaro, Patrick O'Hearn and Mark Isham.

A Night at the Manor