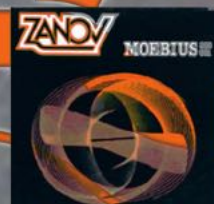


ZANOV

DISCOGRAPHY



Green Ray
1977 (Polydor)



Moebius
1978 (Polydor)



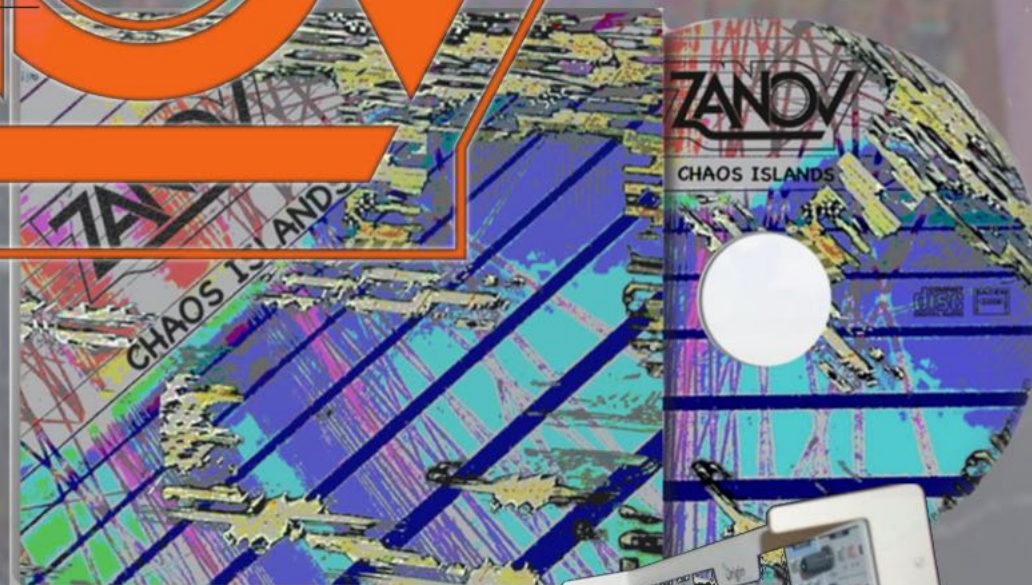
In Course of Time
1983 (Solaris)



Virtual Future
2014 (Zanov Music)



Open Worlds
2016 (Zanov Music)



CHAOS THEORY: How very simple rules without anything random, can create very complex systems which have completely unpredictable results?



ZANOV is one of the earliest musicians to innovate in the world of electronic music.

He produced 3 albums from 1977 to 1983 at Polydor & Solaris.

Three albums unanimously praised by the critics both for the quality of the sound and for an already very personal universe. After 30-year hiatus, he resumed his passion in 2014 with new synthesizers an Arturia Origin, an Access Virus TI and later an arturia MatrixBrute. He composed 2 new albums “Virtual World” in 2014 and “Open Worlds” in 2016. He creates all his sounds according to his emotion, paying particular attention to their combination and their evolution.

He then embarks on a period of concerts before composing his 6th album “Chaos Islands” published in 2020.

For this album, ZANOV found inspiration in the “Chaos Theory”, which has guided his thinking for a very long time. He composes music that is both simple and complex, orderly and unpredictable, from which emerge beauty, emotions and surprises at the edge of chaos.



MARIA WARNER

a.k.a. Michael Neil. Maria Warner was created as an artist pseudonym for Michael Neil's excursions into Berlin School retro electronic music: continuing on from his earlier collaboration with Graham Getty and the Retrochet trilogy.
All Maria Warner's albums are available as CD's synthmusicdirect.com

thaneo

Thaneco

Experimental, ambient, Berlin-school electronic and 80s inspired synth music, using mainly vintage analogue synthesizers (prophet 5, minimoog model d, korg polysix, roland sh 101, oberheim matrix 1000 and SEM) and eurorack modular synthesizers. Also like using computer applications. Some of my favourites are: Reaktor and U-he Zebra hypercube audio

One of the most cleverly composed albums by Thaneco in its purest form with several elements for sonic mind expansion and universal embracing. More than ever inventive, emotive and spiritually elevating



Cerulean Voyager

AESTHESYS

ALIGNMENTS

Aesthesys

Robots' and neural networks' most favourite progressive rock band, soon to be the official soundtrack of the AI uprising.

Personnel:

Sasha Coudray — bass guitar

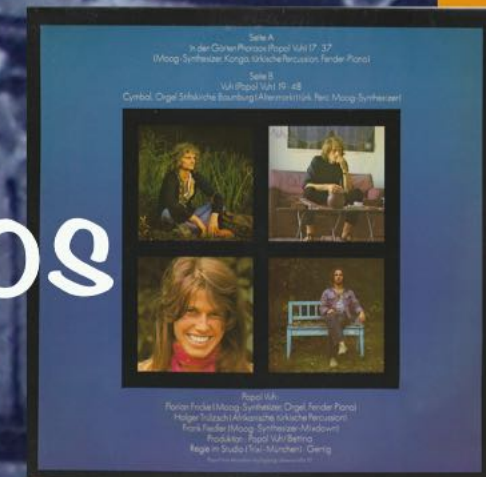
Artem Taganov — drums

Victor Krabovich — electric guitar, keys

Nik Koniwzski — violin, keys

<popol vuh> in den garten pharaos

«popol vuh» in den garten pharaos



Popol Vuh began as an electronic music project, but under Fricke's leadership they soon abandoned synthesizers for organic instrumentation and world music influences.

Popol Vuh's first album, *Affenstunde*, released in 1970, can be regarded as one of the earliest space music works, featuring the then new sounds of the Moog synthesizer together with ethnic percussion. This continued for only one more album, *In den Gärten Pharaos*, and material later to be released on the soundtrack to *Aguirre, the Wrath of God*, before Fricke largely abandoned electronic instruments in favour of piano-led compositions from 1972's *Hosianna Mantra* forward. This album also marked the start of exploring overtly religious themes rather than a more generally spiritual feeling within the music. The group evolved to include a range of instruments: wind and strings, electric and acoustic alike, combined to convey a mystical aura that made their music spiritual and introspective.

Popol Vuh influenced many other European bands with their uniquely soft but elaborate instrumentation, which took inspiration from the music of Tibet, Africa, and pre-Columbian America. With music sometimes described as "ethereal", they created soundscapes through psychedelic walls of sound, and are regarded as precursors of contemporary world music, as well as of new age and ambient.

The band contributed soundtracks to the films of Werner Herzog, including the aforementioned *Aguirre, the Wrath of God*, as well as *Nosferatu*, *Fitzcarraldo*, *Cobra Verde*, *Heart of Glass* and *The Enigma of Kaspar Hauser*, in which Fricke appeared.

Florian Fricke died in Munich on 29 December 2001 and the group disbanded.



I am a Texas-based composer with a diverse and ever-growing catalog of releases.

My albums stylistically range from Berlin-school, to film score, to ambient and chill-out. Each release is generally based on a central theme that conveys a soundtrack-type listening experience.

The inaugural release, There Are Other Worlds Than These, is the first piece of music I'm releasing under my new company Other Worlds Than These Music.

Other Worlds Than These Music provides artists a path on the beam to success through education and liberation.

Read our announcement here:

[otherworldsthanthese.com/taowtt/Keith Richie](http://otherworldsthanthese.com/taowtt/Keith_Richie)

THERE ARE OTHER WORLDS THAN THESE

KEITH RICHIE





Tapestry Flow

jarguna - Henrik Meierkord



Italian ambient/electronic musician jarguna and Swedish cellist Meierkord's first collaboration offers lush sonic detailing — a lacework of evocative, ghostly strings and spacey, shimmering electronics with occasional analog sequencer motion. From mysterious and remote to ethereal and heavenly, Meierkord's melodies on cello, viola & double bass accent a poetry weaving beautifully with the glowing electronic textures.

Over the course of 75 minutes, *Tapestry Flow* opens a warm and beautiful space then moves slowly through it. It's a borderline album between acoustics and electronics, blurring where the natural instrument and electronic synthesis lie. Marco reflects, "It's a bit like looking at the horizon in front of a beautiful smooth mountain lake without ripples: the water reflects the surrounding landscape so well you no longer see the difference between sky and the water. It is a perfect contemplation. In fact, Henrik and I felt this way: in perfect symbiosis."

Meierkord's cello often holds center stage with its dark rich sound bowed tenderly beneath jarguna's thickening atmospheric constructs. The album's textures move with deliberate slowness as this duo carefully edge ever closer to quiet contemplation, a harmonic match to our emotional experiences.

Neotantra, navatantra (Sanskrit: नव, nava 'new') or tantric sex, is the modern, Western variation of tantra associated with new religious movements. This includes both New Age and modern Western interpretations of traditional Hindu and Buddhist tantra. Some of its proponents refer to ancient and traditional texts and principles, and many others use tantra as a catch-all phrase for "sacred sexuality", and may incorporate unorthodox practices. In addition, not all of the elements of Indian tantric practices are used in neotantra, in particular the reliance on a guru.

TRACKS:
OMNI 'She Felt'
Dave Wesley 'A oficina Ao Lado-Dois'

Neotantra

Tantric solutions for ears

As interest in Tantra has grown in the West, its perception has deviated from the Tantric traditions. It was seen as a "cult of ecstasy", combining sexuality and spirituality to change Western attitudes towards sex. Hence for many modern readers tantra is now synonymous with "spiritual sex" or "sacred sexuality," a belief that sex should be recognized as a sacred act capable of elevating its participants to a higher spiritual plane.



HÉLÈNE VOGELSINGER

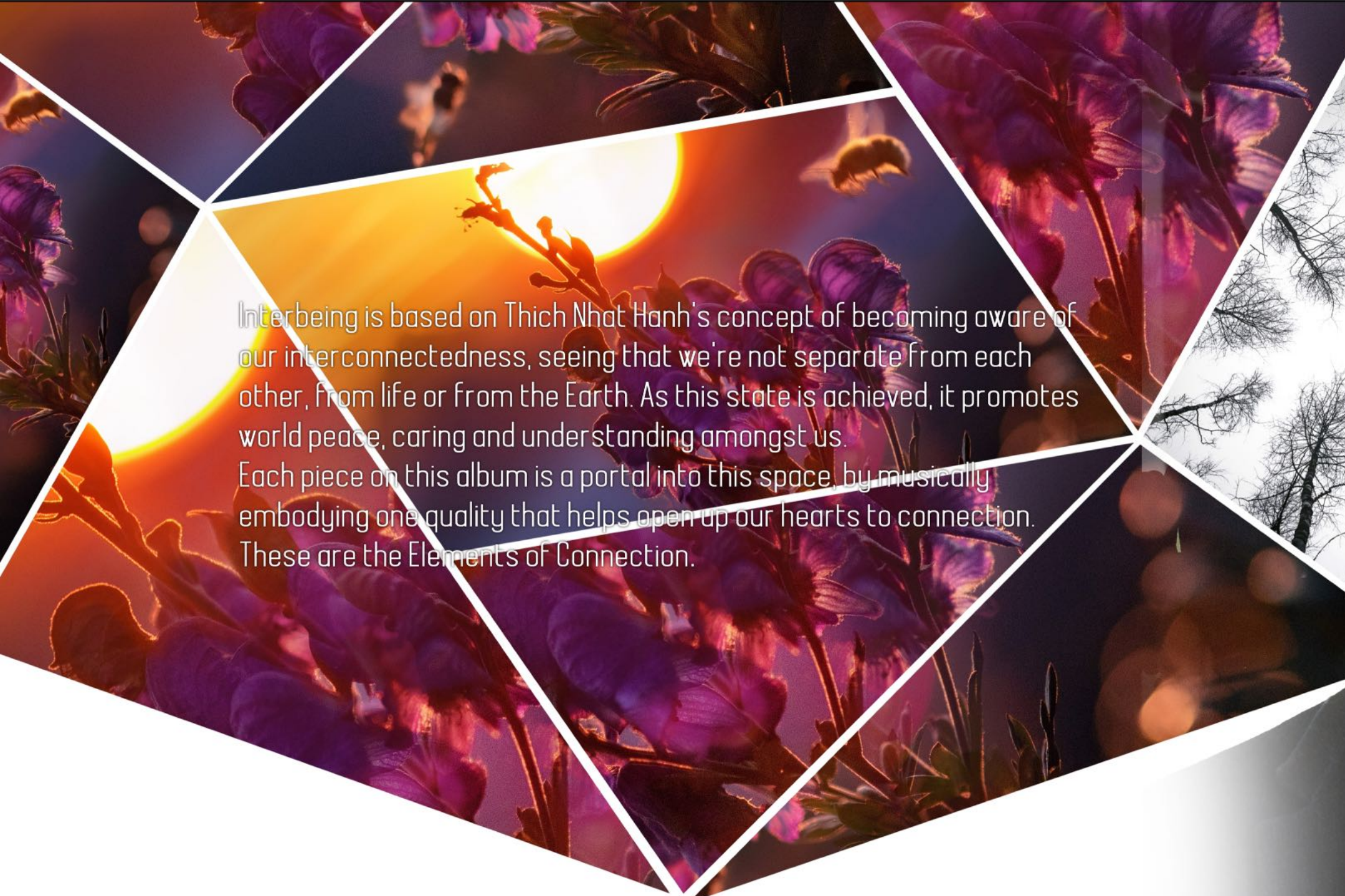


Helene Vogelsinger is a french singer, composer and sound designer. In her modular synth project, she explores different places and connects with their energies to create unique and suspended moments. Her pieces are a combination of evolutive patterns, ambient textures, voices, orchestral instruments and recording fields. Her creative universe is poetic, spiritual and soul searching

Contemplation, a spiritual and inner journey by sonic explorer, composer and sound designer Helene Vogelsinger. Audio fabric woven to echo the feeling of coming home. A personal soundwave diary describing her inner worlds. An invitation to contemplate the meaning of existence. Collectively carried by circuit generated patterns colored with the amorphous vibe of a floating otherworldliness. Mirroring the constellation of experiences transformed into moving air.

HÉLÈNE VOGELSINGER CONTEMPLATION



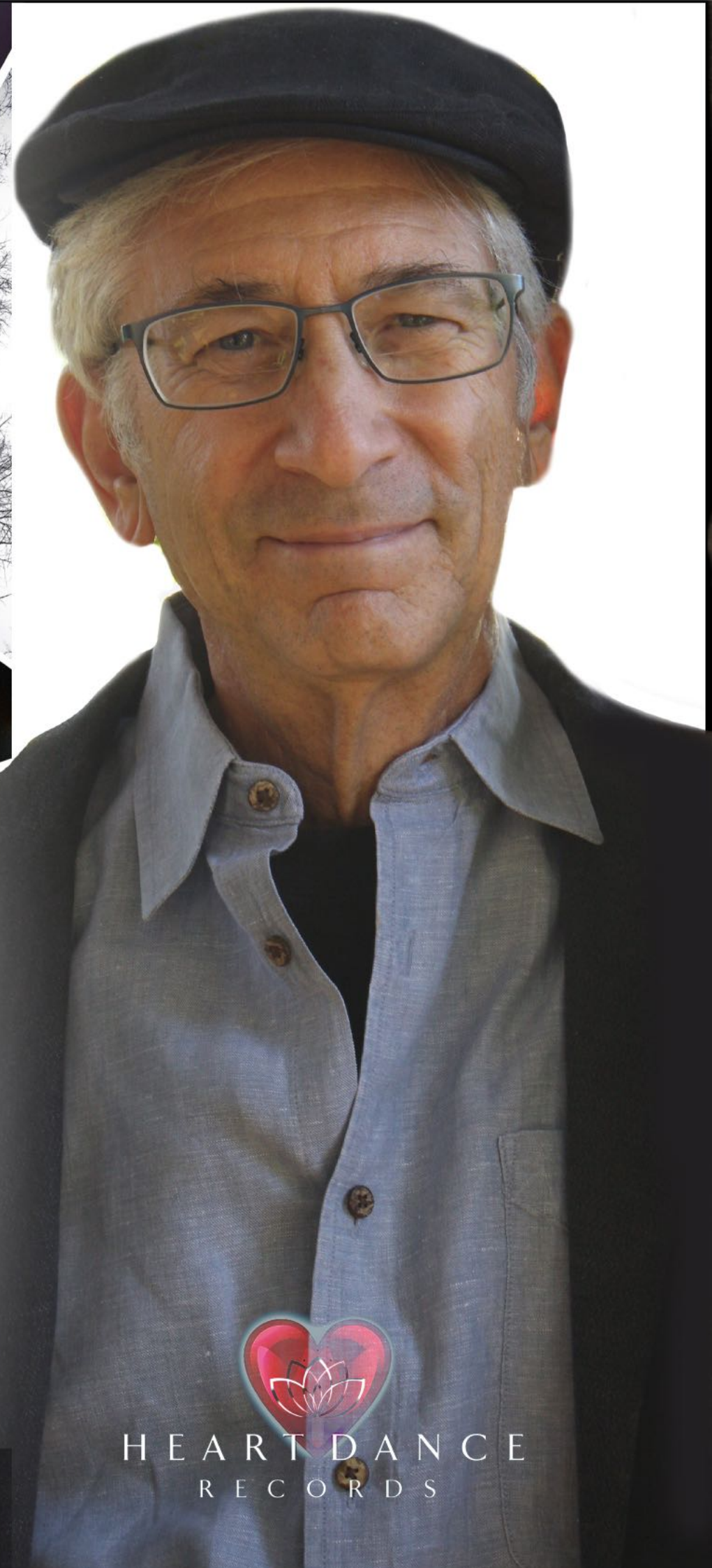


Interbeing is based on Thich Nhat Hanh's concept of becoming aware of our interconnectedness, seeing that we're not separate from each other, from life or from the Earth. As this state is achieved, it promotes world peace, caring and understanding amongst us. Each piece on this album is a portal into this space, by musically embodying one quality that helps open up our hearts to connection. These are the Elements of Connection.

I N T E R B E I N G

Elements of Connection

SCOTT REICH



HEART DANCE
RECORDS

P O R T A L S

Ben Blackett's music can be described as an ethereal otherworldly experience, blending uplifting energy with huge ambient soundscapes and driven by patterns and drums that entice you with a groove you never want to end. His music defies traditional genre's — even within a single song - but can best be described as a mix of Downtempo, Ambient, Chillout, and Trance, with elements of Pop and Rock occasionally sprinkled in.

Ben sometimes calls it Mind Expansion Genre - music that takes you to the far reaches of imaginative adventures & fills you with feelings of satisfaction bliss. You can expect deep emotional currents from his music, and each song contains a theme all its own that Ben explores and evokes with excellent precision, allowing the chosen vibe to fully envelop and engage the listener. It's an experience that you will want to come back to again and again.



HEART DANCE
RECORDS

BEN BLACKETT

STRENGTH OF SPIRIT

You loved ALLAYER: Project One, and we know you will love the newest release from Ivan Teixeira,

Strength of Spirit.

His new album, written during COVID-19 quarantine days, was inspired by the depth of despair felt during this time, and also the hope for a new and brighter future.

IVAN TEIXEIRA



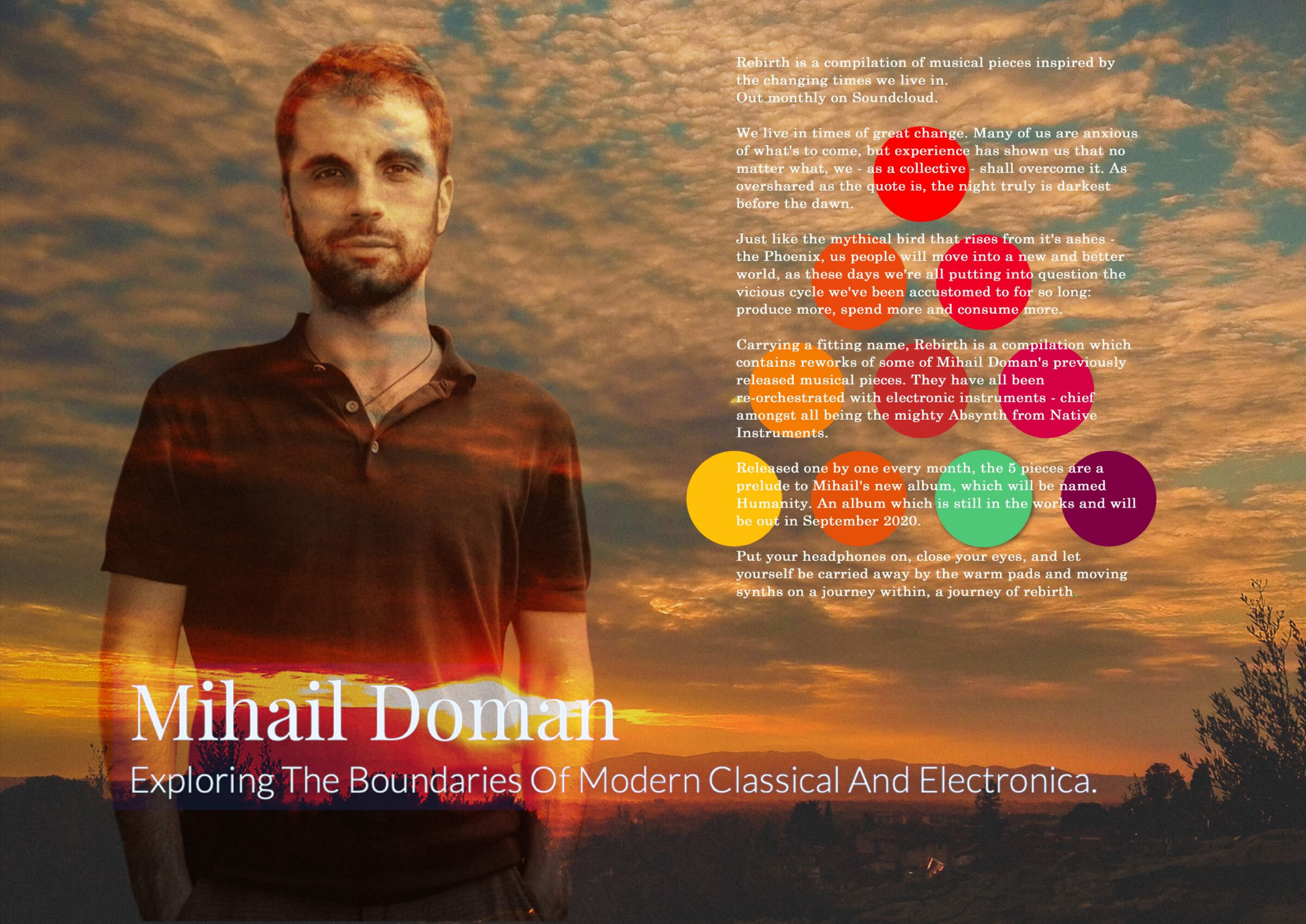


STARDUST

THE FOURTH DIMENSION PROJECT

The Fourth Dimension Project was founded in 2006 by Peter Posafalui. He is a synthesizer and guitar player, and the only member of the band. You can find The Fourth Dimension Project on Bandcamp, Soundcloud and Youtube, and naturally it has an own website as well.

Stardust is the mastered version & it will be part of a new album this year.



Rebirth is a compilation of musical pieces inspired by the changing times we live in. Out monthly on Soundcloud.

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 overshared as the quote is, the night truly is darkest before the dawn.

Just like the mythical bird that rises from its 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.

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.

Mihail Doman

Exploring The Boundaries Of Modern Classical And Electronica.



Musin

'Self Frequency' is the lead track taken from electronic musician Musin's forthcoming debut EP release - 'Perception'.

Born in Italy, Musin creates experimental tracks using analogue equipment and real instruments, merging acoustic beats with melancholic music. He learned piano from the age of six and later guitar, accordion, hand percussions and drums. In 2007 he moved to London where he graduated in Sound Engineering at SAE London Institute and had an opportunity to study with a great electroacoustic composer and researcher who got him interested in electronic composition.

Fascinated by sound and space Musin has recently dedicated his time to producing music that embraces acoustic instruments with electronics, finding ways to create spatial dimensions through the use of effects in a non-linear structural composition.

Harpey

'Lost' is a disfigured imagining of an original song scattered over a broken soundscape"

Harpey is the recording name of UK-based producer and musician, Janet Savage.

Dark streets lit with neon, surrounded by high rise buildings and populated by abnormal beings is the setting Lost creates. It could easily be setting the scene to a Ballard or Huxley-esque dystopia, with its eerie pockets of space creating feelings of disassociation in a distorted world. Like its literary counterparts, it mirrors elements of our current world and warns on its potential plight.

The advancements of technology, particularly social media mean feeling lost isn't a foreign concept. Harpey reminds you that you're not alone here, and Lost provides the cathartic outlet you need sometimes, to make sense of things.



Infinite Scale

"I wanted to create a piece of music that didn't have any sequencing characteristics of my past releases. It must be in parts, as if there are 4 movements. A brief complete without a word to no one."

Harmi Palda pka Infinite Scale is a producer, DJ, broadcaster and musician who has been creating music since the mid-nineties, using a mighty (and expanded!) 2MB Ensoniq EPS sampler. His interest and passion in producing musical experiments of a very varied kind led to his first EP, Sound Sensor, being released on Toytronic Records back in 2005. Since then, in addition to record releases, he has been commissioned to compose music for the BBC and has recorded many live radio sessions.

Today he continues to experiment with his beloved hardware which now partners up very well with a variation of sequencing and audio design software.



POST-FOLK LORE VOL.1

Lorem Ipsum

Lorem Ipsum


Two highly respected and prolific artists join forces for this collaborative release on our Winter-Light label. Nimh (Giuseppe Verticchio) & Rapoon (Robin Storey) recording together for the very first time, combining both of their key musical elements and forging something very new and different in the process.

Post-Folk Lore Vol.1' is comprised of 4 long pieces created through shared recording sessions between their respective UK and Italian studios. Using traditional instruments, alongside sampled elements and synthesised sounds, Rapoon and Nimh open the door to this newly created Post-Folk space.

All instruments and compositions: Robin Storey and Giuseppe Verticchio.



NIMH & RAPOON



LEILA ABDUL-RAUF DIMINUTION

Leila Abdul-Rauf

Multi-instrumentalist and composer Leila Abdul-Rauf enters a world all of her own weaving brass, piano and various other textures into filmic soundscapes that echo the sounds of memories faded through time. Songs are not so much composed as captured from dreams. Time and space are distilled down to the remains of distant memories and hidden emotions, melded into a symphony of ethereal melancholy.

Several pieces on *Diminution* feature Abdul-Rauf's vocals soft, swathed in reverb, and occasionally buried in the mix. Individual phrases "flowing down," "numb to the emptiness" may rise to the surface of the blown-out, vaporwave-ish shimmer, but she also keens wordlessly at times. More often than not, the words disappear, becoming just another sound. It's often difficult to pick out which of the ringing, droning, atmospheric elements in pieces like "Abjure" or "Hindsight" come from her guitar, and which come from something else. Abdul-Rauf seems to like taking sounds and warping them beyond recognition.

BLACK GARDEN

SHINJUKU THIEF



This new soundtrack from Shinjuku Thief provides a rich, evocative underscore for the Australian feature film Black Garden, available now through Prime Video and iTunes. Composer Darrin Verhagen's trademark lush symphonic darkness is paired back to reveal the pulsing core beneath — an evocative ambient, post-industrial, drone soundscape. The score ranges in mood across the narrative arc. The occasional wrought orchestral highlights will be welcome touchstones for fans of the band's earlier Witch Trilogy opus; dark ambient environments envelop the listener like a radioactive fog; and threaded throughout this lush darkness are moments of momentum, driven by electronic sequences as the drama continues to build.

Based on the 9th circle of hell in Dante's Inferno, the film Black Garden begins on Christmas Eve in the near future. It's eight days after the end of World War III and a handful of survivors wait to die, except one. As Kate makes contact with an unknown radio broadcaster, she travels on foot in search of his broadcast location until the true intention of the voice reveals himself.


For this mysterious journey, Shinjuku Thief's score speaks to the emotional heart of the story as the central character comes to terms with both her existing loss as well as her growing suspicion of the conspiracy that's unfolding.

This is the first Shinjuku Thief soundtrack since 2016's acclaimed Boys in the Trees. Whilst that score had an almost John Carpenter-esque lilt, Black Garden is a much more overtly dark and mysterious affair.

OFFICIAL MOTION PICTURE SOUNDTRACK

PROJEKT

ROBERT RICH : OFFERING TO THE MORNING FOG

A photograph of Robert Rich, a bald man with glasses, wearing a dark vest over a green turtleneck. He is standing in a room filled with electronic equipment, including a large rack of modular synthesizers and several keyboards. The background wall is textured and appears to be made of stone or concrete, with a bright light source visible on the left. Two small white birds are flying in the air near the light source.

Robert Rich has helped define ambient and electronic music, with over 50 albums across four decades. Rich began building his own analog modular synthesizers in 1976, when he was 13, and later studied computer music at Stanford's CCRMA while researching lucid dreaming. Rich performs and lectures worldwide. His all-night Sleep Concerts have become legendary.

To acknowledge the financial stress that many people are facing these days, I have decided to set the price for this album "Name Your Price" for a short time. If people use voluntary payment in a fair manner, I might extend the experiment.

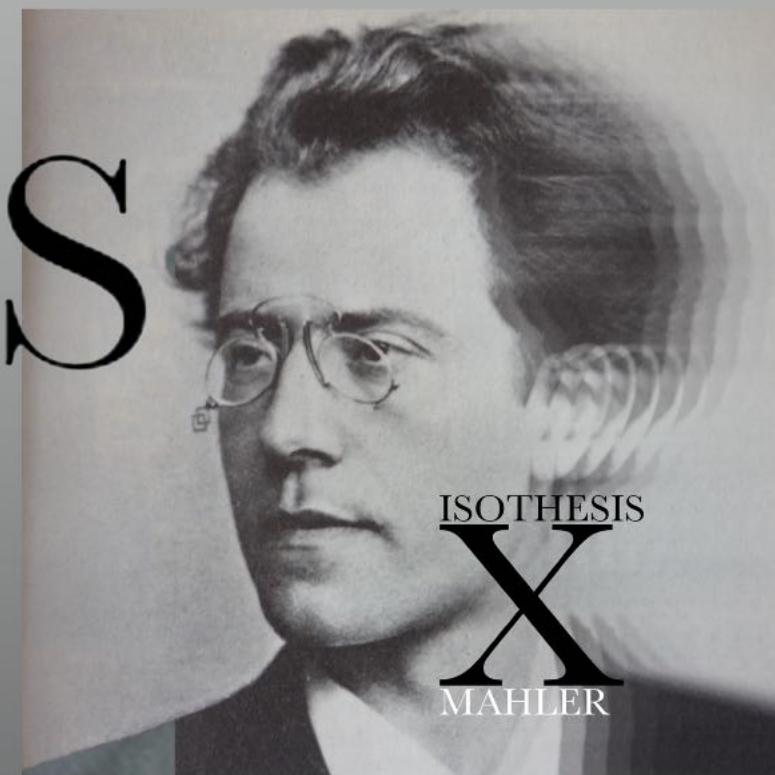
I made this very calm album in response to requests from listeners, who asked if I had any unreleased music that could offer a quiet place for them to breathe for a while. I didn't have any old unreleased pieces like that, so I created something new.

The final track in the download is a repeat of the entire album, flowing together continuously as I intend it. This version is uploaded in full 2496 resolution (FLAC format) so be sure to take advantage of that resolution in your download selection if you can. You will find a CUE list in the Bonus Items, which you can use to import the track names into a player like VLC. You might need to edit the filename in the CUE file with a text editor, to match the name of the file after downloading.

ISOTHESIS



MAHLER



ISOTHESIS
X
MAHLER

As Isothesis, Parisian producer Guillaume Tiger makes powerful and sophisticated drones, his long tones gilded by scintillating layers of static and reinforced by rhythms that feel like mechanical phantoms. His six-hour remix of Gustav Mahler's 10 symphonies—commissioned as an overnight radio transmission for a Monte-Carlo festival—combines prickly field recordings with stretched symphonic passages so soft they feel like an endless pillow.

In "Part 2," moments of near-complete stillness rub up against sweet birdsong and a fastidiously restrained rumble. Tiger begins this suite through a scrim of dissonance, undergirded by a web of faint beats.

Concentrate on those thumps, and as they steadily disappear beneath the strings, you follow them into rest.

Guillaume Tiger produces deep dronescapes and sound sculptures, ever evolving noise starred pieces, halfway between improvisation and thought structures.

BLUE IS NINE

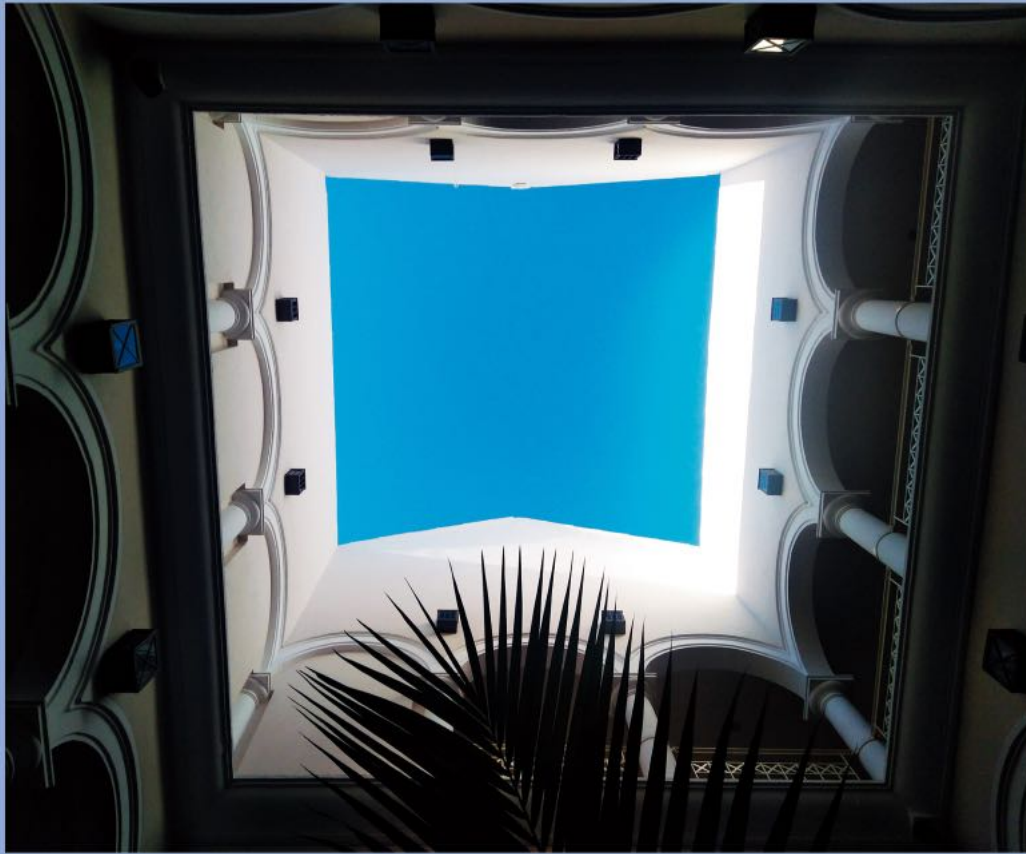
The background is a surreal landscape painting. The top half is a light blue sky with a small, solid blue sphere floating in the center. Below the sky is a dark, layered landscape with various shades of blue and green. In the foreground, there is a large, rusted metal structure, possibly a gate or a wall, with a brown and orange patina. The overall texture is grainy and artistic.

A pool Appears

**Ambient, ethereal , atmospheric, melodic music by
Gary Mulford aka "Blue Is Nine" and "Streamline"**

hypnodial

Somniscop*e*



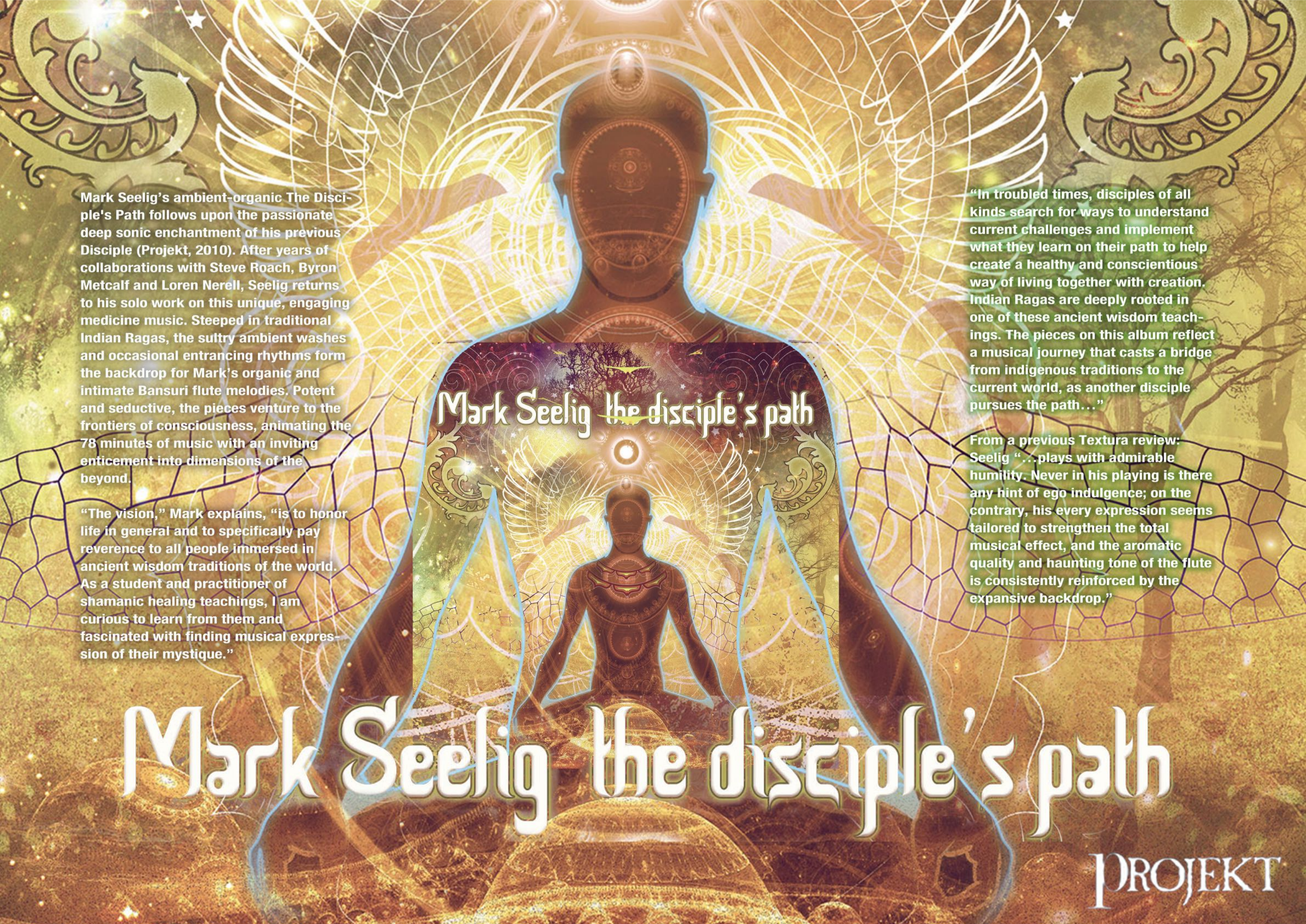
Hot on the ethereal heels of the Sub EP (released last fall of 2019) and after 2017's Aether Alcoves, arrives HYPNODIAL's brand new full-length sonic outburst.

Good Times End Times (also Goodtimesendtimes, or Goodtimes Endtimes) conceptually ventures forth into more abstract, stream-of-consciousness terrain. The music follows suit by further gravitating towards a beat-less, static form of ambience, albeit one that still preserves streaks of colourful, hallucinogenic inner motion.

HYPNODIAL is the project of Ilia Rodríguez, who's been involved in music in various guises for 25 years, with releases on labels such as Profound Lore, Dark Descent, Weird Truth or Iron Pegazus. He also scored the OST for the Spanish thriller Half an hour. All his solo work is available digitally via bandcamp and other channels.

goodtimesendtimes





Mark Seelig's ambient-organic *The Disciple's Path* follows upon the passionate deep sonic enchantment of his previous *Disciple* (Projekt, 2010). After years of collaborations with Steve Roach, Byron Metcalf and Loren Nerell, Seelig returns to his solo work on this unique, engaging medicine music. Steeped in traditional Indian Ragas, the sultry ambient washes and occasional entrancing rhythms form the backdrop for Mark's organic and intimate Bansuri flute melodies. Potent and seductive, the pieces venture to the frontiers of consciousness, animating the 78 minutes of music with an inviting enticement into dimensions of the beyond.

"The vision," Mark explains, "is to honor life in general and to specifically pay reverence to all people immersed in ancient wisdom traditions of the world. As a student and practitioner of shamanic healing teachings, I am curious to learn from them and fascinated with finding musical expression of their mystique."

"In troubled times, disciples of all kinds search for ways to understand current challenges and implement what they learn on their path to help create a healthy and conscientious way of living together with creation. Indian Ragas are deeply rooted in one of these ancient wisdom teachings. The pieces on this album reflect a musical journey that casts a bridge from indigenous traditions to the current world, as another disciple pursues the path..."

From a previous *Textura* review: Seelig "...plays with admirable humility. Never in his playing is there any hint of ego indulgence; on the contrary, his every expression seems tailored to strengthen the total musical effect, and the aromatic quality and haunting tone of the flute is consistently reinforced by the expansive backdrop."

Mark Seelig the disciple's path

PROJEKT