



The world is full of tales about alien sightings. Thaneco and DASK created an album about this phenomenon. The electronic music, partly dramatic, partly dark and then with easy sequences, describes the different emotions to be expected when facing an encounter with "Ships in the Sky".

Besides this, DASK created a stunning world of huge ships over urban and rural futuristic sceneries as an appealing cover artwork that alone is worth grabbing this album.

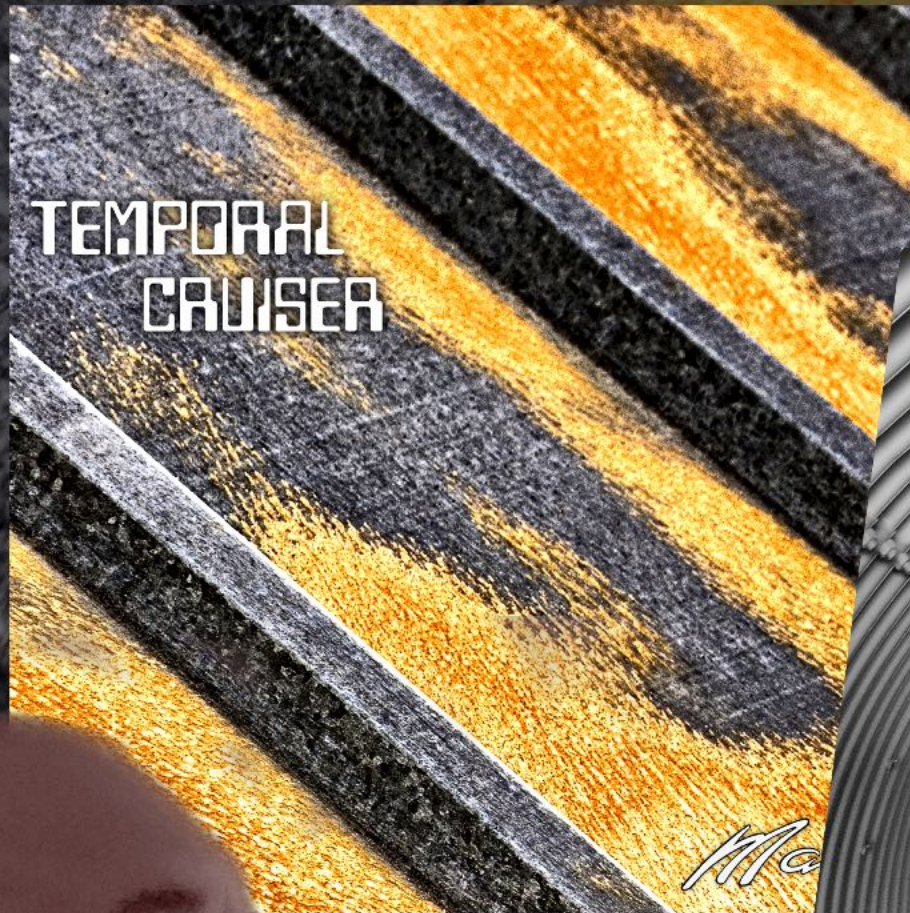
THANECO Experimental, ambient, berlin-school electronic and 80s inspired synth music. I mainly use vintage analogue synthesizers (prophet 5, minimoog model d, korg polysix, roland sh 101, oberheim matrix 1000 and SEM) and eurorack modular synthesizers. I also like using computer applications. Some of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

DASK is an electronics engineer with a background in audio systems. The musical style ranges from berlin school, electronica, cinematic, orchestral, ambient, psybient, experimental and piano. Artist Site : <https://www.dms-audio.com/>

Ships in the Sky

Thaneco & DASK

I was one half of BIONight (a Berlin School duo that split in 2011) for twelve years. I've always recorded my own stuff, though, lots of it and in many diverse genres. So make sure to check out all of my albums on Bandcamp. At least one is bound to belong in a genre you like!



Hi! This is Mac, formerly of BIONight. My vast production is divided into series according to the genre the various albums belong to. One is the "Classic EM series" - EM stands for Electronic Music. This series collects my album in Berlin School style - the kind of electronic music created by Tangerine Dream and Klaus Schulze in the 70s - as well as other "classic" styles, those created by masters such as Jean Michel Jarre or Vangelis. The generally 70's atmosphere of these albums doesn't prevent a few modern twists from appearing here and there, but it's a "classic" feel that predominates in this series.

**Of course, I realize that all this can be very confusing for the occasional or new listener, hence I strongly suggest you visit the music page on my website in order not to get lost and locate the albums you might like:
www.macvibes.com/MUSICE.html**

Frequency Lane This album has a double nature. Tracks 01 and 02 simply came from my desire to create some Berlin School that was classic and different at the same time. Whether that attempt was successful or not, I don't know, I'll let you be the judges.

Since it's very difficult for me to make music without using an image as a map to work on the rest of the album, I browsed through the candidate cover images my talented Uncle Sem had sent me. When I saw the great photo that is now the front cover, I knew it perfectly represented my emotions: the need for the proverbial light at the end of the tunnel and, at the same time, the fear of what that light could be and of the unknown future it would bring with it. Tracks 03 and 04 were inspired and guided by that photo that described my feelings so well.



Mac
of BIONight

Classic EM
SERIES
Berlin School, Cosmic Music...

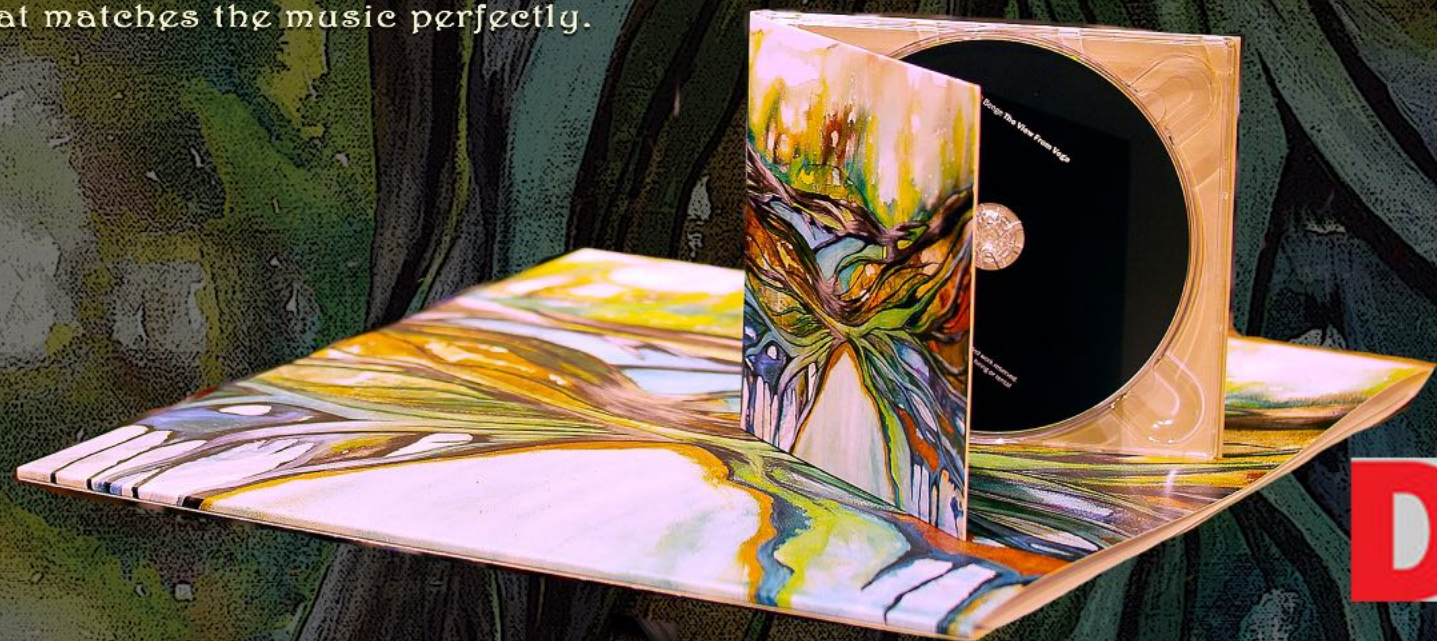


THE VIEW FROM VEGA BENGE

Ben Edwards, better known by his pseudonym Benge, has been exploring the sonic possibilities of electronic instruments since he was a young boy in the 1970s. After graduating from art school in 1990, he set up his own music studio and started recording his unique blend of experimental electronica, culminating in his debut album "Electro-Organic Music" and the formation of Expanding Records in 1995. Since then, he has released dozens of albums as Benge, as well as collaborating with various luminaries from the electronic music world on many other album projects. He has formed several notable and ongoing bands such as John Foxx & The Maths, Wrangler (with Stephen Mallinder / Cabaret Voltaire and Phil Winter / Tunng), Fader (with Neil Arthur / Blamemange), and his most recent project Creep Show (Wrangler + John Grant). Benge's creative output now centres around his Memetune Studio Complex, located in one of the UK's remotest moorland locations, writing and producing his various music projects and making video art and TV programmes about his activities.

"The View From Vega", his debut solo album on the DiN imprint, is primarily an ambient suite of tracks inspired by the space music typically produced in the late 1970s and early 1980s. It uses a selection of vintage synthesizers, sequencers and FX units to provide a fertile sonic landscape to explore. The idea was to use simple sequences (using both analogue and digital units), sustained synthesiser pads and electronic piano improvisations alongside various ancient delay, flange and reverb units. The beautiful, warm quality of the tones that exude from such instruments is very evident on the six tracks that slowly unfold their oscillations in organic, melodic soundscapes.

An unashamedly vintage-sounding album in all its analogue glory, "The View From Vega" is released both as a 180g Vinyl edition and a Digipak CD with stunning artwork from Wendy Carroll that matches the music perfectly.



DiN

TERMINUS VOID



APEIRON

From Terminus Void's debut album, *Interstellar*, to the latest release, *Origins Unknown*, Smith's music enjoys a worldwide listening audience across all major streaming service platforms. His music has been featured on acclaimed programs such as *Hearts of Space* with Stephen Hill, *Ambient Zone*, *One World Radio*, *Night Tides* with Renee Blanche, *Last Frontier Radio* and many more.

Terminus Void is the electronic ambient music project of Seattle area-based synthesist, composer, & recording artist J. Ronald Smith and has been featured on the nationally syndicated radio program *Hearts of Space* with Stephen Hill.

1983 would be a monumental year when J. Ronald Smith, a Seattle area-based American ambient electronic recording artist, was introduced to the nationally syndicated radio program *Hearts of Space*, created by Stephen Hill.

Smith was awe-inspired by music composers such as Micheal Stearns, Brian Eno, Steve Roach and the late Evangelos Papathanassiou of Vangelis. Hill's early broadcasts of these electronic music pioneers instilled a passion within Smith and opened a window of possibilities for him in this new ambient genre of music. In 2021, Smith founded Terminus Void to share this passion that has been nearly 40 years in the making.



ANNA WALL



Missing Moments



Dream Theory is about music and connecting to our conscious and subconscious mind, exploring sounds across the ambient and experimental spectrum.

The third release on ambient imprint Dream Theory marks label founder Anna Wall's debut album, featuring a collection of music created from 2018 to 2021. It's a contemplative trip through various different ideas, thoughts, and moments via ambient soundscapes reminiscent of times and places and snapshots of memories.

"This is quite a personal, introspective project that I've been working on over the last four years. I found a sense of escapism during the writing process, especially in the last few years, when we were in moments of standstill. 'Missing Moments' is perhaps the most nostalgic piece, written in lockdown when our previous lives felt like a distant memory. Writing music gave me a little sense of hope." Anna Wall

The album explores various production processes, with analogue recordings from synthesizers such as the Roland SH-09 and Oberheim 12, and field recordings from travels to Ibiza and Portugal that provide subtle atmospheres, plus sounds recorded from her local environment such as the Hackney Marshes in London. Featured vocalist Binky is a singer/songwriter and longtime friend of Anna, with the emotive lyrics of 'Alone Tonight' being one of the first pieces they made together. Another collaboration with musician Steve 'Bertie' Burton provides the final touches, recorded after meeting in Hamble through their mutual friend Mat Playford, with improvised compositions played on classic pianos from his collection, such as the Wurlitzer and the Rhodes. Finally, the artwork by Natalia Latyszzonek is inspired by the expansive and pensive feel of the album.

'Night Swim' is a three-part project that recycles organ and piano recordings left over from the score composed for an upcoming short film ('Eulogise Me' directed by Alex Bateman). It's my first venture into viewing sonic material as living, breathing, and endlessly promising rather than fixed in time. 'At Bay' is a single-take live recording of a performance within Max/MSP.

Maddy Briggs is an electroacoustic composer based in Sydney. A recent graduate of the Sydney Conservatorium of Music, her practice centres upon the digital elaboration and explosion of acoustic instruments, weaved together into highly textural, ambient soundscapes.

Her work, 'exe.cute', was featured in the 2018 Extended Play Festival, and she has been commissioned to write a work for VIVID 2019 by composer-collective Konzertprojekt. She joined Konzertprojekt in 2020 and was elected Vice President in 2021-22.

MADDY BRIGGS

During lockdown, her collaborations with the APRA award-nominated HiberNATION festival include a series of solo and collaborative livestreams and an avant-garde Minecraft sound installation. She will be brought on as a curator for their upcoming third season.

In 2022, her piece 'Violet Ends' was selected to feature in New York music collective Verdant Vibes' seventh season and received its world premiere in Portland, Oregon, in April.

She also co-curated Konzertprojekt's 2022 concert series Sound Stories in partnership with the City of Sydney, for which she created an audiovisual collaboration, 'August Underflow', with visual artist Keesha Field. Received the Australian Art Orchestra's 4th Mentorship Program under Tilman Robinson and was awarded a place in the Australian Art Orchestra's 2022 Creative Music Intensive.

In 2023, she delivered pre-concert talks in Sydney and Newcastle for Musica Viva Australia.

She is also an arts writer, contributing various articles to ClassikON, Honi Soit, Fine Music Sydney, Resonate Magazine. She currently works at Limelight as a Staff Writer.

NIGHT SWIM



GOÊS

Kloob & Onasander

This third collaborative album, "Goês", between these two great artists, focuses on funeral laments and chthonic sorcery. In the Greek mysteries, the funeral lament turned into a magical act, and the 'daimons', the spirits of the dead, were the ideal mediators between the living and the dead. They were manipulated with evil intentions and forced to act against will. With the release of "Goês", the witchcraft trilogy from Kloob & Onasander comes to an end. All music by Dani Kloob and Maurizio Landini Mastered by Ronald Mariën (Stratosphere) Artwork by Winter-Light

*Recorded live on the Galactic Tick Day at the
Galactic Tick Festival, 9 September 2023 Timisoara*

Spanning the whole galaxy, moving at 828,000 km/h around the supermassive black hole at its centre, Galactic Tick Day celebrates our progress around the Milky Way. It is the first holiday designed to raise awareness about the fascinating movement of the Solar System around our galaxy.

The time needed for our solar system to move around the galactic centre is roughly 225 million years. Galactic Tick Day occurs on a regular interval of 1.7361 years, called a Galactic Tick, and it represents 1/129,600,000 (one centi-arcsecond) of our solar system's orbit around that black hole at the centre of the Milky Way.

Thy Veils

'Here We Are Sideréal'

Most people have a good sense of the motion of our solar system because it is a fundamental part of our lives. The rotation of the Earth makes for day and night; our planet's revolution around the sun marks a year. But fewer Earthlings grasp the larger picture, that our solar system is just one among billion others, orbiting a supermassive black hole at the centre of the galaxy. And where the sun goes, we go too.

The first Galactic Tick Day took place one galactic tick after Hans Lippershey filed the patent for the telescope on 2 October 1608. The first observance of the holiday was on 29 September 2016, the 235th Galactic Tick Day.

This is also the day Thy Veils joined the celebration.



computerchemist



new formulas for electric guitar

I was somewhat surprised by the absence of synthesisers on this latest release from Computerchemist, but it all made sense when reading in the notes that this album is a 100% guitar homage dedicated to Manuel Gottsching.

It's a departure from the format I expect from a Computerchemist album, but it retains strong links with Berlin School and Krautrock via Ash Ra Tempel and, of course, Manuel Gottsching himself.

The album opens with the longest track, "Wavelengths", which sets the scene with rhythmic, echo-laden guitar, creating a rich tapestry in the Ash Ra Tempel style, as promised. The intensity of the track ebbs and flows throughout its 17+ minutes to maintain interest from start to finish. A worthy introduction to what is to come.

"Singularity" is again a very interesting guitar-driven track, but perhaps a little more thoughtful this time, with quieter passages taking the limelight.

"Embers" also treads more gentle ground, with the emphasis more on melodic guitar lead lines rather than on building a strong rhythmic background.

As its title suggests, "Nullspace" is a trip into ambient territory, describing an empty space perfectly with eerie sirens permeating the emptiness to give a frightening portrayal of an alien world.

Meanwhile, "Lullaby (for a dying world)" brings the album to a close with a rhythmic track to lift the spirits... despite the null space title!

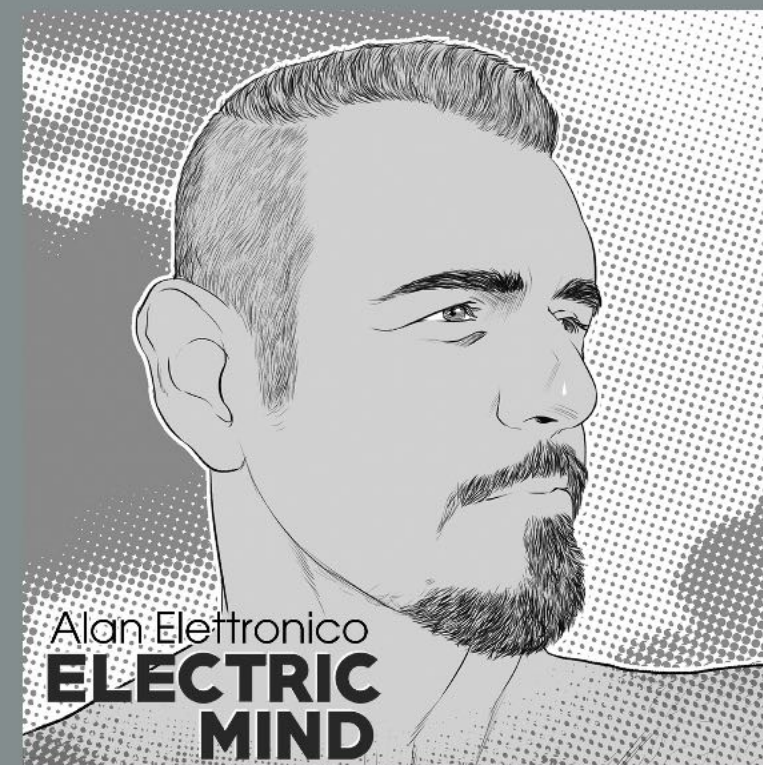
Overall, "New Formulas for Electric Guitar" is a well-thought-out, nicely paced album where the tracks deserve to be played sequentially.

In fact, the whole listening experience grows with repeated plays and forms a great tribute to the work of Manuel Gottsching.

Michael Shipway

100% guitar based long form instrumental tracks loosely influenced in the style of the 70s krautrock pioneer Manuel Gottsching. Space rock without the synths.

2021's *Electric Mind* took Italian synthesist Alan Elettronico on a space odyssey through the golden years of space disco [1977-1980]. Now, in 2023, he expands and concludes the story with this deluxe expanded edition featuring a bonus track and nine reprocessed ambient remixes from Projekt artists, including Erik Wøllo, Forrest Fang, Deepspace, VEiLA, Lovespirals and others.



The uptempo catchy melodies of the album's original rhythm-driven tracks found the >REPEAT> button regularly smashed in the Projekt office. *Electric Mind*'s synthetic sound treatment and robotic voices juxtaposed with pop sensibilities made a memorable digital incursion into the analog era. Elettronico used the suggestions of artists like Moroder, Vangelis, and Lipps. Inc to build a pulsing soundtrack to an imaginary android protagonist's life. Now, the original 8-song story is concluded with the bonus track, "Short Circuit." Disc two sees the humanoid character explore a digital afterlife, merging into a collective consciousness with the possibility of a metaphysical connection.

Elettronico reflects, "I found it natural to bend the story to a spiritual/metaphysical scenario because the premise was the birth of conscience. Electronic dance and ambient work really well as embodiments of a mechanical body and a soul, respectively. The final result, when listening to both parts, is exactly as I imagined: the contrast between life and afterlife, matter and spirit. But it's only an apparent contrast as both discs are made of the same core music. This is fantastic!"

PROJEKT

The Winds of Autumn

BERND SCHOLL

Everything seems clear and pure, the air and our thoughts. The autumn sun gives us new energy, at the same time the increasing darkness already puts us in the mood for contemplation and tranquility. Sun, darkness, wind and silence - autumn has it all and we like it just for that. Only when we live in harmony with nature and the seasons we can feel good and stay healthy.

Under these impressions the new, wonderful and very emotional Bernd Scholl album "The Winds of Autumn" was created, which features eight tracks. After the successful "Winter" album "Quiet Time" Bernd now dedicates himself musically completely to the autumnal season. After the solstice, the days become shorter and the nights are longer again. So the new album starts with the very versatile title "Solstice" to continue with the title "Harvest Season" guitar-bluesy and novel. The absolute groover is represented by "October Sundance" with its catchy melody lines, before it continues with Gypsy acoustic guitars, melodic and also unexpectedly new again in the next track "Gypsy Soul". In the next composition, the spirit of "Autumn Colours" from the album "The View from here III" (2018) was resumed and finds a successful continuation with "Part II". How fast the wind can turn in autumn, you can experience in the track "Leaves in the Wind" - calm and movement in interplay. After a long time there is a very original and varied long track with "La Grotta Magica" (...inspired by Bernd Scholl's concerts in the natural cave Neandertal). With "Twilight Evening" the album "The Winds of Autumn" ends in a relaxed way.

The new work is something very special, because many new and interesting elements can be discovered and yet the musical signature of Bernd Scholl remains unmistakable!



M. Cross Dougherty's EP, *Cosmic Engine*, is an ode to his late father-in-law, Anthony Louis Acampora. Each track colours a sonic landscape, with themes centering on Eastern practices and aesthetics and an autumnal reminder of where creativity and life intertwine.



M. CROSS DOUGHERTY

Multi-instrumentalist and producer M. Cross Dougherty stepped into the vibrant music scene of North Carolina and was quickly signed by Lost Cat Records. With the label, he released two full-length albums, "Shadows in the Light" and "In Dreams," the latter serving as a thematic foray into Neil Gaiman's world of *The Sandman*. Following these releases, M. Cross Dougherty developed music under Lake Isle's moniker, hearkening to shoegaze and dream pop pioneers The Chameleons and Slowdive. Lake Isle evolved into a five-piece dream-pop outfit known for its robust celestial sound.



COSMIC ENGINE

The band took a hiatus following the EP "Wake Up" and LP "Winter Lights" and a lengthy touring schedule. In the years to follow, M. Cross Dougherty uncovered a passion for FM synthesis, looping techniques, sampling, and analog production and soon developed an arsenal of ambient and drone tracks akin to the stylings of The Boards of Canada, R Beny, Jogging House, Windy & Carl, and Chihei Hatakeyama. M. Cross Dougherty's music is what you would expect to hear in your dreams; it's serene and hopeful, calmingly anthemic, and engagingly present.



HEART DANCE
RECORDS

A man with grey hair, wearing a dark coat and a patterned scarf, stands in a snowy landscape. He is surrounded by bare, gnarled trees. The ground is covered in snow, and the sky is overcast. The overall mood is quiet and contemplative.

Henrik Meierkord
ZEITREISEN

Henrik Meierkord

Swedish composer Henrik Meierkord's main instrument is the cello, though he incorporates other stringed instruments and effect pedals to create the modern minimalistic ambient pieces within the musical cycle of Zeitreisen (German for "time travel.") The tracks are interwoven with a restrained Scandinavian melodic mixture of baroque, medieval harmonies and neoclassic atmospherics as if pulled from a region that defines sorrow. The mood is long and sacred, understated and graceful, painting an impression of yesteryear to support a bleak folklore filled with life. The tranquillity of the modest aural tapestries forms dream-like compositions, elegant improvisations, and emotionally charged fragments building with gradual change and evolution. These beautiful and mysterious textures conjure up the concept of "time," both modern and archaic. Meierkord's tonal romanticizing of string-fused soundscapes finds emotional stimuli and tension within a deep rootedness to the Swede's melancholic soul.

ARTIST BIO:

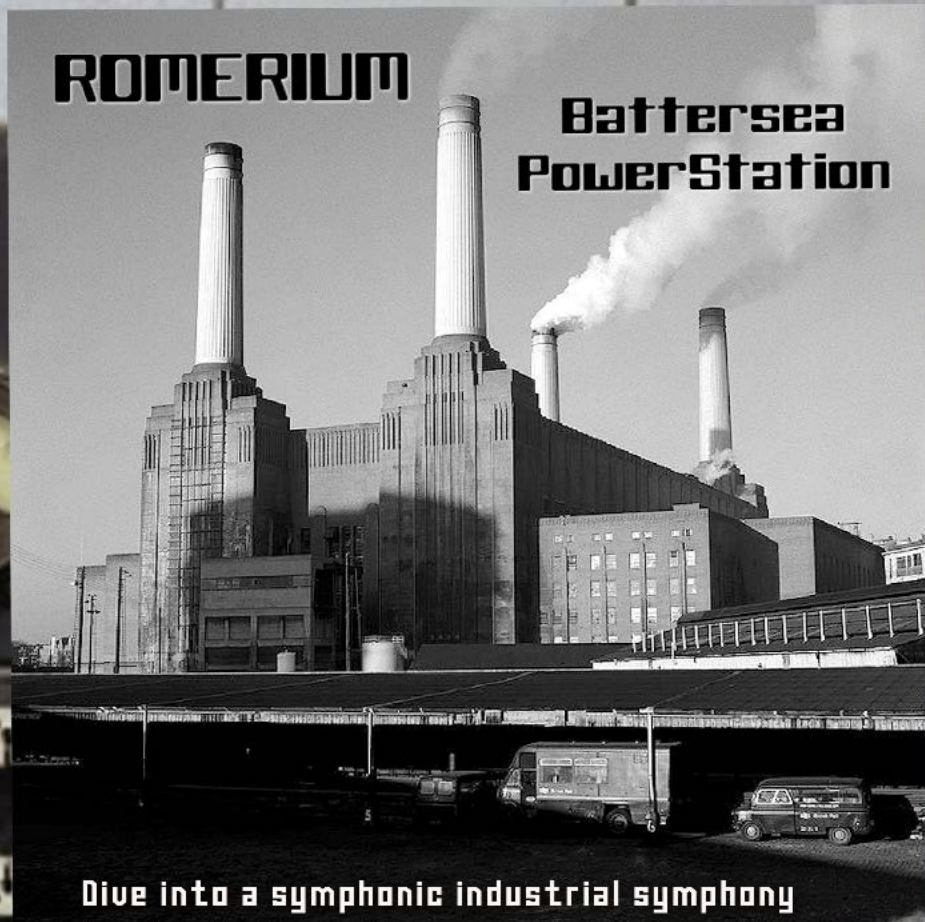
Based in Stockholm, Henrik Meierkord's cello is his main instrument, though he also masters viola, double bass, & guitar. Bringing a neoclassical approach to his stringed instruments and effects, he has released nine solo albums and 13 collaborations since 2018. Zeitreisen is Meierkord's first release for Portland's Projekt Records, following his performances on Black Tape For A Blue Girl's The Cleft Serpent (2021) and

ZEITREISEN

PROJEKT

ROMERIUM

Battersea Power Station



Dive into a symphonic industrial symphony that will electrify your senses! I proudly present "Battersea Power Station," an auditory marvel that seamlessly fuses the pulsating beats of industrial, the mesmerizing allure of Berlin School, and the grandeur of symphonic orchestration. Get ready to embark on a sonic journey like no other!

Feel the raw, unbridled energy as relentless industrial drum sounds collide with intricate, mind-bending synths. "Battersea Power Station" takes you on an exhilarating ride through a world of mechanical precision and sonic experimentation.

"Battersea Power Station" is more than an album; it's an auditory adventure waiting to be explored. Whether you're a devoted fan of industrial beats, a seeker of Berlin School's hypnotic embrace, or a lover of symphonic grandeur, this album has something extraordinary to offer.

Roar Merintel

Battersea Power Station is a decommissioned Grade II* listed coal-fired power station, located on the south bank of the River Thames, in Nine Elms, Battersea, in the London Borough of Wandsworth. It was built by the London Power Company (LPC) to the design of Leonard Pearce, Engineer in Chief to the LPC, and CS Allott & Son Engineers. The architects were J. Theo Halliday and Giles Gilbert Scott. The station is one of the world's largest brick buildings and is notable for its original, Art Deco interior fittings and decor.

The building comprises two power stations, built in two stages, in a single building. Battersea A Power Station was built between 1929 and 1935, and Battersea B Power Station, to its east, between 1937 and 1941, when construction was paused owing to the worsening effects of the Second World War. The building was completed in 1955.

ROMERIUM

"Battersea B" was built to a design nearly identical to that of "Battersea A", creating the iconic four-chimney structure. "Battersea A" was decommissioned in 1975. In 1980, the whole structure was given Grade II listed status; "Battersea B" was shut three years later in 1983. In 2007, its listed status was upgraded to Grade II*. The building remained empty until 2014 when it fell into near ruin.

Various plans were made to make use of the building, but none were successful. In 2012, administrators Ernst & Young entered into an exclusivity agreement with Malaysia's S P Setia and Sime Darby to develop the site to include 253 residential units, bars, restaurants, office space (occupied by Apple and No. 18 business members club), shops and entertainment spaces. The plans were approved, and redevelopment commenced a few years later. As of 2021, the building and the overall 42-acre (17 ha) site development are owned by a consortium of Malaysian investors.

STEVE ORCHARD



'Sharing Dreams' is a beautifully laid back new age music album from Steve Orchard. All the best hallmarks of his musical style can be found here, from drifting electronic sounds to gentle acoustic guitar to soaring string arrangements - this is Steve Orchard at his most melodious and creative best!

Everything moves at a relaxed, unhurried pace. The music is both evolving and involving in equal measure. Pulling you in with an evocative and at times hypnotic feel, the music weaves a magical spell.

The tracks are varied, atmospheric and drifty, yet always with a positive, uplifting undertow. When rhythms do enter the mix, they do so in a chilled and delightfully understated manner.

Steve has always managed to conjure relaxed atmosphere in his music, creating depth and space allowing the listener to share his musical journey.

The twelve tracks on 'Sharing Dreams' are varied, yet they form a cohesive whole, a wonderfully broad canvas. Indeed, it is easy for the listener to lose themselves in Steve's musical world as they paint their own picture on the canvas Steve has created.

A beautiful album!

"Night Walk" expresses the solitude amidst life in the metropolis, while finding consolation in the quiet of a nighttime stroll. This piano-driven ambient music track is an intricate web of sounds that weave together to create a modern dreamscape of soft city lights, rainy sidewalks, the rhythmic pulse of public transit, and the city's cold, urban pathways. It encourages us to shed the weight of mental strain and find clarity.

"There is a sense of irony in the fact that an overcrowded city can make a person feel lonely", says Ronald Van Deurzen, as he reflects on the paradoxical nature of urban life. "You can be surrounded by tall buildings and bustling traffic that seemingly never ends, yet feel like an island amidst a sea of people. Going out for a walk in the evening allows you to embrace the stillness, so that you can process whatever anxious thoughts trouble you and rediscover the tenacity that you have within."

The track incorporates a variety of musical influences. Minimal piano and various other instruments blend with synthesizers and strings, while modern effects and sounds are used to create the music's cinematic ambiance. Within the heart of the composition, an evocative jazzy piano solo represents an internal struggle, ultimately leading to a calm resolution.

In contrast to the uplifting energies of previous releases such as 'Seashells' or his HMMA-nominated piece 'Hopeful Bliss', pianist & composer Ronald Van Deurzen's 'Night Walk' musically builds upon the aforementioned and explores a more ambiguous, melancholic tone reflected within the music.

'Night Walk' can be listened to on a variety of streaming sites and is accompanied by an official music video complementing the musical narrative.

NIGHT WALK

RONALD VAN DEURZEN

RONALD VAN DEURZEN



but
words

From the re-reading of Jorge Luis Borges' famous story "The Circular Ruins," Peruvian composer, percussionist, and painter Manongo Mujica approaches some of his great obsessions with a new perspective: the desert of the Peruvian coast and the pre-Hispanic ceremonial centres found there. For years, the impressions of these places have evoked in Mujica a highly personal aesthetic, born from understanding the desert as a space for inner listening and the ceremonial centers or "huacas" as a representation of mystery.



RITUAL SONORO PARA RUINAS CIRCULARES

MANONGO MUJICA

The history of this album dates back to 1974 when a young Manongo Mujica and his close friend Rafael Hastings embarked on a journey to the ruins of Sechín in Casma, north of Lima. This journey resulted in Hastings' experimental film "The Unconditioned Unconcealment (Four short films about the act of vanishing)". Since then, Mujica's trips to Casma were frequent, fascinated by other archaeological sites like Chankillo and Las Aldas, with ages of 2300 and 4000 years, respectively, and roles related to astronomical observation, closely linked to sowing and harvesting. Similarly, the Archaeological Complex of Túcume, located in Chiclayo, north of Lima, with 2700 years of history, became another permanent place to visit. These three sacred places have formed a ceremonial route that Mujica has walked for years, and now, after re-reading Borges' story, he rediscovers it as a destination. In this tale, a man arrives from the sea and, like a demiurge, dreams of another man at the foot of a ruined temple. Manongo Mujica takes on the adventure of creating music for a story set in a parallel universe, where the dream of that man takes place at the foot of a 'huaca'.

The silence of the frozen snowy landscape is immersive. Endless caravans of snow-filled cumulus clouds deposited their delicate frozen moisture upon the landscape. Mountains of snow accumulated in the Sierra Nevada mountains and reached record levels during last winter.

The Snows

Nimrod Scott

Nimrod Scott was inspired by receiving constant vivid personal reports during a season of record snowfall on the ancient volcano known as Mount Pluto. Over fifty feet (16 meters) of packed ice crystals fell on the mountain. This continuous narrative led to his creating sonic exposures to illuminate the many states of snow. These snow characteristics are catalogued in the language of the Indigenous people of the Arctic. Fascinated by the Inuit lexicon, he strove to illuminate some of their words with musical explications.

"The Snows" is Nimrod Scott's fourth album of exploratory electronic music created within the Ambient and Space Music genres. Favouring slowly evolving timbres and textures with occasional tempo, each track presents a different facet of snow as it is experienced by the people who live in the snowy expanse. May these chill timbres prove to deliver just what you need to hear at this moment.

Each of the 7 tracks were captured live in the studio with no overdubs added.

The Snows

Nimrod Scott

And for '23



ICE PLANET 9000 ANGELSPIT THE GREAT CLOUD

Ice Planet 9000's new track "The Great Cloud" is a celestial odyssey featuring cosmic soundscapes and music that ascend through a swirling super massive nebula.

Inspired by 70s science fiction, Jean Michel Jarre, Klaus Schulze, Vangelis, Ben Frost, Jodorowsky, Chris Foss and Lovecraft. Created with vintage analogue and modular synthesizers.