

Leopards Of White

Remarkably, it's been more than 40 years since we started making electronic music together as teenagers. To mark this anniversary, we attempted to produce a set of pieces using similar equipment and compositional approaches. This album is the result.

All the tracks were produced with a limited set of instruments, mostly contemporary copies of the synths we used back in the 1980s. Although the originals were sold long ago, these instruments are now somehow viewed as 'classics' and have consequently been reproduced either in hardware or software form by modern manufacturers. Remarkably, we could reconstruct our original studio set-up based around the Korg Polysix, Sequential Circuits Pro One, Moog Prodigy, Roland SH101 and Roland Tr606 (x 2).

Following our 1980's workflow, all of these pieces were improvised live, then overdubbed with a second layer of live performance. We also attempted to revisit that particular flavour of 'Berlin School' synth music that prevailed for a few years at the start of the 1980s, influenced by artists such as Tangerine Dream, Mark Shreeve, Ashra, Harald Grosskopf, Wolfgang Duren etc. In other words, a style featuring plenty of analogue synth sequences, together with drum machines and synth melodies.

The album and track titles reflect the location where we recorded these sessions—a rented barn on the edge of the New Forest National Park.

Our idea was to create an album that might be considered a follow-up to 'Daquise', which we released in 1985. So this is unashamedly an exercise in nostalgia for us. We hope you enjoy our attempt at time travel.



‘Through the Front Door to Then’ Leopards Of White

40 YEARS

Michael Stearns and Christian Halten met in 2013 and over the following years visited each other at their respective studios in Berlin and Santa Fe where they often discussed recording an album together and finally their vision has come to fruition!

While Michael was working on the Beyond Chaos project in Germany, he and Christian would set up studios in hotel rooms to work on their album.

Christian would arrive on a train from Berlin laden with equipment, guitars, synthesizers whatever he could carry. Michael would pack instruments and processors into an extra suitcase for his trip. Inside hotel rooms in Frankfurt, Cologne and Ludwigsburg a wonderful musical collaboration unfolded.

On one trip, while passing a large blue billboard at a tram stop in Frankfurt, they saw words printed in large white letters. Sounds Searching for People sounds searching for the right persons for their expression rather than vice versa. The words stuck and thus came the name for the album.

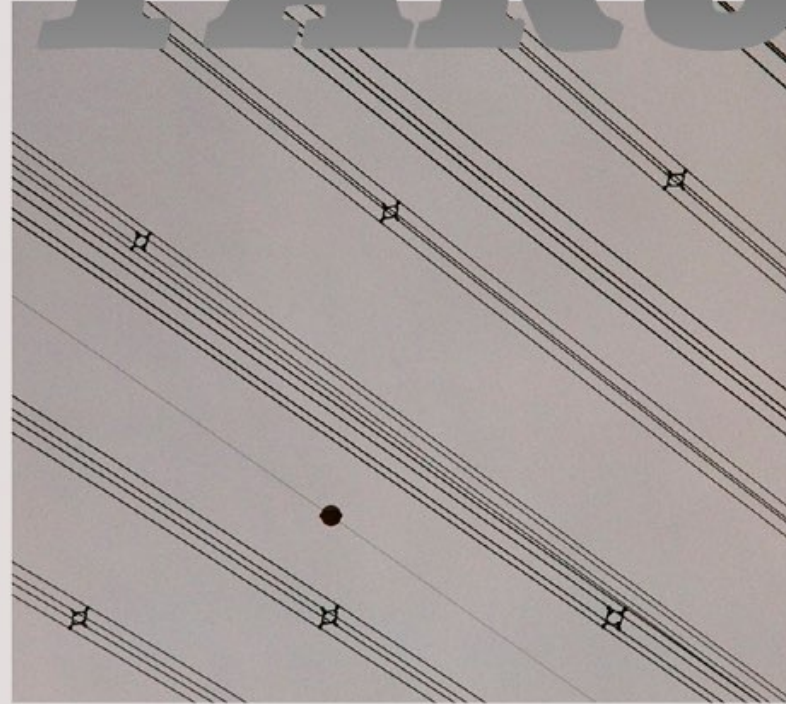
We hope you enjoy the sounds and music that found us!



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Christian Halten
Michael Stearns

YAKUZA JACUZZI



SPACE RACE YAKUZA JACUZZI

SPACE RACE

Space Race is Yakuza Jacuzzi's 5th overall release and their first on Cyclical Dreams! Recorded at different points throughout 2024 in Madison, WI.

Instruments used on this recording: Arturia (Microbrute), Assassin by BGuitars, Caffeine, Casio (CTK-620L), Donner (B1 Syn Bass), IKM (Uno Synth), Korg (MicroKorg XL, Volca Sample, Monotron Duo, and Monotron Delay), Yamaha (PSS-9, PSR-E273, PSR-300M), various effects pedals and mixers, radios, cassette players and digital audiobooks.

Yakuza Jacuzzi is a musical duo formed by Alex Wiley Coyote and William H Klein among the rolling hills of America's Dairy State.





HAMMOCK

LOVE IN THE VOID

Hammock

21 years since their formation in Nashville, Hammock has emerged as a leading light in instrumental music, with a unique sound that melds ambient, electronic, orchestral, and shoegaze elements.

"Four songs we were considering for 'Love in the Void' weren't fully fleshed out. Listening to them again, we decided they deserved to be brought to life because of how they made us feel. In addition, we decided to create four new pieces inspired by LITV. Adding these pieces and pulling them from the void creates what we think is a bridge between LITV and our next LP, as well as a nice stand-alone document of music." -Marc Byrd

Written, Performed, and Produced by Andrew Thompson and Marc Byrd.

Christine Byrd: Angelic vocals

Matt Kidd: Additional String Arrangements and Production, Engineering (String Recording)

Aimee Norris: Cello

Matt Slocum: Cello

Gregory Allison: Violin, Viola

Joanna Becker: Violin

Ellen Story: Violin, Viola

Drums: Jake Finch





Synthesizer Stories

by Krzysztof Kurkowski

Krzysztof Kurkowski, a well-known electronic artist from Poland, presents his first SynGate release with "Synthesizer Stories", and yes, exactly that's what it is about. Kurkowski is a master of creating catchy melodies and rich sounds with his synthesisers, so friends of Berlin school will find much satisfaction in this album.

The background of the entire page is a detailed, monochromatic blue-toned illustration. It depicts a fantastical landscape with sharp, jagged mountains and a winding river or path that leads towards a distant horizon. In the sky, a large, central celestial body, possibly a moon or planet, is surrounded by several smaller, similarly colored spheres. The overall atmosphere is dreamlike and ethereal, with a strong sense of depth and perspective.

BILLY YFANTIS

New Moon

Inspired by the breathtaking phenomenon of the Moon's phases, *New Moon* showcases Yfantis' lifelong passion for astronomy. The concept of the album is based on the eight principal moon phases—the continuous transition from darkness to light and back again—resulting from the ever-changing interactions of the Earth, Moon, and Sun. This cosmic narrative runs throughout the album, encouraging listeners to uncover the beauty and mystery of the universe. Each track has been specifically crafted to represent a different stage of the Moon, from the serene mystery of the New Moon to the luminous peak of the Full Moon and the graceful descent into Fading Lights. Throughout the album, Yfantis blends layered analogue synths, atmospheric drones, and pulsating rhythms to create an ambience that reflects the adventurous spirit of his musical inspirations.

Billy Yfantis' style is a distinctive fusion of Tangerine Dream's ethereal, space-inspired soundscapes and Vangelis' dramatic, epic synthesiser melodies. His work also honours Jean-Michel Jarre's groundbreaking compositions, whose adventurous, experimental approach to electronic music paved the way for new audio exploration. *New Moon*, imbued with the raw spirit of krautrock, marries analogue warmth with contemporary digital production to create multilayered deep soundscapes that evoke both nostalgia and futuristic excitement.



F.D.PROJECT

NEW AGE - CHILLOUT - AMBIENT MUSIC



Live

Electronic Circus Festival

Bielefeld "Movie"

2008



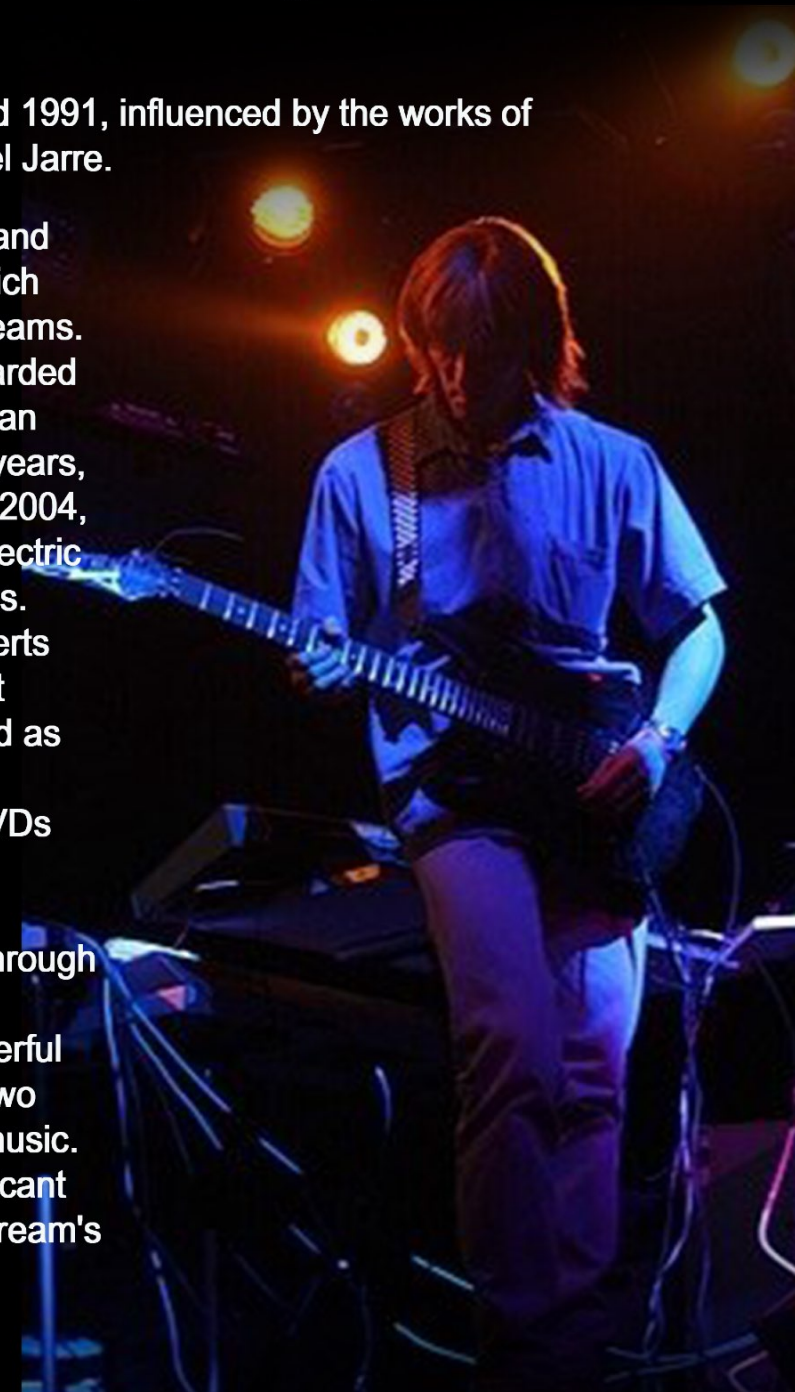
German musician Frank Dorittke, also known as F.D. Project, is originally a guitarist from the Dinslaken-based band Imagine.


He became interested in electronic music around 1991, influenced by the works of Tangerine Dream ("Stratosfear") and Jean Michel Jarre.

Frank couldn't resist diving deep into the genre and started composing his own electronic music, which ultimately led to his debut album, "Electronic Dreams." To his own astonishment, F.D. Project was awarded "Best Newcomer" at Schallwende and the German Schwingungen Wahl 2003, and in the following years, he received other honors at the same event. In 2004, he released "Blue Vision," which featured fine electric guitar complementing his electronic compositions. That same year, he performed his first live concerts and placed third as "Best Electronic Musician" at Schallwende, while "Blue Vision" was recognized as the second "Best" CD at the same venue. In the subsequent years, more successful CDs and DVDs were released.

Frank also offered a free downloadable album through Pharmacom Records under the moniker "Mare Tranquillitatis." This double album pays a wonderful tribute to the old Berlin-School, delivering over two hours of groovy, rhythmic, and quite cinematic music. The expertly played electric guitar plays a significant role here, reminiscent of parts from Tangerine Dream's "Encore" and some vintage work by Pink Floyd.



The versatile and accessible music of F.D. Project is not so easy to categorize, as his influences range from Tangerine Dream to Mike Oldfield, often blending elements of the Berlin School and guitar riffs. At times, it can be melodic and up-tempo, then shift to captivating atmospheric textures and soundscapes. However, during live performances, one can always expect to hear some impressive guitar playing.





The EP Berlin, created by Thomas Lemmer, Electrix, and Oine, is a heartfelt exploration of musical storytelling. Featuring four unique interpretations of the title track, this release on Sine Music captures a rich spectrum of moods and emotions: Written and produced by Thomas Lemmer, Eric Horstmann, and Adrián Márquez Salas, available in Dolby Atmos format on Apple Music, Tidal, and Amazon Music, offering an immersive journey into the depths of sound.

The inception of Berlin began in February 2024, when Thomas Lemmer and Oine showcased their album One Vision in Berlin at the Genelec Experience Center. This event marked a milestone as the album was presented in Dolby Atmos, a groundbreaking technology that offers listeners an unparalleled immersive audio experience. The Atmos production was helmed by none other than Eric Horstmann is one of Germany's foremost Dolby Atmos mixing engineers.

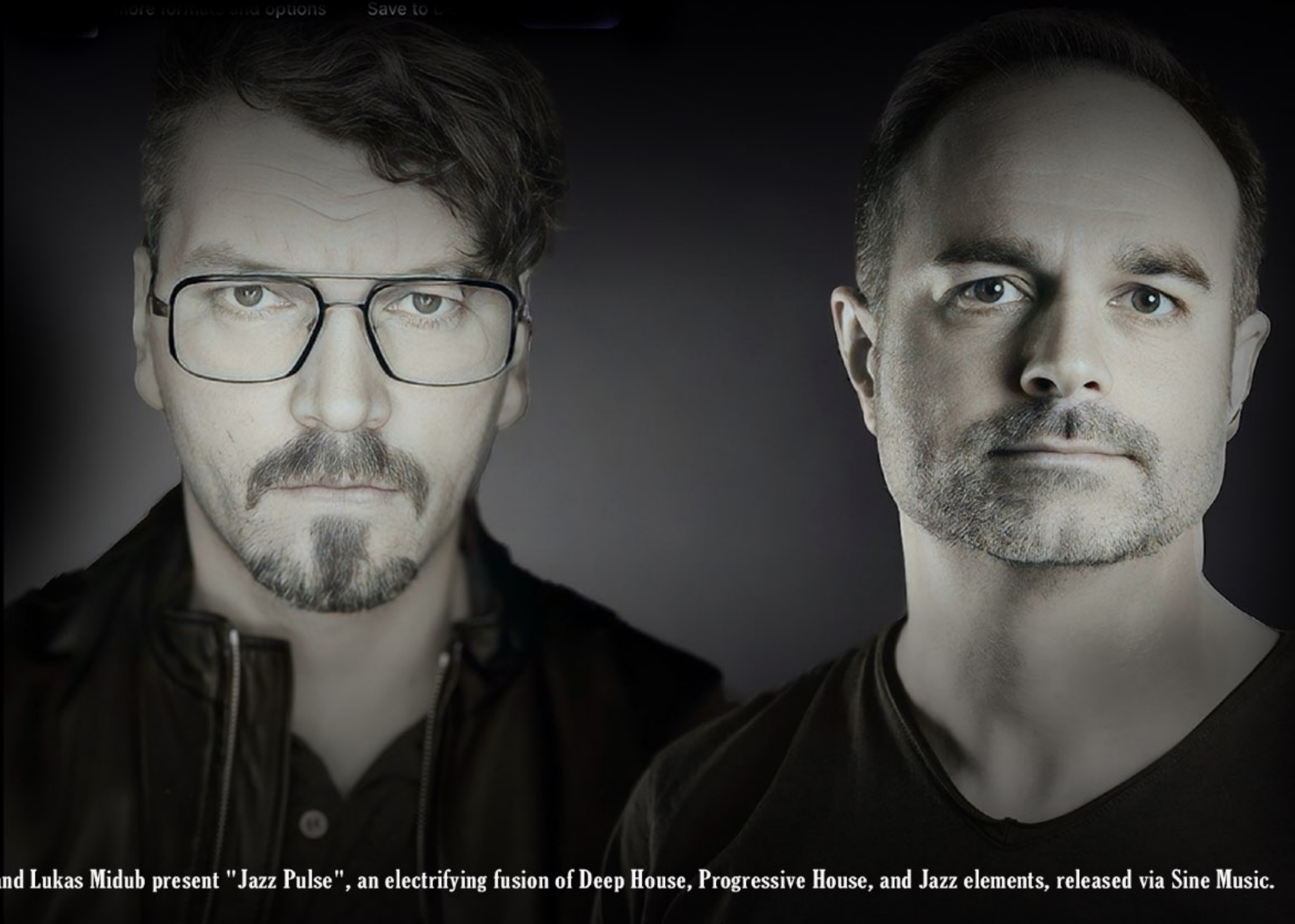
- 
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1. Berlin
 2. Berlin (Orchestral Version)
 3. Berlin (Neoclassical Version)
 4. Berlin (Piano Version)

BERLIN

THOMAS LEMMER & OINE & ELECTRIX



Thomas Lemmer and Lukas Midub "Jazz Pulse",



Thomas Lemmer and Lukas Midub present "Jazz Pulse", an electrifying fusion of Deep House, Progressive House, and Jazz elements, released via Sine Music.

The track's driving force is a hypnotic Roland TR-808 tom groove crafted by Lukas Midub that pulses throughout, complemented by his Nord Lead synthesiser's warm, atmospheric chords. However, the track's standout moment is the soulful Fender Rhodes piano, recorded by Thomas Lemmer and enhanced with a deep phaser effect, giving the song its signature organic-meets-electronic feel. With its unexpected middle section, intricate layers, and an energetic yet sophisticated flow, "Jazz Pulse" is a testament to both artists' ability to push the boundaries of genre, blending classic Deep House beats with live instrumentation and progressive textures.

To elevate the listening experience, "Jazz Pulse" is also available in Dolby Atmos on Apple Music, Tidal, and Amazon Music. The immersive Dolby Atmos mix was crafted by Eric Horstmann from Immersive Lab, one of Germany's leading Atmos specialists, known for his expertise in creating breathtaking spatial sound experiences.

This single marks the first release from their upcoming album "Perspectives", offering a fresh glimpse into the dynamic collaboration between two visionary producers.

SOULEVER



Andrew Schoen

Award-winning Wayfarer Records Legacy Artist Andrew Schoen is back with his first new full-length album for Wayfarer in nearly a decade. Schoen brings together a wonderful collection of guest artists for the musically adventurous Soulever.

Wayfarer Music Group is a collection of some of the top creative and innovative minds in the music and entertainment industry. Through our family of brands, we transcend the known of how the creative industries have existed and transform it into a brand-new way of supporting artists, creatives and exploring minds so that they can share their gifts with lovers of the arts all around the world.

Andrew Schoen

Composed and performed by Andrew Schoen

Guest Musicians:

Joe Nutter: Ukulele (abs-sorp-tion, Calm Memories & Crossfire)

Wendell Hanna: Bassoon (Reciprocity, Firefly Lament & Gyroid Love)

Carl Weingarten: Slide Guitar (Reciprocity)

Keith Fiala: Trumpet & Flugelhorn (Soulever)

Sean O'Bryan Smith: Fretless Bass (Soulever)



ANDY PICKFORD



It has been 40 years since Andy Pickford released his self-titled album on cassette, *Linear Functions*, under the pseudonym Kris McKuen. However, it was when he single-handedly transformed the electronic music scene with the release of the 1993 album *Replicant* that he truly made an impact, followed by the outstanding discs *Terraforma* and *Maelstrom*.

Andy Pickford was at the forefront of the British Electronic Music scene in the 1990s. He developed a distinct style, instantly recognisable for its melodic quality and power, along with numerous albums and concert appearances during those early years. His most memorable gig at Derby Cathedral in 1997 contributed significantly to his international acclaim in Electronic Music during that decade.

To date, Andy has released over one hundred albums, with his latest release, *Cryptic Salamander*, in 2025.

Tracks:

Replicant:

'No One Can Hear You'

Terraforma:

'Get Dyson'



Aural Films is an online record label (netlabel) that releases high-quality soundtrack albums for movies that do not exist. We cover various music styles, from ambient to experimental to popular to soundtrack music. Often on the same albums. You can find our complete catalogue of releases online at AuralFilms.com



Cilvarium is a new and exciting artist composer blending ambient, electronic, world and experimental music into a luscious landscape that evokes a palate of emotions. Be prepared to be taken to another place beyond your imagination.

Now, connect with your universe. The centre, the soul, of the universe is within you. You are free to embark on your own journey. May the music of Cilvarium bring power to your soul.

All music composed by Cilvarium
Vocals Ken Pike and Ryo Utasato

Recorded at Dark Skys Studios, Illinois

Cilvarium has created a unique and intriguing sound that's reminiscent of Enigma yet, all her own. Incorporating various instruments from around the world, she brings a global quality to her music which pulls the listener in and transports them to another place and reality. Cilvarium's music is multi-dimensional and creates a kaleidoscopic dreamscape full of feeling and emotion. Enter into the world of Cilvarium and be prepared for a journey you won't soon forget.

See more at: cilvarium.bandcamp.com



*Seven years after the release of their celestial *The Moon Viewing Garden EP* (Sett Records, 2018), Mercury's Antennae have re-emerged with their latest offering of sonic lullabies, *Among the Black Trees*. Nine existential tales inhabit a ghostly realm of reflection, rebirth and reconciliation, overlaying dense bass, swirling ghostly guitars, and atmospheric electronics, all melding with lustrous and soaring vocal melodies.*

*Currently based between Geneva, Switzerland, and Portland, Oregon, in the US, the trio comprises Dru Allen (*This Ascension*), Cindy Coulter (*This Ascension*, *Faith and the Muse*), and Erick R. Scheid (*The Palace of Tears*). Their sound incorporates influences from shoegaze pop, ethereal darkwave, and unadorned acoustic beauty, often compared to 90s-era Projekt artists, while also drawing inspiration from modern ambient electronica.*



MERCURY'S ANTENNAE

THE REFLECTING SKIN

William Faith Remix

*The album casts a shimmering light on the earthly tale of a scorched and blackened wilderness, lonely yet peaceful, kept in stillness from a violent death of fire and ash only to find its way to growth, healing and resolve. The work is collectively inspired by forest fires in the Pacific Northwest and a longing to find solace and quiet from chaotic times, from the passing of loved ones and cherished friendships, from the esoteric search for meaning as we dare to step into the unknown beyond the duality of darkness and light. *Among the Black Trees* is Mercury's Antennae's most personal offering recorded as of yet.*

While continuing to move their sonic artwork forward on these beautifully rendered compositions, the album captures the band in their progression towards darker, fuller sounds, unlike their previously loftier releases. The album explores Cindy's lower-tuned driving bass, Erick's fuzzy shimmering 12-string hollow-body guitar enveloped in echoing layered electronics, and Dru's dream-felt and delicate yet driven vocals that confront feelings of dissolution and the return to wholeness

THE HORROR COSMIC



THE LOVECRAFT SEXTET

After the release of the first three albums "In Memoriam", "Nights Of Lust" and "Miserere" Jason Köhnen (Mansur / The Kilimanjaro Darkjazz Ensemble / The Mount Fuji Doomjazz Corporation) has created The Lovecraft Sextet's first soundtrack to a yet to be created movie. The Horror Cosmic is a Lovecraftian cosmic horror short story which dives into the existential dread of the infinite nothingness.

The album was composed as a soundtrack to accompany the illustrated short story and is an expanded step in the multidisciplinary aspect of the Lovecraft Sextet project. Therefore this release should be listened to as a soundtrack with compositions working to accentuate a specific mood to the specific chapters of the story.

The Horror Cosmic will also be released as a very limited custom Hardcover illustrated short storybook with a special vinyl colour LP.



Caught In Joy
Coconut Creek,
Florida

MERCURY is my latest dark ambient space album, crafted with lush synths, modular textures, and cosmic atmospheres. Hypnotic, atmospheric, and analog-driven, fully recorded on analog tape. This album takes you through the vastness of space—from the molten depths of alien worlds to the serene silence of the void



MERCURY

CAUGHT IN JOY

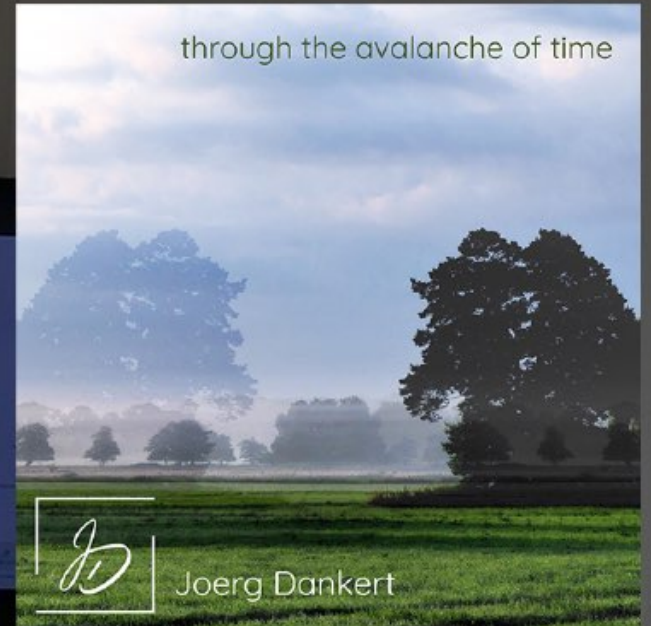


through the avalanche of time

"Through the avalanche of time" is more than just a metaphorical description of time. It is a call to face the challenge of time its inevitability, its losses, and the opportunities it offers us. Humanity ultimately remains subject to time in a world characterized by ever accelerating change. However, the ability to consciously deal with it, to reflect and shape our own lifetime, gives our lives meaning. By "crossing the avalanche," humanity can find itself and lead a life rich in depth and meaning despite the challenges of time.

In his farewell address, Barack Obama reflected on the passage of time and the urgency of action: "Time is not on our side. It is an avalanche that waits for no one, and we must act before it buries us." How profoundly relevant these words have become since his departure from office is extraordinarily clear. The song "Time in Kyiv" was inspired by an audio file that Vadim Pikus recorded with his cell phone in Kyiv. The thunder and machine gun sounds come from the Ukrainian defenders against Russian drones and missiles. These sounds can be heard every night. People die in Ukraine every day because #fckptn and his forces are trying to wipe Ukraine and its population off the face of the earth. The spoken words in German in this song come from a podcast about the situation in Ukraine after #fcktrmp announced he would broker a peace deal. The reaction from #fckptn is clear and audible.

through the avalanche of time



JD

Joerg Dankert



Romanian Revival

KAMARIUS

This is a special album which was started from some ideas and inspiration which I had in one morning. It developed quite differently than what initially I had in mind but I am glad it is now like this.

Though not exactly an ethnic or folk album, or following some traditional themes, the music from this album evokes in an original way some aspects of the Romanian spirit.

Its cinematic sounds are meant to take us on a journey in an enigmatic realm which is an attempt to put us in contact with the Romanian collective soul and some of its archetypes.

FourColor

TON is thrilled to present “Moko”, the eighth album by FourColor, the solo project of Keiichi Sugimoto. With a remarkable discography spanning labels like 12k and Apestaartje, FourColor has established itself as a master of blending processed and raw guitar chords, drones, synthesizers, and samplers into a warm, evocative, and deeply immersive sonic landscape. “Moko” continues this tradition and marks a new chapter in Sugimoto’s artistic journey.

The album’s ten tracks are meticulously composed and arranged, yet they retain a sense of spontaneity and generative energy, capturing the essence of Sugimoto’s creative process. For the opening track, Sugimoto collaborates with Moskitoo, a longtime friend and frequent collaborator, whose ethereal vocals add a hauntingly beautiful dimension to the music. While “Moko” may evoke comparisons to “Superstition” by Minimo & Mosquito, it stands apart as a distinctly personal work, reflecting Sugimoto’s intimate engagement with his own sonic materials.

FOURCOLOR



MOKO

Sugimoto navigates a delicate balance between softness and intensity throughout the album, weaving together fragile details of electric, electronic, and acoustic sounds. The result is a collection of expansive and introspective songs, inviting listeners into a lush, intricate soundscape. Rather than dissecting the nuances of each track, we encourage you to immerse yourself fully in the soft, mesmerizing maze that Sugimoto has crafted. Moko is an album that rewards deep listening, offering a profound and emotional journey through its richly textured layers.

BI-ZA Records is Hagen von Bergen's own independent label. The projects Hagen von Bergen and HAGEN von BERGEN's HARGEST DARKEN are currently being released here.

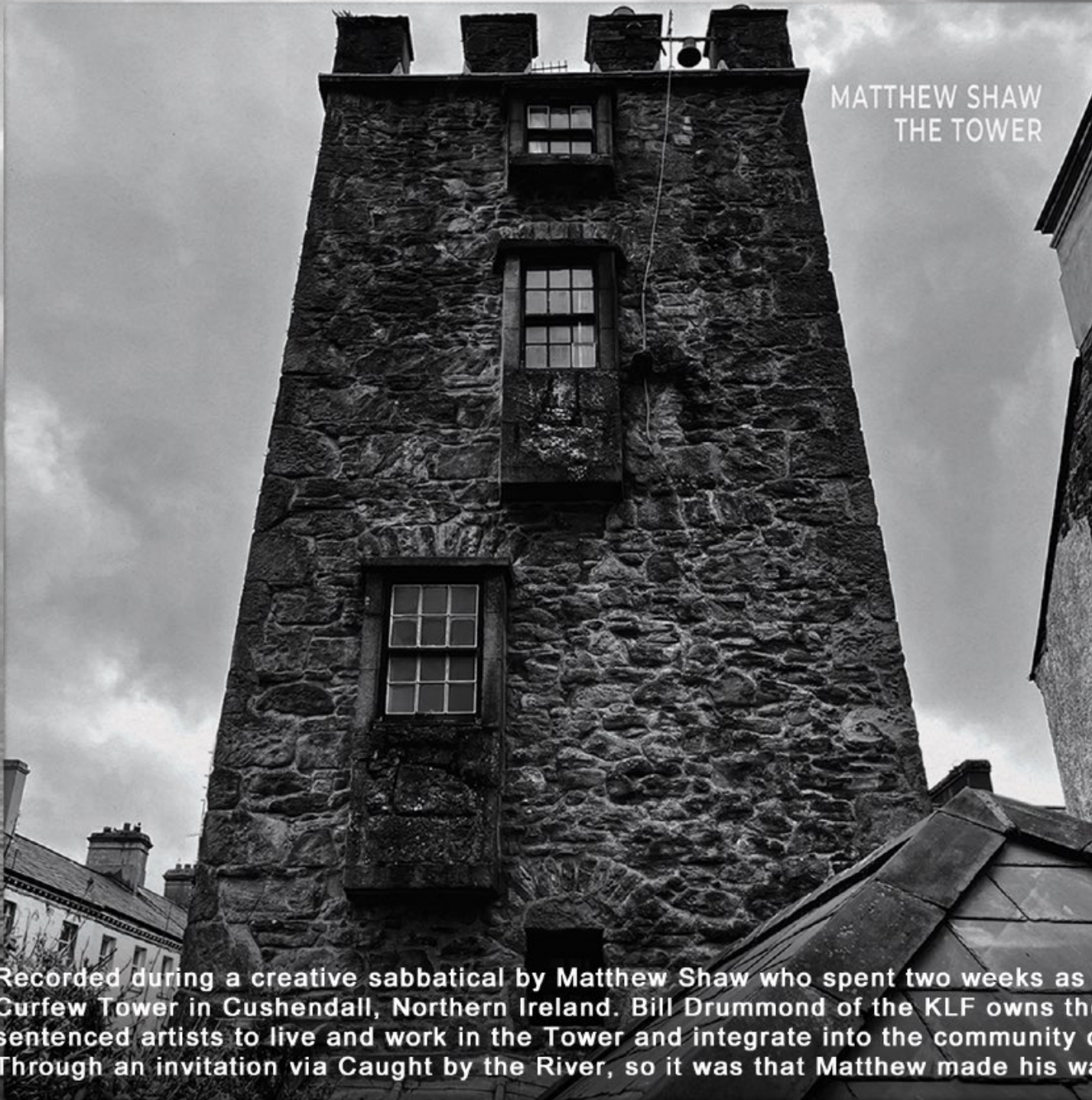
BI-ZA Records focuses on the production of industrially pressed CDs, which are produced and recorded at the Klanganstalt Bergen, Germany. The spectrum ranges from ambient, dark ambient, electronica, techno, industrial, and alternative to the Berlin School, but it doesn't really fit into one category.

Time Flies

Hagen von Bergen



MATTHEW SHAW THE TOWER



Recorded during a creative sabbatical by Matthew Shaw who spent two weeks as an artist in residence at the Curfew Tower in Cushendall, Northern Ireland. Bill Drummond of the KLF owns the Tower. For years, Bill has sentenced artists to live and work in the Tower and integrate into the community of Cushendall for their stay. Through an invitation via Caught by the River, so it was that Matthew made his way to The Tower.

"October in Cushendall is cold, November even more so and this was the time I spent inside The Tower. My days were spent either composing and recording or walking down to the coast, past a standing stone and back to a café and library for warmth. The music composed in The Tower was made using my daily experiences and impressions of Cushendall and the good people who call it home. I recorded squeaking doors, creaking steps, roaring fires, boy racers, and snatches of conversations from the pubs, café and streets. My intonation was part audio collage and part composition. The elements were then sculpted together into their final form. I used Bill's unamplified gold flying V guitar, small hand-held synthesizers, an old 1970s Moog Prodigy, a loop and reverb pedal, plus the natural ambience of The Tower itself. Whilst fighting the cold in as many layers of clothing as possible."



Once all of today's continents were one continent. In a cosmic moment they will be again. Humans flashed briefly in between. If we try to put our minds in another time continuum, in millions of years, then EVERYTHING was ONE, drifting apart to finally come back together and the rhythm starts again. Even the rhythm of the birth and death of suns is more in billions of years.

Everything is connected, not necessarily physically, but rather metaphysically or quantum mechanically over unlimited distances. In between we sit in the short second of our existence and can wonder and try to understand. On a very small scale we have the tidal rhythm, day-night and also the waves, whose rhythm allows us to relax deeply. Lemuria is an ode to the rhythm of the waves, of being one with becoming one again, of the heart rate and the waves and harmonies that connect everything.

LEMURIA

Joe Wineck

BSC
MUSIC

The background image is a coastal landscape at sunset or sunrise. The sky is a mix of orange, yellow, and purple, with a full moon visible in the center. The ocean is dark, and the foreground shows wet sand reflecting the light. Several large, dark rock formations are scattered across the beach and in the water. The word "PACIFICA" is written in large, white, sans-serif capital letters across the middle of the image, with the full moon acting as the letter 'O'.

PACIFICA

Pacifica by Monster Taxi the brainchild of Miami composer, producer, and musician Jason Klein, takes us on a sensory journey where the Oregon coastline's rocky landscapes and thundering waves connect to become a symphony of natural beauty. A soundtrack that underscores the splendor of the Oregon region's rocky cliffs, migrating whales, cascading waterfalls, and vibrant ecosystems are reminders of nature's boundless creativity and enduring power. This mesmerizing piece pays homage to Klein's travels with his wife to this coastal region and the awe-inspiring sites they witnessed and explored. The Oregon coast left an indelible mark, calling them back to its shores through this song.

MONSTER TAXI

SUBMOTION ORCHESTRA

FIVE POINTS

Submotion Orchestra are a seven piece band formed in 2009 in Leeds, Yorkshire, England. They are influenced by dubstep, soul, ambient electronica, jazz and dub. The original members of the band - Ruby Wood (vocals), Simon Beddoe (trumpet), Taz Modi (keyboards), Chris 'Fatty' Hargreaves (bass), Tommy Evans (drums), Danny Templeman (percussion) and Dom 'Ruckspin' Howard (effects, production) - came together after an Arts Council-funded event to mix electronic and classical music at York Minster in 2009. Their first EP was released in 2010 on Ranking Records, and led to a live session for BBC Radio One with Gilles Peterson. Their first album, *Finest Hour*, was released in 2011 on Exceptional Records to positive reviews, with BBC Music saying 'this intriguing debut suggests the group as one to keep an eye on'. Second album *Fragments* followed in 2012 to more critical acclaim, with Sputnikmusic saying 'the change in overall tone and some slight tweaks to their formula easily make this one of the year's must listen releases'. After releasing the *1968* EP on Circus Records in 2013, the band signed to Ninja Tune through their Counter Records imprint, and released *Alium* in 2014, the *III* EP in 2015 and *Counter Theory* in 2016.

After forming their own label, SMO Recordings, in 2018, the band released *Kites*, with *The Skinny* saying it 'marks a fine return to Submotion Orchestra's cinematic jazz roots'. Two *Unplugged* collections followed, with the band revisiting older tracks in an acoustic format, before touring with the Prism String Ensemble in 2023 to perform this material. In 2024, the band released the 'Five Points' EP and toured the UK to support it, including a headline appearance at the London Jazz Festival.

