

DigitalSimplyWorld

DigitalSimplyWorld reaches the end of classical electronic music, where everything becomes different. They're looking for a new experience in sound. The world of sounds created by the DSW is full of emotion, and melody, combined with the hypnotic sound of all kinds, takes in new areas of dreams.

Bieszczady..Meeting With A Destiny

Bieszczady pl.wikipedia.org/wiki/Bieszczady appear in Polish film, music, photographs and paintings for many years. Wanderers through endless lands take music with them.

The album that you get into your hands is a friend of a traveller going on a long, arduous journey, full of hardship for the body and relaxation for the soul. Sequential music perfectly fits inexhaustible spaces and adds another dimension to them ... just like silence and sound in music, they create unity here.

The ideal place for this album is the sky above your head, space to the horizon ;) and headphones. The attached photos of Cuba should help you get into the mood. The suggested equalizer setting on your phone is Rock. Find your comfortable frequency.

Dose "Bieszczady... meeting with a destiny" in moderation, I don't recommend listening to the whole thing at once unless there's a spring window cleaning ;)

Special greetings to Kuba Kowarczyk, who is going to the Bieszczady Mountains and will be "testing" the album there. Kasia Oryszczak, who will also be traversing the land of fogs at the same time and is the author of the album's title. Greetings to Michał Minięcki with the song 1.17. Let the album accompany you on your journey :)

I wish all listeners a successful rendezvous ;) with 16 songs, may the music be with you forever.

The Cry is a new improvising trio comprised of Christine Ott (Ondes Martenot, piano), Mathieu Gabry (keyboards, effects) and Pierre-Loïc Le Bliguet (drums, percussion). This debut release was created in November 2022, and it falls between avant-garde jazz, krautrock and progressive instrumental music.

This self-titled record holds multiple textures, and the density of the music here offers a constantly renewed listening experience. These sound sculptures are born in the moment, and the trio play out compelling polyrhythmic movements immersed in an electro-acoustic magma.

Track 1

Christine Ott – Korg MS20 & Piano

Mathieu Gabry – Roland Juno-6, fx & Clavia Nord Stage

Pierre-Loïc Le Bliguet– Drums & Percussions

THE CRY



[ramp]

arp-en-ciel

And finally: the baker's dozen! "arp-en-ciel" is probably the most up-to-date album I have released in a long while.

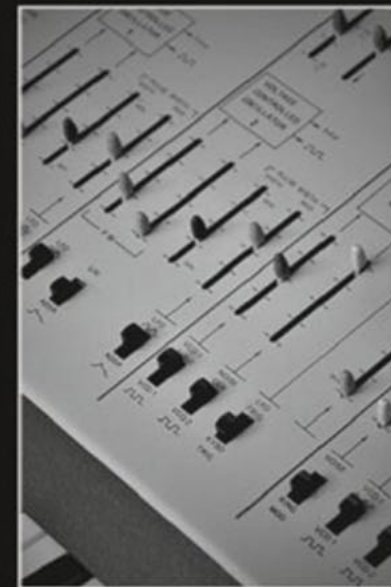
Admittedly, some bits had already been recorded between January 2018 and July 2020, but the majority of music came into being in early 2022, just before Klaus Schulze's passing. Obviously, my music had strongly been influenced by Schulze's work -- however, I didn't want to jump on the bandwagon and use Schulze's passing as a vehicle to promote my own work. Hence, I decided to postpone its release and, instead, published "happy days" first.

When recording the tracks for "ultima ratio", I thought to myself that it would be great to return to the simplicity of my earliest music, making use of very simple chordal progressions (not that I know any more complicated ones anyway), lots of improvised soloing, very much in the vein of those who inspired me in the late summer of 1988. The album title just came to mind as a pun on the French "arc-en-ciel", as I used mainly ARP synthesisers for the first half of the album. Quite witty for a Hun, isn't it?

The second half of the album is made up of some recordings that date back to April 2000 when Cosmic Hoffmann and I had spent a lovely morning walking through a misty forest (we were quite foggy as well, but that would be a different story altogether). A subsequent recording session at Klaus' own Quasar studio quite nicely absorbed the atmosphere of that morning but, for some reason, the music had remained unused until I re-discovered it by accident. I took some bits from this session and turned them into some rather ambient affair which I think Klaus might have liked, too.

Or most probably not, who knows?

"arp-en-ciel" will be made available as a digital FLAC download album as well as a CD release (no CDR) in a limited edition of 111 hand-numbered copies.



"The Zone of Malleable Fears" was recorded between November 2022 and March 2023. Presented in a beautiful full gloss 6 panel digipack and a limited edition of 300 copies.

The release is based upon a storyboard of ideas that I created many years ago and I wanted to musically interpret those visions. The resulting compositions have the feel and structure of a soundtrack with short ambient interludes and sequencer based pieces that encompass repetitive themes and sounds that represent aspects within the storyboard.

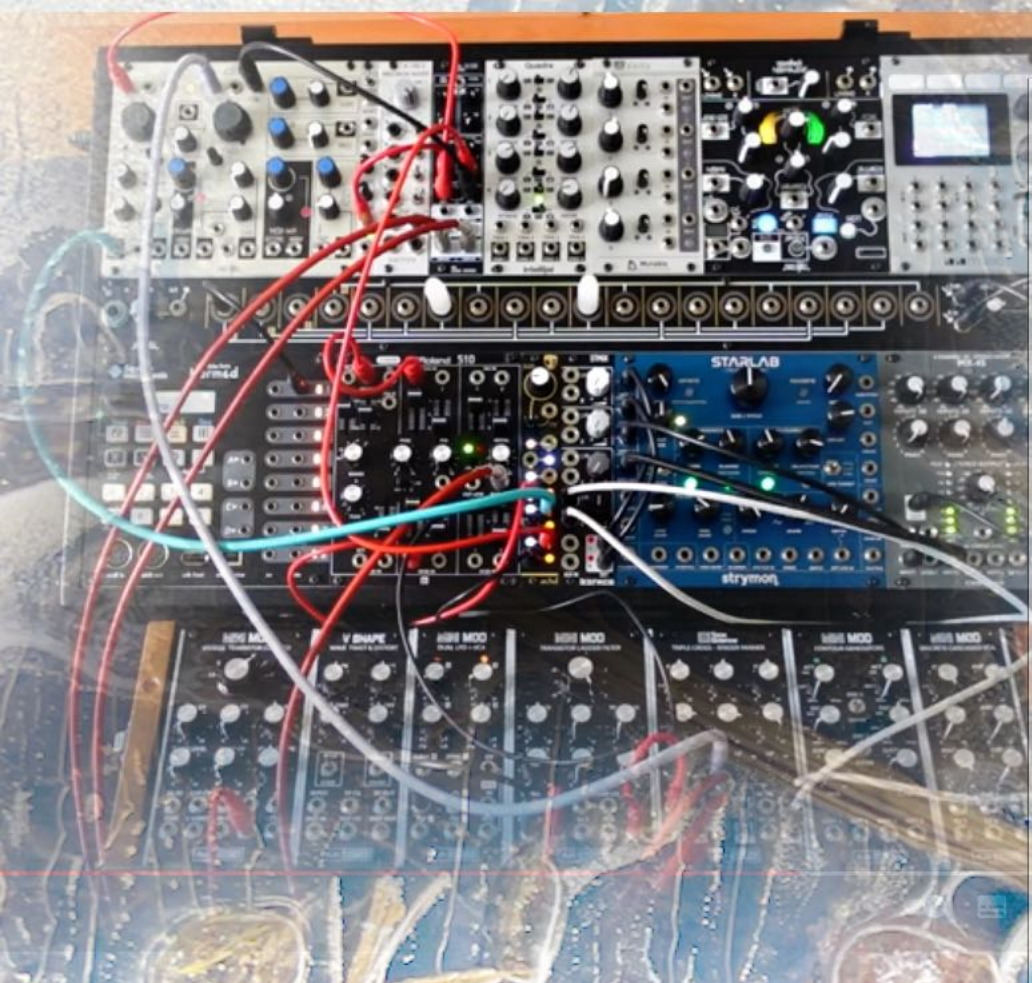


brendan pollard

the zone of malleable fears

brendan pollard

the zone of malleable fears



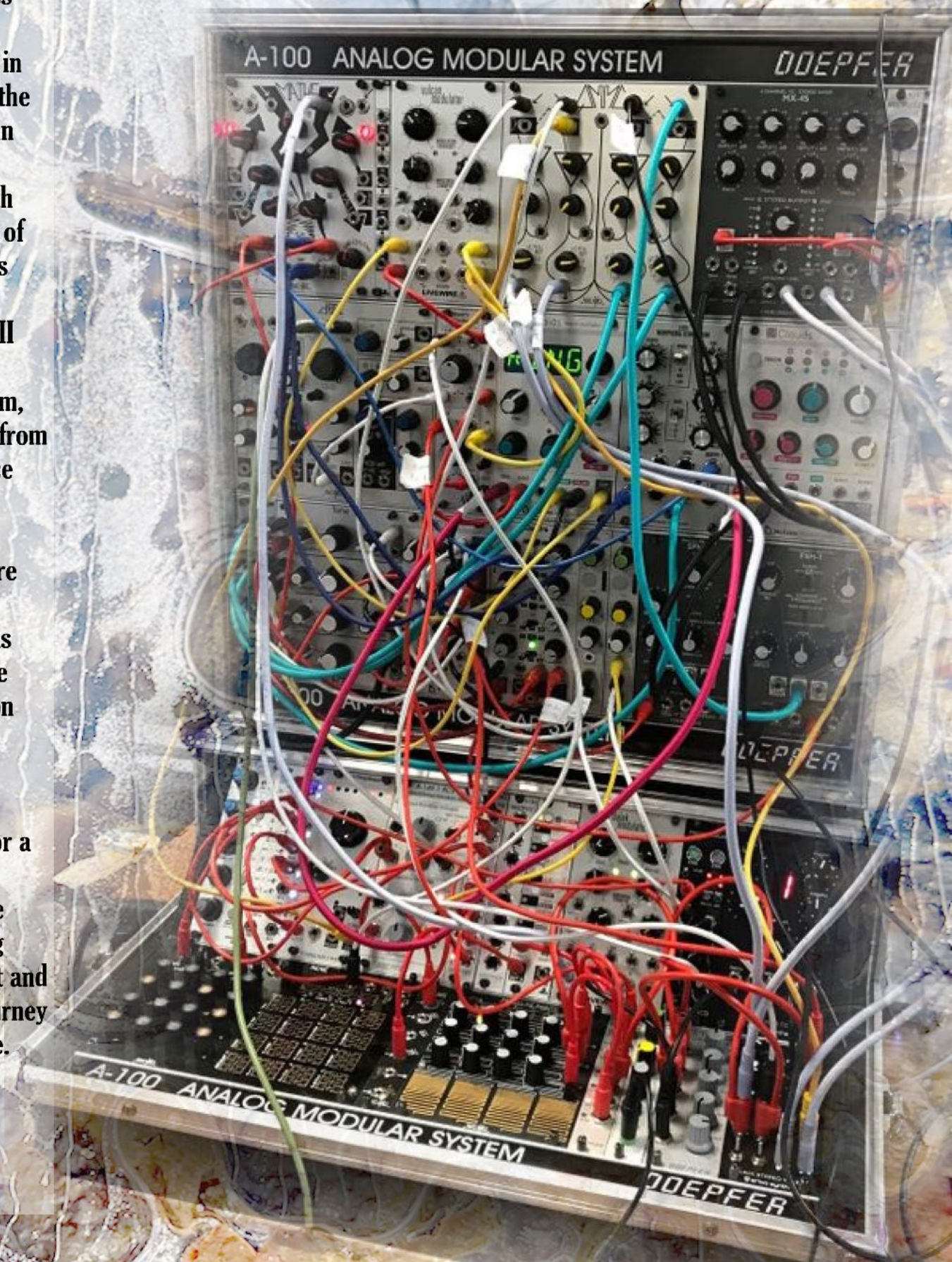
■ DiNDDL31 Ian Boddy **Modulations III**



The Modulations series is a way for DiN label boss Ian Boddy to showcase his many, varied modular synth concerts and events. The first two released in 2020 & 2021 were released in digital format on the DiNDDL series as well as limited vinyl pressings in conjunction with Greek label Kinetik Records. However, all live events came to a sudden end with the Covid pandemic, and Boddy, like the majority of musicians, had to postpone any further live shows until this health crisis dissipated. Resuming toward the end of 2021, Modulations III spans just over three hours of Boddy's recent modular synth events with concerts in Birmingham, Manchester and Liverpool. There are also tracks from an art exhibition opening, an outdoor performance and an exclusive track for the Werra Foxma label magazine.

The core of the instrumentation in these tracks are Boddy's mobile Eurorack cases, but this was bolstered by gear from Buchla, Serge and Moog as well as an array of pedals and effects and with the Liverpool concert, his beautiful French Connection Ondes Martenot style keyboard.

As ever, Boddy builds audio landscapes that organically build, drift and vanish into the ether. Analogue bass lines grow and act as a bedrock for a myriad of scintillating higher register sequencer parts. Mysterious atmospheres evolve and mutate with graceful beauty. Soft-focus orchestral string sections emerge from dark spaces and bring light and calm to the music. The audience is taken on a journey that follows a different path at every performance. A listening guide detailing each track and its associated release alongside exclusive photos accompanies the Bandcamp download.



Ian Boddy **Modulations III**

Bordando el manto terrestre (Embroidering the Earth's Mantle) is a musical journey around the figure of Remedios Varo, a painter born in Spain in 1908, who lived in exile in Mexico until her death in 1963. This journey begins with an ocean-like motion; driven by the ruin of war and exile, and follows, in Mexico, with the construction of a new intimate space flooded with light and wonder. This is a path of fantasy inhabited by captive moons, weavers of the cosmos and human gardens, and one in which to recover lost harmony and place ourselves in the world again.

Maud the moth + Trajedesimalva

Bordando el manto terrestre

Mon Ninguén: synthesizers

Amaya López-Carromero: vocals, instrumentation and sound design


unavena: spoken word

Scott McLean: additional sound design and guitar in "Perla"

Lyrics by unavena & Amaya López-Carromero

Music by Mon Ninguén & Amaya López-Carromero





From Overseas & City Of Dawn

Misty Memories

'Misty Memories' is the first collaborative project from From Overseas and City of Dawn.

Brought together by a love of melodic guitar-based ambient music and tape loops, Kévin and Damien slowly pieced together ideas that grew into this delicate album.

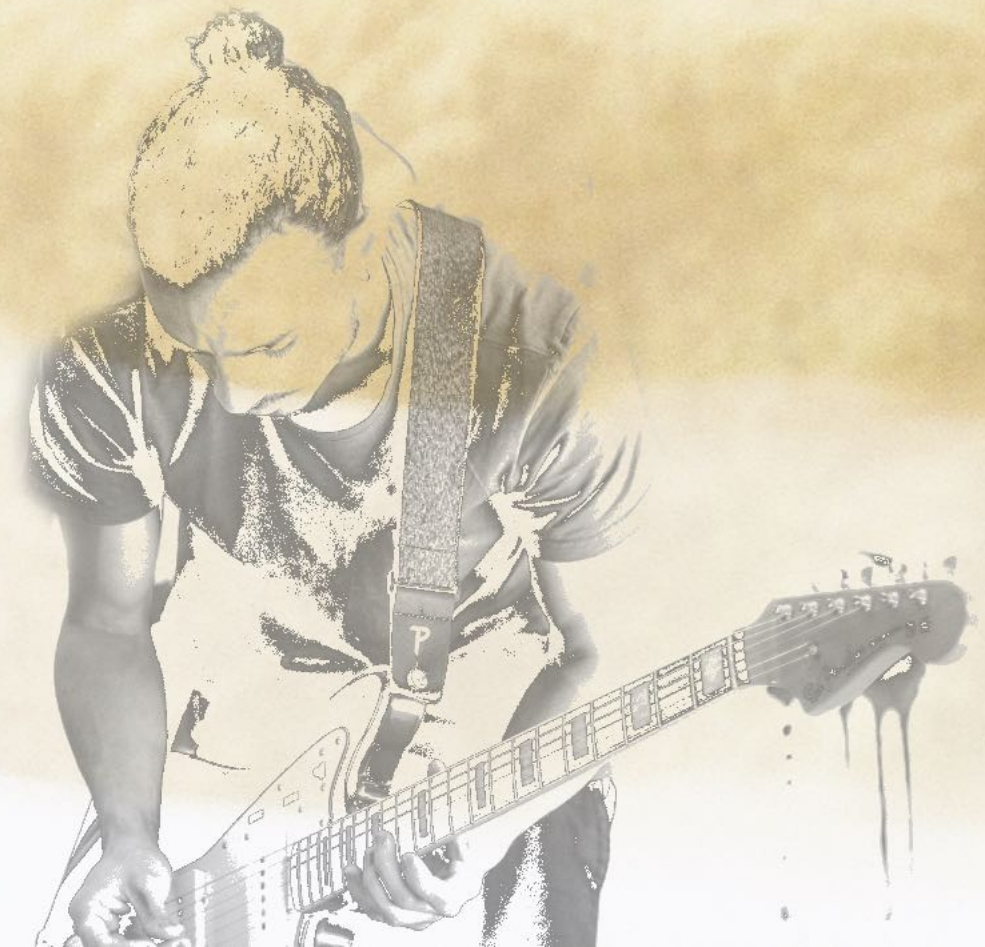
Nostalgic tape sounds, lo-fi strings, mesmerizing guitar loops, and Kévin's use of subtle vocal samples create a dream world filled with calm and stillness. Friend and collaborator, Cynthia Bernard (marine eyes) contributes vocals on two tracks, "Weathering" and "Waves Vanished," adding layers of lush atmosphere. Bringing forgotten moments back to life, each track is like a souvenir from the past drifting on top of gentle waters.

"'Misty Memories' is a soundtrack for our memories and time passing by." - K&D

From Overseas & City of Dawn are:

Kévin Séry: Guitar, OP-1, Vocals

Damien Duque: Guitar, Synths, Tape loop textures & manipulation



Hello, my friends! This album (or EP..whatever you'll call it) is some kind of challenge for me. I have no idea why but I hate piano in music (especially in ambient music). That's exactly why I decided to write an album that built around a piano.

The release is generally pretty dark/melancholic/sad /cinematic and even a bit depressive. But at least two tracks out there are light, soft, and with much more positive vibes ("Impulse" and "Postlude").

What can I say...this work gave me the experience and showed me that I can like piano-based music. At least when it's written by me. We all can learn to love. Enjoy the music and stand with Ukraine! Peace.

58918012

hating piano



ELECTRONIC DEATH BLACK DOGS

H I N T E R L A N D

Electronic Death Black Dogs are welcomed to Winter-Light with the stark and desolate 'Hinterland' album. 'Hinterland' is an audio air-brushed soundscape depicting a bleak, craggy landscape, sparsely inhabited, wind-swept and boulder-strewn. Ancient fingers of granite scabble from out of the bowels of the Earth, pointing accusingly at the blackened skies above. Dark ambient dreams from out of The Borderlands, created by Roddy Graham. His project has previously had releases in both digital and physical formats on the Lake, Noctivagant and Kalpamantra labels.

Winter-Light is a record label and online store based in NH, The Netherlands, specialising in ambient, experimental and drone soundscapes.



The third collaborative work from Italian artists *Alio Die* and *Lorenzo Montanà* is an electro-acoustic rumination upon the shimmerings of water. The refined electronics perfectly integrate with the sounds of acoustic origin: the magic is enthralling. The sonorities of original ethnic instruments such as the psaltery,

the rebab (a low-stringed instrument similar to the lute, with resonating strings), and the duduk combine with the understated textures of synths, drones and loops. The eight pieces move through pure ambient streams, almost ancestral, evolving out of time. It's a fluid, beatless territory that drifts, in the course of seventy minutes, through pure ambient vistas and the call-to-prayer feel of sacredly inspired music.

PROJEKT

Alio explains, "The eight musical creations from the deep reaches of the earth push to the sky with extreme mastery and power. The symbiosis of the colours of the soundscapes reflects the extreme specularity of the palette *Lorenzo* and I each bring to the work as companions of poetry, chasing and blending without stopping among the chasms of the abyss up to the top of the highest mountains.

The water cycle traverses every realm of existence. It breathes life into the earth from gaseous regime to flowing fluid to glacial crystal. It's nature as a vital balm also allows you to absorb the information, the pattern, and the rhythm of the material it encounters on its way. It is the place of immersion. The cycle of life but also the cycle of a sensitive identity, so we become continuously. The temple of life is built on the water cycle, which expresses and lays the foundations of any biological connection. In the dialogue of the water, the light rays are reflected, the colours of the sky and of the green, the perfume after the rain, or after a snowfall, the mists and the rainbows, the dew, the tears."



Alio Die & Lorenzo Montanà *Dialogue of Water*

The semi-ritual echoes of *Dialogue of Water* connect within a spectrum of meditation and emotional soundscapes. The boundary is liquid: the perfect translation of a perpetual flow veiled by a surrounding graceful mood.



Radio Noise Station

Some of you may know Christian Fiesel, who is an electronic artist with quite some traces and is well-active in cooperation with other artists. He releases a solo album at SynGate Records with music about the Arctic explorer Carl Disch who lost his life in a project from 1965. The album "Radio Noise Station" describes in ambient melodies and structures mixed with field recordings the fatal loss of Disch.

Every sound has its own story. And each story can be completely different. That said, Christian Fiesel is trying to cross all borders of electronic and experimental music. His interest is not about being into a specific genre but to dare anything at least just once.

Christian Fiesel



Formed in 2015 by Mathieu Gabry and Christine Ott The pair's respective experience yields freedom and spontaneity and a deeply personal approach to composition and orchestration. Christine Ott has performed alongside celebrated film composer Yann Tiersen, longstanding UK alternative band (and reputable soundtrack composers) Tindersticks, and French post-rock experimentalists Oiseaux-Tempête, resulting in the breadth of musical knowledge and the acute, skilful sensitivity to compositional subtleties and sympathies evident in Volutes. Alongside their contribution of piano, strings, mellotron, electronics and the Ondes Martenot, for Volutes, Gabry and Ott are joined by virtuosic viola player Anne Irène-Kempf. From a classical and baroque background, Kempf's extremely lively and spontaneous playing adds a special colour to the album.

The duo draw from a unique combination of contemporary classical, jazz, electronic music and film score, and spent the first few years of their partnership composing essentially to picture. Most notably, this soundtrack work includes the score to Phuttiphong Aroonpheng's 2018 feature Manta Ray, which won the Lion Award for Best Film at the 2018 Venice Festival (Orizzonti category), and was eventually released by the UK's Gizeh Records in 2019.

Anne-Irène Kempf: Viola

Christine Ott: Piano, Ondes Martenot

Mathieu Gabry: Piano, Mellotron, MS200

SNOWDROPS

VOLUTES



FRITZ MAYR PAINT THE SKY

Austrian Fritz Mayr was born in 1962 in the city of Wels. He is a musician, composer and digital artworks designer. From the age of 14 took upon playing in several bands of different genres.

In the year 2000, this all changed with synthesizers, giving him a new direction to pursue his music with endless possibilities in instrumental compositions with passion, seeing a prolific catalogue of over 150 albums to date. This new release Alpha Hyperion on Bandcamp, has Fritz's twelve digital artwork covers included with the download.



Since 2001, the Belgium-based label Alfa Matrix has become a trademark for underground electronic music. We are open to various styles, including power EBM, dark elektro, industrial, synth pop, electronica, trip-hop, drum'n bass, goth rock, wave, etc. This is the 2nd instalment of LIGHTS A.M's instrumental concept album series that takes off where Volume 1 ended.

Norwegian cinematic ambient electronic project LIGHTS A.M (aka Erlend Eilertsen of ESSENCE OF MIND) presents to us this album as a sonic journey where the listener decides what kind of journey it is all about.

Musically more experimental than volume one, the mood on this new album is both more playful as well as darker as we explore quite different emotions through each of the 10 chapters.

Expect everything from uplifting energy, playful sequences and experimental sound design to droning synthesizers, fearful moods and melancholic melodies in an electronic but still organic package that showcases what LIGHTS A.M really is about when all boundaries are taken away.

A timeless, atmospheric soundtrack album where each track is a part of the whole, and made as a musical piece of art highly recommended to fans of ethereal and ambient electronic music.

Another sonic journey from the North reminds us that stories can indeed be told without words... The story continues.

LIGHTS A.M

STORIES WITHOUT WORDS
VOL.2

alfa matrix

A tropical beach scene with palm trees and turquoise water under a clear blue sky. The text 'PAT PIK' is overlaid at the top.

PAT PIK

Return To Eden

Art and beauty build peace and love. Pat Pik is a french musician who composes electronic and progressive music and space rock. He formed a duo with Sirius-System for many years, and now in The Sailing Planet. They began to play together thirty-five years ago. Sirius-System is a keyboardist, Pat Pik is guitarist. Their musical universe is electronic music.

Christian Wittman

"For his stunning debut release on Disco Gecko, Christian Wittman invites you on an extraordinary soundscape journey, weaving different threads of ambient and minimalist music to create *"Shadows of Fading Time"*.

The nine compositions on the album, his 49th solo release, explore the concept of intimate chamber music, where delicate acoustic tones and electronic sound design unfold to reveal a beautiful and poetically fragile listening space, full of visions, memories and atmospheres.

A founding member of the highly influential French collective *Lightwave*, who have been tracing a unique, creative path in the field of electronic and ambient music since the 1980s, Christian Wittman's work is found at the transition between ambient and space music, with a strong emphasis on sound design and textures.

"*Shadows of Fading Time*" creates immersive listening spaces infused with fragility, allowing the listener to freely project his inner films on a screen of sighs, melodic sketches and harmonic mirrors."



Shadows of Fading Time



Slow Beethoven, released via Round Sound, is a dramatic reworking of a movement from one of Beethoven's late string quartets, sonically transformed in a huge empty water tank in the high desert of northwestern Colorado. Performed by a string quartet led by renowned cellist Jeffrey Zeigler, Music Director of the National Sawdust Ensemble, the work is the creation of The TANK Center for Sonic Arts, a nonprofit recording studio and concert venue dedicated to the Tank.

On Slow Beethoven, the Zeigler-led quartet performs the fugue movement from Beethoven's "String Quartet #14 in C-sharp minor," Opus 131, at National Sawdust in Brooklyn. Relayed into the Tank in Colorado and back into the headphones of the performers, the sounds of their performance resonate in the Tank's sonic environment, a deep, swirling reverb that sustains sounds for up to 40 seconds. The extremely resonant space requires the quartet to slow the piece drastically so that the movement, usually some seven minutes long, becomes a totally unique 44-minute work. "This collaboration has created something that is still Beethoven, yet otherworldly," notes TANK Executive Director James Paul. "It's a new sonic and emotional experience of his meditation on grief, resolution and transcendence."

Word of the Tank as a world-class sonic site spread rapidly after locals in Rangely, Colorado, showed it to sound artist Bruce Odland in 1976. The seven-story COR-TEN steel structure has always remained empty as the soft shale hill where it was sited proved unable to hold the weight of 600,000 gallons of water. Today, the TANK is a fully equipped recording venue and concert site.

Performed at National Sawdust by Lara St. John \ Violin 1 Miranda Cuckson \ Violin 2 Milan Milisavljevic \ Viola Jeffrey Zeigler \ Cello