



erOTHYME



Life Sidereal is a journey to a world in orbit around a distant star. In the course of such a voyage, feelings of profound isolation and vulnerability are balanced with feelings of absolute awe and cosmic-scale reciprocity. Of course, the caravan is very comfortable, and everything possible has been done to make this temporary habitat accommodating - it really feels like a little slice of Earth, wandering off on its own, complete with every 24th-century convenience and every balanced, functioning ecosystem one could hope for - but those on board are well aware that it will be many years before they see another sunset. All those glistening city lights and beacons scattered amongst the Saturnian moons are well worth seeing as one passes them, but soon, they will seem more remote than they do from Earth. In the enormous gulf of darkness between the stars, the mysteries of the universe unfold, unveiled, all around the traveller, and millions of jewel-like points of light shine in every direction throughout the very cradle of all creation, but due to the relativistic effects of moving at very high speeds, one must (at least temporarily) lose all meaningful contact with everyone they've ever known outside the caravan.

The Sun may recede to become a mere pinpoint of light if one were to travel far enough, and though it may sound illogical, even in the act of creating such a vast gulf between oneself and one's source, the observer who looks upon their home star system from the outside may find themselves confronted by unprecedented surges of self-recognition - whether or not they feel compelled to return. However large the distance our worldlines may ever trace across space and time, they remain inextricably connected by a continuous thread to their point of origin.

Life Sidereal also represents Erothyme's journey, under the aegis of Blutech, into the world of analogue & modular synthesis, and the effort to integrate these explorations with the more (personally) familiar worlds of digital music production, field-recording based sound design, and conventional instrumentation. This album was recorded and produced between 2020 and 2023, a time during which living and working in a room full of blinking machines felt a bit like interstellar travel to many of us. Numerous stars were gazed upon during the production of this album. Only a few were visited.

LIFESIDEREAL

Melbourne electronic composer Ehsan Gelsi presents "Ephemera" a spectacular new work composed for the Melbourne Town Hall Grand Organ, Moog, Buchla, analogue electronics and live percussion.

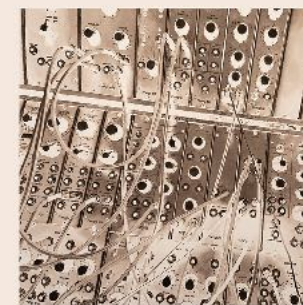
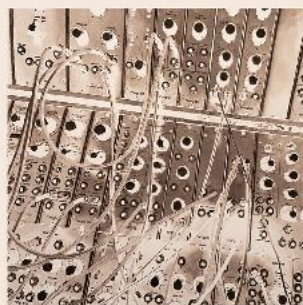
Ehsan Gelsi has spent the last 20 years immersed in the world of synthesizers, as a performer, educator and specialist. Crossing genres from techno and experimental to hip hop and electronica, Ehsan's musical scope is super diverse and has made him a valuable addition to many projects having toured the world and Australia several times. Ehsan has performed alongside Snoop Dogg, Pendulum, Calvin Harris, Carl Cox, Danny Tenaglia and many other global acts and has performed at Glastonbury, Big Day Out and numerous festivals.

Gelsi's grand organ composition "Ephemera" is a groundbreaking hybrid progressive work that showcases the mammoth grandeur of the ten thousand-pipe acoustic organ in full flight while exploring the extent of the instrument's electronic sequencing capabilities. The result is a spectacular mix of grand organ fetishism, progressive soundtrack exploration and ecstatic analogue electronica.

The City of Melbourne commissioned the music on this album to commemorate the 150th anniversary of the Melbourne Town Hall

Equipment: Melbourne Town Hall Grand Organ, Moog System 55, Moog Matriarch, Novation Summit, Buchla 200e, Eurorack Modular.

Ehsan Gelsi Ephemera



The City of Melbourne commissioned the music on this album to commemorate the 150th anniversary of the Melbourne Town Hall

Equipment: Melbourne Town Hall Grand Organ, Moog System 55, Moog Matriarch, Novation Summit, Buchla 200e, Eurorack Modular



David Wright

'Fade' is a musical odyssey blending all the elements of David Wright's thematic music styles. The music drifts between waves of gentle ambience and the dynamism of pulsating sequences. Gentle passages caress the listener, then strong rhythmic passages tease with an evolving combination of ideas peppered by a gorgeous array of synths, gentle pads and effects. But more than anything, 'Fade' is an album of emotional reflection channeling David's many influences.

The short and rhythmic 'Android Caravan' opens the album before the 3 longer suites; 'Shadows', 'Sleeper at the Gates of Dawn' and 'Transmission Red' take us on a cosmic journey through classic electronic music styles. Nothing is rushed; gentle and evolving intros laced with mysterious beauty highlight the three longer tracks, which are broken down into shorter segments to give 14 tracks in total. Haunting passages are intertwined with hypnotic and evolving sequences that move between gentle rhythmic motion and powerful sequences and rhythms.

'Fade' is David Wright's 30th solo album, (not including compilations and collaborations) celebrating 35 years since his first release and is an album that will appeal to fans old and new.

"It is a wondrous thing to be able to remove oneself from reality and create music. To journey to a universe of your own creation where not even you, as it's author, can recall what transpired. Or to know how you achieved what you accomplished or have even the slightest recollection of the journey. Your only memory is, the music". © David Wright 2024

David Wright



Ubiquity

Blue is Nine

LoBlue Is Nine

Blue is Nine, a.k.a. Gary Mulford, is a progressive ambient, electronic, experimental musician from New Jersey.

□ "Blue is Nine equals one of the best ambient performances out there, with a unique style of electronic storytelling, grabbing the listener with its beautiful sounds and strong atmospherics that you won't hear anywhere else. Quality time at any moment." TC of Ambient.Zone.

Ubiquity is a word that dances across the tongue, a whisper of cosmic connection. It nestles in the crevices of existence, weaving threads through the fabric of reality.

In the quiet corners of forgotten libraries, it hums—a symphony of atoms, a chorus of stardust. It is the echo of ancient footsteps on distant shores, the fragrance of forgotten blooms carried by the wind. Ubiquity is a silent witness to the ebb and flow of time.

In crowded city streets, it thrives—a thousand faces, a million stories. It lingers in the steam rising from coffee cups, in the laughter of children chasing shadows. It is the heartbeat of existence, the rhythm of shared breaths. Ubiquity—the quiet companion to our every step.

Across vast landscapes, it stretches—a shimmering veil, a map of constellations. It whispers secrets to the night sky and paints galaxies with invisible ink. It is the pulse of the universe, the language of quarks and leptons. Ubiquity is the cosmic dance of particles, the symphony of existence.

So let us raise our eyes to the stars, our hands to the wind. Let us embrace the ubiquity that binds us—a fragile thread, yet unbreakable. In its quiet presence, we find our place in this grand tapestry—a speck of dust, a fleeting moment, yet infinitely connected.

Blue is Nine

Ubiquity—a word to hold close, a reminder that we are stardust, bound by invisible threads, dancing through eternity.

Hailing from the mystical isles of New Zealand, long-established Spotted Peccary Music artist Rudy Adrian, reveals another masterpiece of calming, atmospheric soundscapes entitled *Reflections on a Moonlit Lake*. Vividly rendered and effortlessly serene, these compositions eschew vocals and even melody but never emotion or complexity. Adrian meticulously recreates scenes of natural tranquillity: a warm texture becomes the wind through trees, the gentle piano becomes rainfall on water, and flute trills become distant bird calls. It's a world of sound extruded from the depths of the Southern Hemisphere.



Reflections on a Moonlit Lake, like much of Adrian's work, evoke visuals in the listener: chimes shimmer as bright and nebulous images floating over sampled waves and ethereal synthesizer tones in "Dawn Across the Southern Ocean." A warm chord rises from this interplay, a paean to the rising sun. On "Lunar Shadow," sparse piano notes ebb and flow across textures like the Moon-bound tides. "Within the Darkness" opens with contemplative piano before the flute stutters and sweeps through a night-shrouded forest-like wind. This 11-track album is a spiritual successor to Adrian's early releases, *The Healing Lake*, *MoonWater* and *Twilight*, realized as a return to these common themes and inspirations, but with new perspectives that musical maturity can often manifest.

In the composer's own words, these pieces are "quiet accompaniment for the listener as they rest, read, meditate or sleep." With *Reflections on a Moonlit Lake*, Rudy Adrian once again draws from the natural world and his own daring imagination to create a companion piece to the subtler qualities of life and relaxation, a formidable respite for the restless mind.

RUDY ADRIAN

REFLECTIONS ON A MOONLIT LAKE

Music and nature have always gone hand in hand for Rudy Adrian. He first started making electronic music while studying Forestry Science at the University of Canterbury and, in the following years, at the University of Otago, completing a degree in Botany. The natural world continues to be a common thread in Rudy's music through the exploration of sonic landscapes, where melody and rhythm play a secondary role in the textures created by synthesisers, wood flutes, and the human voice.

Reflections on a Moonlit Lake is Rudy Adrian's 8th release on the Spotted Peccary Label. His previous label releases include *MoonWater*, *Desert Realms*, *Distant Stars*, *Atmospheres*, *Coastlines*, *Woodlands*, *As Dusk Becomes Night*, and *A Walk In The Shadow Garden*.





PROJEKT

AGLAIA

Inner enchantments

For his third Projekt release, Italian sound artist Aglaia creates over two hours of entrancing ethereal ambient meditations, continuing from the electro-acoustic drone of his previous work while focusing on new compositional styles. The title, Inner Enchantments, describes sounds that come from within and, meeting with horizons of light, produce tantalizing mindsets.

"The environment," Gino reflects, "is where my research begins. I investigate the fragments of sound and devote time studying the nuances and subtleties. I pay special attention to ripples, veins, and architectural and phenomenological framework of sounds to create a two-hour aural refuge."

Artist Bio

Gino says, "When I was a teenager, I composed more dramatic and romantic music, but over time, I chose aerial music — that is, music reminiscent of the motions of the air. Light without heavy emotions. Nothing that captures. These are vibrations that transport consciousness into a free space. Music of the air. Now in my early 60s, I have been teaching yoga meditation and body-oriented techniques for 35 years. When creating, I want my music to be warm electronics with a warm breath that extends into space. A music that does not offer scenarios but perspectives."

Phobos was created in 2009 after I was influenced by the deep space ambient journeys of Steve Roach and particularly Ophoi. Influences of a non musical nature include isolation, decay, neglect, mortality, destruction, outer space and the darker side of human nature.

The music is created using hardware and software synthesizers and samplers. Samplers play an important role as they are integral in helping me to create that Phobos sound. Also used are a range of FX and field recordings.

I call the music I create "Ambient music with a Darker vision" as it tends to lean towards the dark ambient side of the genre.

My debut album "Darkness Within" was released in 2009 by Ambientlive Records in the UK. The second Phobos album "Monolith" was released in 2010 by Dark Duck Records in the US. Since 2011 I have continued to release albums independantly.

Subclavian I

Subclavian is the alter-ego of Phobos, with melodic sequencer music. Also, check out his older stuff from the early to late 1990s on Bandcamp.



Modular systems, Mellotron, 1960s Farfisa organs and analogue string ensembles from the 70s form this music that is 99% electronic in nature, supplemented by some processed self-recorded atmospheres from different environments with some stains of granular synthesis.

Dirk Jan Müller plays analog modular synthesizers and sequencers, vocoder, Rhodes, Farfisa organs, mellotron, Syntorchestra, Solina, Farfisa professional piano, guitar, bass, samples, field recording, and revox.

Cosmic Ground is a solo project by keyboardplayer Dirk Jan Müller, member of psychedelic krautrock band Electric Orange, who brought out many albums in the last 22 years.

cosmic ground

melt

STEPHEN PARSICK

On March 24, 2004, American synthesiser player Michael Garrison passed away, aged 47. I learnt about Mike's passing just after I had returned from a concert of einstürzende neubauten.

In particular, Mike Garrison's early music was very raw, energetic, bold, and inspirational. There was this young dude from the USA whose keyboard chops weren't any better than mine, and he was releasing albums and using a heap of great synthesisers! How can you be any more inspiring? I knew that this was exactly what I wanted to do as well.

"Impact" was named after Mike's 1983 "Point of Impact" album, which had been a holy grail for me between 1989 and 1992 (when I finally got a tatty copy, thanks to Elana Mell Beach).

It was recorded during the first or second recording session that yielded the material for "Polarity," my second "proper" cassette, released in early 1992. Other than a minor appearance on the tribute album released after Mike's death, it had remained in my vaults since its release before I started working on it in January 2024.

The 2024 new impact was finished in January and February 2024, after it had been shelved for four or five years because I wasn't able to work on it due to other activities (among others, saving, restoring, and digitising the entire tape archive Mike had left behind). It wasn't until January 2024 that I seriously started pondering reworking not only "impact" but also the entire "polarity" tape. Now, if this does not hint at what is to come.

Impact 2024 remix radio edit

Eventually, I happened to get an eminent Solina string ensemble, and it immediately clicked: within a couple of hours, I had replaced the original guide tracks with plenty of Solina strings—and there it was, the sound I had desperately been striving for when I was recording "Polarity" in late 1991.

While restoring the original Garrison tapes as well as working on my own recordings, I realised how important Mike had been to my own musical evolution, not only in terms of sound and music: he was the first notable synthesiser player whose work I admired and who I managed to get in touch with back in the summer of 1990 (bedankt, frits). he turned out to be an extremely approachable kind of person, witty and smart, and not at all arrogant towards his fans and supporters.. even more tragic is the fact that someone whose music was so uplifting and upbeat had to struggle with the demons that haunted him for all of his life -- and ultimately succumbed to them.

It's been twenty years since Mike passed on to another world. I hope these little pieces of music will keep his memory alive.
thanks, man.

Tracks:

Jo Johnson 'Marked By Chaos'

Plant43 'Jagged Circles'

The third edition of Frequency Domain's Partials compilation series curates 18 new tracks over two sides of a C90 tape. Frequency Domain artists Luke Sanger, Múcha, Jo Johnson, Apologist, Polypores, Datasette, Linnley, Plant43, Quiet Clapping and Matt Whitehead are joined by label friends Loula Yorke, Fields We Found, Virusmoto, D1G and Golden Shields. The release also features a handful of collaborative projects between FD artists, appearing here as Trappist, Blue Lamps and Spiral Wrack.

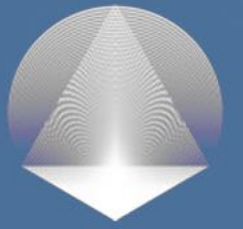
All proceeds from this release go to the Refugee Council to help fund their work supporting and empowering people who have fled conflict, violence and persecution in order to rebuild their lives in the UK.

refugeecouncil.org.uk

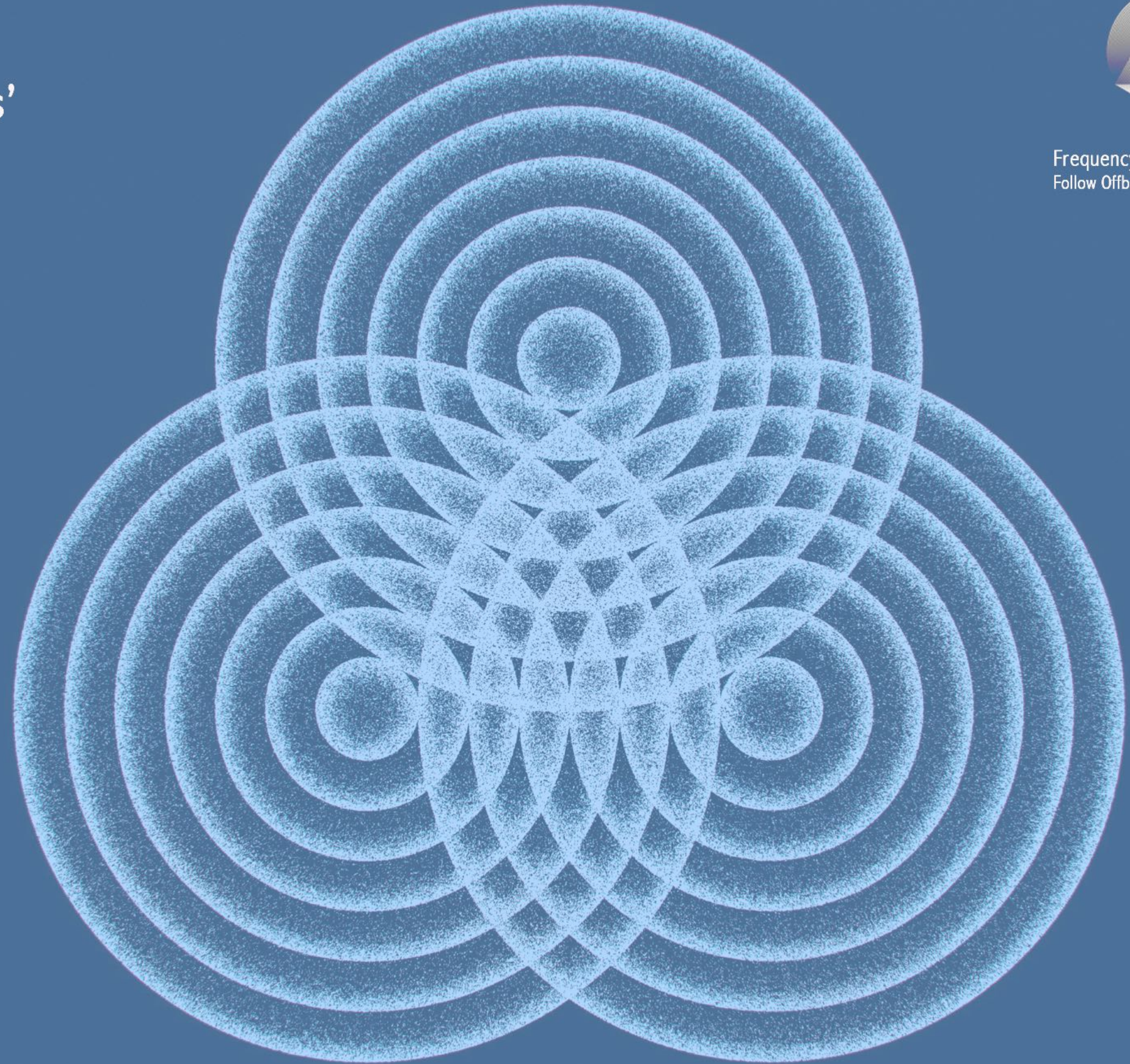
(£438 donated as of 20/01/24)

Thanks to all the artists.

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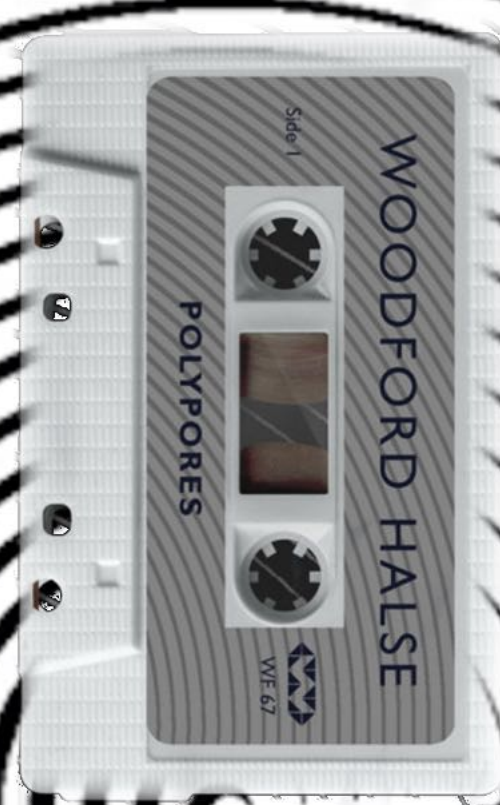
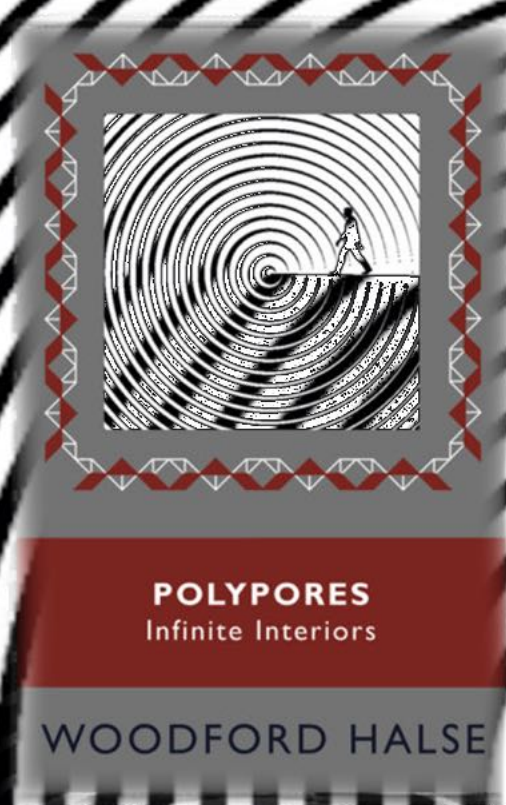
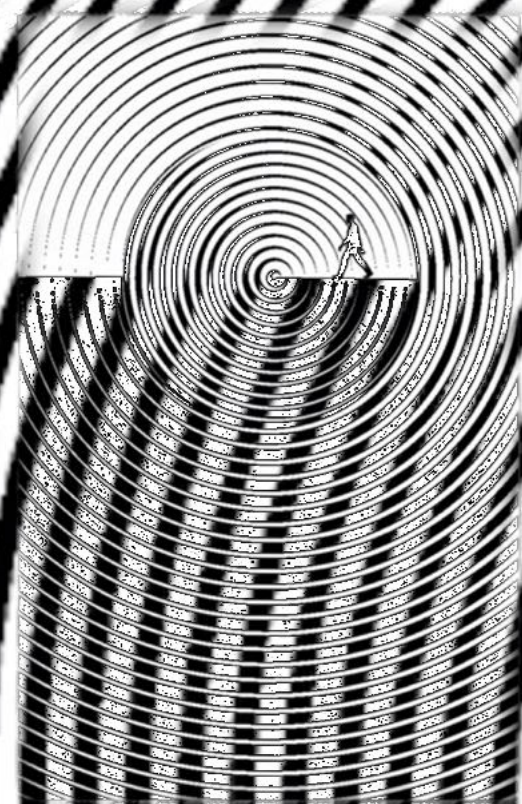
Frequency Domain UK
Follow Offbeat oscillation station



PARTIALS III

Preston, UK. Polypores (aka Stephen James Buckley) paints music with a modular synthesizer, drawing influence from ambient, new age, and experimental electronics. It soars, bubbles, crackles, and soothes in ever-shifting, immersive cosmic landscapes—dream environments and sonic sculptures.

LS—Are you taking a particular or unique approach to this cassette compared to what's come before?



SJB - Obviously, it's much more personal than most other Polypores records. Or at least it came from a place I'm less comfortable sharing with people. Mining a different seam, so to speak. I fought it at first because I generally like to make music that's ultimately uplifting or at least leaves a fairly pleasant taste in the mouth. Whilst this isn't totally depressing, there are darker elements that I wouldn't have included in previous albums. But it turned out to be quite cathartic by the end, the process of finishing it. The second half is a bit more uplifting, and eventually, there's a resolution to it. It's not so obvious, but I think that sort of confusion works for it. It's like anything in the subconscious — it can be beautiful and frightening.

POLYPORES

Technique-wise — it was my first use of the Soma Pipe, which is a very weird voice synthesizer (like a psychedelic space kazoo) that ended up on a couple of tracks. So technically, it's the first Polypores album to feature my own voice, too. It was also my first album using the Make Noise DPO as a primary oscillator, so it's got a sort of raw, dirty sound to it. The two albums I'd recorded previously (Hyperincandescent and Crystal Shop) were very clean and bright sounding. Most albums I record tend to be a sort of sonic opposite to the previous one, and I think this is no exception. It also has a track called The Flux, which is 19 minutes long and was recorded on the afternoon of Christmas Day, which was my 40th birthday. I thought I'd give myself a present, and that present was that I got to record a massive, big, drifty 19-minute track. I didn't worry about length. I just sat there in a nice wine/food haze and made this massive soundscape, which I think really is the heart of the album.

(Courtesy of Luke Sanger / Flatland Frequencies: flatlandfrequencies.com/2022/07/28/premiere-polypores-infinite-interiors/)



THE PACT



The Pact consists of nine tracks, in which the American producer shows an enormous aptitude for combining different sound concepts such as industrial, post-metal, or dark wave. The result is a conceptual work with an epic and heartbreaking story in which gloomy, disturbing, and disconcerting landscapes emerge. This album is undoubtedly ideal for understanding the musical legacy of JOHN 3:16.

Philippe Gerber has been behind various musical projects for more than two decades, from bands like Heat from A DeadStar to different collaborations with various renowned artists. However, Gerber's work under his alias JOHN 3:16 is worth mentioning, although we should also include his contributions as Dj Phys, a nickname under which he has released some releases over the past decade.

JOHN 3:16 has been his most prolific project since 2008, and with it we remember the great album released in 2022 with Be The Hammer on Industrial Complexx. Philippe Gerber has again signed a great album on the independent label Alrealon Musique under this alias.



Alrealon Musique is an independent music label dedicated to experimental music. We support only what we love, and there is no concession to this rule. We do not have any preconceived ideas; no matter what type of music touches us, we promote whatever we love. We created Alrealon Musique to make room for inspired and inspiring music.

JOHN
3:16

JOHN
3:16

THE PACT

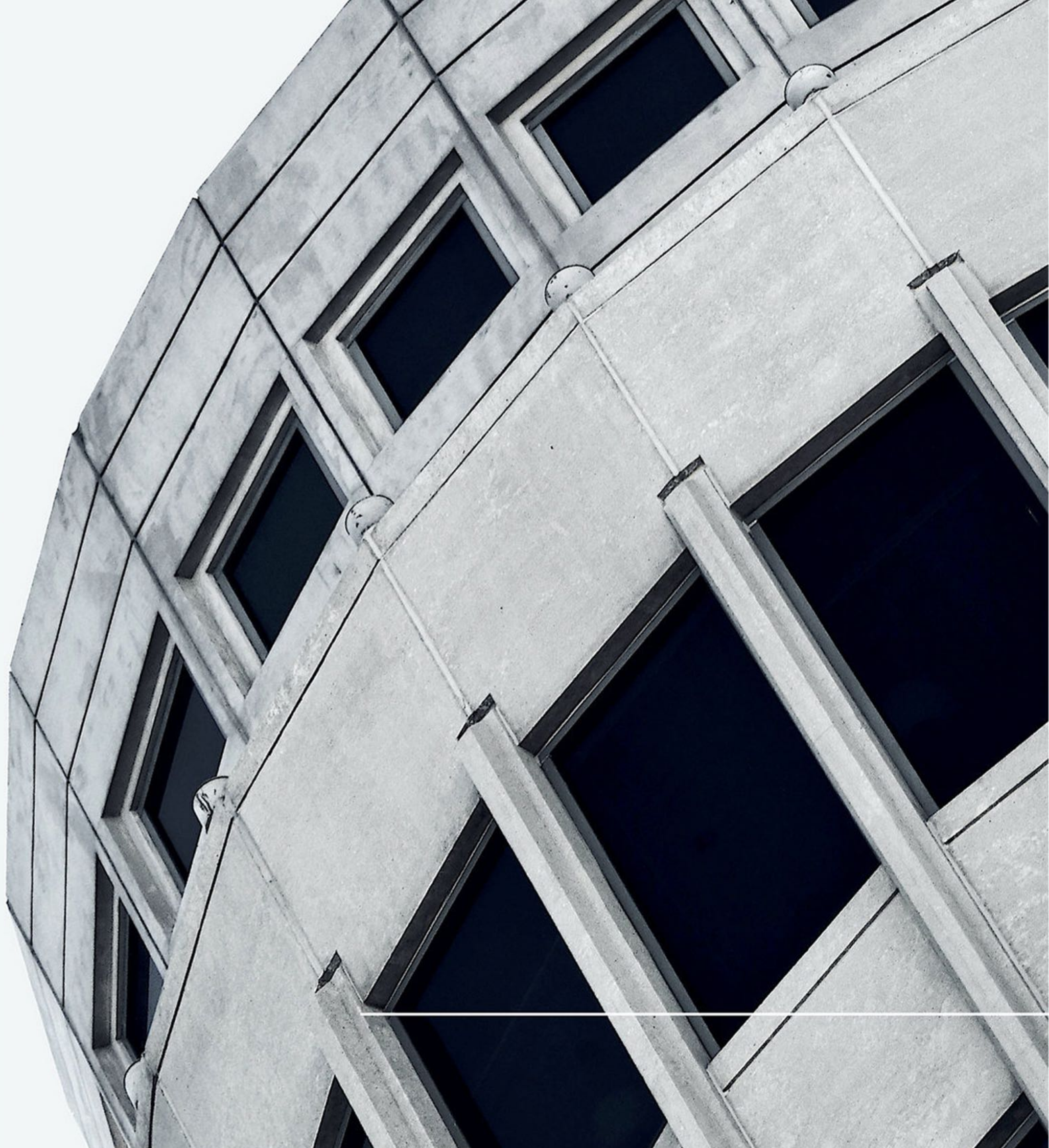
R L Huber lives in Eureka Springs,
Arkansas.

"Memories of Falling" is the follow-up to
"Animam Edere" digital EP, which contains
11 tracks of ambient, noise, drone, and
subtle compositions.

He started working on the project after
having a series of random dreams and
then having memories (?) that may have
been dreams and attempting to
"soundtrack" the experience. He is
influenced by artists such as Tim Hecker,
Anna Thorvaldsdottir, and Max Richter.

tonepoet: You'll spend the time
listening to this release wondering
which film it's the soundtrack to. Very
effective use of space in each song,
balancing the dark fanfares with
impeding whispers. RL Huber's ability
to
capitalize on how much sonic texture to
deliver and the mode of delivery
enhances the overall intensity and
anticipation of his art. Highly
recommended. 10/10 Favorite track:
Where You Are Now.

RL Huber Memories of Falling 2





FLIP-FLAP LABEL WAS STARTED IN 2021 FOR RELEASING A LIMITED EDITION SERIES OF SELECT WORKS, PERSONALLY CHOSEN BY CONRAD SCHNITZLER

WE LOVE YOU DEAR CON AND REMEMBER

IN 2008-2009 FOR RELEASE ON CDS. A LIMITED NUMBER OF COPIES OF EACH RELEASE WILL BE AVAILABLE FOR SALE.

CONRAD
SCHNITZLER

CONRAD SCHNITZLER

Aufzug

Flip-Flap is pleased to announce that the series of works chosen by Conrad Schnitzler for publication with us is now continued with the help of the Dutch-based distributor Fonodroom. This selection of works was originally made by Conrad Schnitzler himself in 2008 for a 100 CD boxset edition planned to be released by the now defunct Waystyx label. As heirs to Waystyx, Flip-Flap offers Conrad's fans an opportunity to further immerse themselves in his universe of electronic music. Any universe is infinite and these 100 works are only guides to its central points, allowing you to simultaneously orient yourself and feel lost in its limitlessness. And it was Conrad himself who placed these points where refractions occur and where they have maximum glow. This selection of works creates a vast sound mass suspended in a timeless stasis.

Conrad's music, being as close as possible to improvisation, often raises the question of what is more important here: regulation and control or random positioning of electroacoustic signals. These 100 hours of electronic symphonies, written between 1990 and 2009, represent a long journey through soundscapes where the listener meets something new while also reflecting on the past.



Thaneco Remembering Vangelis

This is the first album for 2024. It's a fine blend of classic Berlin school with modern ambient. It's a space journey to the unknown ocean worlds around and beyond our universe. I make 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 favourites are Reaktor and U-he Zebra.

*Remembering Vangelis is a short tribute to Vangelis (remake from the "Tegos tapes" case 5).
Equipment used: Keyscape, NI Kontakt, Gforce OBX.*



Thaneco

Roger Clark Miller

Roger Clark Miller is best known for being the guitarist in Mission of Burma, where he expanded the vocabulary of rock guitar playing by incorporating elements of free jazz and 20th Century classical music. His "Solo Electric Guitar Ensemble" expands the vocabulary in a new direction, with or without rock music.

Miller's active involvement with loops began in 1979 when he asked Martin Swope to apply live multi-tracked tape looping to his Mission of Burma song "New Disco." Time got bent inside-out, transformed. Who knows who was doing what, or even when they did it? Looping is pivotal to his current record.

In the fall of 1983, after Mission of Burma folded the first time, he discovered the Electro-Harmonix 16-second Digital Delay which was an early innovative looping device. He applied this unit, along with guitar effects and prepared piano techniques, to his Yamaha CP-70 electric baby grand piano which had strings and electronic pick-ups. The concerts played in this set-up were solo, but with the variously layered loops sounded like an ensemble.

When he began conceptualizing his "Dream Interpretations for Solo Electric Guitar Ensemble" in 2018, that previous set-up was the model. He now uses three lap-steel guitars on stands, two of them loaded with alligator clips or bolts, the other to a post-Glenn Branca full unison E. Using bass and tenor guitar strings, his previous prepared piano ideas fit into more portable guitars, resulting in percussive grooves, bass-lines, and similarities to the Chinese Ch'in. Looping technology has advanced considerably since 1983, and the new Boomerang III Looper presents much greater options for composing, layering, and altering sounds. Combined with new guitar stomp-boxes, many in stereo, the sound palette is enveloping.

Roger C. Miller : Custom Stratocaster 6-string; three Rogue lap-steels (on legs), two prepared, one tuned unison E; multiple foot-pedals/sound-altering devices; Boomerang III Looper.

Eight Dream Interpretations for Solo Electric Guitar Ensemble

To contextualize his interest in these sounds, Miller turned to the Dream Interpretation technique he developed in 1975. By tightly following and translating a specific dream into music, a new type of structure was available: organic and personal, yet universal. Once he gave in to the essentially surrealistic/psychedelic nature of dreams, the type of guitar sounds he was Dream logic is not day-to-day logic, and the music follows this deeper unconscious thread.

While the sounds produced are sometimes dizzying, they are always physical and made in real time. In performance, Miller sits in his cockpit, able to reach all four guitars and a plethora of pedals from one position. It requires intense concentration to play these compositions, but they could not have occurred any other way.

Cuneiform Records is an independent record label releasing adventurous, boundary-bursting music by artists from around the world.

Founded in 1984. Based in Washington D.C.



Since a child I have always been drawn to early music from the Medieval period onwards into the Renaissance and beyond. I've also always felt a strong connection with those times as if they were a distant memory. One of my first musical instruments was the humble recorder and from the early 1970's onwards I wrote several pieces for it, some of which appear here on this album. The recordings were made during the early 00's up until this current year of 2024. A different version of "Angel In The Snow", featuring lyrics by myself and sung by Eleanor Rees, will be on the "Looking Forward To The Past" album by Steve Hillman & Dave Rees to be released later in 2024.



Steve has been creating music since the 1970's and has had albums released in a variety of genres ranging from electronic, synth rock, progressive rock, jazz and orchestral soundtrack music.

His most recent project is the TRINCE DIMENSIONALS, a space rock band he formed which includes the legendary Nik Turner, founding member of Hawkwind. Steve also plays keys in Shrewsbury based band Ra Rising



IVAN ELACK

THE MUSIC I CREATE IS MAINLY ELECTRONIC COVERING MANY STYLES. AMBIENT
ELECTRONIC DANCE AND EXPERIMENTAL. MY INFLUENCES. THERE ARE SO MANY TO BE
HONEST. EVERYTHING FROM CLASSICAL ELECTRONIC AND DANCE TO MORE EXPERIMENTAL.
THE MORE OBVIOUS ARE GERMAN EXPERIMENTAL ELECTRONIC ARTISTS AND MANY WELL KNOWN
AMBIENT MUSICIANS.



"Apeiron" is a Greek word which, according to the philosopher Anaximander of Miletus (6th century BC), designates the first element from which everything emerged, the primordial entity which generated the cosmos by successive splits.

The meaning of this word is still debated today: "infinite" or "indeterminate"? Literally: "without limit".

"Apeiron" was thus the founding concept of a bold rational cosmology, distinct from traditional myths, to explain the genesis of the universe, the earth, the ocean, the celestial sphere, the stars, physical phenomena and, of course, the emergence of life forms.

I am one of the founding members of the French group LIGHTWAVE, which has been tracing a unique creative path in the field of electronic and ambient music since the 1980s.

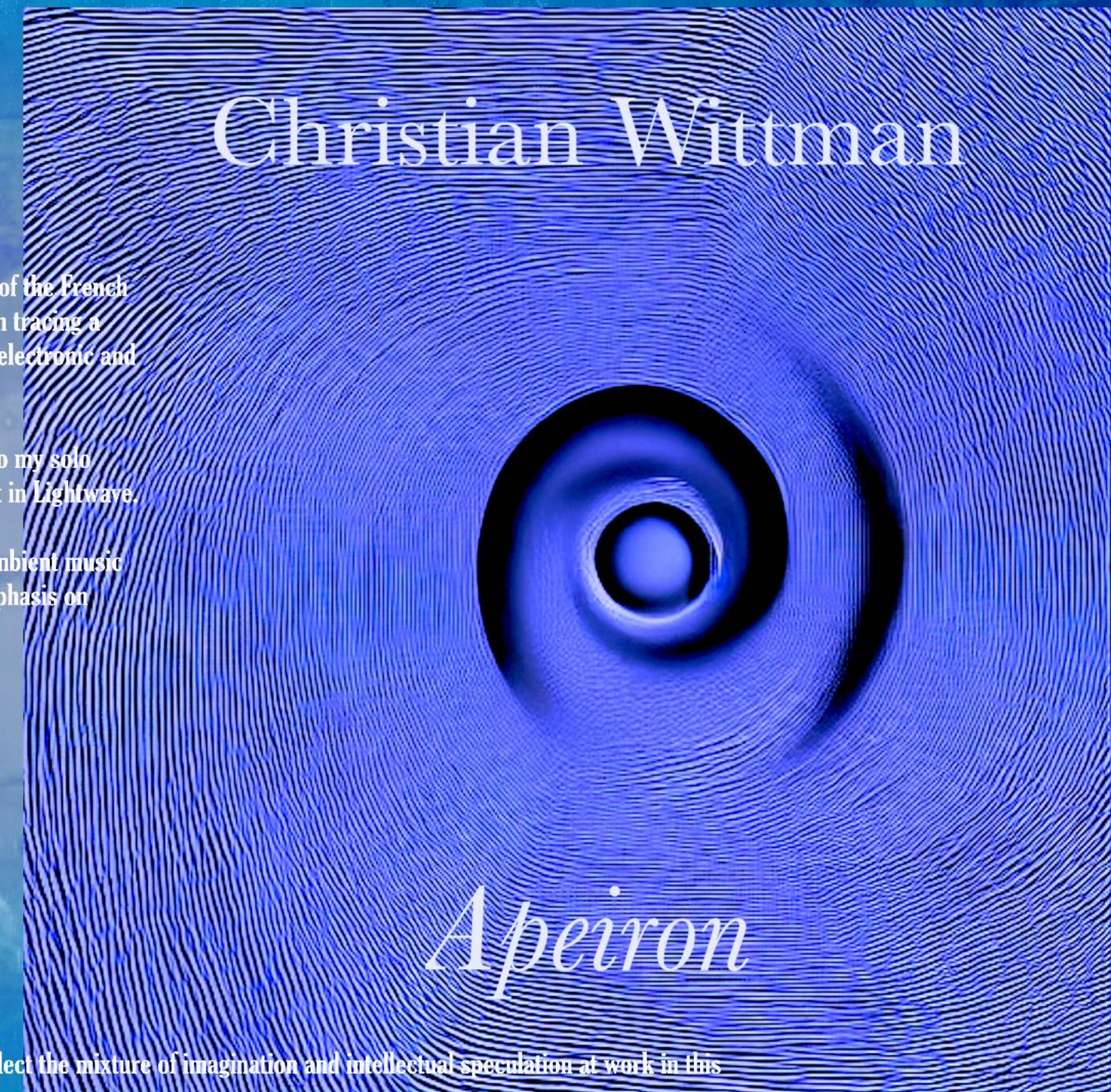
This Bandcamp page is dedicated to my solo work, in parallel to my involvement in Lightwave.

My music is at the crossroads of ambient music and space music, with a strong emphasis on sound design and atmospheres

This starting point inspired me a form of contemplative and spiritual "space music", which attempts to reflect the mixture of imagination and intellectual speculation at work in this conquest of the universe by human thought.

With this album, I'm moving towards a more contemporary, hybrid sound and style, mixing electronic treatments and textures with processed human voices and classical instruments.

"Apeiron" is an attempt to explore new listening dimensions in the genre of electronic space music.
credits



PROJEKT

Lorem I

Hanami is a pure flow of spontaneity and simplicity of execution; minimalism is often dominant. Like observing a large tree in flower, all that majestic light comes from a single petal, repeated thousands and thousands of times like a fractal.

With this album, I am starting a journey dedicated to cymatics, that is, those frequencies that influence matter. The term cymatics designates a pseudoscientific theory created by the Swiss scholar Hans Jenny, who attempts to demonstrate a morphogenetic effect of sound waves. The name cymatics was coined by Jenny himself and derives from the Greek kymatika (κυματικά), meaning "study concerning waves" (from kyma (κύμα) meaning "wave").

Hanami

jarguna