

# DAVE LUXTON

## STELLAFANE SKIES

Stellafane Skies consists of ten all-new Ambient-Space Music studio performances composed and performed by Dave Luxton. Inspired by astronomy and celestial themes, the album was made with analog and digital synthesizers, guitar, Theremin, and eBow. Stellafane Skies exemplifies the Spacemusic genre and is perhaps Dave's best Ambient-Space album to date. The album is available on CD, streaming, and by digital download from Amazon.com, Bandcamp, iTunes, Pandora, Spotify, and all other major digital download and streaming services.

Dave Luxton is a producer, electronic musician, composer and guitarist based in the Pacific Northwest, USA. He's a classically trained musician whose diverse compositions span multiple genres to include guitar-oriented compositions, cinematic filmscores, and ambient soundscapes. As a recording artist, he is internationally known for his work in the ambient Spacemusic genre. His albums have been featured on nationally syndicated radio shows such as Hearts of Space, Echoes, Musical Starstreams, Music With Space, and Star's End. He is also the founder of the Pacific Northwest based Wayfarer Records label and has produced albums for numerous artists including Boreal Taiga and Daren Keck. Dave is also a professor, research scientist, author, and licensed clinical psychologist.







Thomas Ikon is another project by Thaneco. The style of music of this project is more relaxed and easy to listen but still maintaining the cinematic space characteristics of Thaneco's distinctive music language.

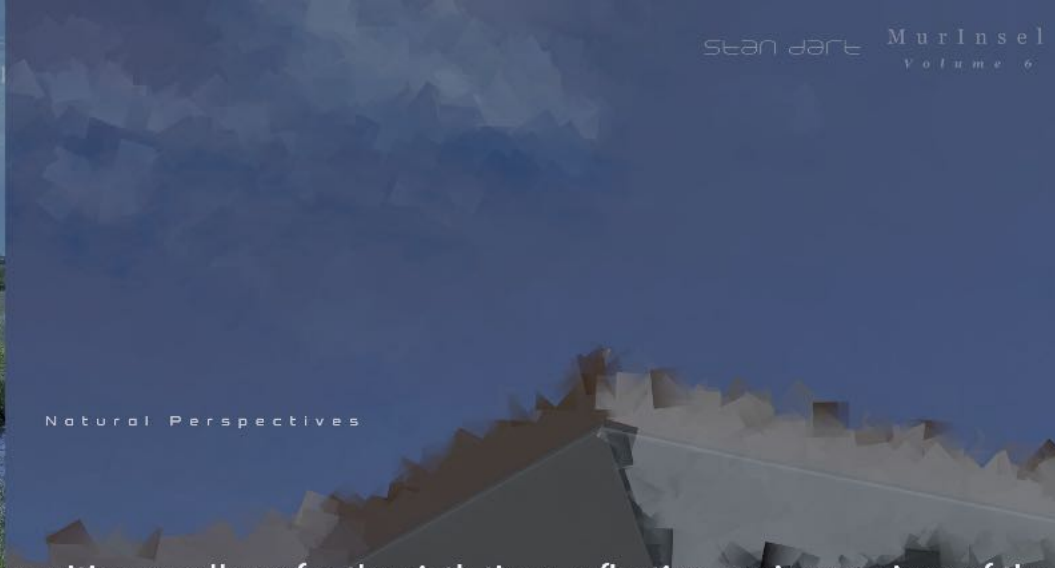
Equipment used: Prophet 5 rev.3, Roland JX-3p, Korg Polysix, Eurorack Modular System, Hydrasynth, Oberheim SEM, Sonic Projects DP-X, Arturia U Collection, Behringer RD-9, Behringer RD-6, Behringer TD-3, Analog Rytm MKII.



# THOMAS IKON

## IMPOSSIBLE DREAMS





When I started with this series, I never thought that I would now be writing an album for the sixth time, reflecting my impressions of the (almost) past summer. Times couldn't be more contradictory: not far from us, a country is fighting a desperate battle against a brutal aggressor, while here we are enjoying the (much too) hot weather and ignoring the climate changes around us.



# STAN

# DART

## MURINSEL

VOLUME SIX

NATURAL PERSPECTIVES

CHILLOUT | AMBIENT | REMIXING

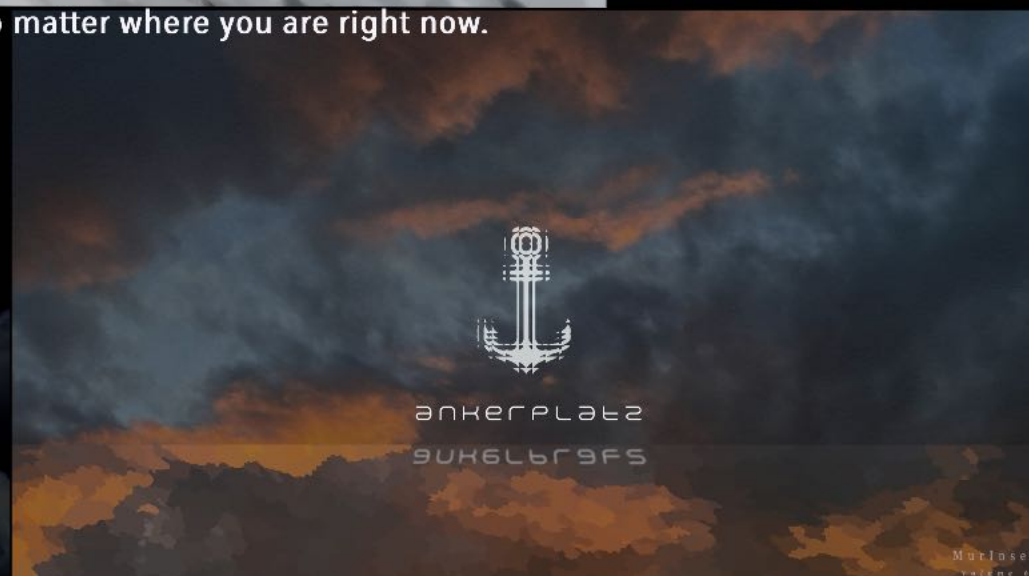
Nevertheless, I am a positive-minded person who deeply believes that humanity will rethink and create a future together where we all have a place - regardless of our religion or the color of our skin.

However, the war in Ukraine is omnipresent, and therefore, I dedicate this album to all the people enduring there, doing everything to regain a livable future. Perhaps some may find a little comfort when the songs momentarily push their worries to the background...



Whether I had the opportunity to observe birds up close in their natural habitat ("Birds"), whether it was the magnificent view of the North Sea ("Open Sea"), whether I experienced the Perseids ("Perseids") -live- in the sky for the first time, whether I am grateful for my small family ("Anchorage"), or simply waiting for a few warming rays of sunshine ("Reach Out For The Sun") - each of these moments ultimately inspired a song. Even the view from a beach chair was worth a musical idea ;-)

Wishing you all a wonderful time, and take care of each other - no matter where you are right now.





# Various Artists (For Ukraine : Volume 3)



*Various Artists (For Ukraine : Volume 3)*

*It's been six long months since Russia began its aggression on Ukraine. Six long months that somehow receded into the background of newsreels. Six long months of displaced people living in fear, apart from their families, in steadily destroyed cities... which is somehow the norm. How could this insanity be normal? Why are we all still asleep? And while the mad and the blind rage war on their people, the lucid and kind make their music to help.*

*Since the first volume of our benefit compilation For Ukraine, we have raised and donated \$17k USD for the humanitarian needs of this conflict. Our last campaign has been triple-matched, bringing the total relief to \$31k USD. We are grateful to be back with the third volume and ask for your support once again, and in return, share this beautiful music from some of the scene's most notable artists.*

*100% of all the proceeds (excluding Bandcamp's revenue share and payment processor fees) will be donated to the International Rescue Committee ([rescue.org](https://www.rescue.org)) to support displaced children and families with vital supplies during the Crisis in Ukraine.*

*Please help and support our message. Thank you.*

*Headphone Commute is an independent online magazine covering electronic, experimental and instrumental music. Since 2007, the site has featured album reviews, artist interviews, label profiles, music festivals, and an award-winning podcast.*

## *Tracks:*

*Olga Wojciechowska  
'Recreating Worlds'*

*Resina  
'Which Can Be Anticipated'*

*Clare Rousay  
'Again and Again and Again'*

*Christopher Bissonnette  
'A Moment of Extreme Crisis'*

*Taylor Deupree  
'Beyond'*





Ambient icon Brannan Lane, Spotted Pecarry recording artist John Gregorius and world-renowned bassist Sean O'Bryan Smith have come together to release their first full-length collaboration entitled Emergence. Emergence showcases Lane on keyboards and sound design, Gregorius on electric/acoustic guitars and Smith on basses/loop programming. Emergence captures the spirit of each of these artists' diverse careers, opening with an atmospheric landscape that transcends multiple genres that transports you into an immense blend of rhythm and sonic exploration.



# EMERGENCE

## About the Artists:

**Brannan Lane** is an award-winning composer and producer who has released 28 albums in the genres of Ambient, World, and New Age. 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.

**John Gregorius** is an award-winning composer and recording artist with multiple releases on Spotted Pecarry Music. His love of guitar is evident in his compositions that celebrate acoustic, ambient, and electric guitar while incorporating a range of alternative tunings and sonic landscapes. As a composer, John was the 2022 recipient of the Intercontinental Music Awards for ambient music, and his recordings are regularly heard on SiriusXMs Spa channel. He currently collaborates with artists in the ambient, new age and post-rock genres.

**Sean O'Bryan Smith** is an internationally acclaimed multi-instrumentalist, award-winning film composer, record producer and world-renowned solo recording artist. Sean's career as a professional recording/touring bassist spans over three decades, working with over 100 major and independent labels ranging from Kenny Rogers to Larry Carlton. Besides Lane and Gregorius, Sean has been featured on recent new-age recordings for ELEON, Ambiente Solstice and Chinmaya Dunster. In addition, he serves as Director of Artist Development and Relations for Wayfarer Records.

BRANNAN LANE   JOHN GREGORIUS   SEAN O'BRYAN SMITH



# FRITZ MAYR

In this Case, Octavian is a play on words, the album deals with the octave in music.

Since the heptatonic diatonic, which leads to eight pitches in the octave space, has become the reference for the diatonic interval designations in the historical development of Western music theory, a pitch space that deviates from it by a different number of pitches is also called an "octave", provided that the frequency ratio of the frame interval is 2 :1 and the upper tone has twice the number of vibrations as the lower one. Therefore, for example, one speaks of an octave in a pitch space divided into pentatonic scales, even if the upper frame tone with a frequency ratio of 2:1 does not represent the eighth pitch in this case, but – with reference to the pentatonic scale – its sixth pitch.

As a result of the octave concept, which is characterized by heptatonic diatonic, lower-level tonal systems have often been categorized as "deficit" (and thus as inferior in comparison to Western tonal systems), while tonal systems that go beyond the heptatonic range of tones, regardless of their structural peculiarities, with the diatonic interval inventory only beyond the detour of the chromatic could be captured.

An interval of two octaves ("double octave") contains fifteen diatonic steps and is called a fifth decime (also quindecime, Latin quinta decima 'the fifteenth').

The term octave is also used in physics, acoustics and high-frequency technology to mean "frequency ratio 2:1".

# OCTAVIAN







chronotope project  
C H R O N O L O G Y

*For years I've been searching for something that unifies my musical output—a style, a theme, an underlying structure, feeling or purpose—but to no avail. There are perhaps overlapping threads, like strands in a rope, but no strand that spans the compass of the work.*

*It's more like every piece was created by a different person, each with his own expressive needs, desires and agenda. I can remember having composed these works, but I cannot recover the feeling of being the one who composed them.*

*Introspection reveals the “I” to be a nonentity, or a plurality: a parade of personas, all falsely believing themselves to be real and continuous. This is our persistent illusion, akin to the illusion of time itself, a convenient fiction with no basis in reality.*

*Now if there is no singular agent responsible for their creation, why should I expect any continuity in the wake of the works that follow this procession of selves? For in the end, when I look deeply, I find no creator at all, only an unstable, imaginary ego, a fleeting hand that writes on the water, making shapes that momentarily disturb the surface, then vanish again into glassy formlessness.*

— Jeffrey Ericson Allen

chronotope project





# Colin Rayment

Theoretically, time dilation would make it possible for passengers in a fast-moving vehicle to advance further into the future in a short period of their own time. For sufficiently high speeds, the effect is dramatic. For example, one year of travel might correspond to ten years on Earth.

In time dilation, time moves slower for an observer who is in motion relative to another observer. To a stationary observer, a moving clock will tick slower than the one the observer holds. The concept of the time dilation effect comes from Albert Einstein's Theory of Relativity.

Would you want to look ahead? And if you could, what would you do about what you see...

SynG@te

## Time Dilation



Masterfully joining the two worlds that define Steve Roach's signature styles, the 153-minute 2CD Sanctuary of Desire combines deep ambience and mesmerizing, spiral-like electronic forms in a majestic flow of stately elegance and breathtaking aural drift. Disc one explores a realm of suspended tranquillity, sustained reflection and emotional resonance. Disc Two soars into the mythic imagination through multi-dimensional mandala-like tapestries woven from Steve's mastery of analog-based synths textures, sequencers, and hovering atmospherics.

Across the nine tracks, Roach manifests a sonic sanctuary that inspires an unfoldment of one's own desires, perceptions and intentions.

The album, Roach muses, is a cathedral of the future built to hold and nourish the deep spirit of the creative life. It has transcendent yearning, aspiration and integration at its foundation."

## SANCTUARY OF DESIRE STEVE ROACH

Disc one is a suspended space of deeper reflection. It's a place of many layers of meaning and interconnectivity, an environment that welcomes your highest intentions. My sanctuary of desire, on one level, is the studio space that I really love to dwell in and be in. It's the container from which this music emerges; and too, the sanctuary of desire can be wherever you're at. Simultaneously, it's also the consciousness of the heart of the soul of the imagination that you weave and draw from for inspiration. It's a place that contains your own individual passion to connect with something larger than yourself. Something more timeless than daily concerns; providing protection from the outside world in order to find one's own source of renewal.

Steve continues, There's this moment of repose that Joan Halifax calls the fertile darkness. From this richness, all things can grow from your trust and surrender. Out of that comes the music on the second disc. The internal becomes action, a visionary aspect of dimensional music. As if building structures and tangible incredible forms, massive beautiful cathedrals with dynamic symmetry and balance, all held together with a stirring power. A sense of strength. It's the desire to mould something from nothing as we go deeper into life. I find it palatable, a living energy form, a living atmosphere that one can tap into. It's the sanctuary of your deepest desires, incredibly vital and powerful.

PROJEKT



# Omri Cohen

Omri Cohen

I fell in love with the modular environment and modular synthesis through my work with VCV Rack, a virtual modular synthesizer. Soon enough, my setup included semi-modular synths and an ever-growing Eurorack case. I added acoustic instruments, combining virtual and hardware, like a flute, kalimba, and more.

The Sarajewo multi-tap delay module from XAOC Devices inspired this EP. I experimented with it for a while, trying out various ideas, and recorded the sounds I liked the most.

## Tap Into The Source

I performed and recorded the patches live with my modular system and added a bit to them inside Bitwig.

You can find these patches on YouTube and some patch notes - [https://www.youtube.com/watch?v=iwHhbNXfM\\_k](https://www.youtube.com/watch?v=iwHhbNXfM_k)



Who is this guy?

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."



david  
gerard

people places things

My work has also been hailed by many musicians, including: bassist Mike Watt, synthesists David Borden and Steve Drews (from 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: synthesis, ambient & electric guitars, piano, percussion, orchestral maneuvers

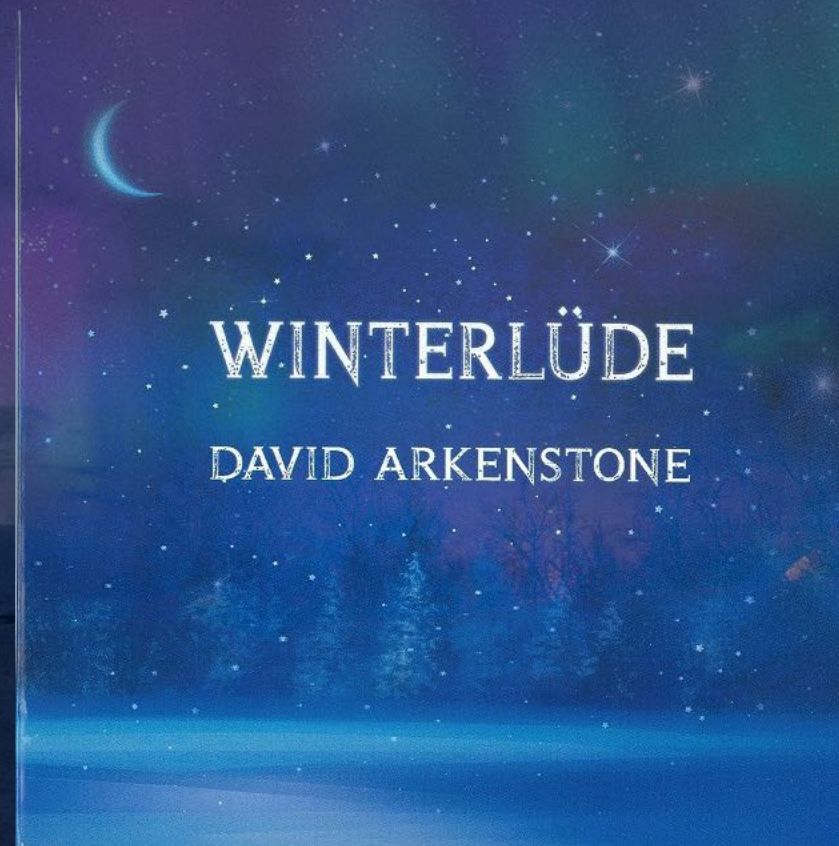


With this recording," says David, "I set out to capture the feelings I get when winter comes around. It's an idealized winter to be sure, but I wanted to illustrate some of the moods that come over me during this unique time. It seems the earth is more quiet and there's more time for reflection and contemplation. These songs to me are like chapters in a book, with each sound painting embodying a characteristic or mood that is meaningful during this magical season."

# DAVID ARKENSTONE

David Arkenstone (born July 1, 1952) is an American composer and performer. His music is primarily instrumental, with occasional vocalizations. Most of Arkenstone's music falls into new age category; however, he also worked in other genres; including a heavy metal soundtrack for the Emperor: Battle for Dune video game. His music has been described as 'soundtracks for the imagination'. Throughout his career, Arkenstone released over 50 albums and composed music for video games, including World of Warcraft, and for television, including NBC's Kentucky Derby. David has been nominated for Grammy Awards four times.

After moving from Chicago to California at the age of ten, he was involved in various high school bands playing guitars and keyboards, playing baseball in his spare time. He studied music in college and started a progressive rock band named after himself, but he soon discovered the music of Kitaro and was heavily influenced by it. Arkenstone was influenced by writers such as J. R. R. Tolkien and Ian Fleming, and grew up listening to bands like Emerson, Lake & Palmer, Deep Purple, and Yes, as well as listening to classical music.

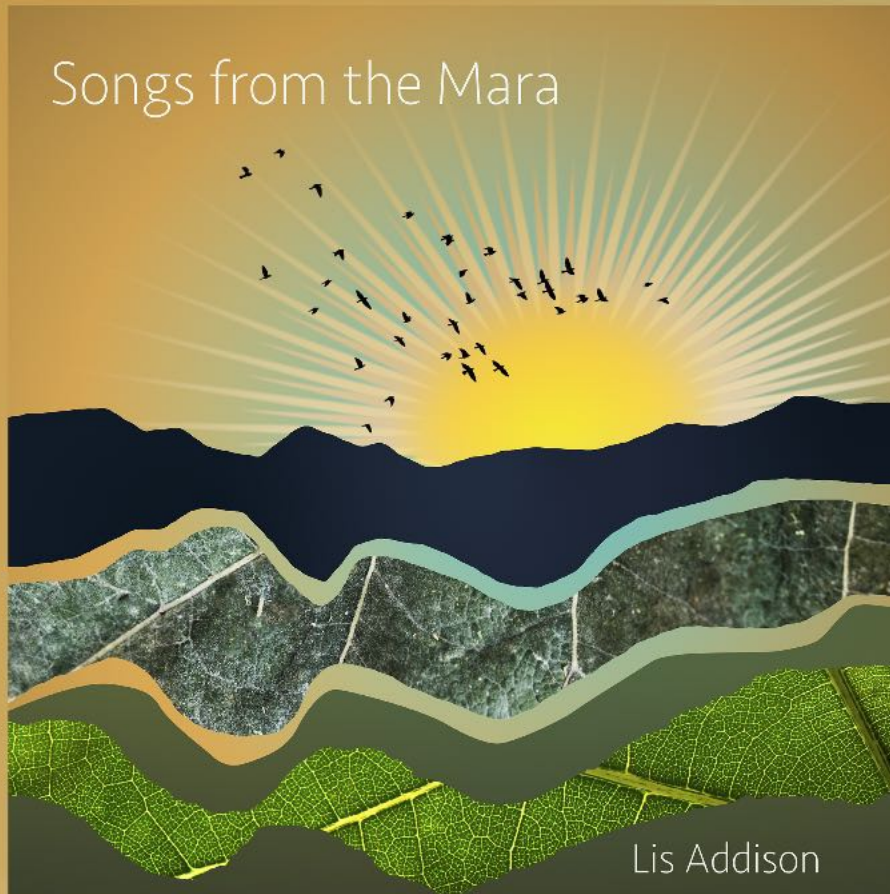


Composed, performed and produced by musical visionary David Arkenstone, featuring solo cello contributions by Carlyn Kessler, this new release Winterlûde captures feelings of the winter season on distinctive tracks such as The Icy Brook Finds Its Way, The White Cathedrals and Darken Skies





## Songs from the Mara



Lis Addison

This album is my tribute to the majestic voices of nature in Kenya. I love Africa and travel there often, planting trees, singing, dancing, experiencing the wild and laughing with my friends. In 2022, on the way to Kitui to plant trees with my Singing Tree Institute, I stopped on the Maasai Maria. In both places, I recorded the sounds of frogs, birds, water and lions that serenaded me and wanted to compose a symphony for them when I got home! The instruments, electronics, voices, and nature sounds on the album are intended to blend equally into the music the way all beings work harmoniously in an ecosystem for its health and benefit. No one voice or one being is more important than the other."

Ms. Addison is an environmentalist and through her non-profit The Singing Tree Institute, has planted more than 7,000 trees in Kenya. Her Singing Tree Mission Statement is to help mitigate the effects of global warming, provide food and fiber for African Villagers and document songs that were traditionally sung when seeds were planted and harvested. She will be returning to the Mara to record a Nature Sounds Installation for the new Museum and Cultural Center at Mara Napa Camps.

Lis holds a BA in music composition and an MFA in electronic music from Mills College. She teaches at Expressions Digital Arts College and at the Globe Sound Healing Institute in the San Francisco Bay Area in California. She has been invited to teach Electronic Music at Kenyatta University in Nairobi, Kenya, as a Fulbright Scholarship finalist.



# LIS ADDISON

Award Winning Composer, Vocalist and Dancer





## REFLECTION SPACES

VOL. 2

BRIAN FECHINO

As a guitarist (former lead guitarist with The Pat McGee Band) he puts a higher priority on taste and tone rather than technical gymnastics. His strength lies in his understanding of guitar history, technique, and equipment as well as his many years of stage and studio experience. From moment to moment, in his playing, he is able to draw from this knowledge enabling him to produce every imaginable (and many previously unimaginable) sound from his guitar. His style can adapt to many different genres while still retaining his sense of taste and commitment to getting the right sound and playing the right part.

Brian Fechino: Guitar, Bass, Keyboards, Drum programming  
Chardy McEwan: Percussion on Road To Hapi  
Dean Anschutz: Drums on Guided Paths  
Ryan Newell: Guitar on Guided Paths  
Eric Donnelly: Guitar on Guided Paths  
Eric Reed Hall Jr.: Guitar on Guided Paths Karasvana: Vocals on Sidra  
Kyra Cannon: Vocals on From Above  
Sherry Finzer: Flute on A Place Unknown Brian Fechino: Produced and Mixed  
Cass Anawaty: Mastering — Sonoran Mastering



# BRIAN FECHINO

## Reflection Spaces Vol. 1 : 4/21/23 Reflection Spaces Vol. 2 : 9/1/23

Reflections Space Vol 1 & 2 is a stunning collection of recordings from ambient and rock guitarist Brian Fechino. As a multi-instrumentalist, Brian uses bass, keys, and intertwining ambient guitar lines and space to create an evolving soundscape, taking the listener on a nostalgic inner journey into their own sense of space, thought, and reflection. Brian has teamed up with some of his favorite musicians on both volumes and intends the music to be suitable for anyone who is on an inward journey, or just sipping tea and taking a moment for themselves to reflect.

Brian Fechino is a guitarist, producer, and mixer. As a producer, he works with both solo artists building complete tracks, as well as full bands to shape, direct and capture their sound often lending guitar, bass and keys. Brian is the studio manager at The Holler in Nashville owned by Chuck Cannon. He has had many songs he has produced on tv including recent shows like CBS's All Rise and ABC's Stumptown. Brian is the producer of the annual "The Sixthman Sessions" Album as well as "The Write by the Sea" album and works closely with The Rock Boat Music Cruise and Rock by the Sea Charity Festival.

## REFLECTION SPACES

VOL. 1

BRIAN FECHINO



Aetherium Nebula is the latest addition to our Winter-Light artist roster. This new ambient drone project is created by Dan Barrett, also known as Worms of the Earth. The aim of this project is to write deep, non-intrusive music for exploring dreams and astral realms. The main focus is manifesting atmospheres inspired by the intersection of sadness, spirituality, and far future, cyberpunk science fiction.

'Glacialis Mundi' is a musical journey to a frozen world of eternal snowstorms, icy oceans, desolate plains, and ancient temples half-buried in snow. Beneath the planet's surface lie frost-bitten tunnels containing the long-abandoned mechanical remnants of a forgotten civilisation. "At present, I have come upon the planet. Its only designation is an ambiguous code identifying its coordinates in the vast, multi-layered space matrix. Cursory scans show a dead world; there are no signs of living beings, sentient or otherwise. Perhaps some form of life dwelt here once but is now buried under an eternity of frost.

Immediately upon landing, my vessel is engulfed by the maw of the great white wall of snow. The roiling winds clatter viciously against the outer hull, masking the deathlike silence of the abandoned world..."Musically, the album started as experimentation solely using modular synths. However, the project expanded outside of those parameters and incorporated a range of synths, sound sources, and found sounds.

Dan is also known for his ethno-industrial and dark ambient releases on labels such as Zazen Sounds and Tympanik Audio.



# AETHERIUM NEBULA

GLACIALIS MUNDI





Ship Meterius surfs the almost negligible hydrogen clouds of deep space down into stellar zones, past the circular orbit of Pluto, past the methane chill blue-green giants, past Saturn and Jupiter, the tiny red planet, and then points its nose at Earth, taking the solar drive. Down on the Earth, all is changed. Earth is misty; Earth is pastel blue. This is the Earth of the Cyber Pilots' imaginations, altered by synthetic chemicals created in the gene factories of ocean-going, mile-long dolphins.

# HARVEY BAINBRIDGE

## REDSHIFT

Bainbridge's first musical group was when he was at school. A group of friends formed a band called Fredsfuzz with Martin Bland on vocals, brother Lawrence on drums, Gary Tinson on lead, Bainbridge, having just purchased a bass guitar and amplifier, and 'Fred' Davis on organ. The group was a rhythm and blues band, playing Chuck Berry covers etc. Later, Bainbridge was a member of a group in Devon called Ark. Another member was Martin Griffin who also later played in the Hawklords and Hawkwind.

He initially joined Hawkwind members Dave Brock and Robert Calvert in 1977 in a band called Sonic Assassins in which he played bass guitar. Sonic Assassins was formed by Brock to exist alongside Hawkwind, but to focus on playing local concerts around the South West of England.

When Hawkwind split up after the 1978 tour of the United States, Bainbridge was asked to play for Brock and Calvert's new band Hawklords.[1] By 1979, the Hawklords had largely disintegrated and although the legal ownership of the name "Hawkwind" was still in doubt, Brock and Bainbridge re-created Hawkwind. Bainbridge continued to play bass with Hawkwind until late 1984.[1] He then became the band's primary keyboard player, as Brock recruited the 20-year-old Alan Davey into the band to play bass. Bainbridge continued in this role until 1991.

Since leaving Hawkwind, he has worked mainly as a solo performer but has also performed with Lancashire space rockers Earthling Society at a number of their shows. Bainbridge with Spaceseed released an album on Zeta Reticuli Records called The Empire of Night in 2006.

Bainbridge was involved in the formation of a new Hawklords in 2008 and continued with them until 2020.

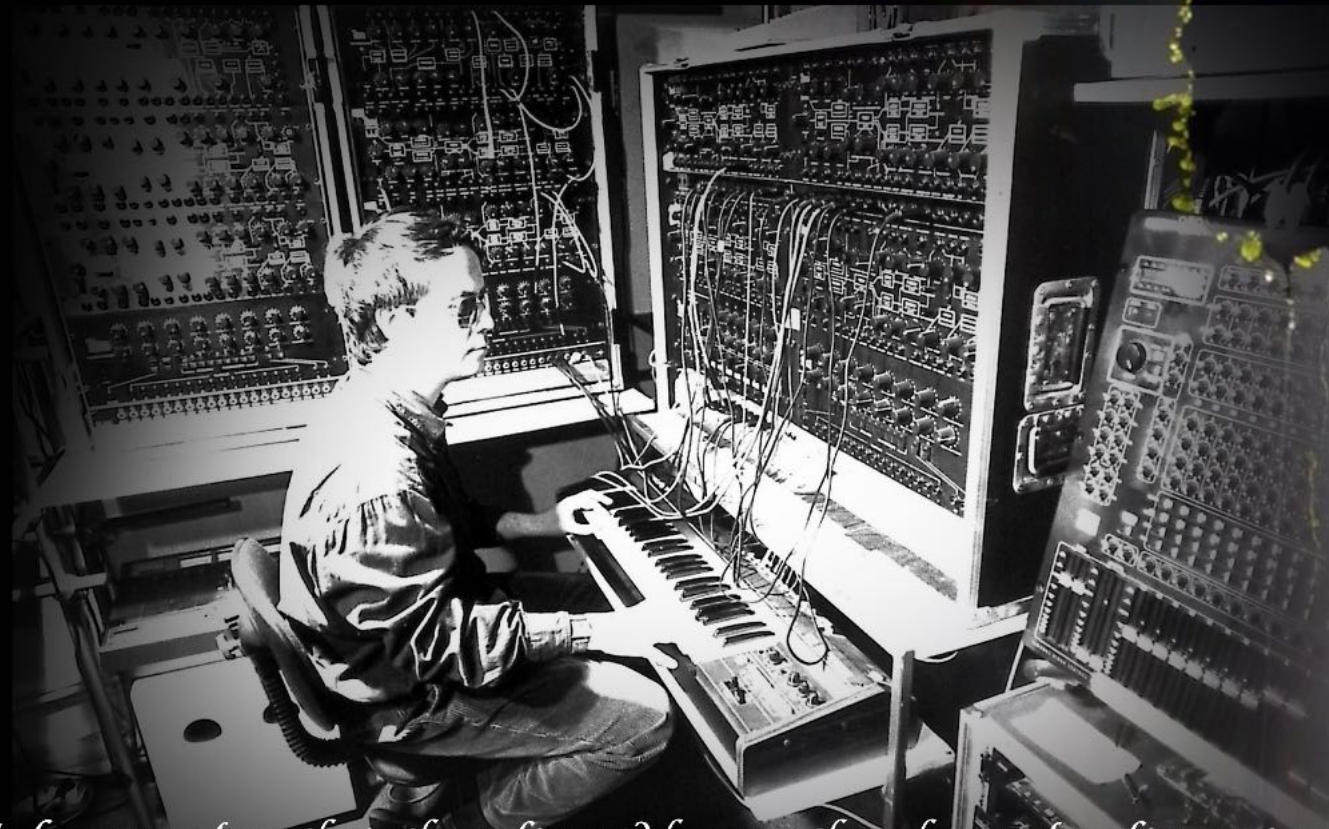




*I am one of the founding members of the French group LIGHTWAVE, which has been tracing a unique creative path in the field of electronic and ambient music since the 1980s. "Orpheus" is a new step in my musical journey...*

# Christian Wittman

## Orpheus



*It's been several months in the making and has gone through several working versions... I think I've succeeded in expressing my vision with the tracks on this album.*

*I conceived "Orpheus" as a dark ambient symphony. An abstract, atmospheric meditation on Orpheus' descent into the underworld, driven by the hope of bringing his beloved Eurydice back to the world of the living through the power of his music.*

*"Orpheus" is a symphony of depths and darkness, a symphony of shadows and sorrows.*

*In my solo career, "Orpheus" reconnects with the sound universe of Lightwave, in particular "Uraniborg" from "Tycho Brahe" and "Mundus Subterraneus". "Orpheus" continues the quest for a certain abstraction and for structures that escape the traditional canons of "well-tempered" ambient music to venture into borderless sonic spaces.*

*Dark ambient symphony.*

*Abstraction.*

*Experimental dimension.*

*Long stretches of sound.*

*I know my music will find adventurous ears...*