

Synth Replicants Denmark

Per Thomhav (2019 - Current):

Keyboards, synthesizers, sequencers, programming, composer, producer whose music is influenced by Tangerine Dream, Jean-Michel Jarre, Vangelis...

Steve Labrecque (2023 - Current):

Guitars, composer, whose style is influenced primarily by 70's progressive and hard rock with a love for the music of Tangerine Dream and Klaus Schulze

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For me, musical creation, with today's electronic instruments and tools, is a space for exploration and freedom, off the beaten track and away from the comfort of well-defined genres.

Sharing and distributing my music would be impossible without the support and mediation of independent journalists, reviewers, playlist and podcast editors, and radio programmers.



synth replicants

storm after the silence

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

TAU ZERO THANECO



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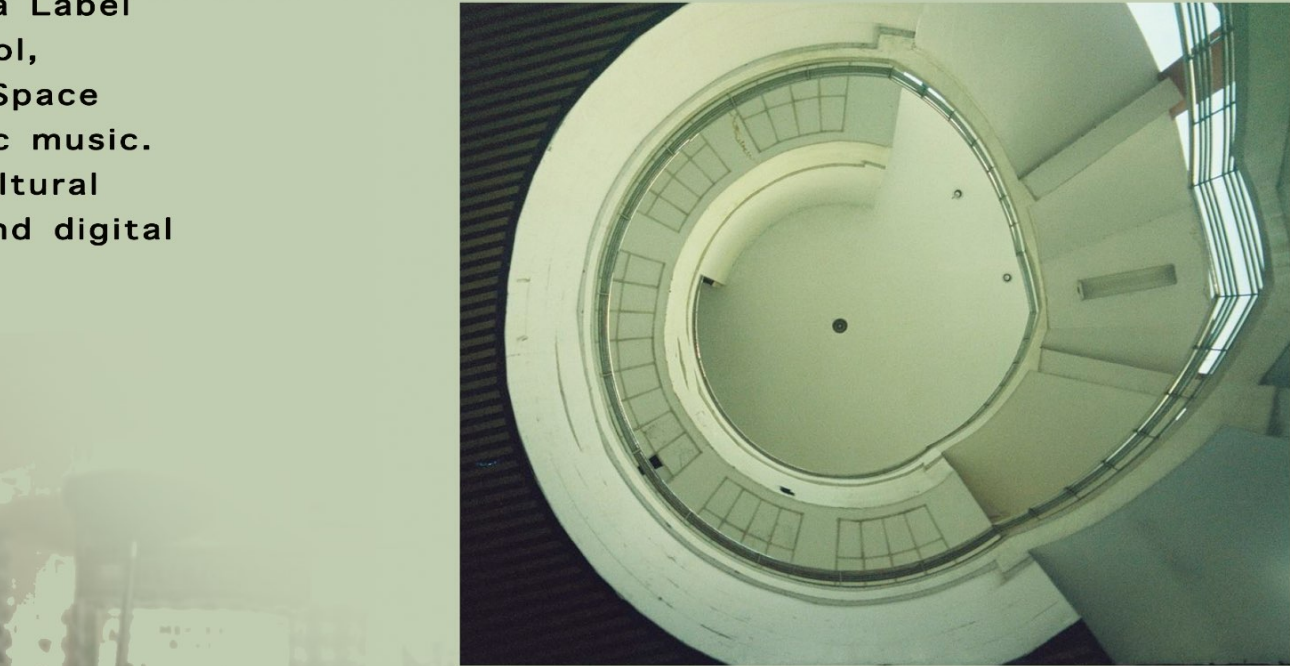


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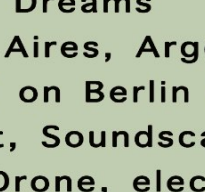
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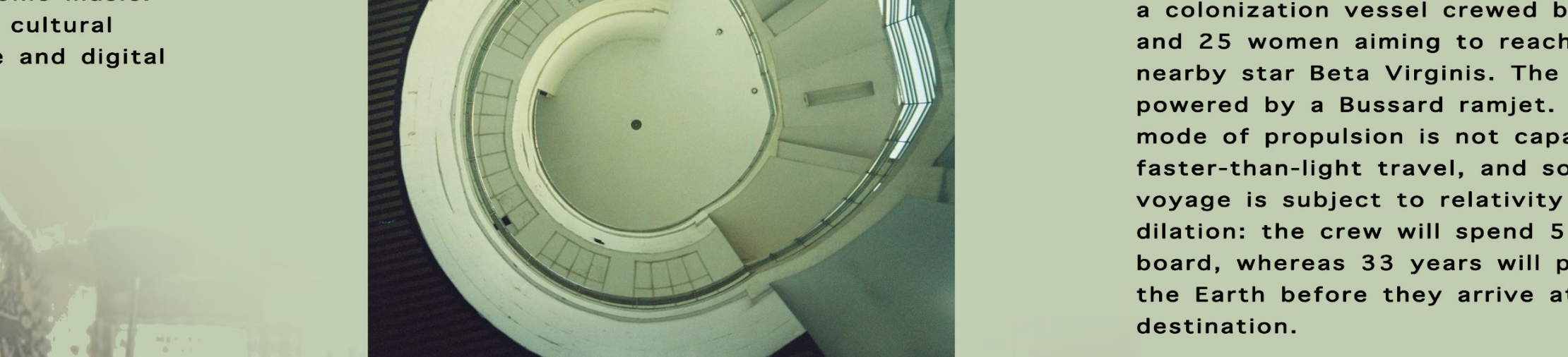


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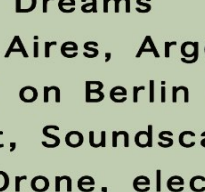
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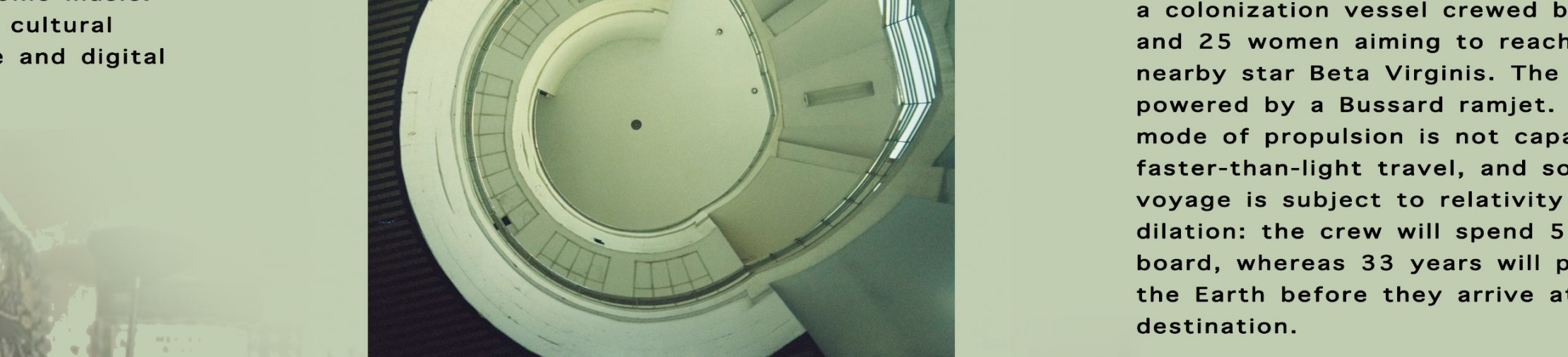
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I began my journey in the music world with albums, concerts, and producing other artists when I moved to England in 1985. It was an incredible era filled with creativity, a sense of community, and exciting discoveries.

In 2024, I returned to Pakistan, partly to celebrate a “new” Nusrat Fateh Ali Khan album, Chain Of Light, but also to reconnect with a place and the people who’ve played such a big role in my life. Being back reminded me just how much I love the world of recording and live music. As a result, I’ve decided to re-engage with that world again, even if just for a while.

As an extra-special highlight, I had conversations with the original label, 4AD, and they kindly agreed to remaster and reissue two of my albums from the early 90s—Cobalt Blue and Live At The Aquarium.



Cobalt Blue was my second “solo” album, after Hybrid. I say “solo” in quotes because I was fortunate to receive a lot of help and guidance from talented friends like Brian Eno, Roger Eno, Daniel Lanois, Russell Mills, and Ivo Watts Russell. Even though it was my second album, I was still learning about composition, arranging, and producing. Thanks to their support, the album turned out much better than I could have imagined. I truly appreciate their help!

Around that time, I organised a promotional concert for Cobalt Blue at the London Zoo. A last-minute idea from the sound engineer to record the concert turned into a live (promotional) LP that was released later. Both albums have now been beautifully remastered by Rashad Becker in Berlin and will be available as a limited-edition, crystal-clear vinyl double album on July 10, 2026.



PARALLEL WORLDS EXPLORER



In 1994, but only after 1998 they started to be a part of the active greek electronic music scene.

In parallel, Bakis Sirros is the moderator of the Doepfer A100 modular users group helping, in an important way, the progress of the tools for experimental electronic music in the 21st century. Also, recently, Bakis Sirros completed an extensive sound design project for a well-known Modular Analogue synthesizers UK company.

During these last 8 years, Parallel Worlds have played live also, participating in the E-PHOS electronic music festival in summer of 2001, Mad club, Club22, European music day festival 2006, Small Music Theatre, Underworld, Synch Festival 2008, Reworks 2009 and in some other Greek venues.

Bakis Sirros has also collaborated so far with Italian ambient master Alio Die, UK electronic music master Ian Boddy, and also he has formed an IDM/electronica project called Interconnected with Ingo Zobel (of DRON, Signalform, Self Oscillate, Datasette) and an Ambient / experimental project called Memory Geist with Steve Law (of Zen Paradox, Starseed Transmission, Guild Of Fire, etc.)



Parallel Worlds music is a combination of dreamy/ atmospheric textures with pure analogue electronic rhythms and sequences, combining modern electronica and ambient music with the feel of 70s electronic music.

For Parallel Worlds, melody is essential, but most important is emotional context. PW tracks try to reach to the listener's heart and mind.

Maris Anguis



"Oblivion Code" marks the beginning of a new musical journey of Maris Anguis.

An epic tale unfolds, set on a planet at the edge of the galaxy.

A crimson wasteland; beyond it, a colossal city rises with a cluster of black spires.

Remnants of an ancient mechanical civilization.

Truths buried in the sands, and a "Code" sealed away among the stars...

Against an empire plotting to usurp the throne of the gods, a lone hunter arises to unleash the "Code of Oblivion."

All music composed by Maris Anguis (aka Ryo Utsato) Illinois is a cinematic dark ambient/dark music project by award-winning composer Ryo Utsato that transcends genre boundaries to express the artist's unique and original musical vision. Welcome to her sounds of the dark realm.

OBLIVION CODE

Jain's work focuses on reinterpreting traditional Indian classical music through the lens of electronic instrumentation. She re-contextualizes ancient sounds in a modern framework, carrying the torch of electronic luminaries such as Suzanne Ciani and Terry Riley while pursuing personal explorations of her musical heritage and upbringing. Under the Lilac Sky is a cinematic statement of intent, an album that reverently nods to Jain's musical history while presenting a bold sonic point of view. Jain states, "This album is the coming together of two distinct cultures of Hindustani classical and modular synthesizers representing the two parts of me that evolved into one whole in between my time around the world"

Leaving Records presents Under the Lilac Sky, the debut LP by Arushi Jain, an India-born, modular synthesist, vocalist, technologist, and engineer. At six songs spanning 48 minutes of ambient synth ragas intended to be heard during the sunset hours, Under the Lilac Sky invites the listener to transport themselves through intentional listening. Jain states, "You know that moment when the sun is bidding farewell to the sky, and the colors turn into beautiful hues of purple and pink and everything in between? That is the moment that this album will shine the most. The deeper you listen, the more shades you'll see."

Arushi Jain 'Under The Lilac Sky'

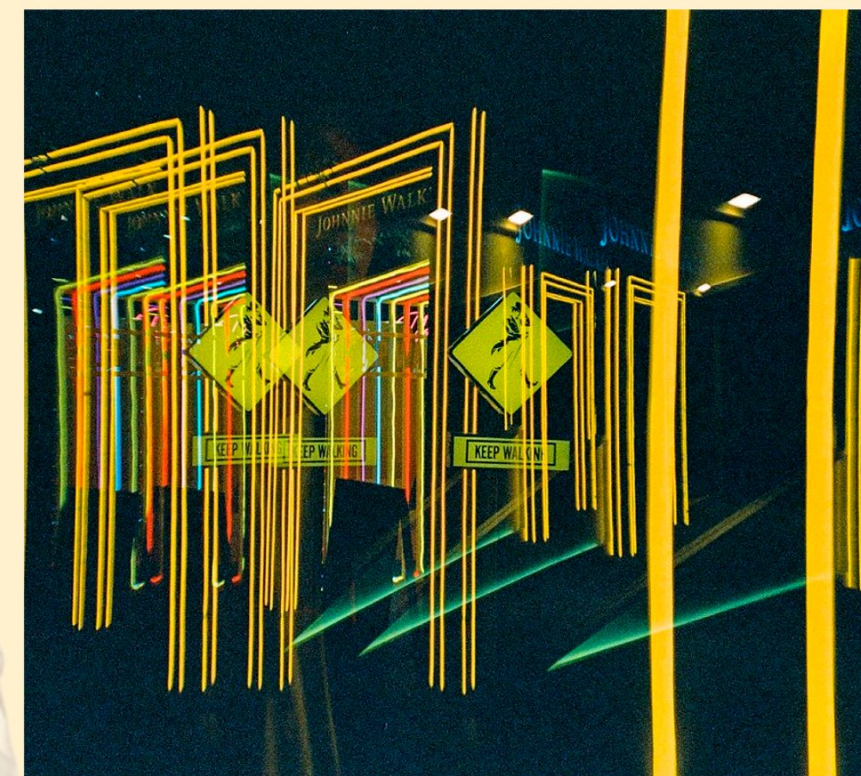


TIMELESS CONCEPTIONS RODRIGO PASSANNANTI

Rodrigo Passannanti is an electronic music producer who has been active since the early 1990s, working across a range of styles under several aliases. He has collaborated with producers including Andy Hughes (The Orb), Michael Allen (Wolfgang Press, 4AD) and Håkan Lidbo.

Alongside composing music for short films and video games, he records experimental material under the name Hypercube. He is based in London, United Kingdom, and releases through the Cyclical Dreams label, whose catalogue spans vintage and contemporary ambient synth.

"Timeless Conceptions", issued June 5, 2026, is presented as a return to a classic Berlin School and space-synth approach under his own name.



TIMELESS CONCEPTIONS RODRIGO PASSANNANTI

The album drifts on a journey through a fragile infinity, resembling a slow dissolution of eternity. It opens in an ample sonic landscape, where low, droning synths extend beyond the confines of silence, and it concludes as if mapping the edges of uncharted realms. The atmosphere feels suspended outside chronology, gently resonating in soft decay and rhythmic structures. Textures blend and intertwine, creating subtle overlapping layers of sound within a suspended continuum.

Music composed, produced & mastered by Rodrigo Passannanti / London, United Kingdom.

Vocals on track 4 (Raccogliami) by Claudia Placanica (Costume) Italy.



Here comes number 7. I'm still seeing what a younger me was playing at. There's a strange clarity that comes after a brush with mortality. The files I once ignored suddenly matter. Each one is a breadcrumb from a younger version of me, a reminder of what I meant to create but never quite finished. And instead of letting them gather digital dust, I've started opening them again -not with the pressure to perfect anything, but with the simple desire to hear them breathe.
IvanB



IVAN BLACK >



Michael Stearns & Robert Rich
Robert & Michael met in 1986, introduced by Stephen Hill of Hearts of Space.
Labelmates, their friendship came naturally... explorers of the sonic mystery. In
2024 fellow composer Steve Roach organized a series of performances for the
three in Tucson. Although both Robert and Michael had released albums with
Steve, the two realized the time had arrived for their own collaboration.

During two 10-day sessions in Robert's studio in June and December 2025, they
created a range of compositions. During intervening months, they sent iterations
back and forth and formed them into vignets, short melodic stories. Several
themes connect these stories, deep in their origins, touching on love of nature,
shared experience and the passion of feeling truly alive.

MICHAEL STEARNS & ROBERT RICH

Michael Stearns:

Guitar with processing, Torso S-4, Wavestate, 3rdWave, Iridium, Equator 2 and scoring libraries

Robert Rich:

Flutes, lap steel, percussion, Prophet 6, 12, X, Korg WS, ASM Hydrasynth, MOTM, 3rdWave.



The concept behind Passage is the idea of moving from one phase of your life to another. This may include moving homes, changing relationships, travelling to an entirely different world, or passing on from this life to whatever may be next.

The core tracks for Passage came out of an invitation to play a two-hour ambient concert as part of Currents Gallery 826's Vibrant Pool exhibit, where five different artists — Chris Meyer's Alias Zone, Jim Coker of Meridian Alpha, Trovarsi, Jason Fink, and Anthony Ballo — performed simultaneously in different rooms of the gallery.

Chris recorded his many hours of exploratory improvisations as well as his performance the night of the exhibit, and edited them down to four extended soundscapes. He then passed these pieces on to long-time friend Robert Rich, who notes:

“When Chris sent me the raw tracks for his next album, he gave me open permission to try anything. I told him he could delete or modify anything I sent. I responded intuitively after listening closely to the modes inherent in the pieces and charting harmonic ideas within those pitch spaces. Each piece seemed to ask for a different approach, yet I also wanted to stay somewhat experimental to respond appropriately to the music. I intended my resulting improvised performances to thread between simple and slightly chaotic, to respond to the abstraction in the original tracks.”

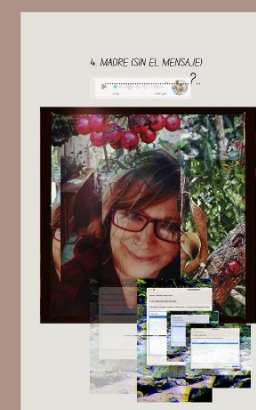
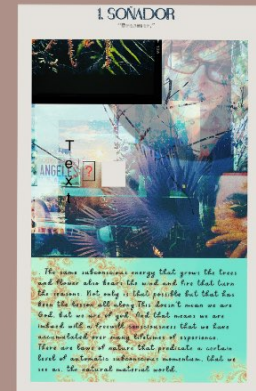
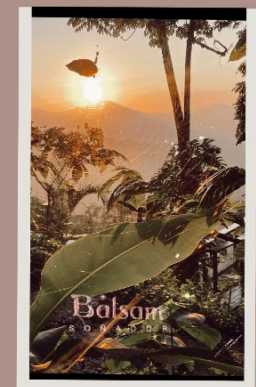
Robert ended up choosing a Haken Continuum, Vibraslide guitar, PVC flute, and Expressive E Osmose to play over the four tracks. Chris then recorded additional percussion instruments — growl gongs and “slow motion” rattles and bells — on three of the tracks in response to Robert's solos.

The result is a unique collection of sonic worlds which works as either an ambient aural environment for meditation or contemplation, as well as for attentive listening and mental exploration. We hope you enjoy your own passage to a different sonic realm!



Chris Meyer's
ALIAS ZONE
featuring **ROBERT RICH**

PASSAGE



BÅLSAM



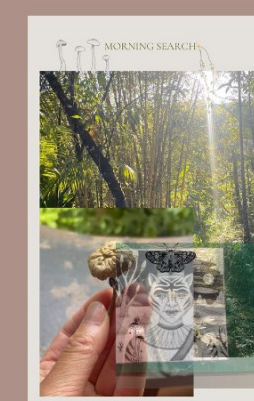
Soñador

"Soñador" (Dreamer) is a deeply personal album reflecting Bålsam's decade-long journey in the jungles of Colombia. It explores healing through music, experiences with plant medicines, and the impact of childhood bullying. Key themes include a profound connection with someone during a time of loss and discovering new ways to express himself.

The album features heartfelt contributions, including a voice message from his mother and a track with his 5-year-old daughter. Sharing a part of his soul in hopes it resonates and inspires others on their own journeys.



Bålsam (born Anthony Asher-Yates) is an ambient/sound artist from Minneapolis who relocated to Colombia. He blends field recordings from the Colombian wilderness with ambient, synth, and nature-wave soundscapes. His projects, such as Selva Verde, are inspired by his time living in the jungles of San Rafael.





DIRK SERRIES
ASMUS TIETCHENS

DIE REGENINSEL

Dirk Serries & Asmus Tittchens
Their collaboration dates back to the 1990s, beginning with an untitled album (Syrenia, 1995), followed by *Motives for Recycling* (Soleilmoon, 1999), which included reinterpretations of earlier Tietchens material, and the double album *The Shifts Recyclings* (Soleilmoon, 2002), where both artists reworked source sounds by Frans de Waard's project *Shifts*. After a two-decade hiatus, they reunited in 2022 with *Die Höfner Akten* (aufabwegen), a work rooted in *musique concrète*, in which Serries' acoustic guitar sources remained partially recognizable within Tietchens' precise and analytical processing.

Their new album, *Die Regeninsel*, takes a different path. Built on Serries' richly processed electric guitar textures, the music unfolds into expansive, immersive drone-ambient landscapes. Tietchens reshapes these materials through layering and density, evoking shifting sonic "states" of precipitation. While the evocative, almost programmatic titles suggest a more "naturalistic" listening mode—unusual for Tietchens—they leave ample space for abstraction, allowing the listener to move freely between image and pure sound

This album contains a series of recordings I made once upon a time, either on my own or as part of collaborative efforts, for future concert performances or albums. Some of the tracks were retrieved only as sketches and were not used for various reasons.

The album title goes back to the announcement Ron Boots made back in the day, when Cosmic Hoffmann and I were playing at e-live in 2000, calling the music "tripmuziek" -- which quite aptly describes the direction we are heading in here.

Since the music is primarily drone-based and very ambient, I thought neither ['ramp] nor my own name would be suitable for the release since it is not overly dark (well, a little bit perhaps, but hey, compare this with some stuff from some 20 or 25 years ago), nor is it particularly Berlin school-ish. I went for a new project name instead, and since there were two black mellotrons used (one originally delivered like this by Streetly in April 1980, the other painted black by one of its previous owners sometime in the 1970s), "black mellotrons" seemed the obvious choice.

Also, the Mellotron is the instrument that ties my own musical career (and biography) together, and without it, my life would not have been the same -- the music here is proof of this.

There is plenty of (real!) mellotron on this album, and I daresay it is one of the few albums where the mellotron is used solely for ambient soundscaping and space music, without any sequencer backdrop or improvisation to the fore. Instead, there is plenty of live looping and textural work with the tron as its backbone, with occasional bits of space guitar, synthesisers, or ambient field recordings thrown in.

enjoy, and keep watching the stars (as Klaus would probably have said).

black mellotrons

tripmuziek





Valley View Records

Diogene, Ancient Astronaut Another Lost World

Another World is Lost is a 4-track space ambient EP made in collaboration between Ancient Astronaut and Diogene. By weaving together intricate harmonic layers and immersive textures, the EP features otherworldly atmospheres that feel like soundtracks to undiscovered planets. The music acts as a vessel for deep exploration, transporting the listener into cinematic dimensions where the boundary between sound and space dissolves.

Quelche Whispers In The Quiet

Whispers by QUELCHE unfolds through delicate ambient drones, evolving textures, and subtle tonal details that emerge from deep stillness. Italian composer Simone Mencarelli crafts an intimate and immersive soundscape where quiet emotional nuances take centre stage, inviting attentive listening and introspection. With its spacious atmosphere and restrained movement, the track explores the space between presence and absence, allowing small sonic gestures to resonate with surprising depth and meaning.



Stratosphere's first new release in two years breathes electric guitar-based drone ambient at its core. The 54-minute set sees four tracks of long-evolving sounds and atmospheres based on root notes and variable loops. Each loop tells its own individual story; they build and thicken, almost but not quite hiding their melodies behind walls of sound. What distinctly comes through that wall is emotion, pure and human and intense. Repeated listening finds new combinations and surprising tones within the rapturous, haunting drones and loops.



Stratosphere's new working method features an intensified creative flow based on live improvisation with minimal editing or additions; subtle synth sounds augment the full, blissful "heavenly" signature. Falling between minimalism and post-rock, Sphere I is an impassioned and incandescent statement.

STRATOSPHERE



LAB'S CLOUD



'Behind the Pane' is an album built around an intimate feeling: the warmth and safety of being inside the house while the outside world turns into rain, snow, wind, or twilight beyond the glass.

Across its 8 pieces, the album explores ethereal soundscapes, delicate textures, and small details and artifacts that appear and disappear like reflections in a window. Each track seeks to capture that contrast between shelter and exposure: the protected silence of the interior set against the diffuse movement of what happens outside.

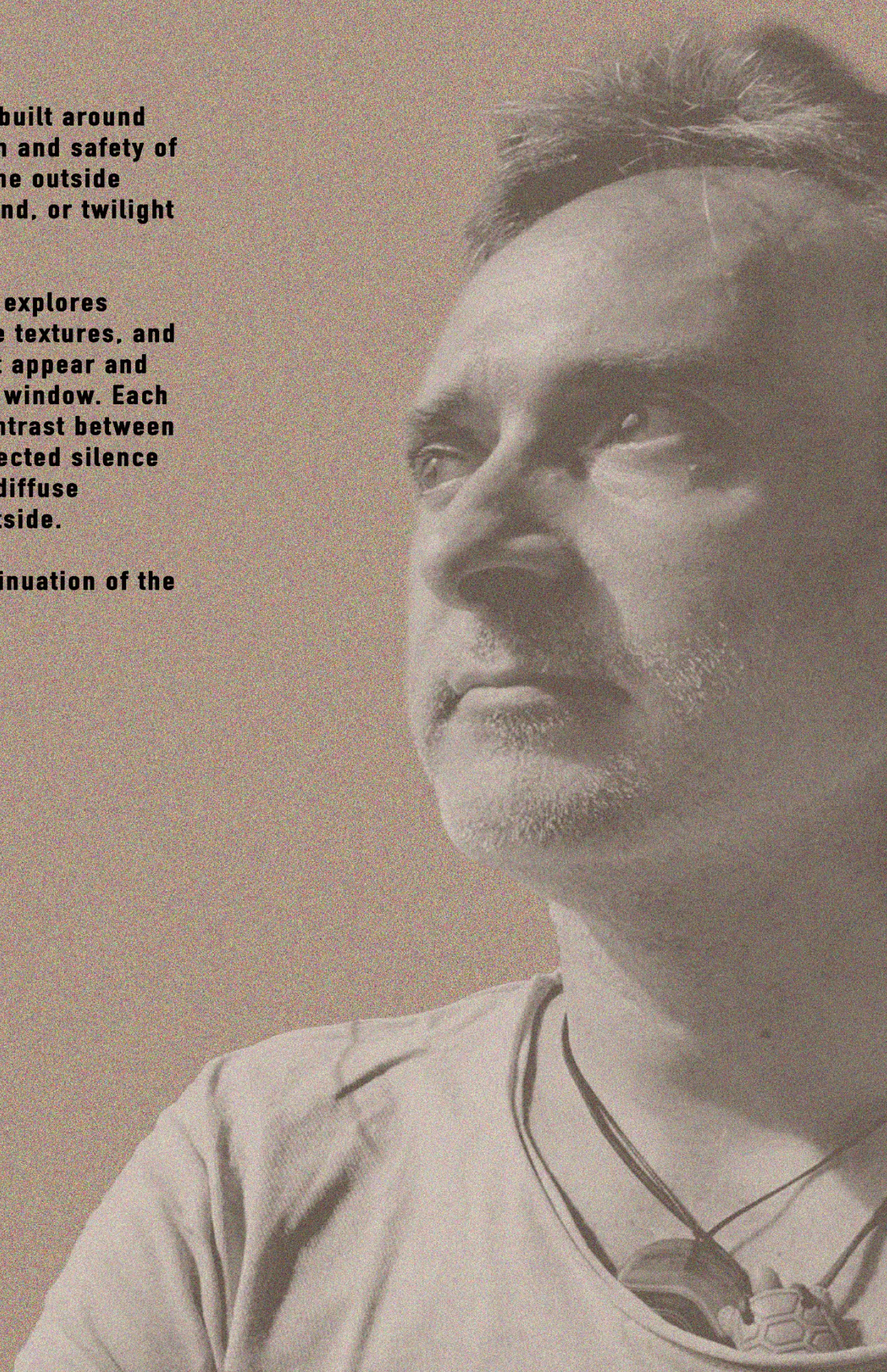
It can be understood as a continuation of the album 'Arquitectura Natural'

BEHIND THE PANE

LAB'S CLOUD

Madrid, Spain

Raul Jordan is the artist behind the Lab's Cloud project. Born in 1978 in Valencia (Spain). Raúl began producing Psychedelic Trance as PSYCHO ABSTRACT with many compilations and three albums. And after some years, in 2004, Raul started a new project focused in Ambient & Down Tempo music under the project's name: LAB'S CLOUD.



Christian Wittman



Suspension

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