



The S.E.T.I. Project

Sean McCarthy (from Altocirrus) and Michael Steinbacher (Band of Rain, The Sirensound) took the chance to produce an album over the borders of electronic mainstream.

Sean : Synth keyboards, Sequencers, Composition and mixing.

Michael : Synth keyboards ,Guitars Bass, Flute, Alto Saxophone, Vocals, Composition, mixing and mastering.

Recorded in studios in Ireland and Germany. starting in summer 2019 till February 2020.

VELVET

**Voyager was recorded & mixed
January-April 1981 at Edge-Of-Hedge studio & Tonstudio, Panne & Paulsen.**

**The crew OF V.U.
Rais. Tronix, Analog Sequencers. Keys Harmonizer, Digital Drums, Percussion, Vox**

Kapke. Supersonic Guitar, Guitar Synth.

Niemeyer. Analog Drums, Percussion

The Tronix you can hear on this album are: Moog Prodigy, ARP-Arr & EMS-VCS3.

UNIVERSE



Andreas Meyer aka K.I. Companion started his musical career with Forma Tadre, a German electro/industrial project. Forma Tadre's first album "Navigator" was released in 1996 on the label Offbeat, home of bands like Covenant, Frontline Assembly or Skinny Puppy. "Navigator" was released one year later on Metropolis Records in the USA and quickly gained international recognition. Subsequently Meyer worked with bands like Psyche from Canada or Haujobb, produced and remixed - among others for Joachim Witt, Coil or Wumpscut. Further albums by Forma Tadre have been released, most recently in 2008 the album "The Music of Erich Zann" - a concept album based on the short story of the same name by the American author H.P. Lovecraft.

.... "When I had a new car, I looked for music that I would like to listen to in the car. Klaus Schulzes & Rainer Bloss' 'Drive Inn' was obvious, but it was not suitable for me. So I made something myself. This resulted in "Music for Cars". The music is composed, not improvised à la Berlin School. Also relatively melodic, the character is partly optimistic, partly naive, partly science fiction and usually underlaid with electronic beats"...

The name "K.I. Companion" is based on Meyer's idea to have an imaginary robot/android at the side of each composition, who with his naïve, unbiased perspective, gives the first ideas for the respective Tracks delivers.

Mellow Jet

What is it that inspires Andreas Baaden's music? The small, compact and picturesque mountainous landscape of Siebengebirge. That is where his songs are written in the "Antares-Studio" in Bad Honnef/Aegidienberg.

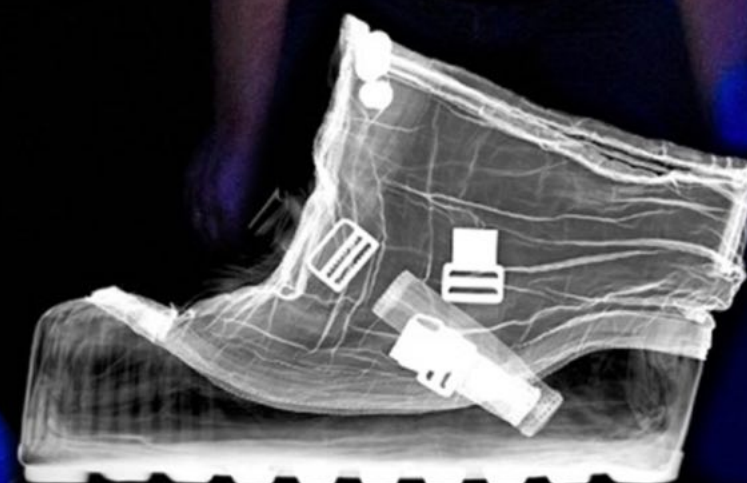
He began late with electronic music. His grandmother, with whom he was often with, had an old, very interestingly out of tune piano, which he could try out extensively in unobserved moments. There are no recordings!

Later he took his first steps on the synthesizer (Korg MS 20) and then carried out wild experiments with various recording devices. Here recordings still exist! After a few years in the Münster rock band Nachtfahrt, Andreas set up a small music studio and dedicated himself to the production of his own compositions. His first album "Gamma" was released in 2005.

Stylistically the music is influenced by different styles: classical Berlin school, romantic EM in the style of Michael Rother, progressive rock music like Genesis. It was the instrumental songs by Genesis and especially the album "Tangram" by Tangerine Dream that made Andreas Baaden make music himself. It is mostly quiet and relaxed music, based on harmonic textures and melodies. Sometimes it also turns more rocky and experimental.



With the 2020th album "Voices" the musician Ronald Schmidt aka Faber presents his new album with very catchy and playful melodies. As with his previous albums, elements of the classic EM are combined with new ideas and technologies to create the typical Faber sound worlds. On "Voices" you can discover familiar, but also the new styles. Many of the songs contain alienated, but also realistic human voices. So the title of the album fits really well. As a little bonus the album contains a remix of the song "Brama" by moonbooter. As always, we wish you good entertainment.



BOTH SIDES OF THE moonbooter

EN: "Both Sides of the Moon" is my first double album with over 120 minutes, 100% new music. So no remixes and no live recordings. "Both Sides of the Moon" is on the one hand a homage to the 50th anniversary of the Apollo 11 moon landing on July 21st 1969. As the title of the album suggests, it's about the two musical souls in me that make up my music: Classical electronics and modern club music. Sometimes dark, sometimes melancholic, sometimes playful, sometimes serious. Kitsch is also allowed. But please with style.

ANDY PICKFORD

Album originally composed and banded together between 1998-1999. All tracks by AP Artwork (the green snotty one) by AP. Artwork (the purple grisly one included in the download) by Kevin Sommers. Okay it was originally red and not quite as grisly, but I tweaked it.

Getting the sound right on this was somewhat harder than updating Maelstrom. There were more unwanted artefacts than Storage Wars, a terrible 14.5kHz whistle which caused all sorts of crappy harmonics. Mostly, the album wasn't professionally mastered to begin with. It is now because I haz mawr edukashun :-) and plugins. No seriously, it was mostly a pure digital recording with all those uncorrected digital harmonics and aliasing sounds. So for this process I've run it all up to 32 bit, scanned, removed and balanced out all the shite. I've added more separation, both in width and frequency, allowed bass to become more defined and brought in some high top end where hi hats were very faint etc. Altogether a bit of decent hard work you'll be pleased to learn :-)

NEMESIS

24-bit Collectors Edition

NEMESIS

24-bit Collectors Edition



DESTINY CHRIS RUSSELL

Destiny is Chris Russell's third solo release on the Spotted Peccary label. His previous offerings on the label include Echo (SPM-3502), Labyrinth (SPM-3501), and the 2014 collaboration with ambient electronic composer Phillip Wilkerson titled Vague Traces (SPM

Chris Russell's otherworldly creations often call to mind abstract sci-fi visuals, and the surreal soundscapes of Destiny, his third solo album for the Spotted Peccary label, are no exception. Through the use of delays, granular filters, and long reverbs, Russell explores slow-flowing spaces with an artistic and cinematic flair, painting a world where delicate veils of sound are frozen in slow-motion breezes, where seething pools of shimmering electrons glisten in sonic starlight, and where distant drones and faraway textures approach and recede into mysterious swirling mists. Time falls away as the album's gleaming tones move with purpose toward vast horizons, rising and falling on the broad swells of a sonic sea. Russell's mastery of expansive ambient electronic soundworlds is on full display within the music of Destiny, and the album's subtle but all-encompassing spaces give rise to an immersive and thought-provoking listening experience that breathes and evolves with nuance and depth.

An ambient music artist who has been recording since 2000, Chris Russell finds inspiration from both the simplicity of nature and the vast infinity of the universe. Using the studio as his instrument, he plays software and hardware synthesizers, bass guitar, and various indigenous instruments to produce textures and abstract paintings of sound. In addition to his solo work, Chris has also contributed multiple tracks to compilation albums of electronic music.

DESTINY CHRIS RUSSELL

DAVE BESSELL

Reality Engine

Unexplained lights from just over the horizon, stowaways who sneak past security on the stage door and meddle with the amps causing them to emit strange rays. Stray sounds washed up by the river wrapped in blue frayed cloth. And if it snowed and snowed until all the world was transformed where would the sound go? The rain is a handsome animal in the far southwest. Welcome to the Reality Engine

Dave Bessell

DiN

ANDREAS DAVIDS 7 JAHRE VOR DER GEGENWART

Andreas Davids

Andreas Davids, maybe better known for his electro-industrial project XOTOX, but also as part of the Natura Est dark ambient duo, presents another result of his love for all that is ambient, abstract and not so abstract electronica.

"7 Jahre vor der Gegenwart" invites you to take a ride on an emotional rollercoaster with many ups and downs, epic moments, dark and light sides. From dark ambient and broken structures to technoid rhythms and sequences - everything that can happen within seven years is packed in this outstanding piece of music.

Andreas Davids says: "7 Jahre vor der Gegenwart has especially been created for my live debut with this project. This music has only been played live once and will never be played live again - this makes the release very special and I hope you all enjoy it".

Inspired by the true story of Laika, a stray dog sent into space by Soviet Russia in the fifties, Perpetual Journey speaks of the emotional journeys and strange fates that entangle our lives. An intoxicating ascent into the upper atmosphere and beyond, Strië's collagic style is profoundly felt on these six compositions; fragments of sound layer up to create an ever deepening sound stage, bound together with layers of static and hiss. Perpetual Journey is another irresistible invitation to spend time with Strië in the immersive, introspective world she inhabits.

STRIË PERPETUAL JOURNEY

Olga Wojciechowska is a Polish composer and multi-instrumentalist whose work drifts between modern classical and electronic music. Her compositions are frequently sought out by acclaimed directors and choreographers for dance, theatre and visual projects. Olga's commissioned work includes music for Royal Opera House, Sidi Larbi Cherkaoui, Yabin Wang, Oslo Opera House among others.

She released 2 solo albums Maps and Mazes (2015) and Infinite Distances (2019). Her music has been featured in compilations published by Ninja Tune, Traum Schallplatten, Sonic Cathedral and Hiber-nate.





DUSK

KEITH RICHIE

The Singles

Dusk

It's been a few months since I've been able to really sit down and work on any new music, so on 02-29-2020 I finally had a chance to clear my head and start "tinkering" with a melody or two. One of those melodies was a little seed, which I carefully watered each day... and that eventually became this song.

Epica

This song started because my good friend Sean Patrick McDonough, suggested I look into the Mimi Page Light & Shadow vocal instrument. I responded that I had been "Looking into that pack and just hadn't pulled the trigger yet"....


What I didn't realize, is that I already owned it... Yep, bought it a few months ago but hadn't had the chance to play with it.

So I decided to sit down and take a few moments to actually fool around with it.... and this is the result.

Special special thanks to my one and only partner in crime and love of my life Kayla, for helping me put some of the final touches on it... and her suggestions for the album cover. It wouldn't be anywhere near what it is without her love and constructive criticism.

Also thanks to my good friend Eric Shupps for his help in listening to the many versions as well up to this point :)

EPICA



We live in times of great change. Many of us are anxious of what's to come, but experience has shown us that no matter what, we - as a collective - shall overcome it. As over shared as the quote is, the night truly is darkest before the dawn. Just like the mythical bird that rises from it's ashes - the Phoenix, us people will move into a new and better world, as these days we're all putting into question the vicious cycle we've been accustomed to for so long: produce more, spend more and consume more.

Mihail Doman 'Rebirth'

Carrying a fitting name, Rebirth is a compilation which contains reworks of some of Mihail Doman's previously released musical pieces. They have all been re-orchestrated with electronic instruments - chief amongst all being the mighty Absynth from Native Instruments.

Released one by one every month, the 5 pieces are a prelude to Mihail's new album, which will be named Humanity. An album which is still in the works and will be out in September 2020.

Put your headphones on, close your eyes, and let yourself be carried away by the warm pads and moving synths on a journey within, a journey of rebirth.

More at <https://mihaildoman.com>



Romerium & Thaneco

The Dark Underground to Nowhere is the second collaboration album between Thaneco and Romerium. This time we decided to make an album with a darker approach.

So the idea came up to make an album about the subway. The same method was followed as the previous collaboration, namely sending and receiving each other's intentions and improvisations. The sound field samples collected, cut and processed by Romerium deliver a dark underground atmosphere, just what was needed for this project. The result is an album with berlin school sounds, drums and percussion, sophisticated sequences, well-thought-out music parts with passionate solos.

You can clearly hear the influences of the big musicians on earth like Vangelis, Klaus Schulze, Tangerine Dream and Pink Floyd. Again this is a perfect combination of software and hardware, blending in high quality music production from Greece and Holland.

A big compliment goes to my friend Thaneco for his brilliant musical ideas for this album !



The dark underground to nowhere



radiosilence

Welcome to RadioSilence! This is a new Electronic Ambient project from Andy Pickford. This kind of music is perfect for relaxation and meditation... or in my case "napping", in which case I'd say it's ideal for soothing the furrowed brow of many a grumpy old git!

If you are familiar with my "Harmonics In The Silence" series, you'll already know of my leanings in ambient direction. It's become my second musical passion at this time. Only, with these works I really don't want to hear myself either over-tracking or over-producing in any way. Rather hard for a fidgety non-minimalist like myself! I've listened to some popular ambient works which you could quite literally make a cup of tea, take a dump and feed the cat to and they still won't have got anywhere by the time you get back. I don't have anything like that kind of attention span; I was raised on 1970's orange squash ffs!! Thus, I insist on reasonable development, nice harmonics and resonances, not so much atonality. I can't entirely remove rhythm from the equation, so I'm allowing quiet, bare-bones sequence/percussion elements. Nowt that ain't been done before I'm sure! The main ambient tracks themselves are self-generating and based on random arpeggiation slowed down to the point of full caffeine withdrawal. The devil then, is in the detail and I really do like these kind of works, because even I get to experience surprise at the outcome of these things, if surprise is the right word. And of course, it's gotta be fun :-)

This is the second album of electronic ambient works from RadioSilence, as opposed to the first, which this isn't. No, indeed this is one after the first and it's not the third. In this sense it's unique in being the second. As with the first, these are long, developing works which are both long and developing. There are also nice bubbly sequences included because I... just... can't... go without having a knob to twiddle. After all what is a cake without its icing, but a mere facet of the Immaculate Sponge it could be? Once again I explore those resonance and harmonic things I'm quite fond of, including lots of pretty textures and... honestly, WTF can you really say to make this kind of stuff sound exciting? It kinda isn't and that's the thing. Suffice to say mine is way more exciting than some stuff you can hear on Youtube which seems to have generated obscene numbers of hits. Insomnia is clearly a thing :-D Insomnia is certainly not a thing if you're producing this. Strong coffee is a thing.



NAM-KHAR

The Ritual/Drone collective Nam-Khar return to our Winter-Light label with their latest inner outing entitled 'Sur Chöd'.

This is Nam-Khar's second release with Winter-Light, after the very successful and well received 'Secret Essence/Sangwa Dupa' album in 2018. The music has evolved

"Sur Chöd" is composed of 6 long-form pieces, each piece transforming and morphing in to a musical entity within it's own right. The traditional percussive elements are still there in the music, deployed in full force alongside more subtle uses of these instruments. It is the use of the drone and bass elements that have changed on this release. The small vacuous pockets which Nam-Khar use so well are soon filled with warm, thick drones, synthesised sweeps and enlightening cosmic sounds. It once again creates that space for the listener to move into for contemplation and reflection, to energise and focus through the welcome isolation space created by Nam-Khar's atmospherics. Pushing the inner-traveller ever further onwards, along different trodden paths.

Ritual ambient, dark ambient, drone, industrial and subtle tinges of dark-jazz await the listener on this deep and diverse release from Nam-Khar.

WINTER-LIGHT

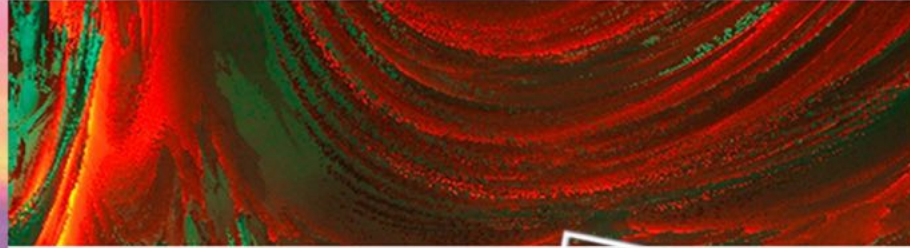
Sur Chöd

NAM-KHAR

Sur Chöd

NAM-KHAR

luna



Perceptual Defence
& Robert Rich

Caelum et Infernum

SynG@te

Gabriele Quirici: "With the release of this album I like to express my thankful feelings as well as all my sorrow, that I have to face with my 50th birthday. A wonderful life full of joy and satisfaction, being married to a wonderful wife, being a father of two charming daughters, working in a satisfying profession as a psychologist and having the gift to express myself in electronic music. On the other hand especially in my profession I often face what hell means for some people. Additionally suddenly the world changes by the Corona pandemic. So this album is dedicated to all those people who experience their hell in their fate hoping they might face heaven once in their live or wherever they have gone to after their death."

The 2020-album by Syndromeda called "KALT" (COLD) tells mystical stories about the cold and inner warmth of Iceland played in 5 moody longtracks. So me, Syndromeda (anagram of "The synthesizer syndrome of Andromeda") am the Belgian composer Danny Budts.

My music is strongly inspired by the Teutonic "Berliner Schule", but I am not afraid of using deep atmospheric soundscapes. I try to combine these 2 musical forms to produce my own sound

Syndromeda



KALT