Jesper Sørensen from Denmark began making his own music from the age of 12, and went on to teach himself to play a range of other instruments. Influenced by Mike Oldfield, Mark Knopfler, and Jean Michel Jarre.


"With Dark Star musically, there is plenty of 'light and shade' throughout the album so it never becomes tiring to listen to and I suspect a lot of care was taken to decide the playing order of the tracks. The whole album has a very polished sound and is well produced to give a bright and optimistic set of tracks to enlighten the 'Dark Star' of the title".

Michael Shipway. Sequence Electronic Music podcast
Eagle (aka René Westra) is a musician from Winterswold, Netherlands. He's been a tireless explorer of making music with synthesizers. An important element in the sound of Eagle's music is adding emotion to his compositions by finding gripping melodies. His sphere of interest/influences are very wide, from classic electronic music, ambient, to the more modern styles.

60 minutes (11 tracks) of Vintage Electronic Music. You can find influences in my music of Tangerine Dream, Vangelis, Jean-Michel Jarre, Klaus Schulze, Brian Eno, etc. So you can expect a very diverse Electronic album.
Torben Friedrich a.k.a. ToxyGeNeDK is a musician/composer who uses hardware synthesizers, having the passion for the good old analogue sounds... He is influenced by Jean-Michel Jarre, Vangelis, Space, Milkyways, Kitaro, Tangerine Dream and many others...

SYNTH RITUALS is my latest 6 track mini album.

Synth Rituals part 1 and 2 are inspired by the feelings both good and bad rituals can have. The first part of Synth Rituals 1 have a deep analog and dark soundscapes. The first part of Synth Rituals 2 is a relaxing mix of a Piano and the String Ensemble from the Dutch organ Eminent 310 Unique. Both parts ends up with an open-minded and bright belief in the future.

COSMIC LIGHT
Electronic and instrumental 7 track album with 7 quite different melodic music tracks.
All tracks are recorded in real-time using hardware synthesizers.

Album Cover Art Work is made by Steven Barber.
More of Stevens great art work can be found here:
www.facebook.com/pages/designbysteve/102383759614387
and here www.zazzle.com/designbysteve
Meridian is the third collaborative project between DiN label boss Ian Boddy & renowned Norwegian composer & guitarist Erik Wøllo. Their previous two projects were the duo's debut release "Frontiers" (DIN39), followed by their live performance at the Electronic Circus Festival V on "EC12" (DINDDL 18).

Both Boddy & Wøllo are prolific composers and they bring their wealth of experience to bear on this sophisticated, cinematic release. Playing like a travelogue to an undiscovered land, the album opens in suitably haunting fashion with "Uncertain", with it's fog horn effect shrouded in mist. The next two tracks then emerge from this atmosphere and create what will be the template for this album, a pair of up-tempo, melodic pieces interspersed with reflective, slow ambient interludes. The duo effortlessly mix the analog synth & string textures of Boddy with the intricate interlocking patterns of Wøllo's guitar, that at times sound like delicate sequence patterns. The rhythmic tracks slowly build in intensity throughout the album via the charmingly folk-inspired tones of "Golden Times" to the climax of "Rescue", with it's thundering Berlin School inspired bass sequence. The album ends as it began in a cold swirling mist as the fog horn returns to close the album in a suitably mysterious manner.

Once again Boddy & Wøllo show their mastery of their craft both as composers and musicians to produce a stunning album full of sonic imagery and beautiful harmonies.

IAN BODDY & ERIK WØLLO
Shiva & Brahma
Napoca Experiment

Experimental electronic music, with a seed planted many years ago in Cluj Napoca, Romania, the city of my youth, listening to Vangelis, Tangerine Dream...

Finding the way out of the land of despair—with all the gods on your side—towards a new beginning, full of hope
“Walk along the stream where lycoris grows and everything shall back to it simplicity”

Emerging from the then developing electronica scene of Kuala Lumpur back in 2007, musician flica has since released a commendable body of work which had garnered the interest of listeners from outside the Insular scene. Debut album Windwane & Window is capricious, twee electronica, one that gained him recognition outside of the country and resulted in the release of sophomore Nocturnal via Tokyo label Schicke Records. By third album Telepathy Dreams, flica has shed the saccharine sentimentality of his previous two records in favour of sombre atmospherics – effectively making him a mainstay in the ambient scene.

With 2015’s Weekendary, flica’s music returns to the romanticism that underscored his earlier releases, but with the added flair of moody ambience that characterised its predecessor. It was during the tour in China and Japan that his sonic journey continued; collaborating with bassist Kent Lee, flica applied improvisational live looping in his performances that then helped him develop a new direction to sounds and ideas.

Presently, flica is intent on revealing to the world the culmination of his musical evolution through forthcoming fifth album Subside. Also fittingly marking his 10th anniversary as an artiste, the album favours a more lo-fi and minimal approach to ambient that seamlessly mixed the oriental with the experimental without sounding overwrought. The decade’s worth of experience has taught flica how to best convey melancholy – with simplicity.
¡Yield!

After spending four years on a remote island in Norway, exploring solitude and peace in the fords and forests, through field recording and other sound experiments, Danish musician and sound artist Kristian Westergaard moved to Berlin, joining the Spanish electronic music underground scene with his own unique, yet somehow quite Scandinavian hand, best described as Dystopian Dub Techno.

Through the notorious modular system called the Buchla Electronic Music Easel, heavy drum syntheses and sometimes even scary field recordings, Westergaard delivers an immersive flood of sound ranging from fragile and beautiful, to violent, visceral, resonant and noisy. Presence and physicality are keywords. This is music to lose yourself in for a while.

Westergaard’s first Buchla release came 2020 on the Italian label “Unexplained Sounds Group,” and since he has been featured in prominent places such as Swedish National Rondes “Elektronisk P2” along with Buchla pioneers Suzanne Ciani and Keithley Aurelia Smith, and Nova-Lis Coversdale – hosted by techno-veteran Andreas Tillander (TM 404, Mekira, etc.)

Besides radio airplay Westergaard is gaining reputation as a live act who fits the modern art expo just as well as the warehouse hardcore techno rave, and he was invited to play Freqs Of Nature Festival 2017 in Berlin, along with appearances in Denmark and Spain.

Kristian Westergaard
Paul has been writing and performing electronic music since around 1977-78, influenced mainly by German musicians such as Roedelius and Schnitzler and bands such as Tangerine Dream, Cluster and Future Sound Of London.

He writes reviews for Sound on Sound magazine and juggles this with creating music for TV, film and games and writing rather wacky novels.

A sonic collage for the unhurried.

I've been working on this for a while. Reckon it's ready now, whatever ready means. Anyway, I'm happy with it.

Data

Wily E Peyote
Born in the north of the United Kingdom, I started playing when I was young. The music I create now is mainly electronic, covering many styles. Ambient, electronic, dance and experimental styles. My influences? There are so many, to be honest. Everything from classical, electronic and dance to more experimental. The most obvious are German experimental electronic artists and a lot of well-known ambient musicians. My inspirations are taken from the people I love and trust. It's with their understanding and help that I am able to create music. I was trained classically, but have been experimenting with electronics since the late 70's.
REWÖ is the electronic music project by Rene van der Wouden. REWO is a merge of the name and surname of Rene van der Wouden. The music of REWO is a combination of electronic classical sequencer music with experimental ambient sounds.
Pat Piu (Patrick Pique) is a French musician who composes electronic music and space rock. His musical world has been first influenced by Mike Oldfield, Jean-Michel Jarre, Vangelis, Tangerine Dream, Pink Floyd and Yes.

At guitars, he formed a duo with Sirius System for many years, and now in The Sailing Planet.
At the end of DEEP IMAGINATION’s “Carefully Kept Secrets” is the atmospheric “Underneath The Waves”. It is the only instrumental on the album. With long, wave-shaped synthesizer sounds and pianos that sound almost as if under water, Thorsten Sudler-Mainz creates a dream-like atmosphere to which saxophonist Stefan Hollering sets fascinating, deep-sounding notes with jazzy tones. And with the gong dipped in water, elements such as metal and water are literally melted together musically. This is made visible with the artfully staged video “Underneath The Waves”, which was shot in the ‘Galerie Atlantis’ in Bad Honburg/Germany. (deep-imagination.com | bscmusic.com)
The project “Shamall” around the musician and alternative rock music DJ Norbert Krueger was founded in 1986 as a club project. With its first hits “my dream” and “feeling like a stranger”, which reached rank 9 in the German DJ top 40 charts, Shamall became very quickly well-known in the disco scene. Despite Norbert’s happiness about Shamall’s sudden fame, he couldn’t really get used to this style of music. Since his childhood he was affected by bands like Pink Floyd, Manfred Mann’s Earth Band, Deep Purple, Alan Parsons, King Crimson, Caravan, Tangerine Dream and other bands of psychedelic rock scene.

Because Shamall didn’t want to be categorized as “disco project” in perpetuity, Norbert thought about his musical ambition and was looking for an intellectual challenge. According to his inner call, Shamall created 1989 the debut album “journey to a nightmare” in a way which gave direction to the musical future of Shamall. On his subsequent albums Shamall always made an effort to bring in new musical elements, to avoid being pigeonholed. Norbert was accompanied by several musicians of the years.

Since the foundation in 1986, Shamall released biearely a new album. The answer to the question what motivation is driving Norbert still making music after releasing so many albums seems logical, even in view of being quite successful. As he turned his back on disco music, he makes music for music’s sake and stopped thinking about the question if Shamall will earn commercial success. How should my fans like the music of Shamall, if I do not like it? So I rate each composition with emotional criteria. As I did it for my current work “questions of life”. Of course I could say: “This album is innovative, brilliant and not to beat. But what should I say about my next cd? Every serious musician strives to do his best to give, so far, this is a matter of course for each of my works. Naturally I try to avoid repetitions by bringing in new influences. And I set a high value to deal with socio-critical or political issues in my lyrics, which are as important as the composition itself.

Like the predecessor “ambiguous points of view”, Shamall’s current work “questions of life” is apparently influenced of well-known bands from the alternative rock scene of the 70s and 80s. A hallmark of these bands was their love to make music and to experiment, which is also abundantly found in “questions of life”. But my fans need not to fear too experimental excesses. The melody itself is still in the foreground and may not disappear behind too much technology or extensive technical skills of single musicians, who ends in themselves. Heart, culture and brainpower shall always be consistent with each other. Shamall is just a child of the colorful flower-power-hippie-era.
Though his name barely registers among most of the Krautrock intelligentsia, Gunter Schickert was both prolific in the background and an important artist. Along with the better-known Achim Reichel, Schickert pioneered the echo guitar, where the repeated guitar tones create unique, multi-layered textures that take the instrument quite beyond the ordinary.

Schickert was active through much of the '60s in the Berlin free jazz scene, though it wasn't until 1974 that his first album, Samtvogel, came out, self-released by Schickert in a small batch. The album was unique enough that it was quickly snatched up by the legendary Brain label, and they reissued the record the next year. Samtvogel is quite similar to Manuel Göttsching’s solo-guitar album, Inventions for Electric Guitar, where guitar sounds are layered and layered on top of each other to create new hypnotic textures.

Schickert’s second solo album, Uberfallig, came out in 1979 on Sky Records, this time with Charles Heuer on drums to augment Schickert’s echoed guitar textures.