



To celebrate three decades of creation, we are revisiting select pieces from our journey, not to alter their essence, but to let them breathe through the lens of time, experience, and joyful transformation.

Resplendent first opened the Neoradiant chapter in 2019 a vibrant threshold into new sonic territories where our music began to dance with light, word, and movement. Today, on Neoradiant's sixth anniversary, we release this Y30 reimagining: a renewed interpretation shaped by expanded harmonies, refined textures, newly woven instruments, and a quieter, deeper radiance, gently leaning into uncharted sonic territory. It arrives alongside new artwork by Georgiana Feidi, echoing the same spirit of rediscovery.

Thy Veils

Y30

This edition carries a quiet kind of tension between memory and possibility, fragility and renewal. It honours the past without sealing it in amber; instead, it lets it breathe, evolve, and speak afresh. For those returning to it, this version may feel like meeting a familiar gaze, changed by time, the same soul, seen with clearer eyes. For new listeners, it may unfold like the first light of dawn caressing well-rested eyes. To all, this is our invitation to sit with us in the serene liminality of love, and to gently ascend toward the ineffable beauty that quietly rests beyond all movement and tension.

The Y30 version is a reminder that, like us, music does not remain unchanged. It gathers light, wears the traces of silence, and keeps unfolding. Play Resplendent 30Y on Bandcamp.

Daniel Dorobantu - electronics, production, Manuela Marchis - vocal Alira Mun - vocal

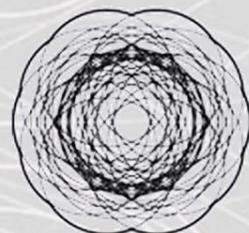
A N G E L I N A

Y E R S H O V A

HARMONY AWAKENING

Harmony Awakening is a sonic journey suspended between dream and reality, where the delicate vibrations of crystal singing bowls tuned to 432Hz weave gently with ethereal piano caresses, whispering voices, and the enveloping embrace of orchestral waves. Each note is a breath of light that awakens the soul, a wave of harmony that dissolves inner chaos, guiding the listener into a profound embrace of peace and inner rebirth.

Behind this project is composer Angelina Yershova, an artist and creator who transforms frequencies into stories, bringing the magic of sound as a powerful tool for inner rebirth. With a background dedicated to musical development and sound education, Angelina weaves improvisation and storytelling into every composition, inviting listeners on a profound journey where music and consciousness meet and merge in perfect harmony.

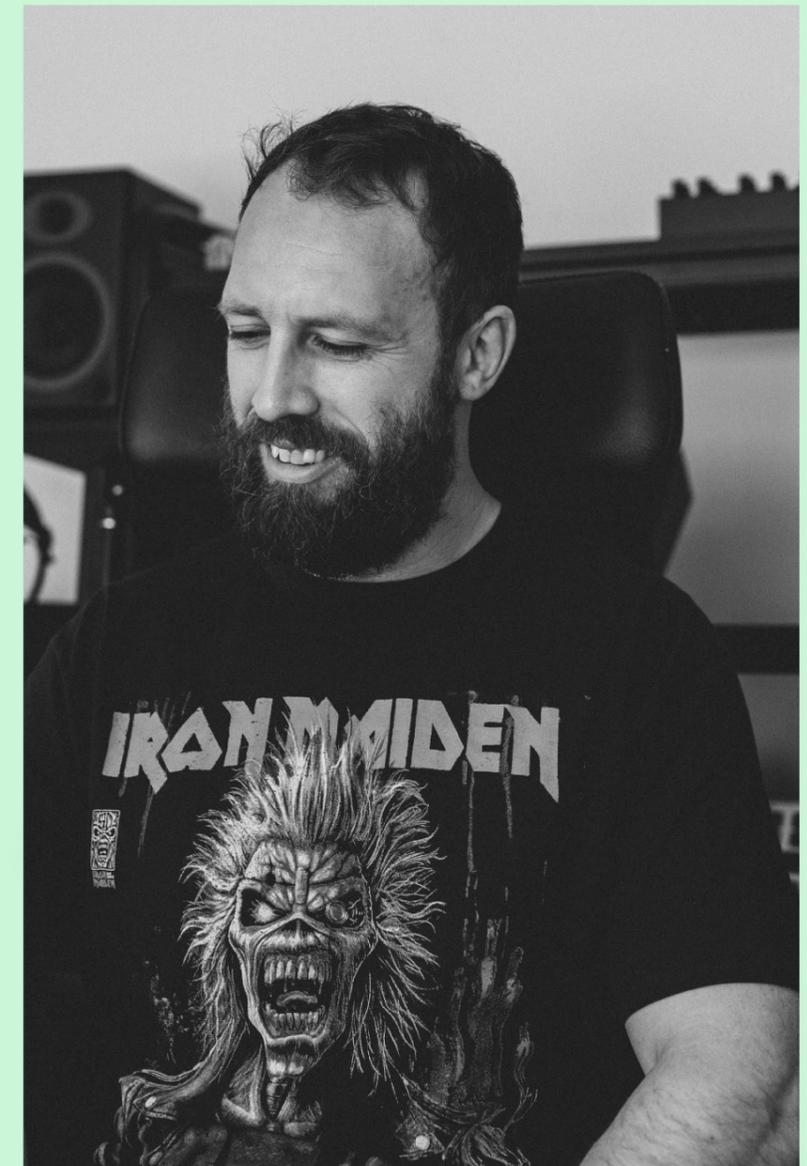


TWIN PARADOX Records is a new independent label project that aims to search and produce experimental electronic music. The original impulses that gave birth to the label are the quest for music full of mental atmospheres and sensations, and the desire to give space to new ideas. The label's name suggests a reflection on the concept of time dilation





“The Vanishing Point” is a deep space journey through shifting atmospheres, interwoven sequences, and resonant low-end currents. Entirely crafted with hardware synthesizers, the album immerses the listener in expansive pads, pulsing basslines, and evolving textures that blur the line between the infinite and the intimate.



THE VANISHING POINT GRANT BEASLEY

Grant Beasley is an ambient and electronic musician from Sunderland, UK. His work focuses on space-inspired soundscapes and sequences created entirely with hardware synthesizers, combining atmospheric pads, evolving sequences, and deep bass to shape his distinctive style.

"Aditti, Mother of Infinity" is a cosmopoetic journey where silence and movement meet, where stardust turns into unending breath. Six pieces, fragments of a world in continuous creation.

The name Aditti is inspired by the ancient Vedic goddess Aditi— source and mother of all creation. The chosen spelling can be seen as a gesture of freedom : from a historical reference to a poetic figure. Mother of Infinity speaks of vastness. The boundless sky, the living breath through which reality is born.

From murmuring silence to still time, from waves that embrace to embers of light, the music traces the threshold of beginnings — a space where everything opens, where what is real reinvents itself again and again.

All tracks composed, performed, mixed, and produced by Anantakara at Prismage Music Studio, near Brussels, Belgium (August–September 2025). Instruments include flutes, piano, vocals, bass, guitars, synths, and sequencers from Native Instruments, U-he, Soundpaint, and Spitfire Audio. Electronics are played live through Ableton Push and Live 11.

A headphone listening is recommended to fully benefit from the immersive effect. This music is entirely human-made — shaped by hands, breath, and time. AI was only touched at the margins: final mastering, translation from French, and cover image.



ANANTAKARA

m00m is a band project by electronic music artists Christian Fiesel and Jack Hertz. Inspired by their love for synthesizers and Krautrock music. More at - m-00-m.com

Every sound has its own story. And each story can be completely different. That said, Christian Fiesel is trying to cross all borders of electronic and experimental music. His interest is not in a specific genre but in daring anything, at least just once. All sources are allowed. So you won't find any impressive list of gear, but the will to create atmospheres with a minimum of starting material. Christian wants the listeners to close their eyes and to open their minds to be brought to an unexpected place. To get in touch with his newest ideas, get in touch via FB: www.facebook.com/christian.fiesel

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

Christian Fiesel - Synthesizers, Composing, Production, Cover Art

Jack Hertz - Synthesizers, Composing, Production

m00m PART 3: FOGGY FUTURE

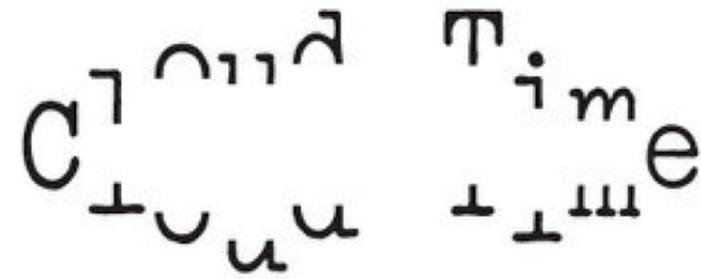


Aural Films is an online record label (netlabel) that releases high-quality soundtrack albums for movies that do not exist. We cover a wide range of music styles, ranging from ambient to experimental to popular to soundtrack music. Often on the same albums. You can find our complete catalogue of releases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

m00m PART 3: FOGGY FUTURE



Emily A. Sprague, New York
Emily is a synthesist and songwriter from the Catskill Mountains.



Emily A. Sprague

At last, Emily A. Sprague's *Cloud Time*, her new album tracing an audio-spiritual journey through time and place, recorded across a long-awaited debut tour of Japan in the fall of 2024, arrives.

A journey holding almost mythic significance after many near-departures and abandoned plans to bring Emily's solo environmental project to the country, the planets finally aligned after years of obstructing cosmic forces. Emily approached the experience with complete openness.

"The empty spaces of cancelled trips and forgotten music turned into strange little misty spirits that I felt followed by," she noted. "I couldn't shake a sense that the invitation to Japan was more about opening myself up to this new place instead of bringing something into it tightly under my control."

Since announcing the album a couple of months ago, we've shared visuals from V Haddad for "Tokyo 1," "Hokkaido," and "Each Story," each piece titled after a different stop on Emily's tour. With the album release, we added visuals for the remaining pieces, all of which are collected here. Well worth slipping into away with.



CITY OF DAWN

Ghost In The Rain

Inspired by the quiet pulse of fleeting moments, each track unfolds like a whispered secret, merging delicate drones and spatial field recordings to capture a sense of introspection and the ever-shifting interplay between presence and absence.

City of Dawn is an ambient project of Damien Duque from McAllen, TX. He creates immersive, atmospheric, melodic, dreamy soundscapes. Aside from his mind-opening message about the effects of Ambient Music, his art also advocates for people within the Autism Spectrum. For Damien, his music is a way of dealing with occasional anxiety attacks, depression, and Insomnia, and through it, he shares his experience as a person with Asperger's Syndrome (High Functioning Autism).

Any City Of Dawn album by Damien Duque will invite you into a meditative state of self-exploration, a journey his music teaches us can lead toward healing. Healing from our often cluttered mind, which is like the noise that surrounds us, disorganised and arbitrary, and helps us align, whence we discover meaning and what he calls Stillness, Quietness, Silence, and Tranquillity.

Damien's mission is to raise awareness and acceptance of autism, and he aims to show that people on the Autism Spectrum can do unique things. Autism doesn't define; each individual defines Autism and themselves. Because it's not a disability, but rather a different ability. His music is a testament to the fact that Autism doesn't stop him from achieving success, and it also offers a transcendent listening experience.

City of Dawn has released several albums on Heart Dance, including Solace and Moonwheel (both collaborations with flautist Sherry Finzer) and the latest - Wider Than the Sky (with Ross Christopher). All have received global airplay with several tracks in rotation on the SXM Spa channel.



Electronic composer Bernard Xolotl was born in Saint-Étienne, France, on 26 June 1951. As a teenager, he was introduced to electronic music through the works of musique concrète composers like Pierre Henry and Pierre Schaeffer. However, he found the early Pink Floyd recordings more inspiring. At 18, he realised that he needed more freedom to live and express his ideas than France could offer. Therefore, he left his home country to travel the world. Along the way, he befriended figures including composer Terry Riley and the man who became his music mentor, the Indian master Pandit Pran Nath

PROCESSION

BERNARD XOLOTL

DANIEL KOBIALKA, VIOLIN

During the early 1970s, Xolotl began creating his own music, working in studios across Europe and the US before settling in California in 1974, where he gradually built his own studio. Two years later, he recorded his debut album "Music by Xolotl." Next came "Journey to an Oracle," which featured the participation of European musicians from his summer 1977 travels. In 1978, after completing a painting based on the Golden Mean with his wife Barbara, he started recording the album "Return of the Golden Mean" with Irene Gosnell on violin, later joined by Jonathan Kramer on cello and Cyrille Verdeaux on keyboards. With the latter, he released the album "Prophecy" in 1980.



During 1981, in San Francisco, Xolotl worked on numerous projects with virtuoso violinist Daniel Kobialka, and the record "Procession" was released in 1982. On his next album "Last Wave," Xolotl—long known for his work on the Zeta guitar synthesizer—expanded his musical range with many new instruments such as the Yamaha CS60 and the PPG. He then focused on building a professional recording studio to record and produce both his own music and "world" music, including Indian, Tibetan, and experimental acoustic music. The growing use of computers and software kept him busy, and the release of "Mexecho" on CD was delayed until 1991. "Tristany" followed in 1997, and "Time Lapses," a collaboration with Olivier Masselot, was released in March 2009.

He has since concentrated on creating digital images specifically for his HD Videos, which feature music from his extensive repertoire, some of which can be viewed on Vimeo, YouTube, etc.

Violinist Daniel Kobialka, passed away 21st January 2021



My piano has been with me since my youth, but in recent years it has stood unused in my studio. Despite the many memories it holds, it was only a few months ago that I really noticed it again. It is an old Blüthner piano and was probably built in Leipzig around 1936. Not a particularly remarkable upright piano, but a solid instrument of recognized quality. It was a gift from my uncle in Chicago and opened the door to the world of music for me in my youth. After a thorough repair, tuning, and polishing, I immediately fell in love again with the depth and warmth of the typical Blüthner sound. The lyrical and resonant sound awakened in me an irresistible desire to integrate it into my world of synthesizers.

To learn more about the sound of my revived piano, I played some very simple and quiet improvisations and relied on just two synthesizers for the fusion with electronic sounds. MOOG Muse and ASM Hydrasynth provided the electronic tones. Although both synthesizers generate their characteristic sounds on different engines, they complemented the piano sounds in a rather fascinating way. It is probably Blüthner's typical sound generation that allows the synthesizer sounds to blend in so beautifully. The bright and fully resonant Blüthner piano absorbs the rich textures of both synthesizers and gives the attentive listener the feeling of a new "sound engine."

This is the first impression of my little sound exploration into the fusion of acoustic piano tones and electronic synthesizer sounds.



MIKE HANS STEFFL



Born 1959 in Munich, MHS is a German musician, creating electronic music since the 1970s. Since 2018 he likes to go DAWless

Christmas Above the Clouds – Festive Soundscapes for the Quiet Season With Christmas Above the Clouds, the renowned Prudence label presents a serene compilation for the most beautiful moments of Advent and the Christmas season —featuring internationally acclaimed chillout artists such as Enigmatic Obsession (the project of Enigma producer Jens Gad), Ginkgo Garden, Bernward Koch, Gleisberg, Deep Imagination, and Bernd Scholl. For anyone hoping to hear something different than “Last Christmas” this year, the album offers gentle, ethereal music — wordless, yet full of warmth, harmonious textures, and meditative calm.

Christmas Above the Clouds invites listeners to pause, reflect, and enjoy a journey through dreamy soundscapes — a perfect companion for winter days filled with light, warmth, and inner peace.

Be sure to check out the over one-hour video:

(<https://youtu.be/qsOlruZgibE>), which combines stunning visuals and music for a truly festive experience.

CHRISTMAS ABOVE THE CLOUDS

TRACKS:

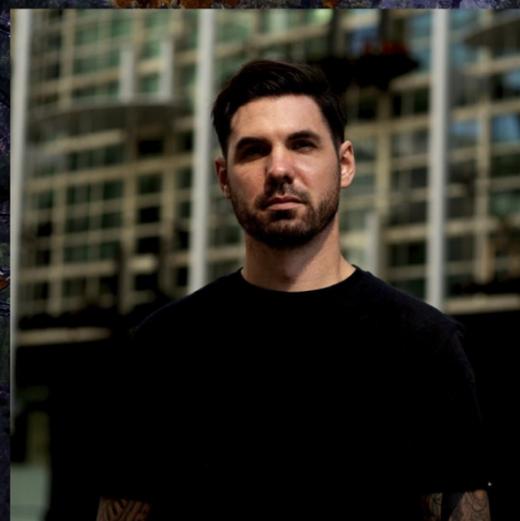
Bernward Koch Wonderful Glider

Bernd Scholl Watermoon



Saktefall

Tåke by Norwegian producer Saktefall (Daniel Wold) is a nature-inspired ambient EP that captures the quiet magic of fog-covered landscapes. Simple piano melodies float within soft, misty textures, creating a sense of blurred edges and gentle stillness. Like walking through a foggy morning where sound and sight soften, the EP invites reflection and calm, a sonic translation of nature's quiet moments, where beauty reveals itself in subtle, hushed ways.



Go Outside, Winter Silhouette

The Summit is a serene ambient single by American artist Go Outside (Andrew Schaeffer) and British producer Winter Silhouette (Lewis Broad-Asham). Flowing with slow-moving textures, airy melodies, and a gentle sense of ascent, the track captures the quiet awe of reaching a high place. It's a contemplative soundscape that invites listeners to pause, breathe, and reflect as they gaze into the vast, peaceful horizon beyond.



Winter Silhouette
Brighton And Hove, UK

Nestled within the creative hub of Brighton, UK, Winter Silhouette, helmed by Lewis Broad-Ashman, emerges as a luminary in the realms #ambient #nature soundscapes and occasionally #lofi

With an unwavering passion for all genres of music, Lewis crafts ethereal soundscapes where each note is a brushstroke painting a vivid sonic landscape.



Valley View Records

Hatsü - Please Stay

Please Stay by British artist Hatsü (Bobby Turner) is an experimental ambient track that weaves fragile textures with quiet emotional depth. Sparse yet immersive, it unfolds through delicate tones and subtle atmospheres, evoking vulnerability, longing, and the tender ache of holding on.



RICK SANDERS 9

RICK SANDERS

9



A composer and producer of electronic music from Nijmegen, the Netherlands. His music is a mixture of ambient, cinematic and generative music with his modular synthesizer systems as the main instrument.

This new album further explores the more somber and contemplative corners of ambient music as it forgoes traditional melodic structures in favour of texture and mood.

The seven tracks are shaped by deep drones and subtle electronic textures, with sparse changes and modulations and form a coherent collection of songs for a melancholic and transportive listening experience.

Arash Akbari



Arash Akbari is a transdisciplinary artist from Tehran, Iran. He investigates the interplay between dynamic art systems, human perception, nonlinear narrative, and the convergence of physical and digital realms.

Arash Akbari

nāsūr ()—meaning “a wound that refuses to heal”—traces the fragile hours between midnight and sunrise: a time suspended between agitation and surrender.

The album exposes the psyche of a sleepless subject drifting through internal unrest, insomnia, and anger.

Across its continuous sonic landscape, distorted drones, dissonant signals from a prepared guitar, low-frequency pulses, and fragments of processed field recordings (captured between 2021 and 2024) try to pull the listener into a psychological turbulence where time folds and disorientation settles in.

The final movements of nāsūr surrender to a bleached emotional terrain, where numbness and quiet acceptance replace turmoil. Sunrise doesn't offer redemption, but rather a mute equilibrium, where the storm has passed, leaving behind a pale silence.

RUDY ADRIAN



Along the Coppermine Ridge, the new album from celebrated Spotted Peccary artist Rudy Adrian, is like the essence of landscape photography in sonic form. Here, in vast texture and shimmering chimes, Adrian conjures dense forests and dramatic mountain crests, breeze-buffed snowdrifts and swirling cloud formations of self-reflection. Each of these eleven pieces evokes a subtle yet stunning view of the natural world and once again proves Adrian a master ambient architect.



Born and raised in New Zealand, Adrian drew inspiration from renowned New Zealand nature photographer John Johns, whose work was once admired by Ansel Adams and is now honoured in the New Zealand National Museum. Fulfilling a lifelong dream, Adrian adeptly uses the language of music and electronic instruments to underscore the essence of this inspiration and to convey the majestic, mysterious visual that, in a moment, captures an awe-filled experience of nature, elevating it from the phenomenal to the ephemeral.

Adrian's compositions are simultaneously rich and spare, like the symphony of sounds one hears in a quiet clearing. Opener "Castle Rocks" paints a vista in strokes of dreamlike piano, the sigh of morning fog over a jagged cliffside. "Moorlands" is an endless horizon in a mirage of texture, its subtle drones like gusts of wind through grassy plains—before a bright chime shines through like a sunbeam. "Alpine Tarn" grounds sun-dappled chimes under a pulsing heartbeat, the cold breath of snow-bright evergreens.

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 later at the University of Otago while 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 to the textures created by synthesizers, wood flutes and the human voice.

ALONG THE COPPERMINE RIDGE

Shajan presents "Healing Essence" – A meditative journey through the highlights of his musical works. Shajan, an established name in the world of meditation music, is releasing his new album "Healing Essence", which is a special collection of his musical masterpieces. With this project, the London-born musician has dedicated himself to the musical highlights of his previous albums. Shajan has selected two long tracks from each of his six most successful albums, remastered them in his studio and transformed them into twelve new, shorter tracks – the essence of his music, perfect for a meditative journey. With a keen sense of the art of relaxation, Shajan has combined his music with nature sounds that enhance the effect of the tracks and allow for deeper calm and mindfulness. "Healing Essence" is therefore more than just a collection – it is an invitation to inner contemplation, the perfect accompaniment for meditation, rest breaks or simply to enjoy and switch off. "Healing Essence" is a 'best of' work that reflects Shajan's journey as a musician and Reiki teacher. A master of a variety of instruments – from keyboards and guitars to flutes and percussion – Shajan has developed a unique musical language that takes his listeners to a deeply spiritual level.

A look back at Shajan's successes

Shajan's breakthrough came in 2002 with his debut album. It became a great success in the Reiki, yoga and meditation scene worldwide and received the COVR Award for "Best Meditation Music Album 2002". With his 2nd album, he deepened his musical journey and created harmonious, stress-free sounds that created an atmosphere of peace and security.

In 2007, he released the album "Ocean of Silence", on which the sounds of dolphins and whales accompanied the ocean journey of his music. This was followed in 2014 by "Deep Healing Elements", which offered a musical journey to the elemental forces of nature with the four elements of fire, water, earth and air. The album received the COVR Award as "1st Runner Up" for "Best Meditation Album 2014". In 2019, he took listeners to imaginary places of power with "Spiritual Journey" and offered a magical journey to inner peace with epic soundscapes. His most recent release was "Garden of Eden" in 2023, which used natural instruments and the beauty of sound to create an enchanting, slightly floating atmosphere.



"Healing Essence" – The perfect companion for every moment of tranquility

Shajan's new work is the quintessence of his previous albums and allows listeners to immerse themselves in a world of calming sounds and harmonious vibrations. Whether for meditation, daily downtime or simply relaxing – "Healing Essence" offers the ideal acoustic background for moments of inner contemplation and peace. Let yourself be enchanted by "Healing Essence" and experience a musical journey that brings body and mind into harmony.

SHIFTING SANDS

Out via Sine Music, the single "Shifting Sands" by Thomas Lemmer & Sinatic captures the sun-soaked spirit of a Balearic afternoon – warm, relaxed, and effortlessly elegant. At its core is the harmonious interplay of piano (Thomas Lemmer) and acoustic guitar (Sinatic), two voices weaving melody and space over a gently pulsing, laid-back groove.

The single will be available on all major streaming and download platforms. Additionally, "Shifting Sands" is released in Dolby Atmos for an immersive 3D listening experience on Apple Music, Amazon Music, and TIDAL, mixed by Eric Horstmann (Immersive Lab).

With deceptively simple yet catchy melodies, a subtly driving rhythm, and a serene, optimistic mood, "Shifting Sands" is modern Balearic chillout and organic lounge at its finest – emotional, timeless, and unmistakably Thomas Lemmer & Sinatic.

THOMAS LEMMER & SINATIC



Bill Brennan Andy McNeill



Dreaming In Gamelan

Tunnels of Light • Dreaming In Gamelan • Morning Beams • Dawn Invocation
Cloud Forest • Journey Ahead • Temple • Golden Voices • Three Paths • Reverie

Dreaming In Gamelan is a singular collaboration between two stalwart Canadian composer/ multi-instrumentalists Bill Brennan and Andy McNeill. This body of work offers an unconventional perspective on West Javanese gamelan music, finding a fertile middle ground between Brennan's extensive immersion in this tradition (as a member of Toronto-based ensemble Evergreen Club Contemporary Gamelan) and McNeill's enduring wide-eyed fascination with it. "There's all kinds of strange and beautiful in this music," remarks McNeill of gamelan more generally. "It's otherworldly and completely transportive — and I think these are the qualities that Bill and I were after with the Dreaming In Gamelan project."



Bill Brennan — bonang, panerus, kendang, jengglong, peking, gongs, percussion, piano.

Andy McNeill — bonang, panerus, jengglong, electronics, bass, treatments.

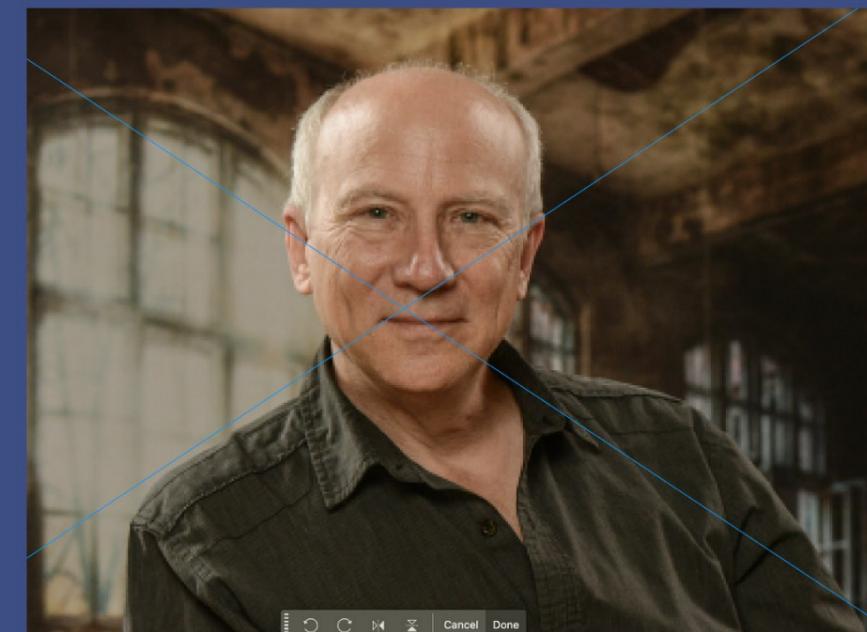
Hugh Marsh — electric violin.

The roots of this album date all the way back to 2001 when filmmaker Carol Moore-Ede, for the CBC program *The Nature of Things*, had the idea of using the gamelan to accompany her documentary *Surgeons Of The Future*, after seeing a performance by Evergreen Club. Not so long before that, Brennan and McNeill had met through their mutual friend and fellow artist Andrea Koziol, discovering a considerable overlap in their musical interests, despite their markedly different musical backgrounds. When CBC music supervisor Patrick Russell, approached McNeill to work on Moore-Ede's score, he jumped at the chance for it to be a collaboration with Brennan.



Andy McNeill is a composer and multi-instrumentalist based in Elora, Ontario. His extensive television and film credits include CBC's *The Nature of Things* and their teen cult-favourite *Jonovision*, *Frontline* (PBS), the feature documentary *The Corporation*, and most recently the score for the Corus/ Nelvana cartoon series *Agent Binky: Pets of the Universe*, as well as credits for HGTV, HBO Max, The Food Network, Treehouse, The Discovery Channel and others.

The award-winning Bill Brennan's expertise as a pianist, percussionist, composer and producer can be heard on some 140 albums to date. His own most recent album *Kaleidoscope* — *Music for Mallet Instruments* won the 2023 ECMA and MusicNL Classical Album of the Year award. Tom Allen of CBC Radio's *About Time* wrote of it "Bill Brennan's *Kaleidoscope* is perfectly named - a constantly shifting, twirling, entrancing and enchanting swirl of beauty and fascination."



WHISPERS OF THE WITCH

KEITH RICHIE

Once upon a time, I told you of the whispers – soft echoes that linger at the edges. They reach out with a voice that is both seductive and relentless.

Beyond the edge of night, a voice stirs – older than memory, patient as silence itself. It slips between worlds unseen, carried on the breath of mist and moonlight. Some call it an echo, others a warning, but those who have truly heard it know better. It's a summoning.

Whispers of the Witch (The Haunting) drifts through a landscape of spectral tones and unseen threads, where sound becomes vision and memory bleeds into light. Each tone trembles like the trace of a forgotten spell, a fragment of a voice reaching across the veil.

In the distance, the whispers take form:
“Úva lelya... nauva mornië.”
“Anoriel vethra sinë...”

No rhythm. No heartbeat. Only the slow unraveling of something that was never meant to be heard again. The veil trembles once more. She's near. Do you have the willpower to resist her?

Laiquen mori enthalëa

Poesis

'Active for over two decades in the electronic music scene, o-rlawren has developed a distinctive and intuitive approach to emotional and intimate details that unfold in his electroacoustic constructions, documented in a string of solo and collaborative releases.

Extending a valuable collaborative aesthetic, Poesis is a continuation in the artists ongoing research into modular synthesis and field recordings, informed by and in collaboration with the works 'We Wander in Circles Through the Night and are Consumed by Fire' and 'Physis' by Portuguese photographer Carina Martins and the author Rui Ibañez Matoso.

o[rlawren]
poesis

o-rlawren

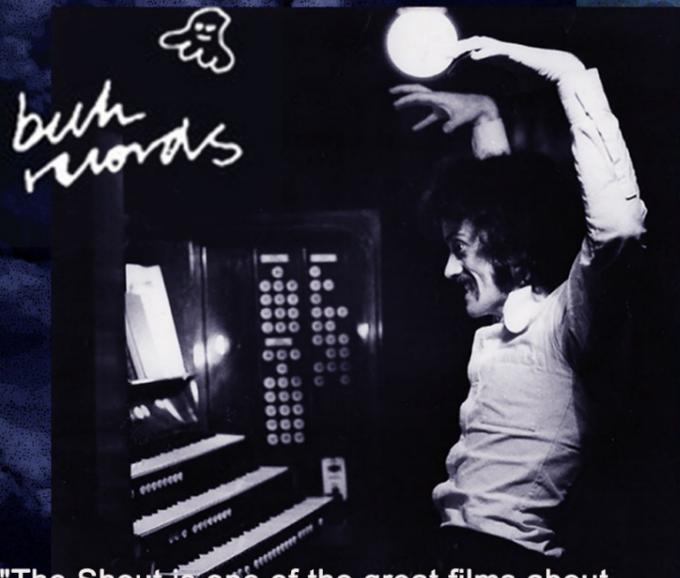
The Intimate Overlap

'The Intimate Overlap' is the first of two simultaneous album releases from Dutch based labels Dronarivm & Fonodroom from the Scottish based sound artist and electro-acoustic musician o-rlawren and almost nine years since the label issued his 2016 album 'Branches', a collaborative album with French guitarist Cyril Secq.

Working with field recordings, acousmatic and modular synthesis techniques, 'The Intimate Overlap' is presented in a suite of two parts: 'A Structure in Naming' and 'A Nearness to the World' over four longform pieces covering the album's 73-minute running time. Created over nine years as a delicate micro-drama of shifting proximities, each holding onto their roots, folding, seeking nutrients, learning and unlearning. An ecological relationship with micro sounds that are at once ecstatic, animated, tentative and visceral. A neurodivergent yearning for new ways to connect, articulate and circulate—an ecology of the senses in music used as language.



o[rlawren]
the intimate overlap



"The Shout is one of the great films about sound...utilising new Dolby technology to build wide and complex frequencies, rendering a detailed audio world punctuated with outbursts of complex noise... Rupert Hine's inventive score combines experimental electroacoustic music with synths and organs... (his) use of synthesisers evokes an eeriness also found in Brian Eno's 1970s scores for Derek Jarman and Peter Greenaway." Suzy Mangion, audio theorist and electro-acoustic artist.

Jeremy Thomas' 1978 production of The Shout, adapted from a short story by Robert Graves and directed by Jerzy Skolimowski, is highly regarded amongst British horror and electronic music fans due to its bold, arthouse approach to psychological drama, propelled by experimental studio techniques and visceral sound design. The film's score and audio effects were almost entirely created by the songwriter and record producer Rupert Hine (Thinkman, Quantum Jump, Rush, Stevie Nicks, Kevin Ayers, Nico, Howard Jones, Underworld, Tina Turner & more).

THE SHOUT

a film by Jerzy Skolimowski



Rupert recorded reels of ideas and experiments for the film between 1977 and 1978 using an EMS VCS3, a Yamaha CS80, an Eventide Harmoniser, and a Roland Space Echo. He also created Crossley's terrifying shout and other Foley effects, including the musique concrète for John Hurt's home studio scene

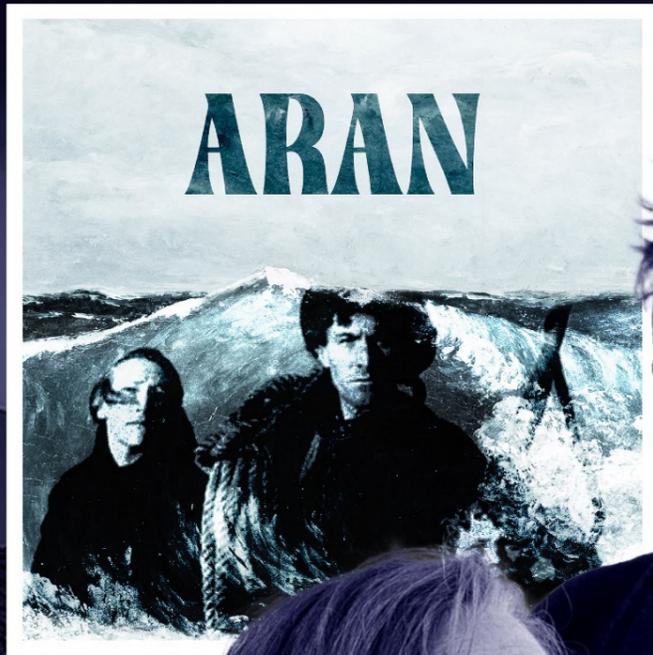
Upon release, the soundtrack's marketing focused on the involvement of Tony Banks and Mike Rutherford from the rock band Genesis. Their contribution was two short, repeated themes, co-produced with Rupert. It hasn't been possible to include those tracks due to some challenging rights negotiations, but what we do have is all of Rupert's electronic effects, musical cues, demos, loops, drones and outtakes.

Rupert sadly passed away before the tape transfers were completed, but it's clear from the wealth of material we uncovered how immersed he was during the soundtrack's production. It's a testament to his creativity that, with a reasonably simple studio set-up, Rupert was able to conjure such an inspired selection of themes and effects.

original soundtrack by RUPERT HINE

Listen closely and you'll hear Rupert's sounds scattered throughout the film, discreetly mixed by award-winning sound editor Alan Bell (The Man Who Fell To Earth, The Bounty) and Tony Jackson, who use them to establish the film's creeping dread. At other times, Rupert's effects are used to startling effect, violently jolting viewers as the occult drama unfolds. Rupert was an early adopter of new technology, and amongst the sonic experimentation, there are some gorgeous synthesised pieces using the Yamaha CS80, 4 years before Vangelis used the same instrument to create his legendary Blade Runner score.





**Composed by Christine Ott & Mathieu Gabry
between February 2020 and March 2024**

**Christine Ott: Piano, Harp, Theremin
Mathieu Gabry: Keyboards, BAB 'Boîte à bourdons'**

Christine Ott & Mathieu Gabry
With ARAN, Christine Ott concludes a trilogy of creations based on Robert Flaherty's cinematographic work, following 'Nanook of the North' and 'TABU', co-directed with F.W. Murnau. Set on an island off the coast of Ireland, constantly battered by storms, the film depicts the daily life of a fishing family in the last century; a true hymn to the courage of these inhabitants, constantly battling the elements. Christine Ott is accompanied on stage by Mathieu Gabry, her partner in Snowdrops, and the duo weaves a score between impressionism, repetitive music and chamber post-rock; an exotic, powerful and moving film concert. This live recording, to be released by Gizeh Records, is the last rehearsal before the premiere, in the silence of the Cheval Blanc hall near Strasbourg, before the audience enters...

Ott spent four years composing for the film. Initially conceived as a solo piano piece, the composer then incorporated her self-taught harp playing, then the theremin, a distant cousin of her beloved ondes Martenot. She invited Gabry to play keyboards and drone box to sculpt this ambitious, physical and immersive musical flow together. This hour and a quarter of original creation responds to the power of Flaherty's images and highly musical editing, sometimes experimental for its time. Naturally, classical piano pieces punctuate the album; the central theme, Aran Theme, as well as its variations and reprises, are imbued with romanticism and evoke the spirit of Chopin or Debussy. The constant contrast between the serenity of these humans and the force of nature is reflected in the 'Sturm und Drang' spirit of the pieces Stone Island, Western Lights and Land of Freedom. The latter piece encapsulates this perfectly, with the duality of Christine's ultra-expressive piano and Mathieu's deeply rooted bass lines; a finale that is as minimal as it is orchestral, melancholic but full of hope.

Fewer classical passages punctuate the album. In The Fishing Line, the mix of harp tones and analogue percussion playfully accompanies the young fisherman atop the cliffs, where his precise movements with the fishing line are translated into repetitive loops and glissandos. This is followed by The Shark and the Rope, which becomes more minimalist in its second half and could be reminiscent of Rachel's or Meredith Monk's piano pieces. In Beneath the Surface, the theremin responds to the organ in a hallucinatory shark hunting scene, while Le Départ sounds like a pause in this continuum, with Gabry playing a solo melody reminiscent of The Cinematic Orchestra. He then unfurls a minor symphony of breaths and white noise in Last Breath, before Shadows in the Waves takes over; a piece that references Inner Fires from their duo Snowdrops (2021) and Circles, a bravura piece composed for the film Manta Ray (Aroonpheng, 2018). Ultimately, Ott & Gabry present ARAN as a global work, a true manifesto for natural humanity, both through the subject matter of the film and through their performances; a creation that resonates in a very special way today.



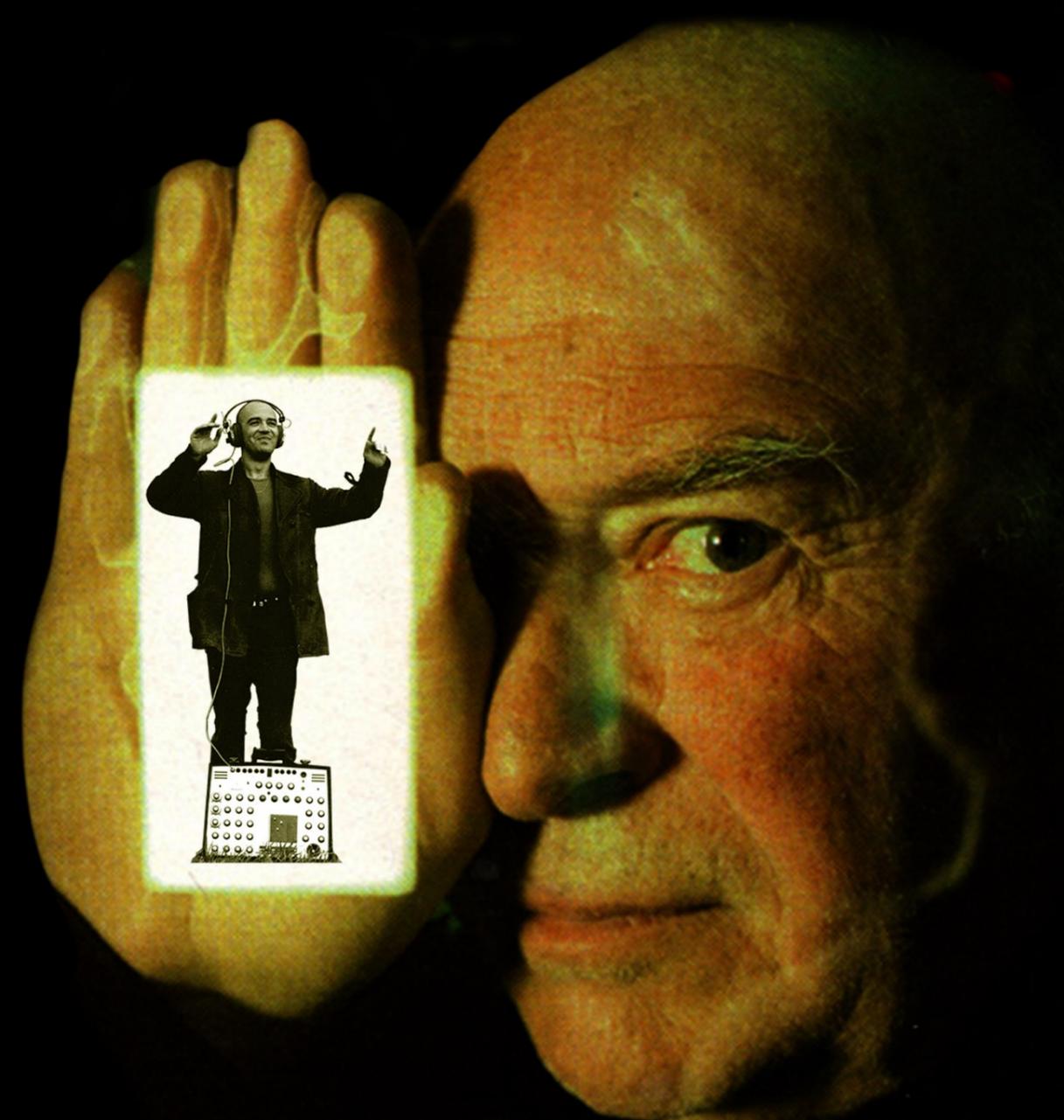
FLIP-FLAP LABEL WAS STARTED IN 2021 FOR RELEASING A LIMITED EDITION SERIES OF SELECT WORKS, PERSONALLY CHOSEN BY CONRAD SCHNITZLER

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'DronosWalze' and 'DRON' offer a view on drone music through the prism of Conrad Schnitzler's singular perspective. These works — just two in the entire CON series — present two distinct approaches to the genre and, executed flawlessly, they became classic and timeless. Conrad manages to condense his entire artistic essence into this minimalism, making these two hours as rich and immersive as the listener can endure.

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Schnitzler was born in Düsseldorf, Germany.[1] His father was German, his mother was Italian. He had a wife and they had three children,[2] one of whom is son Gregor Schnitzler, who was born in 1964 in Berlin and who is a film director.[4]

Schnitzler, Dieter Moebius, and Hans-Joachim Roedelius formed Kluster in 1969 after the three had met at the Zodiac Free Arts Lab.[5] This trio released three albums: Klopzeichen (1970), Zwei-Osterei (1971) and Eruption (1971). When Schnitzler left the group, Roedelius and Moebius became Cluster. Around this time, Schnitzler also joined Tangerine Dream for their debut album Electronic Meditation (1970).

Schnitzler provided the introductory music for Norwegian black metal band Mayhem's debut EP Deathcrush in 1987, following a meeting with teenage guitarist Euronymous in the mid-1980s. The instrumental track, entitled "Silvester Anfang", was randomly selected from Schnitzler's archive of works in progress.[6] The piece is still played at most of the band's live shows.[7] For many years Schnitzler appeared in the comics of Matt Howarth (particularly Savage Henry) as a member of the band The Bulldaggers.[8] His 2006 work Moon Mummy is a collaboration with Matt Howarth based on an included PDF comic.

Schnitzler died from stomach cancer on 4 August 2011 in Berlin.[1][9]

Nicole L'Huillier

Respuestas

Buh Records is pleased to announce the release of *Respuestas*, the new album by Chilean sound and transdisciplinary artist Nicole L'Huillier, based in Berlin. Her work centers on the exploration of sound and vibrations as materials for reflecting on agency, collectivity, and vibrational imagination. This approach has taken shape through sound sculptures, immersive installations, experimental devices, performances, compositions, and more. *Respuestas* originates from *Resonaciones*, an exhibition by L'Huillier conceived in collaboration with Francisca Gili and guided by Karen Urcia, a Mochica healer and cultural activist. Presented at ifa Gallery Stuttgart, with curatorship by Bettina Korintenberg and Carolina Arévalo, the exhibition revolved around the activation of whistling vessels from the Moche culture, safeguarded at the Linden Museum, to bring forth an immersive soundscape in constant transformation.

The album *Respuestas* gathers this process, compiling recordings made with contact microphones, electromagnetic sensors, and listening devices designed by the artist herself. The vibrations of the vessels expand in dialogue with recordings of planetary tremors, environmental oscillations, visitor contributions, and AI-mediated interpretations created in collaboration with musician and engineer Manaswi Mishra, forming a dynamic sound field that resonates across past, present, and future

The result unfolds as a laboratory where fragments, noises, and textures are organized into dense, reverberant layers. In the spirit of *musique concrète* and sound collage experiments, L'Huillier weaves together heterogeneous materials that, through interlacing and transformation, generate an immersive listening experience highlighting the materiality of sound and its ability to open new perceptual spaces. Sounds emerge and submerge, as if circulating between visible surfaces and hidden depths.

Based on a principle of reciprocity, *Respuestas* proposes listening as an act of mutual transformation. Each piece becomes an exchange -a call and response- connecting ancestral imaginaries with contemporary technologies, opening possibilities for new forms of sonic inquiry and continuity.



ieWfiby

VIVIN is a sonification of the poetic "History of Machines", written in the last years of his life by the Siberian mathematician Valery Yakorev (1927-1999). The poem consists of eight parts, connected by the principle of the circulation of technics, starting from the first machines that worked on the fuel of pain, passing through their cooling in faded anaesthetic machines and hardening in machines of neutrality, and ending with a phantom oracle (prophecy), returning to the beginning in a circle.

"To go on a journey through the history of machines," we read in Yakorev's notebooks, "you need a time machine [a body for the oracle -- author's note], working like a drilling rig, opening up pain in time all the way down".

"History of Machines" gives poetic outlines of such a rig, and VIVIN listens to the hum of its work and the surrounding noises. The recording uses materials from the audio archive of Valery Yakorev.

ieWfiby

VIVIN

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