

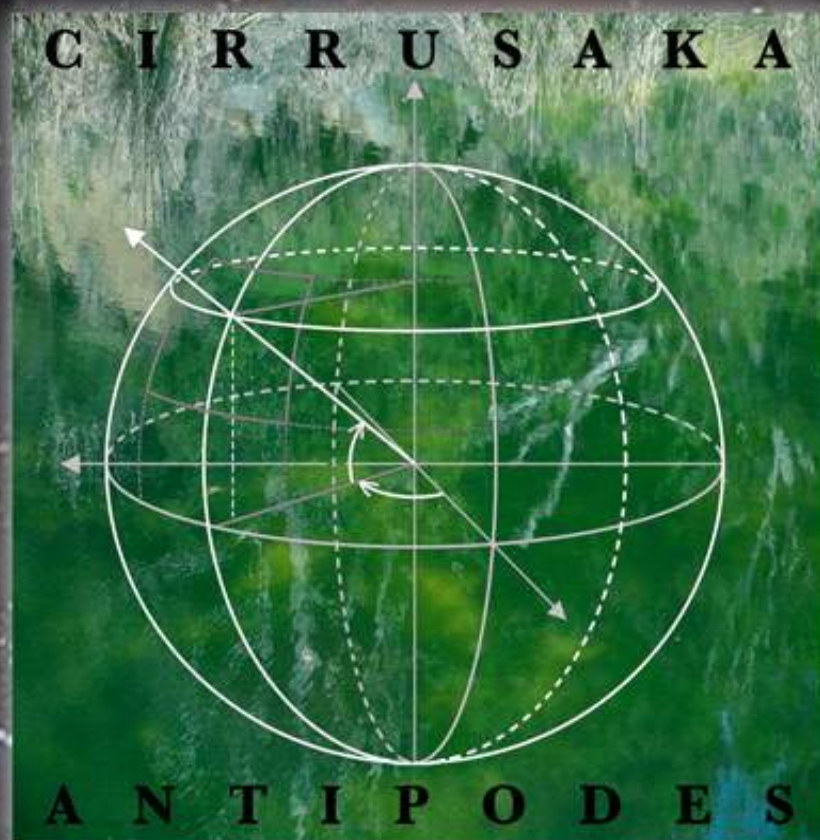


EN: With the new album Cosmoromantics moonbooter continues his well-known Cosmo-serial. Following the last two releases Zeit-enwende and Still Alive the electronic musician from the Eifel applies himself to cosmic themes for the fourth time. With Cosmoromantics he has his sight especially on the history of the Russian cosmonautics. In more than 70 minutes moonbooter abducts the audience into his own soundscapes and as usual puts well incorporated rhythmic spots in place. Overall natural sounds appear fewer, electronic sounds dominate the event. One romantic note runs like a common thread through the complete concept album. Thereby Cosmoromantics is kept together by classical and also modern sequences. Moonbooter masters this symbiosis more than almost anybody else. Again, Cosmoromantics sounds fantastic, great and wide. Wellness for your ears. Cosmoromantics is a potpourri electronic album, which uses the complete range of colours. Once loud and dominant, once cautious and silent, but always most entertaining. And this even after the umpteenth replay

Tracks: Edge Of Sanity & Spirit Of Time







CLARE



Altocirrus is the inspirational name given to music produced by Sean and Clare McCarthy.

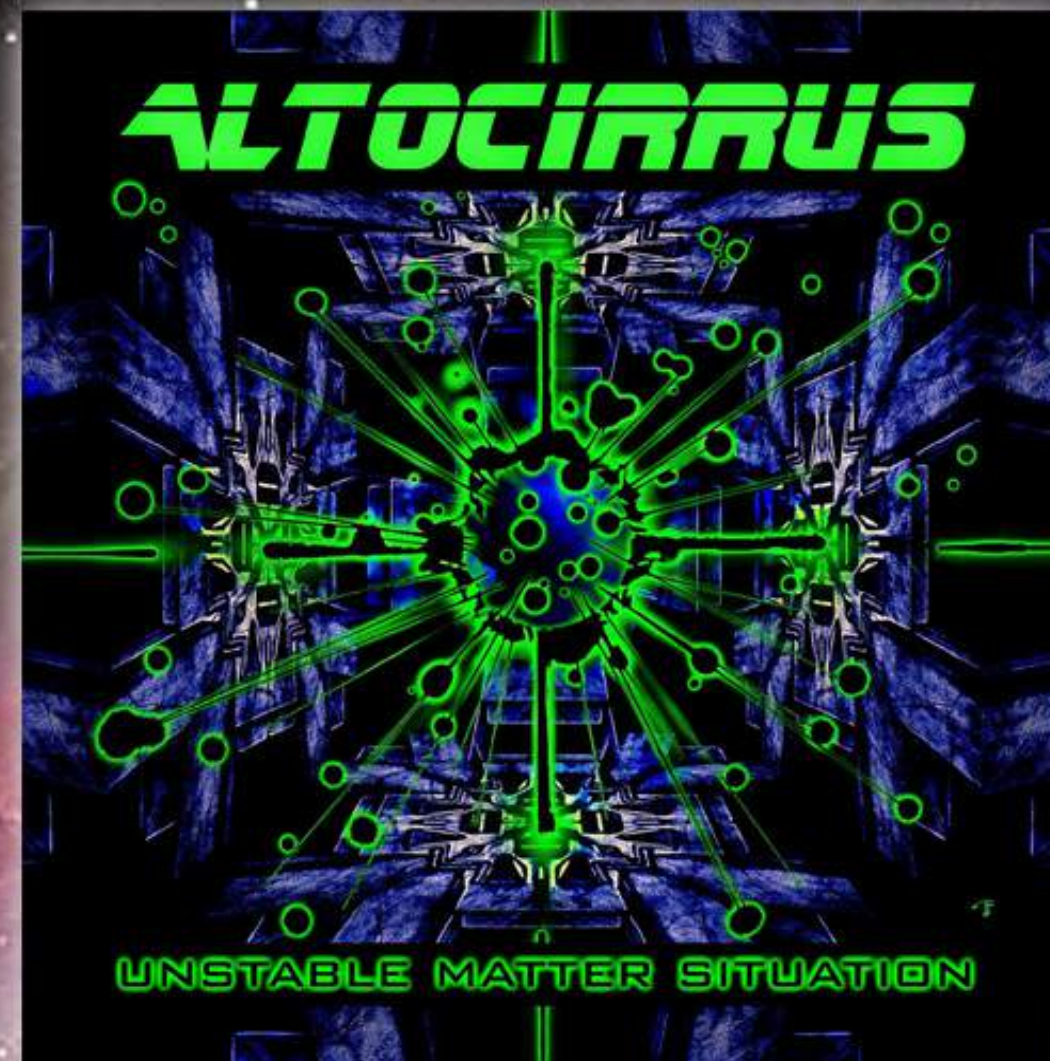
The songs evolve as a reflection of everyday experiences. Our appreciation of the environment in which we live, interests and friends inspire and influence us in many of our tracks.

After their music was played on Harbour FM (102.3 FM) in the UK on Terry Hawke's show "Hawke Chillout Sessions" to a very positive response and also on One World Radio's show in the UK "Man of Two Worlds" hosted by Neil Fellowes Geigertek, Altocirrus decided to take it further with a view to releasing an EP and album.

Sean developed an interest in electronic music through listening to music by The Art of Noise, Ashra, Klaus Schulze, The Alan Parsons Project and Afrocelt Sound System. Other musicians such as Pat Metheny and John Martyn are also big influences.

Clare is classically trained to play both piano and violin. Her influences are Vivaldi, Bach, Tchaikovsky, Led Zeppelin, Black Sabbath, Thin Lizzy, Crowded House, Merrill Bainbridge and Seal.

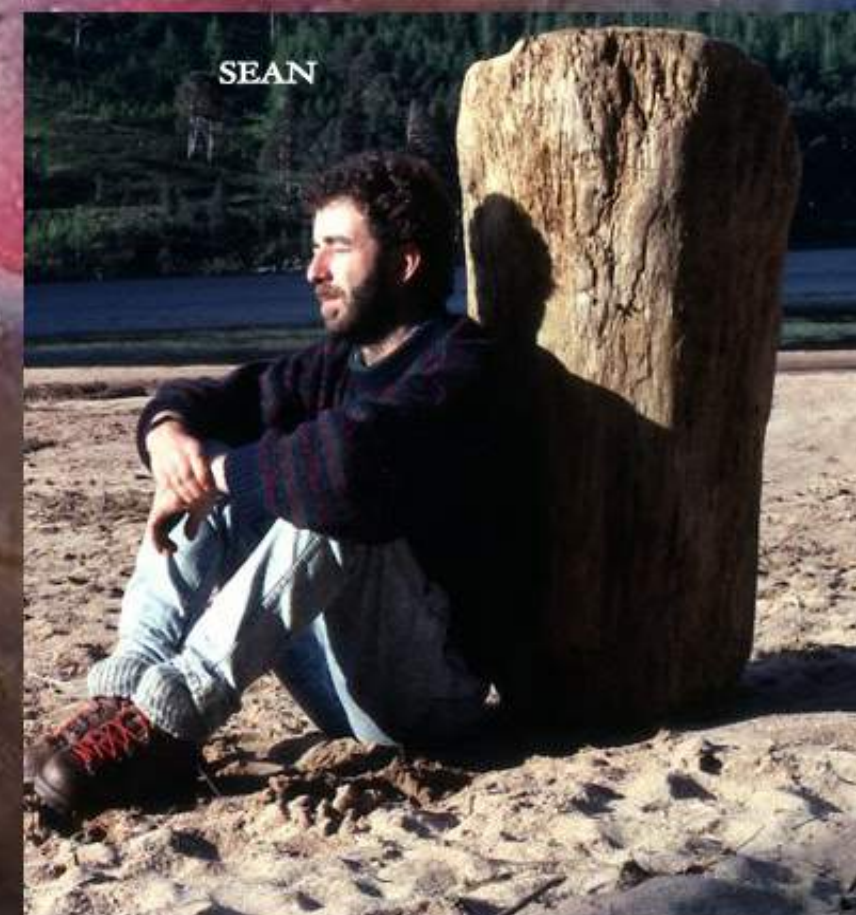
Altocirrus is attempting to build a distinctive sound to reflect their mood and experiences through music.



ROSS



SEAN



Cirrusaka is a fusion of Akaman (Ross Ackerman) and Altocirrus (Clare and Sean McCarthy)



## FRITZ MAYR - Musician & Graphic Artworks

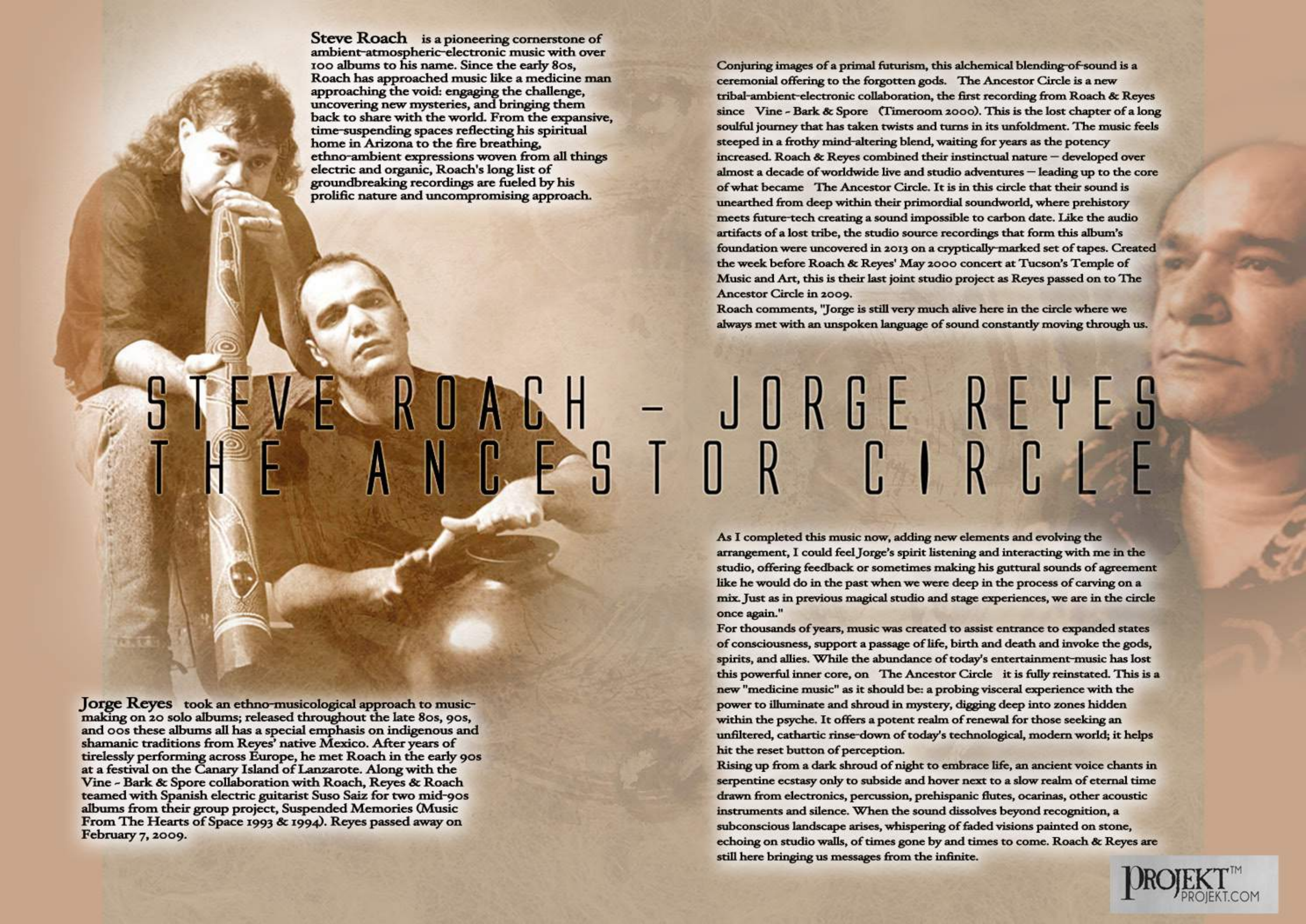


Fritz Mayr comes from Wels in Austria . He is not only a multi instrumentalist on synthesizers, bass, guitar ,native American flute & percussion. but also a digital graphic artist, you can see some of his works on Facebook. The background here is one of his creations.

Tracks :Gateway Of Knowledge & Mysterious Galaxy







**Steve Roach** is a pioneering cornerstone of ambient-atmospheric-electronic music with over 100 albums to his name. Since the early 80s, Roach has approached music like a medicine man approaching the void: engaging the challenge, uncovering new mysteries, and bringing them back to share with the world. From the expansive, time-suspending spaces reflecting his spiritual home in Arizona to the fire breathing, ethno-ambient expressions woven from all things electric and organic, Roach's long list of groundbreaking recordings are fueled by his prolific nature and uncompromising approach.

Conjuring images of a primal futurism, this alchemical blending-of-sound is a ceremonial offering to the forgotten gods. The Ancestor Circle is a new tribal-ambient-electronic collaboration, the first recording from Roach & Reyes since *Vine - Bark & Spore* (Timeroom 2000). This is the lost chapter of a long soulful journey that has taken twists and turns in its unfoldment. The music feels steeped in a frothy mind-altering blend, waiting for years as the potency increased. Roach & Reyes combined their instinctual nature — developed over almost a decade of worldwide live and studio adventures — leading up to the core of what became *The Ancestor Circle*. It is in this circle that their sound is unearthed from deep within their primordial soundworld, where prehistory meets future-tech creating a sound impossible to carbon date. Like the audio artifacts of a lost tribe, the studio source recordings that form this album's foundation were uncovered in 2013 on a cryptically-marked set of tapes. Created the week before Roach & Reyes' May 2000 concert at Tucson's Temple of Music and Art, this is their last joint studio project as Reyes passed on to *The Ancestor Circle* in 2009.

Roach comments, "Jorge is still very much alive here in the circle where we always met with an unspoken language of sound constantly moving through us."

# STEVE ROACH — JORGE REYES THE ANCESTOR CIRCLE

As I completed this music now, adding new elements and evolving the arrangement, I could feel Jorge's spirit listening and interacting with me in the studio, offering feedback or sometimes making his guttural sounds of agreement like he would do in the past when we were deep in the process of carving on a mix. Just as in previous magical studio and stage experiences, we are in the circle once again."

For thousands of years, music was created to assist entrance to expanded states of consciousness, support a passage of life, birth and death and invoke the gods, spirits, and allies. While the abundance of today's entertainment-music has lost this powerful inner core, on *The Ancestor Circle* it is fully reinstated. This is a new "medicine music" as it should be: a probing visceral experience with the power to illuminate and shroud in mystery, digging deep into zones hidden within the psyche. It offers a potent realm of renewal for those seeking an unfiltered, cathartic rinse-down of today's technological, modern world; it helps hit the reset button of perception.

Rising up from a dark shroud of night to embrace life, an ancient voice chants in serpentine ecstasy only to subside and hover next to a slow realm of eternal time drawn from electronics, percussion, prehispanic flutes, ocarinas, other acoustic instruments and silence. When the sound dissolves beyond recognition, a subconscious landscape arises, whispering of faded visions painted on stone, echoing on studio walls, of times gone by and times to come. Roach & Reyes are still here bringing us messages from the infinite.

**Jorge Reyes** took an ethno-musicological approach to music-making on 20 solo albums; released throughout the late 80s, 90s, and 00s these albums all have a special emphasis on indigenous and shamanic traditions from Reyes' native Mexico. After years of tirelessly performing across Europe, he met Roach in the early 90s at a festival on the Canary Island of Lanzarote. Along with the *Vine - Bark & Spore* collaboration with Roach, Reyes & Roach teamed with Spanish electric guitarist Suso Saiz for two mid-90s albums from their group project, *Suspended Memories* (Music From The Hearts of Space 1993 & 1994). Reyes passed away on February 7, 2009.



The 4 musicians Jörg Erren, Bert Fleißig, Jochen Schöttler and Christian Steffen share their love for modular synthesizers and this they exercise live and improvised extensively at this album. Beautiful sequences if calm or rhythmically moving create a suspense of about 55 minutes of Berlin School styled music, that is not often to be found with this kind of crispness from the old masters of this genre. These four guys magnificently understand to turn good old Berlin School style into new splendour. A titbit for all fans of this kind of electronic music - and maybe as well for those, who did not know about this so far

# NIGHT

ERREN FLEISSIG SCHÖTTLER STEFFEN

## ON OUDDORP

Night on Ouddorp was realized out of the third of this quartet's annual week-long getaways - which combines under one roof a series of loose jam sessions and gear tweaking with serious arrangement and compositional collaborations.





# DANIEL STAR WOLF

*In his music, Daniel attempts to show the full depths of the universe and to open up to you a new world with each and every song.*  
*Biography*

*Daniel Wolf (Real Name Danil Petrovich Vovk) was born in Russia, in the city of Rostov-on-Don. He got involved with electronic music from a very young age. When he was a child he had an unforgettable experience with electronic music that would leave a permanent and resounding impression on his soul for the rest of his life. When he turned 15, he suddenly realized deep down that music was his true calling in life that he couldn't live without. His main musical instrument became the electric guitar. It was traditional blues that won his heart over. Overtime he also learned the music styles of ambient and new age. One day he was listening to a new age style music track when he decided to try this music out on his own guitar. This produced in him a true revolution of the mind. From here he realized his main style that would serve as his focus and started creating electronic music.*

spiral to infinity





*Toene des Nebels is the debut album of the Chemnitz-based musician Uwe Rottluff aka WellenVorm. The one who gathers a washy ambient electronic piece of art from the album title is wide of the mark. This album is great, pure classic electronic music. And this on highest level. You punctiliously hear the analogue switches and components, as WellenVorm abstains from using virtual sound productions and only uses the digital world for tasting the ensemble. This combination does not only sound deliciously but has its own style.*

*Toene des Nebels owns a dark appearing atmosphere which perfectly fits into dark and foggy seasons. WellenVorm does not drown his music. The necessary variety can rather be found in the well selected and delicately appearing sounds, which exert its agility and force. Own musical themes are seized skillfully throughout the album and transform them into other combinations.*

*Toene des Nebels is a strong electronic album which never denies its origin. Why should it? WellenVorm easily puts his own, distinctive handwriting on the musical event. Finally a fairly worthy newcomer.*

# WellenVorm toene<sup>des</sup>neBELs





# THY VEILS

## LIVE IN ELISABETIN

Recorded live in 28 September 2014  
Elisabetin Romano-Catholic Church  
Piata Balcescu, Timisoara, Romania

Daniel Dorobantu - electronics, producer, visual design  
Manuela Marchis - voice  
Ana Telea - acoustic and electric guitar  
Radu Pieloiu - drums, percussion & shakuhachi





# oblivion hymns hammock

Nine years since their formation in Nashville, TN, the band has emerged as a leading light in instrumental music, with a unique sound that effortlessly melds elements of ambient, electronic, neoclassical, and post-rock.

Tracks: 'In the Middle Of this Nowhere'  
'Then The Quiet Explosion'



photos by Thomas Petillo.





An enigmatic soundscape of cold, abrasive patterns within thick walls of bone-chilling ambience and subliminal sampling -- a musical playground for a dark imagination.



#### THE DEVIL'S AUTUMN EVE



LITTLE SAP DUNGEON PRESENTS A DUNGEON RECORDINGS PRODUCTION  
WITH KEVIN J. CAZIER AND CHRISTOPHER ALVARADO - WRITTEN AND PERFORMED  
BY LITTLE SAP DUNGEON - MASTERED BY CAZIER



Through the years Little Sap Dungeon has managed to expand into many genres of (primarily) the darker aspects of music -- revealing diversity in Post-Industrial, Dark Electro, Dark Ambient & Darkwave. Some compositions may even have potential to become something someone would discover off a Horror movie soundtrack. This particular release justifies their potential in the realms of Dark Cinema. This epic composition is a precursor to the forthcoming album, "The Devils' Autumn". If you aren't familiar with Little Sap Dungeon, expect an abyss of sinister tones: Dark, Cinematic, Rhythmic music at it's finest. This release is drenched in chilling Dark Ambience with heavy abrasive beats that will sneak up on the listener and imprison their imagination to the world of Horror. Think of this as an appetizer of things to come.

Seclude yourself, dim the lights, sit back and listen loud! Follow those instructions and let the music carry you into your own deep dreamscape. This makes great late night camping music as well.







brückner + jobim  
**HOCHOFEN**

"Hochofen is a highly cerebral record. It was recorded collaboratively by Michael Brückner (Germany) and Gustavo Jobim (Brasil), two experienced and talented musicians. The result of this fusion is a record with a strong electronic kraut accent. As the album goes by, sonic landscapes are drawn as in a train trip; sitting by the window the listener watches the landscapes move and blur into each other. The album is full of refined and tense sounds; a grey, rusted air. It's an intriguing sonic journey, with an exotic beauty, and sometimes bizarre moments. Highly recommended."

Track: "ZUNDER"



# SCALES OF FORTUNE

Tales from Bernodine - Volume II

Lamp

Lamp is a collaboration of Michael Shipway (also known as one half of Volu) with guitarist/friend Garth Jones. Michael and Garth are actually former work colleagues and after a number of studio and live sessions together, they agreed that the combination of Garth's melodic guitar with Michael's synthesiser soundscapes would be appreciated within and beyond the ESM community

Track: Calamity





# Steve Orchard

# Steve Orchard

# Steve Orchard

## Pilgrimage

## Pilgrimage



**A.D.  
MUSIC**

In recent years Steve Orchard's music has evolved into a solid, electronic based style, with a far wider range of sounds added to his accomplished guitar and piano. This has provided greater texture and depth to his thematic, journey style music and opened his music out to a wider audience.

'Pilgrimage' continues the trend of laid back guitars and piano mixed with electronic sounds. The emphasis is again on mood and a feel and it's all very chilled. Where there are rhythms, they're purposeful yet unfussy, providing gentle rhythmic motion.

With track titles like 'Leaving the City Behind' and 'Just Sitting in A Field', you know that this is an album to kick your shoes off to and sit back with a glass of wine. And as we've come to expect from Steve, the evocative string arrangements and lazy, ever so chilled leads, ensure a perfect fusion of melody and spiritual, ethereal sound.



# LORD OF THE ANTS

## FIREBIRD

Firebird is an imaginative blend of rhythmic electronic music and cinematic electronica, with deep house, chill, rock, dance and experimental influences. It is superbly produced and grabs and holds your attention from start to finish.

From the opening title track, the listener is treated to a series of memorable themes and intriguing soundscapes, established by foot tapping sequences, infectious rhythms or deep bass and cinematic tones, underpinned by searing guitar and melodic lead lines. When things slow down the superb use of unconventional rhythms, deep bass and occasional acoustic guitar or treated voices is mind blowing. Even the use of a sampled Eastern female vocal on "East At Least" is given a new twist with imaginative backing and unusual rhythms

Christopher has honed his skills and presents his great themes wrapped in clever rhythms, sequences and diverse sounds. But above all, by focusing the arrangements it has ensured 'Firebird' is a mature, enthralling and hugely entertaining electronic music album.

**Tracks: East At Least & A Dedicated Man**





# RAFKEY

Tracks: Helly Bells & PostWave



Raf comes from Namur in Belgium  
Living in land of real synths,  
producing melodic, atmospheric,  
soundscapes, with a cinematic  
quality

## Track: Islands In The Ocean

It started at the the end of the 70's. I was wondering how the music was made from Vangelis, TD, JMJ, Tomita, Kraftwerk, Mike Oldfield, and so on. I read (mostly at that time at the back of a LP-album) about Moog modulars, String synthesizers, EMT-eventide reverb, Binson-Echorec, Space Dimensions, ARP, Oberheim, etc, etc. It was all abacadabra for me but it impressed. All the knobs, pots, gliders, flashing sequencers.

My first keyboard was a Solina electronic organ with a evening study how to play it. But after a few months I really wanted more equipment and manage to get my hands on a second hand Solina String Synthesizer, a truly amazing combination of a ARP-explorer and the famous Solina string.

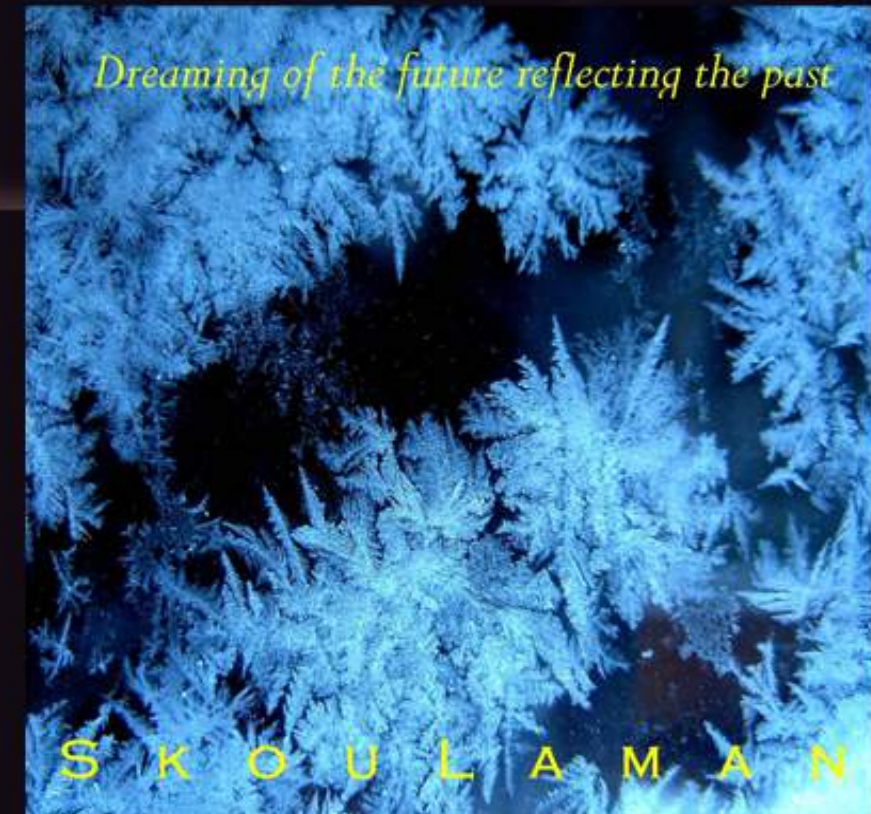
A short time after that came my first reverb unit, a Sansui. A straight forward spring reverb. Then...came the Ibanez UE 400 multi (guitar) effect with flanger and phaser and then...the Sequential Circuits Pro-one, a really monofon synthesizer.

After more then 30 years a lot has changed. Now I am capable making CD's, to record digital and show it to you on my website (and Youtube). Some of my equipment is sold or refurbished. I bought new gear (mostly 2nd hand) and played together with two fellow Youtubers a Berlin school band named AKS. Even even played live at E-live in 2012, Oirschot NL (You can see some recordings from AKS and the concert on my YT-channel). The band did not last

My second album 'Dreaming Of The Future Reflecting The Pass' is under the name of Skoulaman. This album has again Berlin-School tracks but also some, more down tempo, tracks. Its a reflectioning of the past 2 years of finding my direction in em-music. Recording is done with a a lot of old instruments (some more than 30 years old) and newer equipment.



*Dreaming of the future reflecting the past*



The power of a synthesizer is  
not to imitate but to create !!