

Music composed & recorded
by Sztakics István Attila in
January & February 2017
using analog, digital and
modular synthesizers,
modern and vintage drum
machines and samples from
sampleswap.org, inspired by
different thoughts and
moods.

Nord (Sztakics István Attila)
is a musician on synthesizers,
sequencers and samplers,
midi keyboards & theremin.



NORD

~ RINGS OF ~
FIRE



THIS ALBUM IS A LIVE-RECORDING FROM THE CONCERT „COSMIC NIGHT“
ON SEPTEMBER 10TH 2016 AT PLANETARIUM MÜNSTER, GERMANY.
IT CONTAINS THE FIRST HALF OF THE CONCERT WITH MUSIC FROM
MOONBOOTER AND OTARION.

THE SONGS ON THIS ALBUM WERE TAKEN FROM THE
ORIGINAL ALBUMS „MOONBOOTER - COSMOHARMONICS“ AND
„OTARION - CONSTELLATIONS AND THE RED THREAD“
PLUS SOME MORE...

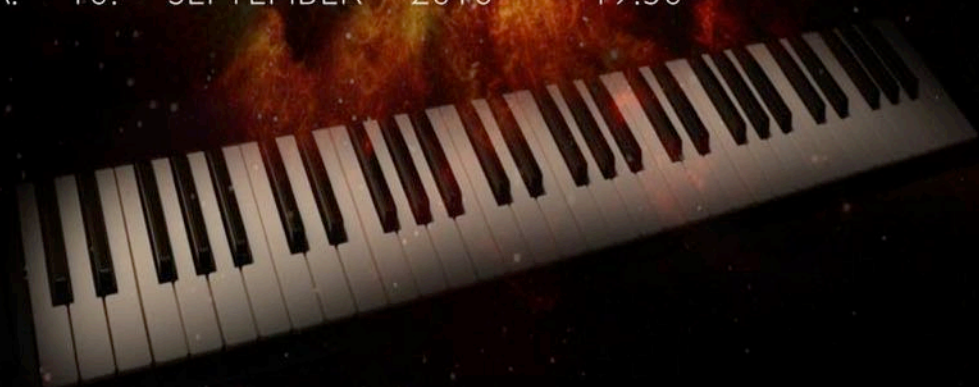
MOONBOOTER vs OTARION

Live Muenster 2016

COSMIC NIGHT

elektronische livemusik mit
SEIFERT & STEINBÜCHEL
MOONBOOTER & OTARION

SA. 10. SEPTEMBER 2016 19:30



Perplexagon Live

Kebu is an artist who creates new instrumental, melodic synthesizer music using analogue synthesizers only. His music is distinguished not only by a skillful treatment of analogue synthesis but also of an audience- captivating live performance – his YouTube channel has attracted over five million views and a lot of appraisal.

With his latest release, *Perplexagon*, Kebu has honed his craft and produced a two-sided album, which mixes influences from both 70's and 80's musicians as well as from modern electro in a distinct manner. The album debuted as number 6 on the Finnish Album Chart and was supported by a tour in Northern Europe, including concerts in Germany, the Netherlands, Denmark, Norway, Sweden, Estonia and Finland. Kebu's concerts are surrounded by warmth and joy, as well as a huge arsenal of analogue synths. In 2012 he was nominated as "Best International Artist" by the German Schallwelle Music Awards.

The Keebu logo is displayed in a large, white, stylized font across the center of the image. The background is a dark, artistic photograph of several electronic keyboards, possibly synthesizers or digital pianos, arranged in a way that creates a sense of depth and repetition. The lighting is dramatic, with highlights on the keys and some glowing elements on the instruments.

A man with short dark hair and a beard is shown from the chest up, looking down at his hands. He is wearing a dark jacket and large headphones. He appears to be DJing, with his hands near a turntable. The background is a dark, textured purple with several bright, starburst-like light effects. The text 'AYTHER' is written in large, bold, red letters across the middle, and 'W/ET' is written in smaller, bold, red letters below it.

AYTHER


W/ET

While creating my music I try to act as a cosmic channel the energy flows through me and manifests itself in my creations. I believe that my cosmic sounds carry the resonance of the Universe and the whispering of the distant stars.

STEPHAN WHITLAN

'ILLEGAL DATA LIVE E-SCAPE 2016'

Stalwart of the "UK Synth Scene", Stephan's multifarious involvement in anything and everything "UK Electronica", "Location", or "Hampshire" related belies the fact that in his own right he is a virtuoso synth performer without peer. On Stephan's "official" Bandcamp site you will find his definitive works.

A woman with long dark hair is shown in profile, playing a multi-tiered keyboard instrument. The scene is set against a deep space background filled with stars, nebulae, and several glowing planets. In the foreground, a large lit candle stands prominently, surrounded by several smaller lit candles. The overall color palette is dominated by deep blues, purples, and oranges from the candles and nebulae.

As a child Patrick Kosmos was fascinated by the universe and space travel and he even then wanted to translate his overwhelming feelings about infinity in music. In the early seventies he started to experiment with the first generation of analogue synthesizers, inspired by the musicians of the Berlin school. His musical ideas began to take shape and before long he found himself amidst numerous keyboards and other sophisticated electronic instruments.


Patrick Kosmos started his musical voyage in the mid-1970's with Sherab, a band combining traditional Eastern music and first generation synthesizers. He kept on discovering soundscape after soundscape and his albums won him appraisals on both sides of the Atlantic. Patrick Kosmos has an impressive track record: 4 albums on the legendary IC label of Klaus Schulze. His album Cosmic Resonance sold 600.000 units. He performed in over 250 international concerts. His compositions are found on over 40 compilation-albums, alongside Peter Gabriel, David Sylvian, Enigma, Brian Eno, Ryuchi Sakamoto, and many more great artists.

Airgasm is taken from the album Trance Neutral Zone released on the IC label in the late 80's, a combination of Berlin school, electronic guitar, rock, dance, ambient trance.

Sadly departed this world in January 2015. Bon voyage Patrick, as your journey continues through the cosmos.

PATRICK KOSMOS

Airgasm

A photograph of an Antarctic landscape. In the foreground, there's a dark, reflective pool of water. In the background, there are large, white ice formations under a clear blue sky. Two bright suns are visible, one in the upper left and one in the lower left, creating starburst effects. The overall scene is cold and desolate.

Moon Gravity is Stas Neilyk (formerly of Star Horse). Hailing from Stockholm, he naturally makes glacial soundscapes blending elements of drone, shoegaze, krautrock, post rock & techno under a crushing weight of winter snow.

Moon Gravity's debut Antarctica is a droney, shoegazey soundtrack for freezing winters, its sound living in the realm somewhere between Slowdive & Stars of the Lid. The three tracks are structured around the antarctic polar night; starting as the sun dips below the horizon one last time before months of darkness & inhospitable cold set in, where Godspeed-esque crescendos paint pictures of aurora australis & a minimal techno drop represents condition 1 weather – the temperature a hundred below & visibility near zero in the snow & darkness – ending just as the sky starts turning a lighter shade & all is calm again. The sun shines once more over Antarctica & survival seems more likely than becoming frozen in time in an eternal static storm. Let Moon Gravity guide you through.

MOON GRAVITY

Antarctica



Kwajbasket is based in Los Angeles, California, music field together with ambient, minimal, drone, guitar loops.



KWAJBASKET

The album Beams is a collaborate effort several months in the making. We both heard a great deal of potential in combining the guitar of kwajbasket and the drones of gimu, and this release is the result. We can only hope that you enjoy these tracks as much as we enjoyed making them. Look at this as a first step, with many more releases to come. Enjoy!

Gimu a sound artist from Brazil in pursuit of the perfect texture to adorn touching melodies. that's who I am and I am my music.



The Gentleman provides an embalming feeling of security and introspection. It pushes me to stray away from unimportant things and towards more fulfilling activities. A meditative call to honesty and ultimately, to life. Favorite track: The Gentleman Part IV.

Victorien

New Years EP contains four tracks from 2012.

Enjoy "Pamin", the new track from Pilestra aka Thy Veils' vocalist Manuela Marchis, She performed all vocal parts, instruments and production of this track. Mixed and mastered by Attila Lukinich in the DSPro studio in Timisoara Romania.

PILESTRA

Pamin



PROJEKT

Phase IX is Italian soundcomposer Lorenzo Montanà's first American release. These electronic, ambient mindscapes form nine phases of a trip of the psyche. Lorenzo focuses on the floating/experimental side of his work as heard on his collaboration with Alio Die, Holographic Codex (Projekt, 2015); it's a downtempo evolution on his fifteen previous albums, including work on the famed German Fax label where he published his first CD (Black Ivy, 2009) and the 5-CD Labyrinth collaboration series with Pete Namlook.

Lorenzo's sonorities are created by a network of electronica, field recordings, hang drum, cello and piano.

Phase IX is a solitary walk through forgotten paths, an ambient symphony where acoustic and electronic elements weld alchemical joints obtained through complex design. Indulging in a deep haze, darkness and perfumes between sacred and profane, this is dream-infused music traveling the synapses of the mind firing sonic beauty along the way.

Lorenzo Montanà is an Italian soundtrack composer, sound engineer and producer. He started in the nineties producing & arranging more than 40 albums with several artists across the electronic, ambient, IDM, jazz, classical and rock genres. His meticulous production style finds a complex balance between melody and intricate beats. In fact, his work with the singer Tying Tiffany as T.T.L. (Through The Lens) landed their song "Deep Shadow" in The Hunger Games movie trailer. There is a cinematic aspect to Lorenzo's works where the cinema, of course, is often in your mind.

phase IX

Lorenzo Montanà





TOKYO+

MARCONI UNION

'Tokyo+' by Marconi Union, the original 'Tokyo' album together with a new accompanying EP '+' of Live Studio Remixes has been released by Just Music for the first time to a worldwide audience as a double album.

Originally released as the single album 'Tokyo' by the German record label Bine in 2009, 'Tokyo' was only made available as a CD in Germany and then only in a very limited number of copies. As always Marconi Union's music develops an individual style all of its own with each release, and Tokyo was no exception:

"The original idea (and title) for Tokyo stemmed from a chance comment. We had just finished recording a track and after playing it back one of us (we can't remember who) said that it reminded them of Tokyo. Neither of us had ever been to Tokyo and we realised that our entire conception of the city originated from films, TV and books. We liked this idea of creating music for a place that only existed in our minds. We weren't interested in faithfully representing the reality of Tokyo and had no wish to make "authentic" Japanese music, we really just liked the images of Tokyo we're regularly exposed to. We thought of this music as a form of Hi-Tech Ambience."

When talking about the possibility of re-releasing of Tokyo, Marconi Union saw the opportunity to return to the original material and to explore it further to create a new accompanying four track Live Studio Remixes record, to be released together as a double album under the title 'Tokyo +'. Rather than simply remixing the tracks they decided to completely reconfigure them. Taking the original stems they created new loops and parts and combined the samples with live playing, with the addition of their live drummer, Phil Hurst. Each version was largely improvised and has that certain groove which can only really be achieved by the artists all playing live together at the same time.

IN THE BRANCHES

Featuring Steven Taylor

I (Shane) worked on Songs From The Abyss for at least nine months. Steven contributed greatly along the way, helping set the tone for the album and pushing me to move the project forward as many distractions came. I was living by the skin of my teeth while fighting to create and organize this music wholeheartedly, as a dedication to the guitar, the mysteries of nature and science, and what I consider "sacred music".

"Songs From The Abyss" is as personal as any In The Branches release, with a dose of external influence from Steven Taylor. We hope you enjoy this strange and psychedelic ambient space music. Thank you for listening.

SONGS FROM THE ABYSS

SUN THROUGH EYELIDS & BLEAK FICTION

Ghost Moments

A project conceived by Tom Necklen in 2014 to reflecting the healing aspects of nature, so that the music may also produce a healing element for many who appreciate the wonders of the unknown and the delicacy of nature.

Tom comes from Auckland, New Zealand, describing the this project as piano, ambient, darkwave improvised music.

Tom Necklen - Composition, field recordings, singing bowls, rain stick, chimes, tine whistle.

Meghan Wood - Composition, guitar, drums, spoken word, vocals, violin, clarinet

SUN THROUGH EYELIDS

Pathway Of The Lost



Sun Through Eyelids
PATHWAYS OF THE LOST

TIME SPINNERS

THE GREAT ATTRACTOR

What do you get when you mix progressive rock and ambient? Some call it "progbiient", we call it "Time Spinners". An on-going collaboration project between sonicnauts to go where no progbiient has gone before. Join Christian Fiesel, Jack Hertz and Scott Lawlor on this journey to the outer reaches of Milky Way to commune with our celestial neighbors of the Laniakea Supercluster.

Be sure to check out the first Time Spinners album here:
auralfilms.bandcamp.com/album/time-spinners

Christian Fiesel - Guitars & Synths
Jack Hertz - Synths & Percussion
Scott Lawlor - Synths

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. All sources are allowed. So you won't find any impressive list of gear but the will to create atmospheres with a minimum of starting material. Christian wants the listeners to close their eyes and to open their minds to be brought to an unexpected place. To get in touch with his newest ideas, get in touch via FB: www.facebook.com/christian.fiesel

Jack Hertz utilizes machines, instruments, found objects, field recordings, and effects processing to design sounds, spaces, and atmospheres for deep listening. More of his work is available at Jack-Hertz.com

Scott Lawlor enjoys composing long form ambient music and broadcasting on the internet. He currently has a program on the stillstream network called, "The Blind Flight." He has released works on a number of netlabels as well as on personal site. More at theblindflight.wordpress.com

FIESEL + HERTZ + LAWLOR

Musique Concrète influenced artist Mystified (aka Thomas Park) presents Morning City, a musically expressed sound collage inspired by the struggle and hope one can feel living in an American urban setting. The substance of this audio-montage is drawn from a large body of original field recordings that are spliced, mixed and merged with layered piano riffs and unique ambient bass lines, while ever-evolving mechanical drones paint a sonic backdrop for the bustling cityscape.

"These industrial environments are designed to render and convey the experience of living in a larger city at various times and various conditions," states Mystified. "Morning City strives to evoke the urban environment both as mythic and real." This creative approach to the more abstract sensibilities of ambient music sculpts noise and found sounds, so common in our daily routines, into form, structure and perspective, extracting space from the space already around us and unveiling a unifying theme that binds us to our modern view of reality.



Thomas Park has been involved with music since childhood, training in classical and jazz as a teenager, and playing the trombone and piano. In the late 1980's he became interested in electronic sounds and began creating techno music under the name AutoCad, collaborating with Robin Storey of Rapoon, and eventually evolving into the ambient / drone project Mystified, where he has found considerable success and earned a reputation for being proficient, creative and prolific. For Thomas less is more, and so the music of Mystified is mainly of an atmospheric nature, exploring texture, consistency, and a type of variety that could be called subtle. "The soundscapes are ideal for listening to while working, sleeping or doing other things" says Thomas. "This is not the utopian ambient of the typical soundscape artist. It is serious music for serious people." Morning City is Mystified's first solo release on the Spotted Peccary label.

Morning City

MYSTIFIED





HOW THE MUSIC GOT STARTED

Shirley's talent was discovered by accident when her brother injured his hand. Her parents bought him a theater organ to help rebuild the dexterity in his hand. It was during that time Shirley took an interest in music from listening to her brother. Years later, her Mom decided to purchase Shirley her first synthesizer. after that...four more keyboards followed, enabling her to expand her sounds. From then on, Shirley had all the sounds she ever needed to record her music.

THE EARLY YEARS : Loss of Shirley's Parents

During her early years, life dealt Shirley her first tragic blow, her Mom became ill and passed away. A few years later she then joined a band called QUEST. They toured the U.S. and the Virgin Islands. Shortly after coming home from the tour, life once again would be unkind. Shirley lost her major source of inspiration, her dad, that built all her keyboard frames & sets for her 6 keyboards. The music died within her. She retired from the music industry and pursued a college degree in accounting finance. While attending college, a good friend mentioned that the university had a grand piano in the mansion's ballroom at FDU. From that point on, a secret marriage developed between Cason and that baby grand piano. At night, after class, she would go to the ballroom when no one was there and fill that grand ballroom with one spirited soulful song after another. During this time is when she was able to heal her wounded spirit to be able to return to the world of music. Shirley then went on to build her recording studio, at the lake, and started her own companies, My Peaceful World and Peaceful World Music and My Peaceful World Music

I recorded SUNRISE during the month of April. Each day I got up and went to my studio and just looked out over the lake at the Sunrise coming up. I then recorded the sounds, which I call my "Paint Colors", from my keyboards on how I thought the Sunrise look liked each early morning.

Since I was just having my first cup of coffee I feel these recordings came from a higher source. The tempo of the music on my SUNRISE album moves at the same pace the sun came up each day. I find this album very peaceful for when I just want to slow down my mind and escape into daydreaming or just relaxing on the couch after a busy day.

I would recommend to listen to this album at home instead of while driving your car. While I was listening to this album during the final "mastering" of it I noticed it tended to make me really drift into a "peaceful zone" that I thought, "Thank goodness" I'm in the studio instead of driving my car ~ ... so I thought I better mention that to you.... Recording the SUNRISE album was a true joy for me. I am finally getting to a good place in my life... healing from the loss of love ones, and saying to myself... the angels in heaven wants me to make every Sunrise count ! For those who have been there... WE all know how it is so important to enjoy family & friends that fill our life up with love each day !

Shirley Cason

SUNRISE