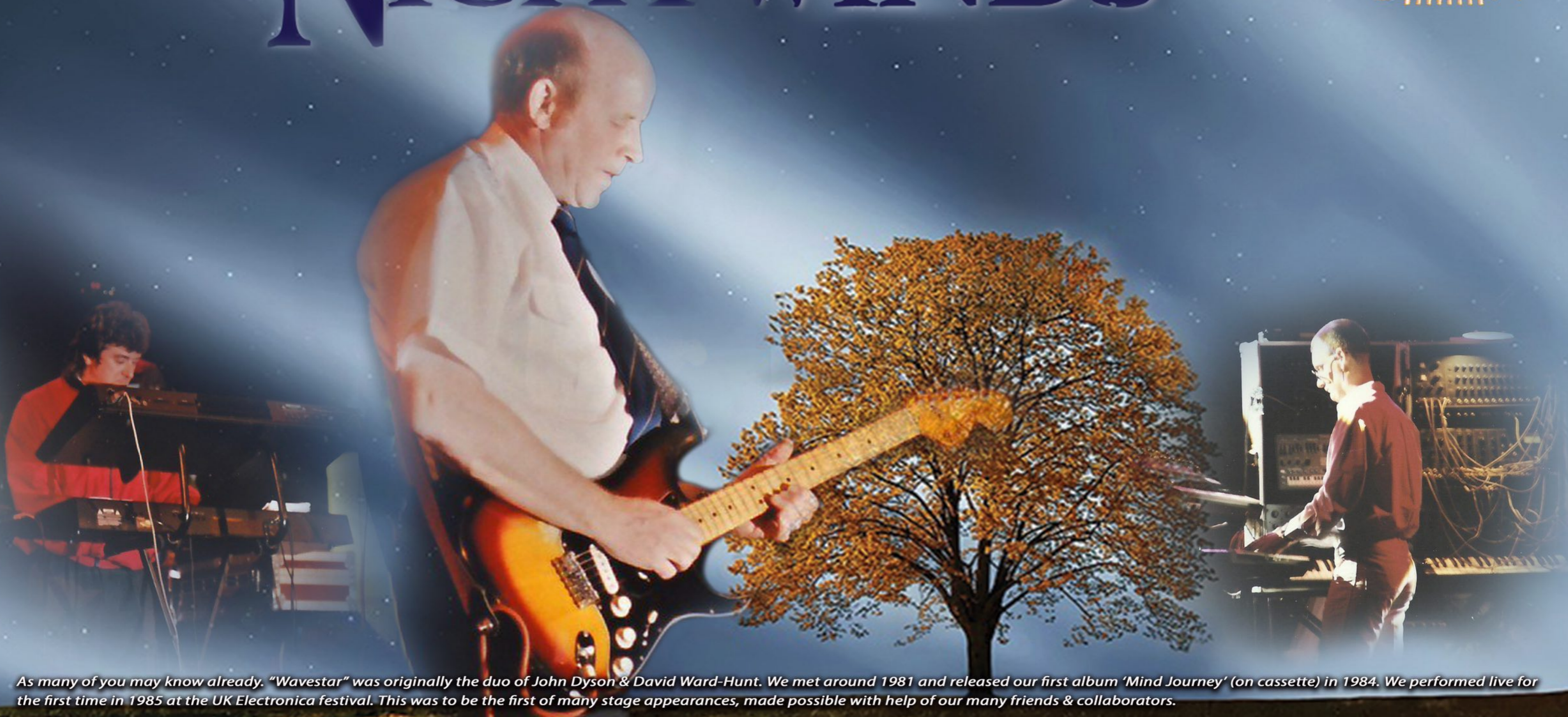


NIGHTWINDS



As many of you may know already, "Wavestar" was originally the duo of John Dyson & David Ward-Hunt. We met around 1981 and released our first album 'Mind Journey' (on cassette) in 1984. We performed live for the first time in 1985 at the UK Electronica festival. This was to be the first of many stage appearances, made possible with help of our many friends & collaborators.

Two of those friends and collaborators now appear with me (JD) as Wavestar II. The two in question are Stephan Whitlan & Paul Ward. I first met Stephan when he was helping to crew UK Electronica in 1984. He has been involved with the UK electronic music scene since year dot! Paul Ward came along shortly after I met David Ward Hunt. He unfortunately missed out on the first Wavestar live appearance-he's always on holiday. These guys are well known artists and musicians in their own right and I am eternally grateful to them for involving themselves with this project.

The collaborative effort is the main reason for this album being under the name of 'Wavestar II' - it didn't seem fair to put it out as another John Dyson album after all the work these friends have been good enough to put into it-with no thought of reward. It is my way of saying 'thank you'. It is also my way of recognising their talents for what they are. They may not gain anything in a tangible sense (I do keep them in biscuits!), but they have my undying gratitude. The two of them did play for the original Wavestar, many times over during those early years... So it is with respect to all who have gone before, in whatever guises, that we now have that great feeling of a job done together, as we always did in the past

JD xx

WAVESTAR II

I'm a musician/composer who play on hardware synthesizers. I have a passion for the good old analogue sounds...

Genre: Electronica

Influenced by Jean-Michel Jarre, Vangelis, Space, Milkways, Kitaro, Tangerine Dream and many others...

Equipment that I use ;

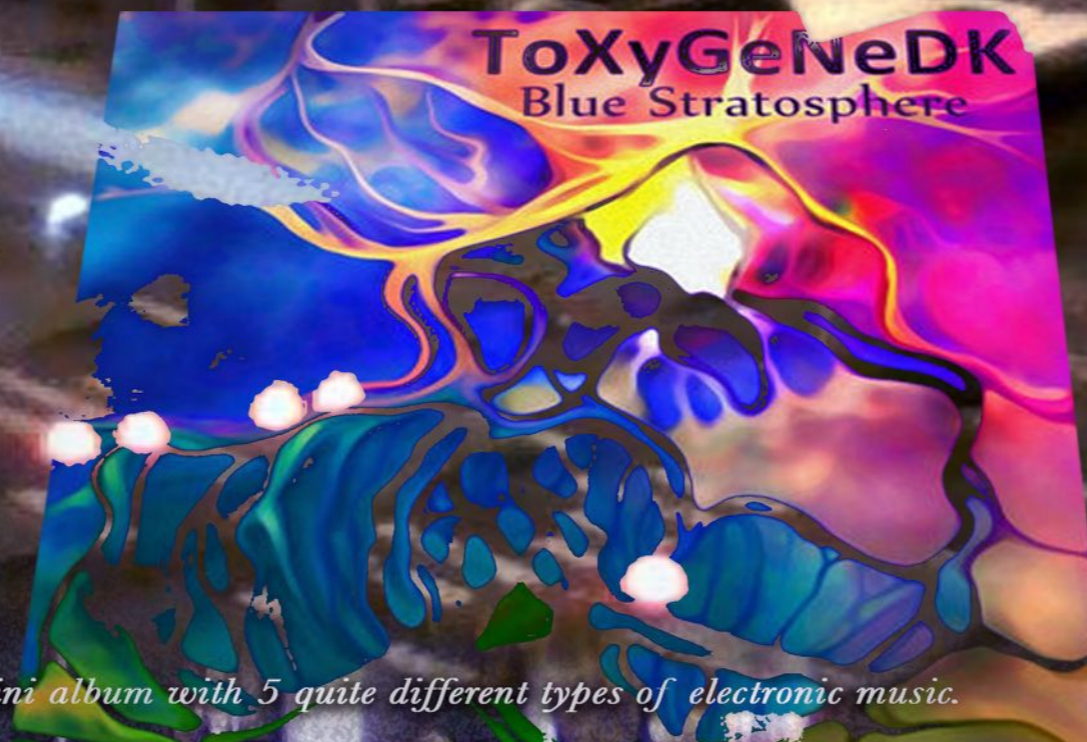
Access Virus C, Access Virus TI, Roland XP80, Roland V-SYNTH GT, Eminent 310 Unique, Korg Minipops 7, Cubase5.

ToXyGeNeDK

ToXyGeNeDK
-VIRUS-

ToXyGeNeDK

Synth Protein



VIRUS is a 5 track mini album with 5 quite different types of electronic music.

BLUE STRATOSPHERE is a 6 track mini album.

Blue Stratosphere I, II, III and IV are all very quiet and relaxing ambient instrumental soundscape tracks.

Out Of The Blue I is a track with a good analog touch.

Out Of The Blue II is a more up-beat electronic track.

SYNTH PROTEIN is an electronic instrumental album recorded in realtime using hardware analog and digital instruments.

I hope you will find most of the tracks melodic and relaxing and that you like what you hear.



NILS FRAHM



Berlin-based contemporary composer Nils Frahm has built a steady reputation for his intimate, poignant piano recordings, yet they so far only showed a fragment of what to expect from a Nils Frahm concert. Frahm's heart lies in improvisation, in the magic of a moment where, inspired by the space and the audience, his fingers can create new compositions loosely based around his familiar melodies

Words from Nils, October 2017:

"In the process of completion, any album not only reveals what it has become but, maybe more importantly, what it hasn't become. All Melody was imagined to be so many things over time and it has been a whole lot, but never exactly what I planned it to be. I wanted to hear beautiful drums, drums I've never seen or heard before, accompanied by human voices, girls, and boys. They would sing a song from this very world and it would sound like it was from a different space. I heard a synthesiser which sounds like a harmonium playing the All Melody, melting together with a line of a harmonium sounding like a synthesiser. My pipe organ would turn into a drum machine, while my drum machine would sound like an orchestra of breathy flutes. I would turn my piano into my very voice, and any voice into a ringing string. The music I hear inside me will never end up on a record, as it seems I can only play it for myself. This record includes what I think sticks out and describes my recent musical discoveries in the best possible way I could imagine."

ALL MELODY

CHROMATAS AESTHESYS

Aesthesys is an instrumental outfit based in Moscow, Russia. Founded by Nik Koniwzski as a one-man project back in 2007, it has eventually evolved into an ensemble performing post-rock music with ambient and neoclassical influences by becoming a quartet in the end of 2011, with Eldar Ferzaliev, Dmitry Solopov and Arsentiy Karpov joining as guitarist, bassist and drummer. By early 2013 band expanded with Victor Krabovich joining as keyboardist.

In the next years Aesthesys performed live across many European countries, including at the biggest post-rock festivals of Europe - dunk!festival (Belgium) and Astral (Russia), and shared the stage with such bands as God is an Astronaut, 65daysofstatic, Maybeshewill, And So I Watch You From Afar, Ef, sleepmakeswaves and many others.

After the release of the "Ascendere" in 2013, their further strive for experimentation eventually resulted in line-up changes, and with Sasha Coudray as a bassist and Nikita Sarukhanov as a drummer they started to work on the material for "Achromata", expanding their touring geography with Asia after their solo China Tour in 2016.

The current lineup consists of Sasha Coudray (bass guitar), Artem Taganov (drums), Eldar Ferzaliev (guitar), Victor Krabovich (guitar, keyboards) and Nik Koniwzski (violin, keyboards, guitar).

Apart from Aesthesys we have connections with a bunch of other projects: Nik records eclectic stuff under the variety of monikers, Victor creates various music as aliass, Eldar has a solo-project 365 years in a year. Also Nik, Victor and Ivan (Aesthesys' live sound engineer) founded a sound workshop murmur where they also release original music under murmur's moniker apart from other lines of work with sound (like mixing, mastering, creating sound design, etc).



sumbion Project

GISHIKI

This album is dedicated in loving memory of Roger & Val Morash.

GISHIKI is the newest album which completes a trilogy of "classical synthesizer" albums started with Wound Up by God or the Devil (2007) & Contrapasso (2011). Inspired by the 8 virtues of Bushido (code of the Samurai) and minimalist traditional Japanese music, Gishiki blends vintage synthesizers, Koto, and windchimes to create lush, cinematic soundscapes. If the novel Neuromancer had a soundtrack, Gishiki would be it.

As a forcing-function to explore new realms compositionally, each song began from one of 3 平調子 Hirajōshi pentatonic scales using a plucked Koto sound created by a physical modeling synthesizer played over beds of recorded/manipulated windchimes & Malaysian angklung. The addition of vintage analog synthesizers adds warmth & texture, helping to create slowly evolving, dynamic pieces with strong leitmotifs.

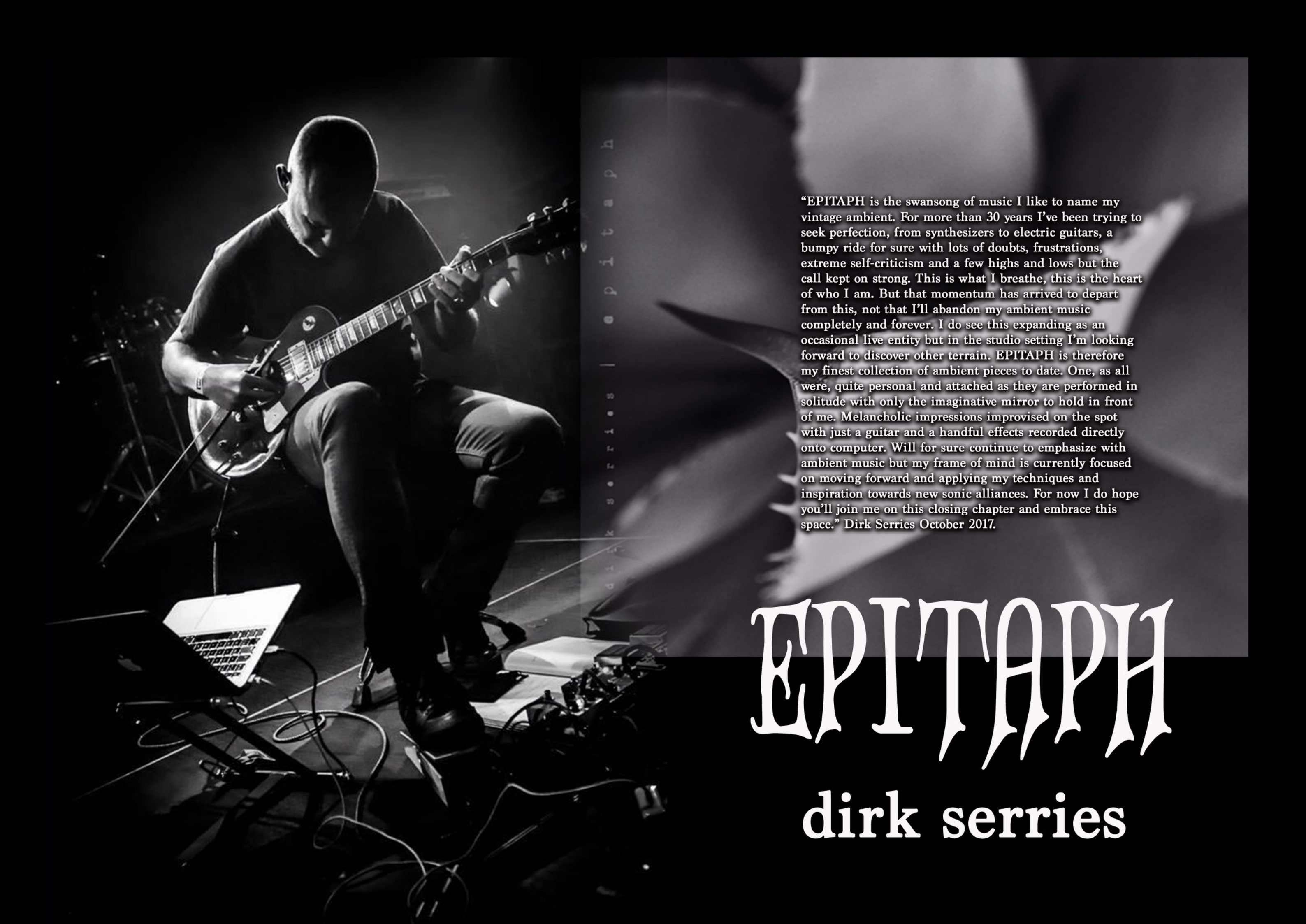




OFF LAND

quiet Earth

off Land has created a truly lush and vibrant dream world for us to explore. quiet Earth is an expansive ambient reimagining of last year's on Earth album. A truly beautiful journey for the mind and soul, quiet Earth will untether your dreams and sweep you away with its breathtaking vistas.



"EPITAPH is the swansong of music I like to name my vintage ambient. For more than 30 years I've been trying to seek perfection, from synthesizers to electric guitars, a bumpy ride for sure with lots of doubts, frustrations, extreme self-criticism and a few highs and lows but the call kept on strong. This is what I breathe, this is the heart of who I am. But that momentum has arrived to depart from this, not that I'll abandon my ambient music completely and forever. I do see this expanding as an occasional live entity but in the studio setting I'm looking forward to discover other terrain. EPITAPH is therefore my finest collection of ambient pieces to date. One, as all were, quite personal and attached as they are performed in solitude with only the imaginative mirror to hold in front of me. Melancholic impressions improvised on the spot with just a guitar and a handful effects recorded directly onto computer. Will for sure continue to emphasize with ambient music but my frame of mind is currently focused on moving forward and applying my techniques and inspiration towards new sonic alliances. For now I do hope you'll join me on this closing chapter and embrace this space." Dirk Serries October 2017.

EPITAPH

dirk serries

Surrounding Label is proud to present its first compilation, "Surrounding: South American Women in Electronic Music". An album inspired by the new scene of independent female artists and electronic music producers from South America.

After about three months of collective work with each of the participants from different countries such as Argentina, Peru, Chile, Brazil and Colombia, alongside a special guest from Italy, we present a collection of seven previously unreleased works.

The compilation "Surrounding: South American Women in Electronic Music" is an initiative that aims to pay homage to contemporary female artists in this corner of the world under our concept and curation as a music label and to show that women have produced, and continue to produce, much of the most daring, beautiful and innovative music in the continent.

Our sincere desire with this project is to encourage the musical production in the South American territory. We firmly believe that we are experiencing one of the most creative moments in decades. We want to leave a mark that lasts over time as witnessed positive changes in our society and as part of our history.



Surrounding- South-American Women In Electronic Music

AXXENT OPAQUE LIVE



Axxent Opaque is a three piece electronic music band based in the South West of England. The brainchild of Colin Jordan, it was his desire to form a band to create music primarily in the style of the pioneering Berlin school of electronics. He asked Gary Wright and Chris Medway to join him on this adventure with the idea of making music strictly "LIVE", hopefully in front of an audience, recorded in one take, with no overdubs.

Each of us has a specific task within the band.

COLIN JORDAN is the guy in charge of sequencing using DOEPFER and ROLAND modulares, Supernova original prototype rack modules, Samplers, hardware sequencers, mono synths and his own "KINETIK BASS IMPROVIZER" developed by Colin from his own experience being on the original design team that created the now legendary NOVATION SUPERNOVA synthesizer. All sounds are created using classic hardware.

GARY WRIGHT is mainly tasked with creating piano and pad sounds with occasional sequencing using a combination of a Novation Nova 2 synth, a Roland D50, Roland MC505 and Propellerhead's Reason software.

CHRIS MEDWAY's role is keyboards, atmospheres and sound effects and again using primarily software. Combined together it creates a rich tapestry of sound.

An Electronic New Age
musical project by:


Rixa White

Silentaria is an electronic new age musical project founded in 2010 by Rixa White, a self-taught pianist, keyboardist, composer and poet, known as "Man in White".

Silentaria is inspired by the Wholeness and Emptiness philosophy. Its voice is an invitation to the inner world which is silent but the source of every sound. This manifests Silentaria's slogan: "The Voice of Emptiness".

Silentaria music layered with progressive parts, effective vocals and proper sound effects creates gentle themes which take the listeners on a journey of self-actualization, inner thought and peaceful insight, while focusing on pure experience of life, beyond conceptual words and beliefs. It combines elements of Electronic, New Age, Progressive, Contemporary Instrumental and Ambient music.

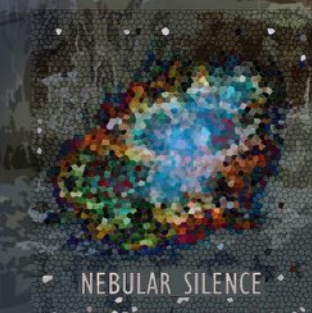
The Beginning of the End


Silentaria
The Voice of Emptiness

HARALD GRAMBERG & SYLVIA KOLOSKI

My name is Harald Gramberg, and under this name my music are also published. It all began in the early 1970s with various acoustic instruments. Some recordings still exist, have been revised acoustically in the meantime and are still used sporadically by me for new sound projects. It had started in 2013, initially with a simple keyboard and various virtual synths. In the course of time, the demands grew, and today almost everything is created with a Moog and a Korg synthesizer with vocoder, an organ by Conn, e-drums by Yamaha, a loop station and various sequencers. Sound generation with suitable software still has a high priority, e.g. for the production of artificial voices and natural sounds. I have never wanted to set myself on a specific genre - everything from Berlin School and Ambient to Industrial and Avant-garde to Synthpop is possible. However, Psychedelic and spacey influences are an absolute must. My complete digital albums are available for download at the netlabels Aumega Project and Nebular Silence.

SPRINGTIME



From sidereal travels and evoked atmospheres, Nebular Silence netlabel bring to us the interstellar music of its discography. As its name indicates, it is a nebula that gathers several artists located at different points of the planet Earth to try to get closer the main source of ambient music: silence.

Morphieusmusic

My name is Robbie I live in the midlands in the UK I have been writing music since around the age of 8 I was inspired by the music of Tangerine Dream, Jean Michel-Jarre especially the albums Oxygene and Equinoxe but my main inspiration came from the haunting writing and rich sound of Vangelis. Then listening to artists such as Mike Oldfield who use a lot more rhythmic based music I wanted to make sure that even in my softer music i use unusual drum patterns to give it an extra dimension.

The one unusual facet to my playing style is that I like to use solo's in my music almost like a lead guitarist would in a band these ideas came from listening to Shack Attack and jazz-funk based music of the late 70's and 80's like Level 42.

I later got inspiration from a person who I think is a genius in television music Jan Hammer an artist mostly known for the fantastic tv program Miami Vice. So for me putting all these separate ideas together I have created the individual sound of Morpheus what I am trying to create is a traditional synth sound using many rich ambient textures of strings and choirs but also using different textures to create a rich smooth but rhythmic music that isn't harsh to the ears whether on headphones or on a good quality sound system, I want the listeners of my music to sit back and relax maybe even drift off to the places my music takes you.

I don't use any gimmicks no cover versions no quantize sequencing no samples, I write all of my music myself I perform all of my music on my own and self produce the end product totally in house on my own in my living room.


Sacred Spirit





SAMPAN VIKING ODIN

BORN AGAIN SYNTH PLAYER BACK AFTER NEARLY 30 YEARS AWAY.
A REAL ANALOGUE MAN IN A DIGITAL WORLD, GETTING TO GRIPS WITH MIDI,
WORKSTATION AND VST PLUGINS.
IN THE PAST I ALWAYS OPERATED ON A BUDGET AND CONTINUE TO DO SO
TODAY, IN THE BELIEF THAT WHILE TOP NOTCH GEAR IS GREAT, YOU CANNOT
SIMPLY BUY GREAT MUSIC.
TODAY I USE AN M AUDIO KEYSTATION 49 MIDI CONTROLLER AND WORK ON
THE ABLETON 9 LITE DAW THAT CAME BUNDLED WITH THE KEYBOARD. ALL
OTHER INSTRUMENTS ARE PLUG INS AVAILABLE FREE TO DOWNLOAD FROM
THE INTERNET



Jeff Greinke is a musician, composer, performer, and sound sculptor who is known worldwide for his unique sound. Through a highly developed process of layering, Jeff composes and performs music rich in texture, depth, mood, and subtle detail. Using various acoustic and electronic instruments, found sounds, and extended studio techniques, Jeff sculpts soundworlds that conjure a strong sense of place, hovering somewhere between the exotic and the familiar. With numerous releases to his credit, Greinke has been an active artist for more than three decades and has composed music for film, video, dance, theater, radio, and art installations. BEFORE SUNRISE, is Jeff's third release on the Spotted Peccary label. His previous SPM releases include, VIRGA (LSM16), and WINTER LIGHT (LSM09).

Greinke takes deep inspiration from the sights, sounds, sensations, and atmosphere of his natural surroundings, and as a result BEFORE SUNRISE is an intimate and spacious work that unfolds with the majestic subtlety of a pre-dawn sky.

JEFF GREINKE..... Before Sunrise



Rich with harmonic texture and delicate detail, sound-sculptor Jeff Greinke's BEFORE SUNRISE presents an exquisite arrangement of ambient chamber music. The album follows a natural progression from the composer's previous works, featuring abstract soundscapes and emotive passages of effortless beauty, created with an abundance of acoustic instruments. Piano, cello, viola, winds, brass, and vibraphone, all blend fluently with Greinke's own sampled textures, synthesizers, and other electronic elements, resulting in an expansive palette of rich timbres that underscore a nuanced display of ambient impressionism.



ZALYS

Zalys is a French one-woman dark ambient project created in 2013. The idea was to mix ambient music with futuristic/sci-fi themes and dark soundscapes with the two first albums "Wandering Through Space" and "Summoning the Phoenix" (2013).

The project developed into something more symphonic, electronic and contemplative with the two sequels "Towards the Sun" and "Infinity" (2014).

Then, as the OST influences became more predominant, two concept albums were released : "The Icarus System" (2014) (a space opera experience) and "Reminiscences" (2015) (a post-apocalyptic experience). Some orchestral experimentations were made with the EP "The Haunted Moon" (2016) using symphonic black metal inspirations. This EP included some covers of the X-Files ost.

WANDERING THROUGH SPACE

Now, Zalys can be described as a space dark ambient project with symphonic and electronic influences like in the two last albums "Sublime" (2015) and "Fragments of Life" (2016)

Looking back at the very first album "Wandering Through Space", I thought it was time to re-release it with new package, new mixing / mastering, re-recorded and unreleased tracks. Highly influenced by futuristic, sci-fi, space and post-apocalyptic themes.



ZALYS



LOOMEER

ANESTHETIC 9-16



**LOOMEER COMES FROM KARVINA CZECH REPUBLIC,
TRYING TO MAKE MUSIC, MOSTLY ELECTRONIC AND AMBIENT
... SOMETIMES | USE ACCORDION**

KEITH JARRETT



HYMNS SPHERES

Recorded September 1976 at Ottobeuren Abbey, W. Germany

"These improvisations were recorded on the "Trinity Organ", the larger of the two Karl Joseph Riepp (1710–1775) organs at the Benedictine Abbey Ottobeuren.

No overdubs, technical ornamentations or additions were utilized, only the pure sound of the organ in the abbey is heard. Many of the unique effects, although never before used, were accomplished by pulling certain stops part way, while others remain completely open or closed.

Amazingly, baroque organs have always had this capability." Jarrett's facility on the instrument is mighty, and his classical sensibility is unimpeachable. The program consists of the nine-movement Spheres bookended by "Hymn of Remembrance" and "Hymn of Release," all of it unfolding slowly and orchestrally: Jarrett obviously enjoys the instrument's capability to fill the cavernous basilica, and milks all available sonic features. The end result is stately music that serves to add to our admiration of him as an indefatigably intrepid artist.

