

COSMIC DRAMA II

Johan Tronestam

Johan Tronestam played earlier in various music groups, but has for a long time concentrated on writing instrumental synth music. The music is created in his own studio. His music is very personal. But has influences from Vangelis, JM Jarre, Tangerine Dream, Kraftwerk, Klaus Schulze and similar artists. This is his first release on Groove.

Part 2 of the Cosmic Drama series. A brilliant album full of melodic music.



- JOHAN TRONESTAM

LANGUAGE FIELD

FEARFUL SYMMETRY

Language Field is the nom de plume of London-based dj, composer & producer Paul Cheshire.

After helping set up the underground electronic music zine Spittoons & Sabres, with pals now involved in Planet Mu & Hyperdub, Paul worked in film & soundtrack production, where his shorts were screened at the ICA, DCTV NY, Glastonbury Festival & Roxy Cinema. Over the last decade, he's amassed a studio set up including old Roland synths, a pair of Moogs, hardware samplers, various modular kits, electric guitars & a jazz bass. As The Elusive Double, he released 'Black Sun Rising' & 'Polyvague' in 2021, gaining support at BBC6 Music from Tom Ravenscroft, Trevor Jackson at NTS, Graham Duff, Ashley Beedle & The Seance. Inspired by Giallo, Pete Walker, and old portmanteau horror films & 'numerous experiments with drugs' Paul prefers to work on his music in the small hours. 'I'm a midnight kind of guy - inspiration circles the room when the lights go out'. His debut release as Language Field is Fearful Symmetry, a 6-track mini LP of finely crafted, downtempo electronica basking in waves of neon synth, strings & melody. Tracks such as Hallucinations & Xactly are soulful & blunted, with electric pianos, laid-back beats & hazy atmospherics. Smother & Modus Vivendi steer a more dramatic path with sinister pads & gnarled acid bass. The pristine sequencers on Thoth Focus hark back to the early 1990s machine funk of Kenny Larkin & Juan Atkins, whilst Ghosts Are Petty twitches playfully amongst layers of percussion, synth drone & piano.



Fearful Symmetry will be released as a super-limited clear vinyl 10" LP (55 copies) on May 5th 2023, via Buried Treasure's Bandcamp. It's another gorgeous lathe cut by ben soundhog at Plastidisc, presented in a 4-panel, colour wrap-around sleeve of AI imagery produced/induced by LA artist Richard E. All copies come with a 9-track download, including bonus track Earl Of Deferral, a Revbjelde edit of Thoth Focus + an Arboria (Korb / Studio Kosmische) mix of Modus Vivendi.





A one-time member of ABC, Sheffield's most opulent Popstrels, Stephen collects bric-a-brac of the past. Videos. Magazines. Memorabilia. But his music – the sound of Bleep And Booster, is here and now. Bleep And Booster are two Byte-Bonding Buddies who use synths as tinker toys. To SF prophet JG Ballard 'Sex times Technology equals the future'.

He could have been talking about their first album, 'The World Of Bleep And Booster'. Stephen, and fellow electrophile David Lewin create a unique product without any of the obvious fake ingredients. "Find The Light" is a journey into the electrosphere on gigabytes of data surge. Art, science and melting noise. "Electro City" visits Kraftwerk's Electro Café, noodling with potions, notions and lotions somewhere deep inside rhythmic E-Space, and the stunning "Glock" is a cool chill-out autobahn to Sim City. But there are no vocals – apart from treated voices and samples. Few heavy dance rhythms either.

The World Of Bleep & Booster

This promo was released in a clear Rexel document folder and includes several bonus items, including a poster, badge, matches, fortune fish and crayons. The CD is packaged in a brown card gatefold

"A Walking Stranger" captures a musical journey. All one needs to do is sit back and close your eyes and allow the music to take you to a place of bliss. Every scene is heightened with this dream state musical experience. Whatever chaos in one's day, can be escaped by the emotional beauty of "A Walking Stranger". Monster Taxi brings us musical sophistication, that is transforming and allowing us all to step outside of our world, if only for a short time, and experience inner peace and tranquility while providing a path for our own self-discovery.



From the onset of "A Walking Stranger" by Monster Taxi you get this feeling you are about to take an adventure in time. Its ethereal synths captivate your imagination while its steady percussive rhythm moves you into another dimension. The flute and air like vibes keep you floating steadily through your mind with ever changing thoughts. As I listen to its 3:36 length I feel like I've been all around the universe. This is a true gem, and I can't wait to hear more from this artist. Bravo!

Bill Kelly, Co-founder of Winter Music Conference

Jason Klein and I go back a ways to when I was sharpening my teeth in the dance music world. It's refreshing to see him now crossing into a genre that's been a part of my hemisphere for decades with a groovy electronic tune.

Nicholas Gunn

A WALKING STRANGER

- MONSTER TAXI -

THE ALAN R. PEARLMAN FOUNDATION

& ARP

Dina Pearlman-Ifil:
ARP 2600, ARP String Ensemble,
ARP Odyssey, Antonus Step Brother

Lisa Bella Donna:
ARP 2600, ARP Odyssey, ARP, Antonus
Step Brother, & Moog Sequencers, ARP
Omni, String Ensemble, Multi-Mode filter
by Lower West Side Studio

Sisters In Synths

In conjunction with International Women's Day, March 8, 2023, this new release celebrates the genius of Alan R Pearlman by featuring all-new works by Lisa Bella Donna (multi-instrumentalist/Sorceress of Synthesis) with Alan's daughter Dina Pearlman-Ifil (keyboardist and bassist). All proceeds go to the Alan R Pearlman Foundation.

Recorded in Lisa's Appalachian Mountain studio over the weekend of July 29-31, 2022, this album features one piece by Lisa Bella Donna and two collaborations between Lisa and Dina.

Special thanks to: Everyone at the ARP Foundation, supporters of the ARP Foundation, Ruperto Ifil, Toni Gutiérrez / Antonus, Cherry Audio, Korg, Alex Ball, Robbie Puricelli, Dave Spiers & Chris MacCleod, Cynthia Cherish Malaran, Andrew Ward, Brian Kehew, Marcus Ryle, Mark Marshall, Tristan Whitney Weary, Michelle Moog-Koussa, Alsún Ní Chasaide, TRC, Sharon Wasko, Angela Perez and all of Lisa Bella Donna's listeners who have kindly supported her music.

SYSTEMS IN SYNTHS

MEDUSA

DASK

 *waldorf*

Born from the Stars

DASK is an Electronics Engineer with a background in audio systems. He started to experiment with recording, synths and sound manipulation from 2005 but always discarded the material before releasing on Syngate Records in Germany in 2017. The style ranges from Berlin School, ambient, electronica and cinematic sometimes with an experimental basis

This album is a collection of 12 tracks and a bonus track that describe the development of the universe. The simple conclusion: "We are all born from the stars".

SynG@te

amie waters

An ambient companion piece and prequel to *Cosmos of the Soul* for all those stuck in the space between the land and the sky.

Songs were written starting in 2018, but the album was put on pause. I would then go on to release *BSM*, have a total gender identity crisis, and then share that experience through song in *Cosmos of the Soul*. This is why I consider this a prequel as well as a companion. This is the music I was writing before *Cosmos* in a time when my mental health was at its worst, and I felt stuck: Not able to touch the ground and be here, but not yet ready to explore the vastness of who I am. These are reflections on grief, sorrow, exhaustion, and struggle. They are also an important reminder to myself and to all those who struggle, who mourn, who feel stuck: No feeling is forever. I hope you enjoy it.

Kyle Von Lanken - Guitar on *HARMUR* & a hundred and sixteen hours
Josiah Everhart - Guitar on *CCU28*
Jake Rasp - Guitar on *DORMIVEGLIA*
RichaadEB - Guitar on *ALAMORT*
Peter Anthony Smith - EWI on *KAWAAKARI*

Everything else performed by Amie Waters

Hey! My name is Amie, and I make music. Been doing it for a long time under different names, but everything here is me. *Motive Makes a Man* was my earliest work as an indie folk artist. Also, there's a lot of bearded dude stuff under the name *Ace Waters* from before I came out as trans. Now I go by Amie, and I am still gonna make dope synth-infused music, so enjoy!



NAKAZORA



This Wide Land

Michael Neil

In 2004 Neil graduated from Dartington College of Arts, helping to define the next stage in his compositional exploration using state-of-the-art software. This led the composer to explore the world of Electroacoustic music, where technology is used to manipulate and develop subtle nuances of sound.

From 2005 Neil continued to explore this sound world and the presentation of his resulting work within the framework of a Masters's Degree in Contemporary Music and Contemporary Arts Practice Theory at Dartington. Post-MA, the composer resides in Berlin and actively participates in the Berlin electronic music scene.

Besides his solo work, Michael Neil is a member of The Logothetis Ensemble, an Anglo-German electro-acoustic quartet specialising in faithful performances of the scores of the Austrian visionary composer Anestis Logothetis (1921 - 1994), also a member of The Curious Egg, formed in Berlin in 2010, comprising musicians that have a long-standing reputation in their respective fields. They produce improvised music using a mix of cutting-edge technology and traditional, if somewhat unconventional, instrumentation.

In Retrochet, with Graham Getty, Neil and Graham have crafted a set of pieces for those who like EM, built on the foundations of the past masters rather than purely influenced by the technology.

Maria Warner was created as an artist pseudonym for Michael Neil's excursions into Berlin School retro electronic music, continuing from his earlier collaboration with Graham Getty and the Retrochet trilogy

This Wide Land is another stirring, uplifting, symphonic album from Michael Neil, with expansive overtones of a full-blown orchestra. Beautifully scored in its complex classical textures and choral climaxes. An underrated musician whose talent in this field of electronic music is second to none..

INTO INFINITY
In Seven Movements

6354 Vangelis
Between Mars & Jupiter
Escape Velocity
Close Approach
Orbital Eccentricity
Geometric Albedo 0.399
Infinity

This release is timed to coincide with what would have been Vangelis' 80th birthday. 6354 Vangelis is an asteroid in the main asteroid belt between the planets Mars and Jupiter. NASA data for Vangelis' celestial body is:

Diameter 7.641 km
Rotation Period 4hrs 39 seconds
Magnitude 12.39
Geometric Albedo 0.399

It is quite clear from this data that 0.39 was the key factor in the designation of this asteroid to Vangelis, referring to his 1976 album Albedo 0.39

MICHAEL NEIL

Into Infinity

Evángelos Odysséas Papathanassiou 29th March 1943 - 17th May 2022

Snowy Landscape

robert simon thoma

The new film by Robert Simon Thoma is a journey through the frost- glittering and snowy winter and invites you to a winter walk to enjoy the winter idyll with all senses.

It is an excursion into the wintry atmosphere of nature and it takes us across snow-covered mountain peaks, snow-covered forests, meadows and lakes. The images and melodies spread peace and tranquility and we think of nature, freedom, contentment and happiness.

The impressive drone flights over romantic snowy landscapes will warm your heart and bring back memories of your own childhood. "Snowy Landscape" is a synonym for complete slowdown.

After his successful album "Spiritual Journey" (2019/20), Reiki master and composer of meditative sounds - Shajan - returns with his new masterpiece "Garden of Eden".

In his latest, very emotional production, Shajan uses many natural instruments, such as all kinds of flutes, kalimba, sitar, wind chimes, hang drums, didgeridoo and guitars, which give "Garden of Eden" even more heart and soul.

The expressive sounds exude a weightless atmosphere full of beauty and unfold a magical and at the same time invigorating aura. Find peace and serenity and become one with the dreamlike sound spheres of Shajan, in our increasingly hectic and chaotic age.

Follow Shajan into a Garden of Eden and experience relaxation music to let go, feel good and recover. "Garden of Eden" is the right music for your next reiki session, yoga exercise, meditation and much more...

SHAJAN Garden Of Eden



Natalia Quest is a singer-songwriter originally from Russia. With a degree in music and psychology, she has also delved into the study of professional astrology and various esoteric, shamanic and holistic modalities.

Natalia has been involved in music from a very young age and despite difficult starting conditions, she was an active child who frequently participated in various vocal / acting and sports competitions where she often placed in the top rankings. She began reading at a very young age and by the time she was 14, had acquainted herself with many Russian and foreign classics. Poetry and writing have also always been her inseparable passions.

UP TO US INSTRUMENTAL



She graduated from the College of Culture and Arts as an artist & performer but due to a complex vocal trauma, was forced to shift her focus to other areas of life. At the age of 18, she moved to Moscow where she graduated from the Moscow Socio-Pedagogical Institute with a degree in psychology. Meanwhile, her passion for music never went away and in 2015, Natalia recorded an EP album in collaboration with an unearthly talented sound designer and mixing engineer Alex Bel, synergy with whom turned out to be indispensable until this day. Thanks to their unique compatibility, a combination of depth, professionalism and perfectionism the desired result was achieved, but due to family circumstances, Alex could not proceed with the project.

Natalia Quest

In 2015, Natalia moved to Los Angeles, where she deepened her knowledge and practices in psychology and shamanism and where she currently resides. Natalia has traveled throughout the United States and has become deeply acquainted with local power places and the heritage of Native Americans. Due to Russian-Ukrainian events in 2022, Natalia and Alex reconnected and decided to proceed with collaboration. Natalia combines a deep empathy and a passion for seeking truth and transforming collective consciousness through art. She has been called a "shadow work catalyst" for her natural ability to bring what's hidden to the light.

Alex Bel is an actor, composer, arranger, musician, and multi-instrumentalist with two decades of experience in the performing arts, film and music industries. He has been a leading actor in many TV series and movies, most notably in the Cannes award-winning short movie "Details" directed by Khachatur Vasilyan. In addition to acting, Alex Bel has been active in various festivals, live shows and electronic music events, producing music for films and musicals, as well as being part of recording studios.

Music by Natalia Quest: Mixing / sound design by Alex Bel: Produced by Alex Bel, Natalia Quest



His nearly 60 years of work covered a myriad of styles, but few of his endeavours had an impact on electronic and soundtrack music as the 1982 Blade Runner soundtrack, which this tribute has been named after. However, his work continued to grow and expand until his death at age 79 in 2022. Read more about his long and prolific career at en.wikipedia.org/wiki/Vangelis

From ambient to experimental and symphonic, the work of Vangelis covered a lot of ground. Thirty-seven artists from around the world have contributed their own reflections on his vast career, which you can hear in the 4.5 hours of music in this special collection.

THIS MUSIC PLANTS TREES! All proceeds from this project will be donated to planting trees with the Billion Trees Project. Much like we are facing with climate change today, the underlying theme of Blade Runner is about humanity's struggle on a dying planet. Thus, we are using this project to help support and revitalize the planet. In this way, we can celebrate the life of a great artist and help others with the power of sound.

Quite an experience to live in fear of creating a proper Blade Runner tribute, but you guys did IT!!!! I am sitting here just blown away by the amazing sounds, scapes, and sequences. WOW! Great stuff, all around. "Jack Hertz"

TRACKS:

Christopher Alvarado 'Mechanised Touch' <https://christopheralvaradocompositions.bandcamp.com>

Ran Kirlian 'Final Frontier' <https://rankirlian.bandcamp.com>

Robotic Conversations 'I've Seen Things' <https://roboticconversations.bandcamp.com>

Jorge Granda 'City Of Text' www.jorgegranda.com

TEARS IN RAIN

Aarktica's latest release in a career dating back to 1999 is an album of hushed, glacially-paced guitar atmospheres, crystalline textures and vocal-less, almost hymnal meditations complemented by soaring strings. It's 43 minutes of ambient guitar washes and celestial sweeping tapestries, both achingly visceral and softly stirring.

"Paeans inspired me to get back to a very quiet, very clear place inside and tune out the part of my brain that tends to overthink," says Jon DeRosa, who has created 11 albums as Aarktica. "There's an honesty and authenticity that exists in there. And getting back to working with just the guitar in a more ambient style allowed me to do this."

PROJEKT



Stylistically, Paeans is a welcome homecoming for Aarktica, an artist known for being sonically adventurous, incorporating influences of shoegaze, raga, electronic and indie rock into their sound over the course of their career. Even Aarktica's 2022 album *We Will Find the Light* (Darla Records) presented a diverse blend of atmospheric folk, ambient guitars, plaintive vocals, and minimalist string arrangements into a darkly uplifting collection of songs.

Now on Paeans, DeRosa presents a collection of hushed, glacially-paced guitar atmospheres, crystalline textures and vocal-less, almost hymnal meditations that celebrate both terrestrial and extraterrestrial themes. And as is characteristic of Aarktica, DeRosa accomplishes this with the use of guitars and organic instruments as opposed to synthesizers and keyboards. The main addition here are the orchestral strings of cellist/violist Henrik Meierkord.



RUDY ADRIAN
A WALK IN THE SHADOW GARDEN

With this release, Rudy Adrian speaks truth in the purest form of Ambient Music. A Walk in the Shadow Garden is testament to this form and t  o an electronic architect at the height of his powers inviting the listener into his place of peace.

RUDY ADRIAN

A WALK IN THE SHADOW GARDEN



AGLAIA

ALONG THE VAST ANCIENT RIVER

PROJEKT

The pools of meditative electro-acoustic music on Italian sound-artist Aglaia's second Projekt release are imbued with calming warmth, enchanting subtlety and shimmering mystery. The electronic sound is the wave, and the acoustic sound is the rippling of the wave catching the sparkle of light. With the shortest of the four pieces clocking in at nearly a quarter-hour, Along the vast ancient river is the 72nd album from Gino Fioravanti's Aglaia, including many with compatriot Alio Die.

🎧 As I submerged myself in listening, Gino reflects, I immediately felt a force similar to that of an ancient river filling the space in my room. The glittering of the acoustic notes like the light reflected on the watery crests highlight different sounds, different points of view, as different moods arise. In that moment, the river, the man and the music recognize each other and exchange knowledge. The delta of the river is a place that becomes a microcosm. Not ethereal, but living in organic ferment. Its elements are memories that transform into vegetation and animals, curves, eddies and currents.

Throughout, a meditative consciousness takes hold, full of impressions, sensations, emotions. It carries with it a sense of purification (samskaras.) We can sail or swim, contemplate or stroll along its shores. It can be autumn. It may be morning, afternoon or evening, night. The water sounds, the wind sounds. The weather plays.

AGLAIA

ALONG THE VAST ANCIENT RIVER

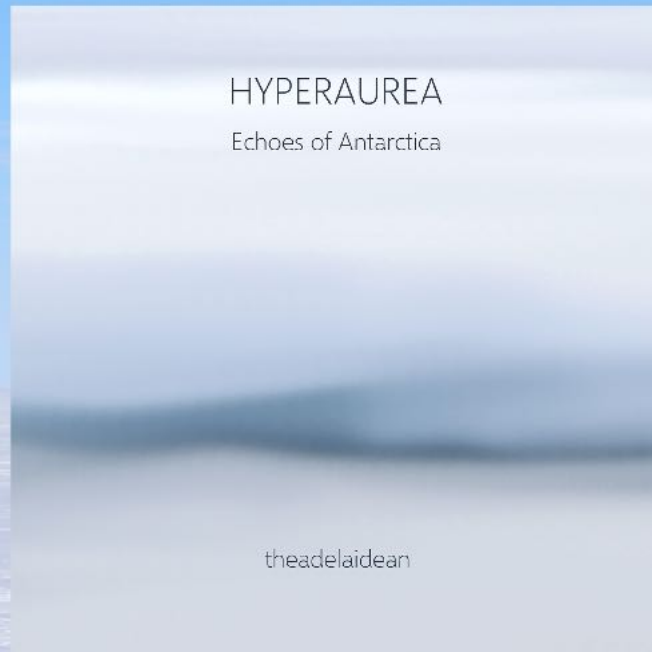


PROJEKT

theadelaidean

HYPERAUREA

Echoes of Antarctica




The word “hyper-aurea” itself means “beyond south”, hinting at spaces over the lip of the conventional world, where only the fortunate few have visited.

Over almost four hours, Hyperaurea charts a course through ice, sky, water, weather and rock, inspired by my expedition as an Australian Antarctic Arts Fellow to one of the most precious and hostile environments on Earth.

There, the visual palette is often limited to whites, blacks and blues, colours this musical tribute evokes through a spare assemblage of solo piano, drones, and other synthetic textures. At times warm and human, at other times angular and alien, Hyperaurea responds: through pulsing, layered chords to slow seasonal change in a land where there are no trees or flowers; to the confines of an outpost surrounded by vast tracks of rarely seen nature by subtle inversions and reversals of pitch and tone; to the rhythms of station life that can be thrown at any moment into chaos; to the extremes of endless day and endless night swept by freezing winds over

ice that never melts; and to the haunted memories of those who came before. Half-glimpsed melodies and motifs emerge from and fade back into harmonies and soundscapes that are themselves elusive, creating a lingering account of my voyage through a landscape that exists in a precarious relationship with people. We have walked its changing vistas for barely a century and even from afar threaten its existence through the effects of global climate change.





Philip Jeck (1952-2022) worked with old records and record players salvaged from junk shops turning them for his own purposes. He really did play them as musical instruments, creating an intensely personal language that evolves with each added part of a record. Philip Jeck makes genuinely moving and transfixing music where we hear the art, not the gimmick. Jeck passed away on 25 March 2022, aged 69, following a brief illness.

FROM PHILIP JECK:

After my first meeting at a concert of mine in Seattle, I was asked if I'd like to work on some recordings of Faith that would be sent to me as dubplates. I liked them a lot and started to work on them, but without much success. I couldn't at that time come up with anything that I thought added to Faith's pieces. Last year in covid lockdown, Faith asked again if I felt like reworking again her dubplate recordings. The second time around, I really enjoyed reshaping and finding a place in them. It then took about one month to complete the tracks to my own satisfaction, and sent them to Faith (hoping that she would also like them!)

'STARDUST'

FAITH COLOCCIA & PHILIP JECK

FROM FAITH COLOCCIA:

Philip and I met in Seattle, WA, at the Touch Conference in 2016. It was the first time I had seen him perform live, the experience was beautiful, full of emotion and magic, I knew I had to become friends with him! I kept in contact with Philip and asked if he wanted to collaborate on a music project with me, to which he agreed. I recorded my tracks when my son was a newborn during his nap times. It was an interesting process to think about someone else's creative practice beforehand, knowing that I would be making sounds for him to use and change. Part of this process was preparing dubplates to be sent to Philip, which was a first for me. Philip worked on the music for a while and then took a break while I continued with my other music. Then during the shutdown and pandemic of 2020, I asked Philip if he was still interested, and by then, he had plenty of time and created the mixes that became Stardust.



BLUERING ELECTRONICS
ANARRES

This double EP collects the work of the BlueRing Electronics (BRE) collective created in the years 2020-2022. The collective was born on the initiative of the BlueRing Improvisers association with the idea of bringing together musicians and composers of electronic music from different backgrounds in order to generate a synergistic process aimed at creating new radical and collaborative experimental forms.

By signing the BlueRing Improvisers manifesto, BRE focuses its investigation scope on sound research in its compositional / performing phases and improvisation in the electronic and electroacoustic field to experiment with new fluid orchestral formations in which acoustic and electronic instruments can confront dialectically.



During the establishment phase of BRE, the movement restrictions due to Covid-19 and the dislocation of the various components on the European territory have mixed up the cards on the table and forced to new modular and remote working methods: first through the subdivision of the collective into small ensembles, then with the assignment of mobile roles within the ensembles themselves, concerning the creation of the materials, the manipulation of sounds and the organization of the structure/form. Through a shared and dialoguing process, eight highly suggestive tracks were created, exploring different territories of electronic research music.

BLUERING ELECTRONICS
ATHSHE

Composed, performed and mixed in 2021-2022 by Dario Arrighi, Cristiano Bocci, Alessandro Ciccarelli, Gabriele D'Italia, Andrea Fabris, Giovanni Falascone, Marco Fiorini, Alessandro Gambato, Marco Luparia, Francesco Monaci, Davide Palmentiero, Giuseppe Pisano, Paolo Possidente, Filippo Rustichini, Davide Vannuccini

