

Kl(aus) are Jonathan Elliott and Stewart Lawler, plus a rotating roster of friends and collaborators. Originally from Tasmania, now living and working in Sydney, the pair have known each other for several decades and formed Kl(aus) in 2013 over a beer and a shared appreciation of Tangerine Dream's 79-85 period. They both have long experience in the music industry – Lawler, formerly a member of Sydney techno-pop outfit Boxcar has spent much of the last ten years touring with Tom Ellard's Severed Heads. Elliott is a classically trained pianist who played in multiple local bands in the 1990s, touching on numerous genres and styles.

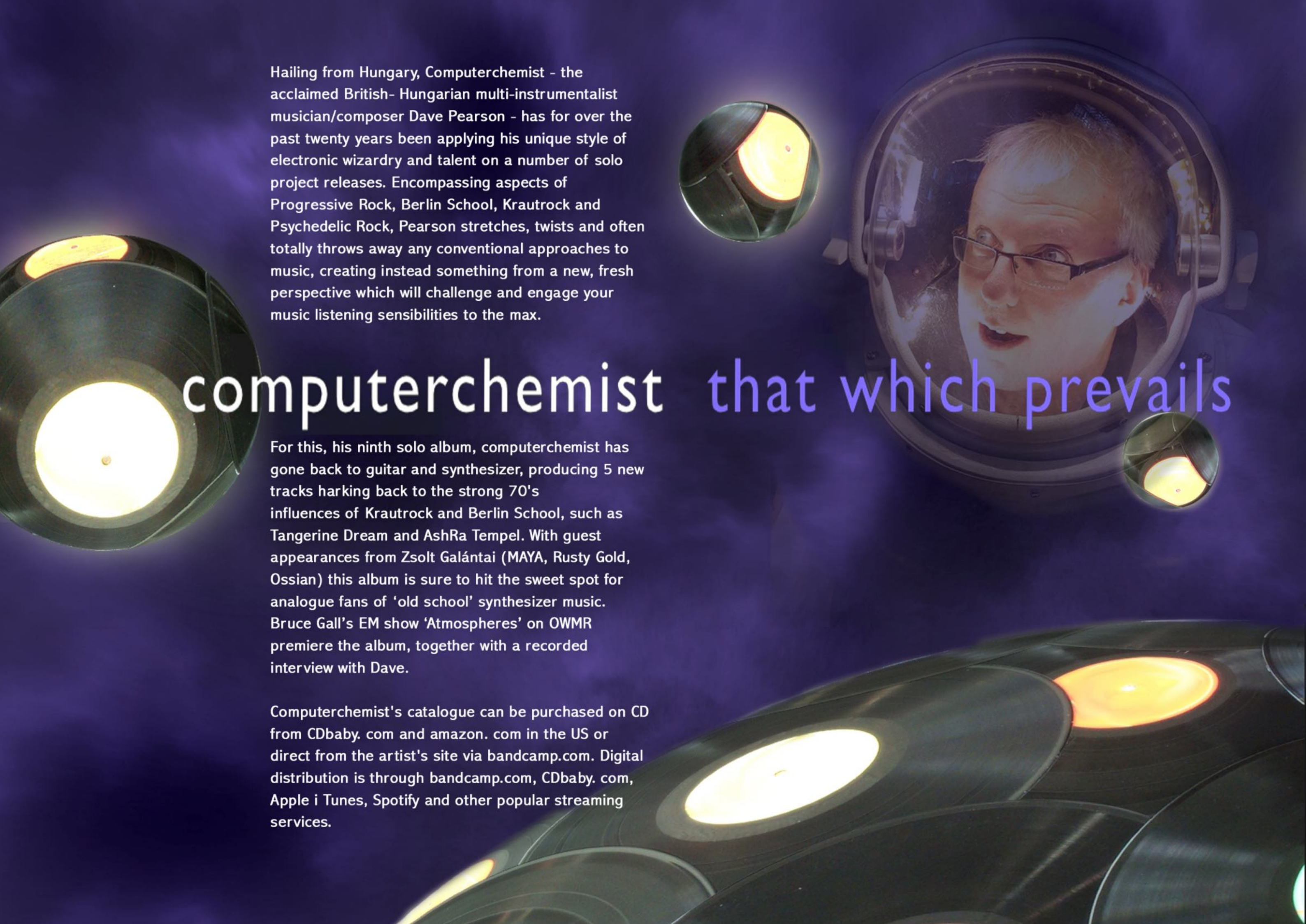
"I'm getting a bit hesitant to call us straight-up Berlin School these days," says Lawler, "I think we've moved beyond that with this album in some ways. Maybe it's my classical background but when I'm mixing our tracks I tend to think of each instrument contributing their own line as part of an ensemble, which is not a million miles from the way our favourite Froese/Franke/Schmoelling era Tangerine Dream tracks used to work either. Plus the album format is probably as close as I'll ever get to working on long-form 'classical' music. One of our aims, after all, has been to reclaim electronic music from the dance floor and put it back into the concert hall.'

From the melancholy, dream-like state of "Alma Febles Struggles Into The Night" to the joyous exuberance of "Mammatus Clouds Over Saskatchewan"; via the pompous grandiosity of "On The News It Looked Like She Was Floating" and the whimsical proto-synthwave of "Heroes of 1986", Kl(aüs) 2 is an album of fantastic, inventive synth classicism. Losing none of the Australian charm or fondness for intriguing track titles as displayed on the 2016 debut album (also released on Castles in Space), this LP promises to be an instant and enduring classic.

# KL(AÜS)<sup>2</sup>





The background of the entire page is a dark, deep purple space. Scattered throughout are several glowing, circular objects that resemble vinyl records or CD surfaces, each with a bright yellow-orange center. In the upper right quadrant, a man with short, light-colored hair and glasses is visible through a transparent space helmet. He has a slight smile and is looking towards the left. The overall aesthetic is futuristic and artistic, combining elements of space exploration with music.

Hailing from Hungary, Computerchemist - the acclaimed British- Hungarian multi-instrumentalist musician/composer Dave Pearson - has for over the past twenty years been applying his unique style of electronic wizardry and talent on a number of solo project releases. Encompassing aspects of Progressive Rock, Berlin School, Krautrock and Psychedelic Rock, Pearson stretches, twists and often totally throws away any conventional approaches to music, creating instead something from a new, fresh perspective which will challenge and engage your music listening sensibilities to the max.

# computerchemist that which prevails

For this, his ninth solo album, computerchemist has gone back to guitar and synthesizer, producing 5 new tracks harking back to the strong 70's influences of Krautrock and Berlin School, such as Tangerine Dream and AshRa Tempel. With guest appearances from Zsolt Galántai (MAYA, Rusty Gold, Ossian) this album is sure to hit the sweet spot for analogue fans of 'old school' synthesizer music. Bruce Gall's EM show 'Atmospheres' on OWMR premiere the album, together with a recorded interview with Dave.

Computerchemist's catalogue can be purchased on CD from CDbaby. com and amazon. com in the US or direct from the artist's site via bandcamp.com. Digital distribution is through bandcamp.com, CDbaby. com, Apple i Tunes, Spotify and other popular streaming services.



# 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.



## STARRY STARRY NIGHT





# Timo Kaukolampi

Station To Station To Station



Timo Kaukolampi presents the soundtrack to Mira Kautto's dance performance. This throbbing and pulsating ambient piece, served in four cuts, will be available as a limited edition LP only.

Timo Kaukolampi is the shamanistic leader of space rock outfit K-X-P. In the shadows of his hood and cape he's been working on his solo material following the trails of cosmic disco, rave, ethnic percussion, ambient and early days of Goa trance when DJ's spinned obscure proto techno tracks together with Belgian EBM.



"The crown jewel of the always reliable ambient label Constellation Tatsu's new batch of tapes (all worth checking on their own merit, by the way) is this new collection of polychromatic compositions by the synthesist Curved Light. Most of the pieces on Flow and Return are pretty short, but the sequences are colorful and detailed, offering plenty of nooks and crannies to explore. You can get lost in the shimmer—even on short interludes like 'Glacial Float'—which makes it a suitable soundtrack for any inner travels you have planned in the near future. Listen close, then drift away."

- Noisy/VICE

"Flow and Return is so good that it renders me a confused and spaced-out dummy as it fully envelops my consciousness." -

Tiny Mix Tapes

## Flow & Return

# CURVED LIGHT

Expansive: Psychedelic: Fourth World: Sound and Vision







# **DARK MATTER**

in memory of

**PLANETARIUM OLSZTYN**  
**20.04.2018**



# **BEHIND THE STARS**

Stephen Hawking

**FESTIWAL U-275**  
**4.08.2018**

Tomasz Perek known as Asuntar has been composing music since 2012, inspired by Klaus Schulze, Tangerine Dream, Brian Eno.  
Welcome to my music.

The first performance of this music took place in the Olsztyn Planetarium on 20/04/2018, thanks to the kindness and invitation of P. Leszek Błaszkiwicz.  
The second performance was recorded during the U-275 festival in Uraz, thanks to the help of the festival organizer Jarosław Danielski, released January 23, 2020  
Suite consisting of 6 parts combined into two themes "Dark Matter" "Behind The Stars" dedicated to the memory of Steven Hawking - an outstanding astrophysicist and cosmologist.



IT IS UNDENIABLE THAT THE WESTERN CULTURE IS BASED ON THE HERITAGE OF THE ANCIENT ROMAN EMPIRE. THEIR CULTURE, AND EVEN THEIR LAW IS THE BASE OF OUR MODERN CULTURE OR EVEN OUR EVERYDAY LIFE.

GREEK AND ROMAN GODS ARE PRESENT IN OUR EVERYDAY LIFE, IN OUR ART (PAINTINGS, SCULPTURES, MUSIC) - FROM ANCIENT TIMES AND IN MODERN SCIENCE ALSO (E.G. APOLLO PROGRAM OF NASA). IT SEEMS THAT "ROMA AETERNA" IS TRUE IN EVERY CASE. JUST LOOK TO THE MOON - LUNA OR MORE FAR TO THE STARS AND YOU WILL FIND MARS, JUPITER, NEPTUNE, SATURN ETC. THEY ARE ABOVE US ALWAYS.

VISITING POMPEI WITH MY DEAR WIFE AND MY FRIENDS A COUPLE YEARS AGO I SAW A BEAUTIFUL ANCIENT PAINTING ON A WALL SHOWING VENUS IN A SHELL - THE BIRTH OF VENUS. THIS PAINTING AND THE OTHER "MORE RECENT". BIRTH OF VENUS BY SANDRO BOTICELLI INSPIRED ME TO COMPOSE THIS ALBUM ABOUT VENUS AND ABOUT OTHER ETERNAL GODS OF THE ROMAN MYTHOLOGY.



# NORD





# HOSHIKO YAMANE & MIKAEL LIND

TIME RELEASED SOUND  
&  
TIME SENSITIVE MATERIALS

Time Released Sound, founded in 2011, is a lovingly hand made, limited edition release music label that is as much an art project as it is a musical outlet. Focusing on modern classical, ambient electronic & electroacoustic sounds, we produce visuals and packaging that are as uniquely beautiful as the music itself.  
[www.timereleasedsound.com](http://www.timereleasedsound.com)

The idea behind the album title *Spaces In Between* is conceptual, imagining the space between Berlin and Reykjavik as Hoshiko and Mikael were sending ideas back and forth over the internet from their respective homes without having actually met in real life. They held their first (but probably not last) concert at the Extreme Chill Festival in Reykjavik this fall, and the receptions from the crowd were very positive.

Musically, they both have a knack for creating mesmerizing ambient music with classical influences. With violin, viola and piano being at the forefront, and synths and sound design wrapping their themes up as a larger musical environment, they have created something extremely special here! that are as uniquely beautiful as the music itself.  
[www.timereleasedsound.com](http://www.timereleasedsound.com)

## *Spaces Inbetween*

**Mikael Lind** has released several albums of experimental ambiances, often drifting between either more classical Warp style electronica, or a modern classically oriented sound. Early this year, Hoshiko and Mikael decided to try to compose two tracks together, mostly out of curiosity. Thrilled by the outcome of the first two songs, they ended up finishing this entire album!

**Hoshiko Yamane** is a classically trained violinist, and a current member of the legendary band Tangerine Dream. She's also an accomplished composer, and whether releasing and playing under her own name, or as Tukico, her unique sound often features looped strings together with Moog synths and effects.



# TIMESCAPE

## One Small Step — and a Giant Leap



This is a re-issue and re-master of the very first Timescape album recorded 1994. It is inspired by space and especially the first Moon landing...but maybe there is a s little piece of a black Monolith flowing somewhere in the music as well? It was recorded 25 years after the first steps on the Moon by Neil Armstrong and now released for the first time in the digital domain to celebrate the 50 anniversary in 2019. Some would argue that the music is clearly inspired by the big electronic names Jean Michel Jarre and Tangerine Dream — and yes, of course it is!J  
All music is by Kent Eskildsen



Dream  
Walker  
Music

# Channeled Chakra Balancing

I awoke one morning with "Hidden Messages in Water" on my mind. (Dr. Masaru Emoto.) Spirit was telling me that I am the water and that I am a conduit through which Spirit brings soul-healing energy through the vibrations of sound and music. I called my dear friend and teacher William Rainen, a gifted clairvoyant and trance-medium, to share this with him. I knew that he was preparing for a trip to Tokyo to teach workshops and I suggested that I would be available for a group of people to meditate on a topic and send their thought and energy to me. William recommended that it be a small group, and that since I play many instruments, each person would choose one (from the list that I would supply) that they felt was representative for them. The instruments chosen were: Hand Drum, Piano/Keyboards, Flute, Clarinet, Oboe, Nylon String Guitar, and Tibetan Bowls. On November 30, 2007 at 7PM in Tokyo (2AM in California) this group and I meditated on the energy of chakra balancing for 30 minutes.

The energy I experienced and the light show under my closed eyelids was spectacular with a lot of ultra-violet blue light.

My process was then to enter into trance and open to whatever came through without question. I would record the first thing I played and not rework it. So whatever melodies or chords that came through my hands I would accept them even if they didn't make sense to me musically or sonically. I allowed the form of the music to manifest itself. It was a surrender, and when I finally listened to it after the channeling, I marveled at the balance, and I'm still discovering "hidden messages."

Kevin Fortune

## Channeled Music by Kevin Braheny Fortune



# KEITH RICHIE

The 2020 Deluxe Remastered Edition of Ambient Highways contains updated and re-mastered versions of the songs from the 2015 release as well as 3 bonus tracks all in 24bit. A fan favorite loved by many, and I'm proud to present this all new version of the album with you.  
From the original 2015 release:

Additional songs on this release range from a melancholy like feeling to an exuberant state in their overall composition yet pulls the listener through these emotions with the albums crescendoing track Keeping The Dream Alive.

Starting with Neutrino and its particle like sequences that rise and fall throughout the track and then being thrown immediately into a 1940's noir like state with V Feeling (a homage to the classic Greek composer Vangelis), you won't feel as if this album is repetitive at all.

The Multi award winning album Ambient Highways represents some of the best music yet by electronic musician Keith Richie.

## AMBIENT HIGHWAYS

2020 Deluxe Remastered Edition

The album's title song Ambient Highways comprises lush pads and a soft melody's surrounding the listener in a blanket of symphonic electronica.



# JULIA KENT



## TEMPORAL

"A stunningly controlled and moving work, for fans of ambient and instrumental music Temporal is a must-listen"  
The Skinny

"With Temporal, Julia Kent continues to craft cerebral yet accessible epics, encompassing a vast spectrum of emotions using a limited set of tools"  
All Music

After years spent performing and recording with other artists and groups, Canadian-born, New York City-based Julia Kent found her own voice with her solo debut, *Delay*, an exploration of the private emotional worlds that exist within the disjunctions and disorientations of travel, hailed for its "lovely, melancholy" compositions, full of "aching romanticism... rich melodicism, and detailed arrangements." She toured to support it throughout Europe and North America, and subsequently released an EP, *Last Day* in July.

In *Green and Grey*, her following solo record, she continued to use looped and layered cello, electronics, and field recordings to explore the intersections between the human world and the natural world, the melding of the technological and the organic, the patterns and repetitions that exist in nature and are mirrored in human creations, and the complexity and fragility of our relationships with one another and with the world that surrounds us.

*Temporal* her latest work is a meditation on the transitory and fragile nature of existence.

Much of the music that comprises the album was originally written to accompany theatre and dance productions. "The initial inspiration was more external than internal, in that many of these pieces began as a response to a text or a choreographic concept," Julia explains, "but they all seemed to be coming from the same emotional world and it made sense to weave them together into a record."

After the threat of violent release on previous album *Asperities*, *Temporal*'s relationship to the physical world manifests itself in a more organic, human sound. The electronic manipulations are subtler, with Julia sampling voices from a theatre production and processing them into unrecognisable textures: ghosts of the source material. "I included the processed voices to acknowledge the genesis of the music and also because I wanted to incorporate vocals in a way that turned voice into texture, and blurred the lines between sonic elements."



A hand is shown in the lower-left corner, plugging a yellow cable into a modular synthesizer. The synthesizer is a red, boxy device with a black panel featuring numerous knobs, sliders, and patch points. A keyboard is visible at the bottom of the frame. The background is a complex, abstract pattern of overlapping triangles in shades of white, grey, and red, creating a geometric, crystalline effect.

# ANN ANNE

## ATMOSPHERES VOL. 1

Denver based jazz trained artist Ann Annie takes you on a journey with her debut album "Atmospheres Vol. 1" on Modularfield. A exploration into a experimental musical world that holds no rigid structures of intent. The idea behind is not only to create an auditory experience, but something to inspire emotional creation and self-exploration during the process. Loosely like a dream, textures and rhythms that elicit a mood.



# Kaitlyn Aurelia Smith

## Tides: Music For Meditation & Yoga

Recorded in 2013, *Tides* is a glimpse into the early phase of what has become Kaitlyn Aurelia Smith's signature approach to electronic music. Composed and played on a Buchla Music Easel—the modular synthesizer that gives Smith's music its organic feel—this collection of instrumentals is at once uplifting, transportive and meditational. It comes as no surprise that it was commissioned by Smith's mother to accompany her yoga practice.

*Tides* pulsates and swells like the ocean itself. Field recordings of wind chimes and forest sounds are interspersed throughout much of the album, accentuating the pastoral aspirations of their electronic counterparts. The chirp of a bird might be confused for the elongated intervals of a muted siren, a steam valve opening and closing for the sound of the surf, or a drone for a live organ. The actuality is elusive and secondary to the alchemy at work. Natural and synthetic components become indistinguishable from one another and cohere seamlessly into a unified paean to bliss. Though the ambient nature of these recordings is inextricable, it is belied by an undercurrent of heart-like beats that hint at the visceral force of Smith's current work.

Kaitlyn Aurelia Smith's formative years were spent communing with nature on Orcas Island in the northwest region of Washington state, a place she describes as "one of the most magical and peaceful places I have ever been."

[www.kaitlynaureliasmith.com](http://www.kaitlynaureliasmith.com)





# ***Pekala Kordylasińska Pekala*** ***feat Asuna Arashi*** **MODULAR**

Sleep deprivation and the state of endlessly staying alert have broken the greatest (wo)men; imagine what it did to us. It was at that point that I decided to make a new record. The only thing I needed from the arts around me was a soothing feeling and a confirmation that everything makes sense, that against all odds, everything will be fine. This is why the record is made of compositions steeped in slow, drone-like music that takes time to unfold. The plan for this project was complemented almost by accident.

On a short trip to Hamburg with my other outfit where I pose as my alter ego Crackin' Mitch, the latter met Asuna Arashi and was fascinated by the Japanese artist's live. Asuna, as a performer and musician, perfectly bridges noise with the softness of drones and using toys as instruments. So, back in Warsaw, I realized that inviting the artist from the land of the most beautiful cherry blossoms will place the new record of the Pekala Kordylasińska Pekala duo on the right track. My wife, Magda, and I recorded with Asuna first tracks in January 2017. Other pieces came naturally. I just had to think back to the time spent with Asuna—him sitting at our table and playing with our kids; their conversations in the language of looks and onomatopoeias.

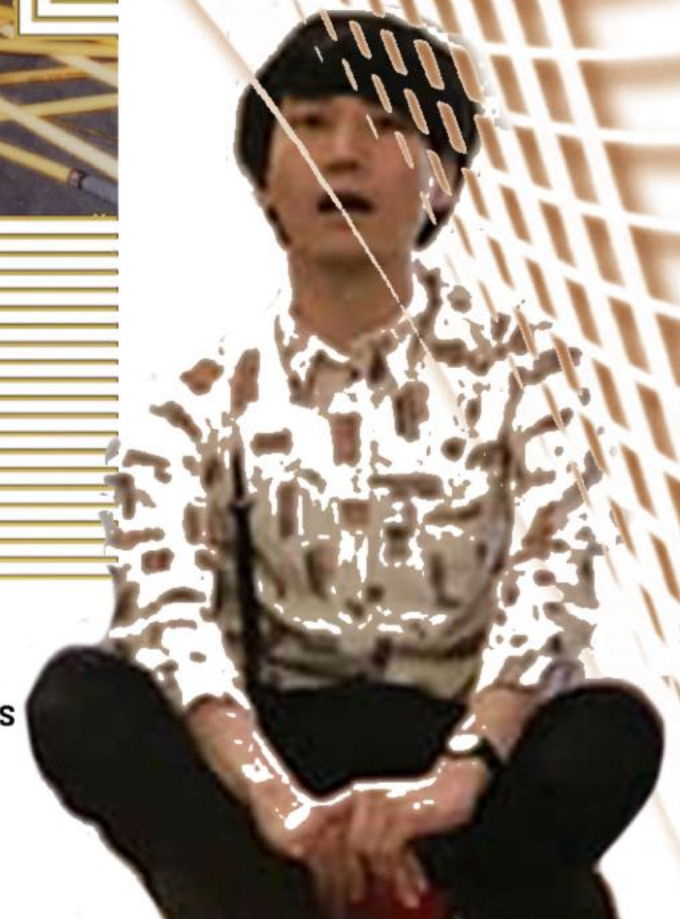
Pekala Kordylasińska Pekala, formerly known as Hob-beats Percussion Percussion Duo, has been active on the Polish music scene since 2004. The Ensemble draws inspirations from various musical genres ranging from historical arrangements to contemporary music, to alternative music to noise.

Performers:

Mikołaj Pekala: vibraphone, percussions instruments, synthesizers, electro-acoustics devices

Magdalena Kordylasińska-Pekala: marimba, percussion instruments

Asuna Arashi: synthesizers, electro-acoustics devices







SINE's brandnew and hot EP "Tiefrot" is out now. "Tiefrot" is the German word for "bright red". After the release of "Tiefblau" over three years ago it really was about time for some new music.

"Entrance" leads you into the red lighted club where SINE is at the turntables. Hypnotic, grooving and warm. So danceable that you want to sink into the music. Just close your eyes and start dancing.

SINE has had that burning desire to show his danceable side for quite some time now which you could tell by some singles and remixes that have been released lately. Now it's finally set free. He spent two weeks in a red lighted small room in his home producing the EP. "I'm very happy with the result of "Tiefrot" and enjoyed the time in my bright red tiny room very much." says SINE about his EP.

This EP certainly doesn't have a lack of twists. "Barbie Blue" moves somewhere between Club Hit, Funk and Electronic with wonderful arpeggios. And when you listen to the last notes of "Exit" you'll want to start all over.

And also the cover sticks to the concept. You wouldn't even know in what kind of room you are. But letting it happen just feels way too good.

# SINE TIEF ROT





# THOUSAND FOOT WHALE CLAW

Experimental walls of sound and electronic explorations from Austin, TX.

Austin based experimental collective Thousand Foot Whale Claw is back with the new cosmic full length Black Hole Party, out June 29, 2018. Featuring members of S U R V I V E, Troller, Single Lash and Future Museums, this is the supergroup's second LP and their most accomplished work to date. Inspired by progressive 70's German kraut-rock, Thousand Foot Whale Claw maintains a classic style while establishing an original voice. With album art by renowned contemporary sci-fi/fantasy illustrator Kilian Eng, Black Hole Party's aesthetic is cohesively curated throughout its dense, multi-layered track list, ranging from serene sound baths to driving dance beats.



## BLACK HOLE PARTY

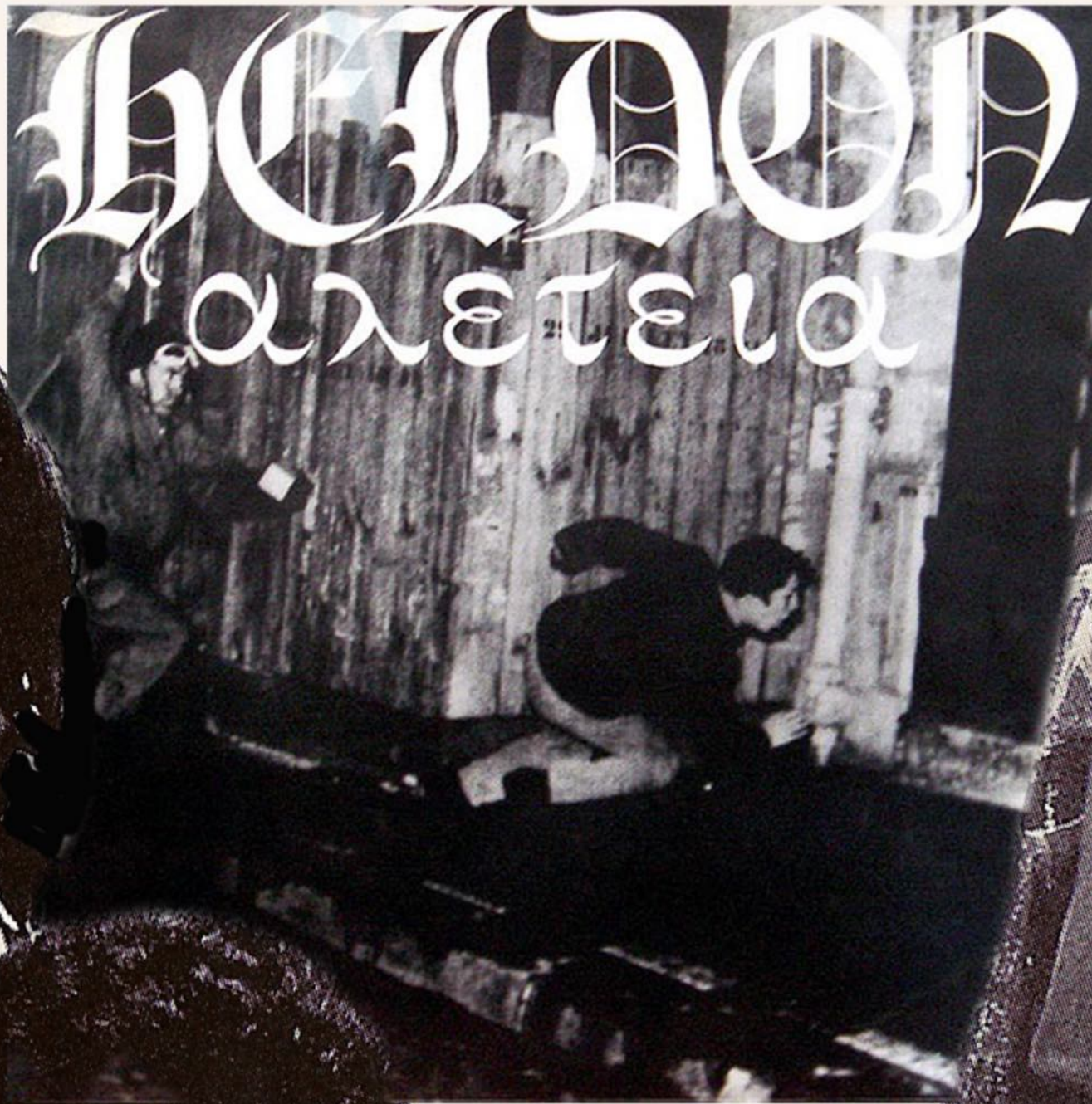
TFWC was founded in San Marcos, TX by a core group of college friends who bonded over loose collaborative jams of effects driven improvisations. Eventually these unstructured practices evolved into refined studio sessions and intense live performances, leading to a rich discography and enthusiastic fanbase. Balancing repetition with the unexpected, TFWC's sustained motifs slowly reveal the band's signature free-form experimentation. Known for heavy walls of guitar and electronic drones, TFWC spirals into circular rhythms and looping riffs stacked with shredding guitar solos and ambient soundscapes. Explorations spurring from a central theme is the basis for the band's compositional approach, always seeking new instruments, sound sources and production techniques for each piece. Recorded and engineered at Stassney Studios in Austin, TX with producer/artist Dylan Cameron, Black Hole Party has become the band's most defining body of work thus far.







# HELDON αλετεία



*Meldon was a French electronic rock band originally active between 1974 and 1978, and led by guitarist Richard Pinhas. Other members included synthesizer player Patrick Gauthier and drummer François Auger. The name of the band was taken from the 1972 novel *The Iron Dream* by Norman Spinrad.*

*Influenced by the work of Robert Fripp (and sometimes evoking his work with Brian Eno), the music of Meldon blended electronic and rock forms. The first releases under the name Schizo, and later Meldon, were self-produced and self-distributed. AllMusic described their seven albums as "groundbreaking."*

*Pinhas had previously led the band Schizo and also released six albums under his own name. Pinhas has worked with numerous collaborators, including musicians of the band Magma, and was associated with philosophers such as Gilles Deleuze (of whom he was a student) and Jean-François Lyotard, as well as writers such as Norman Spinrad and the essayist and novelist Maurice Dantec. Pinhas completed his PhD in Philosophy from the Paris-Sorbonne University in 1974, teaching for one year and beginning Meldon.*

*The Pinhas/Meldon catalog was reissued on CD by the label Cuneiform, and later Bureau B.*

*Meldon II "Allez-Tia" (αλετεία) was released in 1975*



# PRIPYAT TIMESCAPE

**Timescape consists of the two Danish musicians Tony Andersen and Kent Eskildsen; they have been working together since 1996. Using different band names, Tony Andersen and Kent Eskildsen appear on more than 15 CD's and a couple of sound tracks. Timescape also takes their music on the road and performs from big live-concerts with video, graphic projections, dancers, and lasers to intimate DJ sets.**

## Pripyat

**This album is the soundtrack to three short films about the aftermath of the Chernobyl disaster in 1986. It is based on a collection of photos taken by Stellan Eskildsen. They were taken on the very same day exactly 25 years after the accident in April 2011. These photos capture the desolation and devastation in the abandoned city of Pripyat and the work in progress on the tomb for the nuclear power plant, Chernobyl, and the dark ambient of the title track reflect this as well.**





# **Sofía Bertomeu**

# **Fraser Burnett**

Transmisiones Funcionales - Part. III is the third album of a series of collaborations made up by Sofía Bertomeu (Spain) & Fraser Burnett (Scotland). This time, its topic is about "movies and their dialogues".



## **2020**

# **Organic Experimental Music & Conceptual Sound Art.**