

THROUGH THE
Thought horizon



SPOTTED
PECCARY

.David Helpling & Scott Reich

Through the Thought Horizon is a deeply cinematic ambient journey from Spotted Peccary Music composers and electronic artists David Helpling and Scott Reich. Gentle yet powerful, the music unfolds in slow-burning waves of piano, guitars and synths that feel both intimate and epic, like a quiet return to a sacred inner space. Rich, image provoking chord progressions and poetic melodic lines create a soundworld that is calming on the surface, yet charged with devotion, longing and awe just beneath. Steeped in the spirit of Rumi, Rilke and Mooji, the album invites listeners into a different perception where consciousness, the divine and our place in the cosmos are felt rather than explained

DAVID HELPLING & SCOTT REICH

DAVID HELPLING & SCOTT REICH

For Helpling, this record marks a radiant evolution. Known for his expansive ambient and electronic soundscapes, he leans here into warm, pastoral tones, major keys and sophisticated harmonic movement that proudly exudes love—love of the self, of this world and of the “endlessness” within us. Reich’s jazz background brings graceful modal shifts and harmonies that make this release unlike anything Helpling has done before. Helpling’s sculpted production gives Reich’s playing a luminous, cinematic frame. What began as a series of powerful exchanges years ago blossomed into in-person studio sessions, culminating in a season of focused, joy-filled work that shaped the album into a singular, heartfelt statement.

The sound palette is lush yet restrained: Yamaha CP70 electric grand, sampled grand pianos, evocative electric guitar textures, and both analog and digital synthesizers poured through an SSL console and committed “to tape” with effects as part of the performance. The resulting 9 tracks is music that many will experience as healing or serene, but which the artists see as something more: a true translation between Reich’s inner, ineffable devotion and Helpling’s ability to render that feeling as spacious, luminous resonance.

Through the Thought Horizon offers those songs as an invitation: a place where this music can finally find its home, in the listener’s heart.



THROUGH THE
Thought horizon

Anya Pelevina

Tracks: 'Flow' / 'Learn To Tame Your Triggers 396hz

Anya Pelevina is known for *Eden* (2024), *Out There: Crimes of the Paranormal* (2024) and *Khimkinskie vedmy* (2025).

Russian-born composer Anya Pelevina's journey is truly inspiring. Growing up in a family of musicians, her love for music blossomed early on. She began playing the piano at just six years old and quickly developed a deep passion for the art. This early start fueled her talent and set her on an exciting path to becoming a composer.

Anya's formal studies in music composition and theory took her to prestigious institutions, where she refined her skills and expanded her musical horizons. Inspired by a wide array of genres and styles, she crafted a unique sound that beautifully combines orchestral sounds with electronic elements, creating pieces that are both heartfelt and contemporary.

With her natural talent for capturing the essence of a story through music, Anya has worked with some of the industry's top directors. Her scores have brought life to a variety of films, from intense dramas to grand adventures. She approaches each project with care and dedication, carefully crafting melodies and motifs that enhance the story, evoke powerful emotions, and draw audiences right into the heart of the narrative.



Los Angeles, California v e n n (Norwegian for 'friend') is the ambient brainchild born of the love for combining peaceful, meditative music and the beauty of nature. He composes captivating gems with sparks of electronic movement and modular synths. Filled with swelling pads, breathing drones, and occasional life recordings, v e n n's music is perfect for musical therapy and provocative thinking.

v e n n
MEANDER

Meander is an ambient compositional EP by v e n n that unfolds slowly and organically, like a winding path with no fixed destination. Soft textures, and spacious atmospheres move with quiet intention, inviting patience and presence. Subtle, reflective, and deeply calm, the music encourages wandering inward and embracing the beauty of unhurried moments.



On August 7, 2026, Sine Music will release 'Dreamscapes II,' the latest album by Thomas Lemmer. Featuring ambient soundscapes, piano melodies, cinematic textures, and warm electronic details, the album offers an immersive listening experience shaped by light, memory, stillness, and emotional depth.

 SINE MUSIC

 FINCA AM MEER
PUBLISHING

 organic

With 'Dreamscapes II,' Lemmer revisits the sonic universe of his acclaimed album 'Dreamscapes,' but not as a mere sequel, it's a work that delves deeper: more personal, reflective, and immersive.

In a time when music and visual media are often designed for quick consumption, 'Dreamscapes II' stands as a carefully crafted, human-centered artistic statement. From the initial composition to the final master, from visual concept to physical release, the album embodies a unified artistic vision.

Lemmer personally composed, produced, and mastered the music in high-resolution audio, shaping the project as a cohesive album rather than just a collection of tracks. This results in a sonic landscape meant to unfold gradually, encouraging a more attentive and immersive listening experience.

Musically, 'Dreamscapes II' expands on its predecessor's atmospheric style by incorporating a stronger neo-classical influence and richer emotional nuance. Piano melodies, expansive ambient textures, and intricate electronic details create a sound that feels both intimate and cinematic.

The emotional themes of the album include light, memory, silence, and stillness. Titles like 'A Memory Still Breathing,' 'The Sound of Letting Go,' and 'In the Fade of What Was' suggest a body of work rooted in emotional continuity rather than fleeting trends.



THOMAS LEMMER



DREAMSCAPES II

ECHO SEASON

RESIDUAL SIGNALS



Synphaera
Los Angeles, California, founded in 2015
by Chris Bryant and Don Tyler of Ascendant,
is an independent record label for modern
electronic ambient music.

Synphaera presents Echo Season's third studio album, *Residual Signals*, an exploration of cosmic forces and the phenomena that they leave behind across the past, present, and future.

The album fuses orbital atmospheres and expansive pads with angular grooves, layered sequences, and kinetic drive. The mix leans into depth and binaural space, with motion that suggests expansion, transformation, and the trace of history through matter and light.

Built from processed field recordings, analog and digital synths, and a focused set of effects, Echo Season moves past genre boundaries with a blend of emotive imagination and refined production.

Instruments and Effects:

Waldorf Iridium, Sequential Prophet 6, Synapse Audio Dune, Spectrasonics Omnisphere, FXpansion Geist,
112dB Redline Reverb, NI Replica XT and D16 Sigmund for Delay, Overloud and FabFilter for colour, compression and EQ



Valley View Records



Man From Mars (Ambient Soundscapes)

Memories of Loneliness by the Serbian ambient duo Man From Mars unfolds as a reflective and emotionally charged soundscape. Gentle pads and slowly evolving textures create a spacious atmosphere where feelings of solitude turn into quiet contemplation.

Dear Gravity, Runaway Horses

Terrene, the ambient EP from Italian artist Runaway Horses (Andrea Morana) and American composer Dear Gravity (Mike Graff), expands on their shared exploration of delicate, introspective soundscape (Valley View Records)

Domy Castellano

Il Fiume is a calm, nature-inspired ambient EP by Italian producer Domy Castellano. Built from soft pads, gentle textures, and the quiet presence of flowing water, each track reflects the serenity of rivers and streams. A meditative journey that follows the river's path. Carrying stillness, clarity, and a deep sense of peace.

is the father-son duo of John Eurell Sr. and John Eurell Jr., both acoustic guitarists. However, calling them acoustic guitarists does not do justice to both their talents and composing genius. Way Station One, the third release after 2005's Journey to Eternity and 2008's The Journey Continues, is easily their most accomplished recording. Joined by a truly stellar cast of guest artists, the duo blazes through a highly entertaining, intoxicating mix of instrumental music that defies easy categorisation. Take the first track "Gunslinger," which blends a swaying feeling with a sensual melody as well as a Spanish guitar sound and slow-temp drum kit rhythms. You could label the song "neo-Western love ballad." "Earthling Lies" ups the tempo with some rock-ish drum work and expert fingerstyle picking. "Voyage 2" features mellow jazz vibes via sax and hand percussion. Anyways, you get the point. Way Station One excels with amazing performances by all involved, anchored by the Eurell's guitar wizardry.

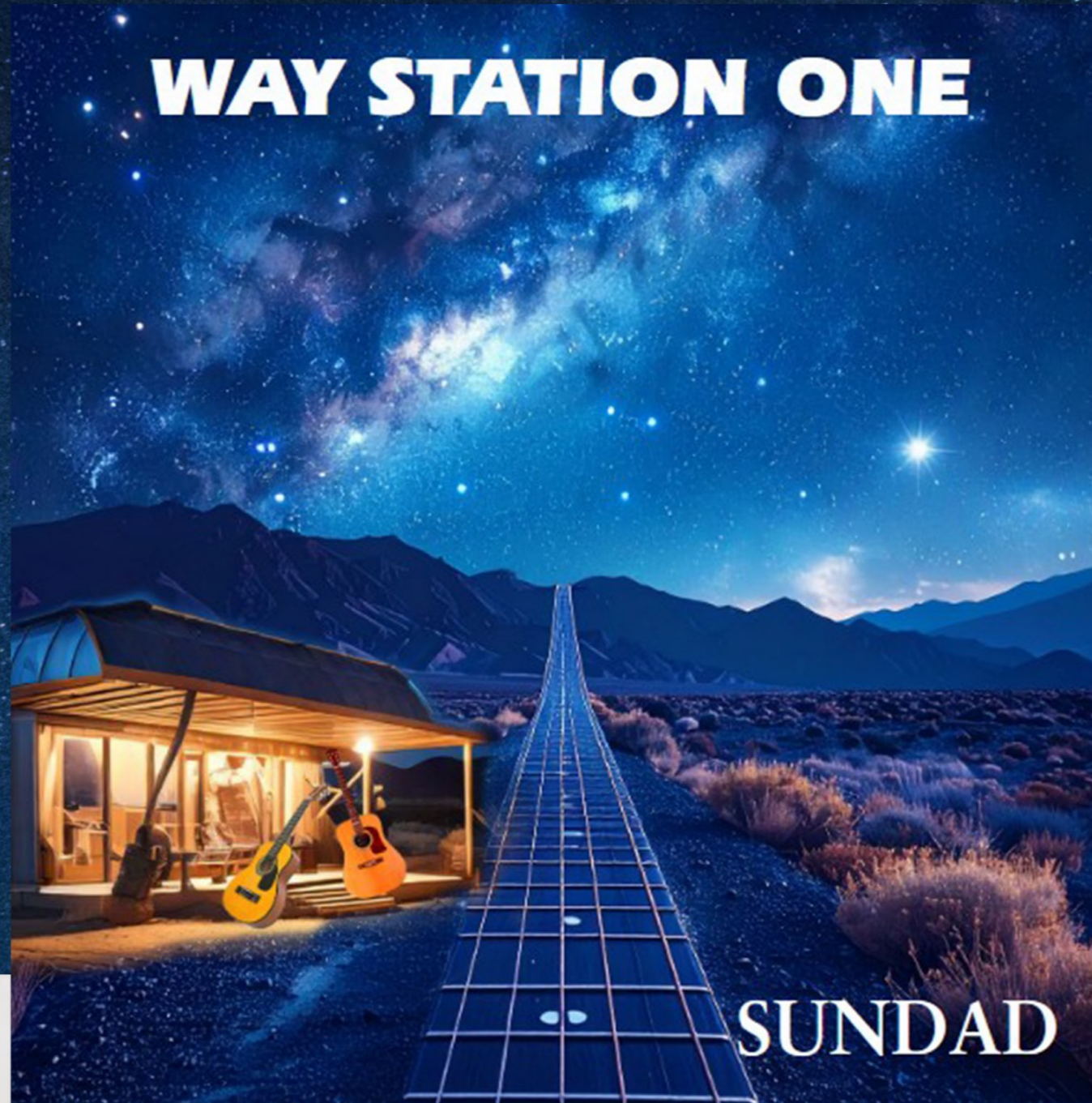
JOHN EURELL SR. - Guitarist

John Eurell Sr. started playing guitar at the age of 12 and has been playing the guitar for over 40 years. His musical experience includes rock and roll, hard rock, blues, funk, disco, and jazz. His unique style of playing and composing comes from a combination of all those genres.

In the 60's, 70's and 80's he played with a number of well-known local bands in the Westchester, NY area including Electric Abraham and Satsang. He has performed with Cliff Carter, Steven "Abe" Speller, and Steve Worthy among others. After raising his family John decided to get back into performing and out of that grew the Sundad band.

John Sr. has studied guitar with Sonny Sharrock, Alan Hanlon, Bucky Pizzarelli and George

WAY STATION ONE



JOHN EURELL SR. - Guitarist

John Eurell Jr. is the son of John Sr. and was brought to many of his father's gigs starting at a very early age. He is mainly self taught and has been playing the guitar for over 20 years. His musical experience includes hard rock, blues, funk, jazz and fusion.

He was heavily influenced by such fusion guitarists as John McLaughlin and Bill Connors, among others. John Jr. has also recently been performing with the band Hieroglyph as the lead guitarist.

John Jr. has studied guitar with his father, as well as guitarists David Snider and Lou Ubriaco.



Acoustic guitar by John Eurell Sr and John Eurell Jr.

Other artists:

Michael Manning: bass

Kendall Buchanan: bass

Premik Russell Tubbs: sax and flute

Jeff Haynes: percussion

Abe Speller: drums

Elijah Duncan: drums

Tom Eaton: bass, Rhodes,

keyboards, piano, percussion, lap steel, electric guitar, tambourine, darbuk



anthéne

air signs

anthéne

The pieces on air signs are based on fairly minimal guitar loops with overlapping swells and melodies. Inspired by the hawk on the cover, which landed right outside the window at my workplace in a hectic area of downtown Toronto, the pieces are light and airy, reflecting the stillness of our natural surroundings amid human-made chaos.

The guitar loops on the album are mostly processed with a Chase Bliss Lossy pedal and a Vongon Paragraphs filter, both of which create unusual tones, overtones, and artefacts. There is also heavy use of a Maneco 16-second delay for lo-fi forward and reversed loops.



DRONARIVM
Netherlands
Follow
linktr.ee/dronarivm

DRONARIVM - contemporary ambient
LE MONT ANALOGUE - tape & analog sound
OWL TOTEM - dark vibes
DEARDE - electrocoustic/experimental stuff



The title track opens the album with slow-moving, heavily filtered swells, with melodies gradually peaking through, while "starling" features a steady bassline that moves the piece forward. The album culminates in the final piece "Dreamt I Was Born on a Mountain", with melodies and textures overlapping softly like gentle waves.

Factory-pressed CD, packaged in a unique discbox slider case with a soft-touch finish.



deep sleep

in deep space

I have often stood beneath a clear night sky, absorbing the vast star fields in every direction. It always fills me with wonder and fuels creativity. Deep Mystery was born from these moments and translated through the electronic palette of my synthesizers. - Jonn Serrie

What began as a young boy's fascination with the night skies over Long Island Sound became a lifelong journey into the cosmos. That curiosity matured into years spent at telescopes and within planetariums, where observation became a kind of quiet communion with the cosmos. The discovery of the Deep Field by the Hubble Space Telescope and the continued revelations from the James Webb Space Telescope expanded that sense of wonder beyond imagination.

With profound gratitude for these instruments of discovery and the beauty of astronomical imagery, he channels the mysteries of the universe into music, composing sonic landscapes that invite listeners to journey with him.

Jonn Serrie is at the forefront of the electronic music industry. His visionary compositional skills have revolutionized today's contemporary electronic music. Along with his extensive portfolio of 27 recordings with combined sales in the millions, Serrie's list of achievements is diverse and esteemed.

He produced the score and sound design for the first interactive production on advanced robotics and artificial intelligence with Lucasfilm and the Hayden Planetarium in New York City. His music is used in thousands of planetariums worldwide including England, Germany, Sweden, Italy, Japan, China, Canada, South America, Australia, France, Spain, Norway, Singapore, Russia and others. He composed the music for "Galaxies Across Space And Time", an IMAX and Space Telescope Science Institute feature film about the discovery of Deep Field galaxies beyond the known universe.

The film won first place in its category at the Giant Screen Cinema Academy Awards in Los Angeles. Jonn's music is also featured in the new planetarium aboard the Queen Mary II, a technically advanced luxury cruise ship.

JONN SERRIE

*Some sounds don't ask for attention.
They slowly dissolve the edges of the day.*

*Softening unfolds across six tracks, moving through quiet ambient spaces and gentle melodic fragments.
Warm pads, drifting textures, and patient atmospheres that invite the listener to slow down.*

*There is no rush here.
Only a gradual release.*

The EP includes a subtle rework by Fumana, reshaping the material with a lighter touch and a deeper sense of calm.

*Six moments.
One atmosphere.*

Mare Nostrum Label France is an ambient music label whose mission is to promote artists from all over the world and transport listeners into a sound and visual universe. Non-stream-obsessed ambient label.

Ancient Astronauts

Softening



MARE NOSTRUM

Mare Nostrum Label France is an ambient music label whose mission is to promote artists from all over the world and transport listeners into a sound and visual universe. Non-stream-obsessed ambient label.

The Silent Tide Drift & Distance

The Silent Tide is back on Mare Nostrum with a new 4-track EP, "Drift and Silence." It's a real pleasure to welcome him back to the label, along with his ethereal, floating soundscapes.



Mare Nostrum France is an ambient music label whose mission is to promote artists from all over the world and to transport listeners into a sound and visual universe. Non-stream-obsessed ambient label.

YODOK III

YODOK III (officially written as such) is a heartfelt project brought together by Yodok and Dirk Serries, starting back in 2012.


When three talented pioneers of modern, innovative, and experimental music come together, there's a hopeful sense that something truly unique will emerge. Yodok III (featuring Tomas Järmyr, Kristoffer Lo, and Dirk Serries) embodies this spirit perfectly. Each artist is recognized for their own contributions, yet they inspire each other to go beyond their usual boundaries. The ensemble mainly explores avant-garde sounds, but you'll also find influences from jazz, (post)rock, and even classical music woven into this fascinating tapestry.



NIDAROSDOMEN

YODOK III

NIDAROSDOMEN



Their debut LP was released only on vinyl and received widespread critical praise. Their captivating follow-up, a double vinyl titled 'THE SKY FLASHES, THE GREAT SEA YEARNS,' came out on January 16th, 2015. This album showcases a remarkable recording process, over just three days in the Sunny Side Inc. studio in Brussels, Belgium, they performed and recorded four improvised pieces filled with beauty, power, and harmony. It's a masterful blend of genres like post-rock, avant-garde, free jazz, and shoegaze, creating a pure, blissful experience. It was later reissued on Tonefloat in a stunning 3-CD box set.

Yodok III is known for their electrifying live performances, as seen at ROADBURN and DUNK! Festival in 2016, as well as concerts across Norway, Denmark, and Germany. Their live albums on Consouling Sounds have also received warm acclaim. Members include Dirk Serries on electric guitar, Tomas Järmyr on drums, Petra Bjærkhaug on organ.


"Arachnoid Staircase" and "Timedust" are standout tracks on Dislodged Resonance, with Pink Floyd-style keys, Tangerine Dreamy swirls, and pulsating wind-tunnel drones that make for a tripped-out race through the cosmos. Martin and Collins excel at developing space, sound, and atmosphere as the music winds its way down its cosmic path.

Experimental synthesiser duo from Nottingham, England, formed on August 11th 1987, by the ever-present line-up of Richard (Rich) Collins and Stephen (Dump) Martin. Late 1989 was a period of Lo-Fi straight-to-cassette experiments in chaos, followed by two years of slightly more organised, slightly less chaotic 4-track recordings, which led to a synth-ambient side project.



THE INTERSTELLAR CEMENTMIXERS

Dislodged Resonance



WINTER-LIGHT

Gyðja returns to our Winter-Light label with a brand new full-length album.

'Niu kom ek heima fyr Niflhel nedan' brings to a close the trilogy that began with Ar var Alda; a work steeped in the cosmic genesis of the primordial void, Ginnungagap and continued with Þjóðáar Fnæstu Eitri, which delved into the eleven-fold river Élivágar.

In this final instalment, Gyðja shifts focus to the nine worlds permeated by those venomous streams. The album's title is drawn from the poem Vaffbrúðnismál, where the giant Vaffbrúðnir recounts his descent into the underworld, encountering nine realms or homes beneath the dominion of Niflhel.

The imagery of nine underworld realms evokes a chthonic reflection of Norse cosmology; a nightside simulacrum, similar to the way the qliphoth darkly mirrors the sephiroth in Kabbalistic mysticism.

Listeners are invited to immerse themselves in intricately crafted tracks, layered with meticulous detail and vast, immersive soundscapes. The final production is polished off with a gilded sheen, achieved through the mastering techniques of the highly acclaimed Robin Storey (Ragoon).



GYÐJA

NIU KOM EK HEIMA FYR
NIFLHEL NEDAN

If the first volume, *Autocracy of Deception*, explored the imposition of the extemporaneous gesture as an illusion of tangible presence, *CICLICA* instead investigates its senescence, shifting the focus from the genesis of the act to its inevitable erosion over time. Structured into Movement I, Movement II, Movement III..., the work unfolds as a continuous crossing rather than a succession of tracks.

In this second chapter, the dialogue between solo guitar and electronics is filtered through the material degradation of magnetic tape, shaping sonorities that reject the idea of a symmetrical return to the origin and instead open onto a dynamic of subtraction, loss, and mutation.

(Headphones recommended)

Santi Costanzo is an Italian guitarist, improviser and composer based in Catania.

Santi Costanzo

CICLICA

Santi Costanzo has found his most suitable area of study in the search for an aesthetic and linguistic coexistence based on free improvisation and on compositional elements coming from *musique concrète*, jazz, contemporary classical music, and other musical genres.

Over the years, he has worked with musicians in various formations, from small combos to big bands, and, in the latter case, he has been directed by important names in international jazz, among them Keith Tippett and Mathias Ruegg.

In 2016, he recorded his first album, "*Deeprint*", for the *Improvvisatore Involontario* label. Awarded an honourable mention among the best albums of 2016 by the *Avant Music News* journal, the album was recorded and performed with saxophonist, flautist, and composer Carlo Cattano, saxophonist Fabio Tiralongo, and drummer Alessandro Borgi.

Autocracy of Deception
Volume II



noion

Founded by Emmy-nominated composer Paul Haslinger and French composer Christian Wittman, noion is a newly formed record label redefining listening with atmospheric minimalism, sound exploration and genre-defying music – from ambient to contemporary classical and drone. Rooted in a shared history that stretches across Austria, France, and California, the label is the culmination of a long creative relationship and the beginning of a new chapter, driven by independence, experimentation, and a clear artistic vision. noionmusic.com



“We believe sound should function as a field of experience rather than a singular focus. Our catalogue is a curated sonic geography where ambient drift meets mathematical precision, and the cinematic meets the tactile. Each album will emphasize clarity, silence, and space, offering a meditative journey that invites deep, mindful listening,” states Haslinger.

Single edited tracks taken from the albums ‘Mallarme’ & ‘Borges’ released on July 10th

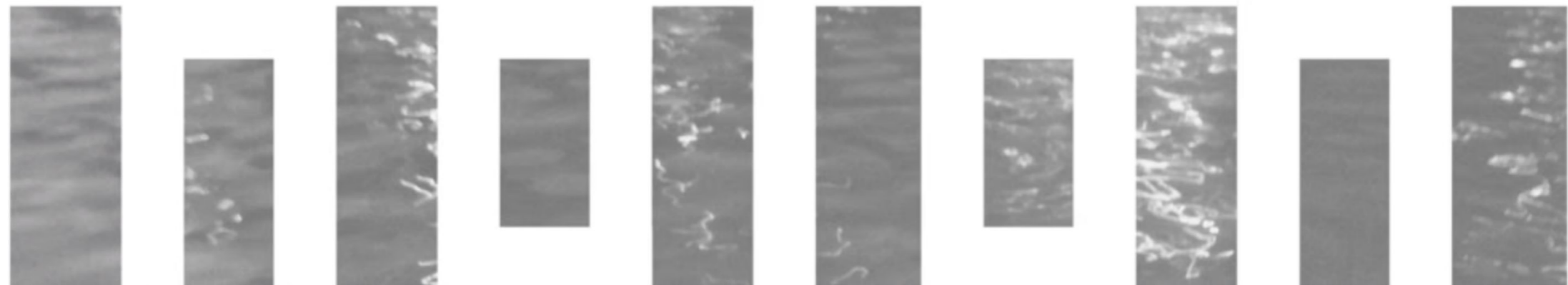


Paul Haslinger is an Austrian composer and former member of Tangerine Dream, known for blending electronic and orchestral elements into immersive, emotionally resonant soundscapes. His acclaimed solo work, including ‘Exit Ghost’ (2020) and his score for the BAFTA-winning ‘Somewhere Boy’ (2022) reflect his boundary-pushing approach to music.

Christian Wittman is a founding member of Lightwave, a French group that forged a unique creative path in the field of electronic and ambient music. As a solo artist, he has released a string of projects that sit at the intersection of ambient, atmospheric classical, and minimalism.



Tracks: Jamais n’abolira Fictions



Tony Gerber



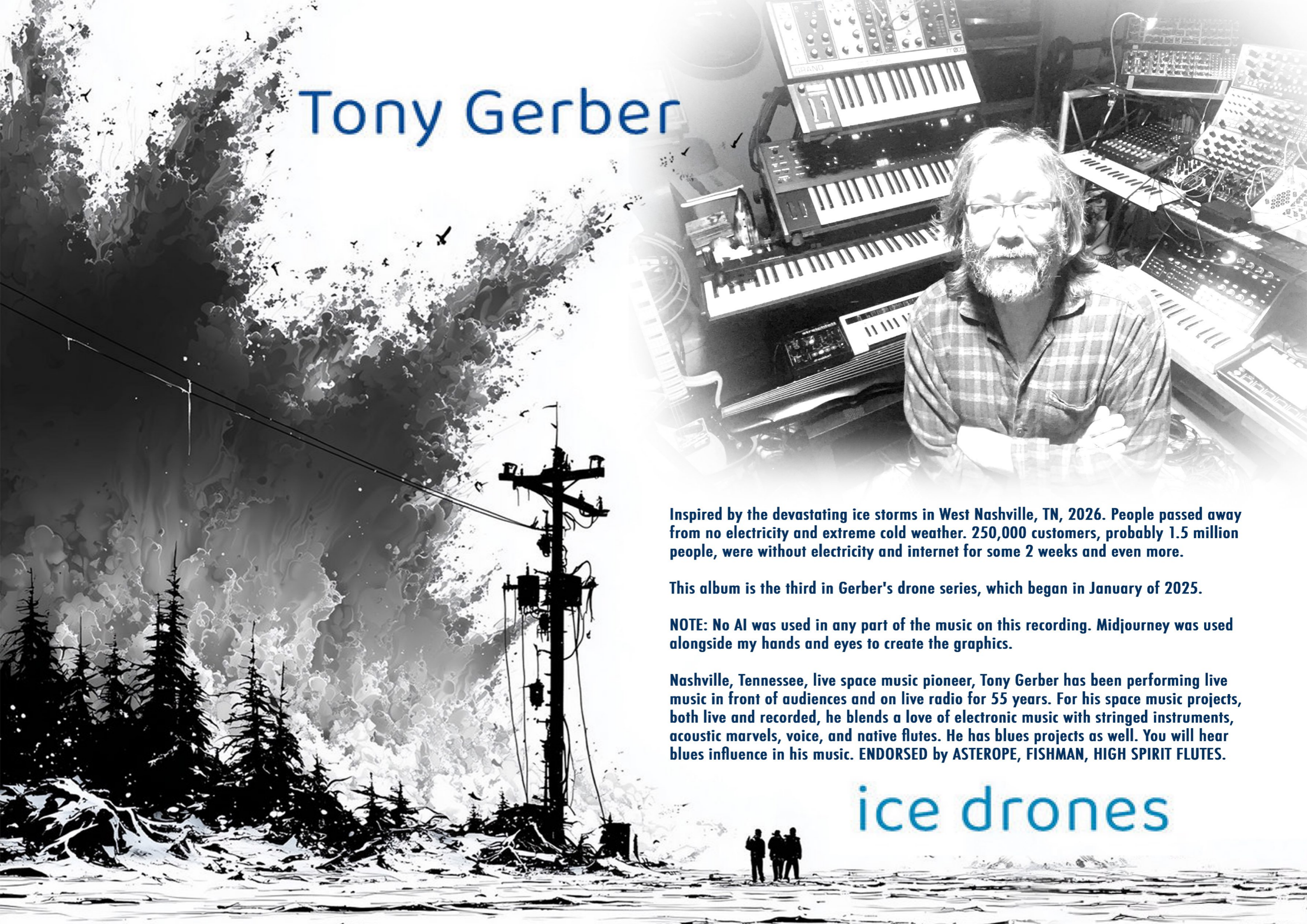
Inspired by the devastating ice storms in West Nashville, TN, 2026. People passed away from no electricity and extreme cold weather. 250,000 customers, probably 1.5 million people, were without electricity and internet for some 2 weeks and even more.

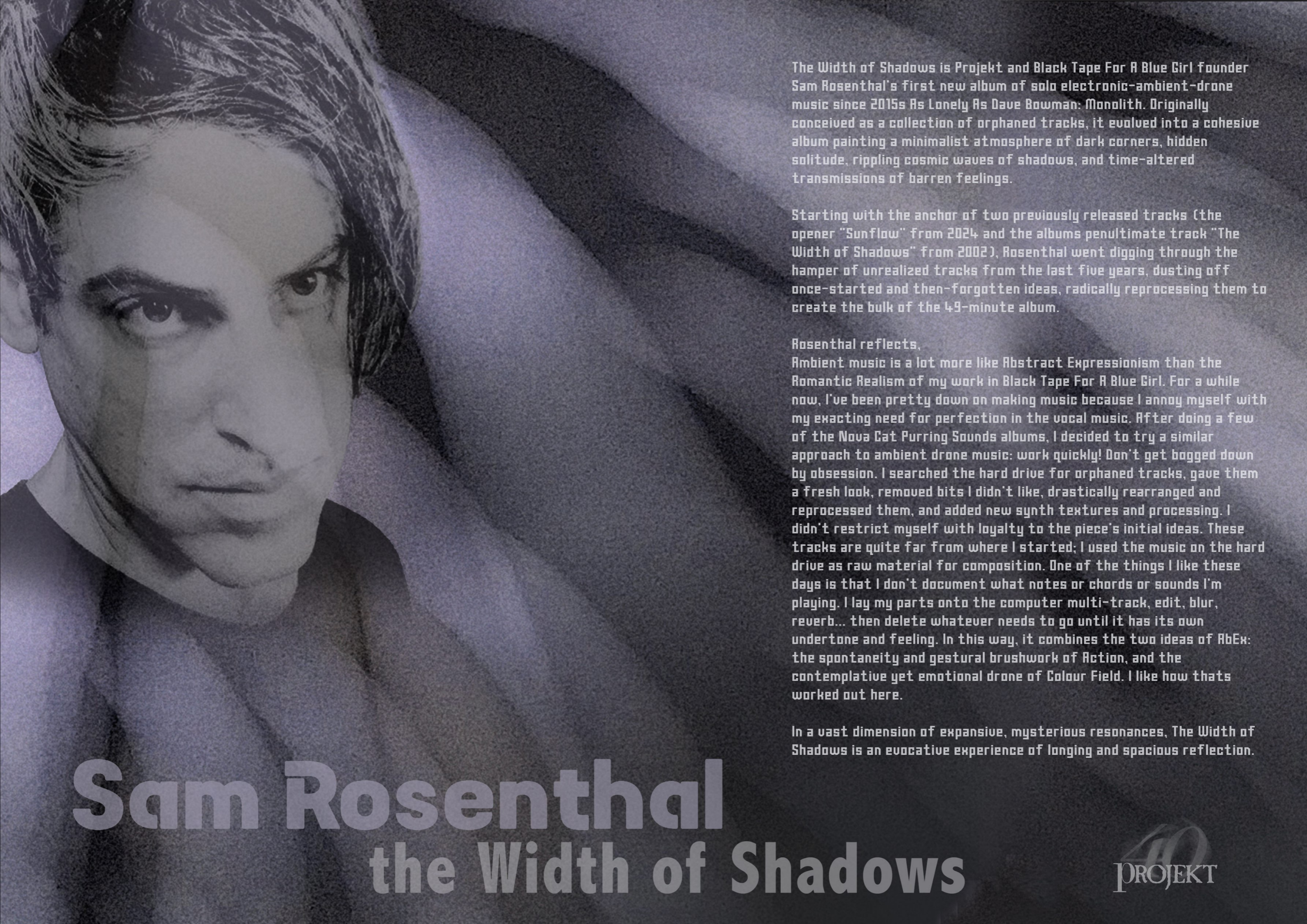
This album is the third in Gerber's drone series, which began in January of 2025.

NOTE: No AI was used in any part of the music on this recording. Midjourney was used alongside my hands and eyes to create the graphics.

Nashville, Tennessee, live space music pioneer, Tony Gerber has been performing live music in front of audiences and on live radio for 55 years. For his space music projects, both live and recorded, he blends a love of electronic music with stringed instruments, acoustic marvels, voice, and native flutes. He has blues projects as well. You will hear blues influence in his music. **ENDORSED** by ASTEROPE, FISHMAN, HIGH SPIRIT FLUTES.

ice drones





The Width of Shadows is Projekt and Black Tape For A Blue Girl founder Sam Rosenthal's first new album of solo electronic-ambient-drone music since 2015's *As Lonely As Dave Bowman: Monolith*. Originally conceived as a collection of orphaned tracks, it evolved into a cohesive album painting a minimalist atmosphere of dark corners, hidden solitude, rippling cosmic waves of shadows, and time-altered transmissions of barren feelings.

Starting with the anchor of two previously released tracks (the opener "Sunflow" from 2024 and the album's penultimate track "The Width of Shadows" from 2002), Rosenthal went digging through the hamper of unrealized tracks from the last five years, dusting off once-started and then-forgotten ideas, radically reprocessing them to create the bulk of the 49-minute album.

Rosenthal reflects, "Ambient music is a lot more like Abstract Expressionism than the Romantic Realism of my work in *Black Tape For A Blue Girl*. For a while now, I've been pretty down on making music because I annoy myself with my exacting need for perfection in the vocal music. After doing a few of the *Nova Cat Purring Sounds* albums, I decided to try a similar approach to ambient drone music: work quickly! Don't get bogged down by obsession. I searched the hard drive for orphaned tracks, gave them a fresh look, removed bits I didn't like, drastically rearranged and reprocessed them, and added new synth textures and processing. I didn't restrict myself with loyalty to the piece's initial ideas. These tracks are quite far from where I started; I used the music on the hard drive as raw material for composition. One of the things I like these days is that I don't document what notes or chords or sounds I'm playing. I lay my parts onto the computer multi-track, edit, blur, reverb... then delete whatever needs to go until it has its own undertone and feeling. In this way, it combines the two ideas of *AbEx*: the spontaneity and gestural brushwork of *Action*, and the contemplative yet emotional drone of *Colour Field*. I like how that worked out here.

In a vast dimension of expansive, mysterious resonances, *The Width of Shadows* is an evocative experience of longing and spacious reflection.

Sam Rosenthal

the Width of Shadows

PROJEKT



Conrad "Conny" Schnitzler (17 March 1937 – 4 August 2011) was a prolific German experimental musician associated with West Germany's 1970s Krautrock movement. A co-founder of West Berlin's Zodiak Free Arts Lab he was an early member of Tangerine Dream (1969–1970) and a founder of the band Kluster. He left Kluster in 1971, first working with his group Eruption and then focusing on solo works. Schnitzler participated in several collaborations with other electronic musicians.

CONRAD SCHNITZLER



Conrad Schnitzler 'Upwards'

The music on 'Upwards' is constantly surprising, and as always, it's expansive and incredibly captivating. The work comprises 19 "electric miniature" compositions, and one could say they all lead nowhere – and this is true, because CON has always valued the journey itself rather than the destination. It is intensely rich and beautifully remastered by Guillermo Pizarro at Vitória Régia Studios.

Conrad Schnitzler 'Windmills'

On the website fancymoon.com, CON himself describes 'Windmills' as Electro Cosmic Metal Industrial. It comprises 33 tracks and represents a continuous body of electronic music. The album was recorded and performed in the same vein as 'Ill Kugeln', its predecessor, and comprises four "solo electric pieces": Sack, Turbine, Raumknoten, and Fenster. As FdW noted in his review of 'Ill Kugeln', this is not ambient, not dance music, not musique concrète, not improvisation, nor any other term that comes to mind. The music is atmospheric and organic. It is an excellent example of Schnitzler's work that is not based on keyboard instruments.



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

WE LOVE YOU DEAR CON AND REMEMBER

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

ron berry

Acoustic Modelling (AM) Synthesiser - This tape featured the first use of this unique instrument, developed over the previous few years by Ron Berry. By creating accurate electronic models of physical instruments, this synth produced a variety of highly realistic instrumental sounds and many strange effects. "Over the years, I have both gigged and recorded with this home designed and built equipment. It has dramatically helped me create my brand of electronic music". "I've composed and recorded 15 albums, some released by independent labels on cassette and vinyl. They are now available on my label as CDs or high-quality FLAC & MP3 downloads".

A maths equation for the title? Well why not, it's been done before? This one however is not so well known. It's the work of 18th Century Swiss physicist and mathematician Leonhard Euler and describes the mysterious rather beautiful relationship between 5 special numbers of widely differing types including one imaginary one!. So you could say it's a real magical formula. Scientists the world over marvel at his achievement and a learned maths magazine voted it the most beautiful formula ever. It struck me, as an electronic engineer, that all 5 numbers are also deeply embedded in the theory and practice of the electronics that are used to make electronic music. Intrigued? There is a short simple explanatory guide in basic school-standard maths to the equation, symbol meanings and numbers here... Euler's equation. If you prefer, just refer to this album as "Euler"

The music is just two long tracks. Track 1 is virtually all created from just one sine wave based modular synthesiser patch and track 2 from an extension of it (see the technical section below). The aim was to create a rich soundscape album full of unusual and rich synthesiser sounds that would be constantly changing, evolving and hopefully engaging. The track titles, by the way, are extracts from titles of papers on electromagnetism published by the Scottish scientist James Clerk Maxwell (1831-1870). His groundbreaking work opened up the whole electronic age we all live in today. Like Leonhard Euler, Maxwell and so many other world changing scientists, sadly they go largely unnoticed by the media and general public. This is my humble tribute to them.

$$e^{i\pi} + 1 = 0$$



*A tense musical and poetic journey through the night from **Uhushuhu** and **Prorok**. Who dwells in this world? Who gradually becomes our constant companion here? Grass, sand; a hand, a candle; wool, a fish; fire, a wave; moss, the Moon; grass, a river; ice, snow; clouds, stones – hypnotic images of a lullaby whispered to a traveller lost in a stream of sound. However, paraphrasing a well-known proverb, it is impossible to put to sleep someone who is already asleep.*

Factory-pressed CD, packaged in an LP-style double sleeve with a soft-touch finish. Limited to 100 copies.

UHUSHUHU FEAT. PROROK

TO THOSE LOST IN THE WOODS

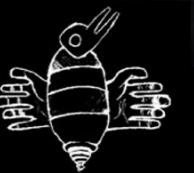
Uhushuhu

Dilijan, Armenia

Uhushuhu is drone-ambient project from Saint-Petersburg (now in Dilijan, Armenia).

Countless sound layers starts from drastic synth hum and drone loops, taking in guitar modulations and then dissolve into natural and industrial soundscapes.

Uhushuhu is a part of Petrograd Drone Gathering and Utrovortu community.



UTROVORTU