

ROBERT SCOTT THOMPSON



Welcome to a **SPECIAL EDITION** of Sequences featuring the music of Robert Scott Thompson, credited with over 90 album releases throughout his musical career which began in the early '80's. RST has the ability to take listeners through submerging soundscapes, into sonic worlds of imagination. His music creates endless waves of spatiality that radiates an expansive aura, a flow that is both highly creative and complex, conjuring an intoxicating brew of sound worlds, and a deep expression of time and space — richly detailed, evocative and mysterious. His deep explorations of sound casts a pure energy of unique multi-dimensional textures and large atmospheres, pushing the boundaries of sound sculpting to new levels. This is your doorway to unlimited sonic vistas which deserve your undivided attention and deep listening.



BIOGRAPHY

The term *musical alchemist* best describes modern music composer Robert Scott Thompson. Combining his mastery of the electroacoustic, contemporary instrumental, and avant-garde genres into a swirling cohesive whole, he is an important pioneer on music's new frontier. Hailed as one of the most creative composers working in electroacoustic, acousmatic and classical ambient music today, he has been recording since 1976. Influences as diverse as Chopin and Satie, Stockhausen, Varèse and Cage, and Bowie and Eno can be heard in Robert's music. Robert's first love is the electronic music synthesizer, but he is also an expressive vocalist, instrumentalist, video artist, computer musician, sound designer, and media composer.

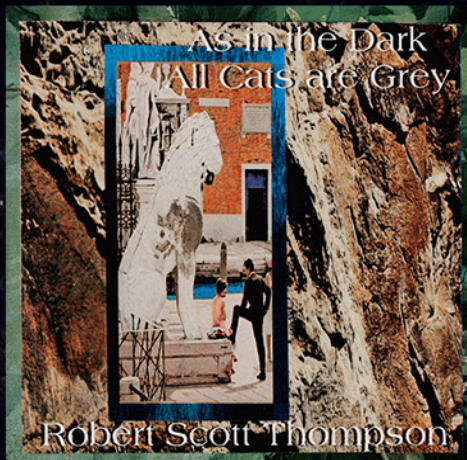
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Thompson is a composer of both instrumental and electroacoustic music and is currently Professor of Music Composition at Georgia State University in Atlanta. He earned the B.Mus. degree from the University of Oregon and M.A. and Ph.D. degrees from the University of California at San Diego (UCSD). His primary teachers include Bernard Rands, Roger Reynolds, Joji Yuasa, and F. Richard Moore.

He has created work in a wide variety of forms ranging from chamber and orchestral music to works for the virtuoso soloist, electroacoustic music, and video and performance art. He is the recipient of several prizes and distinctions for his music; including the First Prize in the 2003 Musica Nova Competition (Czech Republic), the First Prize in the 2001 Pierre Schaeffer Competition (Italy) and awards in the XVI Concorso Internazionale "Luigi Russolo" (Italy), Irino Prize Foundation Competition for Chamber Music (Japan), and Concours International de Musique Electroacoustique de Bourges (France) – including the Commande Commission 2007, among others.

He was a Research Assistant of the Center for Music Experiment (CME) Computer Audio Research Lab (CARL) during the 1980s, assisting significant composers in the realization of advanced computer music works. In 1991, he was named a Fulbright Fellow and Research Scholar by the Council for the International Exchange of Scholars (CIES) and was Composer in Residence at the Danish Institute of Electroacoustic Music (DIEM) where he collaborated on fundamental research in computer music and composed the long-form acousmatic work – *The Strong Eye*. More recently (2007), he was Composer in Residence at the Institut International de Musique Electroacoustique (France, 2007) composing the IMEB Commande Commission.

Over the years, RST has become increasingly well known internationally for his instrumental and electroacoustic works, often commissioned by prestigious organizations, ensembles and instrumentalists, and also for his many recordings which have been heard worldwide. His work has been presented in numerous important festivals such as the Koriyama Bienalle (Japan), Sound (Scotland), Presences (France), Synthese (France), Sonorities (Northern Ireland), ICMC, SEAMUS, Trieste Prima and the Cabrillo Music Festival (California), and has been broadcast on Radio France, BBC, NHK, ABC, WDR, NPR and numerous other networks around the world. His music is published on recordings by EMF Media, Neuma, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music, Twelfth Root, Relaxed Machinery, Centaur, Acousmatique and Aucourant record labels (among many others), and in print by American Composers Alliance (American Composers Edition, New York).



As In The Dark All Cats Are Grey Track: The River Of Forgetfulness

As in the Dark, All Cats are Grey, is one of the earliest significant releases of contemporary electronica by master artist, Robert Scott Thompson. Originally, composed and recorded in 1984 and originally released on cassette, it would be more than ten years before it became available on compact disc. Many reviewers, not knowing which stylistic box to put such imaginative recording into, have labeled it New-Age. Yet, this is not typical New-Age music. As in the Dark has more of an affinity to other genres such as experimental, electronic pop and classical music. In fact, this disc is the forerunner of important RST releases such as Ginnungagap, Air Friction and Aether.



Deeper In Dreamtime Track: Starlight

14 tracks, over 70 minutes on Thompson's 1991 release, Deeper in the Dreamtime contains pieces of orchestral new-age music interspersed with polyrhythmic pieces and some ambient works. This release has been favorably compared to some of Peter Gabriel's work (Passion), Bill Nelson and Steve Roach, all valid comparisons." — CD Spectrum

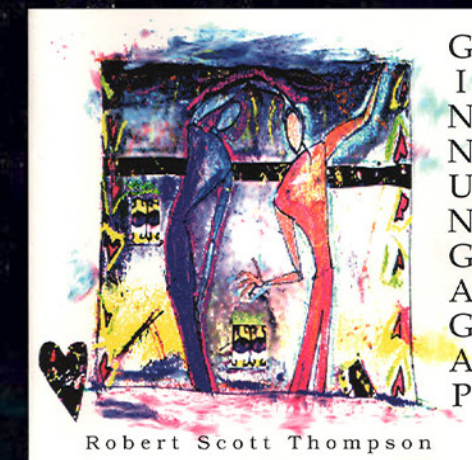


The Strong Eye Track: The Spacious Present

The connection between this work and RST's ambient music will be apparent to well informed listeners. Here the treatment of musical materials is delicate and evocative providing ample opportunities for introspection and reverie. Highly recommended listening. Like RST's more recent long-form ambient works – Music for a Summer Evening, Sapphire and Siren (ambient), The Strong Eye is an evolutionary and engaging work or nearly 70 minutes. Conceived as a continuous exploration of sound-space from beginning to end.

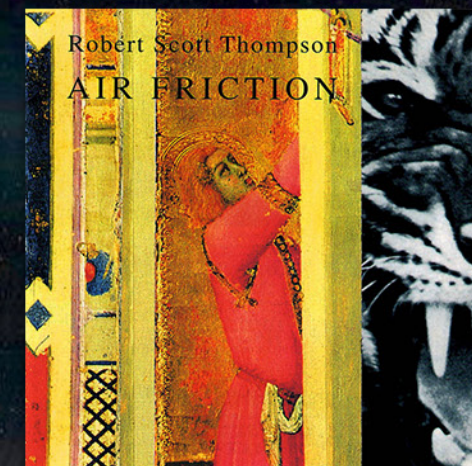
Ginnungagap Track: Interior

Ginnungagap is a recording which blends futuristic electronica with world music inflections and classical ambient music techniques. Similar in style to Peter Gabriel, Patrick O'Hearn, Brian Eno, Robert Fripp, David Sylvian and Bill Nelson. When recordings cross stylistic boundaries, as Ginnungagap does, it becomes difficult for reviewers to categorize the music. Some listeners have remarked that they have never heard a recording that sounded like this one. High praise for an iconoclastic and individualistic work that brings a new voice to contemporary instrumental electronica.



Air Friction Track: The Moon & Certain Angles

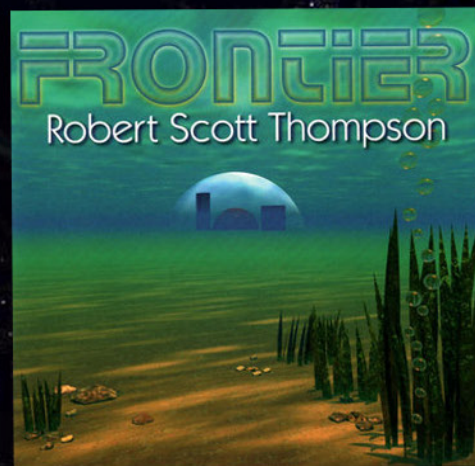
Robert Scott Thompson's creativity has NO ceiling! Air Friction is a hybrid combination of his computer music, ambient music and pop music sensitivities and sensibilities. He adds an intangible to that mix. He puts his heart and his soul into his work in an effort to create truly humanistic music devoid of egoic trapping. The gentle flow of the minimalism takes listeners toward that goal. Deep listeners will achieve harmony. Deep meditation will result in serenity. Casual listeners will enjoy the delightful sound. This is a winner at all levels! — Jim Brenholts



The Silent Shore Track: Dreamsong

Considered by many critics to be a "classic" in the modern ambient genre, The Silent Shore has received numerous published accolades. This disc is cherished by connoisseurs of the genre and is a landmark recording in the opus of Robert Scott Thompson. The Silent Shore established Robert Scott Thompson as a leading figure in the ambient and electronic music scene and has been heard worldwide in broadcasts. "The Silent Shore" is a very gentle album overall, featuring sound shaping on a very quiet level. Exploring the subtleties of textural music, we are treated to sonic journeys that speak of giant caverns, subterranean waterways, and the sounds of the subconscious. At such a level, the 15 tracks on this CD that add up to nearly 70 minutes seem to flow into one another, peaking above the warm vibrations and serene chordal structures at extremely rare times. — Expose Magazine





Frontier

Track: Lumina

Frontier's ambient textures make for an immediate impression. 'Cloud Fragments' opens the proceedings with a relaxing refrain, sounds that ebb and flow. Comparisons with Steve Roach are inevitable, but this guy pulls it off in some style. 'Lumina' displays a darker edge, deep resonances, and discordant chords that power through the music. The impending feeling of uneasiness is kept for 'A Magma of Interiors', just which horror soundtrack is Robert aiming for?! Submerged' enters the fray, again a disjointed series of synth voices sounds through, before some form of order begins to take shape, and a fairly smooth ending finishes the track. As its title suggests 'Fragile Light' contains a gentle cyclic theme, as the sleeve notes say, "A soothing, gentle atmosphere." It has to be understood that the albums tracks segues into each other, for in its essence Frontier is a one continuous musical collage, each separate track working off the next. — Sequences



Alchemy

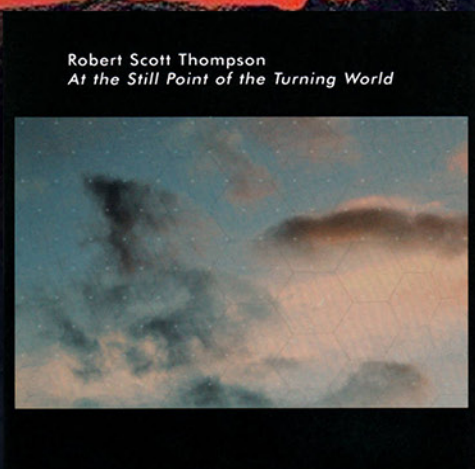
Track: Windswept

Alchemy presents ambient soundscapes of delicate nuance and beautiful musicality. In this recording, Robert Scott Thompson returns to his roots of minimalist, tonal composition within the ambient genre. The CD presented subtle music of serene proportions and brilliance. Recorded expressly for Jim Brenholts, and his book "Tracks Across the Universe – A Chronology of Ambient and Electronic Music", in Fall of 2000, Alchemy was a new direction for Robert Scott Thompson's ambient music. The disc is comprised of 11 tracks which are carefully sequenced for an evocative flow. The design of the album emphasizes a recurring thematic identity together with subtle shadings and perspectives.

At The Still Point Of The Turning World

Track: At The Still Point Of The Turning World

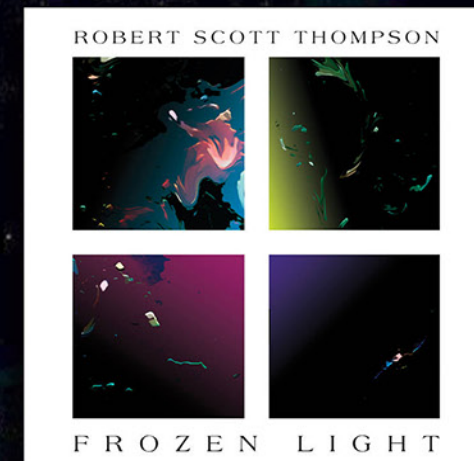
Robert Scott Thompson presents an alternative vision of Ambient Music. This album is weirdly unsettling while at the same time involved with the familiar and engaging interactions of space and sound. Infused with both thought and feeling, this work ranges from dense and textured to lithe and airy. Only the ambition of the idea puts a limit on the work, and Thompson is still finding new truths in his artfully woven nocturnal meditations. The sonorities are so different, so unique. The reverberant sounds of piano are certain but most all else is some sort of hybrid of synthesized tone and acoustic transient. Ethereal choirs and strings comfort the listener while elsewhere sinister chords swell in a slow rolling cloud of sonic turbulence. Finding equilibrium between complexity and accessibility, Thompson combines the push of his experimental tendencies with the pull of new age luminosity to realize music that is agreeable but by no means simplistic. In his work, Thompson seeks stillness, balance and harmony. — Chuck van Zyl



Frozen Light

Track: Drone Chroma II-Azure

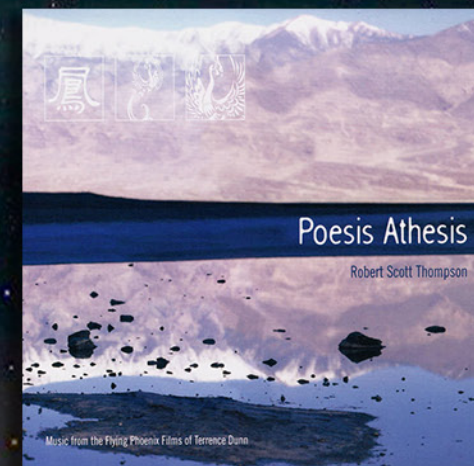
Frozen Light is a new collection of four long-form ambient works from Robert Scott Thompson. Based in the style of abstract minimalism and comprised of drones, loops and sonorous events, Frozen Light extends the language of long-form classical ambient music. Intended as a means to provide a sonic tinting to the environment, Frozen Light can be listened to at various levels of awareness, ranging from rapt attention to detail to background soundscape. Frozen Light is an important new recording in the long-form ambient genre and is sure to be of interest to both connoisseurs of ambient music and those engaging classical ambient for the first time.



Poesis Athesis

Track: Nuema

The thirteen tracks on Poesis Athesis are rooted in Robert Scott Thompson's ambient style but also blend it with elements of electronica, ethnic influences and a personal homage to French composer Erik Satie. Thompson creates an atmosphere of calm and relaxation suitable for both introspective and meditative moments as well as chill out regeneration. With Poesis Athesis, Robert Scott Thompson has created a work that spawns from his past while moving into newer creative explorations of sound and mind



Gold Flowers Bloom Mercury Petals

Track: Waters & The Wild

Gold Flowers Bloom Mercury Petals is comprised of 12 tracks which flow together like a concert suite, with subtle transitions between the main works. Similar in style to the landmark releases The Silent Shore, Frontier and Blue Day, the album provides for highly immersive listening in the best tradition of classical ambient music. Serene, flowing, richly layered music of significant beauty and refinement. This is an album of dignified melodic ambience that will appeal to listeners with an appreciation of minimalist music with classical beauty and oriental restraint.





Upon The Edge Of Night

Track: Upon The Edge Of Night

Autumnal, wintry, ambient music in the classical tradition: floating, free-form audio drift, blending dark and light sonic tints and hues. This full-length recording is comprised of new compositions culled from a large number of studio sessions for the projects **ARCANA**, **THE ACTIVE SIDE OF INFINITY** and **DRAGGING THE SEA WITH DREAMS**, all slated for future release on various labels. **UPON THE EDGE OF NIGHT** is not so much a preview of those projects as it is a stand-alone collection of unique works that developed during these wide-ranging sessions.



Arcana

Track: Night Has A Thousand Eyes

The latest Robert Scott Thompson production. A gem. "The sound design is awe-inspiring. Robert in no novice and it shows. This is precisely what sets his works apart from the myriads of other musicians and amateurs. And Arcana is no exception to that." Arcana is easily one of the best ambient music albums I have heard since the turn of the century, his careful crafting of his music, his skilful arrangements and thoughtful compositions are exactly the fresh injection in the musical arm this genre needed. Brian Eno fans (Include me there) I don't just suggest you look into this man's work, which in my opinion is the best since Eno created his Ambient 4 On Land album, I URGE you to make sure that you get a copy of Arcana to place proudly alongside of it, I guarantee you will never regret it. — Steve Shephard



Morning Of The World

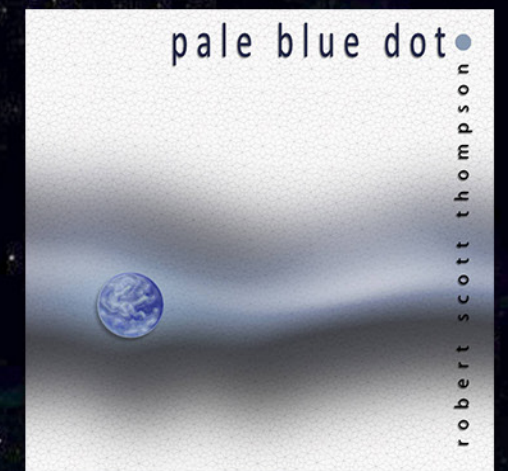
Track: Desert Night

Though Thompson's often described as a musical alchemist, Morning of the World suggests that a better term might be sound painter, given the luscious quality of the album's settings. There's a richness and vitality to Thompson's music that distances it from New Age, whatever surface similarities between them present themselves in a serenading piece such as "Descanso." His music is also truly electroacoustic in the way myriad acoustic and synthetic sounds are woven into multi-hued wholes (no better example of which is the album's long-form title track). All such things help make Morning of the World, as already mentioned, an excellent starting point for anyone new to Thompson's world.

Pale Blue Dot

Track: Perigee

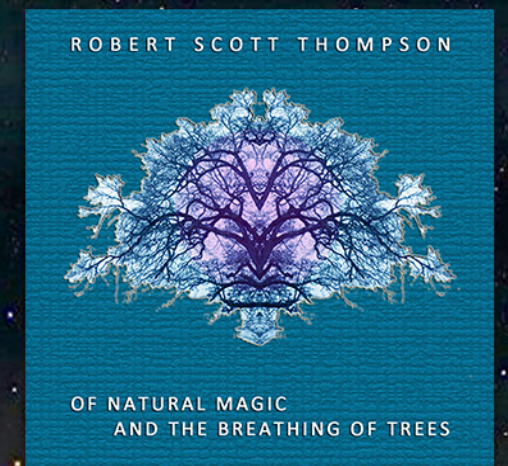
"Pale Blue Dot" is electronic musician Robert Scott Thompson's esteemed debut for Anodize. Thompson has distinguished himself by refusing pigeonholing despite a fine pedigree within genre, those genres often intersecting between pallid ambient, focused minimalism, cubist space music, electroacoustic hybridization, sparse rhythmic exercises, and all points in between. Throughout a career spanning decades boasting a formidable back catalog to boot, Thompson continues eradicating stylistic boundaries by simply refusing to stay put—experimentalism writ honest and large. Nearly two years in the making, "Pale Blue Dot" reveals yet more eclectic sonic broadband from Thompson's nomadic muse



Of Natural Magic and the Breathing of Trees

Track: Of Natural Magic and the Breathing of Trees

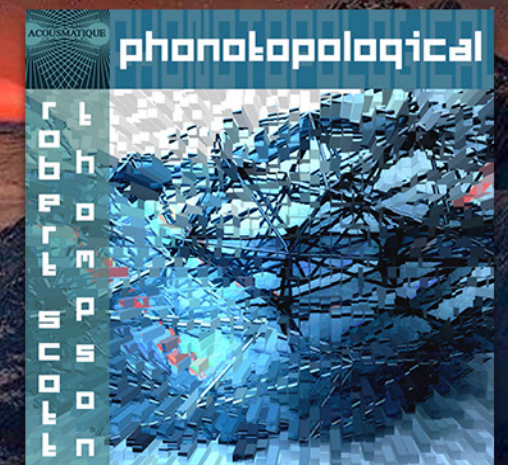
Two versions of the 2016 acousmatic composition "Of Natural Magic and the Breathing of Trees" composed in October of 2016 at the Atlantic Center for the Arts. This composition was created using both acoustic and synthetic sound sources and is mixed in high-order ambisonics. Originally created in octophonic surround (8-channels), the stereo version retains the depth and dimension of the multi-channel version through encoding for ambisonics in two-channels. The first version of the work is a condensed forming of the structures of the composition and is just under 20 minutes. The second version presented is the "original" 30-minute version.



Phonotopological

Tracks: Approach Space & Accumulation

Phonotopological is comprised of 13 large sections created from 125 complex sub-elements. Each one of these sub-elements, themselves created from a number of individual sound sources, is used only once in the work. Relatively continuous in sound, the composition has a clear formal design of contrast and internal development. From a technical point of view, the work could best be described as acousmatic. Sound elements are often obscured from their acoustic origins due to significant transformational processing and re-contextualization. All of the sound sources are originally acoustic, and some of these sources are elaborated with resonance filtering techniques that imbue them with an electronic sonic tinting. While the work is created in stereo, many of the elements are spatialized on both moving sound paths and in static positions using ambisonic techniques.



Tracks:

'The River Of Forgetfulness'

'Starlight'

'The Spacious Present'

'Interior'

'The Moon & Certain Angles'

'Dreamsong'

'Lumina'

'Wind Swept'

'At The Still Point Of The Turning World'

'Drone Chroma II-Azure'

'Nuema'

'Waters & The Wild'

'Upon The Edge Of Night'

'Night Has A Thousand Eyes'

'Desert Night'

'Perigee'

'Of Natural Magic And The Breathing Of Trees'

'Approach Space'

'Accumulation'



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