

Caterina Barbieri

Immersive Modular Live Set | Boiler Room x Genelec

A photograph of Caterina Barbieri performing a live modular set. She is wearing a light-colored, long-sleeved top and is focused on her work. Her hands are positioned over a complex array of modular synthesizer units, which are densely packed with numerous colorful patch cables (red, yellow, blue, green). The background is a soft, out-of-focus purple and pink light, creating a dreamy atmosphere. On the right side of the image, there is a large, close-up, high-contrast portrait of her face, looking down, which partially overlaps the main scene.

The wonderful Caterina Barbieri crafting hypnotic modular patterns at our Genelec showcase in Helsinki.

Caterina Barbieri is an Italian composer now based in Berlin. By means of synthesis, pattern based operations and subtractive counterpoint, her music draws severe geometries in time and space. A focus on minimalism in composition arises from a meditation on primary waveforms and exploration of the polyphonic and polyrhythmic potential of sequencers.

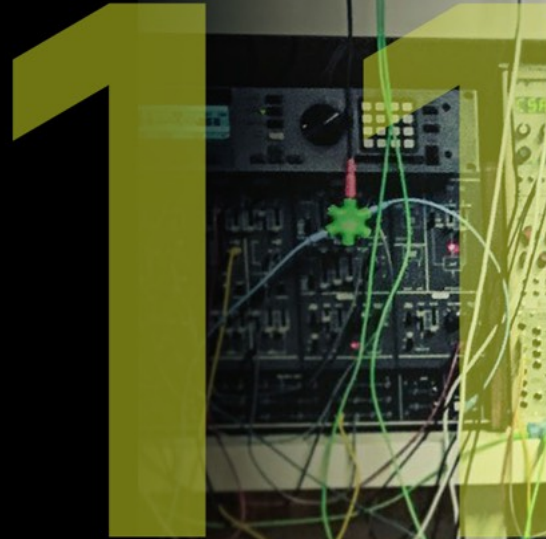
When Steve Baltes and Stefan Erbe decided to start their third album project, the topic had already been decided. As you might expect, A-11 is all about the 50th anniversary of the Apollo 11 mission. After a short period of inspiration, both musicians had a clear idea of what the album would not be like.

It wasn't supposed to be a typical cliché-consumer product that refers to the recurring historical significance of the moon landing, but rather a consideration of the technical possibilities and how the two would find a musical interpretation to it.

It is a sound retrospective with today's technique and the synergy of two compositional sound artists, who once again bring their special strengths and their highly praised sound aesthetics into one common project. The goal to continue the spirit of traditional elements of electronic music of the pioneer times with current elements has been realized almost perfectly, because the 80-minute story serves a suspense arc, which both delights the EM-lover of classical longplayers, but also comes along as an entertaining dramatic techno-soundtrack. Baltes&Erbes balancing act between partly Fourtofour-EM and a cineastic SciFi-Filmscore is a real unique selling point in the world of synthetically produced live recordings, because both produced a substantial part of the album in two sessions in spring 2019. Of course there was a Hand-On later in the studio, but who was guest of the concerts at the Hagen observatory and at event at the ATT in Essen, will hear a lot of elements and enjoy their immortalization.

Their art of creating something new out of a supposed compromise of styles has become a rare quality, which they are now delivering again as proof after their albums s- thetik2 (2015) and electric garden (2017)

Baltes & Erbe



andy pickford

It was always going to be a tough call to follow the staggering success of Biosphere. Sales may indeed have exceeded my age at the time of writing; a dizzying achievement. Still, with all the income pouring in there was no time to spare as this next project was already underway.

Intended as a sort of blend of Biosphere and the styles of the Harmonics -> Pareidolia series, Panopticon comes out as a kind of hybrid cross between the two, as it would since that's just what I said and then paraphrased. Ah, but why, I hear you ask? Well, I did really enjoy Biosphere from a musical consequences approach, so I wanted to follow that up. Buuuut... then I'd end up with a Biosphere 2 and possibly a 3 etc. Okay, but isn't anybody just a tiny bit sick of sonic sequels by now? I mean, sure I'd love to have a series which ends in every number up to 20 or so, all done in the vein hope that they'll sound something like the ones before them in that series and exert a psychological compulsion upon those who bought the others, to keep buying the rest.

That way I'd eventually be able to afford a shopping trip to M&S Food. Such trickery I wash my hands of! Thus, Panopticon is a... yeah you already know, blend of this, that and the other. Pretty much everything was produced in the same way ie: an improvised spine would then be added to until either done or I end up buried under shit.

I laid off many of the tempting excesses like with previous works, choosing instead to stay firmly on an electronic path rather than add too many whistles and bells. A nice upgrade to the Omnisphere softsynth allowed me to do a ton more sequencer/arpeggiator work, to a much more intricate level than I've done previously. I can also use the created midi data on my analogue monosynths to great effect. You *know* how much I love twiddly noodly plinky sequency stuff ;-)

Apparently, a Panopticon is a literary term which you can look up on Wikipedia. So it's clever, mysterious sounding and bullshit like all Electronica albums should be. Actually I do like the concept of a panopticon, especially in terms of the ways one ought to observe various beliefs and suchlike. But I'm not a complete bell-end who's sold an arse-ton of albums enough to afford a posh car and strong opinions. There are really enough of those around and no matter how clever I sound, it'll never be as clever as them.

panopticon

Jan Wagner is a pianist and producer. With his personal work he explores a simplicity of expression, one that maximises the emotional truth of each composition. He's fascinated by the music hidden beneath the surface: overlapping overtones, textures and the sounds created by the piano's intricate mechanism. He's been working at the legendary Faust Studio Scheer for over a decade

Picture a cozy atelier / studio where all the windows are flung open, a pair of mics set to high gain hang in front of a piano, and the door to the space is locked. The thing is, if he's going to play, the door has to be locked. A click track pops away relentlessly in the headphones, measuring off time. A seemingly insurmountable feeling rattles the bones, and with every chord which fills the room and spills out into the courtyard it's slowly taking on tangible shape. It's being released and translated, completely impromptu.

The room tone, the kids playing in the backyard causing a raucous, the cat perched on the window sill about to jump off (making a thud), the creaking chair, the sound of the mallets and all the percussive, mechanical guts of the piano – everything that the mics pick up becomes part and parcel of the composition, and will eventually be woven into the very fabric of the finished full length.

JAN WAGNER

Nummern



ROBERT SCOTT THOMPSON

People that love rain are called pluviophiles. The word pluviophile comes from the Latin word "pluvial," which means rain, and "phile," which denotes a thing or a person. Therefore, a pluviophile is a lover of rain, or someone that finds joy and peace of mind during the rainy days.

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.

The PLUVIOPHILIA project has resulted in a number of discs of ambient music ranging from beatless drift with classical overtones to more



Louis Sterling

Adisceda



Louis Sterling, also known as Auxx, is a British recording artist currently signed to David August's 99Chants., living in the city of Bath, UK.

The merit of Sterling's holistic musical background comes through in the deft synthesis of electronics and traditional instrumentation. Capacious acoustics washed with soft reverb and distant voices create the dream-like atmosphere that characterises this album.

Title track Adisceda sets the scene with rich textures and interspersed motifs of cello and choral lines. Blemishes of electric guitar and flute in The Pillars of the Serene casts the listener to hazy desert landscapes, whereas tracks such as Under the Monarch and An Ancestor's Forgiveness show a soundworld reminiscent of artists like William Bassinski and Tim Hecker. Formative years spent in cathedrals and concert halls come shining throughout, with the natural resonance of these spaces imbued within Sterling's internal hearing.

The album is delicate yet sophisticated, a subtle blend of new-age Ambient, granulated drone and experimental, rooted under a fluid classical framework and subtle instrumentation.

Peter Grenader Hybrid
Digital/analog modular
Synthesizer

Jill Fraser's eight panels of
Serge Synthesizers

zYzx Society

The zYzx Society is the brainchild of two like-minded half-crazy avant-garde synthesists/composers who at one time or another fell down the same sonic rabbit hole.

Jill Fraser and Peter Grenader first met at California Institute of the Arts in the late seventies studying with Morton Subotnick. They later worked together building synthesizers at Serge Modular Music in Hollywood. Separately they have each had busy and interesting careers infusing electronic experimental music into the collective cultural zeitgeist.

Joining The zYzx Society on this album is Coil/UUUU synthesist Thighpaulsandra, Tool drummer Danny Carey and instrumental alchemist Chas Smith. Linear A is a electro-acoustic composition by Peter Grenader featuring Katherine Redlus on harp and Jennifer Irvine on cello. Originally slated as a soundmass piece and as such marketably different from the balance of the zYzx material, in time it turned into something else, something more developed and exists in its final form in three parts in standard ABA form. It was part of the second phase of zYzx pieces originally rehearsed in April of 2017 and premiered at Gloria Delson Contemporary Arts in Los Angeles that May with Katherine Redlus as the sole instrumentalist. It received its second performance at Bobby Furst's FURSTWORLD in 2017 with Jennifer Irvine as the solo instrumentalist. It exists on this recording with both Katherine and Jennifer.



The thrust of POV was to sculpt a multi-timbral sonic landscape based upon guitar and processed guitar via a modular synthesizer equipped with both standard and granular sampling capability. While looping was incorporated, the synths were not just a pedal board for the guitar - by 'freezing' a sample, the guitar acted as the oscillators for the synths. In some instances this integration was more involved: Firmament's main motif consisted of a modular synthesizer manifesting the repeated arpeggiations of sampled guitar notes arranged as alternating variations of a C maj scale, less the seventh degree.

While electronically generated timbres were incorporated, they were an exception.

miles richmond **POV** peter grenader

f e a t u r i n g s t e v e r o a c h



Written by Miles Richmond and Peter Grenader, except Point of View written by Miles Richmond, Peter Grenader and Steve Roach.

Miles Richmond played an unamped Fender Stratocaster guitar processed by Native Instruments Guitar Rig, an Ableton Push II and an Electro-Harmonix 720 Looper.

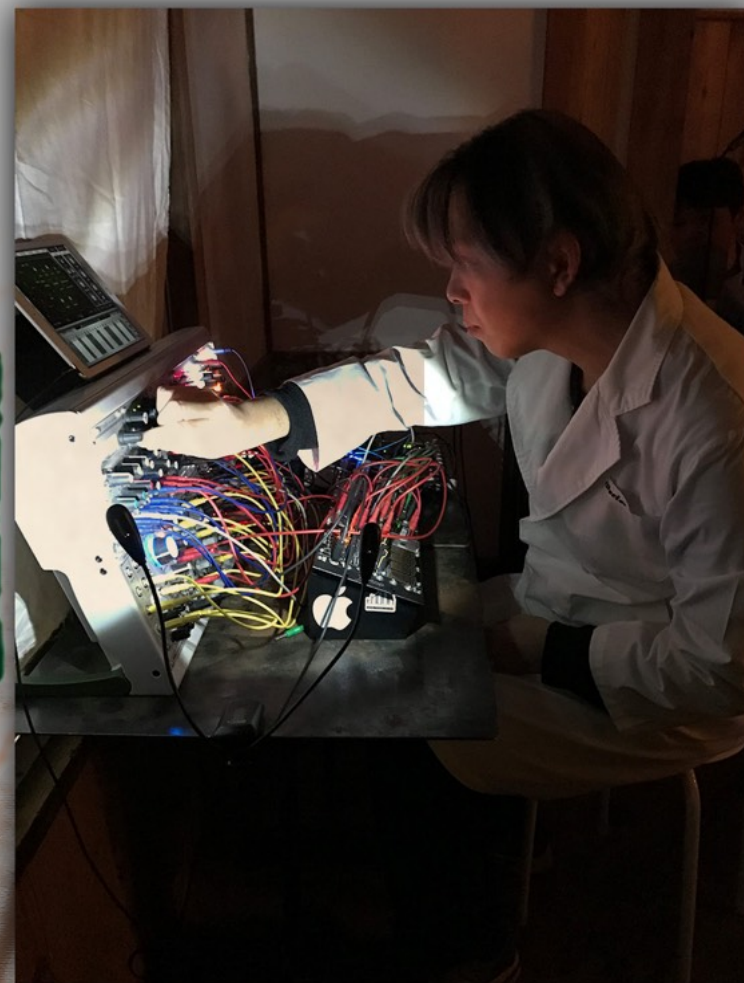
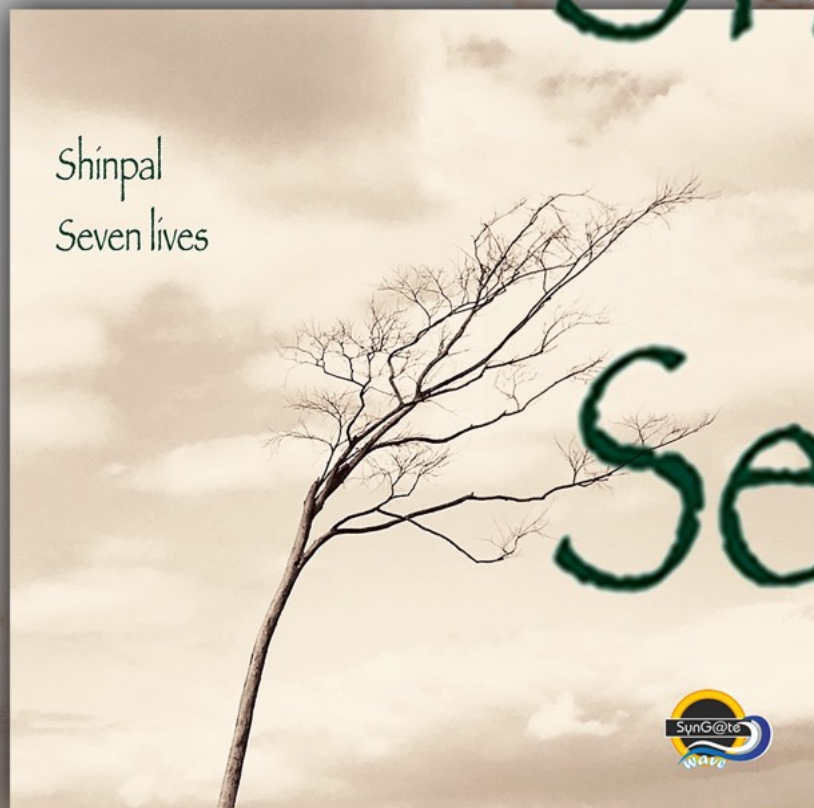
Peter Grenader used an analog / digital hybrid modular synthesizer consisting largely of Plan B / EAR equipment as well as 2HP, Qu-bit, Intelligel, Mutable, Doepfer, Toppobrillo, PT Audio, Flame and Audio Damage modules, the Toolbox modular synthesizer and glass harps

Steve Roach used an Oberheim Matrix 12 and Xpander, Eventide and Lexicon processors, Emu 4XT Ultra and Yamaha CP33 piano



The Japanese electronic musician "Shinpal", who already released a bunch of albums himself, offers his music now at SynGate records as well with his new album "Seven Lives". An album to consciously listen to, that takes you on a trip to unusual spheres. Partly rhythmic, partly melodic, then again a bit experimental, complex musical landscapes are created by Shinpal's sounds. Partly it gets obvious,

Shinpal has roots in the music of Manuel Göttsching although it never appears as a copy or simply repeats what is being already played. Shinpal has its own style, but uses sounds and patterns in his own way, that may sound familiar to Göttsching fans.



Shinpal

Seven lives

MICHAEL NEBEL AFTER THE WALL

Marcela Soto Farías below you

Nina's Eza Alzate

2013-01-09 ♥ - 00

SH22

AMY &
RAY

YES

AFTER THE WALL MARKS THE 30TH ANNIVERSARY OF THE FALL OF THE BERLIN WALL.

I HAVE LIVED ON BOTH SIDES OF THE WALL SO TO SPEAK FOR THE LAST 10 YEARS AND MY EXPERIENCE OF THIS CITY HAS MADE ITS MARK ON MY MUSIC.

THE OPENER HERE IT COMES IS ABOUT THE RAVE CULTURE THAT EMERGED IN THE FORMER EAST GERMAN STATE. FOR THE DISENFRANCHISED EAST GERMAN YOUTH TECHNO BECAME THEIR SOUNDTRACK TO THE 1990 S. RAVES WOULD TAKE PLACE IN ABANDONED FACTORIES OR RUSSIAN MILITARY BUNKERS AND FOR THAT SAME GENERATION RAVE CULTURE BECAME A SYMBOL OF FREEDOM.

MEESING ABOUT REFERS TO THE BERLIN BASED PERFORMANCE ARTIST JONATHAN MEESE.

NEBEL KINDER TRANSLATED IN ENGLISH MEANS FOG CHILDREN A REFERENCE TO THE POST WAR GENERATION AS A COMMENT ON THE PSYCHOLOGICAL EFFECT OF THE WAR ON CHILDREN IT IS ALSO ART FOR THE EAST GERMANS HAVING TO COPE WITH THE SUDDEN CHANGE OF A COLLAPSE OF STATE AND REUNIFICATION.

CELEBRATION AND THE MORNING AFTER REFERS TO THE OVERWHELMING JOY OF THE GERMAN PEOPLE ON THAT FATEFUL NIGHT OF 9TH NOVEMBER 1989 AND THE SOBER REALITY THAT FOLLOWED IN THE 1990 S UNTIL TODAY.

I HAVE USED MANY SYNTH SOUNDS FROM THE 90 S TO TRY AND RECREATE SOMETHING OF THE SPIRIT OF THE MUSIC OF THAT TIME WHILST ALSO USING CONTEMPORARY SOUNDS BECAUSE THIS STORY CONTINUES

ASPHERES

JOS D'ALMEIDA



Aspheres sound landscape represents the period after mass extinction. Two million years ago, humans are no longer part of planet earth. Only traces remain of different civilisations and stages of evolution in a very precarious, archaeological state. The space probe sent by the creators in Aether, is now followed by space ships of embryos. The repopulation of the earth starts with the same processes as before and by the same creators.

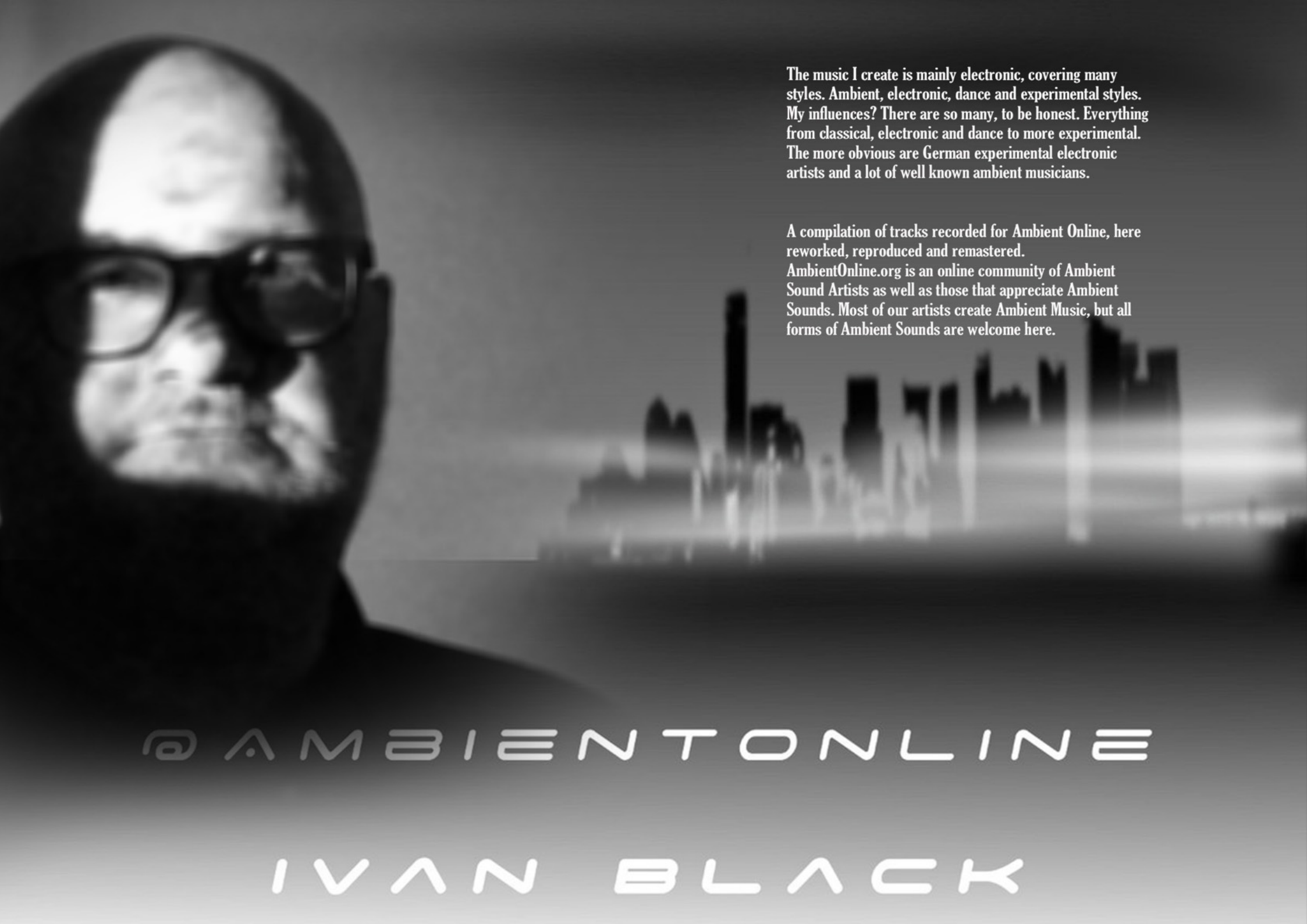
The interference of the civilization creator in the process of evolution of species placed in planets is non existent. The creator's civilization is extremely evolved and never has been through any mass.

Extinction process, the progress of giving planet life is based on a philosophy of creation and patience. The populated planets can develop species of one of more forms of intelligent life. Nothing exist at this moment on the earth, except the oceans. Forests begin to appear but are slow to establish.

However, the oceans are full of life. The ocean mammals have disappeared at the same time of the evolved man, victims of the environmental actions suffered in the time of technological man and modern man.

Only one species of marine mammals has reached these new times. Their evolution bestowed on them the ability to master the water, technologically. They created deep tunnels, allowing them to store large reserves of breathable air. This species was once known as the dolphin.





The music I create 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 more obvious are German experimental electronic artists and a lot of well known ambient musicians.

A compilation of tracks recorded for Ambient Online, here reworked, reproduced and remastered.

AmbientOnline.org is an online community of Ambient Sound Artists as well as those that appreciate Ambient Sounds. Most of our artists create Ambient Music, but all forms of Ambient Sounds are welcome here.

@ AMBIENTONLINE

IVAN BLACK

COSMIC PROJECT



GANOM, this is in real life Norbert Hensellek and Gaetano Chirico. Both of us are big fans of electronic music, whichever variety they belong to. Mike Oldfield, Jean-Michel Jarre, Enigma, Klaus Schulze, Vangelis are just a few of the more famous artists, who had a strong influence on us. There are so many more capable artists, as all of you can imagine. Some of these artists are already available on our Facebook page and we invite you to browse through the pages. There was one specific Radioshow in the 1980's, called „Schwingungen“ which inspired me to make music myself. This little seed blossomed fully in the year 2006 when we evolved into the GANOM team. Norbert was already composing music for himself, which he also brought into another Band at the time, while Gaetano joined towards the end of 2005/early 2006 and GANOM was born.



ARCANE ISLAND

CHURCH OF HED

Q Ching is a single from the upcoming Church of Hed album, *The Fourth Hour*. This new album features a return to a more immediate and improvisational form of music; likely the first in a series of releases, not unlike the Quarkspace Spacefolds collection. A four-minute slab taken from one of the album pieces, Q Ching features a different production approach compared to the more expansive album track. Hints of Manuel Gottsching and Ennio Morricone lurk in this mélange of psychedelic electronica.

Released digitally, Q Ching is available for download from Bandcamp, iTunes, Amazon, etc. as well as the usual streaming services, such as Apple Music, Spotify, YouTube, etc. The 24-bit digital master is exclusive to Bandcamp. Remember to support Indie Music!

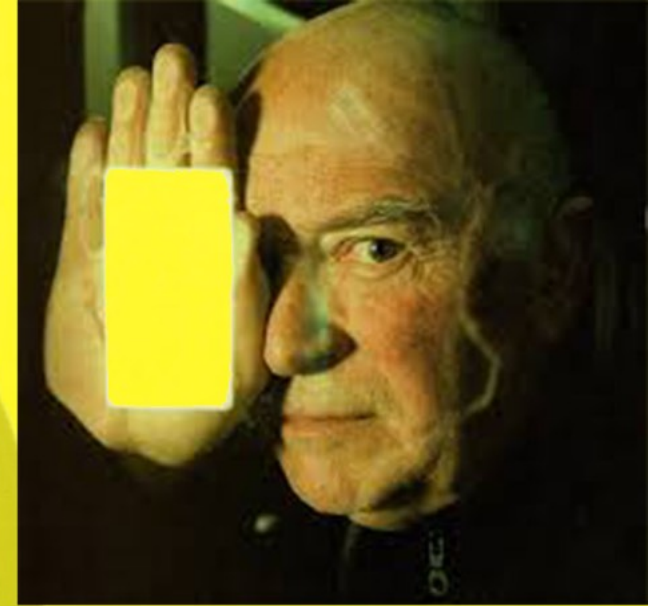
The Fourth Hour is slated for release in the late summer of 2019.

All Music Composed and Performed by Paul Williams, with Stan Lyon (Bass, Guitar)

Q CHING

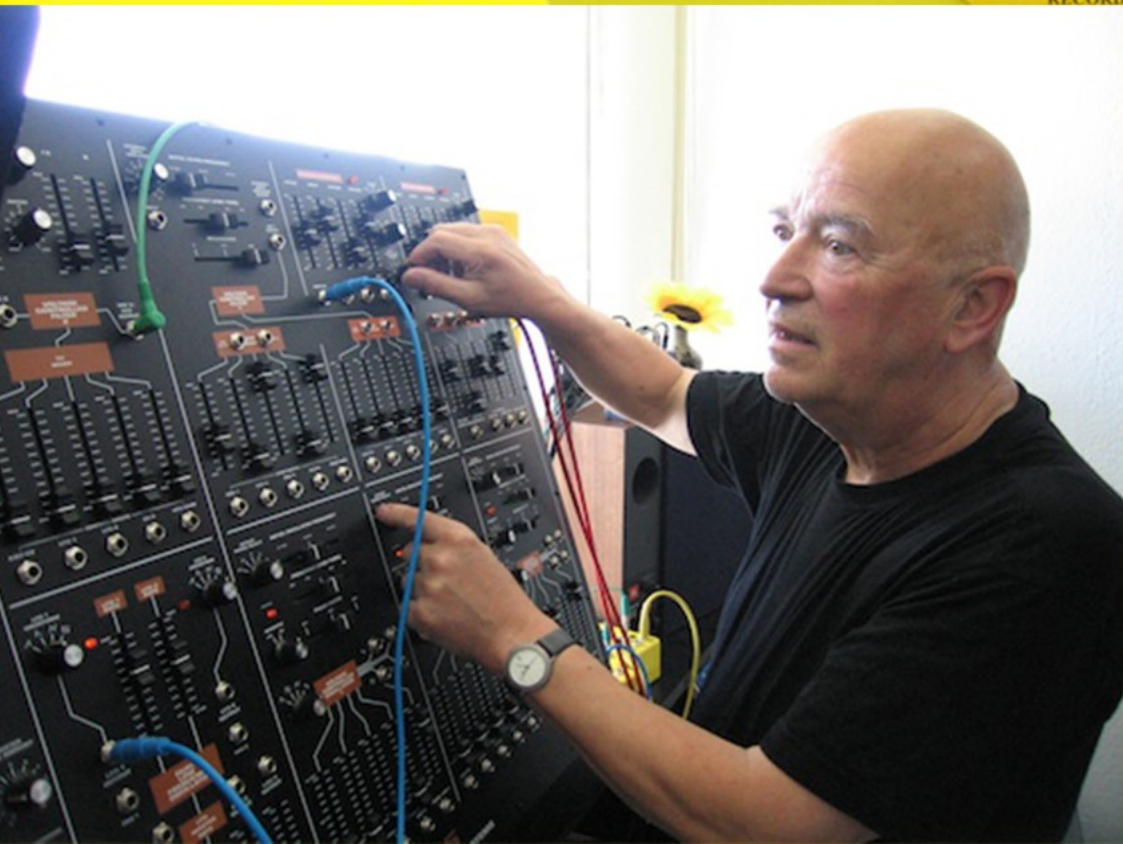
CONRAD SCHNITZLER

GELB



Album originally released in 1974 on a private tape "The Black Cassette"

Conrad Schnitzler (17 March 1937 - 4 August 2011) was an institution in the German electronic music scene for thirty years. He studied with Joseph Beuys in the mid 1960's, and in the late sixties joined the then fledgling German rock band Tangerine Dream. He added a bizarre, conceptual approach to Tangerine Dream that catapulted the band to legendary status, documented on the bands first album "Electronic Meditation". Schnitzler left after that first album, forming with his friends Moebius and Roedelius the band Kluster. Kluster recorded and released three albums before Schnitzler again left, this time to pursue his own work under his own name. Kluster continued with just Roedelius and Moebius under the name Cluster. Since the demise of Kluster, Schnitzler released hundreds of albums, cassettes, and CDs, both on his own, and on various labels around the world. Schnitzler passed away in 2011, victim of stomach cancer. His last work was made just 4 days before his passing.



Opium Moon

"Opium Moon produces a sound that's biblical yet carnal...creating a sound like something born from the underlying forces of sensuality." -- MalibuArts-Journal
Opium Moon is a sensual and groovy collaboration of master musicians Lili Haydn on Violin/Voice, Hamid Saeidi on Santoor/Voice (Persian hammered dulcimer), MB Gordy on ancient percussion, and Itai Disraeli on fretless bass. We come from the corners of the world—Israel, Iran, and the US—making peace through harmony.

Our name was inspired by a poem by the great Sufi poet Hafiz, in which he says:

The bird's favorite songs
You do not hear,
For their most flamboyant music takes place
When their wings are stretched
Above the trees
And they are smoking the opium of pure freedom...
I once asked a bird,
"How is it that you fly in this gravity
Of darkness?"
She responded,
"Love lifts Me"

Lili Haydn: Violin
Hamid Saeidi: Santoor
Itai Disraeli: Bass
MB Gordy: Percussion

"Enchanting music that sounds contemporary but has ancient roots...powerful...aches with feeling." - KCRW