



Inspired by the mysteries of the afterlife, *Chaos in Premonition* returns to the fantastical world Spotted Peccary artists Deborah Martin and Dean De Benedictis built in their first collaboration as Desensitized. Like their previous work *Hemispherica Portalis*, Martin and De Benedictis recorded their latest release live in the studio together, forming nine pieces from edited improvisations. Blending instrumentation such as clay ocarinas, flutes and Tibetan bowls with a variety of digital and analog synthesizers, *Chaos in Premonition* is an album that invites contradictions and makes peace with them, the only way to approach the question that inspired it: who are we and what made us?

Martin describes the joy of collaboration as discovery; as each artist brings their own unique identity, how their compositional styles will blend is a mystery until uncovered. She continues: "That is what I find most exciting, the endless potential and possibility." De Benedictis says "the essence and originality of *Desensitized* lies in how Deborah and I are so different." From asynchronous perspectives comes sonic synchronicity. On *Chaos in Premonition*, this accomplished duo embrace their collaborative name *Desensitized* and weave the ancient and futuristic into an otherworldly tapestry all their own.



CHAOS IN PREMONITION

by **DESENSITIZED**

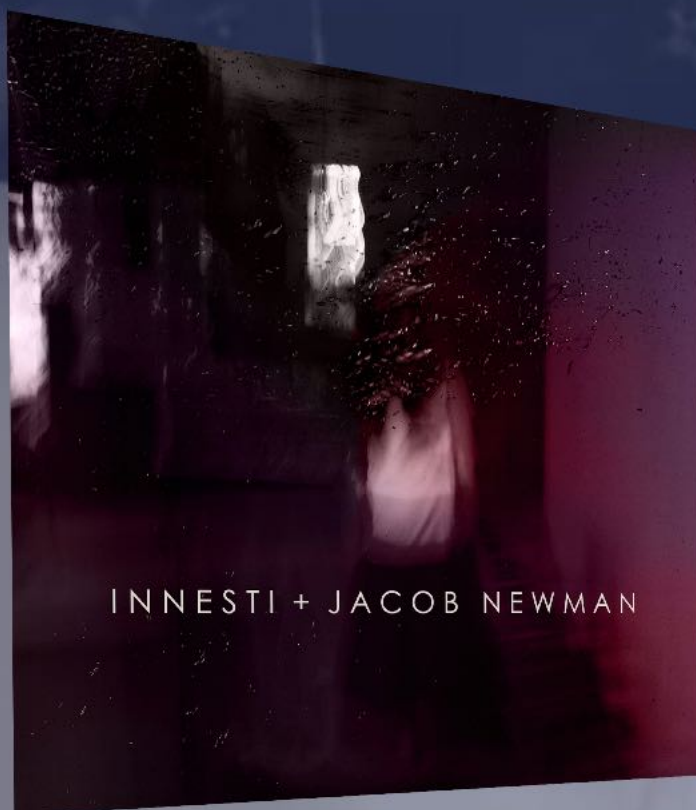
NOVA STELLARIS



NOVA STELLARIS IS THE INDEPENDENT PROJECT OF JO, AN AMBIENT MUSIC COMPOSER (SPACE AMBIENT, DOWNTempo, CHILL OUT, NEW AGE) & PIANO MUSIC, WHERE YOU CAN RELAX, LISTEN & ENJOY THE MOST AVANT-GARDE AMBIENT MUSIC.

FIGURES IN THE LANDSCAPE... SOUNDS IN THE COUNTRYSIDE...WITH EYES,
LANDSCAPE GODS, COMTEMPLATING THE FUTURE OF TIMES

Innesti



Innesti + Jacob Newman

Harmonic oscillations, floating voices, textured melodic environments...

The Itzamna Collective Deeply emotional and stunningly beautiful combination that seeps through to the edges of even the coldest heart. A gorgeous & memorable experience that can be played endlessly without losing any of it's inherent mystery. Both wonderful talents merging into a perfect union. Favorite track: Windslept.

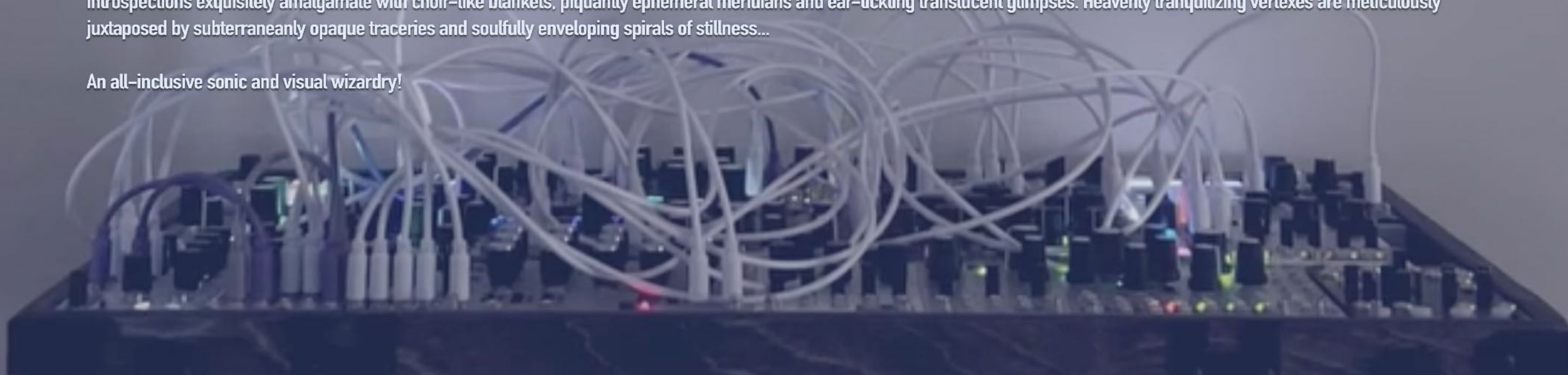


Innesti

Ethereal, minimal ambient soundscapes created with field recordings, organic synthesis, a sense of longing, and the slow movements of shadows.

Richard Gürtler Infinite tides of warmly ethereal subtleties ride atop, while contemplatively engulfing vistas intriguingly interact with solitarily crepuscular organics. Narratively shimmering introspections exquisitely amalgamate with choir-like blankets, piquantly ephemeral meridians and ear-tickling translucent glimpses. Heavenly tranquilizing vertexes are meticulously juxtaposed by subterraneanly opaque trceries and soulfully enveloping spirals of stillness...

An all-inclusive sonic and visual wizardry!



*Swirling synths and drifting atmospherics with the pulsing beat of Berlin School-style electronics.
I am lucky to be able to make and release any kind of music I like. I might start with some kind of idea, but most pieces start with a blank canvas. I play a few notes, and the music seems to take on a life of its own.*

Watch the video of Baker-Miller Pink being created in the studio: www.youtube.com/watch?v=mzQ8BCf6K84



Bing Satellites Seaward

This album was very satisfying to make. I hope listening to it can bring you joy.

All music written, performed and produced by Brin Coleman at MCoS, Manchester, September and October 2022.

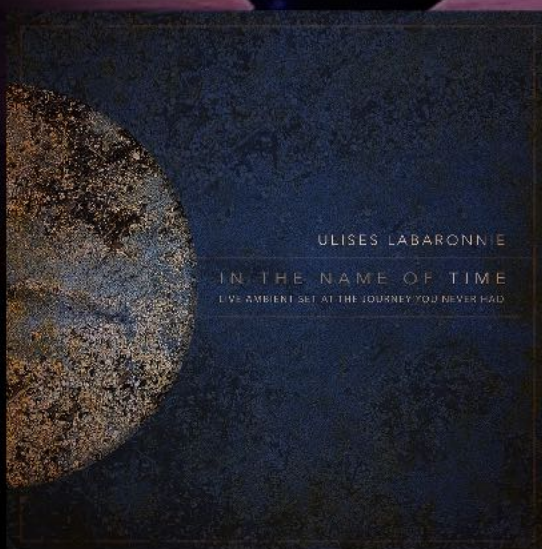
Cover photographs: Doniford Beach, Somerset, October 2022.



It is the union of two ancient Greek words, MUEO: Initiation to the Mysteries and EON: God of Infinite Time. The tireless spirit of doubt and search of this culture is an inspiring attitude.

It is a look at the mysteries of the Cosmos and our infinite curiosity to know them. While he was writing all this music, he was reading about dark matter, cosmic microwave radiation and particle models. These readings provoke in me a deep admiration for Nature and also a great respect for the intense work of unveiling its mysteries.

Vangelis's music could accompany each of these emotions, and that's how I learned to link these contents, that's why I dedicate this album to him.



Recorded Live at Concert at The Journey You Never Had, Rabia Bar, Buenos Aires, Argentina.
March 30, 2022
Curator: Mateo Cianfoni

OCEANICA is an album that began on a trip to the Pacific coast of Chile in early 2021. Nature for me is a lifelong main inspiration, and this amazing environment was totally mind-blowing.

I had the opportunity to compose a good part of the ideas in front of the ocean, during sunsets and moonlit nights. Later in my studio in Buenos Aires, I developed the ideas, and began the process of creation in depth.

The idea was to combine powerful themes, with defined melodies, with others with intricate rhythms and strange harmonies.



SOPHOS

Ulises Labaronnie (Born in Buenos Aires November 1972)
Composer, performer, visual artist, lecturer.

He began making music at the age of 15 in 1988, playing the drums for underground rock bands, at 18 years old, he dedicated himself to composition and was influenced by experimental electronics and contemporary music, ethnomusicology and ambient music. He has made numerous tours, concerts, recordings, videos, and productions from 1995 onwards. Making music for movies, theatre, TV, videogames, installations and scientific spreading. He has participated in National and International Festivals, collaborated with many artists and produced his own projects, including Ensamble Circular (1999-2010) and Sophos (2015 - today), he also developed together with synth-master Ernesto Romeo and the violinist Sami Abadi the trio triØN, based on improvisations and sound experimentation.

His sound is a blend of digital complex timbral and analog warmth. Compositions on his own are characterized by a blend of harmony, sound design, elaborated orchestral articulations, an ambient music taste in the climaxes and atmospheres, some tribal use of percussion and sophisticated use of noise and musique concrete, making his sound original and unique.

He is a lecturer in many Academies of Music in Argentina, and also a producer and mentor of many artists.

Youtube: <https://www.youtube.com/sophoselectronicspacemusic> / <https://www.youtube.com/user/ECEstudio>

IG: @uliseslabaronnie / @sophos.music

Facebook: Ulises Labaronnie

Blog: <http://elektronnie.blogspot.com/>



Living Torch, through its unique structural form and harmonic material, is a bold continuation of Kali Malone's demanding and exciting body of work, while opening new perspectives and increasing the emotional potential of the music tenfold. As such, Living Torch is a major new piece by the composer and adds a significant milestone to an already fascinating repertoire.

Departing from the pipe organ that Malone's music is most notable for, Living Torch features a complex electroacoustic ensemble. Leafing through recordings from conventional instruments like the trombone and bass clarinet to more experimental machines like the boîte à bourdon, passing through sinewave generators and Éliane Radigue's ARP 2500 synthesizer. Living Torch weaves its own history, its own genealogy, and that of its author. It extends her robust structural approach to a liberated palette of timbre.

Living Torch was initially commissioned by GRM for its legendary loudspeaker orchestra, the Acousmonium, and premiered in its complete multichannel form at the Grand Auditorium of Radio France in a concert entirely dedicated to the artist.

Kali MALONE

Living Torch



v e n n & Brannan Lane

Array Of Light

Array of Light is the gorgeous collaborative LP from v e n n & Brannan Lane. A truly wonderful exploration of ambient music with soundscapes crafted meticulously to enhance the listeners journey to a blissful state of calm.

Brannan Lane is an award-winning composer and producer who has released 26 albums in the Ambient, World, and New Age music genres. His work can be heard on Dateline NBC, Spike TV, Univision, Outdoor Channel, and Sony Play Station. Brannan's warm sonic textures emit a relaxing energy that pushes its way into your senses, bringing you into a celestial dream-filled coma.

Italian sound-artist Aglaia joins Projekt Records for an enduring album of contemplative, meditative electronic music extending into space with a warm breath. Gino Fioravanti's Aglaia has released 66 solo and collaborative releases over the past 20 years; his work with compatriot Alio Die brought him to Projekt's attention. Perennial source is an engaging collection of introspective stringed-instrument textures and electronic drifts which align with Projekt's growing selection of releases from Italian ambient composers.

"Music actually becomes meditative," Gino reflects, "when the ancient codes of inner wisdom are inserted into the work. It doesn't have to be intrusive, not too emotional, not too dark, not too varied but not excessively monotonous. Not too interesting either! This is a very special album for me because, unlike all my others, I decided to include elements that are very close to the tonalities and tactilities of stringed acoustic instruments. I included some melodic themes for the first time — barely mentioned but constantly present."

Perennial source

Gino says, "When I was a teenager, I composed more dramatic and romantic music, but over time I chose aerial music — that is, music reminiscent of the motions of the air. Light without heavy emotions. Nothing that captures. These are vibrations that transport consciousness into free space. Music of the air. Now in my early 60s, I have been teaching yoga and meditation and body-oriented techniques for 35 years. When creating, I want my music to be warm electronics with a warm breath that extends into space. A piece of music that does not offer scenarios but perspectives."

Aglaia



PROJEKT

theAdelaidean in the key of sleep

t h e a d e l a i d e a n

In the Key of Sleep's hour-plus title track is a gentle, minimalistic-ambient hymn to the art of slumber, a practice that doesn't come easily to everyone. An insomniac for most of his life, Australian composer theAdelaidean's eighth Projekt release draws on a limited palette of sustained synthesized strings, rippling electric piano and muted bass that chart a course through tranquil harmonic progressions via a series of subtle transformations and gently surprising abstractions, to sleep.

Getting to "In the Key of Sleep" is a journey in itself through five re-imaginings and remixes on the core theme, beginning with a self-contained homage to the perfect afternoon nap, "Floating," an abbreviated reworking of one key moment from the larger work. A series of near-complete reinventions follow, the first of them "Falling," its brittle, diamond-sharp synths evocative of the random detours our minds sometimes take before giving in to slumber. "Flying" follows, capturing through wide-spectrum sequencers and intermittent bass stabs the adrenaline rush of a good dream, rushing like a river over the events of the day. "Free" brings the listener/dreamer to a state of pure release, adrift against a soundtrack of cinematic ambience, avoiding both defined melodic statements and resolution alike. The final variation, "Flux," concludes in a locus of complete separation from time and space, beyond consciousness, beyond thought. Here at the centre of sleep, there are no dreams, just a slow pulse of being.

Christian Wittman

Music for Unknown Worlds II

Music For Unknown Worlds II

Can the Hubble Space Telescope and the James Webb Space Telescope hear the music of deep space, pulsars, black holes, expanding galaxies, stars being born and suns dying?

I conceive space music as an immersive experience, in dimensions, geometries, and possible temporalities, where sounds, harmonics, pulsations and flickers are organized according to laws that defy human understanding.

Space music is a sensory and imaginary experience, a thought experiment at the limits of the thinkable universes, an experience of radical disorientation.

In this second opus of my "Music for Unknown Worlds" series, I try to revive the pioneering experiments of Tangerine Dream, Zeit, Atem, Rubycon, Phaedra, where the frontier between instrumental sources and sound treatments was indistinguishable, and inseparable from the profoundly organic character of the cosmic music of the 70s.

Sound Painting I

This is the first opus of a new series of albums, "Sound Painting", inspired, once again, by the visual work of Thierry Moreau.

I would like to focus on sound design and the creation of minimalist climates, a bit abstract at times, but trying to give shapes and colors to sound objects evolving in a multidimensional acoustic space, as a painter does, wielding a brush and a color palette.

CHRISTIAN WITTMAN

Christian Wittman

Ambient Mapping I

Ambient Mapping I

A new series of recordings, concept albums in a way.

I try to focus on two threads of inspiration: minimalist, ambient music, close to the works of Brian Eno and Harold Budd, who remain for me the absolute references in the field; and my dreamlike, intellectual fascination for the art of mapping, on which I have worked and written, under another name.

The starting point of this "Ambient Mapping" series is the encounter with the work of a French graphic artist and designer, Thierry Moreau, whose vision and talent have accompanied, for decades, the real or dreamed discography of many bands and musicians of the European progressive and experimental scene.

Ambient Mapping III

Slow music for hectic times...

Let's take the time of slowness and contemplation...

Slowly flying over the surface of a possible world, to the rhythm of a journey of the soul...

Measuring, drawing, naming, tracing lands with the fingertips...

Christian Wittman

Sound Painting I

Christian Wittman

Ambient Mapping III

the science of sleep

DAVID GERARD

David Gerard: ambient guitar, percussion, keys and orchestration
Recorded at The Summit, NY Nov 2021-Feb 2022

Special thanks to Stuart Dempster for the orchestral tutelage

I began my long, strange trip as an ambient musician in 1984: my first outing was an 8-piece suite called "A Piece Of The Desert", which I performed at St. Mark's Project and The Knitting Factory in NYC. Since that time, I have released 16 albums on New Franklin/Orbiting Orion Records, as well as a musical "trilogy" of recordings with the ambient ensemble Elysium.

I am officially listed in the Encyclopedia of Electronic Music, where curator Artemi Pugachov described my work as "the perfect programming of sounds", and praised "the special mood of the compositions, that creates a sense of mystery and reflection."

My work has also been hailed by many musicians, including bassist Mike Watt, synthesists David Borden and Steve Drews (from the groundbreaking electronic group Mother Mallard's Portable Masterpiece Co.), multi-instrumentalist Lisa Germano, as well as ambient colleagues ranging from Scott Solter and Gareth Whittock to William Edge and Robert Scott Thompson. I play synthesizers, percussion, piano and ambient guitar. You can hear my music on ambient radio station SomaFm, Soundcloud, and Spotify.

DAVID GERARD



the science of sleep

Madeline Cocolas is a composer based in Brisbane, Australia. She crafts tasteful ambient music that toes the line between oblique electronic and sprawling neoclassical.

Spectral is built on a foundation of sounds I collected from my immediate surroundings in recent times. It's a familiar story, casting your ears close to home. I captured these sounds as a type of aural diary to mark days and weeks as they passed. As our physical worlds seemed to become smaller, my senses of observation and perception of my immediate surroundings sharpened. Inside these small spaces I found a wellspring of materials that seemed to offer themselves up.

At the time I didn't know why I was collecting sounds or what I would do with them, it just felt like something I needed to do and it helped me stay connected and feel tethered to my surroundings. With my phone on hand, ready to record on walks around the block, past whirring industrial machines, deafening crickets and crashing storms, I found so much beauty and meaning in the sounds and the recordings I collected.

As the collection grew, I could sense these links between them, some sounds seemed to gravitate towards one another, they self arranged almost. It felt very natural to then build layers over the top of them, to be able to express some of the emotions that the sounds triggered, of memories from the moments from when they were captured.

At its core, Spectral is about deep stillness, observation and perception underpinned by emotional expression. It is a subtle shift in memory, a recolouring of the world we think we know and a willingness to lean into that possibility.

Spectral *Madeline Cocolas*





Anantakara & Jack Hertz

THE GIFT OF FIRE

A series of drawings made with Indian ink and pen were imagined and drawn in 1976 by a young artist. His ambition was to initiate a great story, both fantastic and philosophical, full of mysteries, frights, sensualities, mysteries, alternating wanderings and epiphanies. A story that stages the friction of powerful opposing forces seeking to establish new balances. Populated with creatures from a forgotten mythology, each drawing sketched an episode of this saga.

However, the work was not completed and was eventually reduced to a dozen rather enigmatic drawings. We therefore know little about what the complete story could have looked like. Originally, it was planned that a soundtrack would accompany each drawing. The whole was to form the body of an opera. Without going that far, we selected the drawing which seemed to us to be the most significant to imagine in sound impressions and music the situation which it tells. The 8 tracks focus on a particular section of the drawing. The album brings an additional dimension, cinematic and emotional.

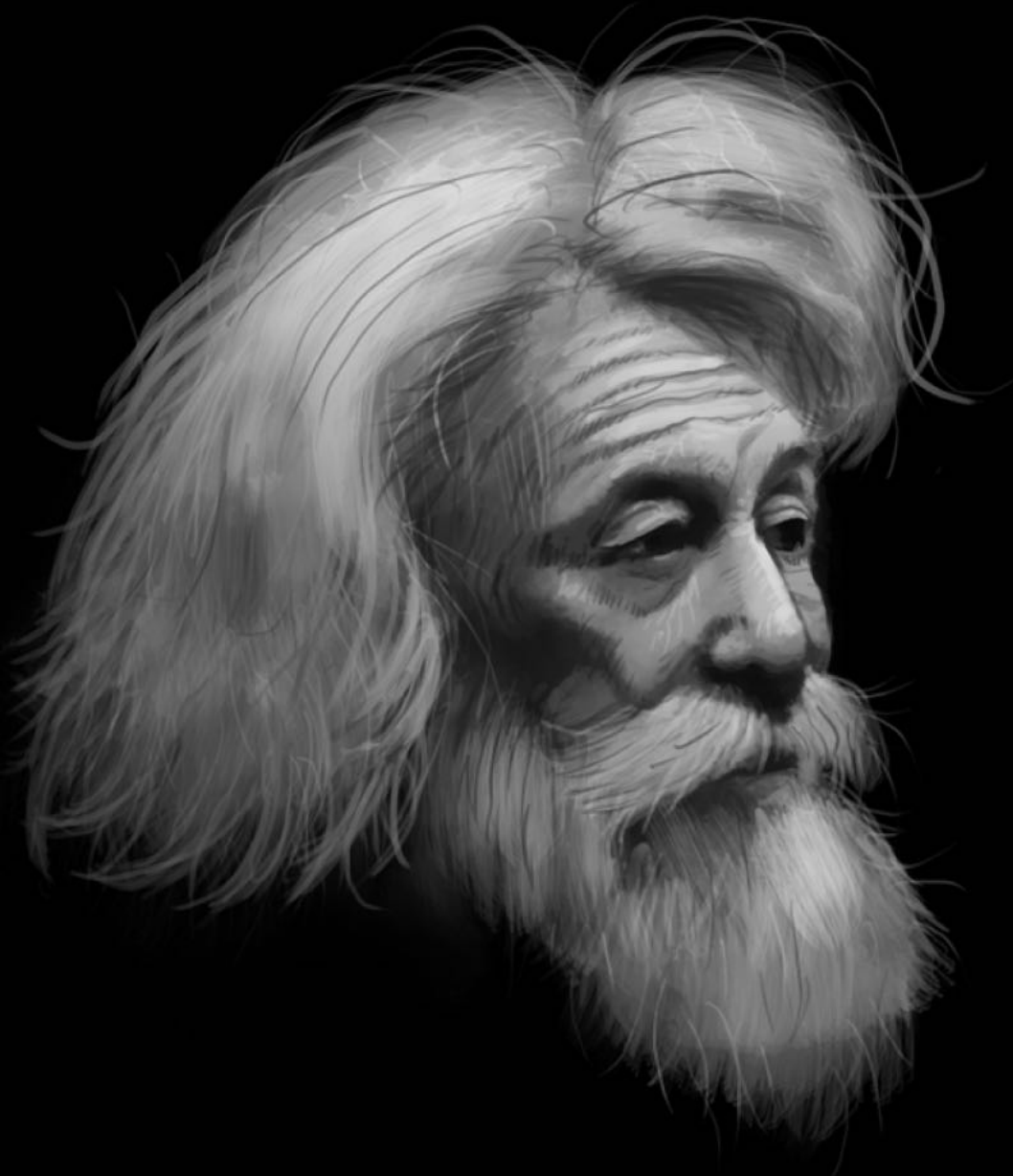
*You can view the entire drawing via this link.
(www.anantakara.com/5A/wp-content/uploads/2022/09/dragon.jpg)*

Anantakara - VST by Native instruments, U-he, Soundpaint, Spitfire Audio Ableton live 11, Push

Jack Hertz - Artiphon Orba, Aturia Pigments, Eurorack, Teenage Engineering OP-Z

SOUNDTRACKS FOR MOVIES THAT DO NOT EXIST

AURAL FILMS



The tunisian composer, multi-instrumentalist and sound designer Haythem Mahbouli based in Montreal (Canada) will release his second album Last Man On Earth on Schole Records on December 2, 2022.

Last Man On Earth rockets us into the future of a hostile Earth wherein humanity itself faces extinction. The album envisions mans final journey on our home planet and invites its listeners to immerse themselves into his last harrowing conquest. The end track scores the final days of the only surviving man on Earth. He is sick, he is breathless, but he captures a final message for the future, if there is one. His words are the last ever spoken.

His debut album, Catching Moments in Time, garnered critical acclaim from the contemporary classical music community who drew comparison to the works of celebrated composers Arvo Pärt, Johann Johannsson, and Brian Eno.

Mahbouli describes Last Man On Earth as a concept album which musically illustrates humanity's failure to preserve our planet and ultimately ourselves. The strings and choir in the album were recorded in Budapest with The Budapest Scoring Orchestra with Mahbouli present, however, working within the confines of the covid era, the brass section was recorded remotely with Mahbouli at his home studio in Montreal.

HAYTHEM MAHBOULI

Last Man On Earth

Composer Haythem Mahbouli oscillates between the world of classical music to theatrical sound design. - From simple notes on a piano to full orchestral composition, his music is meant to be experienced, with the aim to evoke a transcendental voyage into the Listener's psyche.





Darlene Koldenhoven

Traveling the Blissful Highway

Travel with GRAMMY Winner and three time GRAMMY Nominee Darlene Koldenhoven and her musicians on the blissful highway with her upcoming New Age instrumental album, "Traveling the Blissful Highway" (10/14/22). There are twelve instrumental tracks including four with her angelic, harmonic vocalese, occasionally used as background instrumentation. All of her compositions and arrangements invite us to go out and see the world and have a good rest at the end of an exquisite day. There are 53:46 minutes of colorful timbres and some nature sounds to keep you balanced, focused, refreshed, and joyfully relaxed. Darlene performs on keyboard synths, creating a culture of calm: half the album has ethnic influences to gently keep you going on the road and half lets you exit to the rest areas. Even when real travel is not in the picture, pack these traveling soundscapes for your inner and outer journey. With this album, the only passport you'll need for these destination cities - peace, calm, happiness and bliss is your own mindfulness to visit them and the album as your tour guide



Shall Remain Nameless

Retitled



Following the release of 2021's 'Entitled', a collection that featured influences by the likes of electronic maestros, The Black Dog, the mysterious force of the ambient landscape, Shall Remain Nameless returns with new music.

The latest project, "Retitled" focuses on the artist's obsession with ambient, dub and techno. Combining acid-infused production, driving percussion, beeps and bleeps, and dreamy chimes, the album truly takes the listener on a sensory experience. With monologues describing the effects of LSD layered over expansive ambient drifts ideal for meditation, Shall Remain Nameless' gift for intricate sound architecture reveals something new with each visit to their world.

A visit to the desert landscape of southern Utah inspired a body of work that would become Swartz et's recent full-length album, *Desert Meditations*, and this new EP, *Nilch'i*. The title (pronounced nih-lth chih) is the Navajo word for "wind." It's an important presence in the Navajo culture and spirituality that represents the coming and going of life as well as the nature of the soul itself.

Each piece was improvised with a small synth. But the music of *Nilch'i* is lighter and airy compared to the weight and immensity of the *Desert Meditations* album.

Nilch'i musically explores the spirit of wind in our lives. The giving and taking that happens in cycles. The way people and moments flow in, out and around our experience of living. The basking in the breeze, the letting it go and the patience of waiting for the next.

SWARTZ – et NILCH'I

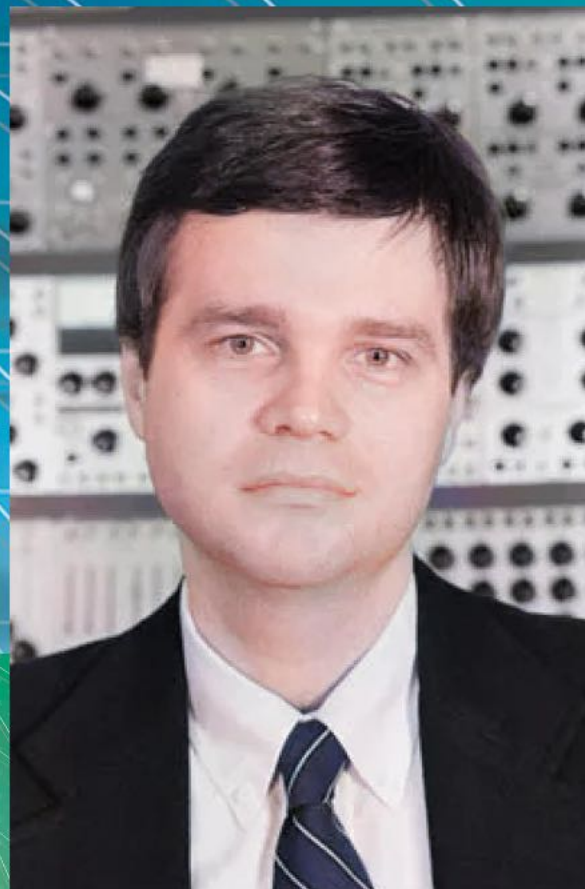
The cinematic nature of Steve's work has landed his music in TV shows, documentaries and independent films.

- Steve has performed and worked with respected artists of the genre such as Windy & Carl and Jessica Bailiff on the Kranky label, Afrorack, North Coast Modular Collective and more.

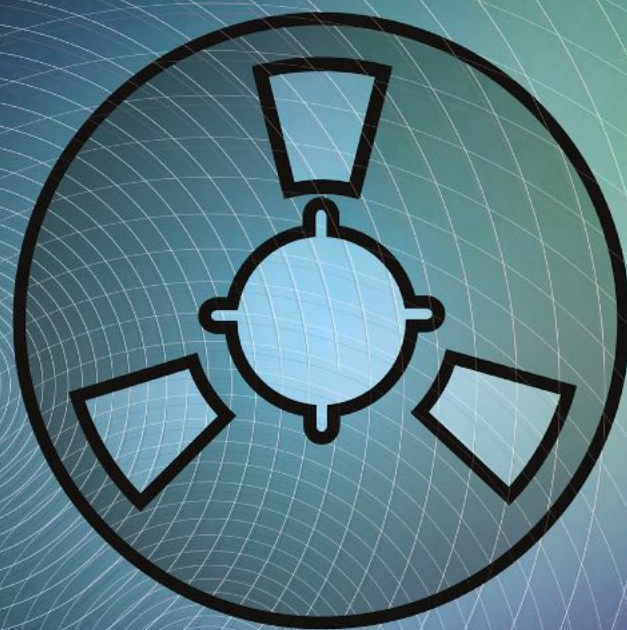
- His work has appeared on various compilations with respected artists such as Windy & Carl, Simon Raymonde (Cocteau Twins), Songs of Green Pheasant, Machinefabriek, The Oo-Ray, Field Rotation, Sun Hammer, Birds of Passage, Maps and Diagrams and more.



Barry Schrader has been acclaimed by the "Los Angeles Times" as "a composer born to the electronic medium", and described by "Gramophone" as a composer of "approachable electronic music with a distinctive individual voice to reward the adventurous". "Computer Music Journal" states that Schrader's "music withstands the test of time and stands uniquely in the American electronic music genre." "There's a great sweep to Schrader's work that puts it more in line with ambitious large-scale electronic works by the likes of Stockhausen ("Hymnen"), Eloy ("Shanti") and [Pierre] Henry (take your pick), a line that can be traced backwards to Mahler, Bruckner and Beethoven," writes the "Paris Transatlantic Magazine." Schrader's compositions for electronics, dance, film, video, mixed media, live/electro-acoustic music combinations, and real-time computer performance have been presented throughout the world.



He is the founder and the first president of SEAMUS (Society for Electro-Acoustic Music in the United States), the author of "Introduction to Electro-Acoustic Music," and has written for numerous publications including "The Grove Dictionary of Music and Musicians," "Grolier's Encyclopedia," and "Contemporary Music Review." In 2014, he was given the SEAMUS Lifetime Achievement Award. Schrader has been involved with the inauguration and operation of several concert series such as SCREAM (Southern California Resource for Electro-Acoustic Music), the Currents concert series at Theatre Vanguard (the first ongoing series of electro-acoustic music concerts in the U.S.), and the CalArts Electro-Acoustic Music Marathon. He was a member of the Composition Faculty of the Herb Alpert School of Music at CalArts from 1971 through 2016 when he retired as Professor Emeritus, and has taught at the University of California at Santa Barbara, the California State University at Los Angeles, and The University of Nevada at Las Vegas. His music is recorded on the Innova, SEAMUS, Laurel, Opus One, Centaur, Pure Destructive Records, and Ex Machina labels. His web site is barryschrader.com.



BARRY SCHRADER *LOST ANALOG*

Track: DEATH OF THE RED PLANET

I've chosen to call this album *Lost Analog* not only with reference to my previous release, *Lost Atlantis*, but also because all the works are analog electronic music, and parts of them are, indeed, lost. All of this music was created from 1972 through 1978, using Buchla 200 analog modular synthesizer, also known as "The Electric Music Box". The sounds in this *Lost Analog* album were originally created in 4 channels, sometimes referred to as quadraphonic. In mixing and remastering these pieces as stereo files, some of the original aural intent has unavoidably been lost, another reason for calling this release *Lost Analog*. As I write this, realising that some of this music hasn't been heard in public for almost fifty years, I'm taken back to much earlier days in my life and career, which, although remembered, were also lost, as are all of our pasts.

Death Of The Red Planet (1973) is made from parts of a score for the film *Death Of The Red Planet*. The 20-minute film was the first to be created from images made with lasers, and it toured theatres with *Yessongs*, a concert film of the band Yes. It is, I think, the first quadraphonic electronic music score for a commercial film. Whether or not the film still exists in its original theatrical format, I have no idea. More information on this film may be found at barryschrader.com/death-of-the-red-planet.

THIERRY HOLWECK

CUBIC VISION VOLUME 2

Thierry is a French electronic and multi-instrument musician whose thematic music is based on sound exploration made with his modular system. Recordings are captured performances as a conversation between tension and release and a mix of simple and gentle melodies. Natural sounds like a wood floor, animals and any natural element fed into the sampler add depth and humanise the soundscape. Cubic Vision volume 2 is a further collection of modular sounds and field recordings captured in some of Lyon's most well-known and secret parks.

Another modular picnic with all the essentials packed: blanket, theremin, Moog and a spaghetti of cables are the ingredients for a delightful encounter between nature and electric sound. Sounds that are at once rhythmic but not so danceable.

An empty fountain is a perfect place to serenade the eternal bathing lady and resident elves.

A sonic shout-out of sticking an orb in a cube. In the end, it's a romance between one cowboy and his trusty machine to ride the ever-shifting eternal frequency. All tracks were recorded live. This release includes no overdubs.

