A portrait of Keith Richie, a man with a long, full grey beard and glasses, wearing a dark jacket. He is looking directly at the camera with a serious expression. The background of the portrait is dark and slightly blurred.

The new album from *Keith Richie* elevates the artist experience to something with a bit more edge and aggressiveness but not in an overt way.

The album begins with the track *Maestoso* featuring guitar leads from *Ray Clay*. It may start like a simple ambient or soft techno cut but progresses into a more rock build up that helps set the tone for the rest of the album.

The listener can certainly hear the artists signature sound, but with an edgier grit to it throughout. A few surprises also lay in store with what could only be a direct call out to the influence *Kraftwerk* has had on him via the track *Muzika Automatika*.

Filled with crunchy bass lines and echoing riffs, this release takes the listener on a journey of what some may call *Aggressive Ambient*, and completes the journey all the way to the end with the title track reminding you to just *C / 7 / F / O*.

We hope you enjoy!

C / 7 / F / O

KEITH RICHIE

BERNARD XOLOTL



Bernard Xolotl

French electronic music from California: Painter, writer and musician, Bernard Xolotl figures among the pioneers of cosmic synth music next to Klaus Schulze and others. "Last Wave", the fifth solo album by the artist and musician Bernard Xolotl, was originally released on cassette in 1982. He named himself after the Aztec god of lightning and death. His music is influenced by the Berlin school of electronic music. This 2019 re-issue includes a previously unreleased bonus track.

Kebu



‘Perplexagon Part 1 & 2’ (live @ Superbooth 19)

Kebu is an artist who creates new instrumental, melodic synthesizer music using analogue synthesizers only.

Kebu's debut album from 2012, *To Jupiter and Back*, was a tribute to the great synthesizer music that he grew up with.

With his latest release, *Perplexagon*, Kebu has honed his craft and produced a two-sided album, which mixes influences from both 70's and 80's music as well as from modern electro.

His performance at SUPERBOOTH19 begins with music from his latest album and continues with some classic synth music.

Digital Horizons

Retronome

Digital Horizons Formed in 1988 after a discovery of Tangerine Dream and a purchase of a £130 mono Casio keyboard. Based in Norfolk, UK. Justin Ludford is the founding member and to this date sole member of Digital Horizons. Born in 1973, with a continued interest in electronic music, a bedroom studio culture progressed to the present day.

Nostalgia, but without the dust. Eight tracks inspired by old unreleased cassette projects pre 2001. Recorded Feb/April 2019.

into the light

paul nagle

In these times where every note can be infinitely sculpted to perfection, every rough edge made smooth, every blemish transformed by painstaking studio magic into a marvel, may I present something different...

I've taken to standing up. The reasons being that I'm getting older and more sedentary in my retirement and was entering something resembling a decline. At night my feet twitched and I wasn't sleeping well, that sort of thing.

I decided I wasn't quite ready to become compost just yet so I put together a smaller studio with fewer items in it, no computer either. My tiny setup is based around an Elektron Octatrack which serves as the sequencer for an Analog Four and Digitone. For something to play, I bought Korg's Minilogue xd and loaded the MI Plaits oscillators into it. What fun! Suddenly I was turning out a track each day again - like the old days, like the 1980s! These are a small selection of the results.

The source is an Octatrack project I called 'Stars'. So bank A would be in the key of A and named something beginning with A (Arcturus), B Betelgeuse, C Capella and so on. It's the only way I can easily get around the Octatrack's lack of pattern and bank names. All were recorded straight to a Zoom hard disk recorder in one pass, using 8 of its 24 tracks. No overdubs, no external effects but some (imprecise) live mixing to give me something to listen to. A bit like demos or sketches that I used to rather like doing and often preferred to a 'final' version, whatever that means. I then put them all on a memory stick and let them play for a few weeks to see which, if any, I like. Having made a selection and picked a running order, I give each a very small mastering boost and hey presto, here we are.

The live nature of these sketches gives them a certain clean and wholesome character, I think. Only the bonus track is stitched together from two takes - mostly because each one went on too long. I found myself quite liking it even though it's rough and doesn't necessarily fit in with the rest. It's a faster, reworked version of the track 'Betelgeuse'.

Since these are a kind of therapy, it seems unfair to charge much money for them so I'll leave it to you, dear listener, to decide their value, if any. Oddly enough, making music is like exercising - the more you do, the more you can do. It's nice to know the well is not quite dried up yet. :)



WORDLESS MUSIC



ARTIST: Wordless Music Orchestra:
Timo Andres, Grey McMurray,
Clarice Jensen, Greg Fox, Angel
Deradoorian, Shahzad Ismaily

Wordless Music is devoted to the idea that the sound worlds of classical and contemporary instrumental music – in genres such as indie rock and electronic music – share more in common than conventional thinking might suggest. To illustrate the continuity between these worlds, the series pairs rock and electronic musicians in an intimate concert setting with more traditionally understood classical music performers.

The goal: to bring audiences together, and to introduce listeners from both sound worlds to composers that they might otherwise not encounter, for a completely new concert experience. In so doing, Wordless Music seeks to demonstrate that the various boundaries and genre distinctions separating music today – popular and classical; uptown and downtown; high art and low – are artificial constructions in need of dismantling.

Klaus Schulze: Body Love





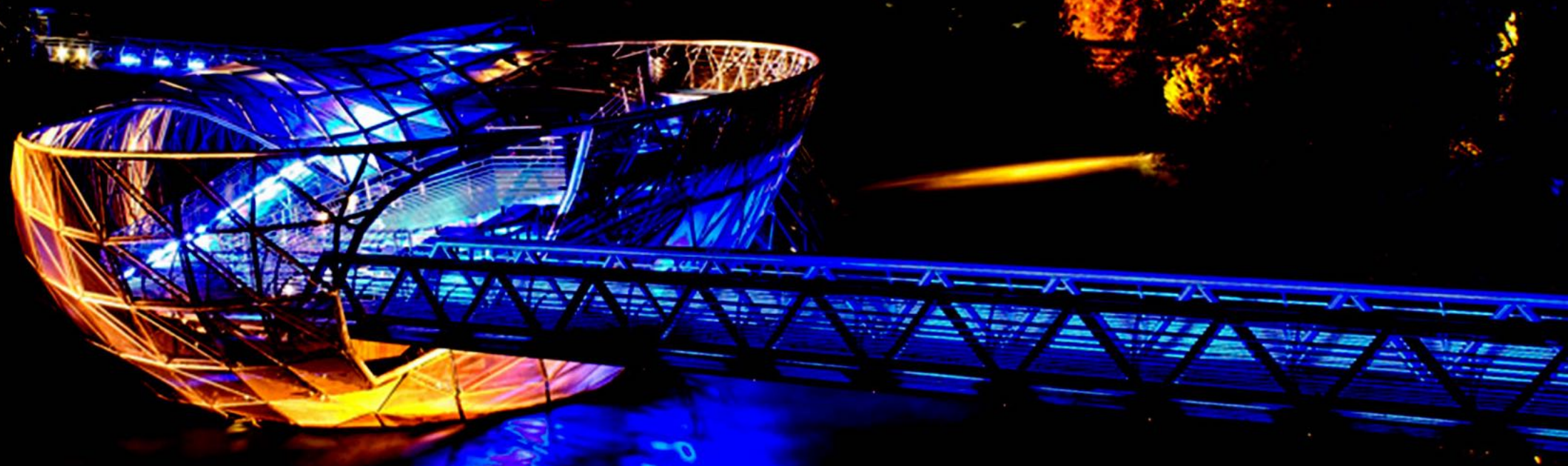
I write songs influenced by a certain mood. I grew up with „New Age“ music of the 80s and experienced the vivid pop music of that time as well as the great electronic music by Jarre, Vangelis, Kitaro or Tomita. Jan Hammer.his music for „Miami Vice“ caused me to compose electronic music. Writing a song is like telling a story – and I hope you like my stories.An album to chill during warm summerbreezes

An island in the middle of the city. When the sun goes down and the light slowly disappears and you're loosing yourself while watching the river flow...

The unique place has inspired me once again to write music which increases this mood and – as a companion – joins you on a relaxed voyage.

Take a break from the daily life and stay on the island in the Mur, called "Murinsel"

STAN JARRE



MURINSEL

VOLUME 2



Over six years in the making, '120 Onetwenty' is inspired by the 1970s era of sequencer/ synth pioneers (Tangerine Dream, Schulze, Kraftwerk, Vangelis), electric jazzers (Hancock, Corea, Zawinul), progressive experimentalists (Soft Machine, Oldfield, King Crimson) and ambient/ minimalist composers (Reich, Eno, Glass, ECM label).

The music is an alchemy of intricate multi-layered pattern-based structures and more abstract improvisatory textures, mapping out a polychromatic journey through meditative, melancholy moods, jazz-inflected, hypnotic grooves and soaring, swirling synth landscapes

Although the album's sound is all electronic, the effect is 100% human, mainly due to Biro's skills as a player but also his use of warm vintage analogue keyboard colours from Moogs, Hammonds, Clavinets and especially his signature sound instrument: the Rhodes electric piano.



daniel biro

120 onetwenty

Of Eastern European background, Daniel Biro (composer, keyboard player, producer, improviser, songwriter, sound-designer, label director, video artist) grew up first in Italy, then France before moving to London in 1985. He acquired his passion for the Rhodes electric piano while gigging in the South of France with the Jazz Conservatory of Monaco big-band led by cult jazz figure Roger Grosjean, with whom he studied for eight years. At the age of 12 he got his first analogue synth and has since been hooked on all things electronic.

Biro (pronounced Bee-ro) started honing his compositional skills writing for local theatre companies and forming various experimental bands. After moving to London he toured with major label bands such as The Truth with Dennis Greaves (Nine Below Zero) and Big Bam Boo before founding the Sargasso label in 1993 which has been releasing and promoting ground-breaking experimental music ever since. Recently he also set up the media music production company Ambient Arts Agency.

Over the years Biro has collaborated with contemporary dance choreographers, film makers, gallery artists as well as writing for and producing numerous recording projects. He has released over 12 albums as a solo artist or with his current bands Mysteries of the Revolution (jazz / groove / psychedelic) and Echo Engine (ambient / electronica / improv) with whom he performs regularly. Film and TV credits include work for the BBC, feature documentaries for French national TV, a number of award-winning shorts (Cannes, Strasbourg, London) and, most recently, the score for Rwandan director Kivu Ruhorahoza's surreal film 'Things of the Aimless Wanderer' (official selection at Sundance, Rotterdam, Sydney and London Film Africa festivals 2015). He has also written many scores for contemporary dance performances and theatre productions.



daniel biro

electrojazzfusionambientprogcosmicimprov

“music is noise that thinks”

ANSGAR STOCK

Countdown

My name is Ansgar Stock. I'm a 10 years old boy from Germany. Besides the normal things kids do I have something special. I'm composing electronic music and so I'm probably the world's youngest electronic musician.

At the age of 6 I decided to start playing synthesizers. By doing household chores and saving money and Dad buying second hand instruments for me I managed to establish a small home studio.

From 2016 to 2019 I composed and recorded a dozen pieces of music and played live several times in school and at small festivals. I also had the great honour to compose a long track of music together with Tommy Betzler who is the former drummer of electronic music legend Klaus Schulze.

From 2018 on my tracks were played many times on radio and in the beginning of 2019 I was nominated for winning the Schallwelle Awards for electronic music. In the end I got the 3rd place as a Newcomer and 20th place as an artist in general besides big names like Tangerine Dream, Jean Michel Jarre, Klaus Schulze, etc.

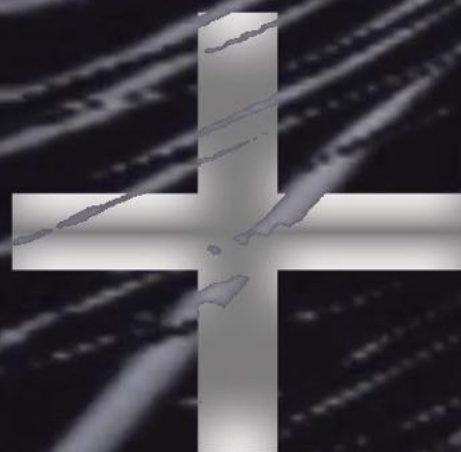
In August or September 2019 my debut album "Episode I - A new generation" will be released by the dutch label Groove Unlimited. On 24th, August I will play live again at the Schallwende Festival in Ahlen.



\$ 3.33

In today's music industry, where fans want new music right now, Celia Hollander has built her project \$3.33 to last. "I think of music as art—not as a separate category from art in general," she says. That thoughtfulness and careful attention to craft turns up throughout her work, as is her willingness to expand her music into different disciplines. For DRAFT, her 2014 release, she envisioned a full-length corresponding video. The result, directed by filmmaker Miko Revereza, is a gorgeous collage of monochrome patterns, textures, and shapes. It accompanies DRAFT remarkably well, and when asked about her role in the video, Hollander's answer is short: "It was left to Miko entirely."

The video accompanies LEAVING Records' reissue of DRAFT's, three years after its original release. As with any reissue, the central question is, "Why now?" For Hollander, though, the timing is less important than bringing her music to a wider audience.





HEARTDANCE RECORDS

Discovered deep within the deep and dimly lit cavernous studios of Distant Landing in Waco, TX, Heart Dance Records unearthed an entire library of never before released recordings by the electronic artist known as ELEON. These original and classic recordings are now being released by Heart Dance while new epic and eclectic music is in the first phases of creation.



HEARTDANCE RECORDS

Chilled, not shaken, Flight Lounge is a cool breeze in the tropics. The EP was composed, recorded, and mixed by ELEON, and mastered by Cass Anawaty at Sonoran Mastering in Scottsdale, AZ. This music is perfect to send you off for your tropical vacation, or at home for a staycation! Blend up a pitcher of your favorite pina coladas or margaritas, slide the headphones on... sit back, relax, and enjoy your flight.

ELEON



EAGLE



Eagle (a.k.a. Arend Westra) is a musician from Walterswald, 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

Very relaxed album with different styles. Enjoy my melodic electronic music with very different influences like kitaro, tangerine dream, vangelis etc.

Günter Schickert

NACHTFALTER

Released on the legendary label 'Brain', Günter Schickert's debut Samtvoegel (1975) was one of the most significant guitar albums of the Krautrock era. Points of comparison from today's perspective are Syd Barrett or Pink Floyd's more adventurous early recordings. Schickert's follow-up Überfällig of 1980 was released on the equally legendary 'Sky' label. Once again a milestone recording, it showcased Schickert's hypnotic echo guitar which developed into one of the hallmarks of the Krautrock sound.

Schickert's new album Nachtfalter, translating as 'moth' in English, carries on from these beginnings, making it hard to believe that he has in the meantime reached pension age. Recorded during the scorching hot summer of 2018, Nachtfalter shows the pioneer of the echo guitar sound his very best. Here Schickert was assisted by Andreas Spechtl ('Ja, Panik') who recorded the album and played the drums. They form a truly winning team: Spechtl selected the best moments of Schickert's guitar tracks, mixed them while also supplying some own loops.





Rhinoceros is not an animal, not a puppet, and certainly not a human. Rhinoceros is a post-Dadaist multimedia concept!

The pachyderm explores electronic and experimental music in the manner of a historian visiting several decades. Influenced by the German electronic scene of the 70s (Kraftwerk, Can, Faust, Amon Düül), the Rhinoceros explores the 80s, inspired by industrial music groups (Coil, Einstürzende Neubauten, Throbbing Gristle), without forgetting the first electro experiences -Acoustics practiced by Pierre Henry during the 50s.

In the style of the San Francisco cult group Residents, the Rhinoceros delivers musical performances accompanied by screenings of carefully crafted animated films based on photomontages (reminiscent of Terry Gilliam's films).

In his films Rhinoceros describes a worrisome world of mad animals or destructive robots.

Thus the sound of rusty machinery paces the peaceful life of the electronic pachyderm.



Photo : Oscar MILICH





Ivan Teixeira

ALLAYER

project one

Ivan Teixeira (pronounced E-ven Day-shay-duh) is a pianist, keyboardist, multi-instrumentalist, composer, and music producer.

ALLAYER Project One was created by Ivan while on vacation with his family in Uruguay in the town of Montevideo. Sitting in his room at night, Ivan would sit by the window with his keyboard and computer and composed songs each day based on the experiences had with his family and the emotions felt from sharing those experiences with his wife and two daughters.

He has an extensive background in popular music, which he attributes to his studies at ULM in São Paulo, Brazil and music composition studies with maestro Arrigo Barnabé. Teixeira has worked with a variety of very diverse artists, varying in different genres, including Zizi and Luiza Possi, Alvin Slaughter, Tony Bizarro, Alexandre Pires, Maricene Costa, Gláucia Nasser, Vavá Rodrigues, Wanessa (Camargo), Brazilian Jamaican Music Orchestra, Fatale, Bruna Caram, Flavio Venturini, Boys of Morumbi, Graça Cunha, Paula Lima.

Currently he is the musical and keyboard director of Wanessa (Camargo), musical director and pianist for vocalist Bruna Caram, and works as the keyboardist/pianist for Brazilian pop singer Luiza Possi, developing new products for the music market, researching new media and multimedia, and composing for theater, dance and animation films.



HIGHER LEVEL MEDIA
Taking Your Music to the Next Level

TUBULAR BELLS FOR THE MOOG SYNTHESIZER

MARK JENKINS

Author and composer Mark Jenkins has released a new version of the Mike Oldfield prog classic Tubular Bells, arranged for Moog synthesizer. Tubular Bells For The Moog Synthesizer features Jenkins's arrangements of the album for Moog hardware and software synthesizers. Synths featured include Moog Modular, Sonic 6, MiniMoog, Sub37, Satellite, Theremini and AniMoog.

A live performance was performed on March 17, 2019 in Birmingham, England.

Composer – Mike Oldfield • Arrangement and Performance – Mark Jenkins • Voices – Maggie Sand, Steve Jolliffe • Piltdown Man – David Gate.



Mystic Shade “The Spirit”

Mystic Shade is Michael James Craig from UK.

The music was composed between 1992 & 1993 and recorded in the Shade Studio, Berlin. Actual recording was done using the “Creator”, Midi recording programme, run on an Atari 10400ST computer. Tracks were mastered direct to DAT, with exception of “A Sphere”, which began life as an analog dubbed recording. Instruments used: M1, D110, DW8000E, MS6, FZ1, EMT10, Matrix 1000, DVP1 & percussion.

Mystic Shade embraces for me one plane of musical expression.

There is an underlying inspiration for “The Spirit”, deriving from my own quest in life to discover what makes the universe tick. The music therefor mirrors to some extent the following themes of the album.

Symphonic synthesizer music of the highest quality, featuring haunting siren voices, hypnotic synthesizer sequences, deep mystical themes and soaring waves of heavenly choirs. A journey of the imagination not to be missed! (CD Baby)

Peter Beasley “Coruscation”

Back in the 80s there was a style of lively and rhythmic instrumental synth music that became known as 'Brit Synthrock. In contrast to the more dreamy, spacey European styles it gave the EM scene a much-needed kick up the bum, but sadly, it was to fade away as most instrumental synth artists started churning out third-rate Tangerine Dream/Klaus Schulze clones rather than developing their own styles. This album from the then London-based Pete Beasley was originally released on cassette (CDs were out of the reach of most amateur musicians in those days!) in 1987, re-released on CDR during 2007 and it remains one of the best examples of 80s British synth music.

Beasley was diagnosed with Parkinson's disease in 2003 which restricts use of his hands and fingers, leading him to employ sequencing and programming more extensively in writing and recording and preventing him from live performances.

In 2007 after a long hiatus, Beasley remixed and remastered Coruscation, re-releasing it with bonus tracks to mark the 20th anniversary.

April 2010 saw the release of a live album recorded on the 1986 UK tour.



James Asher is an English multi-instrumentalist, composer and record producer, focusing on world music, trance music and new-age music.

JAMES ASHER



Asher trained as a sound engineer in R.G. Jones studio, Wimbledon, London. He found this informative and useful, but was disappointed as to the general level of creativity generally found in commercial studios, so with help from Pete Townshend of the Who, he built his own studio. This has evolved over the years from expanding multitrack recording setups — four-track to 16-track to 24-track to the Soundscape hard disk recording system, he uses and finds intuitive, friendly and great sound quality. In 1979, Asher's first single "Peppermint Lump" was released by Stiff Records, produced by Pete Townshend who also played guitar on it. Asher then played drums on Townshend's Empty Glass album, notably the track "Jools and Jim".

Asher had written and had published library music albums, including Gyroscope, Generation Gap, Electro FX, Flash Music, and Working It Out for Bruton Music (now owned by Universal). Also albums for Studio G library — Action Disco, Flying Colours, Powerhouse, Powergame, Science and Space, Corporate Collection (now owned by Downtown Music) and Intervision and Time Cycle for the Southern library. The Great Wheel, Asher's first commercial album, originally on his own Lumina label with publisher John Gale, was released by Music West, topping the UK New Age music chart for two years. He followed this with his first world music-flavoured release Globalarium, released by Silverwave. But it was his album Feet in the Soil that really built his profile, with sales of over 250,000 units, released by New Earth Records. Meeting the charismatic Vicky Wall, founder of the Aura-Soma colour system in 1984, led to several recordings, and custom compositions, specific to them - like "Peace to All Beings" — one of the core meditations given by Vicky's successor Mike Booth. The studio is a key part of Asher's creative process, where he enjoys combining acoustic recording, cutting-edge virtual instruments, creative use of MIDI, and allowing the imagination room to breathe.

The album Tigers of the Raj enjoyed critical acclaim especially in India, and the connection with that country continues with Drums on Fire, featuring master percussionist Sivamani, and also the singer Mahesh Vinayakram with the album Bravado Masala. Multi-percussionist virtuoso Sandeep Raval had guided Asher through Indian culture in Tigers of the Raj, and joined him to co-create Drum Travel, now on Asher's own Starfield label. Regular collaborations happened over 15 years with Arthur Hull - one of the leading lights of the American drumcircle movement. Arthur's playful character and influence were more fun and stimulating than the more predictably conservative nature of record labels. Their tenth joint release (2018) is Drum Distillery. Arthur has written three books on the subject of drumcircles and remains Asher's most longstanding collaborator.