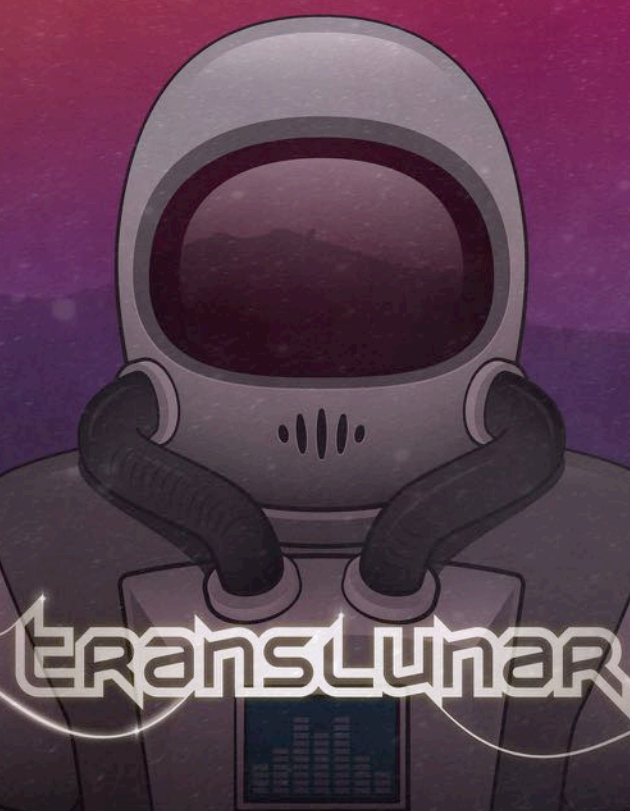
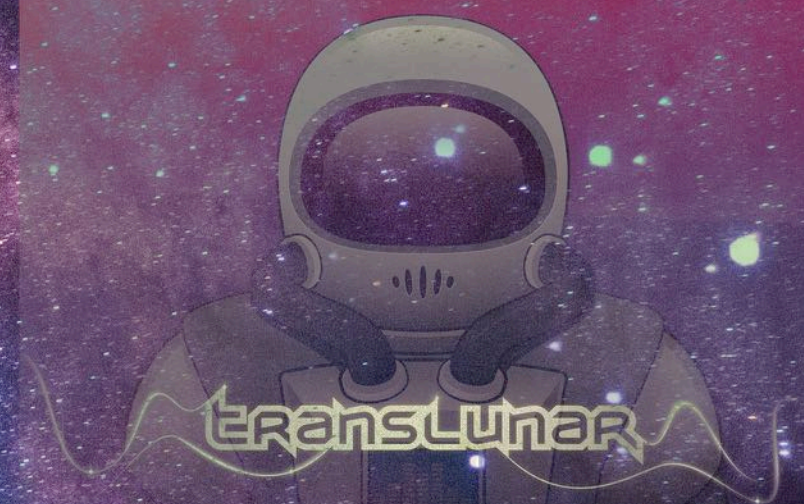


Translunar

SPACEMAN



SPACEMAN

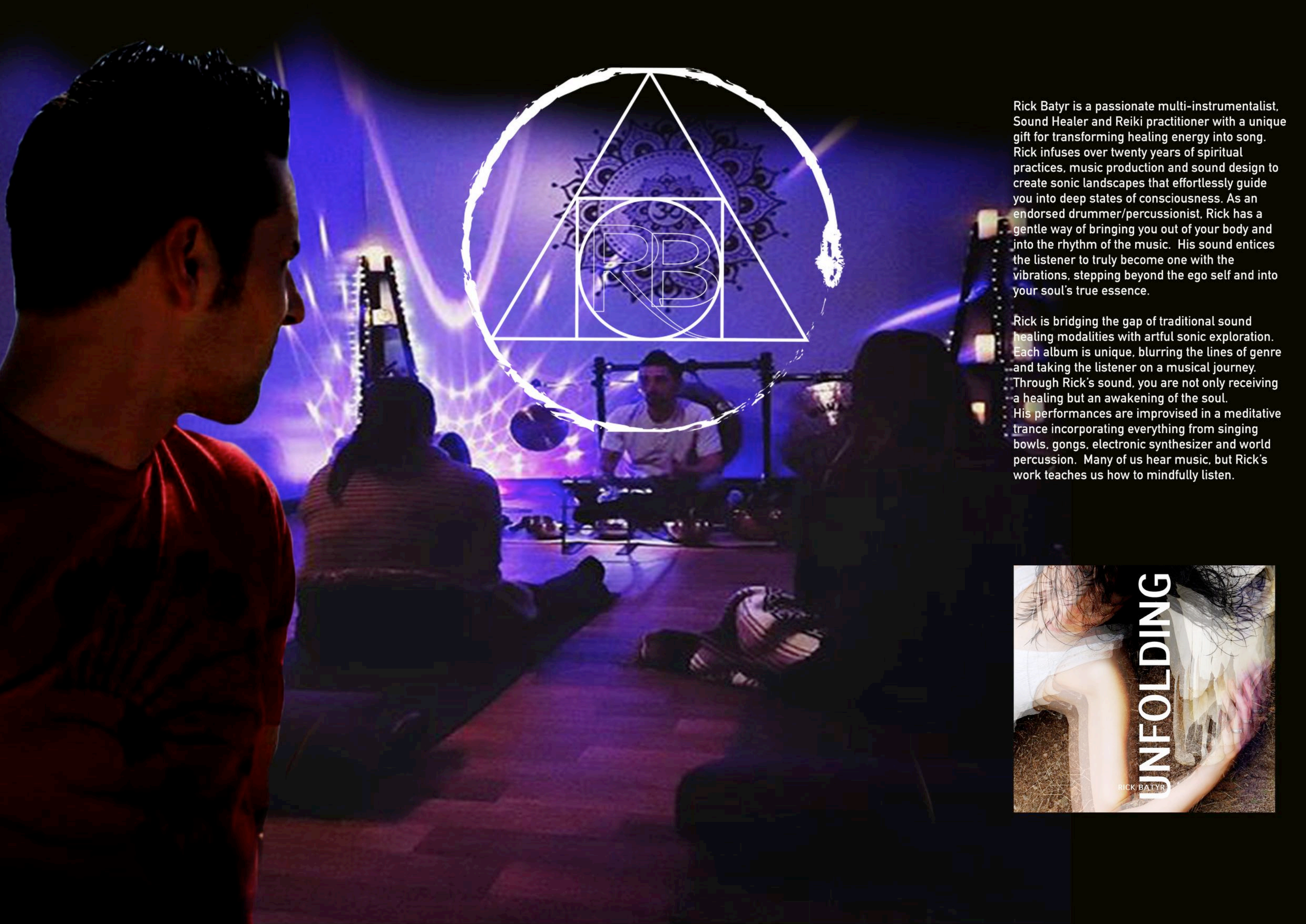


The Translunar project has been going now for five years and has seen the release of six original albums, multiple plays on BBC Radio, live shows and over 1 million plays on Soundcloud. Translunar is Darrell Farnsworth and this is serious Electronic music with Melody, enjoy, relax and let Translunar take you around the Universe. This album is about the journey of a late 21st century Android Spaceman into the cosmos and beyond.

Composed and produced by Darrell Farnsworth, using Logic X via Mac computers, Arturia Soft synths, Yamaha, Korg and Novation hard synths and drum machines.

SPACEMAN





Rick Batyr is a passionate multi-instrumentalist, Sound Healer and Reiki practitioner with a unique gift for transforming healing energy into song. Rick infuses over twenty years of spiritual practices, music production and sound design to create sonic landscapes that effortlessly guide you into deep states of consciousness. As an endorsed drummer/percussionist, Rick has a gentle way of bringing you out of your body and into the rhythm of the music. His sound entices the listener to truly become one with the vibrations, stepping beyond the ego self and into your soul's true essence.

Rick is bridging the gap of traditional sound healing modalities with artful sonic exploration. Each album is unique, blurring the lines of genre and taking the listener on a musical journey. Through Rick's sound, you are not only receiving a healing but an awakening of the soul. His performances are improvised in a meditative trance incorporating everything from singing bowls, gongs, electronic synthesizer and world percussion. Many of us hear music, but Rick's work teaches us how to mindfully listen.





Bobbotov | Mirages

Bobbotov | Mirages

Composed from January to April, 2013, Mirages are images that float on the near horizon, seemingly real but dreamlike and ephemeral. They float in our minds and seem so close but can never be grasped. We reach out to touch them and they vanish like smoke only to reappear, taunting us to try once again to embrace them. The tracks on this album are all mirages: sounds that drift in and out of our consciousness, appearing and disappearing, forming images one moment and then, like ghosts, slipping into vapor and faded memories.

Arecibo Records is a label committed to the diffusion and commercialization of modern electronic ambient. We design, compose and produce high quality ambient in all its different branches, flavors and sub-genres. Our main focus is on the distribution of digital releases and licensing through Internet outlets and digital stores.



ERIK WØLLO CINEMATIC



Cinematic's nearly fifty minutes of melodic mesmerizing electronic music is shimmeringly sweeping and emotionally engaging. The eight song collection remixes and blends previously unreleased material (from 1998 through 2003) created as soundtracks for video, documentary film and multimedia. The eight song collection of synth and guitar-based melodic electronic/ambient music guides the listener through diverse, cinematic perspectives. The expansive rhythmic sequencer-based sections intersperse with ambient zones and soaring electric guitar textures. These are soundscapes created to complement a story or an event, yet still possess their own self-containing inner life.

"Scoring for other media is a quite different experience from composing for album releases," Erik reflects. "It forces me to take different artistic solutions when diving into other's creative worlds. Often this makes the music more passionate, adventurous and storytelling than what I usually compose. These pieces show the depth and beauty of the process. I have a lot of material from these years in my archives; after some intense studio sessions and reflecting back, I found that these tracks sort of belonged together. They all have a boundless, sonorous and textural character. Sometimes very rhythmic, sometimes very ambient and abstract. Aural landscapes that possess a sense of drama, full of feeling and powerfully evocative."

Wollo's signature use of shining, consonant chord structures, tender melodic phrasing, and masterful sound design give Cinematic its adventurous and vibrant character.



BERNARD XOLOTL

DANIEL KOBIALKA, VIOLIN

Bernard XOLOTL is an internationally acclaimed Artist, Musician, Painter, Writer and Photographer.,

Bernard discovered electronic music through the works of musique concrète French school, with composers such as Pierre Henry or Pierre Schaeffer. Pink Floyd, Klaus Schulze and Ash Ra Tempel, Riley and La Monte Young were Xolotl's main influences during the early seventies. In the late seventies, Xolotl, who created his studio in California, was a forerunner of the forth-coming "new age scene" through his work with Cyrille Verdeaux (Prophecy, 1980).

Procession could be considered as one of his most innovative works from 1983. Instruments used, among others, PPG Wave 2.2, Yamaha C60, Arp Analogic synthesizer, vocoder, Korg Monopoly etc. with violin player Daniel Kobialka joining him for this project.

PROCESSION

HAMMOCK



Mysterium

12 years since their formation in Nashville, Hammock has emerged as a leading light in instrumental music with a unique sound that effortlessly melds elements of ambient, electronic, postrock and neoclassical.

*The Nashville duo Hammock celebrated by Pitchfork, NPR, the BBC, The Atlantic, and Ricky Gervais — returns with *Mysterium*, the band's eighth album since its founding in 2003. Composed as a memorial to Clark Kern, a son-like figure to Hammock co-founder Marc Byrd who died in 2016 from the tumor strain NF2, *Mysterium* merges modern classical, ambient, and choral music, and it's of a piece with recent records by Max Richter and Jóhann Jóhannsson. The gorgeous, hour-long collection features contributions from the Berlin mix engineer Francesco Donadello (Winged Victory for the Sullen, Ólafur Arnalds), Peter Katis (The National, Jónsi, Interpol), and the Hamburg orchestrator Roman Vinuesa ("Iris," "Umrika"), who transcribed scores for the Budapest Art Choir.*

IAN BODDY & MARKUS REUTER STAY

DiN

The DiN ambient label was set up by Ian Boddy in 1999 to release ambient electronica that bridged the gap between the analogue sound of the early 70's synth pioneers and the digital soundscapes of the more experimental modern exponents of electronic music.

"Memento" (DiN52) was the fifth DiN CD collaboration between the musical duo of Ian Boddy & Markus Reuter. The bulk of the material was recorded by the two musicians at the private studio of Boddy in the North-East of England. As so often happens in these sessions more music was laid down than could be used in the final release. The tracks on "Memento" oscillated between the more up-tempo pieces such as the title track & the two glorious ambient soundscapes, "Linger" and the album closer "Stay". On reflection Boddy & Reuter decided to record some further material in the style of the latter two tracks, use one of the unreleased pieces and to mix an extended version of "Stay", to create a new work that would be a companion piece to "Memento".

Thus "Stay" (DiNDDL19) contains six tracks that reflect and extend the languid mood of the quiet moments found on "Memento". Each of the tracks uses a different musical mode that gives each a different flavour. The pieces are built on the foundation of one of Reuter's looped touch guitar soundscapes with Boddy employing his analogue modular systems, ranging from the haunting Ondes Martenot like solo lines of the opener "Waken" to the growling menacing tones of his Serge modular in "Vesper".

Released on the download only sub-label of DiN, "Stay", once again showcases the musical virtuosity & understanding of these two renowned composers.



Seasoned veterans of the ambient and deep-experiential forms of electronic music, Howard Givens and Craig Padilla continue their soul-searching quest to express a symbiosis of music with contemplative self-examination and enlightenment on their new studio release, *BEING OF LIGHT*.

Comprised of four tracks, the 70 minute *BEING OF LIGHT* conveys the duo's interest in longer-form expressions of harmonic color and ambient electronic subtlety. Viscous sonic textures are extracted from an expansive palette of electronic and acoustic instruments as the music steadily unfolds, ebbing and flowing through muted moments of tension, release, mystery, and peace. As with the duo's previous highly-regarded collaboration *LIFE FLOWS WATER*, this album is built around a combination of modular, vintage analog, and digital synthesizers, only this time they are blended together with grand piano, electric guitar, and various other expressive instruments.

Weaving melodic phrases and rich textures through rhythmic structures and sequences, Givens and Padilla create deep interludes and expansive passages that exemplify the inspiration behind the project – to musically express the state of awareness that comes through the discovery of one's "inner being" and pure essence. With *BEING OF LIGHT*, Howard Givens and Craig Padilla emphasize a visceral and enveloping experience, conceptually envisioning the album as a topology of energy where the individual is a single point of light, solitary and self-aware, yet melded into the sum of all light, complete in the totality of existence.

BEING OF LIGHT

HOWARD GIVENS & CRAIG PADILLA



Music By MRK

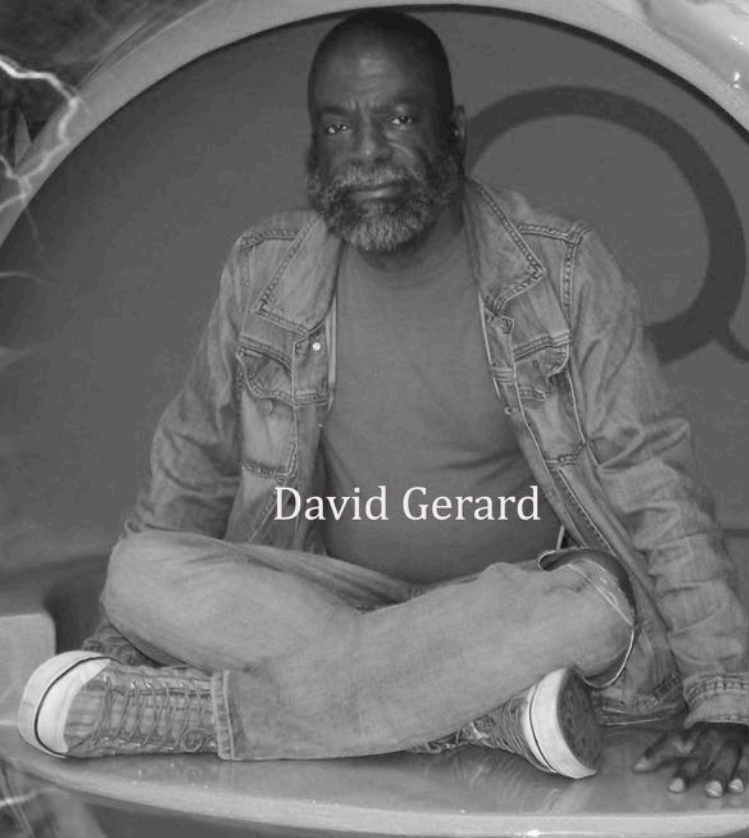
Mohammad Reza Karimi, born in 1985, in Iran, has started electronic music composition in 2001. Later, for his passion for film soundtracks he started to professionally work toward film music composition from 2009.

REVEALER

THE ELECTRIC CONSORTIUM

I have collaborated with many artists in the past (some of whom even appear here), but this is the first (and likely last) time I have dedicated an entire album to various collaborations with such a variegated selection of musicians, whom I am honored to also call my colleagues and friends.

This is an eclectic compendium of musical compositions, encompassing not only traditional ambient/electronic work (if such a term exists), but the many cross-pollinated musical hybrids that exist therein. Many thanks to all the artists who worked with me to make this album a reality. This album is made available as a free download as my gift to you, as I have been gifted by the extraordinary talent assembled here.



David Gerard



David Gerard & Cousin Silas
'Echoes Of Shepperton'



David Gerard & Michael Bruckner
'The Rise Before, The Falling Away'



David Gerard & Hollan Holmes
'Shoreline'

Rutger Holst, David Gerard, Paul Christensen

When David, Paul and I conceived of performing as a trio, it was with the understanding that we would record and release three albums together - a trilogy if you will. Part One was "First Light", which came out in 2007: our aim was to meld minimalism with Berlin-school electronics, and was met with positive reviews. Part Two was "Found Noises And Sonic Detritus", released two years later. Very few of our fans were aware of its release, despite being on sites like iTunes, Amazon and Spotify, and though it was on the Orbiting Orion imprint, it seemed as if folks who wanted another "First Light" were greeted by a more ambitious outing.

We hardly eschewed minimalism - however, we began integrating elements of fusion, drone and even what some would label "minimal techno" (a term I vehemently despise). In retrospect, though none of us would change a thing, we had anticipated our sophomore release might be a hard sell, and so were not completely taken off guard by its failure to register a blip on the sonic landscape. The three of us regrouped, and thought about what we wanted the last piece of the "trilogy" to sound like. David came up with the concept of doing a 2 album suite, conceptual like the first album, but approaching the composing in a more linear... more

Rutger Holst - synths & effex
David Gerard - piano, guitar, synths
Paul Christensen - bass & synths

AS WE BASKED IN THE WARMTH OF A DYING STAR



QUEST



A deep and intriguing work of musical art
[electroreview.weebly.com]

'Quay' is a reflective album, withdrawn in itself, where the listener feels like a guest allowed to listen in on its secrets [FK / Vital Weekly]

Strikingly beautiful terrain adorns Quest's graceful ambient suites that merge together to form "Quay". Akin to a quilt, the way Quest weaves these pieces together feels outright masterful [Beachsloth.com]

QUAY



The history of Quest goes back to the mid-90's when 'ambient house' was looming large and Frans de Waard got tired of playing the same noise show as Kapotte Muziek and Beequeen which focused on a more dark drone sound. It was time for something lighter, ambient and, why not, perhaps a bit more rhythmical. A drum machine was bought but never understood and was only used for a couple of pieces on the 'Questionmark' LP, released as QST in 1994. That was the premature end of QST, but as Quest the project became more ambient and less rhythmic and a bunch of releases were released on Noise Museum and Lunar in the mid to late 90s. Somewhere in the late 1990s new possibilities and techniques came about and it was decided to move away from analogue synthesizers, field recordings and four track machines. It had been a good run.

Fast forward to 2014 and another development in technology. Apps developed for the iPad make it possible to create the rhythm music dreamed off in the mid 90s but that was never realized back then; QST all of a sudden gets a restart, with lots of pieces being composed and a 12" released by Inta (early 2017).

An old fan of the Quest music felt he was left behind, and asked 'so is this technology also useful for some good old ambient music as Quest?' That seemed a fair question, so in mid 2015 work started on what became 'Quay', the first new material since 1996 (not counting Bandcamp re-issues of older music in recent years), and here Frans de Waard merges the most recent iPad possibilities with the lowest of recording devices, Walkmans and 4 track machines to create some exquisite ambient music that this time around uses synthesizers, apps, hiss from cassettes and field recordings. All hiss, pops and clicks to be found in 'Quay' is intentional.

Musician, Sounddesigner and Composer for almost 40 Years. Beside creating my soundscapes I develop electronic music instruments. Currently I am involved in the development of the Spectralis 2 Synthesizer and the brandnew Accelerator subtractive digital synthesizer by Radikal Technologies.

JÖRG SCHAAF INDISCREET

Beside the official development work I design electronic circuits for my own needs - mostly FX-units and unusual noise sources to create my own individual sound. In 1999 after live and studio collaborations with german synthesizer pioneer Klaus Schulze I recorded my first Solo CD "Sonar Experience".

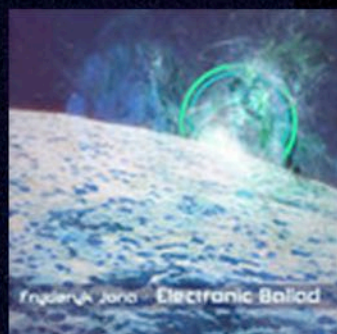
Some people are wondering, why I never ever released a second CD after my 1999 debut "sonar experience". So I decided to compile a new 60 minutes album with my most current work. Tracks have been edited for better speaker and ear compatibility. You probably will find some tracks, you already heard - but you can now listen to them in a much better audio quality and you can even purchase the music as a bandcamp album. Before I forget - there is also new material on this album...

Most of the tracks are from 2016 and 2017 with one exception - "Why I love hardware" is from 2009 and is one of my most popular tracks at youtube. But the youtube audio quality on that track sucks. So I added the uncompressed version for your listening pleasure. So - what can you expect? Mostly a lot of different stuff. Trippy grooves, dark ambient landscapes, evolving sequencer battles and sweet melodies. 15 tracks of different electronic genres.



JÖRG SCHAAF
INDISCREET





You are holding in your hands my sixth CD album. I would like to tell you something about this album, but first, I thank you very much for purchasing this CD and thus supporting my work. I hope that this album encourages you to get connected with my music even more in the future.

This time you'll hear not only the sounds of the synthesizers but also a beautiful vocal and an electric guitar. To be honest, to make music together with a singer was my dream for years and now it came true. It came true through the voice of Alina Godunov. I got to know her beautiful voice through the video I saw once on the internet. She was singing a Russian song and accompanying herself on the piano. Her beautiful tone of voice made me want to contact her and work together... and that's what I did. I wrote her a message right away. Luckily she approved my request for cooperation... Great! Two out of three tracks on this CD were crowned with the coloratura soprano of Alina. In "Music for your eyes" we were inspired by a folkloristic text of an old Russian song "Во поле берёза стояла / In the field a birch stood". On the third title track you can find the improvised vocals by Alina.

"Drift away with love in the galaxies" is sort of a contrast weight to the other pieces. It's a pure instrumental track and it contains the sounds of the synthesizer resonating with the sounds of the electric guitar played by Ralf Hübner. Ralf is a violinist but has equally high skills in playing the guitar. I met Ralf when we played together some crossover stuff in a symphony orchestra. So, I invited him to this cooperation. You can hear the result in the second piece.

I wish you great time with this music... and once again, Great thanks for You, my Fans!





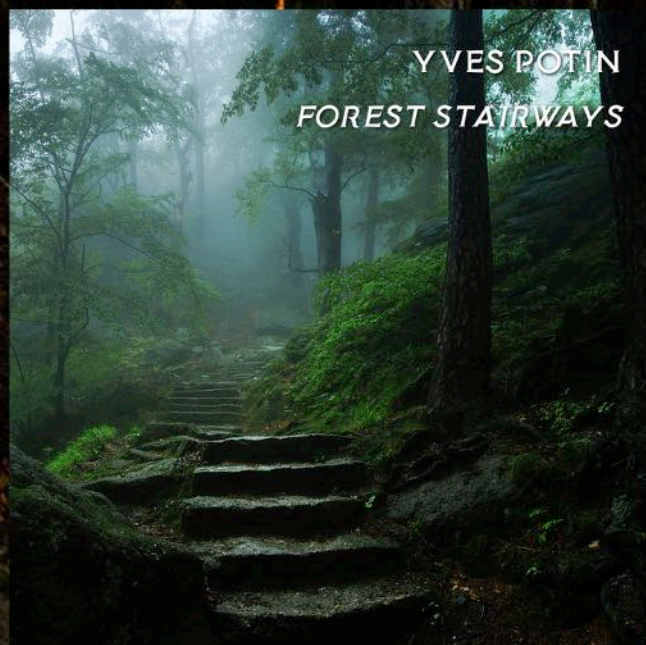
DANUTZ

INTERSTELLAR

Radulescu Nicolae Danut a.k.a Danutz resides in Bucharest, Romania

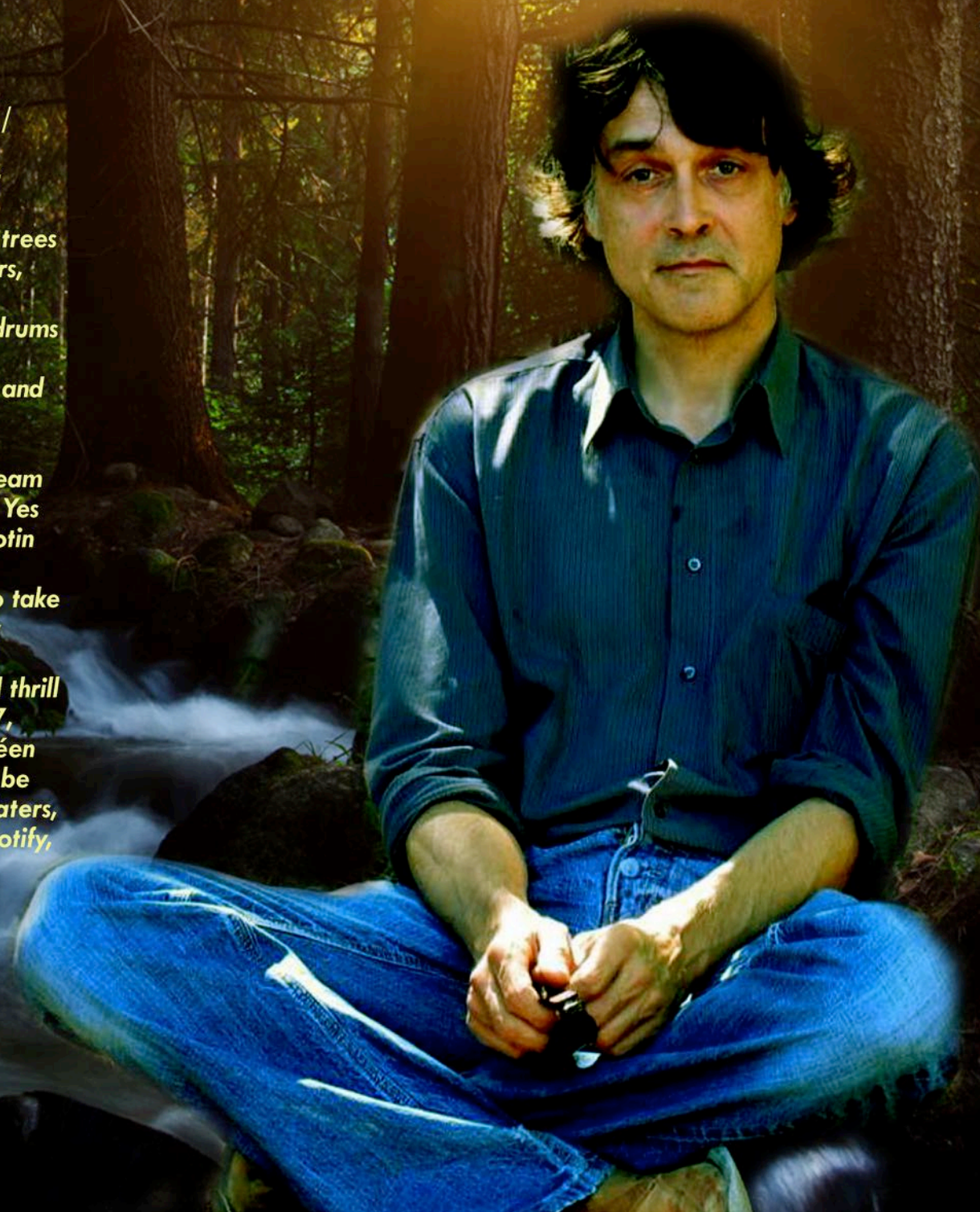
Yves Potin

FOREST STAIRWAYS



Yves Potin produces Ambient Prog / Jazz music for 11 years. He has just released his 11th album, *Forest Stairways*, a set of electronic soundscapes wandering behind the trees and ferns in the deep forests. Guitars, koto and synths build melodic improvisations over strong rhythms, drums and strange percussions blending smoothly inside circling synths pads and textures.

Somewhere between *Tangerine Dream* and *Weather Report*, remembering *Yes* and *Pink Floyd*, French composer Potin yet firmly looks to the future with modern sounds and orchestration to take the listener into a unique imaginary travel, full of reveries and mystical projections that soothe the soul and thrill the mind. Recorded in Paris in 2017, mastered by Emmanuel de Saint Méen (*Delusion Squared*), this album will be available with the previous one, *Waters*, on major commercial platforms (Spotify, Amazon, iTunes...)



The Adventures Of Werner And Random THE HEISENBERG COMPENSATORS

We are The Heisenberg Compensators, two electronic music producers and instrumentalists from Eindhoven, The Netherlands. Consisting of Stefan Robbers, who released on various record labels for many years, including his imprint Eevo Lute Muzique and Allard Krijger, composer and multi-instrumentalist, affiliated with the COM foundation.

We are creating ambient/postrock/shoegaze/chillout songs using mostly analog hardware, modular synthesizers, acoustic and sometimes exotic instruments. The 'Lurking' song set was compiled to give an impression of the various musical directions our project can take. All music was recorded the last 12 months. As we feel strongly about a musical concept, we are now taking one song only as inspiration for a conceptual album to be composed and recorded in the studio, and played live.

