

# BERND KISTENMACHER

Paradise is Bernd Kistenmacher's new solo-album on CD-Audio. It's a true solo-album again! After the impressive Antimatter album, Paradise is again an symphonic-electronic journey, which might give you enough space to reflect about the violation of our planet.



# PARADISE

## Nothing Is Constant

I have worked on this album for a total of 10 months. Never before has it taken as long as this time. Exactly one year ago, I released the album UTOPIA. The pressure of finishing the album on time was omnipresent. Concerts needed to be planned, prepared for and performed. It was an exciting time back then but still, a few stories were left untold. This, at least, was my impression after I had completed this project at the end of 2013. So I began writing the music for PARADISE and it quickly became obvious that I was on the verge of discovering what I was trying to express with UTOPIA all along: What is our understanding of paradise? What is our own individual perception?

The idea of UTOPIA was the expression of discontent one may experience when reflecting on one's own, real life and personal situation. But UTOPIA was also a musical reminder of days in which utopias and new living concepts were not considered problematic but were tolerated – yes, even wanted. Once, we were able to allow ourselves to be truly free!

But eventually, reality caught up with us and each may judge for himself if we are currently living in the kind of world we have once so enthusiastically envisioned it to be...

Thoughts of paradise accompanied me while working on this music; this fictitious place rumoured to bring us all a peaceful existence. A place of innocence. Paradise, in the biblical sense, is a garden and nothing symbolises this peaceful place as accurately as a forest. A rainforest. Wild and completely left to its own devices.

But as much as we may search for places of peace in our lives, as much are we systematically destroying these sought-after places. And we do so purely out of tawdry motives. We are destroying what we love most.

PARADISE also reflects my own personal search for paradise; certainly in some form of inner turmoil. Harmony faces off with madness, melancholy stands opposite experimental wildness. Nothing is constant. Everything is a search.

The way to paradise is long...

Bernd Kistenmacher

Tracks : Devasting Destruction & Ghosts (edit)



# ASHRA TEMPEL

ROYAL FESTIVAL HALL

## FRIENDSHIP



ASH RA TEMPEL  
FRIENDSHIP

*This album was the result of the last collaboration between the original founders of Ash Ra Tempel, Manuel Gottsching and Klaus Schulze. Invited by Julian Cope, author of the Krautrock sampler they prepared their concert at the Royal Festival Hall, London on April 2, 2000, dedicated to the band's 30th anniversary. The first edition was sold out soon and not available for many years. Due to the numerous requests we have decided to re-release this album in a new dress for Xmas 2014. The German group Ash Ra Tempel has existed, in one form or another, since 1970.*

*Countless musicians have cited this seminal band as having serious implications in the way their music is made. At the core of this unit is Manuel Gottsching, leading Ash Ra Tempel from its roots in spacerock, to cosmicmusic, on to a precursor of techno and more recently to a reunion with co-founder Klaus Schulze. On the Ash Ra Tempel studio album: Friendship, Gottsching's guitar melodies and Schulze's synths and percussion are together again with an easy going musical jaunt between two comrades. Individually, they cast a giant shadow. Together, on Friendship, they are found simply enjoying each other's company and music. The three lengthy pieces on Friendship are linear, with Schulze's electronic percussion and evocative harmonies leading the listener along the musical path while Gottsching's guitar stylings speak of their surroundings. The mood created is familiar, modern and mature. Listening to Friendship calls to mind that comfort which is felt at a long awaited reunion and the sharing of the past and present.*

*- Chuck van Zyl/STAR'S END 15 August 2000*



# FABER STORIES



## 'Happy In Berlin' & 'Tangerine Nights'

With the new album "Stories" presents the musician Ronald Schmidt aka Faber a new album with a very catchy and playful melodies. Are elements of the classical EM connect As with his previous albums with new ideas and technologies, thus, allow the Faber-typical soundscapes created. The result is always a little playful. You will be surprised by a very varied album.

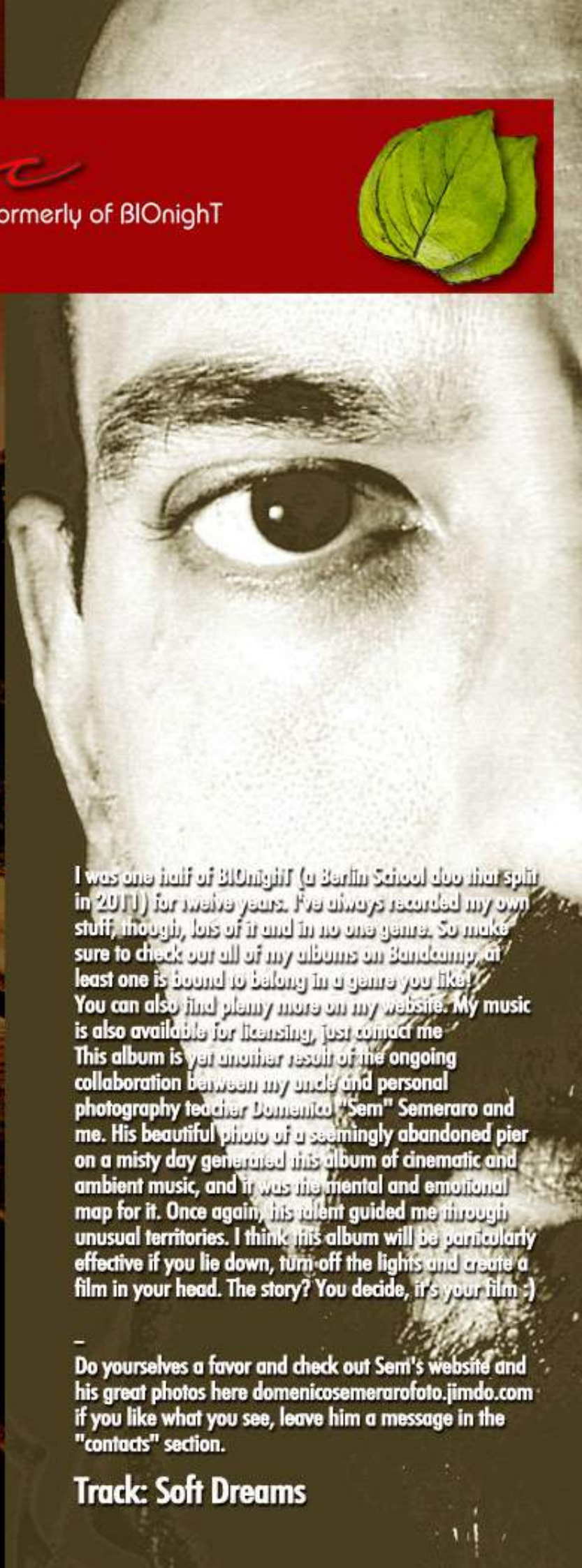
Faber is a music project from Northern Germany. The man behind Faber is the musician Ronald Schmidt. After a few years of accordion and Hammond organ lessons at the beginning of the 1970s his great passion for electronic music began when he first heard Wendy Carlos and Tomita in 1972. In the year 1973 the first synthesizer, a Roland SH 1000, was acquired. The first recordings with an old tube tape recorder with multi playback procedure were made. After graduating as an engineer of physical technology Faber has increased his recording studio since the early eighties. Today the recording studio – with exception of a Kurzweil K2000 and a Korg MicroX - is software based and the music is realized with a PC and many software synths. The musical influences for Faber are Tangerine Dream, Mike Oldfield, Klaus Schulze and Wendy Carlos. Faber, however, is in many musical styles at home: They range from spacemusic, lounge and chillout to world music.



# DIM DAYLIGHT

*Mar*

formerly of BIONIGHT



I was one half of BIONIGHT (a Berlin School duo that split in 2011) for twelve years. I've always recorded my own stuff, though, lots of it and in no one genre. So make sure to check out all of my albums on Bandcamp, at least one is bound to belong in a genre you like! You can also find plenty more on my website. My music is also available for licensing, just contact me. This album is yet another result of the ongoing collaboration between my uncle and personal photography teacher Domenico "Sem" Semeraro and me. His beautiful photo of a seemingly abandoned pier on a misty day generated this album of cinematic and ambient music, and it was the mental and emotional map for it. Once again, his talent guided me through unusual territories. I think this album will be particularly effective if you lie down, turn off the lights and create a film in your head. The story? You decide, it's your film :)

Do yourselves a favor and check out Sem's website and his great photos here [domenicosemerarofoto.jimdo.com](http://domenicosemerarofoto.jimdo.com) if you like what you see, leave him a message in the "contacts" section.

**Track: Soft Dreams**



# Fragment By Senses

Hobby is music, especially electronic, though I have a large collection of music ranging from Mozart, about Ramstein, Moby and Klaus Schulze.

Recently I finally behind me my Korg, Roland and Elka thrown. The Korg MS 20 I have already more than 20 years and only now I can by purchasing a mixer, more start dealing with what, experimenting with sounds.

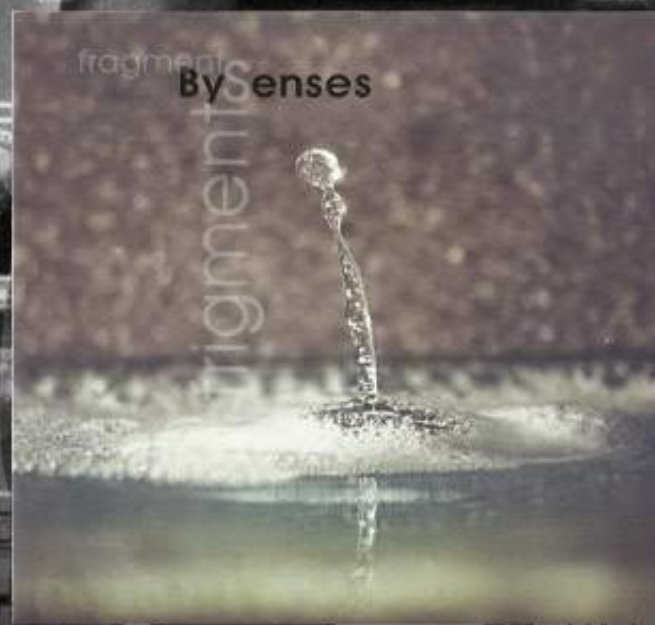
Expect not here the house scene etc..het will go gently.

My name is therefore welcome all of you in my small world that takes place in my head.

Just walk around

Sense is beautifull Everything is Sense, do not abuse it :)

**Tracks:**  
**'Beautiful Moment & Destination'**





"Electrical Tape" is an album of music played on the Mellotron.

Outside of folk music, very few instruments carry as much cultural baggage as the Mellotron. In the same way pipes and drums instantly evoke Scotland, an accordion Paris, pan-pipes South America, so the strange tones of the Mellotron instantly bring you to the 1970s and particularly progressive rock and German experimental rock. This connection may be unfair, as the Mellotron first appeared in the early Sixties (and its predecessor, the wonderfully creaky Chamberlin first appeared in 1956), but I got to know the sounds of the Mellotron from records by Tangerine Dream, Hawkwind, Popol Vuh, King Crimson etc — and those early associations stick.

By the time I actually started to make music myself, the instrument had become deeply unfashionable, but throughout the punk and post-punk period I remained mesmerised by its unique and slightly creepy sounds. Whilst I was attempting to make angry, angular music with an electric guitar, I became aware of two younger local lads, Duncan and Steve (or DAS) who were making music that harked back to the synthesizer stuff I liked before trousers got skinny. A few years later I got to play with Duncan and Steve — the resulting music unsurprisingly sounded like a mix between angular post-punk and space-rock, and although Duncan didn't have a Mellotron then — I somehow knew that one day he would.

So many years later Duncan plays in the extraordinary Radio Massacre International and has "a few" Mellotrons in his possession, and I ask him if he'd like to record something for Linear Obsessional, and to my utter delight he decides to make a Mellotron album. I like to think that "Electrical Tape" does for Mellotrons what Daniel Lapotin's Oneohtrix Point Never does for the Polysynth, but that's just fanciful thinking on my part, and it's certainly not Duncan's intention. But, what he has come up with is as mysterious and mesmeric as the instrument itself...and a delight.

Richard Sanderson (April 2013)

"Linear Obsessional" is a label for experimental, improvised, and other music that falls through the cracks. All of it available for "Name your Price" (which includes "£0") Since 2013 all releases also get a limited physical release too. Most music is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License.

# duncan goddard electrical tape

Track: 'Ketchup Bogie'





# CARMEN RUBINO



Rubino — who has been influenced throughout his music career by progressive-rock, classical, jazz-rock-fusion and new age music — has created a large-scale symphonic sound that captures elements of all of those genres. This music's rich tapestry of auditory delights includes piano and electronic keyboards as the primary instruments, but includes a dazzling array of sounds including a large string-section, flute, harp, French horn, percussion and various other orchestral instruments as well as the judicious use of birds, wind, thunder and crashing waves.

"Improvising is my first step for composing. When I find a theme that I like, I start to explore it more thoroughly. Then in my studio I begin building upon it, arranging it and deciding what other forms of instrumentation would sound good developing that musical idea. I have recorded quite a variety of material, but I selected the music for Aquarian Dream because it fit together well and presents a consistent sound," Rubino explains.

"I wanted the music of Aquarian Dream to serve as a potential catalyst to encourage the listener to dream a vision for their life and future, to help them interpret that dream, and then to be available as the musical backdrop for this journey of life."



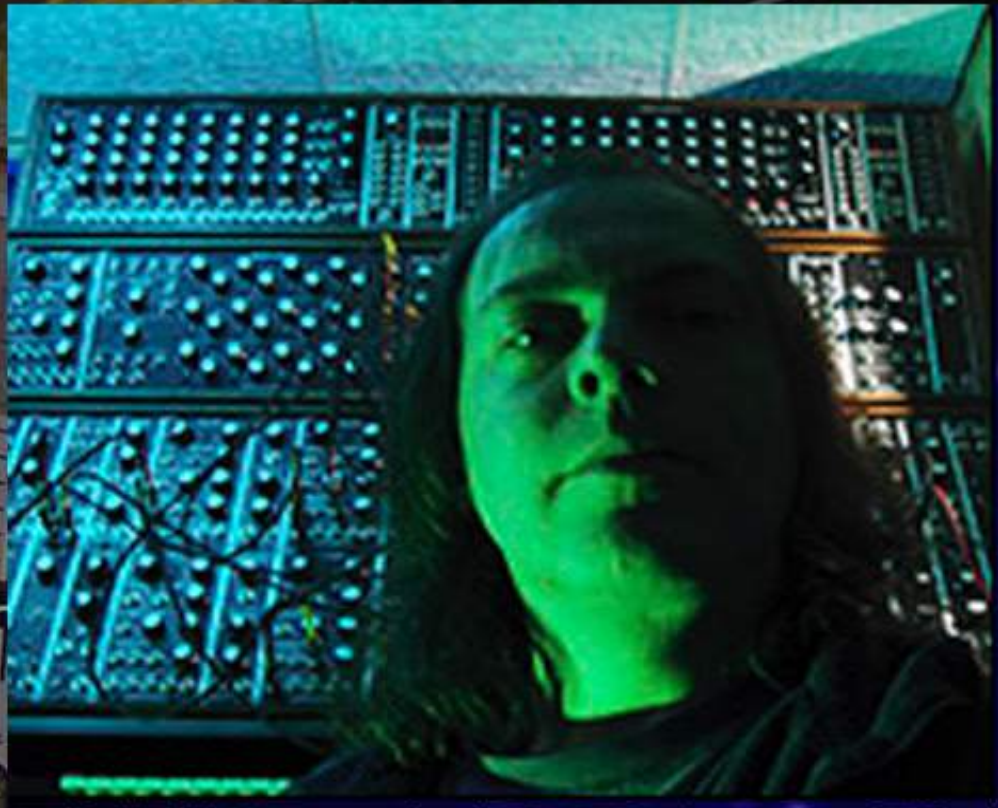
# VELVET VOYAGE

## velvet voyage productions

With 12 years of my musical journey began as a drummer and guitarist, played in various bands in the Zurich Oberland CH, began writing songs, which I held with cassette recorders to tape. I was already fascinated by bands like Pink Floyd, Omega, Eloy, Led Zeppelin, Black Sabbath, etc., as well as of the electronic music: Klaus Schulze (he is also the name Velvet Voyage), Tangerine Dream, Jean Michel Jarre, etc.,

In 1990 I founded VELVET VOYAGE as project name for my future works

Track: 'Hypnosequence'  
'Temporal Flow'





# Claudio Casanueva



*Claudio originally came from Chile and now resides in the States. He says his music, is easy listening and tagging as New age, but it's far from this genre. The soundscapes he compose are a mixture of ambient, experimental and even has doses of uptempo percussive beats.*

*Tracks: Terra Nova & Brain Waves*



# Jordan de la Sierra Gymnosphere Song Of The Rose

In the world of experimental, explorational, ambient/new-age/neo-classical music, something very special has happened. One of the most inspirational and influential "lost classics" has re-emerged. In 1976, multi-dimensional artist Jordan De La Sierra sat at a specially-tuned piano and recorded *Gymnosphere: Song of the Rose*. The original vinyl album has been out-of-print for more than 30 years. Now the recording has been released for the first time on CD, digitally-remastered from the original tapes. The legend continues.

For fans of spacey, experimental music, *Gymnosphere: Song of the Rose* has long been a highly-collectible touchstone, difficult to find, but passed along among the faithful as a cult artifact to be treasured better than ever.

*Gymnosphere* consists of four separate pieces—"Music for Gymnastics", "Temple of Aesthetic Action", "Music for Devotional Past", and "Sphere of Sublime Dances". Each runs over 20 minutes, the space between them little more than a breath for silence and composure. "Music for Gymnastics" consists mostly of one chord, spelled out in the left hand again and again while the right hand dances over runs. The chords don't change, in any active sense, as much as they cloud into new harmonies, touch on suggestions of new chords. It's like watching sediment stir and settle in your tea—contemplative, mundane, somehow, on a tiny level, awe-inspiring.







# ANDREAS HACK

## Pieces

Tracks: Barcode & Before The Fall

Andreas Hack is the keyboard member and main composer of the successful prog rock formation Frequency Drift and Rachel's Memory producing a different kind of interesting and intelligent form of music. 'Pieces' is Andreas first solo album.



# Midnight Airship

## A River Once Flowed Here



From the producer of Sequential Dreams, Sundown Cafe, Kuutana, and The Roboter, this instrumental debut album for the Midnight Airship strives to satisfy the musical ears and yearnings of inner-voyages using a sound inspired by such classic progressive and psychedelic rock bands such as Pink Floyd.

The album is themed around a sense of hope, that our civilizations can write the wrongs we've done to our planet and can move towards a balanced existence.

Rons Says: For Midnight Airship, the focus is on producing music that can honor some of the remarkable attributes of the Floyd's sound. Of course there have been countless Pink Floyd tribute bands over the years. My goal isn't to become one of them. I won't produce Pink Floyd covers. I hope some Floyd listeners will lend an ear to my work and be ready to explore "Floydian" music that is not from the Floyd. There is a legacy in the genre that should live on!

**Track:**  
**Midnight Airdrop & The River Once Flowed Here**



# morpheus



from the darkness to the light



## Tracks: Twilight & Eternity Of Love, New Beginnings Mix

My name is Robbie I live in the Midlands in the UK, I have been writing music since around the age of 8, inspired by the music of Tangerine Dream, Jean Michel Jarre especially the albums Oxygene and Equinoxe but my main inspiration came from the haunting writing and rich sound of Vangelis. Then listening to artists such as Mike Oldfield who use a lot more rhythmic based music, I wanted to make sure that even in my softer music I use unusual drum patterns to give it an extra dimension. The one unusual facet to my playing style is that I like to use solo's in my music almost like a lead guitarist would in a band these ideas came from listening to Shack Attack and jazz-funk based music of the late 70's and 80's like Level 42.

Later got inspiration from a person who I think is a genius in television music, Jan Hammer an artist mostly known for the fantastic tv program Miami Vice. So for me putting all these separate ideas together I have created the individual sound of Morpheus, what I am trying to create is a traditional synth sound using many rich ambient textures of strings and choirs but also using different textures to create a rich smooth but rhythmic music that isn't harsh to the ears, whether on headphones or on a good quality sound system, I want the listeners of my music to sit back and relax maybe even drift off to the places my music takes you.

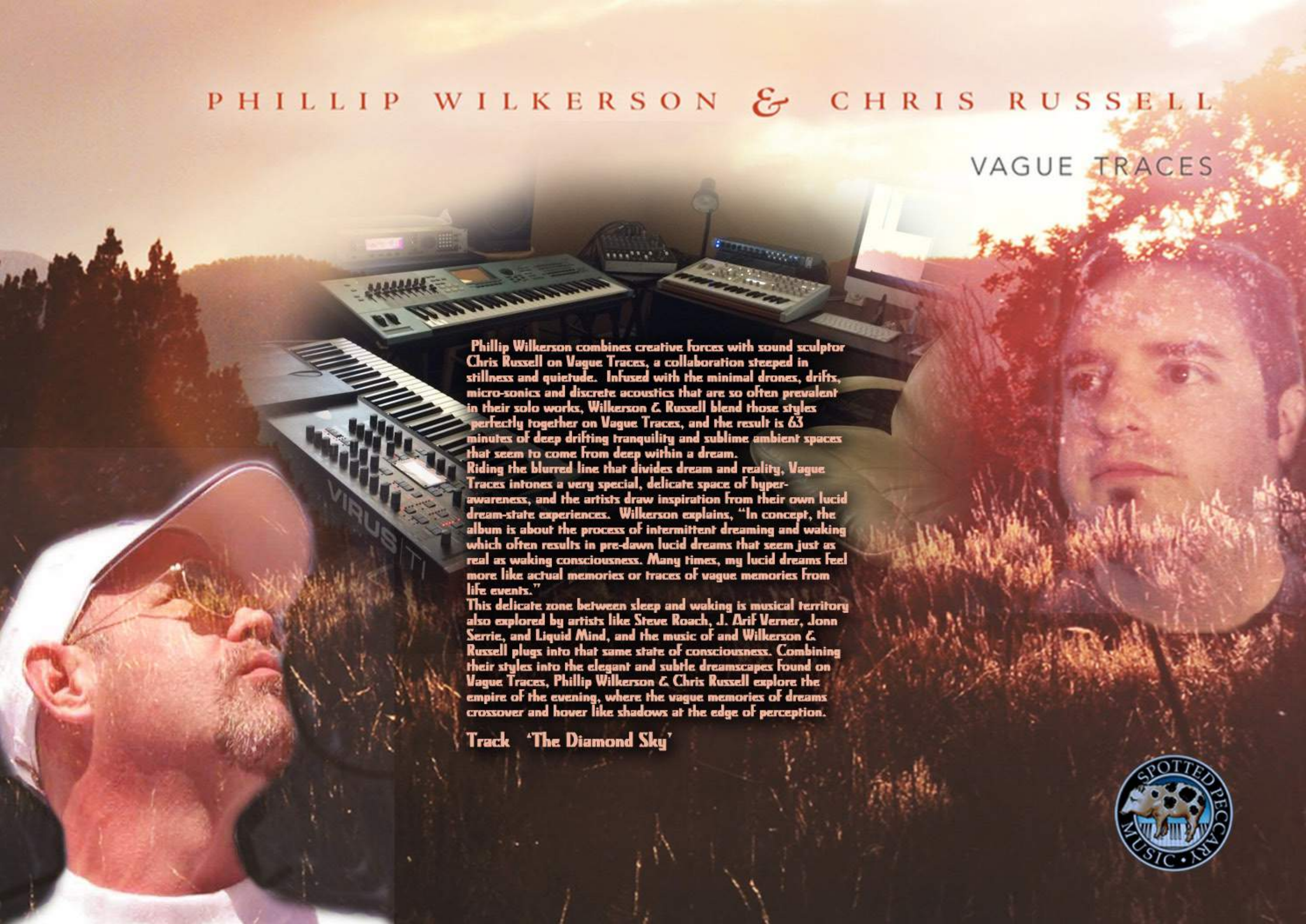
I don't use any gimmicks, no cover versions, no quantize sequencing, no samples, I write all of my music myself performing all of my music on my own and self produce the end product totally, in house, on my own, in my living room.





# PHILLIP WILKERSON & CHRIS RUSSELL

## VAGUE TRACES



Phillip Wilkerson combines creative forces with sound sculptor Chris Russell on *Vague Traces*, a collaboration steeped in stillness and quietude. Infused with the minimal drones, drifts, micro-sonics and discrete acoustics that are so often prevalent in their solo works, Wilkerson & Russell blend those styles perfectly together on *Vague Traces*, and the result is 63 minutes of deep drifting tranquility and sublime ambient spaces that seem to come from deep within a dream. Riding the blurred line that divides dream and reality, *Vague Traces* intones a very special, delicate space of hyper-awareness, and the artists draw inspiration from their own lucid dream-state experiences. Wilkerson explains, "In concept, the album is about the process of intermittent dreaming and waking which often results in pre-dawn lucid dreams that seem just as real as waking consciousness. Many times, my lucid dreams feel more like actual memories or traces of vague memories from life events."

This delicate zone between sleep and waking is musical territory also explored by artists like Steve Roach, J. Arif Verner, Jonn Serrie, and Liquid Mind, and the music of and Wilkerson & Russell plugs into that same state of consciousness. Combining their styles into the elegant and subtle dreamscapes found on *Vague Traces*, Phillip Wilkerson & Chris Russell explore the empire of the evening, where the vague memories of dreams crossover and hover like shadows at the edge of perception.

Track 'The Diamond Sky'





# Me TrónomoS

*I'm a amateur musician and a professional computer technician. My interest in music began during my childhood, although it was developed a long time after, when I started my studies on classical guitar in Jeen's Professional Academy Of Music in 1995, where I got my professional qualification for classical guitar. That's when I started to compose and MeTrónomoS emerged as a musical project'*

*Personal Computer is an essential tool, it plays my music with desired instruments and shades, but not a single note was automatically created. It allows me to do all the work from start to finish, composition, mixing, production, photography, video editing, etc.*

*In 'Variations on Three Notes' album, all sounds were synthesised, while in 'Far Away From Home' piano and guitar on some of the themes are played by myself.*

*Despite the time, my musical target remains essentially the same as when I started all those years ago, this is my hobby.*

## *Tracks:*

*Elegy & Tears Shining Under  
The Moonlight*

*Photo by Juanjo Gargón  
[www.fotonatura.org/galerias/15630](http://www.fotonatura.org/galerias/15630)*



# Far away from home

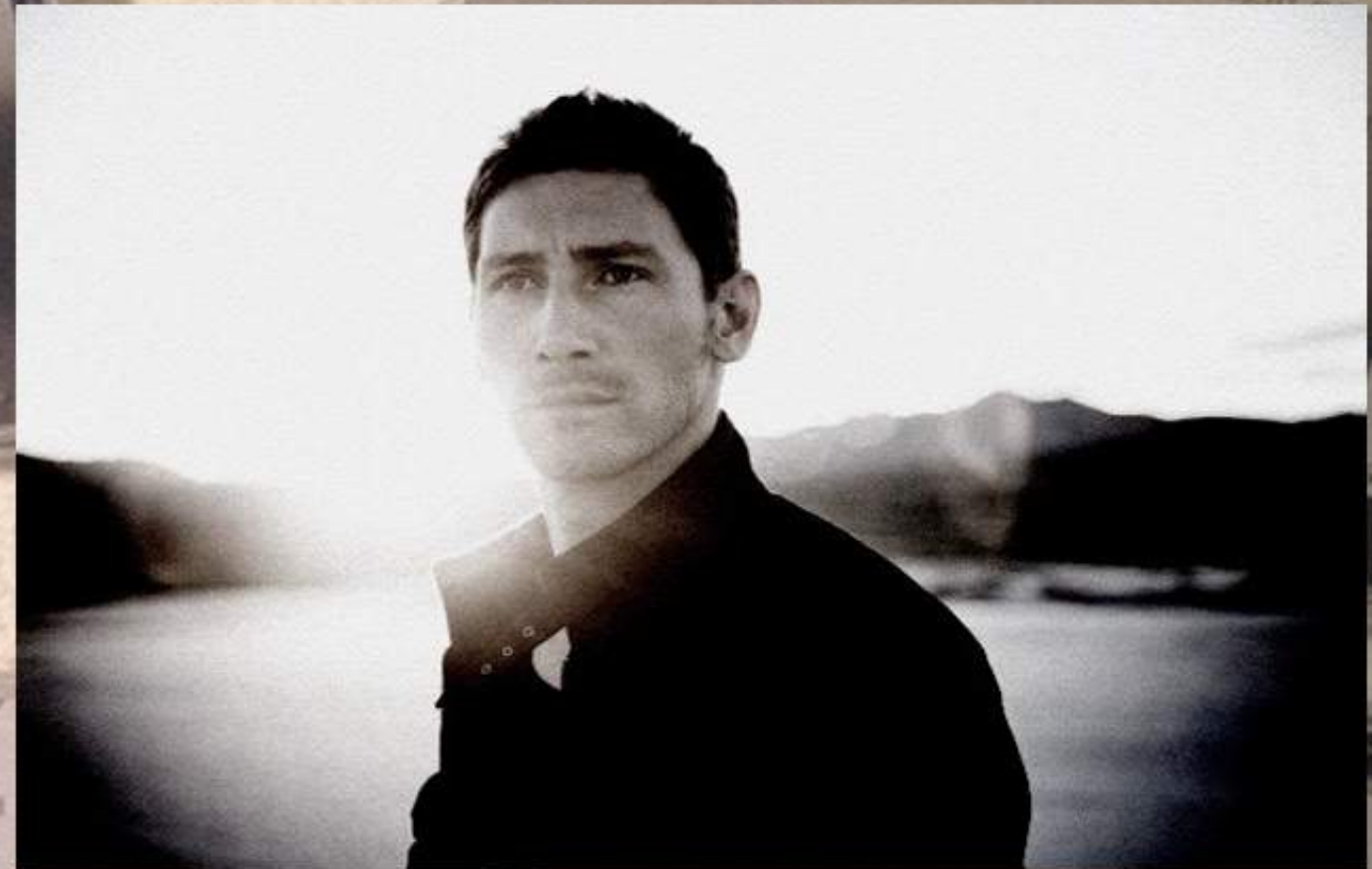


# Cóemgín Cùil Murmurations

Cóemgín Cùil (pronounced cwe-VEEN CYOO-il) is the next generation of ambient artist, combining "extreme" digital effects and acoustic instruments to create haunting, deeply emotional soundscapes. Hailing from Killarney in southern Ireland, Cùil grew up in a traditional Irish family, where music was an integral part of life's fabric. His parents are both musicians: his Irish father a guitar player, and his Slovenian mother a singer and davul player.

"Music has been a huge part of my life," says Cùil, "but I've always had an insatiable wanderlust, and the desire to travel has also had a big influence on me."

Besides his transfixingly beautiful music, another thing that sets Cùil apart from many recording artists is his hesitation to be interviewed. "I understand that people think I'm a recluse, but my feeling is that music should speak for itself. I do not want to impose my ideas on the listener; they should be able to have their own experience of the music, and let it take them wherever they want to go."



These murmurations were created using "extreme processing": the manipulation of acoustic sound (piano, strings, and voices) in such a way as to obscure the source material. They also fulfill my longstanding desire to imbue ambient music with a richer harmonic palette; that is, to project ambient music through the lens of classical music - or perhaps, the reverse.

Cóemgín Cùil Murmurations





**RENE DE BAKKER**

## **RETURNING WINDS**

Rene de Bakker is one half of the band Beyond Berlin. Their music has it's roots in the Berlin School of Electronic Music.

At age of 15, I became interested in symphonic rock bands and the synthesizers used by them. But it was Time Wind of Klaus Schulze that made me wanting to play a synthesizer. I started with a Korg MS20 and a self build sequencer. Besides Klaus Schulze, I was influenced by all great EM artists of that time like Tomita, Larry Fast (Synergy), Tangerine Dream and Vangelis. A lot of gear followed and I played together with others and experimented with sounds. After a period of silence, I started again and bought new equipment. I now play in a symphonic rock band and make Electronic Music at home for my YouTube channel 'ReezVangelis'.





DigitalSimplyWorld reaches the ends of the classical electronic music, where everything becomes different. There looking for a new experience in sound. World of sounds created by the DSW is full of emotion, melody, combined with the hypnotic sound of all kinds, takes in new areas of dreams

This album is Inspired by a photo album (Cuba Thank you), which was later cover (or earlier). Fog shrouded forest when suddenly the wind from the mountains .... then the sun comes out, the seeds begin to germinate.

DigitalSimplyWorld

S E E D S



The Weird & The Wonderful is an instrumental project from Grok Enrol, working with guests such as I Monster's Jarrod Gosling (check out Jarrod's Mellotron work on "TEOT-Hybrid" in the video section) and Sheffield duo The Third Half.

Influences on the sound of The W&W are such as Tangerine Dream, The Human League, Kraftwerk, Cluster, Philip Glass, Brian Eno, Throbbing Gristle, Klaus Schulze, Meat Beat Manifesto, Fuck Buttons, etc.

The second album by The Weird & The Wonderful, 'Nudeln II', is currently being completed for release early in 2015. A series of download only singles will precede the album, the first being 'Elektrogleiten (remix)' on the newly revived Premonition Tapes label - due out very soon! Live dates to follow.....