



JOHAN AGEBJÖRN & MIKAEL ÖGREN

ARTEFACT

OCTAPOD (SKETCH)



CELEBRATING OVER 30 YEARS

Intrepid sonic journeymen and celebrated electronic artists, Johan Agebjörn and Mikael Ögren return with their second collaborative release, *Artefact*. As with their previous collaboration, *We Never Came to the White Sea*, which chronicled a road trip through the wooded expanse of the Russian Karelia, *Artefact* is an unofficial soundtrack inspired by Arthur C. Clarke's classic novel *Rendezvous with Rama*, where the artists explore another wilderness: the unknowable vastness of space.

Just as Clarke's novel conjured images for Johan and Mikael, *Artefact* manifests images for the listener — of the wide-skied stillness of a strange planet's surface, or of standing alone on an unexplored moon and feeling silver sand sift through your fingers. Sounds from the past three decades unite to evoke this austere future. The warm pulse of vintage synthesizers blends with the steely atmospherics and electronic sounds of a modern sci-fi soundtrack. With styles ranging from ambient to trance, *Artefact* also features collaborations with fellow electronic musicians Between Interval and Le Prix, as well as ethereal soprano vocals from Martina Björk.

THE HALL OF CRYSTALS (SKETCH)

HANNAH PEEL

FIR WAVE

Hannah Peel

Emmy-nominated and RTS winning composer, with a flow of solo albums and collaborative releases, Hannah joins the dots between science, nature and the creative arts, through her explorative approach to electronic, classical and traditional music

From her own solo albums to composing soundtracks like *Game of Thrones: The last Watch*, or to orchestrating and conducting for artists like Paul Weller, her work is ambitious, forward-looking, always adapting and re-inventing new genres and hybrid musical forms

Hannah is a regular weekly broadcaster for BBC Radio 3's *Night Tracks*

'Brilliant new album. A gorgeous, fizzing record.'

The Observer

'Another sonically sumptuous milestone for the Northern Irish composer/producer.' Mojo

'There's a deep sense that the two women, generations apart, are in tandem'

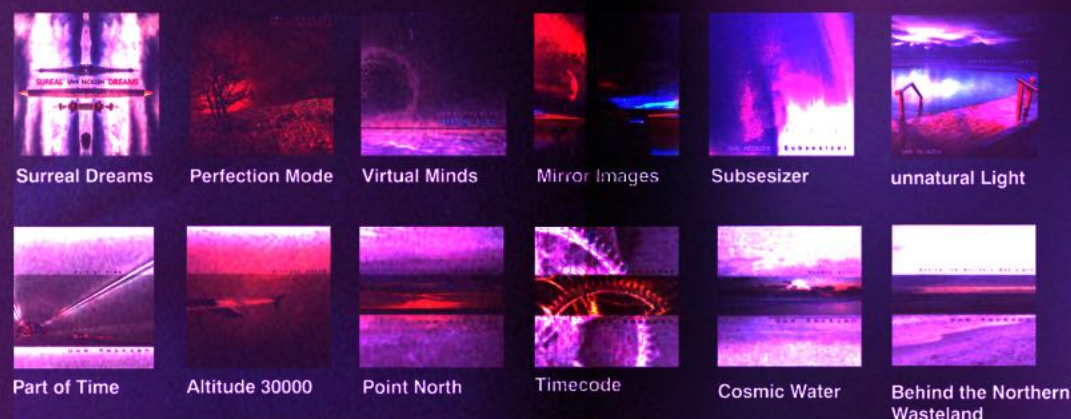
The Skinny





Uwe Reckzeh is back again. Yes, it's been three years again since the electronic musician released his last album "Surreal Dreams". With his new album "Voyage" he continues his love for EM in the style of the Berlin School. Much is new, but also this time his current 2021 album "Voyage" maintains Reckzeh's roots.

A strength of the musician is that he combines the ever new sounds with the classic sounds of traditional EM. It is amazing how modern Berlin school can sound. The pieces on "Voyage" stand for themselves this time and tell about the different emotions a journey can offer. "Voyage" is not really a classic concept album. And that is also good in this case. This is fresh Berlin school in perfection.



UWE RECKZEH VOYAGE

eldorado omega

Eldorado Omega is the dark ambient / drone project of Atlanta producer Ryan PT (aka tay0, BLACKFOX, AkuYou). This release “explores the vast reaches of the Alaskan frontier and how modernity encroaches on its beauty.” Definitely not an understatement, *Out of the Cloud-World* is a fascinating new exploration into the wilderness, even if a bit reserved in its approach.

“Fostered by the Storm” opens “like a room with a broken computer that’s making weird and creepy sounds” according to my 12-year-old daughter, and I couldn’t agree with her more. With over 6-minutes of tranquil humming synthesizer notes—a surreal ebb and flow leaves the listener engaged and relaxed. The unusual electrical noises and warmed-up oscillators is what stands out these tracks. “Landing on Ice” reveals extraterrestrial fields as “Cradled Into Nothingness” opens a downtempo stream of drifting beauty. “Cloud-World” emits radiant melodic notes that swirl around kaleidoscope beats and low-end flutter. An extended player that slides across a myriad of soundscapes, “Boreal” traverses harsher noise only to be offset by subtle pitter-patter blips and found-sounds that blend like a classic The Orb interlude would. And yet as Eldorado Omega extracts these ambient ice-sheets and relaxed beatwork, there’s an arch to his sonic signature that stands out like a long-lost Boards Of Canada artifact.

out of the cloud world

RITUALS

Levente (Levente Toth) is a United Kingdom-based synth artist and published photographer.

Born in Transylvania's Hungarian ethnic minority, his main escapism during the communist dictatorship was listening to electronic music.

He built his first analogue synth when he was a teenager living under the Ceausescu regime. Music creation has really begun later on in his home studio, which he established after his relocation.

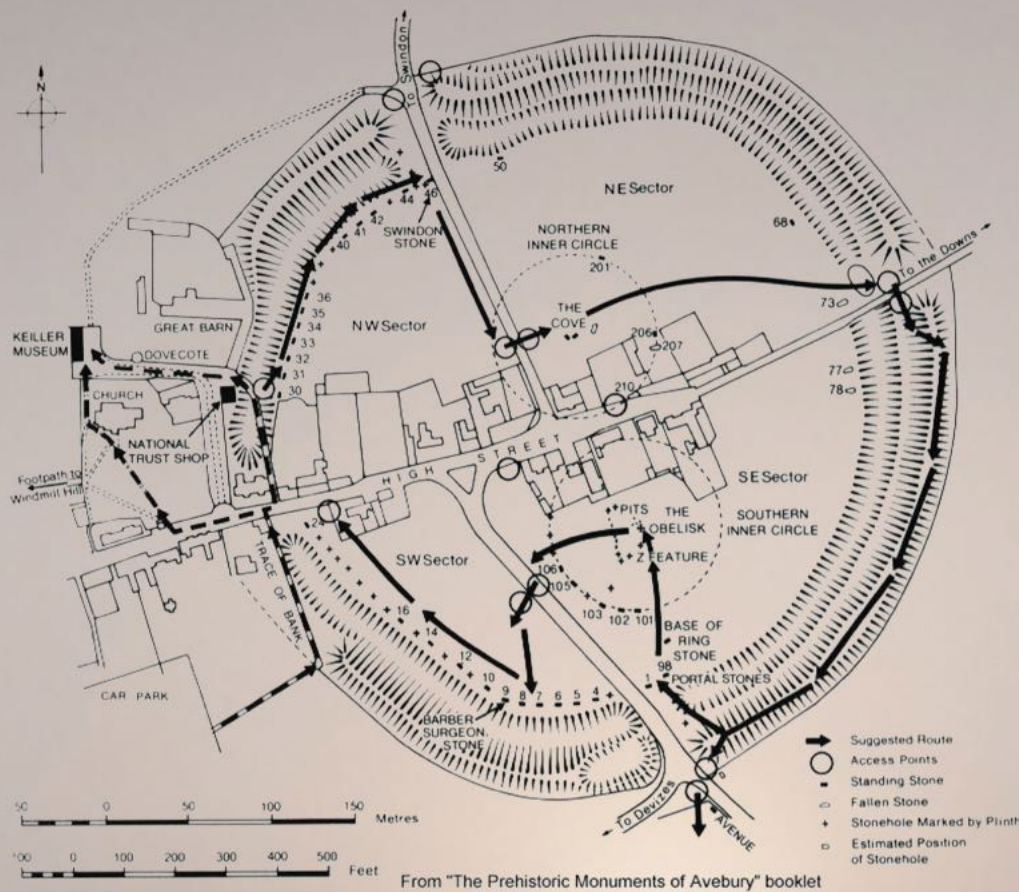
His CDs released by the former PeopleSound and Vitaminic indie labels were noted for the compositional versatility, which created well-received blends of medieval, ethnic and space/ambient elements.



All tracks composed, arranged, performed, and engineered by Levente.

Final section of Tenebrae is based on O Vos Omnes, by the Renaissance Spanish composer Tomás Luis de Victoria (16th century).

Cover art photograph and design by Levente (based on a shot of the standing stones at Avebury, England)



LEVENTE

The album was inspired by ancient and modern rituals from around the world.

From Neolithic times to modern day space exploration, the tracks explore various ceremonies and ritualistic activities.

From the mysterious standing stones, presumably built for unknown rituals, to Far Eastern tea ceremonies, Christian traditions of the Tenebrae, the dance of the whirling Sufi dervishes, the album travels to the world of space ambient music, too – as it ends with a track dedicated to the almost ritualistic, by now classic, manoeuvre used to accelerate deep space probes using another planet's gravity.

LOST AND RETURNED

*Lost And Returned
Traveling Through Life
Searching For Contentment
Divided By Direction
Creating Images That Hint Of Perfection*

*True Friends In Essence Of Knowledge
Unhindered By Time*

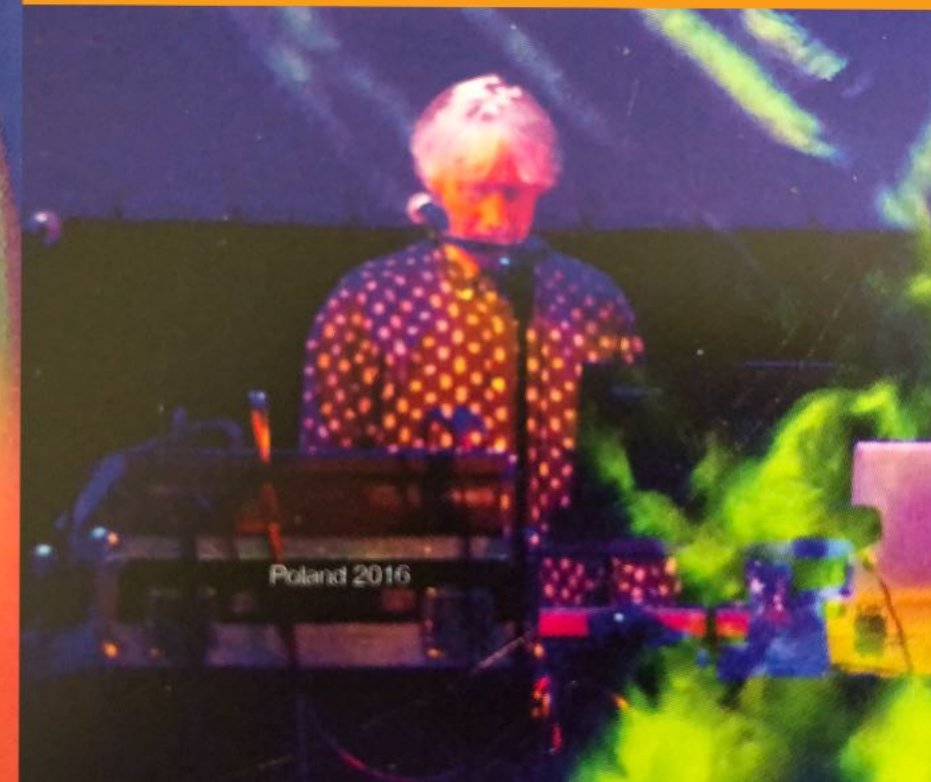
Steve Tolliffe

After leaving art school in 1964 Steve joined up with Rick Davies of Supertramp to form "The Joint" playing live & working on a soundtrack in Geneva. In 1965 he enrolled at the 'Berlin Konservatorium Fur Music' to study composition & piano. With Edgar Froese & Klaus Schulze in 1966 joined Tangerine Dream, touring throughout Germany.

Returning to England two years later with Steamhammer playing live in Europe & releasing the album Steamhammer Mk2 on CBS records.

His second stint with Tangerine Dream in 1977 adding wind instruments & vocals to 'Cyclone' on Virgin records, touring throughout Europe.

The following year came back to England to concentrate on a solo career producing 40 albums from 1978 to 2021. 'Lost & Returned' his latest work.



The Silence of Grace

An eloquent and timeless collaboration debut, *The Silence of Grace* brings one of Spotted Peccary Music's top ambient electronic artists, Deborah Martin, alongside label newcomer, well-known recording artist Jill Haley, where together they interact with the realms of nature in its pristine environs, inviting the listener into the depths of quiet beauty and graceful repose.

Exploring various locations in the Pacific Northwest, these pioneering artists experienced first-hand the very essence of the natural world; steeped in these remote majestic settings culminated in their crafting colorful musical expressions that weave lush ambient textures and melodies layered together with recordings of Oboe, English horn and various percussion, tenderly revealing passions and emotions emanating forth from those moments.

Deborah Martin continues pursuing her passion of exploring the depths of thematic composition through the creative layering of structured compositions and live recordings of instruments, blending them into a world of ambient electronic expression. Her music sensibilities enable her to combine scenic melodies, rich symphonic sounds and rhythmic structures to recreate the delicate balance of life in its many surroundings. Deborah's releases include *Under the Moon*, *Deep Roots Hidden Water*, *Ancient Power*, *Convergence*, *Tibet*, *Anno Domini*, *Between Worlds*, *Etched Into Memory (EP)*, *Eye of the Wizard*, and *Hemispherica Portalis (Portal of 1000 Years)*.



Jill Haley is an oboist, English horn player, pianist, and composer who travels throughout the United States visiting National Parks, often as an Artist-in-Residence, and composes music inspired by the Park while living there. She is an accomplished symphonic orchestra player, teacher, and church musician.

Jill continues to appear as a guest artist on recordings created at Will Ackerman's Imaginary Roads Studio; her many recordings on English horn and Oboe were recorded by Corin Nelsen and Tom Eaton. Jill's releases include *Glacier Landscapes*, *National Park Soundscapes*, *Mesa Verde Soundscapes*, *Zion and Bryce Canyon Soundscapes*, *The Waters of Glacier*, and *The Winds of Badlands*.

D E B O R A H M A R T I N



J I L L H A L E Y





Cello Journeys

Kristen Miller

Kristen Miller is a Billboard Charting Cellist and Shamanic Sound Healer. Classically trained from an early age, Kristen discovered non-classical improvisation as a means of self-expression. She began writing her own compositions which led to three solo releases, all of which charted on college and community radio across North America. After releasing the duo album *Winter Loves Company* (2010) with pianist/composer Tom Eaton, Kristen felt compelled to begin writing New Age style music.

Miller was the cellist on Ryan Judd's guitar and cello record *An Open Sky* (2018) which won a Zone Music Reporter Award and spent over a year on the Billboard Top 10 Chart for New Age. The duo's latest recording *Soaring Together* (2021) has been receiving global airplay and stellar reviews. In addition to solo playing, Kristen also enjoys work as a session cellist for artists like What Time is it, Mr. Fox?, Vance Gilbert, and Irma Thomas, and enjoys teaching cello to students of all ages.

Soothing and adventurous, Kristen Miller's *Cello Journeys* is a collection of seven distinctly different cello pieces, each designed to take the listener on a journey. Richly textured and intricately woven, each piece sets a mood and invites the listener to travel to a different musical landscape. From the blissful, calming "October" to the Celtic- flavored mixed meter of "Away," smoothly bowed cello phrases soar over tastefully layered gentle percussion and cello pizzicato. William Huffman of *Jam Magazine* says, "Miller is a master of her instrument, knows how to get what she wants from it, musically and emotionally."



PROJEKT

Steve Roach

The meditative, ambient minimalism of Steve Roach's classic 1983-86 Quiet Music series is rereleased in its entirety with a meticulously remastered 35th anniversary edition. The luscious quality and subtle tonal beauty reveal the essence-of-tone of the multi-track master. Originally published on cassette and later in a truncated 2CD edition, Projekt now presents this landmark album as Roach envisioned it.

Created in respect for silence, Quiet Music originates from the same era as Roach's classic 1984 release Structures From Silence. This series finds the gentle electronics of synthesizers mixing with flute, electric piano and natural sounds flowing like breath, enveloping the listener in a sustained, delicate, translucent atmosphere.

Harold Budd, Los Angeles, 1986: "I think Steve Roach's Quiet Music is his best album. It's not that it's simply pretty (which it is), but there's an odd edge lurking in the background that moves it miles away from 'New Age' torpor. This is a lovely album from a composer working at the top of his skills."



QUIET
MUSIC



35th Anniversary Remastered 3-Hour Collection



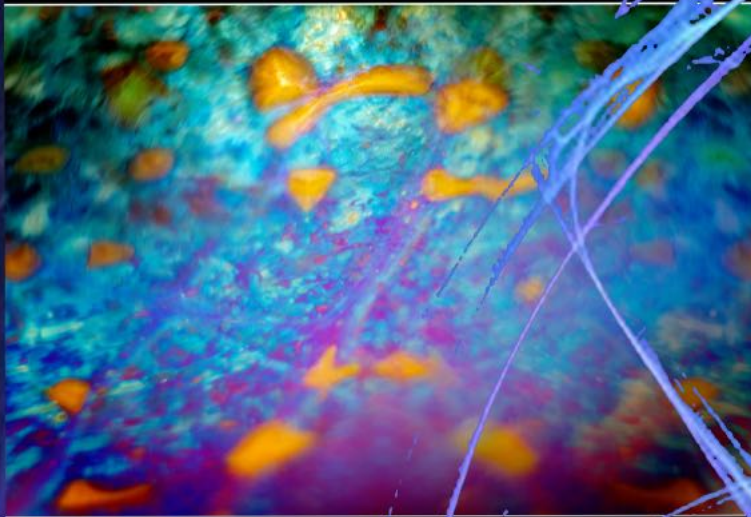
1866, 1. Magerbrücke bei Söppe (Stree: Wipperfurth). *Photo: Hermann Söppe.*

Welcome to the aural portrait of my hometown Engelskirchen, Germany - funded by Musikfonds e. V. Berlin, Germany. I live in Bellingroth which was first called "Belkinrode" in the late Middle Ages. The community of Engelskirchen is located near Cologne in the Agger- Valley. It is characterized among other things by the hilly landscape, two large caves, various steel companies, half-timbered houses, dairy farming, the former cotton factory Ermen & Engels, the annual carnival celebrations as well as the Christ Child post office, to which every year children from all over the world send their Christmas wishes - and receive answers. www.engelskirchen.de
A cinematic suite - music and field recordings of nature and civilisation in the area. As well as inspirations by two famous "neighbours" of the commune: Karlheinz Stockhausen and Conny Plank.



From Belkinrode to Bellingroth an Audio Geography

Syndromeda



The Path of Isolation

SynG@te

SYNDROMEDA

The 2021 album by Syndromeda "The Path of Isolation" is a composition about the pandemic and handling the isolation. The music by Syndromeda, as it is familiar to all fans gets some melancholic tastes that express grief as well as hope.

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.



[K]/

Some more interesting tracks from the archives, all recorded live in the studio.

The first track has never seen the light of day and it's an interesting one with movement from a very Reims c.1974 feel at the start, through to a c.1975 sequencer piece.

The second track features guitar, although it is still a heavily sequencer-driven piece with the guitar playing mainly rhythm. This track has been out in the wild for a while - here it's been made to sound a lot better.

Edit of the Track 'Enter Through The Nave'



Kubusschnitt was formed in 1999 on the base of wEirD by musicians of that group Andy Bloyce and Jens Peschke adding Ruud Heij and Tom Coppens. It might be interesting to mention that all original musicians are from different EU countries: UK, Germany, Netherlands and Denmark (by above order).

A total of 19 releases to date, the latest one of which is definitely interesting as it's completely new music recorded in 2020. Kubient II is that brand new music and it represents the first piece of music to emerge from me (Andy Bloyce), Tom Coppens and Ruud Heij for nearly 20 years.

Quite a lot has happened in those years and many albums have been issued by one or other of us (and even one by two of us).



Andy Bloyce

Ruud Heij

Tom Coppens

Jens Peschke

THE LOST COLONY

"A colony ship lands on their target world to find it is not what they were led to expect. Life is a harsh struggle, a seemingly losing battle against the local environment. When a glimmer of salvation arises, the colonists must overcome fatalism and fight to support hope of survival".

A NOVEL BY MATT HOWARTH
MUSIC BY DAVID WRIGHT

'The Lost Colony' is David Wright's musical interpretation of the sci fi novel by Matt Howarth which is also available on the enhanced CD as a PDF file.

David Wright's unique musical canvas is perfect for the expressive brush strokes needed to help capture, in our minds eye, the journey vividly presented by Matt Howarth's enthralling sci-fi novella. Of course, the adventure on the desert world is in itself expertly crafted by Matt, so David's music is more a musical interpretation, rather than a soundtrack.

The music is very atmospheric and with a strong sense of identity and narrative. It contains some of David Wright's strongest themes and adventurous electronic excursions from his massed array of synthesisers. Guitarist Andy Lobban also features on acoustic and lead guitar. 'The Lost Colony' is probably the most commercial David Wright offering to date.

RadioSilence

RadioSilence

Objective Linearity

All of these were recorded as live performance pieces. Only minimal post-production corrections have been applied. No editing. So, following on from Newton's Cradle and First Sentience, Objective Linearity certainly takes me back about 40 years in terms of approach. My style's gained a lot of sophistication since then, thankfully. So has gear which makes it possible to achieve things more reliably.

I can't mention the word 'reliable' though, without having another moan about the tuning of analogue oscillators. Well, actually they're not so bad, not the monophonics at least. I can switch those on a day later and they'll stay tuned, providing none of the cats have sabotaged them overnight. The real box of assholery is in fact the Korg Minilogue XD module I recently got. Okay, if I'm really really lucky it'll do what I program it to do. More often than not, it'll wonk out after a minute and start going off on its very own tangent. Going ridiculously out of tune whenever it feels like it is its prime speciality. However, as this saves me a lot of effort I'm really quite pleased the thing conducts its own twattery and doesn't need me to add much.

I also have a lot of fun with the Neutron and its vast tuning knobs. You can basically look at those in a funny way and get them to detune. I try not to think about that synth much, in case it decides to get into an argument with me. Also on Objective Linearity you'll hear the DSI Prophet 12. It's a great synth in its own right although it can be worryingly good at doorbells.

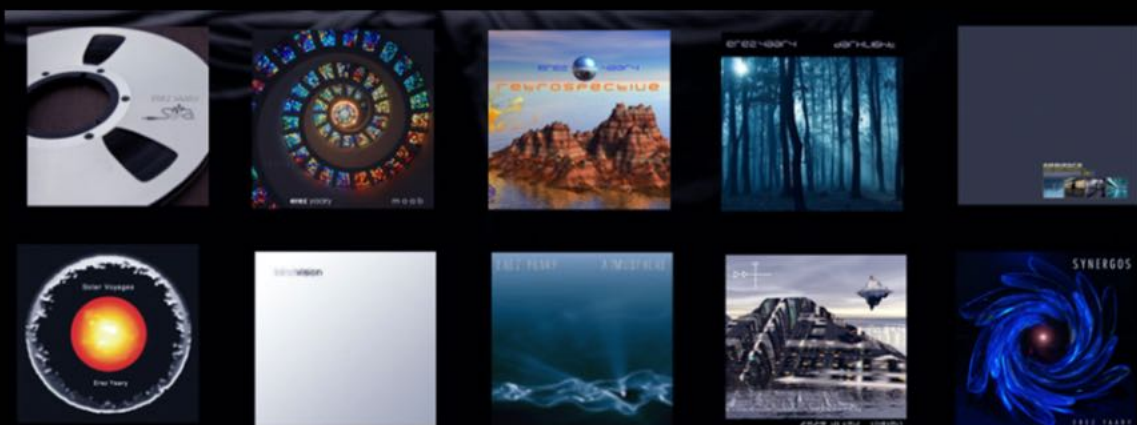
The entire gear list for this album is as follows:

Behringer Model D
Behringer Neutron
Behringer Odyssey
DSI Prophet 12
Korg MS20 mini
Korg Minilogue XD module

10ms stereo delay, autopanning and phasing was used in-line to go from mono>stereo. Effects added in-line: Fabfilter Timeless (delay), Fabfilter Pro-R & Eventide Blackhole (reverb), AIR Filter Gate.

How will a dystopian world feel like inhabitant by post-humans, fusing organic and machine together?

Memoria Technica takes the listener to a journey of thoughts and emotions touching the core elements of future living when it will be impossible to tell the real from the fake.



erez yaary

memoria technica



Tone Science

Following the success and critical acclaim of the first four Tone Science compilation albums, DiN label boss Ian Boddy has collated another nine tracks from musicians of varying backgrounds working in the realms of modular synthesis.

One of the things that is so delightful about artists working with modular synthesisers is the sheer variety of styles on show. These instruments more than any other can be personalised for each musician who can then express themselves within their own sonic world.

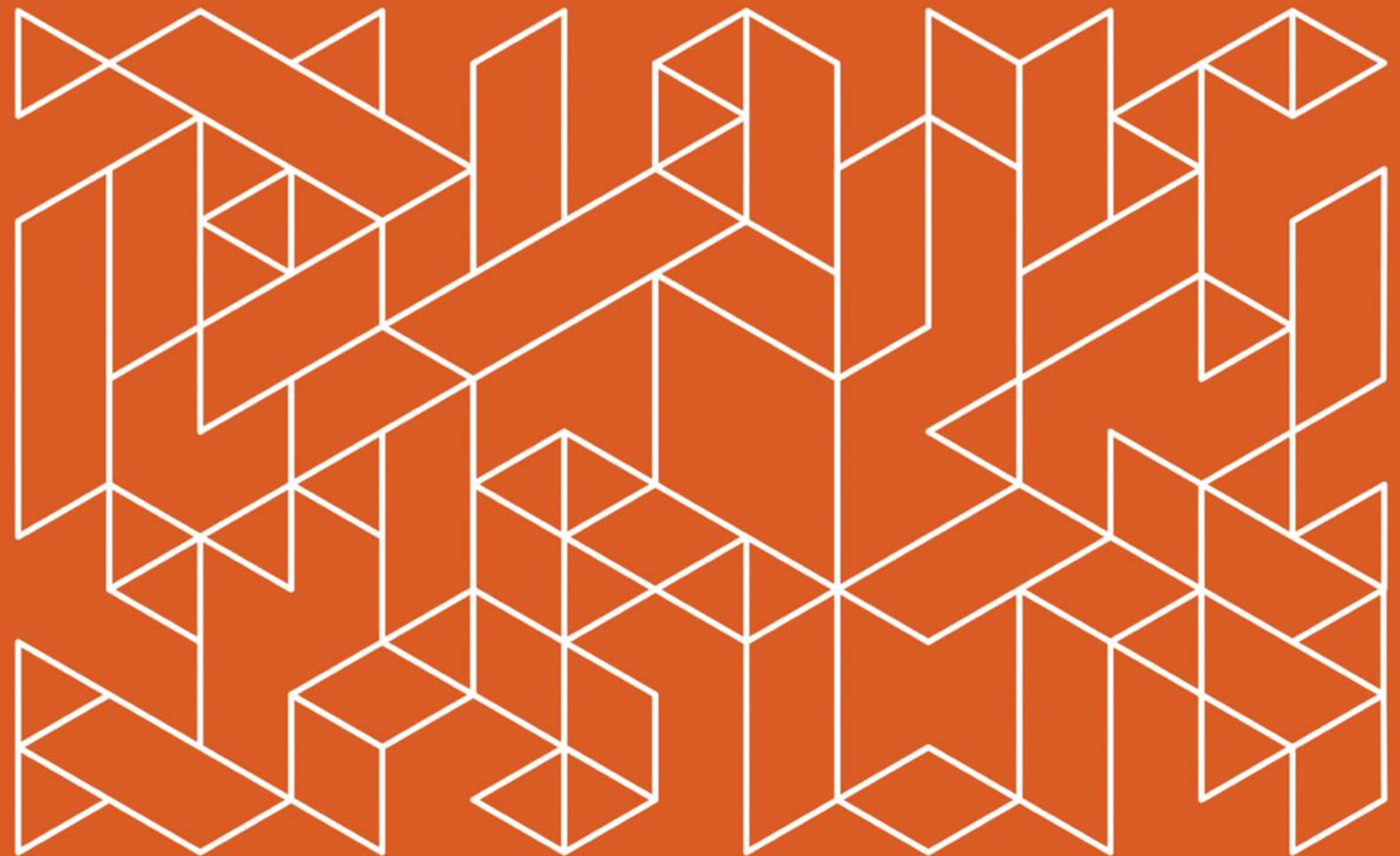
The journey on this fifth volume gets under way with the gentle, layered tapestry of "Incantation" by Hélène Vogelsinger followed by the beautiful, glitched piano treatments of "Iterations" from Raffael Seyfried. These two opening tracks compliment each other with their melodic soothing tones before entering deep space territory with the cosmic soundscape of the track "Waving And Drowning" from Stephan Whitlan.

The next two pieces very much put the modular synth in the foreground with their sound and technique. "Cuckoo" by Johnny Woods is a hypnotic, cyclical track featuring his Wiard 300 series modular system. This is followed by "Clocks, Unravelling" by Polypores which shows an astonishing command of the modular environment with its ever evolving rhythmic acrobatics.

Tone Science sub-label, from DiN records, continues to explore the world of modular synth music.

Module No.5 Integers and Quotients

Contemporary modular
synthesiser compositions



Artist: Track:

1. Hélène Vogelsinger Incantation

2. Raffael Seyfried Iterations

3. Stephan Whitlan Waving And Drowning

4. Johnny Woods Cuckoo

5. Polypores Clocks, Unravelling

6. Lisa Bella Donna Electronic Study #26

7. Matths Delusion

8. Chuck van Zyl The Zanti Misfits

9. Philippe Petit Delicate Elementum



GYDJA

Ár var alda

GYDJA

Ár var alda

This is Gydja's second appearance on the Winter-Light label, the first being on our '... that first season' DCD compilation back in 2017. Now Gydja (Abby Helasdottir) returns to Winter-Light with her spellbinding new full length album, 'Ár var alda (In ancient times)'. Thick, expansive drones, woven through with intricate percussive elements, unearthly vocals and atmospheric field recordings. An album of deep, primordial dark ambient comprising of 9 tracks, across four movements. Composed, produced and recorded by Abby Helasdottir at Ultrasound between 2015 and 2020

Additional performers: Lyn Goering: vocals on Ór Élivágum stukku eitrdropar and þar eru órar ættir komnar allar saman
Serena Helasdottir-Cole: percussion on Svá óx, unz varð jötunn, rainsticks on þar eru órar ættir komnar allar saman



CHRISTINE OTT

Time To Die

French composer and multi-instrumentalist Christine Ott returns to Gizeh Records for her fourth album 'Time To Die', the sequel to the highly regarded 'Only Silence Remains' (2016). 'Time To Die' is a musical fresco in eight chapters, a sensory journey between the world of the living and the dead, for which the musician weaves a unique dramaturgy between contemporary classical and electro-acoustic music.

Leopards
of
White

Leopards
of
White

Picta

Picta



LoW produce downtempo, ambient electronica based around the use of analogue synths, sequencers and drum machines. Influences include "Berlin School" artistes such as Tangerine Dream (especially from the '70s and '80s), '90's dance acts such as The Orb and Orbital, and more recent techno groups such as Minilogue. Features Peter Anderson and Sebastian Newton. The group was originally active in the early 1980's, but most of their early material is now only obtainable from the darkest corners of Discogs. Recently LoW has been inspired to return to its musical roots by the remarkable rebirth of analogue synthesizers. Even more surprisingly, thanks largely to the wonderful Stranger Things, this kind of sequencer-driven synth music is now somewhat back in fashion.

This is the debut live show of SILVER GALAXY filmed and recorded for a livestream at waveDOTS studios in Berlin, March 2021.

The full album is 50 minutes long, consisting of 5 pieces.

Anna-Maria Van Reusel is a Berlin based musician/producer, focusing on the production and improvisational live performance of electronic music, working in a broad spectrum of sounds - ranging from electroacoustic experiments to beat driven techno.

Live In Berlin 2021

Silver Galaxy

Music performed by:

Anna-Maria Van Reusel - modular synths, drummachines, sequencers and vocals

Dennis Slypen - electric guitar

Josh Sakewell - fretless bass

Michael Schmidt - synthesizer