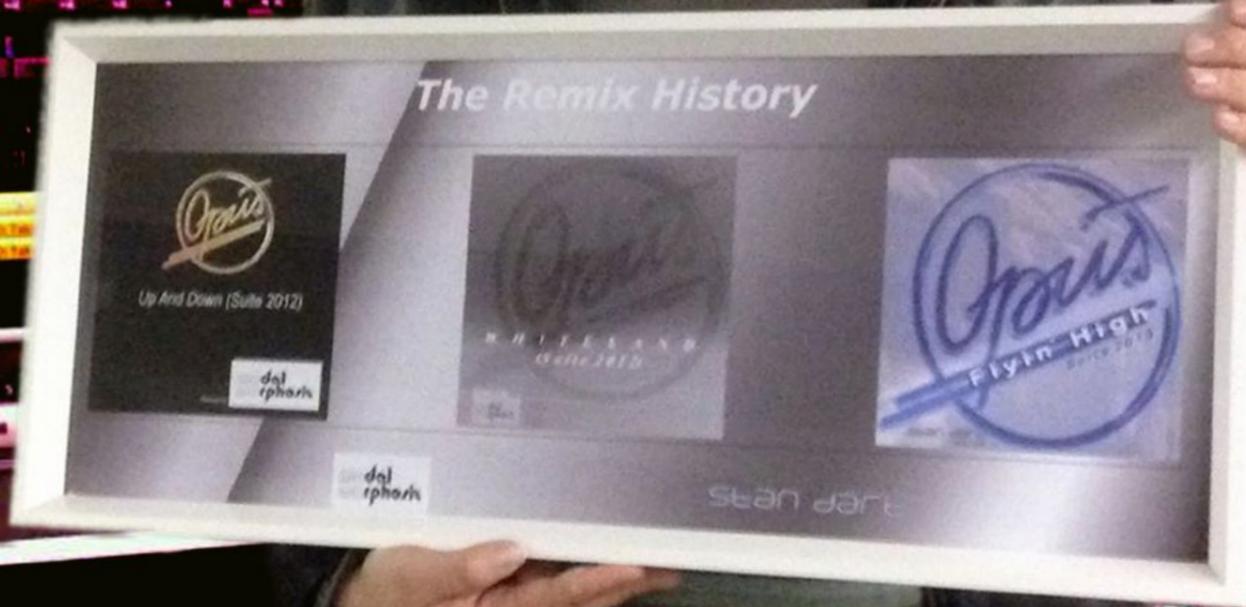


SEQUENCES

2014



Stan Dart remixing guru, has taken the intro music from our Sequences signature tune and remixed it into an extended version with a powerful, rhythmic, score,

Original intro music by Bas Broekhuis

ANDY PICKFORD

REMASTERED EDITIONS 2013



DYSTOPIA

Track 'Cephaloastrol'

Originally released in 1995 and consisting of tracks not previously released at the time.
Tracks 1 & 7 1994 as part of the GPR sessions.
Tracks 2, 5, 8, 9 & 11 - 1993-1994 as part of the Terraformer sessions.
Track 3 - Autumn 1994 as part of the Maelstrom sessions.
Track 4 - 1992-1993 as part of the Replicant sessions.
Track 6 - 1985.
Track 10 - 1991, just pre-Replicant.
Track 12 - 1983.



REPLICANT

Track 'No One Can Hear You'

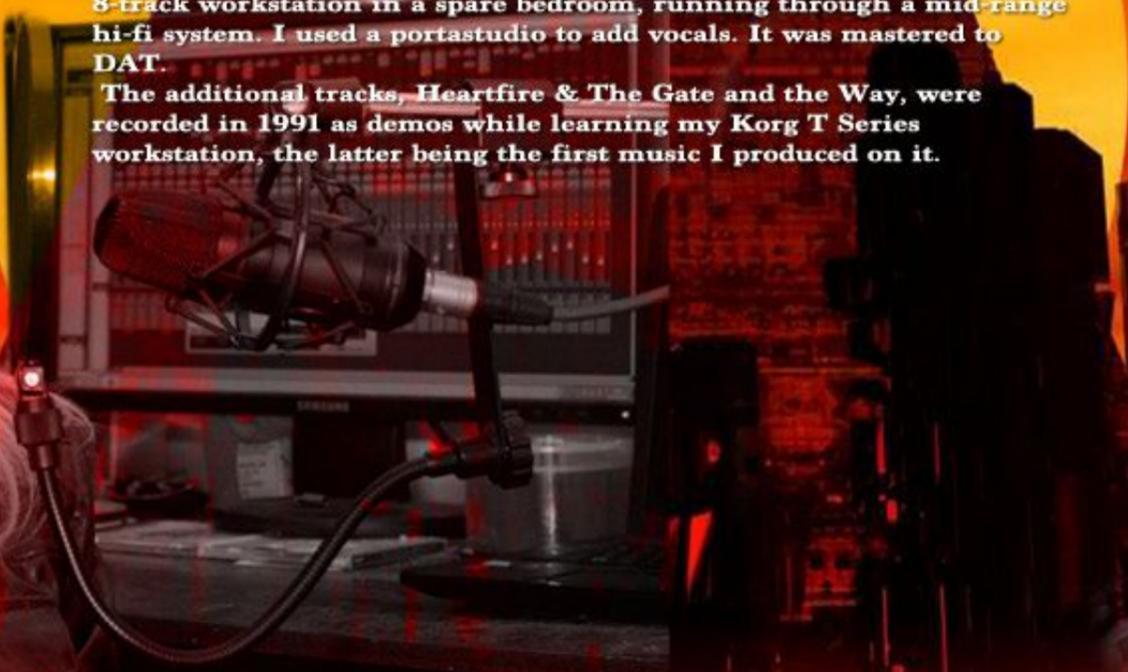
The debut album released in 1993 originally on the Centaur Discs label. The music was inspired by the movie Blade Runner and became known to the composer of that movie's soundtrack, Vangelis, whilst getting quotes from the movie copyright cleared through Warner Bros. Vangelis had still not released his original music from the movie at the time. A few months after Replicant was released, he did. That of course, didn't do Replicant any harm at all! The album was also seen as important for helping to start this electronic Progressive sub-genre thing I keep reading about. Heck, I don't know It was an 8-track workstation in a spare bedroom, running through a mid-range hi-fi system. I used a portastudio to add vocals. It was mastered to DAT.
The additional tracks, Heartfire & The Gate and the Way, were recorded in 1991 as demos while learning my Korg T Series workstation, the latter being the first music I produced on it.



VAHALIA (E-CAFE LIVE)

Track 'Redshaft part2'

All tracks composed, performed and produced by Andy Pickford. Live section performed as part of the Electric Cafe series of concerts in Derby UK, late 1997
A bonus track, Sometimes, is included with the download of the album from Bandcamp and also from Andy's official site. Sometimes was produced in 2011 and based on the track Redshaft Part 2. This track is not listed on the artwork.
Tracks 1-9 recorded live @ e.cafe, (Flowerpot, Derby, UK 07.12.1997). Tracks 10 & 11 are studio recordings.
Le Pamplemousse was available on a website, many dozens of moons ago and now lost forever I think. It didn't have a title except for something too rude to publish! I chose the new title for absolutely no reason whatsoever! I'm like that :-)





ERZYAARY

track 'Particle'

Back in 1986, I got my first analog, well, partially analog, synthesizer: a Roland Juno-106. Using an Atari 800XL and a music composing software, I began to compose and produce electronic music similar to Berlin School artists like Tangerine Dream, Chris Franke and Edgar Froese as well as other European artists like Jean Michel Jarre and Vangelis. My music is a mixture of lush synthesizer pads, hard-beat sequences and strong melodies that create an atmosphere in which the listener's imagination is set free.

Over the years, from 1986 till 1994, albums "Projects I" till "Projects V" have been produced. During the course of 1991, together with a friend, I had formed "The Omega Project", an Electronic/New Wave band that produced songs and lyrics, which were sung by a female singer with a beautiful voice. Of this venture, a debut album was produced with the band name. After a stop-period of five years, from 1994 till 1999, in which I had attended other ventures, I had completely turned my home studio into a virtual one, whereas everything is done within the realms of the computer and dumped almost all my outboard gear.

The album "Solar Voyages" marks my return to music composition and production to be followed by "Retrospective", a look-back at past projects and music, assembling the very best from those works, re-doing them to fit the new times both from a personal aspect as well as a production one.

Then followed the next studio album named "Nibiru". This album depicts the story of the believed-to-exist 10th planet of our solar system in which, according to ancient mythologies, reside a race called Annunaki. Ancient stories of extra-terrestrial visits of that race can be found in many ancient culture's stories. The album is an atmospherical one with mood that shifts from dark ambient to tribal rhythms. Nibiru sold well, was well received by online resellers as well as radio playlist owners.

During the course of 2004, a new project emerged titled "ambience", and was released on early 2005 and is attributed with up-tempo and energetic rhythm section as well as strong sequencers and structures. In 2005-2006, the studio album "blind vision" saw the light of day and was a natural advancement after "ambience", showcasing similar melodies and ambient space as its predecessor.

The studio album "atmosphere", which was released in 2006, took a different path than the previous two albums. '70 era melodies and structures dominate this release, using phasing and flanging effects as well as a plethora of vintage equipment.

Following "atmosphere" is synergos. For this album I had built two devices. The first is a recreation of the Commodore C64 SID chip synthesizer while the second is a midi step sequencer, which was running the entire length of the album, nearly 40 minutes with all accompanying parts and some help from the computer.

Starting in the early days of 2008, I ventured deeper into the realm of do-it-yourself instrument building and initiated a project to build my own modular synthesizer. For this I had to put music making aside and devote my spare time to researching electronics, browsing forums for other professionals as well as ordering the required parts from various sources.

His Latest album Signal dives deeper into fusing orchestral and synthesised sounds and melodies. New harmonic structured are layered on top of electronic beats and sequences generated by the analog modular synthesizer, which delivers a new and exciting sound tapestry.

Signal's sound is darker and more 'analog' in nature due to the use of vintage sound processing that deliver classical '70 ambience to the music.



AMBIENT INDIGO

Track 'Vermillion Sky' & 'Moonbeams from the Larger Lunacy'

Ambient Indigo is the solo electronic music project of Steve Hart, an English computer musician based in Helsinki, Finland. Steve's first exposure to electronic music was the Tangerine UK tour of 1982, followed in 1983 with Klaus Schulze live at Coventry Cathedral and the first UK Electronica event in Milton Keynes which featured artists such as Ian Boddy, Mark Shreeve and Robert Schroeder.

Always quite musical, Steve played trumpet, violin, piano and oboe, as well as studying music theory. Synthesizers provided a lot of creative freedom but was an expensive hobby in those days. The development of computer DAWs took electronic music production to another level, and today Ambient Indigo's productions are entirely in-the-box.

Steve runs an Event Management company in Finland, and his company will host the first "Ambient Music Conference", in June 2014. The venue will be a stunning new all-wooden structure located in the atmospheric forest and lakes just outside Helsinki.

The event will feature well-known local names together with talented ambient artists from both Europe and USA. Ambient Indigo's musical style drifts from gently rhythmic ambient to more melodic sequences. You can check out more at soundcloud.com/ambientindigo

For more information about the Ambient Music Conference, visit ambientmusicconference.co



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CONFERENCE 2014
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Simon Lomax aphelion
FEATURING: AMBIENT INDIGO & NORTHSTAR11

FORREST SMITHSON

Track 'Dreaming Time'

Forrest's musical creations emerge from a natural affinity for embracing diverse elements and variables of sound coming from multiple locations and holding them in awareness as a unified event. This ability to unify elements of varied energetic qualities, in differing states of unfoldment, is brought forth to create sonic presentations of wholeness within form.

Forrest is devoted to a process of embracing the intensities as they occur within the daily awake time of ordinary life.

This journey towards the mastery of open, active receptivity functions on the practical level of establishing a deep, stable, living location within the heart for birthing the emergence of unity awareness and bringing it into context of musical expressions.

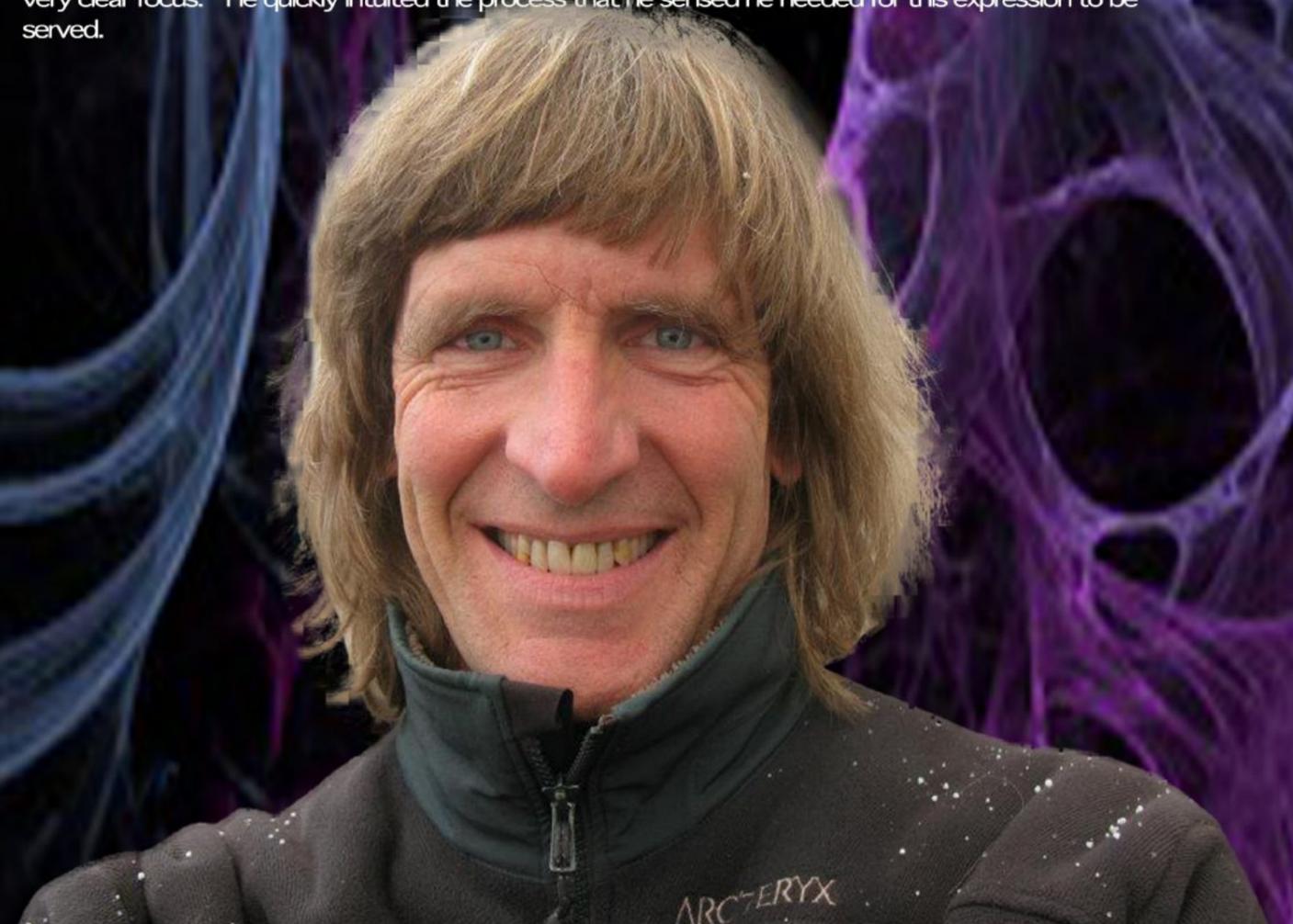
This true intersection becomes a place within for establishing a direct relationship with the unknown. This relationship with the unknown coming to be known is embraced and navigated by an awareness born of the joining of heart and mind.

As intensities ripen into availability, the energetic elements move to join in the process of unification, bringing elements that were previously experienced in separation into the experience of unity awareness, contributing then to the sonic expression of wholeness.

Forrest was born in 1956 and has been a musician all his life. When younger he studied piano, trumpet and guitar. He studied composition privately, but mostly he has self studied which has been the most efficaciously fitting for his musical development.

Throughout his life Forrest has had a strong desire to bring the energetic elements within his life's events and relationships into musical expression and has made many privately distributed recordings to share with family and friends.

In the last few years, the musical expression of the inner growth that was occurring in his own life came into very clear focus. He quickly intuited the process that he sensed he needed for this expression to be served.



frequency

track 'Floating Images' & 'Remember Me'

Frequency were formed by Mark Plant and Jason Tilsley on the 19 August 1994 as a one-album project. However, due to the success of the debut album "Rezolution" we quickly released a follow-up album "Sands of Time" and have now completed 17 albums with another 2 on the way. Keyboard player Phil Evans joined Frequency during the summer of 1996 adding another perspective of the music.

For 2014 we hope to be releasing our 20th album in our 20th year. For every new project we use a different concept and try to vary the genre/theme from the previous albums.

Our influences are extremely varied from UK EM heroes like Ian Boddy and Code Indigo, to European symphonic rock artists Novalis and Pulsar. For both of us our early interests came from TV themes of the 1970's & 1980's. With this in mind, much of our music is designed for use as incidental and theme music for TV, cinema and video productions.

We're currently redeveloping our website (frequencymusicuk.org) and are in the process of making our albums available on I-tunes and amazon.



Photo, left Mark Plant and right Jay

Recently, I discovered a small island at the Columbia River Gorge. People have gathered there for hundreds of centuries for trading and celebrations. I could feel their presence very strongly. I AM HERE is them speaking to me and me speaking to them. I want to honor the Chinook people the best I can with my music.
- Paul Ellis

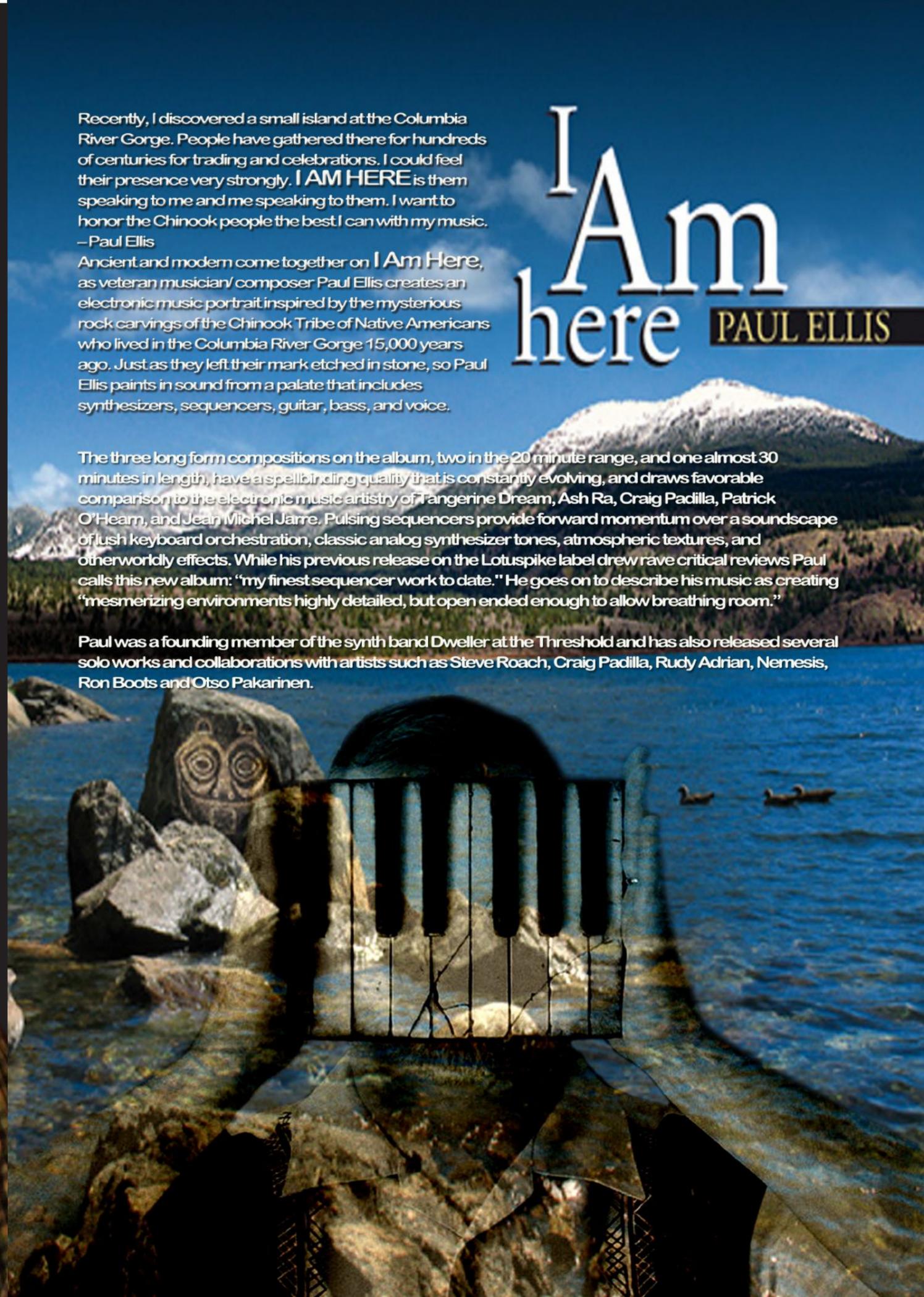
Ancient and modern come together on I Am Here, as veteran musician/composer Paul Ellis creates an electronic music portrait inspired by the mysterious rock carvings of the Chinook Tribe of Native Americans who lived in the Columbia River Gorge 15,000 years ago. Just as they left their mark etched in stone, so Paul Ellis paints in sound from a palate that includes synthesizers, sequencers, guitar, bass, and voice.

I Am here

PAUL ELLIS

The three long form compositions on the album, two in the 20 minute range, and one almost 30 minutes in length, have a spellbinding quality that is constantly evolving, and draws favorable comparison to the electronic music artistry of Tangerine Dream, Ash Ra, Craig Padilla, Patrick O'Hearn, and Jean Michel Jarre. Pulsing sequencers provide forward momentum over a soundscape of lush keyboard orchestration, classic analog synthesizer tones, atmospheric textures, and otherworldly effects. While his previous release on the Lotuspoke label drew rave critical reviews Paul calls this new album: "my finest sequencer work to date." He goes on to describe his music as creating "mesmerizing environments highly detailed, but open ended enough to allow breathing room."

Paul was a founding member of the synth band Dweller at the Threshold and has also released several solo works and collaborations with artists such as Steve Roach, Craig Padilla, Rudy Adrian, Nemesis, Ron Boots and Otso Pakarinen.



Track 'It Wasn't Meant To Happen' & 'Stranger In A Strange World'



THE ROSWELL INCIDENT

The Roswell Incident consists of two brothers Jan & Koen Buytaert from Ghent Belgium. Koen is a teacher of mathematics and physics and Jan is ICT manager in the education field. For more than twenty years they compose electronic music inspired by Klaus Schulze and Tangerine Dream, especially from the seventies, Berlin School, sound. Together they made some music for a theatre group and Jan also played in a band doing cover versions of popular music.

In 2010 they finally decided to launch their debut CD 'The Crash' three long evolving pieces of music in the tradition of those early cosmic sounds. The reactions from the fans was very positive and in 2013 the follow-up album 'Hunted' was released. People who know the Incident at Roswell will see the connection between the titles of the CD's about aliens, cover ups and the cosmos.

A first live concert was given on the B-Wave Festival in December 2013 in Belgium. Their appearance on the B-Wave Festival was very enthusiastically received by those who attended the event. The gig was recorded to be released on CD with a possible DVD of the set to, made by Alain Kinet, who also did the covers for the CD's.

Massimo "Nheap" Discepoli

Track 'Origin Of The Water'

Massimo Discepoli (aka Nheap) is a drummer and drum teacher, working mainly around Perugia (central Italy). Born in Assisi (PG), he studied with Dave Weckl, Terry Bozzio, Alex Acuna, Kim Plainfield, Ron Savage, Pat Petrillo, Horacio "El Negro" Hernandez, Lonnie Smith, Michel Camilo, Bruno Erminero, Mercurio Marco, Francesco Boccacci, Marco Pellegrini.

As drummer, he plays in every kind of musical project, both live and in studio, from jazz to rock. In 2005 he starts studying piano, and then he begins composing his own music.

In 2007 he created the Nheap project. Under this moniker, he composes and plays his own music, blending of jazz, electronic, rock, avantgarde and experimental.

The first completed album, 'Realign', was released in September 2008 on the Musicaoltranza label. In 2009 he releases his second album, 'Skymotion', on the Acustronica label. The whole album was also selected as one of "The Best Albums of 2009" by Leonard's Lair and as one of "The Best Instrumental Albums of 2009" by Hold the Throne

In the same year he started the Nunun duo, with Cesare Discepoli (guitar, synth): the duo's albums, "Impromptu" and "Nunun". are available on Acustronica.

Nunun are collaborating with Giorgio Pinai (horns), on the L.E.D. trio; this trio works mainly playing realtime an improvised soundtrack to some classic movies (ie, some movies directed by Luis Bunuel).

Two years after the 2011 album "Clouds Under The Table", which was highly appreciated by press and the public, came 'Flying And The Silence' a new chapter in Nheap's musical works. The fusion of modern sounds, such as ambient electronica and post-rock atmospheres, with suggestions of a more traditional kind of music, including jazz and funk, along with a deeper integration between synthetic and acoustic sounds, contributes to make this new album an extremely warm and organic work, where experimentation coexists with melodic and thematic research.



JAMPY KEYS

TRACK 'BEYOND THE OUTER IMAGINATION OF DREAMS'

GUESTS ON 'OUTER LIMITS'

CHERYL PYLE: FLUTE & POEMS

BILL BERENDS: GUITAR

JampyKeys
Outer limits

PRODUCER & COMPOSER FROM PARMA ITALY

RECENT WORK INCLUDED A COLLABORATION TRACK 'AUTUMN LEAVES' WITH JOHAN FROMSTAM & WOLFPROJECT

THIS NEW ALBUM 'OUTER LIMITS' IS AVAILABLE ON BANDCAMP, FREE OR NAME YOUR PRICE.



John 3:16

Israel 2013

Philippe Gerber/JOHN 3:16 has played more than 500 shows in the UK and Europe with the London based band Heat From a DeadStar (2004 to 2009). HFADS was the first non-US act to sign a record deal with the Boston-based label Ace of Hearts Records (owned by Rick Harte, producer of Mission of Burma, Lyres, The Infliktars, etc). The trio released its first album 'Seven Rays of The Sun' in 2008. This album has been described as "abrasive, catchy, post-Wire post-punk" and "a Burma-esque adrenalin rush of banging drums, rumble bass and slashing guitars" (Big Take Over Magazine, USA).

JOHN 3:16 was started in 2007, as a studio-only project but after HFADS disbanded in 2010, JOHN 3:16 became the official live act of Philippe Gerber. The 5-track EP 'Sinners in the Hands of an Angry God' (2011) was critically acclaimed and presented the JOHN 3:16's newly musical direction "synthesizing many different styles and genres such as those designed as psychedelic-electronic analog circuit no-wave, industrial, ambient, shoegaze, pop, trip-hop..."

(Terapija Webzine, Croatia). Jerusalem @ Uganda Shop with Tashkentique

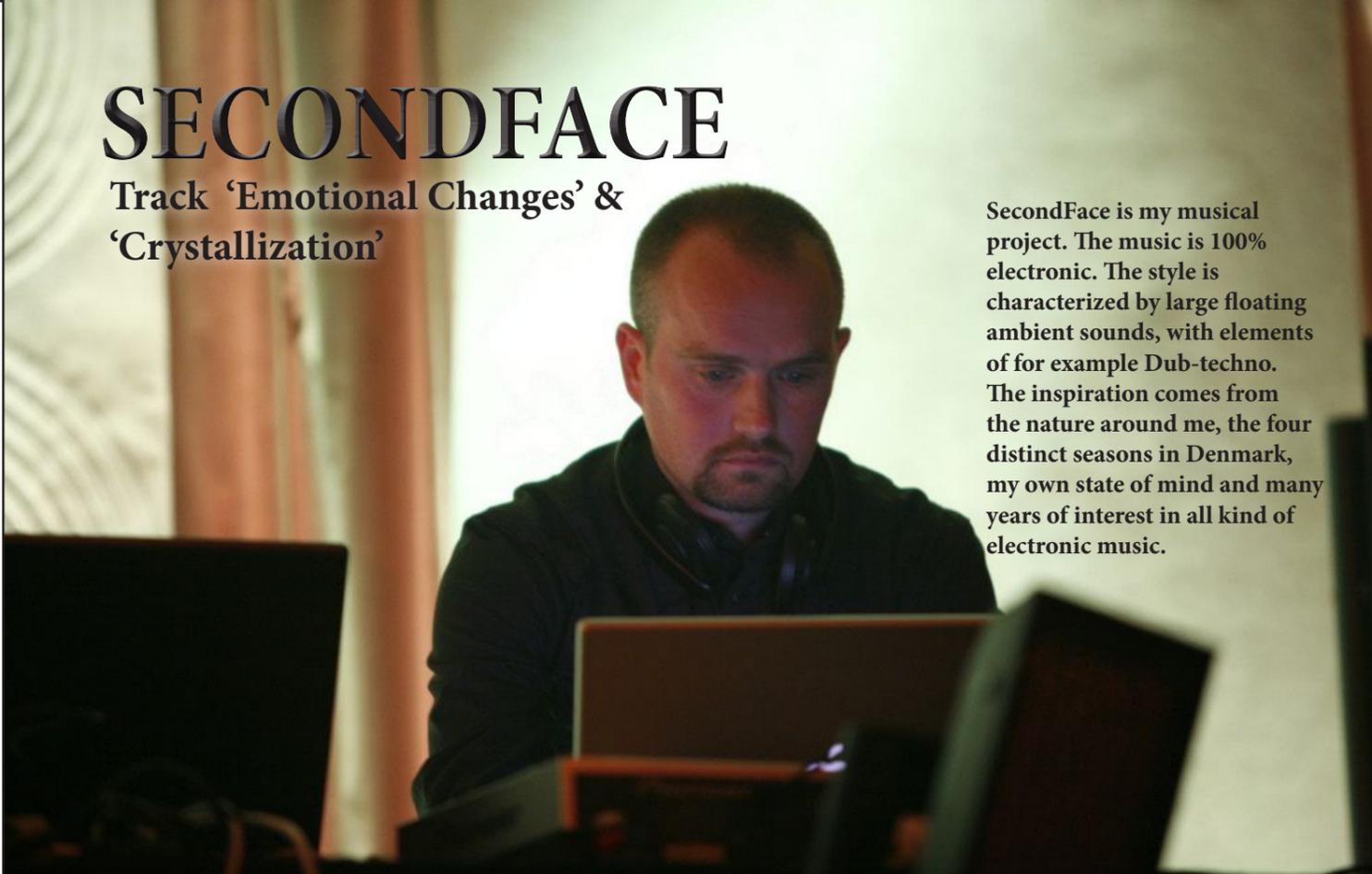
'Visions of the Hereafter - Visions of Heaven, Hell and Purgatory' is the first full length of JOHN 3:16 and was released via Alrealon Musique on October 22, 2012. The nine tracks were recorded at the Alrealon Studio/Laboratory(76). Carolyn O'Neill (Director of the Logan Square New Music Ensemble) co-wrote the track 'Abyss of Hell/Clouds of Fire' and William Schaff (Okkervil River, Songs: Ohia, Godspeed You! Black Emperor...) designed the original artwork.



Track 'Holy Mountain'

SECONDFACE

Track 'Emotional Changes' & 'Crystallization'



SecondFace is my musical project. The music is 100% electronic. The style is characterized by large floating ambient sounds, with elements of for example Dub-techno. The inspiration comes from the nature around me, the four distinct seasons in Denmark, my own state of mind and many years of interest in all kind of electronic music.

COSMOMOOSE

TRACK 'RIPPLES IN THE SKY' & 'CLOSING THE HATCH'



CosmoMoose is an electronic music project from British composer and producer Chris Medway. If you like electronic music such as Vangelis, Jean Michel Jarre to Daft Punk or Sash! then you'll love the music of CosmoMoose. Catchy and thematic electronic music with strong melodic hooks. Is this Cosmic Invasion something to fear or something to cheer? or both? With very few lyrics, the music sings for itself from the bright fan-favourite "Shooting Stars" to the haunting wordless voice on "Tears of the Moon" to the choral drama of "Opening" and "Closing the Hatch". The one song with real lyrics "RoboDrama" is like a scary 5 minute Doctor Who musical with menacing robots and a female

protagonist who may have betrayed her race but is now caught up in the web she spun asking for mercy. Even forgetting the concept, the music on "Cosmic Invasion" provides a very enjoyable listen with sounds of the Theremin, Mellotron, Vocoder, tinkling pianos, dense choirs, sweeping synths and various fx giving a retro-future feel; like a remake of a 1950s sci-fi movie that would appeal to soundtrack buffs and electronic music fans. Chris previously wrote music in other genres, including children's songs and music theater, and this experience has given CosmoMoose music dramatic, emotional and playful qualities, not always found in electronic music.