

# EVERYTHING DIES RODRIGO PASSANNANTI

Rodrigo Passannanti

A profound and synthematic exploration that stimulates the intellect through the interplay of universes and ritualistic expressions, contemplating on all entities that have departed our existence, culminating in the understanding that the future has already transpired without our awareness.

“All resolutions ever made in life led up to this exact moment”

Music composed, produced & mastered by Rodrigo Passannanti / London, United Kingdom. Vocals on track 4 (The Eternal) by Claudia Placanica (Costume), Italy.

Main software Instruments used:

Xfer Serum, N.I. Reaktor, Surge Synth, The Riser FX, Izotope IRIS 2, Rhythmizer Fusion, AIR Music Loom, N.I. FM synthesis, Synthmaster One, Razor synthesizer, AIR Music Hybrid 3, Sugar Bytes: Obscurium, Logic Pro X - VST synths and arpeggiator





Over the Moon Music is honoured to present Spacehop Chronicles 2, the long-awaited and fan-funded continuation of Bluetech's electronic saga. This album was crafted as a continuous and deeply personal journey, intended to be experienced as a seamless whole. While five of its ten tracks have been shared as standalone singles, their album versions are masterfully woven into a single, uninterrupted narrative. The tracks flow into one another, forming a complete auditory world that invites the listener to engage with the whole arc of the story. For the most immersive experience, we encourage you to listen in sequence with gapless playback and travel inward with Laika on her journey through inner space.

"I always imagined that Spacehop Chronicles was an imaginative retelling of the story of Laika the Cosmonaut, the first of us to travel to space—albeit against her will. It's not a story that ends well, so in my first chapter working with this material, I created a narrative where Laika does not die in space, but continues on and becomes the first Earth ambassador to non-terrestrial intelligences, embarking on fantastic journeys to exotic locales.

Bluetech, the alias of Evan Marc Bartholomew, is a visionary force in electronic music, seamlessly blending ambient, downtempo, and progressive dance genres. With a career spanning two decades, Bluetech has charted on Billboard's Top Dance/Electronic Albums and released on many prestigious labels. His sound, characterized by rich emotional textures and intricate sound design, fuses organic elements with cutting-edge digital techniques. Beyond his solo work, Bluetech has collaborated with electronic music pioneers like Steve Hillage and Steve Moore, and co-founded Invisible Allies with KiloWatts. A multidisciplinary artist, he's a skilled visual designer who created the entire suite of original artwork for Spacehop Chronicles 2, in addition to being the founder of Behind the Sky Music and the immersive multimedia agency Triangularis. This diverse artistic palette informs Bluetech's approach to music, resulting in performances that range from ambient journeys to driving dance floor experiences. Through his innovative production techniques and genre-spanning creativity, Bluetech continues to shape the electronic music landscape and inspire artists across various disciplines.

bluetech

spacehop chronicles 2

bluetech

spacehop chronicles 2



"Every ambient producer should write a Dune-inspired album at some point, and I guess this is mine. Where my previous work inhabited a watery sound world, *Otherworldly* explores an arid environment full of silence and tension, drawing inspiration from artists like Desert Dwellers, Dubsahara, and Kaya Projekt. The album's sound palette is defined by breakbeats, analogue synths, 808, flute, and bass guitar—an instrument I had to learn from scratch for this project. The title is a nod to Thomas Halliday's book *Otherlands* and the music similarly explores themes of deep time and geology. I am thrilled to release this album with Over The Moon Music, as I first discovered this style of music through one of DJ Maggie's mixes, and co-founder Bluetech's album *Prima Materia* was one of my favorites when I began exploring the genre."

Chris Charles, known as Geoglyph, is a London-based artist specializing in psydub and psybreaks. With a background in classical music, he began producing downtempo music in Bristol in 2014. His debut album, *Geolinguistic*, was released in 2018 through Psychedelic Jelly (now Deep Sea Frequencies). His 2020 collaboration with Globular, *Messages from the Resonator*, became a highly sought-after collector's item for bass vinyl enthusiasts, achieving popularity on both vinyl and YouTube. In 2025, Geoglyph is set to release *Otherworldly* on Over The Moon Music, an album that explores deeper ambient sounds created with analogue and hardware synthesizers.

Born from the quietude of the pandemic, Over the Moon Music, helmed by DJ Maggie Houtz, carves a niche in the downtempo electronica scene with its exquisite and groovy vibes. Distinct from its sister label Behind the Sky, founded by Bluetech with a focus on analog synth sounds, Over the Moon champions sophisticated fusions of electronic styles, as exemplified by collaborations with Bluetech and releases like Rezard's "Lost in a Daydream" and Encounters' "A Path Beyond" and "Veil of Echoes." Bound by a shared passion for emotional depth, the label's rich portfolio, featuring remixes from luminaries like Kaya Projekt and Random Rab, solidifies its unique position in the electronica landscape.



geoglyph

CREDITS:

All tracks written and produced by Chris Charles (Geoglyph)  
Tracks 1, 4, & 7 flute by Geoglyph  
Tracks 3 & 5 melodica by Geoglyph  
Tracks 1 & 7 guitar by Jason Bond  
Track 1 vocals by Snowdrop  
Tracks 5 & 6 guitar by Toby Snowden  
Track 6 bagpipes by Sylvan Biscoe

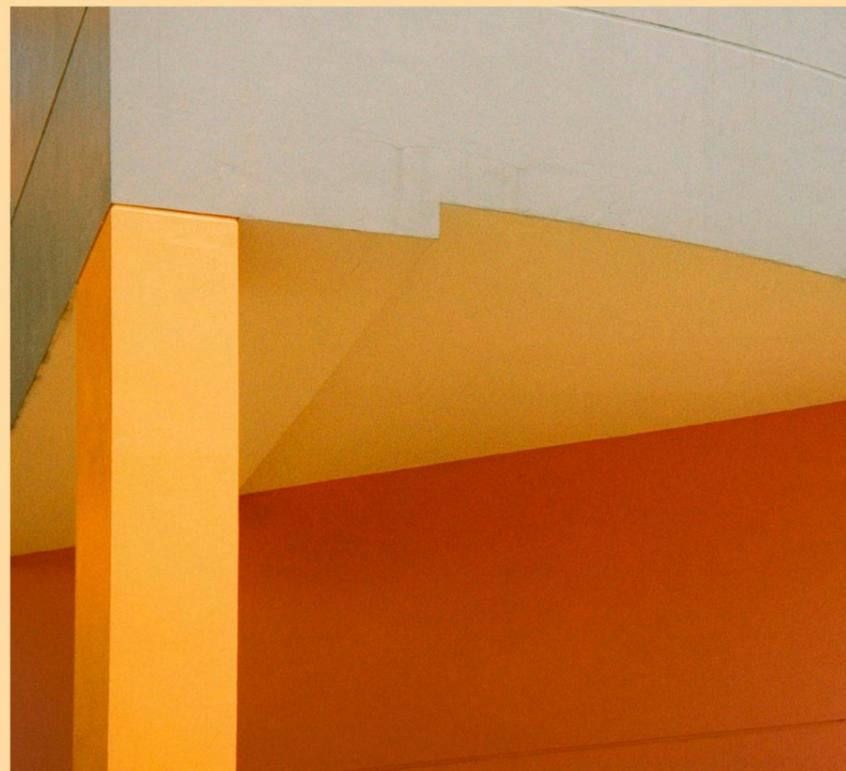
otherworldly

My visit to the Curutchet House inspires the album. It was designed by the great architect Le Corbusier (Charles Edouard Jeanneret) for the surgeon Pedro Domingo Curutchet. Located in La Plata, Province of Buenos Aires, Argentina, it is the only house built in South America by the great master. The architect knew Argentina and the city of La Plata from his trip in 1929, but he never travelled to Argentina during the construction of the building.

The project was developed between 1948 and 1949 and built between 1949 and 1955. The construction was directed by the Argentinian architect Amancio Williams.

In 1927, Le Corbusier formulated the Five Points of New Architecture, describing the approach of the Modern Movement: free facade, construction on pilotis, free plan, roof garden, and banded windows. In this house, we found some of these points as well as an environment designed to suit man's needs.

This house was declared a UNESCO World Heritage Site.



**MACHINE FOR LIVING** PABELLÓN SINTÉTICO



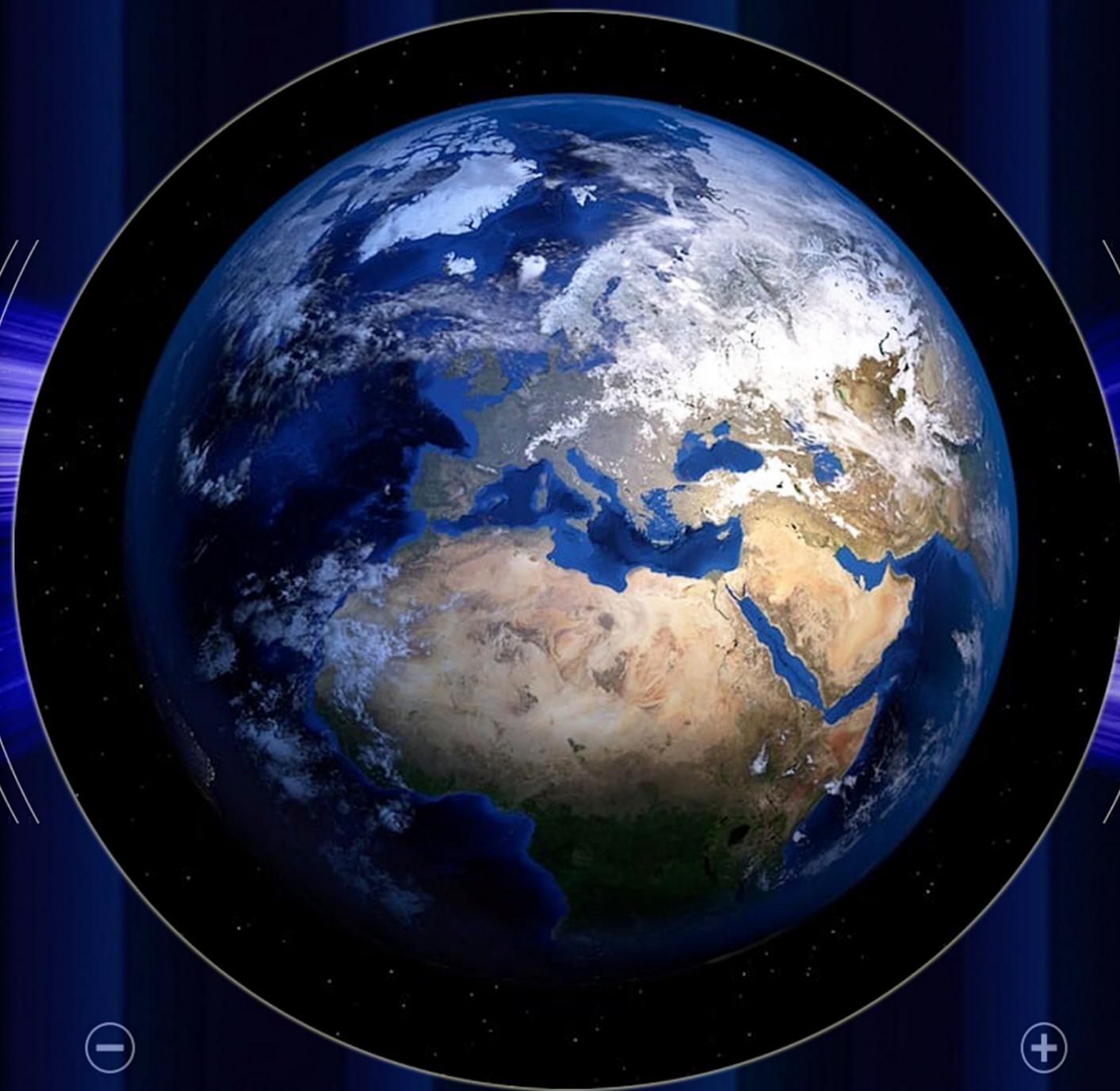
# Electronic Sound Project

With over 35 years of experience in sound engineering, audio mixing and mastering, Marc van Oers learned the basics of this fascinating activity in his own way in the late eighties of the last century. Sound has always played an important role in the life of this partly self-taught musician. In his early years as a [radio/studio] technician he became acquainted with the possibilities of mixing consoles, tape recorders, samplers and microphones. In 1993 he was introduced to hard disk recording and working with DAW software. Locally he was often asked for audio restoration, Ghost Producer assignments and making jingles.

Lorem Ipsum

Composer, Soundscaper and Storyteller Marc van Oers is back after eight years with a full-length 'Electronic Sound Project' album. He wants to put more emphasis on the electronic music scene as it was recorded in the seventies, eighties and the nineties of the previous century. Of course, completely in the style of "Electronic Sound Project".

psum



The Definition of Space!



# Dictaphone

## UNSTABLE • •

Dictaphone are back with their sixth full-length album called "Unstable." In the 25th year of the project, Brussels-born composer and mastermind Oliver Doerell is once again surrounded by numerous musicians and friends. Roger Döring is present; his clarinet and saxophone playing has always been a trademark sound of the band, also Alexander Stolze's ghostly violins. The dark atmosphere and experimental sound of the new album reference the 80s Belgian art music scene, which Doerell was fortunate to experience in his formative years. Minimal jazz meets musique concrète meets a post-punk mindset. On this new album, "Unstable," more voices and vocals are featured than usual—particularly Helga Raimondi, who previously sang on the last album, "Goats and Distortions 5". As a collage artist, she is also responsible for the visual aspect of Dictaphone, designing the cover art and visuals for live shows.

The Brussels-Berlin-Teheran connection: other guests on "Unstable" include the voices of Kaveh Ghaemi and Ashkan Afsharian, whom Doerell met during a modern ballet production by Modjgan Hashemian (2008). The trumpet of Shahab Anousha features in the track "La fin"—Oliver Doerell and Shahab Anousha also collaborate on the spoken words project "Noufān." For nearly 20 years, Oliver Doerell has been linked to the Iranian diaspora in Berlin, and the Dictaphone track "Rattle" from the classic album "Poems from a Rooftop" (2012) has been a staple in Tehran's underground scene since its release. Furthermore, the title track "Unstable" is a homage to Ian Curtis of Joy Division; the lyrics are based on the setlist of Joy Division's last concert.

Cyclical Dreams  
Buenos Aires, Argentina



Label focused on Berlin School, Ambient, Soundscape, Space Music, Drone, electronic music. Musical, artistic and cultural project. Online store and digital music distributor.-

# GEMSTONES VI

BY CYCLICAL DREAMS

Cyclical Dreams is honored and proud to present Gemstones VI: a walk through beautiful pieces of electronic music inspired by the Berlin School and Ambient music.

Relax and get ready to listen to this jewel. A gem of music built with synthesizers.

TRACKS: Chuck VanZyl 'Force Field'  
Lorenzo Montanà 'HYIOU LoMo ReWork'

# CLUSTER

## Zuckerzeit

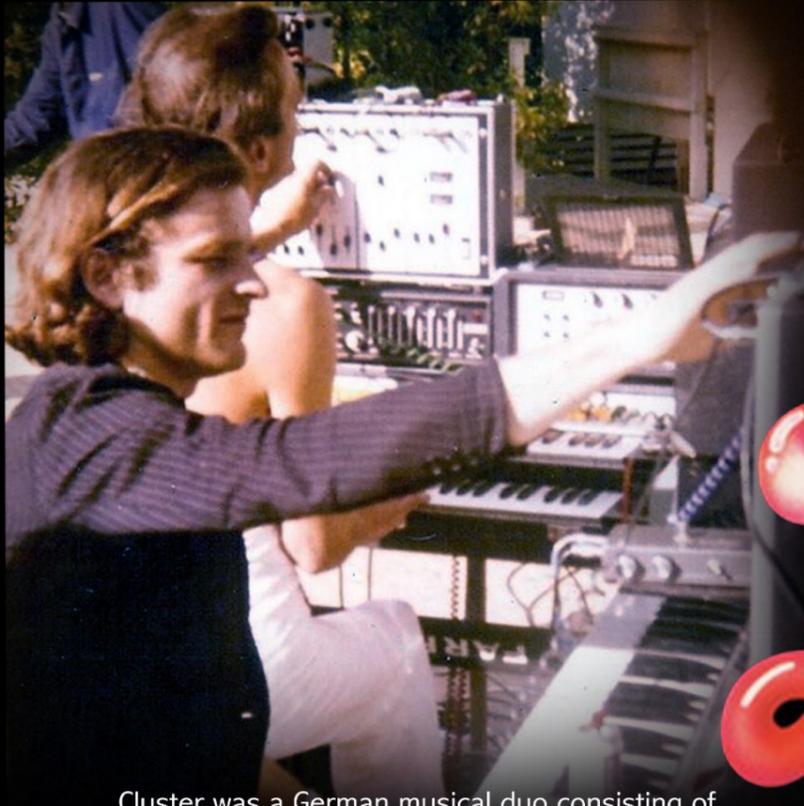


Cluster was a German musical duo consisting of Hans-Joachim Roedelius and Dieter Moebius, formed in 1971 and associated with West Germany's krautrock and kosmische music scenes. Originating from the earlier Berlin-based group Kluster, the duo relocated in 1971 to the countryside village of Forst, Lower Saxony, where they built a studio and collaborated with musicians such as Conny Plank, Brian Eno, and Michael Rother. With Rother, they formed the influential side project Harmonia. Cluster disbanded in 1981 but reunited twice, from 1989 to 1997 and again from 2007 to 2010.[3]

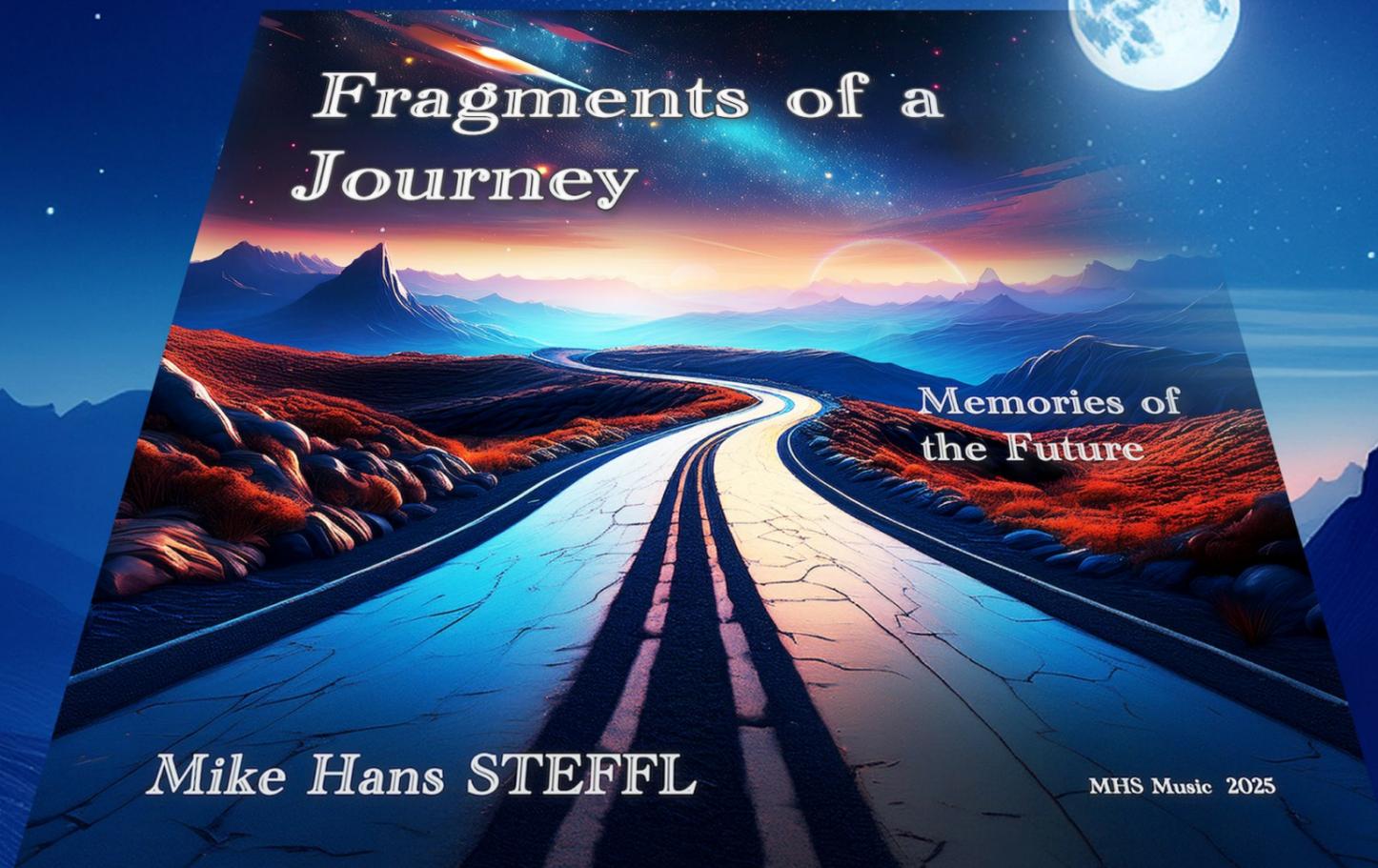
Zuckerzeit was recorded following Cluster's move from West Berlin to the countryside of Forst, and came after their collaboration with Neu! guitarist Michael Rother on the 1973 Harmonia album Musik von Harmonia. The album's short instrumental tracks marked the group's shift toward a pop-oriented style, which utilised inexpensive drum machines and synthesizers. Each track is a solo composition, with the two members recording separately on different days; The Quietus noted that "it is in reality two solo EPs masquerading as a joint release."

Rother is credited as co-producer, but had no role in the production of the LP. He left the group some of his equipment, including Farfisa instruments, a four-track recorder, a stereo mixer, and an Elka Drummer One drum machine. With the latter, the group experimented with mixing up multiple preset rhythms at once, as well as running the drum machine through echo, vibrato, and wah pedals, and cutting parts of the rhythm entirely.

AllMusic described Cluster as "the most important and consistently underrated space rock unit of the '70s." Music historian Julian Cope included three Cluster albums—Cluster II (1972), Zuckerzeit (1974), and Sowieso (1976)—in his Krautrock Top 50. The Wire included their debut album in its list of "One Hundred Records That Set the World on Fire".



# Mike Hans STEFFL



**FRAGMENTS OF A JOURNEY** EXPLORES THE PATH OF LIFE, PRESENTING IT FROM A FICTIONAL FUTURE PERSPECTIVE TO CREATE A UNIVERSAL IMAGE. THE MUSIC DELIBERATELY PICKS UP ON MOMENTS THAT EVERY PERSON KNOWS, REGARDLESS OF TIME AND ORIGIN, AND THAT HAVE SHAPED OUR DEVELOPMENT. THESE FRAGMENTS HAVE A SIGNIFICANT IMPACT ON OUR PERSONAL DEVELOPMENT THROUGHOUT OUR LIVES.

MUSIC IS TIMELESS, AND THE VARIOUS EMOTIONS IN THE DIFFERENT SONGS TOUCH THE HEART DIRECTLY. VIEWED FROM THE FUTURE, AUTHENTICITY ALWAYS REMAINS.

IN THE 10 TRACKS OF THE NEW ALBUM, EVERY LISTENER CAN FIND THEMSELVES, RELATE THEIR OWN PATH OR EXPERIENCES TO PAST DAYS OF THEIR LIFE, AND REFLECT ON THEM, SMILE, OR MARVEL AT THEMSELVES.

# LOULA YORKE

## TIME IS A SUCCESSION OF SUCH SHAPES

Loula Yorke's *Time is a Succession of Such Shapes*, and her companion mixtape *The Book of Commonplace*, don't announce themselves. Something loosens. The temperature shifts. A glass of water might ripple for no reason. Surfaces feel a little off, slicker, or maybe softened. The world stays the same but begins to tilt, almost perceptibly. Familiar rhythms grow unfamiliar, like perception has been slightly detuned. This isn't an escape, but a quiet slipstream running alongside. A dream half-recalled, still happening in another room.

This is music with movement at its core. Not forward propulsion, but the way systems loop, how melodies stretch like waking limbs. Arpeggios ripple and fold while circuits glint and return, changed. Synthesis here doesn't operate as technology; it feels like weather, like thought. Even in its most animated moments, the album breathes with internal gravity.

The entire album feels tuned to a deep emotional palette. It shifts fluidly between playfulness and ache, wonder and melancholy. Some moments feel devotional, others almost giddy. There's no single mood, just gradients, unfolding. Yorke never forces a resolution. Instead, she leaves room for the unresolved to resonate, for loops to become revelations, for fragments to feel complete in their incompleteness.

This isn't ambient in the passive sense, nor is it bound to grid or groove. It exists in the space between sensation and system. Each sound feels cultivated, not programmed. Nothing is excess. Everything hums. *Time is a Succession of Such Shapes* listens like a shifting grid of attention. Intimate, quietly alive, and shaped by the slow pull of time.



# HANNI RANNI

Live: Cour D'Honneur, Hotel Des Invalides, Paris, France

Hania Rani masterfully blends classical, jazz, and electronic music, enchanting audiences with her emotive compositions. Her debut album, *Esja*, garnered four Fryderyk Awards. Hailing from Poland, her sound is deeply rooted in her rich cultural background. Following her acclaimed album *Home*, which introduced ethereal vocals and electronic elements, Rani's latest project, *Ghosts*, explores themes of life and death through collaborations with Patrick Watson and Ólafur Arnalds.

Hôtel des Invalides, situated in the heart of Paris, is a historic complex constructed initially by Louis XIV in the 17th century as a hospital and retirement home for war veterans. Today, it houses several museums, including the Musée de l'Armée, which showcases France's military history, and the tomb of Napoleon Bonaparte, located in the grand dome of the Église du Dôme. Hania Rani performs here in the Cour d'Honneur



*MARCATOR*

**BSC**  
MUSIC

# *PanAroma*

*PanAroma Served Chilled* marks the third and final installment of Marcator's PanAroma trilogy, envisioning a possible future for the artist's sonic journey. The album features six remixed tracks from the first two releases, alongside four entirely new compositions—chosen for their radical departure from the original albums' core sound.

With its distinct chillout vibe, *Served Chilled* blends lush synth textures and layered drum loops with live percussion (Nicolai Hotsch), Marcator's signature space guitar, and the smooth, jazz-infused sound of Marco Podobnik's alto saxophone. Podobnik, currently based in Australia, recorded his solos remotely—yet his presence is deeply felt throughout the record.

The album ventures into experimental territory with tracks like *Do You Speak Tuvanese*, combining overtone singing, didgeridoo (Jürgen Breuninger), drums, and saxophone into a unique auditory experience. All guest musicians have previously collaborated with Marcator, ensuring continuity within innovation.

As with previous releases, the cover art is designed by painter Jens Rusch. This time, the artwork is an AI-enhanced reinterpretation of the original cover image. *PanAroma Served Chilled* is an immersive and forward-thinking sonic chapter—relaxed yet bold, familiar yet exploratory.

Marcator is a German guitarist and composer known for his conceptual albums and atmospheric instrumental works blending guitar, electronics, and ambient textures. Since signing with BSC Music's Prudence label in 1993, he has released a diverse range of projects—from acoustic and ambient to experimental and vocal-based albums. Recent works include the emotionally charged *Trauerspiel*, the lyrical *Der Klang der Seele*, and *Friedrich Hebbel - Songs of Love, Death and Passion* (2023). His most ambitious project, the PanAroma trilogy, is being released in 2025.

*Served chilled*



## MORRIS KOLONTYRSKY

BLOOD INCANTATION GUITARIST MORRIS KOLONTYRSKY EXTENDS HIS TENDRILS TOWARDS THE COSMOS ON HIS HYPNOTIC PROJEKT RECORDS DEBUT. THE IRIDESCENT ELECTRIC GUITAR-BASED PULSE SHOWS HIS AFFECTION FOR SHIMMERING SOUNDSCAPES, CLASSIC KRAUTROCK, AND EVERYTHING PROGRESSIVE. ORIGINATION'S 69 MINUTES OF INTERLOCKING TEXTURES RING WITH SCORCHING GUITAR RIFFS THAT DRIFT INTO SUSTAINED, GHOSTLY AMBIENT ATMOSPHERES. AS A MEMBER OF PROGRESSIVE DEATH METAL QUARTET BLOOD INCANTATION FOR NIGH ON 15 YEARS, KOLONTYRSKY HAS HIS FINGERS IN THE PIE OF SOME OF METAL'S MOST CONFRONTATIONAL, OTHERWORLDLY AND HYPER-DYNAMIC SOUNDS. THERE'S ABUNDANT LOVE IN THE ROOM FOR HIM AND HIS BANDMATES AS THEY'VE FLIPPED EXTREME MUSIC'S SCRIPT; 2022'S CINEMATIC AMBIENT ALBUM TIMEWAVE ZERO DISPLAYED THAT CREATIVITY COMES IN MANY FORMS, AND THERE'S NO HARM DONE IN TWISTING A COMPLETE 180° FROM EXPECTATION.

MORRIS KOLONTYRSKY

# ORIGINATION



TAPPING INTO THE WORLDS OF AMBIENT, EXPERIMENTAL AND DRONE, ORIGINATION EXPANDS KOLONTYRSKY'S TALENT TOWARDS THE COSMOS, CREATING SOUNDSCAPES SPECTRAL AND ETHEREAL, NOSTALGIC AND DREAMLIKE, YET OFTEN BLISTERING WITH OBSESSIVE RIFFS AND SPACEY INSPIRATIONS. KOLONTYRSKY DRAWS ON A PENCHANT FOR DEEP DIVES INTO KRAUTROCK, PROGRESSIVE EVERYTHING AND DRONE-AMBIENT. ORIGINATION IS MORE THAN "CLASSIC GUITAR GUY GOES EXPERIMENTAL ROUTE" à LA ROBERT FRIPP, MANUEL GOTTSCHING AND STEVE HILLAGE. KOLONTYRSKY'S DEBUT IS A FLESHED-OUT, SHIFTING SONIC EMBRACE OF VARIED INTERESTS AND SWIRLING REALMS OF COMPOSITE CHAOS.

MORRIS KOLONTYRSKY — GUITARS, SYNTHESIZERS, LOOPS, RECORDING AND MIXING  
STEVE ROACH — ADDITIONAL ZONES, DRONES AND SONIC ENHANCEMENT



Micado and Music Friends

This album features nine tracks created in collaboration with MICADO music friends. The concept is that they send me basic music \*wav tracks. I, MICADO, use this input as a basis for a MICADO-styled electronic music composition.

"Thank you " to all participants.

The participating artists on edition 3 are :

01. Ruud van der Blik - 02. Julian Blaustein - 03. Claus Jahn - 04. Michael Brückner - 05. Joost Egelie , Sensory++ - 06. Luc Debeck - 07. Lyza Kravchenko, Lunaryell - 08. Dirk Nusink, Tranzit-NL - 09. Stephan Pot

Most of them are active on Bandcamp.

MICADO has been creating Electronic and Ambient synthesiser music since 1992. MICADO today is Frans Lemaire and located in Belgium. □ My music is inspired by classical piano, atmospheric synthesizer, Berliner Schule, ambient and digital voice harmonies. Co-founder Koen Vanderschaeve is active on Bandcamp as Artrofon.

# iRRReversible

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MICADO

3

Tracks; The (F)ourth (F)antasy (feat. Stephan Pot)  
Milky (W)ay (W)alk (feat. Michael Brückner)

**JACK HERTZ**

WE CAN ONLY IMAGINE WHAT IT IS LIKE TO WATCH C-BEAMS GLITTER IN THE DARK NEAR THE TANNHAUSER GATE. TAKE A TRIP THROUGH TIME IN THIS NEW SONIC EXCURSION INTO DEEP SPACE.

JACK HERTZ IS FASCINATED BY ALL ASPECTS OF CREATING SOUND, FROM THE EARLIEST INSTRUMENTS TO THE PRESENT-DAY HARDWARE AND SOFTWARE INNOVATIONS. MORE AT [JACKHERTZ.COM](http://JACKHERTZ.COM)

TANNHAUSER GATE



AURAL FILMS IS AN ONLINE RECORD LABEL (NETLABEL) THAT RELEASES HIGH-QUALITY SOUNDTRACK ALBUMS FOR MOVIES THAT DO NOT EXIST. WE COVER A WIDE RANGE OF MUSIC STYLES, RANGING 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](http://AURALFILMS.COM)



TANNHAUSER GATE

**JACK HERTZ**

# PAT PIK

The idea for this album, with its "Oldfieldian" or "Oldfieldish" atmosphere, came from a collaboration with English ambient guitarist and composer Cousin Silas (Special Thanks to him!). By adding flutes and high-pitched distorted guitars to his project, the song went from ambient to the world of Mike Oldfield. And his first amused reaction was to say to me: "You and your fecking Oldfield!"... That's the song "Silas And Pat."

I had the idea, and above all, the desire, to record an album in this style.

Obviously, this album isn't Mike Oldfield. No one can compose and play like him, but the different pieces evoke his world.

"Good Old Memories" is a lengthy piece, similar to the ones Mike used to compose.

"He Was A Good Man" was initially composed as a tribute to our friend, the German musician Wolfgang Gsell, who fell ill. An energetic, remixed track that blends clean and distorted guitar sounds.

Native is a tribute to Native American populations.

Shadows In An Oldfield is a play on words. Mike Oldfield had declared his admiration for the Shadows in his youth. This track begins with an Incantations-era vibe but quickly evolves into a typical '60s style, even though the distorted guitars return at the end. It also evokes the years when I discovered Mike Oldfield's music, living near where the cover photo was taken. A bit of nostalgia and a slight evocation of the shadows of the past...

Angel's Voice and Go Back Home are simple tracks that emphasise the use of the wah pedal to shape the guitar sound.

Two Old Friends: I wanted to introduce Mike Oldfield and Vangelis... I suggest calling it Evangelos and Michael. But I preferred to remain vague; it could be Jon and Vangelis, David Bedford and Mike Oldfield, Klaus Schulze and Manuel Gottsching, Eno and Fripp, and so on. And also our old duo, Sylvain and Patrick, known on Bandcamp as The Sailing Planet.

Finally, Aria is a tribute to the Roma populations who continue to be discriminated against in Europe. The vocals are samples. It also marks the return of the mandolin after a long time.

## Shadows In An Old Field

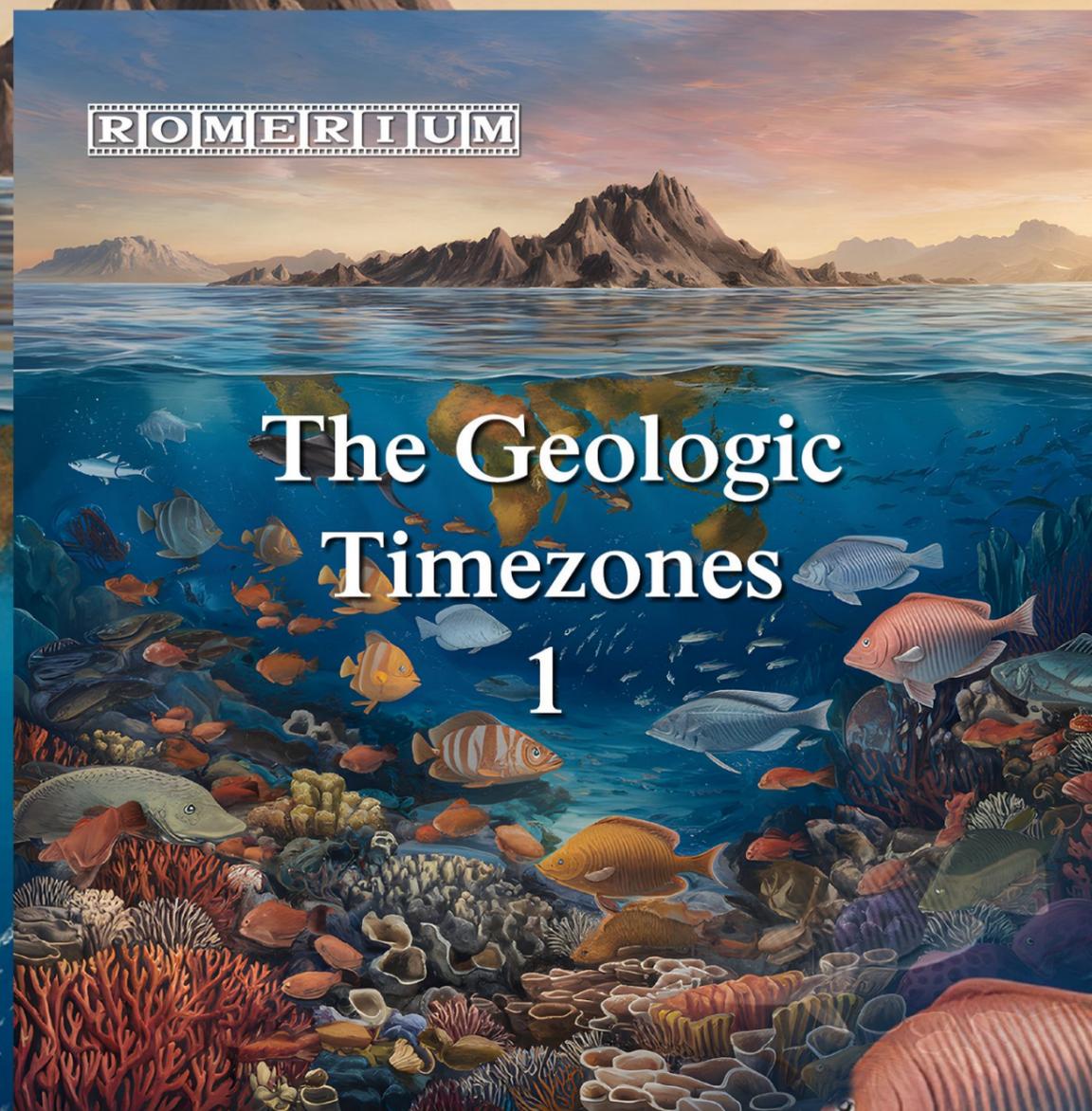
"The Geologic Timezones" takes you on a sonic journey through the Earth's ancient eras, combining immersive soundscapes with innovative melodies, and invites you to explore the intersection of natural history and musical evolution.

This captivating collection takes you on a sonic journey through the Earth's ancient epochs, blending rich textures and diverse genres to evoke the timeless beauty and profound history of our planet.

This album is part 1 of a series of two albums. Album 1 goes from Archeozoic Era to Jurassic Period and Album 2 goes from Cretaceous Period to Holocene Epoch. The tracks are beautifully symphonic and cinematic and are impressions of the time zone mentioned in the track names.

The album includes an 11-page PDF document with information about these geological time zones.

Enjoy the voyage!



ROMERIUM