



M N E M O S

TERRA NULLIUS

MNEMOS is a Polish electronic
music duo formed in 2023.

The background is a vibrant blue digital space. A large, glowing, multi-layered cube is centered, emitting bright light. It is surrounded by smaller, similar cubes. A grid of lines is superimposed over the scene. The background is filled with abstract, flowing patterns and numerous small, glowing circles of varying sizes, creating a sense of depth and movement.

TESSERACT

ANTIKE ELEKTRONISCHE MUSIK

Antike Elektronische Musik [AEM] France, is a series of musical projects influenced by American and German repetitive music, initiated by musician Frédéric Würtz in the 80s.

Composed and performed by Antike Elektronische Musik.
Synthesizers and step sequencers.
Recorded in early 2026.

THANECO & ROMERIUM

THE UNDISCOVERED PLANET X

The 11th collaboration album with Romerium. This time we embark on a journey beyond Neptune to search for the mysterious planet X or planet Nine as the astronomers call it.

Planet Nine is a hypothetical planet proposed in 2016 by Konstantin Batygin and Michael E. Brown. They suggested that a planet about 5–10 times the mass of Earth could explain why some distant icy objects beyond Neptune appear to have unusually clustered orbits.

Many astronomers think that if Planet Nine exists, next-generation surveys—especially those from the Vera C. Rubin Observatory—have a good chance of either finding it or placing much tighter limits on whether it can exist.

For this album we followed a more rhythmic style but also keeping the berlin school and ambient character of our music. We hope you enjoy this new effort.

THANECO

THANECO is the moniker for a music project installed by Thanasis Oikonomopoulos, a composer of ambient and berlin-school oriented electronic music from Patras, Greece. He already has produced a few dozens of albums since the beginning of this century, partially in collaboration with other musicians. Hereby he's mainly using vintage analogue synthesizers, but also computer applications..

ROMERIUM

The Hague, The Netherlands is a producer of instrumental electronic synthesizer music. Originating from the underground music scene, he has gained recognition for its captivating soundscapes that merge intricate rhythms with rich, melodic textures. His work often features ethereal tones and a sense of depth, drawing listeners into a sonic world of introspection and emotion.

Film, TV & Game composer. Recording artist.
All music composed by Paul Lawler. 2024-2026
Final Mix and mastering at Golden View Studio, Poland.



SILENT CITIES

A R C A N E

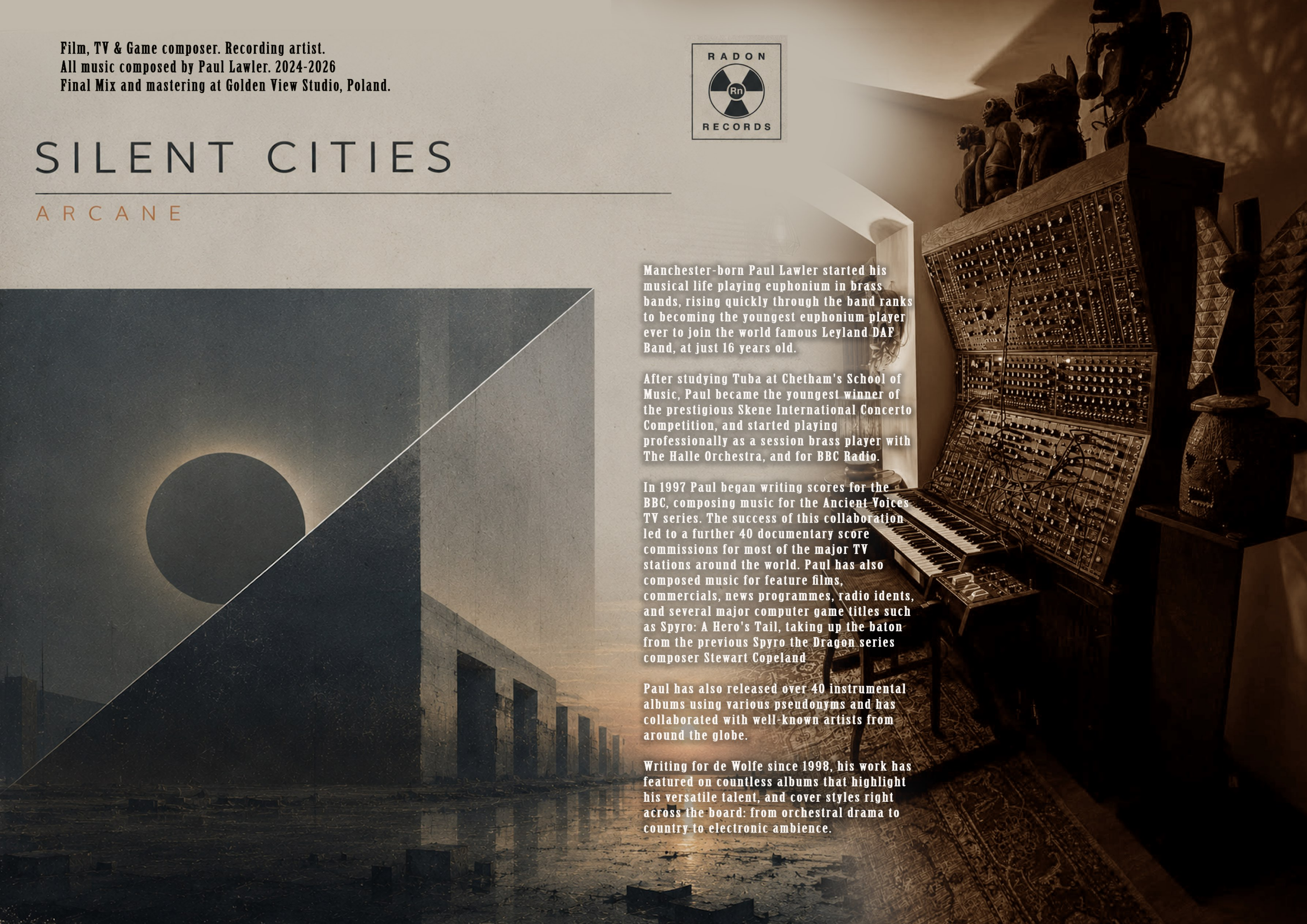
Manchester-born Paul Lawler started his musical life playing euphonium in brass bands, rising quickly through the band ranks to becoming the youngest euphonium player ever to join the world famous Leyland DAF Band, at just 16 years old.

After studying Tuba at Chetham's School of Music, Paul became the youngest winner of the prestigious Skene International Concerto Competition, and started playing professionally as a session brass player with The Halle Orchestra, and for BBC Radio.

In 1997 Paul began writing scores for the BBC, composing music for the Ancient Voices TV series. The success of this collaboration led to a further 40 documentary score commissions for most of the major TV stations around the world. Paul has also composed music for feature films, commercials, news programmes, radio idents, and several major computer game titles such as Spyro: A Hero's Tail, taking up the baton from the previous Spyro the Dragon series composer Stewart Copeland

Paul has also released over 40 instrumental albums using various pseudonyms and has collaborated with well-known artists from around the globe.

Writing for de Wolfe since 1998, his work has featured on countless albums that highlight his versatile talent, and cover styles right across the board: from orchestral drama to country to electronic ambience.





Silent Running has been one of my favorite films ever since I saw it on German television on April 26, 1974. It was directed by Douglas Trumbull, who worked as a special effects expert on "2001: A Space Odyssey". In 1968, the Saturn sequence couldn't be filmed and was replaced with Jupiter...

There are passages in the film that were created using only music from the ARP 2600 and SEM. To match the authenticity of the 1972 sound, I rummaged through my sound library...

This version is not synchronized with the film; it runs 73 minutes compared to 85 minutes in the 2002 DVD version.



SILENT RUNNING VOLKER RAPP

SILENT RUNNING VOLKER RAPP

German composer, musician, photographer, artist and writer born October 10, 1964 in Wuppertal. From 1992 to 2005 he was the author of the Demo Art project. This project combined music, imagery, dance and body art.

Presentations first took place in galleries, later in unusual places. Worth mentioning is the first concert in the moving carriage of the Gasometer Oberhausen Wuppertal suspension railway or as part of the Body Worlds Munich exhibition.

Since 2005 he has been a lecturer on the countries he has visited. In 2007, he developed an interactive travel lecture. Currently, Volker releases albums under his own name, some of which are also dedicated to various cities.





DEAN DE BENEDICTIS SALVAGING THE FUTURE

Dean De Benedictis' *Salvaging The Future* — the fitting epilogue of his monumental *Salvaging* trilogy — is a drifting, searching, and quietly radiant work, that examines the past and anticipates a possible future. Built from unreleased material gathered over decades, the project reflects an effort to reclaim time itself—to gather fragments from different eras and reimagine them as one continuous, living gesture.

Where the trilogy began in the reflective terrain of *Salvaging The Past* and moved through the transitional pulse of *Salvaging The Present*, *Salvaging The Future* arrives as the most expansive and elusive chapter. It moves beyond the artist's earlier space-music foundations into something more diverse and harder to name: active, ambient, spacious, improvisational, and charged with a sense of motion. The album's title suggests not only futurism, but a more human hope — that the future can be safeguarded through memory, care, and attention to what has been.

The music was shaped through a deeply personal and often demanding process, using custom sample libraries, re-synthesis, layered processing, and older computer systems treated as distinct creative instruments. Across deserts, coastlines, mountain ranges, abandoned rooms, airports, and homes, the album took form through years of travel, upheaval, technical struggle, and persistence. Its sound bears the imprint of that life: spacious yet intimate, complex yet sincere, visionary yet grounded in lived experience.

Salvaging The Future stands as both conclusion and continuation: a final chapter that feels less like an ending than a lingering transmission from somewhere just ahead.

ADDITIONAL MUSICIANS:

Lara De Benedictis (Vocals) D'Von Charley (Vocals, Native Flute) Nichole Michelle Jones (Vocal) Lisa Claire Mitterer (Vocals) Phil Williams (Electric Guitar)



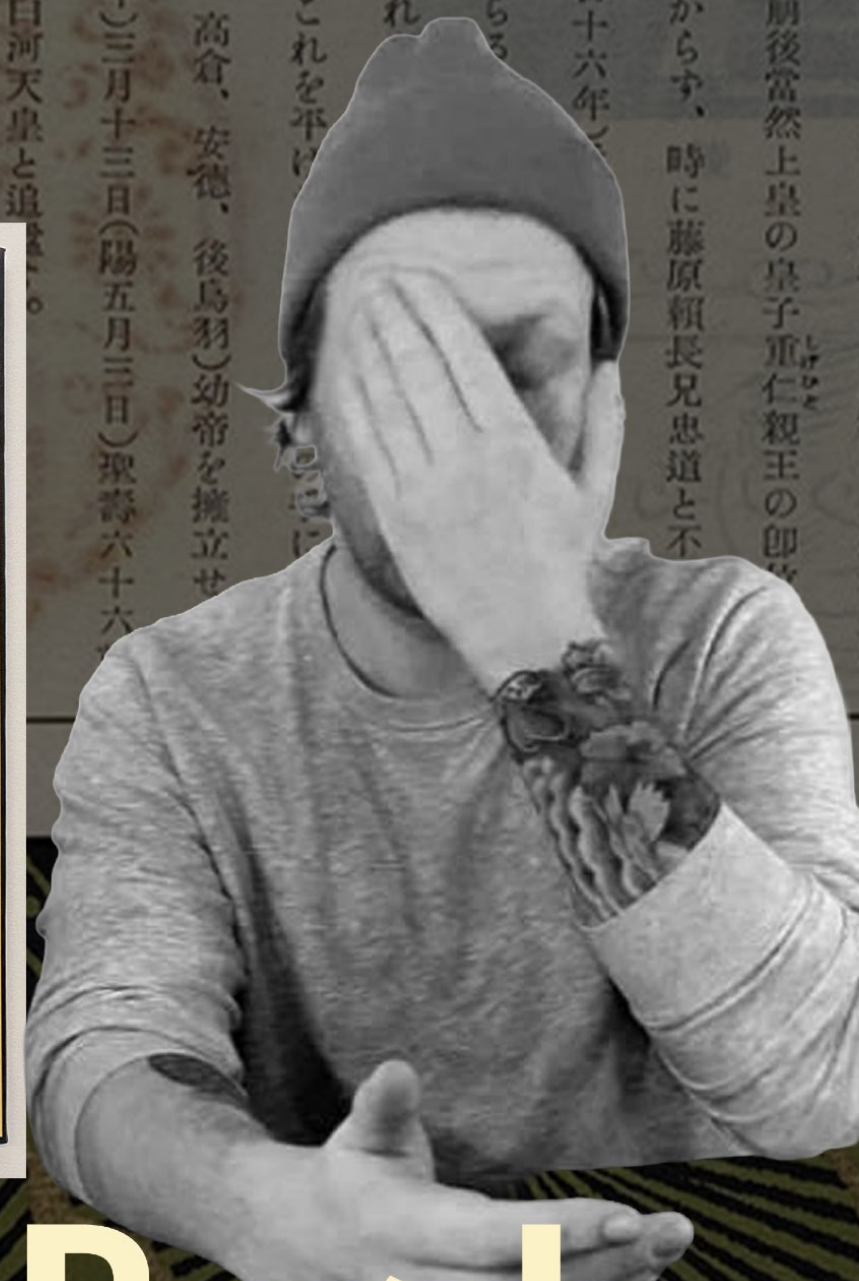
Time Released Sound & Time Sensitive Materials
Alameda, California
Hello everyone!

Time Released Sound, founded in 2011, is a lovingly hand made, limited edition release music label that is as much an art project as it is a musical outlet. Focusing on modern classical, ambient electronic and electroacoustic sounds, we produce visuals and packaging that are as uniquely beautiful as the music itself.



"Much of the material that became KAIJU was written and recorded during the summer of 2025, and the pieces are definitely influenced by the season in which they were made. A warm, somewhat nostalgic record, the human heart and the analogue touch is a base and safe haven for electronic improvisation and granular processing. Analogue and digital recordings go hand in hand throughout much of the album, in search for the sound. Tape recorders and the acoustic guitar is equally as important as computer and modern software.

In the age of digital impulses, evolving technology and where the human heart sometimes feels further and further gone, KAIJU is music that embrace nostalgia for a time when things felt less complicated, less clinical and calculated. Where the imperfections of clumsy human interaction became unforgettable memories. When the Indian summer felt endless, and the pitch black, warm nights were filled with hopes, dreams and the fuzzy, noisy midnight radio transmissions. When we had patience to listen and discover sound slowly and natural while the shadows from the trees became majestic Kaiju engaged in battle, slipping beneath our fingers at dawn. We were unbeatable, like the Kaiju. In the summer of 99."



Anders Brørby Kaiju

Earthshine is the sunlight reflected from the Earth's surface that illuminates the dark part of the moon not directly lit by the sun. Earthshine, the album, unfolds as abstract electronic soundscapes carried on a surreal, buoyant current. The 20 short tracks crossfade into one another to form a continuous sonic journey. Layers of processed drones and sequencer pulses alternately rise into expressive statements and subside into hushed, sparse moments, shaping visual impressionistic inner expanses. The magic here is the way the album shifts and transforms as the elements combine.

As a metaphor, earthshine evokes concealed beauty and indirect influence, the ability to sense the whole beyond the immediately visible. It speaks to casting light into another's darkness, to exposing resilience through openness, and to the subtle, enduring effect of unseen support.

Earthshine reveals a spacious and timbral side of Wøllo's work. The album was recorded to analog 4 and 8 track tape machines then transferred to computer for further arranging and mixing. Returning to tape altered Wøllo's compositional approach: the slower, more deliberate workflow encouraged new methods, allowing sounds to breathe and loosen.

"When the tape is running," Erik reflects, "something affects me, I descend into myself, realizing music completely in the moment. I wanted to go back to the way of recording I was into in the 1980s, using old analog tape recorders. How would it affect my compositional process? Would it take me in other compositional directions? Compare it to writing a novel with a pencil instead of a computer. The unhurried, measured approach was more time-consuming and led me to make different creative choices. It turned out that the music became more fluid and open-ended.

"The analog medium imparted warm saturation and subtle harmonic coloration, adding depth and silkiness to the mixes: the instrumental elements merge with organic cohesion. With an emphasis on deep tones and interlaced ambient tributaries.

Wøllo sculpts a vivid listening experience for the imagination. Earthshine is an investigation of mood, surface, and narrative, a compelling statement that extends the boundaries of electronic expression.

ERIK WØLLO earthshine



Conrad Schnitzler (album LichtPunkte)

LichtPunkte is a dense work, enhanced by inventive arrangements and powerful narrative ideas so abundant that the album could serve as a launchpad for several more works. There are spaces filled with melodies that float and hover, and there are layers that are intricate and full of forward movement. CON's drive and focused creative energy make this work an outstanding example of the 'Berlin Kosmische Schule'.



Conrad Schnitzler (album NachtFahrt)

Here CON presents an uneasy experimental piece exploring obscure liquid sonic realms and their contents. Schnitzler continues to take the familiar and transform it into something unrecognizably warped. Nightfahrt is a deeply hypnotic album. CON guides this grim tale through numerous moods, CONveying a transition from dreamy weightlessness to noir tension.

Conrad Schnitzler



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

Flip-Flap is pleased to announce that the series of works chosen by Conrad Schnitzler for publication with us is now continued with the help of the Dutch-based distributor Fonodroom. This selection of works was originally made by Conrad Schnitzler himself in 2008 for a 100 CD boxset edition planned to be released by the now defunct Waystyx label



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

Schnitzler, Dieter Moebius, and Hans-Joachim Roedelius formed *Kluster* in 1969 after the three had met at the *Zodiak Free Arts Lab*. 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. The piece is still played at most of the band's live shows. For many years Schnitzler appeared in the comics of Matt Howarth (particularly *Savage Henry*) as a member of the band *The Bull-daggers*. 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 Germany.

Henry Solberg Seattle, Washington

Here you can find pretty much everything I've made since I switched over from SoundCloud in 2024. A mix of musical experimentation and actual attempts at album-level cohesion. Created using mostly NI products in Cubase. Some tracks may use creative constraints like programming everything from scratch in a soft synth, but mostly it's a free-for-all. AI-generated album art (not music, of course!).

It's a nine-track soundscape/ambient album with Berlin School and cinematic elements. The concept is a deep-sea descent: from the first glimpse below the surface to the crushing quiet of the sea floor, and back up toward the sky. Influences include Ascendant and Jon Hallur, though I think the album's harmonies and cinematic flair offer something unique.

HENRY SOLBERG

Seek Brighter Deeps



BEYOND THE QUIET SKY

Blue Is Nine (Gary Mulford) is an ambient, progressive, downtempo, chillout, and experimental musician from the Philadelphia, PA, suburbs. (New Jersey). Previously released music as Streamline. Heavily influenced by the music played on local radio shows (WXPB), John Diliberto's 'Echoes', and Chuck Van Zyl's 'Star's End', I became greatly interested in ambient, electronic, eclectic, and jazz fusion music. Thank you for listening!

Musician Gary Mulford debuted his first album, Incognito, in 2000 under the moniker Streamline. Since then, he has continued to produce distinctive, ethereal music appreciated worldwide. His musical style has evolved over the years, and as he began creating this new album, he felt he was entering a new phase of his life and artistic development. Consequently, he decided to adopt the new artist name "Blue Is Nine." "Streamline" will always remain an integral part of his artistic identity, representing his beginnings. However, "Blue Is Nine" exemplifies his artistic journey, creative processes, and future direction.

BLUE IS NINE



trem 77

Trem 77

Audio that links the impermanence of sandpainting to the textural audio colour spectrum. The focus here is on the grainy quality of treated sounds, from sandpaper harmonic distortion to powdery modulated dust. These audio paintings are about the present moment of listening. Sound and texture as tangible auditory and physical sensations. Engage in that fleeting awareness of forms in perpetual transience.

Tracks 1 - 4 feature the treated strings of Swedish artist Henrik Meijer Kord.

Track 5 was recorded after mixing Henrik's strings, which provided new ideas for a transition track.

Tracks 6 - 9 are from the original Phantom Circuit session.

Track 10 leaves the listener with a final audio thought. All matter is in a permanent state of transit, and we are the travellers forever between stations.

Trem 77

Bristol, UK. Instrumental textural audio. Inspired by nature and effects treatments. Always listening for the beautiful micro events in sound.

| trem77.com

ADVERSE CAMBER

Aidan Baker (born 1974) is an electronic musician from Toronto, Ontario, Canada, who has released numerous records both as a solo artist and as part of various side projects, including Nadja, ARC, Caudal and Mnemosyne. He has also written several poetry books.

He has toured worldwide and appeared at the Unsound Festival, MUTEK, and South by Southwest. He is married to Nadja bandmate Leah Buckareff.

Baker uses a highly experimental style of guitar playing, influenced by artists such as Casper Brötzmann, James Plotkin, Steve Albini, and Justin Broadrick. His musical structures and sound draw on Sonic Youth, Swans, Sunn O))), Red House Painters, Godflesh, Codeine, and PJ Harvey.[2]

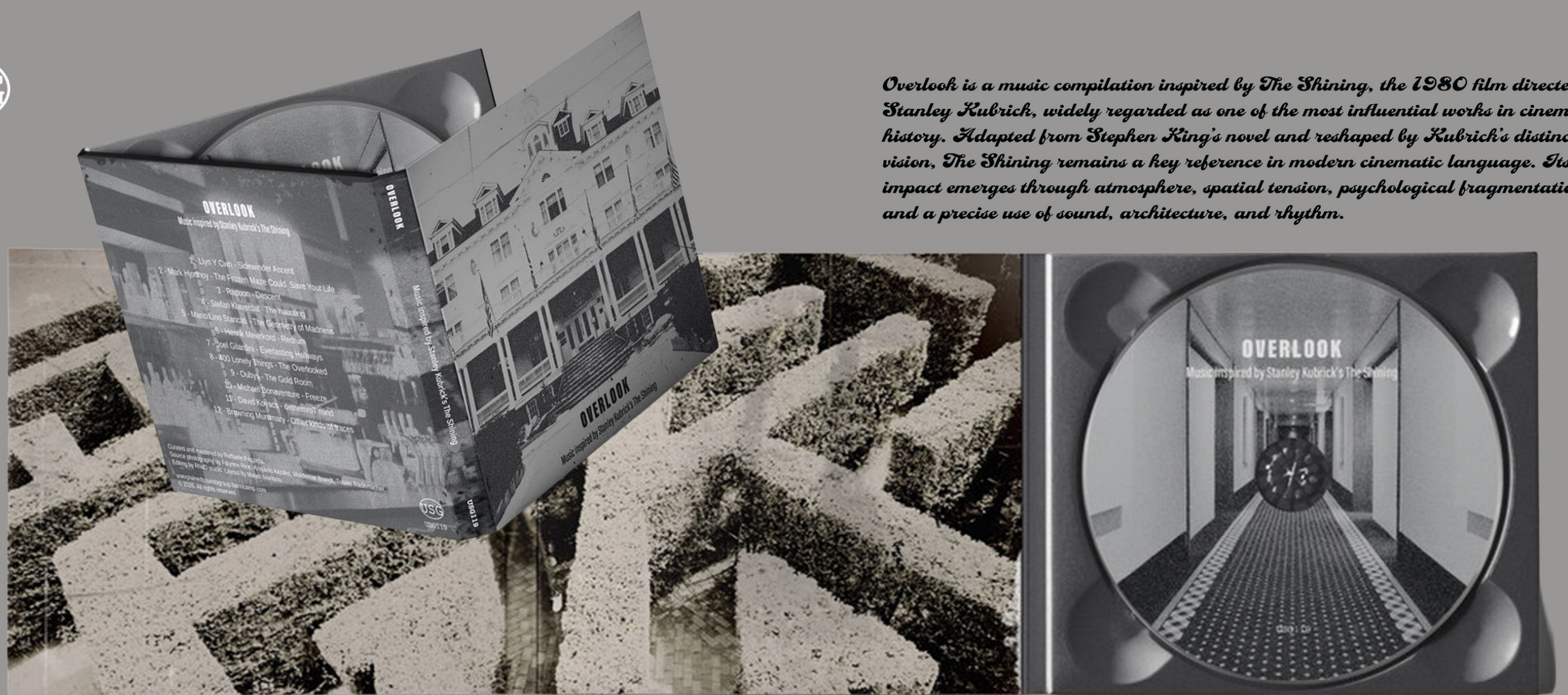
Looking back, looking forward, 'Adverse Camber' returns to simple solo guitar with heavy ambient sounds, combining drifting drones with noisy textures to encompass both light and dark at once.

Mastered by Guillermo Pizarro at Vitória Régia Studios. Available on red vinyl (200 copies) and as a CD in an LP-style double sleeve with a soft-touch finish (200 copies).



Owl Totem Recordings
Netherlands: Dark vibes division of
Dronarium.

AIDAN BAKER



*Overlook is a music compilation inspired by **The Shining**, the 1980 film directed by Stanley Kubrick, widely regarded as one of the most influential works in cinema history. Adapted from Stephen King's novel and reshaped by Kubrick's distinctive vision, **The Shining** remains a key reference in modern cinematic language. Its impact emerges through atmosphere, spatial tension, psychological fragmentation, and a precise use of sound, architecture, and rhythm.*

This compilation translates these spatial and psychological dimensions into sound. Architectural structures turn into sonic metaphors, while time unfolds through sustained textures and gradual transformations. The artists involved explore a wide spectrum that spans ambient music (Llyn Y Gwen, Foel Gilardini, Oubys), experimental electronic composition (Rapoon, Mario Lino Stancati, Browning Mummy), Berlin school (Mark Hjordhoy), hauntology (400 Lonely Things) and works situated between drone music and contemporary classical practices (Stefan Klavertdal, Henrik Meierkord, Michael Bonaventure, David Kovacs), sharing a common sensitivity toward atmosphere and sonic detail.

The film follows the Torrance family during their winter isolation at the remote Overlook Hotel, where Jack Torrance serves as caretaker while pursuing his writing. As the hotel becomes cut off from the outside world, the enclosed environment intensifies psychological pressure and reveals latent, spectral forces tied to the building's past. Within the film, the Overlook functions as an active presence. The building becomes an autonomous entity shaped by repetition, memory, and temporal distortion. Corridors, rooms, the hedge maze, and the bar operate as structural elements through which the film explores isolation, obsession, and the erosion of identity.

*Overlook. Music inspired by Stanley Kubrick's **The Shining***

*Unexplained Sounds Group
Italy Global Network of Aural Disorientation, founded
and curated by Raffaele Pezzella.*



Over the past four decades, Dirk Serries has continually reinvented his musical language through an extraordinarily prolific body of work, first as Vidna Obmana and later through projects such as Fear Falls Burning. While maintaining an extensive international discography, he increasingly embraced electroacoustic guitar and spontaneous performance, becoming a prominent figure within the European free music community through recordings, concert appearances, festival performances, and collaborations with many of its leading musicians, including Steve Roach, Asmus Tietchens, Bass Communion, and numerous others.



Soundfume
France, old label reinstated, dedicated to
experimental, avant-garde, free and ambient
work of DIRK SERRIES and affiliated 'mail'
collaborations.

DIRK SERRIES CURVES OF SPLENDOR

DIRK SERRIES Curves Of Splendor

With an electric guitar and a handful of effects, Belgian Dirk Serries (acclaimed for his work under his alter ego vidnaObmana) sculpts four gleaming long-form ambient tracks that embrace splendour with an optimistic light. Four mantras, infused with brightness, warmth and calmness, venturing to another place, another time, another dimension. From the melancholic opening track 'Destination Rewind' to the trance-inducing long-form end piece 'Oblivion Serenade', the music embraces a gentle complexity. Curves of Splendour, Dirk's 5th solo album for Projekt, sees the grandeur of his processed guitar harmonics move playfully across a minimalist tranquillity drenched in hopeful moods. Multiple overlapping guitar tones and waves create a flow that elevates and transports the listener to a place of comfort, away from the intrusive world we live in today.

Henry Solberg

DIRK SERRIES & PBK Amplitude Split

PBK

Since emerging from the international cassette underground in the mid-1980s, PBK has developed a distinctive body of work spanning ambient, industrial, electroacoustic composition, drone, and experimental electronics. Alongside an extensive solo discography, he has collaborated with artists including Asmus Tietchens, Jim O'Rourke, Modelbau, Nocturnal Emissions, Richard Ramirez, Howard Stelzer, Wolf Eyes, Artemiy Artemiev, and many others, while continually expanding an uncompromising and deeply personal approach to sound.

From its opening moments, amplitude split draws the listener into a dense, continually shifting structure of sound. Resonant guitar, abstract electronics, drones, and transformed sonic textures merge into an electroacoustic environment in which individual sources gradually lose their identity and become part of an ever-changing sonic fabric. Amplitude Split is the latest chapter in that enduring dialogue.