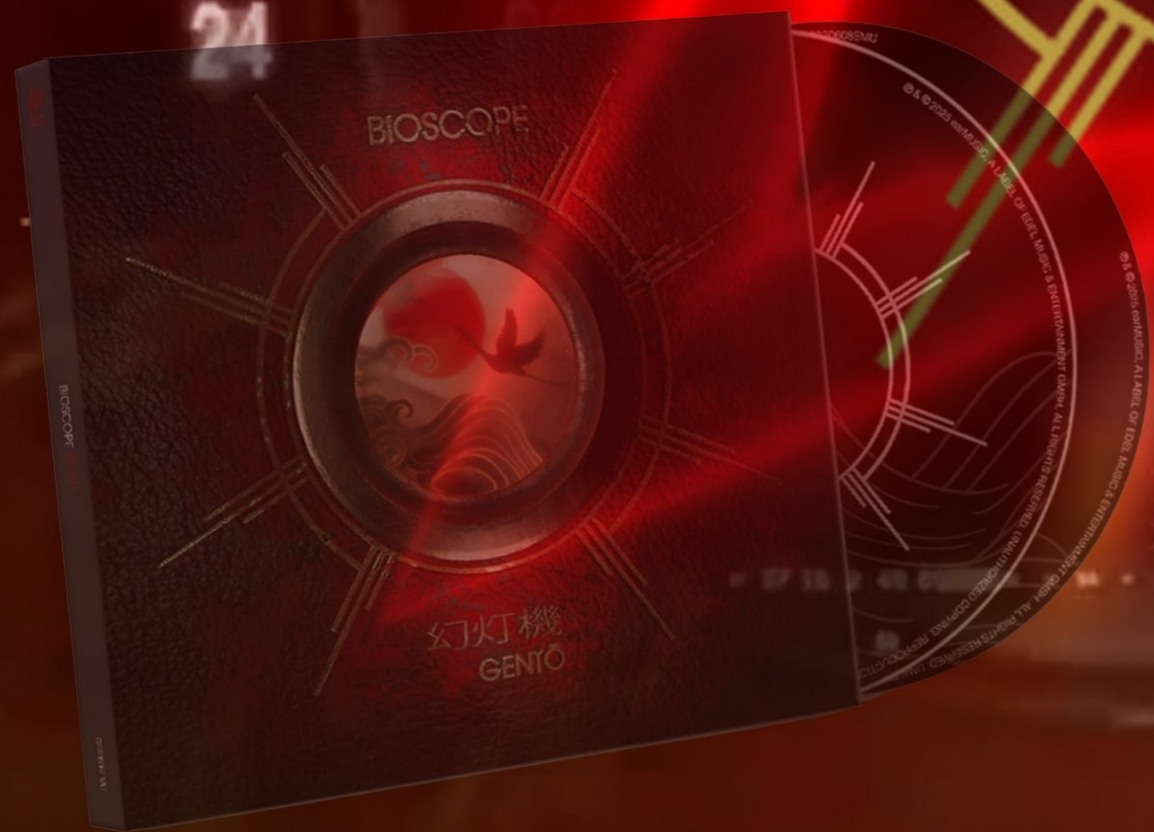


BIOSCOPE

Bioscope (Rothery + Quaeschning)
Bioscope is the highly anticipated collaborative project from guitar maestro Steve Rothery, founding member of Marillion, who has sold millions of albums worldwide and helped define the sound of progressive rock with chart-topping records, and from electronic visionary Thorsten Quaeschning, musical director of Tangerine Dream, credited on over 100 album releases and known for his acclaimed work on major film and game soundtracks.

The word 'Bioscope' comes from the Greek 'bios' meaning life and 'skopein' meaning to look; prior to the invention of cinema, it meant 'a view or survey of life'. And that's what Bioscope is about.

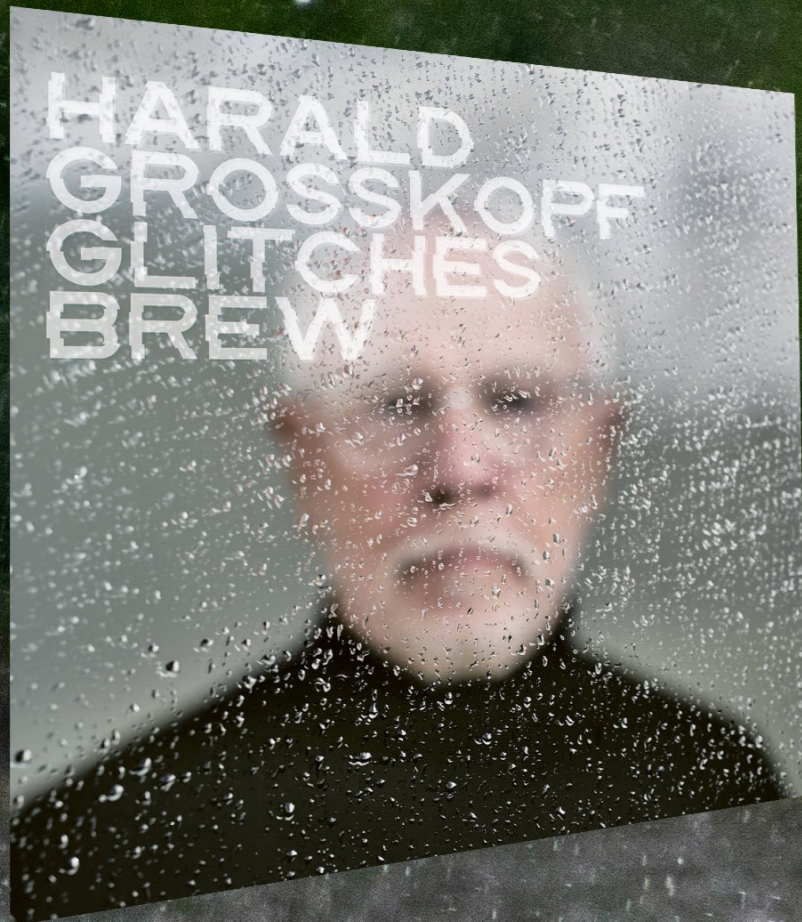


幻灯機 GENTŌ

The first album to emerge from this project is called *Gentō*, named after the Japanese term for "magic lantern", a still-image projection system. It started life in early 2020, and after several five-day trips to Berlin over the years, and a few days in Steve Rothery's home studio, it was finally ready to be mixed and mastered.

Each of the five instrumental tracks takes its inspiration from man's endearing fascination with the moving image. They weave together Rothery's emotive, melodic guitar work with Quaeschning's expansive soundscapes, creating a mesmerizing journey through light and darkness, memory and imagination, featuring an amazing performance by Elbow's drummer Alex Reeves. With soaring guitar solos that evoke classic progressive rock to hypnotic sequencer-driven passages reminiscent of Berlin School electronica, the album flows like a soundtrack to an unmade film.

The legendary Harald Grosskopf continues his long-standing relationship with Bureau B with 'Glitches Brew', a vital new LP and the latest stage in his ongoing dialogue with electronic possibility. The titular nod to Miles Davis' masterpiece Bitches Brew reflects Grosskopf's sense of humour, while also hinting at the album's underlying theme: the productive friction between man and machine.



Harald Grosskopf was the first drummer in electronic music to accompany sequenced melodies and basslines with live percussion, merging human rhythm with machine-driven soundscapes. A key figure in German electronic and Krautrock history, he made his name in the early 70s as the drummer for the art-rock band Wallenstein, before joining forces with Klaus Schulze and Manuel Göttsching's Ash Ra Tempel (later Ashra). As a core member of Ashra, he recorded 12 albums and toured extensively across France, England and Japan.

In 1980, he released the landmark solo album *Synthesist*, now recognized as a defining work of Kosmische Musik. Over the decades, he has contributed to more than 100 albums, continually pushing the boundaries of electronic percussion. In 2011, *Synthesist* had its live premiere in New York, where Grosskopf performed alongside with one of the best German guitarists Axel Manrico Heilhecker.

His musical journey has also included a collaboration with Kraftwerk co-founder Eberhard Kranemann, resulting in the album *Krautwerk* (2017) and a UK tour. In 2024, Grosskopf released and a tour through the UK & Schottland.

HARALD GROSSKOPF



Bluetech

Evan Bartholomew, known professionally as Bluetech, is a widely respected figure in the electronic music world. His work spans a broad spectrum, from deeply atmospheric ambient and downtempo to progressive, groove-oriented dance music. Bluetech's sound is characterised by rich emotional texture, intricate sound design, and a unique atmospheric quality that blends organic elements with cutting-edge digital production techniques.

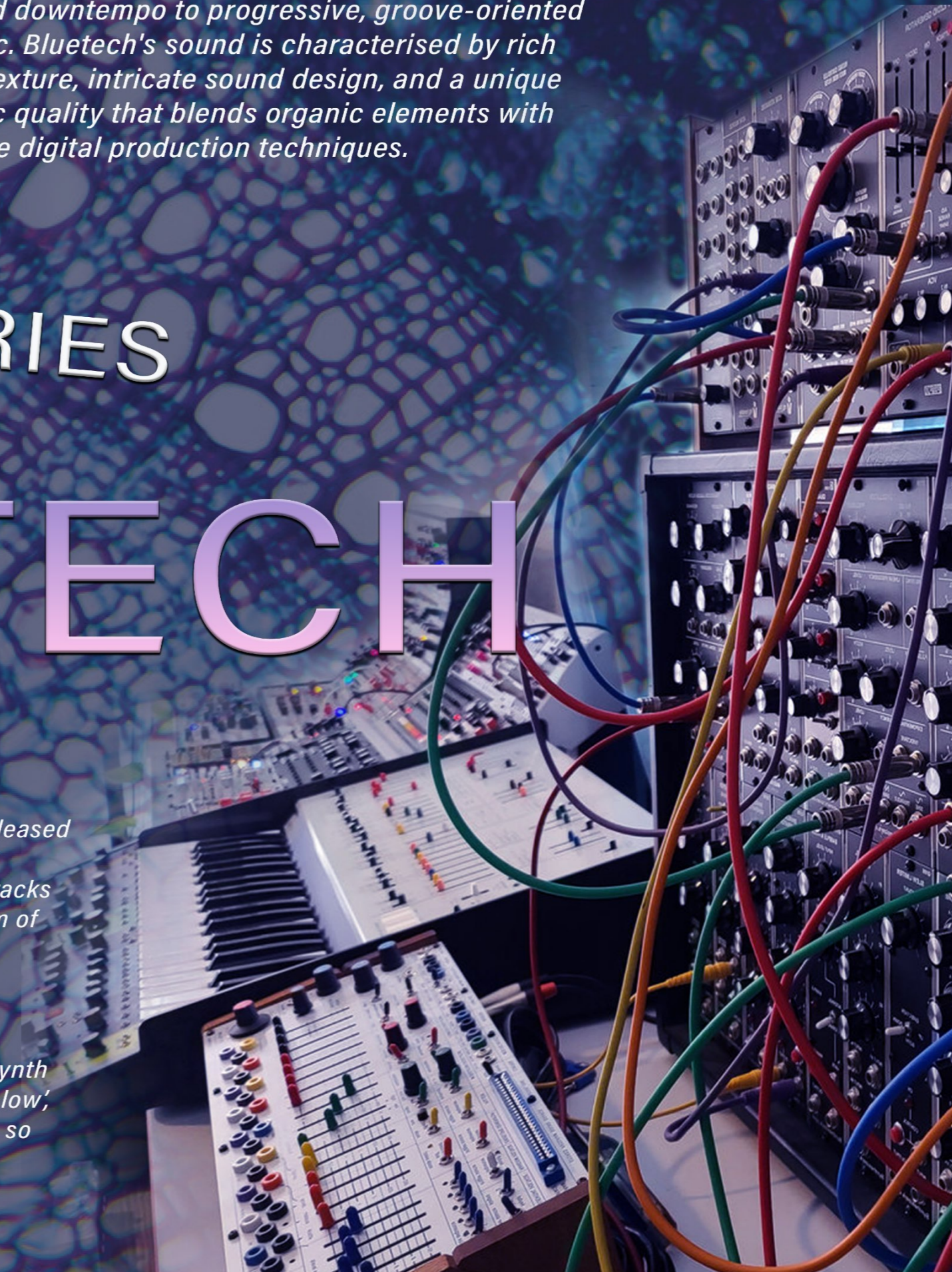
The album cover for 'Liquid Geometries' is positioned on the left side of the image. It features a complex, multi-colored geometric pattern of interconnected lines and shapes, resembling a microscopic or cellular structure. The colors range from deep blues and purples to bright greens and yellows. A white label with track information is visible on the bottom left of the cover. A vinyl record is partially visible behind the cover.

LIQUID GEOMETRIES

BLUETECH

This new album is his second excursion on the DiN label, having previously released 'Liquid Geometries' (DiN57) in 2018. 'Petite Constellations' sees Evan sonically exploring in a whole new direction. As the word 'petite' implies, the thirteen tracks on this album are musical miniatures, in a way reminiscent of the concise form of some of Erik Satie's famous piano works.

The album was conceived as a subtle homage to Mort Garson, specifically his album 'Mother Earth's Plantasia'. It is a series of vignettes, both cosmic and microscopic in scale. It is unabashedly melodic, with contrapuntal analogue synth lines that weave and intertwine. Subscribing to the concept of 'as above so below', whereby the microscopic world mirrors the realms of the macrocosm, there is so much detail in these compositions that will slowly unfurl their beauty over multiple plays.



ACHILLEA III

FEATURING AMIYA

Amiya and Jens first connected during an album commission for Lithuanian female empowerment and relationship coach Andr Amiya Pabarciute. What began as a professional collaboration quickly evolved into something deeper.

After two extended, two-month sessions at Jens' 007 Lab studio on Catalina Island, the album was completed, but more importantly, a lasting creative bond was formed.

Over the years, Jens never forgot Amiya's extraordinary vocal expression, raw, untamed, and truly unlike anything he had encountered before. When the time came to envision the next chapter of Achillea, the idea of collaborating with Amiya resurfaced instantly. - Jens Gad, known as one of the key producers behind Enigma, recognized a rare opportunity: to build an entire sonic world around Amiya's fearless, experimental voice. The result is an album that pushes boundaries in every direction. Amiya's vocals are driven even further into uncharted territory, forming the foundation for a deeply atmospheric and enigmatic soundscape. Jens' unmistakable musical signature, familiar from Achillea, is present throughout, evolving yet clearly recognizable.

In order to preserve the authenticity and emotional depth of Amiya's performance, Jens made the deliberate choice to retain much of the Lithuanian language. The recordings themselves were approached with radical openness: largely improvised, free of traditional structure, and guided entirely by intuition.

As Jens explains:

"My magical moments come from stopping my brain from processing and allowing deep intuition to take over, improvising in the very moment. My intention was to leave Amiya's vocals completely untouched and simply follow wherever she would lead, without thinking about tempo, chords, or song structure."

The result is a series of immersive, free-flowing compositions that transcend conventional form, music that invites the listener to step outside of the present moment and enter a completely new, unexplored sonic realm.



The Lost Scripture



MOTUS PULSANS KRZYSZTOF KURKOWSKI

This album wouldn't have come together without two truly special people. Because of you, I still find making music to be exciting, vibrant, and incredibly fulfilling. During moments of doubt and challenge, I remember that there are kindred spirits in this world who genuinely see and appreciate what I do and that gives me the courage to keep moving forward. Heartfelt thanks to Beata Pardela and Pablo Bilbao. Your presence, support, and faith in my music mean more to me than words can say.

Cosmos

Instruments: Waldorf Quantum E Expressive Osmose, ASM Hydrasynth, Korg Wavestat & Soma Cosmos.

Krzysztof is a talented composer, producer, and musician based in Poland. He creates and produces custom music for a variety of clients across television, film, advertising, and video game projects. Krzysztof loves synthesizer music and has released 13 albums to date.



MOTUS PULSANS KRZYSZTOF KURKOWSKI

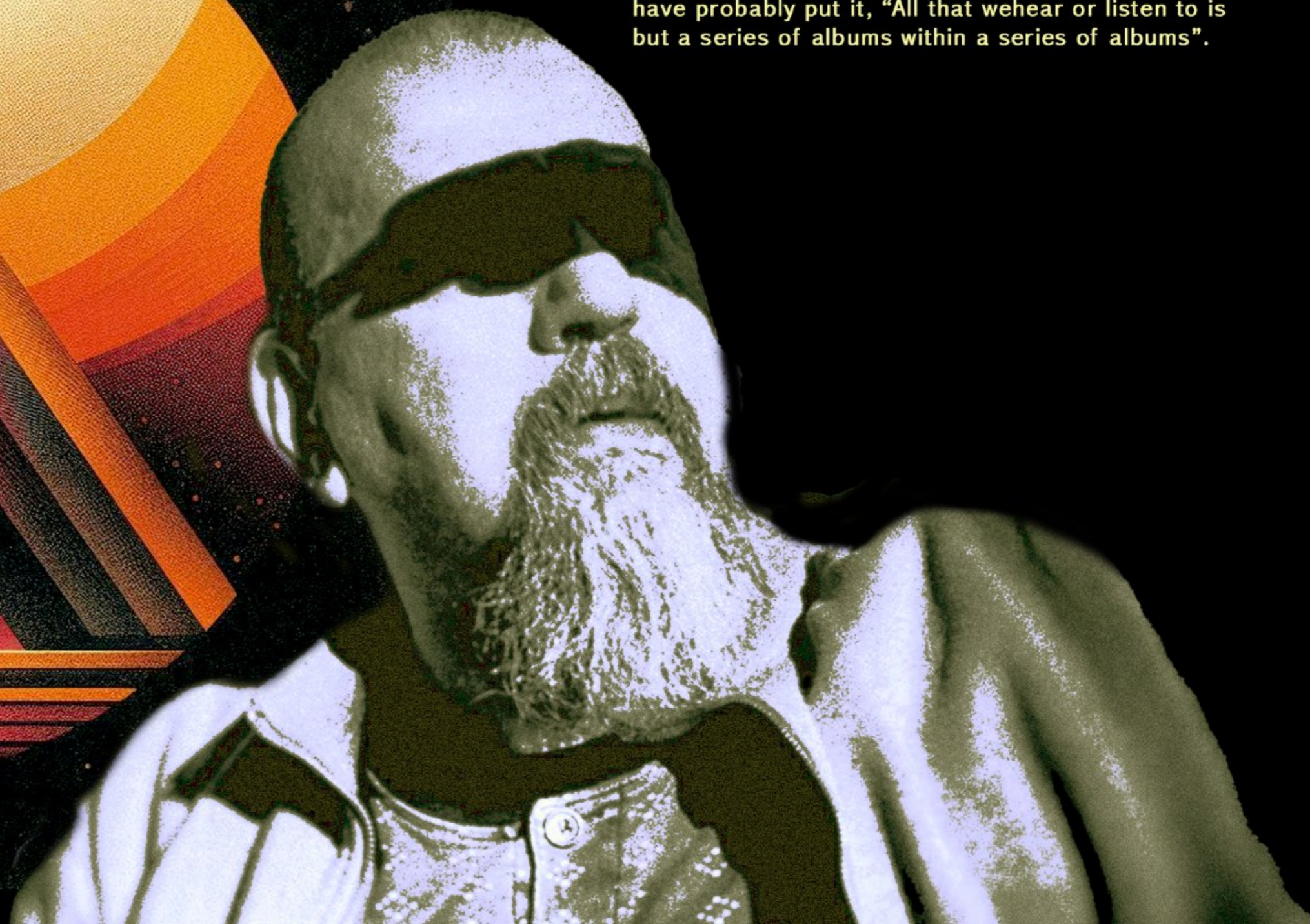
I was one half of BIONight (a Berlin School duo that split in 2011) for twelve years. I've always recorded my own stuff, though, lots of it and in many diverse genres. So make sure to check out all of my albums on Bandcamp, at least one is bound to belong in a genre you like! Visit my website for more information www.macvibes.com . For licensing, just contact me macnight@inwind.it

Classic EM SERIES

RADIANCE UNIT
04

Well, this album is part of what was originally supposed to be a trilogy. Some time ago I asked my friend and collaborator Miri (which is Microsoft's Image Creator AI) to create some images for my covers. I only gave her vague instructions a pyramidal shape and a circle, warm colours, ink on black paper, 1970s style, something that reminded me of space. She came up with a series of stunning images that I fell in love with. She made many of them, so many that it was difficult to choose.

Most of them gave me instant inspiration, so even if I had originally planned to only record a trilogy based on those pictures I decided not to limit myself and make it a sort of series (Radiance Unit) within a series (Classic EM). Or, as Poe would have probably put it, "All that we hear or listen to is but a series of albums within a series of albums".

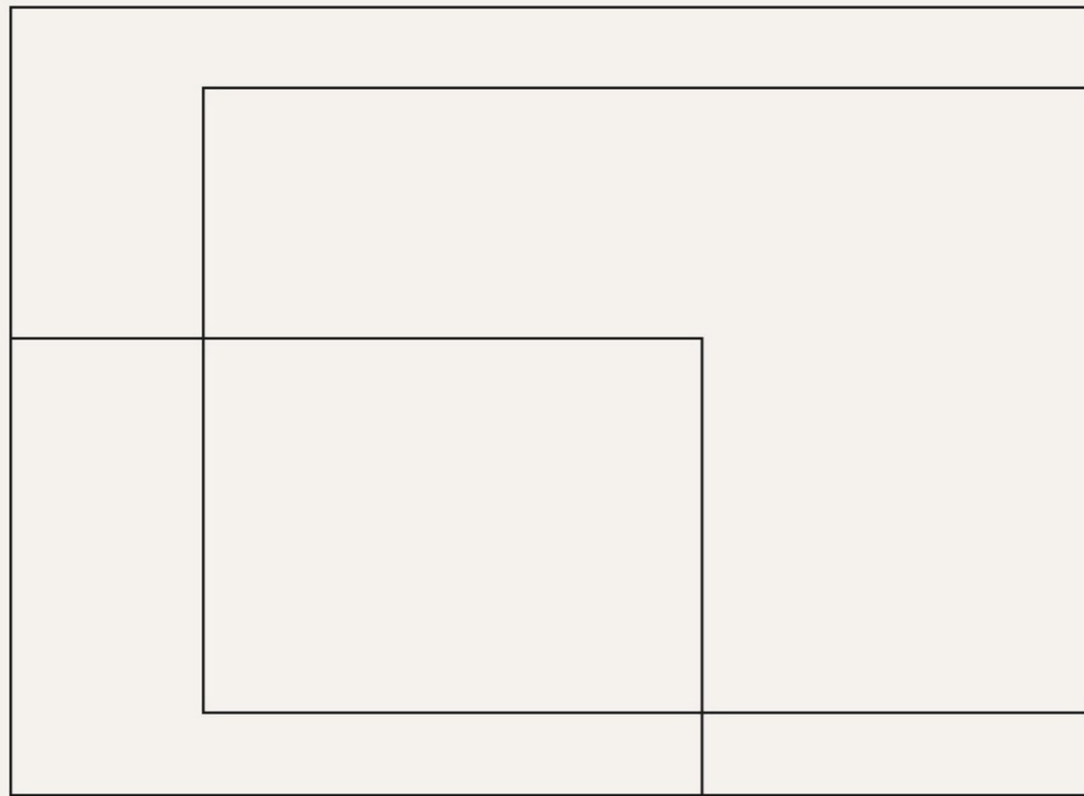


Mac
of BIONight

Maggi

Payne

Aguirre
Leuven, Belgium A home to treasures from the
past & promising artists for the future. Focusing
on exciting music worldwide



A H H - A H H

Maggi Payne

Originally composed by Maggi Payne between 1984-1987 for the performance group Technological Feets. Formed by video artist Ed Tennenbaum in the San Francisco Bay Area in 1981, the group combines dance, live video processing and music.

Ahh-Ahh was first released in 2012 on Root Strata. Composed on an Apple II computer & various early sampling devices, Payne's compositions are a vibrant response to the call from the moving body. Populated with buoyant pulses, graceful analogue swells, dense fog-like drones, and cascading rhythms that shift in space, AHH-AHH is a vital document of not only these early collaborations but also of computer-based music. She studied with many greats in the field, including Gordon Mumma, Robert Ashley & David Berhman.

She received two Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Mellon Foundation[2] and the Western States Regional Media Arts Fellowships Program. She received four honorary mentions from Bourges, one from Prix Ars Electronica, and placed in the Barlow and "Luigi Russolo" per giovani compositor di Musica Electroacoustica competitions.[5] In 2022 she received the SEAMUS AWARD.



polytron



Polytron is musician laca lovaszi who resides in Hungary. Music described as future retro, time travelling space sounds. 'Era' being his first full length album. available now on Bandcamp

Instruments used on this release:

Access Virus Indigo

Nord Modular G2

Strymon Big Sky

Vinnui's Futurebox 2016 Filterbox (VCF3 + Moog LP filters)

Reason 7 (only: Subtractor, Thor, Malström, NN19)

MOTU 828mk3

new era



Pioneering electronic artist Steve Roach's LA ROSA is a zenith in the fourth decade of his legendary live career. Blending new pieces born from the living moment with essential classics, the 2-disc / 2-hour odyssey captures a riveting point in time on December 6, 2025, at Tucson, Arizona's state-of-the-art La Rosa performance venue. Originally built as a monastery and cathedral in the 1930's, La Rosa was converted to a concert destination in 2025. Its setting empowers the music in ways that a conventional hall can't match. Steve taps into the collective memory of the sacred space itself, a space used for devotion and transcendence, the same intentions found in his music.

An equal mix of classics and new material, this astounding show brought together fans from afar. This gathering of the tribes inspired all that is captured on this immaculate recording, presented with no post-production overdubs or edits, just as it was performed, created and mixed by Steve from the stage. LA ROSA eclipses what a solo artist's concert can be; it is the culmination of the last seven years of shows in large cathedrals across the USA.



Steve Roach
LA ROSA
LIVE IN TUCSON

The flow of the set pushes well beyond the signposts of past concerts into new realms. The evening shapeshifts from the opening invocation of deep reflection to multi-dimensional mandala-patterned sequencer-driven tracks, melting into luscious soundworlds, weaving into dreamtime material. Moving from the monumental to a subtle micro-world of sonics, both otherworldly and primordial, it's a dynamic Steve describes as the "soundcurrent".



Lost Volume 1

This release features a selection of Lost pieces retrieved from the archives, some of which are "test" tracks that influenced releases between 2022 and 2024. There's the odd glitch, unexpected sequential controller rambling and tuning issues, although these may not be that obvious to the listener. "Granite Moon" is a missing piece from "Zone of Malleable Fears"

brendan pollard

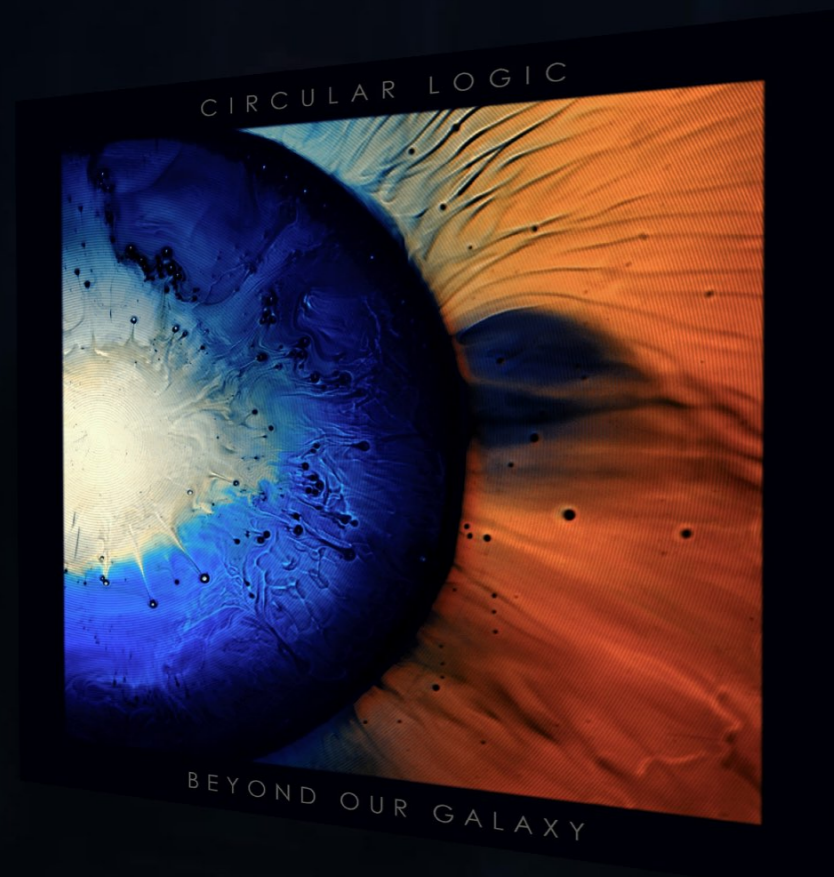
"Lost Volume Two"

Is another selection of Lost pieces retrieved from the archives; "Cruncher" is a re-record of an accidentally deleted piece in virtual files. Luckily, I had been trying to fix a few problems on it and still had all the working notes, so it was very fresh in my mind. You will certainly hear that the second half heavily influenced the track "Regulo 75"; "Elevators of Tylos" and "Salent Void" are missing pieces from "The Zone of Malleable Fears".

BRENDAN POLLARD

brendan pollard

lost • volume two



Circular Logic

Created at my home studio in Ormond Beach, FL USA. 2019-2020. The album are pieces that are mainly themes for imaginary films. The most common theme would be mystery or the unknown.

Instruments:

DAWs: Propellerhead Reason, Ableton Live.
Many VST synths including Arturia Analogue Suite 7, Output Suite, GForce, Korg and more.



BEYOND OUR GALAXY

Surface Analysis

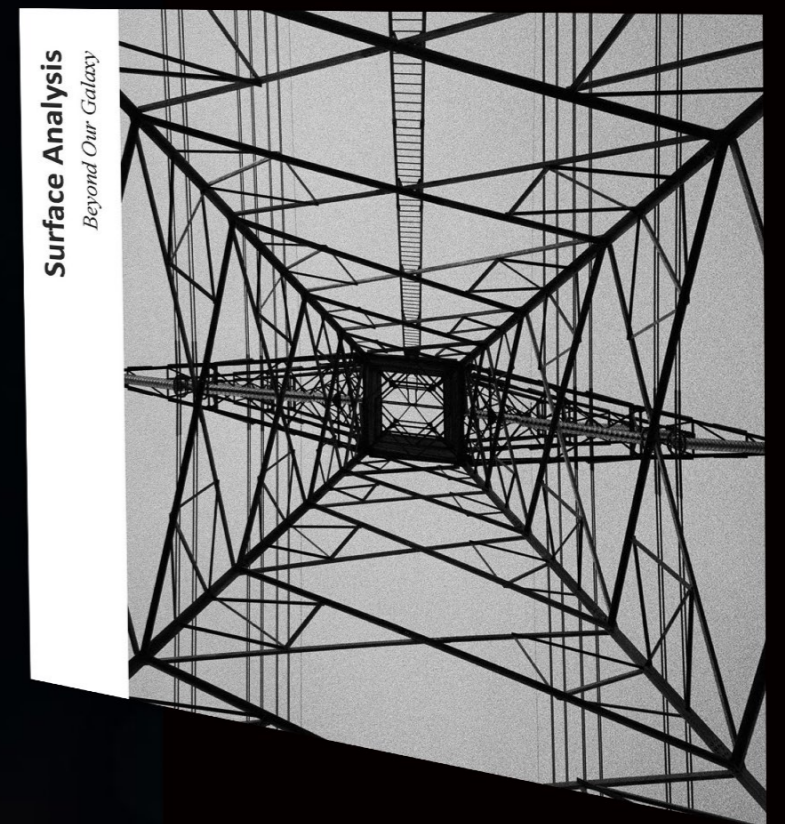
This album is a collection of songs developed over a long period in my studio in Chattanooga, TN.

I explored many different types of musical influences, including Krautrock, ambient and early pioneers of electronic music. Mixed, engineered and produced by David Thomas

All songs written and composed by Roger Taylor, except Random written by Gary Numan. Keyboards and programming - Roger Taylor

Guitar, pedal steel, bass and additional keyboards - David Thomas

Piano on Relay Ridge (For Harold Budd) courtesy of Ulises Labaronni



Carolyn Fok, based in San Francisco, California, is a celebrated electronic musician and sound designer known for her innovative work. Since the '80s, she's been a trailblazer in DIY electronic music, seamlessly blending analog textures, immersive soundscapes, and personal stories. From her early days with cassette culture to cinematic projects like CHRYSA LIS, her evolving audio diary beautifully connects her roots in sound design with her visionary ambient creations.

Celebrated as one of the most truly original recording artists across all genres, as noted by Wind & Wire, Carolyn is also a talented painter and writer. She's especially known for pioneering experimental music that weaves her sound designs with her real life and rhythmic influences. Now, she's creating a new way to share her music through a 'memoir' format, which includes drafts and final pieces, available at memoirofsound.com.

Though she's been featured in respected publications like Electronic Musician, Keyboard, and Bikini, and has worked alongside artists such as Elliot Sharp, Jack Hertz, Tim Story, Kevin Kendle, and Joaquin Lievano, Carolyn prefers to keep a low profile. Still, she's dedicated countless hours in her studio, quietly building an impressive catalog of over 100 albums that span electronic, experimental music, field recordings, collaborations, and band projects—all available now in one place.

C A R O L Y N F O K C H R Y S A L I S

Her musical journey began at age 9 when she started recording stories on a tape recorder. Fascinated early on by her father's homemade drum machine and multitrack recorder, she developed a self-taught approach to songwriting, experimenting in her own creative space while growing up in Walnut Creek, CA.

By 12, Carolyn was already performing guitar at church recitals. Around that time, she discovered her father's collection of musical instruments and his Teac 4-track reel-to-reel, igniting a lifelong passion for sound and music design.



Cold Spring Notes is a small notebook of inner states from the cold and somewhat otherworldly spring of 2025. In Ukraine, this season unfolded against the backdrop of a long war and unusually frozen weather, turning spring itself into a strange liminal space between stillness and uncertainty.

In the quiet intervals between missile and kamikaze drone attacks, we searched for places where the world could briefly return to silence — lakes, birds, old watermills. In those moments nature seemed to enter into a quiet dialogue with synthesizers, reverbs, delays, and our small collection of old Carpathian instruments made of wood and clay.

These recordings are simply Cold Spring Notes.

Yet contemplation of the outer landscape slowly opens a doorway to a deeper mystery. Cold Spring also becomes a dimension of inner reality, where the seemingly fixed world of perception dissolves into the fluid movement of an undivided stream of consciousness — a land of an eternal liminal season, the quiet eternity of awakening.

The music moves between hazy drones shaped from field recordings, fragments of Berlin School electronics, and melodic ambient passages. But genres and names are not our concern. For us, sound is only a language through which the subtle movements of inner space can take form and enter into a silent dialogue with the listener.

And so we leave the listener with the flow of the music and a short poem written by Maria in the spring of 1994, at the beginning of a similarly cold spring:

“The wind carries the sky.
It never repeats.

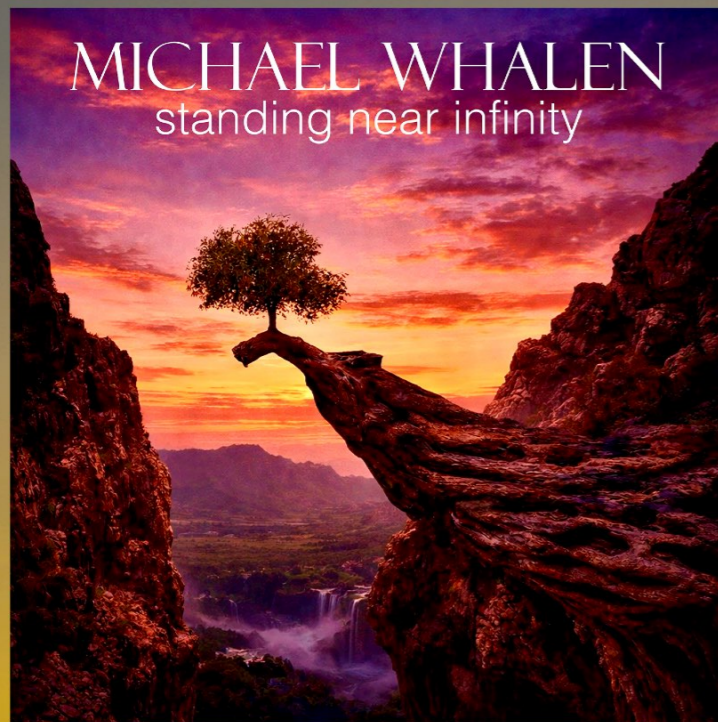
It disappears
to be born again.

And every moment beneath it
waits in silent wonder —

to flash once,
then fade.”

COLD SPRING NOTES
CELLS INTERLINKED





MICHAEL WHALEN
standing near infinity

MICHAEL WHALEN

Standing Near Infinity completes the electronic/ambient triptych Michael Whalen began with 2020's SacredSpaces and continued with 2022's Imaginary Trains—three albums connected by a shared sonic vocabulary of luminous synthesizers, cinematic space, emotional melody, and carefully sculpted sound design. Reviewers described Sacred Spaces as one of Whalen's most epic works: an “electronic symphony” of striking timbres and sounds, praised for its spaciousness, spiritual atmosphere, and highly creative soundscapes.

Imaginary Trains expanded that language into motion, drawing on the golden age of electronic music—Tangerine Dream, Vangelis, Klaus Schulze, Kraftwerk—while retaining Whalen's melodic signature; critics noted its layered keyboards, flowing structure, extraordinary sound quality, and hypnotic journey-like quality. With Standing Near Infinity, Whalen brings those ideas into a new culmination: less a sequel than the final panel in a larger sonic triptych, where the contemplative architecture of Sacred Spaces and the forward motion of Imaginary Trains resolve into music that feels expansive, personal, and suspended between earthbound emotion and the infinite...

A large photograph of Michael Whalen occupies the right half of the page. He is shown from the chest up, wearing a dark, textured jacket. He is sitting in a wooden chair, leaning forward with his right hand resting on his forehead in a thoughtful or pensive pose. The background is a dramatic, rocky landscape under a bright, golden sunset sky. In the distance, two silhouetted figures are visible, looking out over the horizon.

standing near infinity

DIVINE MATRIX

Divine Matrix from the UK is the pseudonym of electronic musician and producer, Steve Barnes, a veteran of the dance music scene and has worked under many different guises and names over the years.

The aim of Divine Matrix is to make interesting and challenging electronic music that has its own sense of purpose and style so that it is always unique.



Arizona Skies continues the Soundscapes series with wondrous selection of new music. Like all Divine Matrix albums, the listener is presented with a unique blend of music that is always different, or a progression on what has come before. The music on offer here is spellbinding; beautifully ambient, sometimes ethereal and firmly rooted in atmospheric and gently rhythmic electronic music.

There are moody undertones with some lovely guitar washes and melodic piano that wash over the listener with a gentle, free flowing motion. Nothing is overdone, everything is presented with a minimalist feel and style, and the addition of tastefully delicate guitar this time round adds an extra, and most welcome layer.

The album finely balances the gently sequenced elements with ambient and atmospheric interludes, presenting a delicate mix of lighter moments with occasional, darker shades. The result is an album that will help the listener paint pictures in the mind, picture perhaps, of those Arizona Skies?

Nicely recorded, Arizona Skies is a very different but nonetheless very welcome addition to the Divine Matrix Soundscapes series. A most beautiful ambient album.

Soundscapes Vol.5





Leila Addul-Rauf

Through her work across five Vastum albums, Leila Abdul-Rauf has been a sonorous contributor to 20 Buck Spin's discography for more than 15 years now. Concurrent with that, she's also amassed an impressive body of solo work, through which she can showcase the full range of her multi-instrumental, artistic, and vocal talents. We now bring that part of Leila's output to 20 Buck Spin, showcasing her darkest and most confrontational material to date with the new album 'Andros Insidium'.

On 'Andros Insidium', Leila draws us into a ceremonial descent through the architecture of shadow itself. Unfolding like a ritual text etched in obsidian, each movement traces the violent and sacred geometry of transformation. The presence and wisdom of the feminine divine loom throughout as an ancient and uncompromising force, in conflict with everything buried, exiled, and made monstrous by the machinery of societal pressures and unrealistic expectations. The album delves deep into the dark, vastness of a woman's psyche: wild, ugly, vulnerable, and powerful.

Sonically, 'Andros Insidium' is a mutation of the cinematic dark-ambient, industrial, and ritual folk expressed in prior releases, now sharpened into something far darker, more narrative, and more intimate. Leila's vocal work becomes a new focus with a wider variety of styles and characters, exorcising the demons of patriarchal fragmentation and revenge fantasy as lived myth. In its most potent moments, 'Andros Insidium' suggests that wholeness is not purity or light, but the terrifying act of reclaiming everything that was discarded, and learning to speak with its voice.

Guest Musicians in order of appearance:

Samuel Foster - hand percussion and additional synths

Kienan Hamilton - lute

Gregory C. Hagan - vocals

Drew Zercoe - additional vocals



ANDROS INSIDIUM



Dashmesh Erik Wøllo

CAVE OF LIGHT AND SHADOW

Feat. Byron Metcalf

The Cave of Light and Shadow is a sonic journey built from the interplay of contrasting forces, dark and light, earth and sky, rhythm and melody. The drums, rattles, and percussion of Byron Metcalf and Dashmesh, along with Dashmesh's didgeridoo, form the pulse at its core, grounding the listener in the primal and earthly. Atmospheres, nature soundscapes along with guitar textures, sequencers, and melodic lines by Erik Wollo open the listener's awareness skyward. Together, these elements do not simply coexist, they converge at a threshold, the point where two worlds meet.

Dashmesh

Byron Metcalf

Erik Wollo

Dashmesh initially reached out to Erik Wøllo to discuss their shared Norwegian heritage. Dashmesh had a Norwegian grandfather who spoke the language fluently, and his family immigrated to Wisconsin from Norway in the 1800s. Their conversation eventually led to the creation of this album, which includes Norwegian folk-style melodies from Erik combined with the sounds of the didgeridoo, perhaps for the first time ever.

The album draws on the ancient symbolism of the cave as a liminal space: a place of initiation, transformation, and deep inner encounter. The sonic tapestry is designed to carry the listener inward and upward through layers of sound that mirror the descent...

Dashmesh - Flutes, Didgeridoos, Frame Drums, Buffalo Drums, Udu, Djembe, Calabash, Rattles, Clap Sticks, Tingsha Cymbals, Atmospheres, Synths, Samples (Recorded at Lapis Studio in Phoenix, AZ)

Erik Wollo - Assorted 4, 6, and 12 String Acoustic Guitars, Electric Sustainer Guitar, Sequenced Synthesizers (Recorded at Wintergarden Studio, Norway)

Byron Metcalf - Frame Drums, Buffalo Drums, Udu, Rattles (tracks 1, 3 & 4) (Recorded at The Lair in Prescott Valley, AZ)

Lycia

Lycia is an American darkwave band formed in 1988 in Tempe, Arizona. The band's core members are Mike VanPortfleet, Tara VanFlower and David Galas. Although achieving only minor cult success, the band is notable for being one of the ground-breaking groups in darkwave and ethereal wave. Their 1995 album *The Burning Circle and Then Dust* received attention for the power-pop hit "Pray" and "remains a high point of American dark rock", according to AllMusic. Lycia's music is characterised by rich soundscapes and layers of echoed guitars, dark, ethereal keyboards, doomy drum-machine beats, VanPortfleet's melancholic, whispered vocals and VanFlower's vivid voice. Peter Steele from Type O Negative hailed Lycia as 'the most depressing thing I've ever heard in my life'.

Lycia have been recognised as pioneers in darkwave music. Over the band's career, they have also incorporated elements of post-punk, ethereal wave, ambient, industrial, and electronic music. In a review for Pitchfork, Andy O'Conner describes *Quiet Moments* as "a somber, but beautiful collection that offers an intriguing meditation on mystery and loss".[16] Author Eugene Thacker, in an interview with Lycia, describes their music: "This is dark music is at once wide open and closed in upon itself, a wall of sound that disintegrates into an ambient haze of lethargic rhythms and world-weary chord changes."

LYCIA COLD

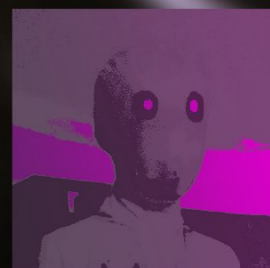
all songs written, performed and recorded by Lycia

David Galas: bass, synth, drum programs

Tara Vanflower: vocals

Mike VanPortfleet: vocals, guitars, synth, drum programs

LYCIA COLD



Step into a shadowed journey through deep time and hidden worlds. Experience subtle emergence, ancient tremors, and the quiet pulse of unseen forces in this ambient voyage. Flow on the waves of your imagination. Drift away in the shapes of your mind.

DTime began its musical journey in the late 1980s under the name Dreamtime. Drawing inspiration from a diverse palette of sounds, including the atmospheric depth of Pink Floyd, the raw energy of punk, the industrial edge of Klinik (Belgium), the ethereal textures of Delerium (Canada), and the pioneering electronic landscapes of early Tangerine Dream (Virgin Years), Dreamtime carved out a sonic identity rooted in the Berlin School style of electronic music.

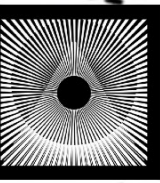
As the 90s approached, the project evolved, embracing a more rhythm-driven, dance-oriented direction. This transformation marked the birth of D*Time, a name adopted when work was selected for the Circles of Mania compilation in 1998, a nod to both the Dreamtime origins and the emerging dance scene. The new sound was released by the NEON label and helped define a period of exploration that led to performances in cities like Groningen, Berlin, Amsterdam, and Rotterdam, including a showcase at Eurosonic in 2000.

Nowadays, D*Time is firmly rooted in ambient and Berlin School-oriented music. Most tracks are recorded DAWless in a single take, capturing the immediacy and authenticity of liveperformance. This hands-on approach prioritizes expression and emotion over technical perfection making music for the sake of creation itself



NIGHTWOVEN D*Time





***The Long Way Home* might be the third album by Lines of Silence, but it's also their first since the band expanded to include Manchester's talented electronics expert Dave Clarkson alongside founding member David Little.**

***Lines of Silence* is a band inspired by kosmische and krautrock sounds, hailing from Todmorden, West Yorkshire, with roots in South East London and Manchester. David started *Lines of Silence* as a solo project, which grew into a loose collective of like-minded musicians who often perform improvised live sets with a constantly changing lineup.**

David invited Dave Clarkson—whom he knew from his time on London's Linear Obsessional label—to a gig in 2023. They both had such a great time that they decided to continue working together. Dave brings a wealth of experience from Manchester's electronics scene, having released his acclaimed *Pocket Guides* series of field recordings-based compositions, and he is also one half of *Scissorgun* with *Factory Records* alumnus Alan Hemsall.

LINES OF SILENCE

A change in gear from the long-form soundscapes of previous release *Stations of the Sun* (Dimple Discs, 2022), *The Long Way Home* sees the band setting the controls for more varied destinations with a mix of shorter and punchier tracks alongside expansive ambient experimentation.

THE LONG WAY HOME

David Little: electric guitar, bass guitar, analogue synths, keyboards, modular synth (*Phantom Galaxy* and *Withens Clough*), drum programming.

Dave Clarkson: synthesisers, loops, drum programming, bass guitar (*Phantom Galaxy*), production.

Amaury Cambuzat: Buchla, percussion, drum machine, ebow and production on *The Long Way Home*.



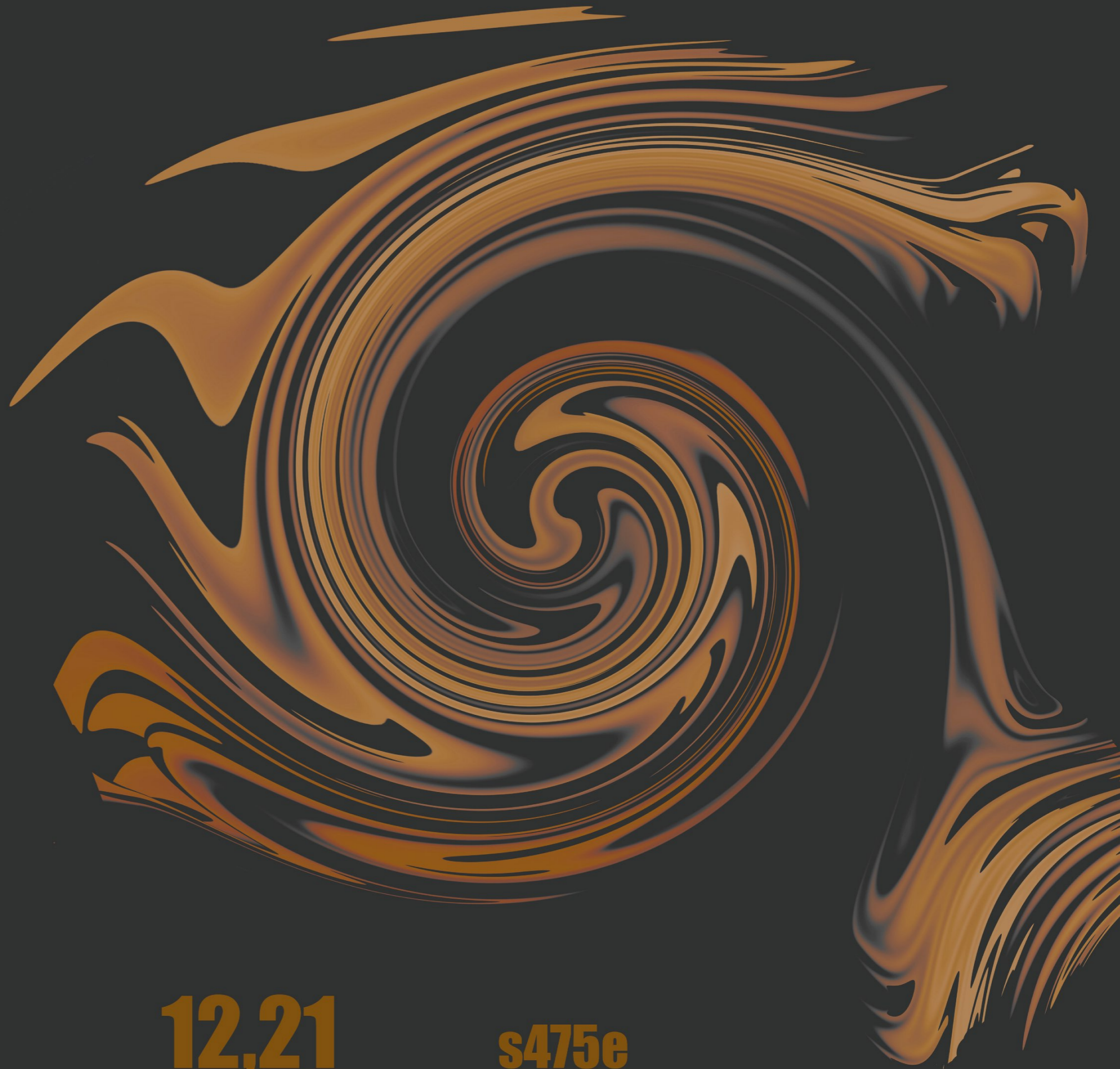
The music on the album moves between ambient, soundtrack, and electronic genres, distinguished by progressive elements. It paints sound landscapes and tells stories. The album begins on a cheerful note but grows increasingly darker as it progresses. And in a way, the final track could just as easily be the first, because it is only after these events that something new has truly begun.

s475e

Germany Darius Speier, aka s475e, composes and produces electronic music, combining ambient and "classical" electronic music with progressive elements.

12,21

s475e



The album was composed and recorded in 2025 & 2026 at my home studio in Leeds, England. It is a concept album inspired by the voyage of Charles Darwin on HMS Beagle from 1831-1836, in which he made observations and collected specimens extensively in South America and several Atlantic and Pacific islands.

TIM STEBBING

VOYAGE OF THE BEAGLE



I've been passionate about electronic music since 1979, when I first bought a Wasp synthesizer to help record song demos. Inspired by artists like Mike Oldfield and Jean-Michel Jarre, I started creating complete compositions on my own using the "sound on sound" technique. I then purchased an 8-track recorder and began making instrumental music.

The do-it-yourself cassette culture following punk made it easy and fun to share my music, and I became active in the UK electronic music scene, releasing several albums with the support of collaborators like MixMusic (John Palmer) and Clive Littlewood (Electronical Dreams).

Life's responsibilities, including moving to Germany, paused my musical journey for over 30 years. However, the interest in my music, especially with the 2018 release of the double-LP retrospective "The Atmosphere Factory," motivated me to return to making music. Since 2023, I've released around 40 albums, and I'm excited to keep creating and sharing my work.

"Tim Stebbing"



The Call of Spring

With his new album “The Call of Spring”, acclaimed sound artist Bernd Scholl presents an evocative musical tribute to the season of renewal, awakening, and quiet transformation. Following the success of his atmospheric releases “Quiet Time” and “The Winds of Autumn”, both featured in the in-flight entertainment programs of international airlines, Scholl now turns his artistic vision toward the gentle beauty and emotional resonance of spring.

Comprising nine carefully crafted compositions, “The Call of Spring” unfolds as a sophisticated sonic journey filled with warmth, serenity, and cinematic elegance. Delicate melodies, immersive ambient textures, and graceful arrangements capture the essence of nature awakening: the first golden rays of sunlight, blooming meadows, and the tranquil energy of a world coming back to life. Each composition invites the listener to step away from the demands of everyday life and enter a realm of peace, reflection, and emotional balance.

As an internationally recognized artist of Cosmopolitan Music and one of Germany’s leading composers for planetarium productions, Bernd Scholl is celebrated for his ability to merge expansive atmospheric soundscapes with profound emotional depth. His music transcends genres, creating vivid inner imagery and a deeply immersive listening experience.

With “The Call of Spring”, Bernd Scholl delivers another remarkable artistic statement, an album that is far more than chillout or lounge music. It is an elegant and timeless soundtrack to spring itself, inviting listeners around the world to embrace the beauty, calm, and inspiration of a new beginning.

BERND SCHOLL

TIDES OF STILLNESS

TONY SIEBER



TONY SIEBER

IF MUSIC IS A JOURNEY, TONY SIEBER HAS EXPLORED MANY PATHS AND CONTINUES TO FIND NEW ONES:

"TIDES OF STILLNESS", IS THE NEW ALBUM BY SWISS PRODUCER TONY SIEBER, 16 TRACKS BETWEEN LO-FI BEATS, AMBIENT SOUNDSCAPES AND WARM GUITAR TONES — A CALM, ATMOSPHERIC ALBUM THAT INVITES YOU TO SLOW DOWN, REVEALING ITS DEPTH THROUGH AN ORGANIC AND INTUITIVE SONIC LANGUAGE.

TONY SIEBER'S MUSICAL JOURNEY HAS TAKEN HIM FROM ROCK GUITARIST ON MAJOR STAGES TO A PRODUCER KNOWN FOR CALM, SLOWED-DOWN SOUNDSCAPES. SHAPED BY HIS TIME AT THE MUSICIANS INSTITUTE IN HOLLYWOOD, TOURING AND COMPOSING FOR FILM AND ADVERTISING, HE NOW BRINGS ALL THESE EXPERIENCES TOGETHER IN A REDUCED, EMOTIONAL SOUND.

AT THE CENTRE IS ALWAYS HIS GUITAR, SOMETIMES CLEAR AND PRESENT, SOMETIMES EMBEDDED IN WARM LO-FI TEXTURES, INTENTIONALLY IMPERFECT AND FULL OF FEELING. SIEBER DRAWS INSPIRATION FROM NATURE, VAST LANDSCAPES, AND STILLNESS — FROM THE ATACAMA DESERT TO COASTAL ENVIRONMENTS REFLECTED IN THE ALBUM'S SONIC IMAGERY.



MARCATOR

TERRA INCOGNITA



Marcator (the project of German musician and composer Jürgen Petersen) is a solo artist known for blending ambient, electronic, lounge, and psychedelic rock elements. Signature tracks like "Bagheera's Lullaby" and "Yearning" are built around sophisticated jazz harmonies, electric and acoustic guitars, and atmospheric synthesizers

Journey into New Instrumental Soundscapes With **TERRA INCOGNITA**, Marcator opens the door to previously unexplored sonic territories. Released on **BSC PRUDENCE**, the new album expands his musical palette toward lounge, fusion, and psychedelic rock, atmospheric, layered, and yet remarkably accessible.

Electric and acoustic guitars blend seamlessly with guitar synthesizers, alto saxophone, ambient keyboards, and powerful live drums. Built upon sophisticated jazz harmonic structures, the result is a relaxed yet inspiring groove that invites listeners to immerse themselves and explore.

Marcator performs the majority of the instruments himself, shaping the album's distinctive and unmistakable sound. He is joined by three different drummers, a jazz guitarist, and a saxophonist whose parts were specifically recorded in Australia.

Recorded at Foolswood Studio in Schalkholz between 2024 and 2026, the album reflects a process of sonic exploration that pushes musical boundaries while maintaining a clear and organic artistic identity. Mixing, mastering, and artwork were also handled by Marcator, complemented by photography from PiA.

BSC
MUSIC