

Even though P'Faun is a new band (kind of...) it existed for 5 years under the monicker "Betzler & Brückner" - releasing two albums - and some of the members have even roots reaching far back into the past of electronic music and German rock respectively. With the addition of Sammy David as a third regular band member (after the concert in late 2017 at the E-Live festival at Oirschot, Netherlands) it seemed necessary to find a proper new band name - P'Faun may seem a little weird on first look, but if you think of it, you'll maybe see who this is a nod to....

p'faun

sp'roque

TOMMY BETZLER_SAMMY DAVID_MICHEAL BRUCKNER

THE VISITORS

PATROUX

French composer with more than 7 millions listening and 700 000 downloads of his compositions Patroux Like to mix keyboards and guitars creating ambiances of all kinds of influences he had from music he likes (Jean-Michel Jarre, Vangelis, Yanni, Pink Floyd, Tangerine Dream, Kitaro, Klaus Schulze, Steve Roach).

THE VISITORS

PATROUX



BEYOND BERLIN

After a long break we decided to come together to do some jamming again. On the 26th of November 2016 we met at Reme's place in Cadier en Keer. We did not have the intention to make new music but just do some jamming to see if that would lead to something interesting.

To be able to review the sessions afterwards, we recorded the music to a stereo track. In the weeks after that we listened to the music and we both thought it was worthwhile to do something with it. Both of us added chords, sequences, sounds and solo's to the tracks. Reaper was used to record the tracks and Studio One to mix and master it all. The final mastering was done at Ron Boots studio and Henk Bol of Sound Art & Design was kind enough to design the cover for us.

The result of all that we proudly present to you on this CD. We hope you will enjoy it as much as we did making it.

Beyond Berlin 2017

FINE TUNES



WALTER CHRISTIAN ROTHE

Thinking back to the days before Internet and no reviews, every mail order brought surprises. Alice was no exception with it's striking cover grabbing my full attention till I turned it over and realized I was contemplating a vocal album. The real surprise came after hearing the first two (vocal) tracks dispelling all my reservations. Walter has successfully bridged the seemingly impossible gap between vocals and instrumental electronics with a flowing concept album.

That was thousands of albums ago and hearing it 30 years on, Alice sounds as timeless as ever. The original form eluded a CD release and in a positive way, it still does. It was great preparing this classic from a fan and collector to other peers.

Dan, Perth Western Australia 2017

Ingeborg de Blende

Vera Mann

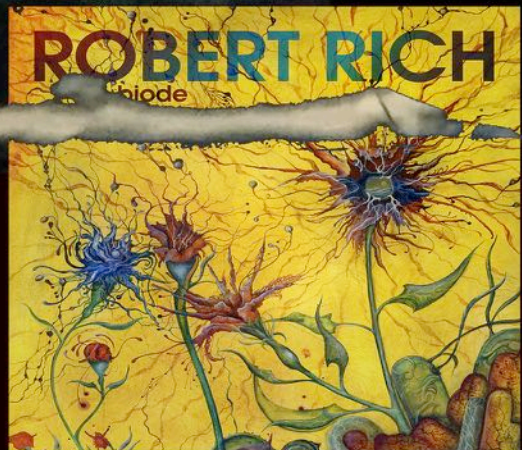
Alice

30th Anniversary Edition

ROBERT

the biode

RICH



Surrealist electronic journey through the microbiome. Exploding neurons reassemble to build a metamind. If an anthill could talk, what would it say? What would music sound like if we collaborated with fungi? We are not alone in this fractal universe.


Robert Rich has helped define ambient and electronic music, with over 40 albums across four decades. Rich began building his own analog modular synthesizers in 1976, when he was 13, and later studied computer music at Stanford's CCRMA while researching lucid dreaming. Rich performs and lectures worldwide. His all-night Sleep Concerts have become legendary.



DANIEL DOROBANTU

‘Roua Noua’ - Millenium Live.

recorded on 18 June 2017 in the Millenium Church of Timișoara



"In the early 90's stratosphere started experimenting with music. Using analog tape devices combined with synth sounds, the first songs were created. After these first steps, audio recordings were added that complemented and defined the typical stratosphere feel. Spheric soundscapes with harmonic melodies became the signature sound of stratosphere. This resulted in a few releases in the next years together with some live performances. Feeding on these experiences, more acoustic instruments (including guitar) were added which created an even more harmonic sound."

Live at Kinky Star, Gent, Belgium
STRATOSPHERE

MARTIN NEUHOLD & ROMERIUM



What begun as the February Album Writing Month improvisation challenge has turned out to be a complete Album. This collaboration invitation would be even more interesting if some of you would join me and add YOUR improvisation to my improvisation, to start some kind of musical dialogue, Martin wrote. The improvisations Martin made for this collaboration touched me every time so every time I played my improvisations as a sort of answer and completion (in my eyes) of his work.

His work shows often deep emotion and deep emotion is that what I like in my music. So it was not so difficult to anticipate with his work. I've mixed all his tracks together with my work so that it sounds at his best, and I'm very happy with the results...

ROMERIUM

Beyond The Blue Horizon

Over the years I more and more realized that improvisation is the kind of music that is the most fun to make and to listen to.

It's music that comes right out of the moment, captures the feelings of the musician and brings them across to the audience. So I asked myself if it was possible to improvise together, even if you were not in the same room. The result was the Dialogue project, where I asked musicians to „answer“ to my improvisations with their improvisations.

When I heard the first „answers“ by Romerium I instantly felt that they were something special. They somehow vibrated in the same frequency and deepened the music. So I am very happy that all of our collaborations are collected here on this album.

If you like this, I invite you to look out for other reworks which will be released on the Submarine Broadcasting Corporation Netlabel and maybe some other places really soon.

My heartfelt thanks go out to you, the listener, and to Romerium for this great collaboration.

MARTIN NEUHOLD

"Slip through the veil and enter Paulina Cassidy's dreamy, faerie-flecked world for a while." - Hypnagogue

PAULINE CASSIDY

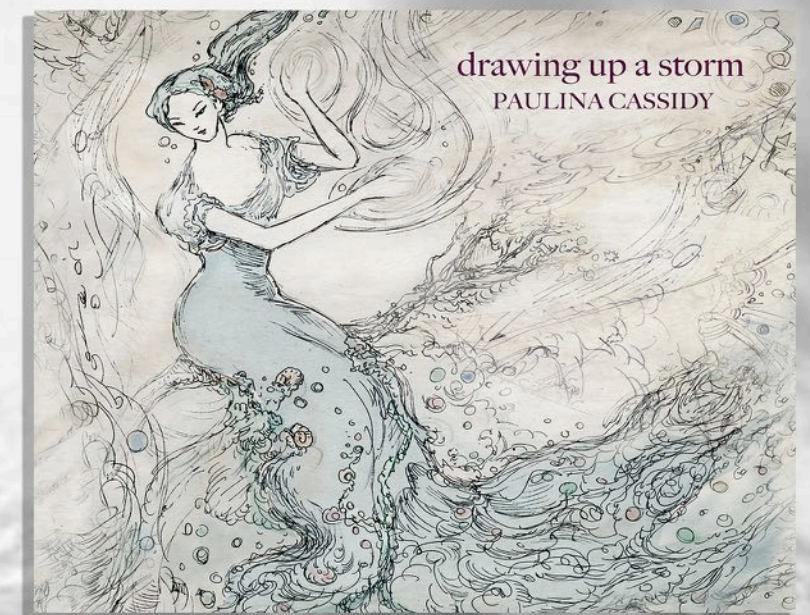
Paulina Cassidy returns with a new album of exotic dreampop and atmospheric compositions; her steamy, half-whispered vocals entwine within the ethereal dreamscapes which work their way into your mind and soul with their fragile, glassy, haunting tone.

We first met Paulina with her hypnotic and magical "Frosty the Snowman" on Projekt's 2012 ORNAMENTAL holiday sampler. In 2014, we were given SUGAR WINGSHIVER: a full album of whimsical and lushly-textured songs.

A visual artist by trade, Paulina uses her sultry voice as an ethereal instrument within her fluidly-layered electronics to create a fascinating world of audible art. DRAWING UP A STORM lures the listener into an aqueous dreamland of seahorses, undines, and nymphs with sumptuous storms, spiraling vines, and hidden forests of the strange ones. From out of the fibers of melodia, Paulina opens a portal on a fluid journey with the elementals of song, weaving luscious magic alongside the curious dance of otherworldly pulses.

Born in Ontario, Canada, Paulina paints, writes, and crafts songs from her home studio in Chattanooga, Tennessee. Creatress of tarot and oracle card decks, Paulina always has something new in-the-works. Aside from SUGAR WINGSHIVER, her audio catalogue also includes four self-released CDs and a Projekt-released holiday EP.

Drawing Up A Storm



Bob Holroyd's album *The Cage* once again brings this master of sound manipulation and musical space-shaping to the forefront of the avant-garde music scene with his intriguing exploration and eclectic experimentation. Inside *The Cage* album, this U.K. multi-instrumentalist and sound-designer states the recording's premise: "Freedom is a larger cage, a longer page, a wider stage. True freedom comes not from escape, but allowing everything in."

According to Holroyd (pronounced hole-roid), "I have been in therapy for a while now, and the main influence on this album has been the process of allowing things to be discovered, even to myself. This is where the idea of the 'cage' came from. 'The Cage' is where I have subconsciously imprisoned myself emotionally for years. By keeping out 'negative' emotions I have felt safe, but ultimately made myself unapproachable to others and to myself. I had the idea that instead of trying to escape this cage, I should enlarge it to include all emotions, feelings, experiences and people. I found that if EVERYTHING is in 'The Cage,' then I am more free than if I were keeping all influences out."

On *The Cage* album that freedom to experiment is evident and takes the music to unexpected places in the realms of ambient, new age, modern classical, chill and avant-garde. Holroyd primarily plays piano, synthesizers and electric guitar, but he also brings in occasional special guests (cellist Peter Gregson, bassist Lawrence Cottle, horn player Kevin Robinson and guitarist Craig Joiner). Holroyd then carefully manipulates and "crafts" the overall sound.


Over the course of his musical career Bob Holroyd has pioneered music that crosses musical and cultural boundaries, and as a result his music is influenced by a diverse array of sights and sounds from around the world. Holroyd's music has often included influences from his extensive travels in Africa and Asia, and ranges from intense walls of percussive drumming -- as on his cult club classic "African Drug" -- to delicate atmospheric soundscapes, such as the beautiful "Looking Back" -- a track recorded for the "Sanskapes" project to highlight the plight of the Kalahari Bushmen, whom he collaborated with. Similarly, he also recorded the Islamic Call to Prayer at Regent's Park Mosque, writing a moving and dramatic piece around the haunting vocal by Yusuf Islam (formerly Cat Stevens).



The Cage



Myk1H Explorations



A music loving plant biologist - British but living close to Paris (France) for over 30 years - to make music I have an iPad containing many pages of Music Making Apps and a PC running Ableton Live and many soft synths. I have a rather eclectic musical taste but my music is often ambient soundscapes, but also jazz & electro orientated tunes made in my spare time, often late at night.

The eye takes in violet light, seeing stars in broad daylight

DANIEL DOROBANTU & ALIRA MUN

FOC DE MUNTE

(Fire Of The Mountain)

PAT PIK

Pat Pik (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.

APATHA



KLOOB



Remarkable Events

We welcome the return of 'Kloob' to our label for his first full-length album on Winter-Light. 'Kloob' had previously contributed a collaborative track for our '...that first season' DCD compilation.

Here on 'Remarkable Events', Kloob has brought a darker, much more intense, rich feel to his music, quite different from some of his previous works. The tracks switch between dark and light and you can feel the influence of his recent Eastern travels, crackling in the air, in the field recordings, in the synth sweeps and patterns and in the sonic landscapes that the album creates and carries you along. Make no mistake, this is not an album filled with the chants of Hindu monks and the busy clatter of every day Indian life. It is an intensely spiritual album, which for its duration will take you along the same paths traversed by the artist himself.

KLOOB



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

Our goal is to release new and interesting music within these genres without imposing limitations on the possibilities. Exploring new areas, pushing at boundaries, or working within current structures can always produce beautiful and interesting results.



Remarkable Events



SPIRALDREAMS MIRACLES

Second release of 2018 from SpiralDreams Red, continuing his melodic, Berlin School sequential music. There are slight changes in this new release from previous albums and we look forward to seeing a progression in his music for the future.

AQ | Anatalya

The thirst for auditory discovery is what keeps Rayspark Industries' sound fresh and ever-changing and is the well-spring of his creativity. Music is used as a platform for explorations of new sounds found or created, many unheard and many certainly unused in the context of composition.

AQ:

This meditative longform ambient piece using classic music style dynamics was originally created to help a relative during his recovery from a transplant operation. A

shortened edit version was later created for a release on the Eter Records (Sweden)

'Cinematematique' compilation, but the release failed to surface and the five year contract has ended so I have decided to release both the original 24 minute version and edit on Bandcamp.

Anatalya:

AQ was created whereby some elements of Anatalya were processed/time-stretched and used in the production/mix. Although processed beyond recognition in AQ, the two mixes have been included on this release, so you can hear the origins of AQ.

rayspark industries

Plasma from Jupiter

MindPhaser



This album is based and inspired on observed plasma wave signals from Jupiter's ionosphere, with data from Juno spacecraft.

I add some space ambient and sequences, but trying to maintain the sense of the signal.

Felix Perez (a.k.a Mindphaser) is a Chilean composer of electronic/dark ambient and progressive colours based in Santiago. He has strong influences from the Berlin school of electronic music, especially from Klaus Schulze and Tangerine Dream. Occasionally collaborates with his son Sebastian, an astrophysicist/guitarist who works on planet formation.

Sadly we've lost another Electronic musician who was prominent in the late 70/80's on the Sky Record Label.

Deyen made his first experiments and experiences with electronic music during sessions with Dieter Schütz in his home studio in the 1970s, before producing his first solo LP *Sternzeit* in 1978. The influence of the Berlin School was initially clearly audible, changed from Deyen's music over time on sounds and songs that are stylistically reminiscent of Pink Floyd (*Eclipse*), to electronically generated, lyrical pop rock (*Impressions*). Here he also brought in his own sung lyrics. From 1978 to 1983 Deyen gave about 50 concerts, exclusively in Germany and mainly in the club scene. Up to twelve synthesizers and keyboards as well as a power capacity of 10,000 watts were required to bring the electronic sound paintings to the stage acoustically and visually with light, slides, films (including the first manned moon landing) and dry ice fog.

Dieter Schütz and Adelbert von Deyen combined over 20 years of deep, deep friendship. Together they were in 1985 the cult radio show vibrations at Winfrid Trenkler in Westdeutscher Rundfunk Köln. In 1991, the two together with the singer Ulla Witt founded the pop rock trio *Deja Vue*. There were a few, partly melancholic songs. The sudden death of Dieter Schütz in September 1991 was for Von Deyen the occasion to end his musical career and to devote himself entirely to painting.

For many years Deyen also worked as a retoucher, lithographer and DTP graphic designer, laying the foundation for his job as a painter, which he has been practicing professionally since 1996.

In the same year he built together with his partner Nadja Boddin a living and studio building in Steinberg Church on the Baltic Sea. Meanwhile Deyen is one of the best-known regional painters in Schleswig-Flensburg, where he presented (as of December 2014) over 60 exhibitions. .

Since 2006, Deyen performed again, if only sporadically, and in June of that year released a new solo album of electronic music with *Painted Black* after almost 20 years, with the help of Henrik Petersen (electric guitar) and Stefanie Kahl (vocals), in May 2007, the CD *Rosegarden* - a rhythm-driven, spherical and at the same time powerful electronic rock with psychedelic influence. Under the title *Old Fashioned*, appeared in September 2009, his last album, with five new instrumental pieces by Adelbert von Deyen and five previously unpublished tracks by Dieter Schütz on the eighteenth anniversary of his death as a limited first edition of 100 CDs in 24 carat gold. **R.I.P**



Album number three from electronic musician Adelbert von Deyen marked the end of his ambient phase. Whilst "*Atmosphere*" (1980) largely swathes listeners in familiarly vast expanses of sound, the driving analogue drums of the opening track (von Deyen's most successful, as it turned out) signal a shift towards more electro terrain.



atmosphere By adelbert von deylen