

# ARC

Recorded live at Capstone Theatre,  
Liverpool 15th November 2014



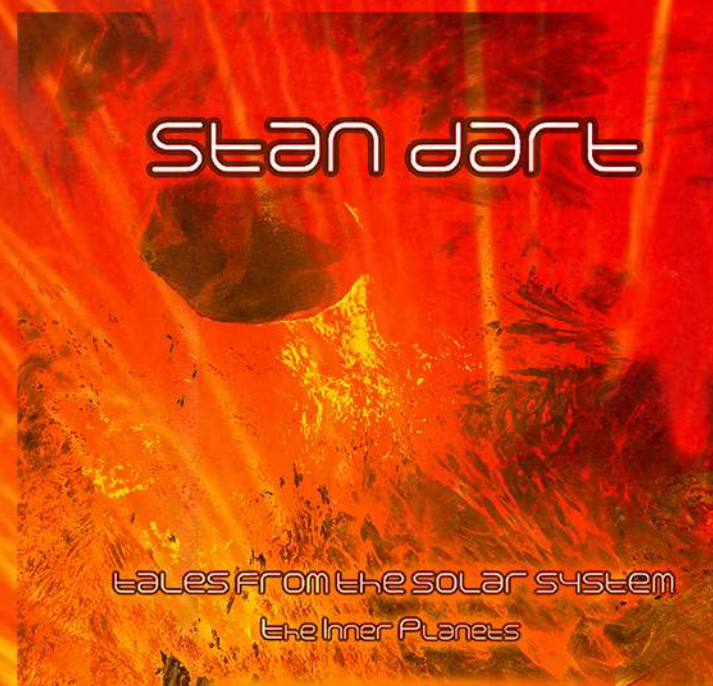
Arcight once again sees DIN label boss Ian Boddy teaming up with Moogmeister Mark Shreeve as the duo ARC. Recorded live in concert at the Capstone Theatre, Liverpool on 15th November 2014, this is the sixth live album by ARC. The performance features four tracks from the duo's previous live CD album Umbra (DIN45) alongside forty minutes of new material spread over the remaining three pieces. With almost 90 minutes of music the decision was taken to release this as a download only release on the DINDDL sub label so as to preserve the entire performance. This follows on from a similar thought process inherent in the EC12 release (DINDDL16) by Ian Boddy & Erik Wøllo which also features the whole of their Electronic Circus concert.

**DIN**

The music on Arcight features all the trademark ARC elements of thunderous sequencing, grand choral pads & ambient electronic textures. The title track is a tour de force of Moog sequencing ranging from infectious melodies & grooves to industrial mayhem & dynamic jumps. Filtered Through Haze is a far more laid back & ambient excursion with unusual sequencing patterns overlaid with a nebulous cloud of keyboard pads & Moog bass. The last of the new tracks, Into Dust, is a quirky rhythmic piece with glitchy drum loops & a sultry organ riff.

Once again ARC prove themselves to be masters of the electronic music genre and have produced a stunning live performance that the listener can experience in its entirety on Arcight.





**Many of you know this sentence, and it seems that it's a fascinating and inspiring topic not only for electronic musicians, but also for filmmakers, writers and painters. For many years I had this idea of writing songs about our solar system. Each planet has its own characteristics and particularities, so there would be enough to write about. When NASA celebrated the 25th anniversary of exploraitons by the Hubble telescope in Spring 2015, the time was right for me too, to sit down and start writing. Incidentally, I almost finished my work when the NEW HORIZON probe reached Pluto in July 2015.**

**Finally - after seven months - here we are! It took me 16 songs to conclude this topic - split up on two CDs:**

**The Inner Planets: Mercury - Venus - Earth - Mars**

**The Outer Planets: Jupiter - Saturn - Uranus - Neptune - Pluto**

**Tracks:**

**The Second Day (feat, Mark Dorricott)  
The Dark Spot (feat, Ewald Pfleger)  
Magnetic Fields**



ANDREAS MEYER



ELEKTRONISCHE ERINNERUNGEN



Andreas Meyer was born in 1974 in Dusseldorf.

As a child, under his father's indications, he was involved in listening of classical and electronic music.

At that time he was fascinated by the sound of synthesizers and the music produced with them. Tangerine Dream and especially Klaus Schulze were the all time favorites.

Andreas is now a family man but having musical skills and the necessary addiction to sound and music he started to build his home studio 3 years ago. He experimented and learned to use the synthesizers, and so, now in 2015 he conceived his first album under the close supervising of Alba Ecstasy: Elektronische Erinnerungen.

Track: Traum

ANDREAS MEYER



ELEKTRONISCHE ERINNERUNGEN





# COLIN RAYMENT

## Abstract Dimensions

The latest album of Colin Rayment could be tagged as cinematic electronic music - with a focus on electronic analogue synths and many melodic effects.

Within the confines of his studio in North London Colin Rayment has been creating his own particular brand of electronic music since 2007. Born in the UK, Colin's enthusiasm for electronic music started from an early age. Subjected to electronic music by his two elder brothers, he soon realised his passion when he bought his first monophonic analogue synth in the early 80's.

Some years had to pass with other task until Colin released his first album in 2002 with the help of Dave Law (MusicZeit). With this and along with radio play, a wider audience got aware of Colin in the United States, Australia, Japan and Europe.

**Tracks:**  
**Dreaming Of The Empirical Journey**  
**Skyward Euphoria**





# DigitalSimplyWorld    bunker

*A big thank you to the Cuban Kowarczyka, Agnes Toasts, Alexander Halor, Adam Mankowski. They have provided sensational collection of photographs included in the bonus disc. They are a great, important part of creating a climate entirety. Thanks to Tadeusz Bury for the gulls, so nice screeching in the second song "The Last Ray of Sunshine".*

*The video promoting the album [www.youtube.com/watch?v=tjOU-jWSa56A](http://www.youtube.com/watch?v=tjOU-jWSa56A)*

**Track:    Universe Deep Beneath The Ground**



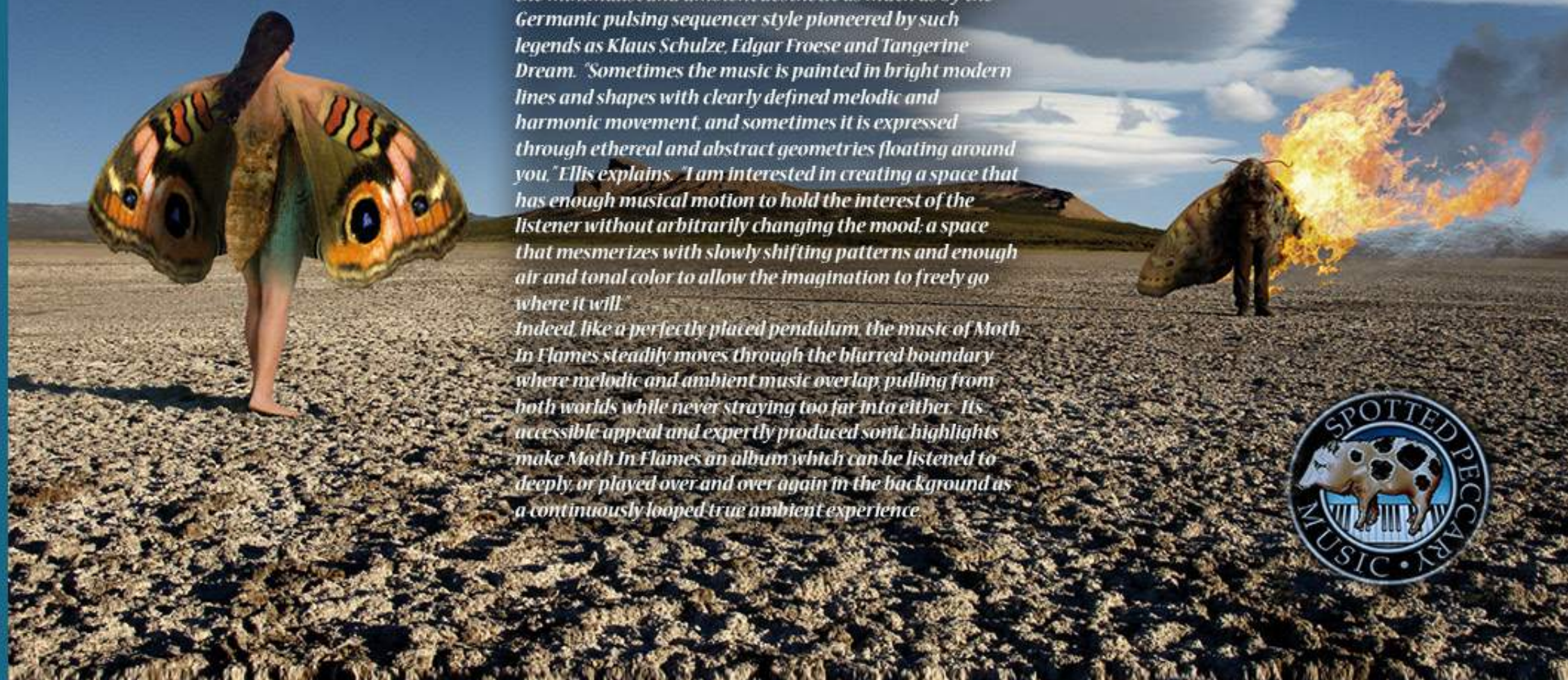
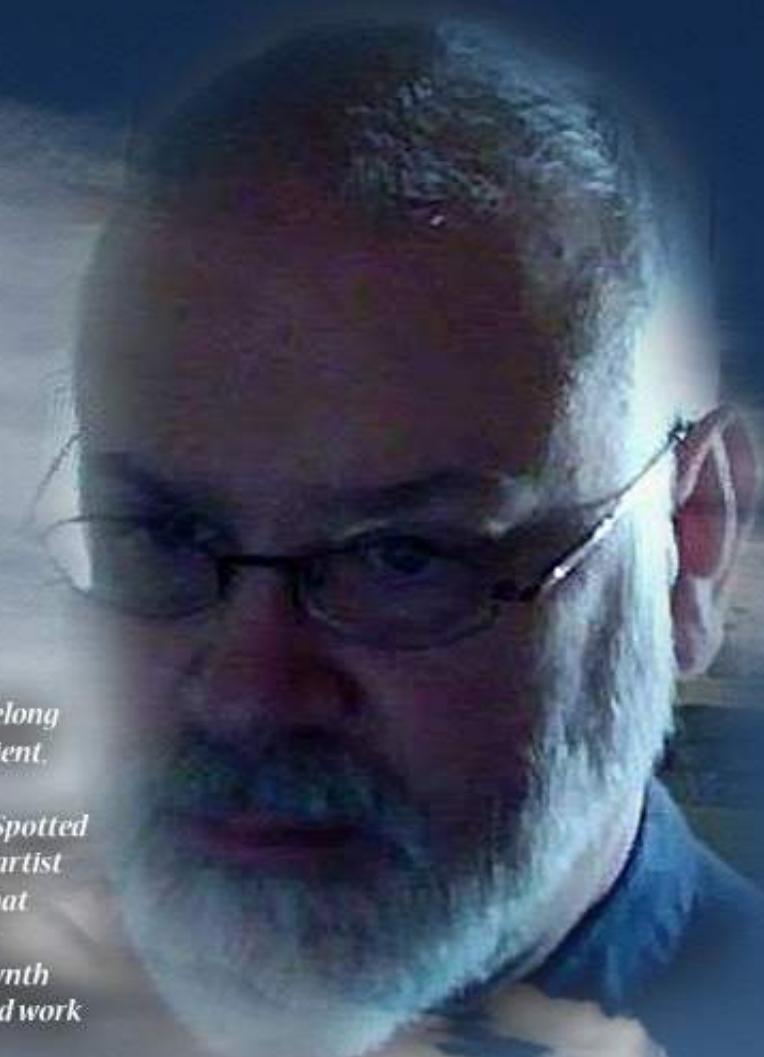


# MOOTH IN FLAMES PAUL ELLIS

Electronic music maestro Paul Ellis continues his lifelong exploration into the aesthetics of minimalism, ambient, space music, and the classic sequencer-driven "Berlin school" sound, on his third Spotted Peccary Music release, *Moth In Flames*. The veteran artist meticulously crafts restrained pulsing electronics that provide the measured momentum to steadily move through a morphing soundscape of classic analog synth moods and atmospheric textures, on his most refined work to date.

As a composer, Paul Ellis has always been deeply inspired by the minimalist and ambient aesthetic as much as by the Germanic pulsing sequencer style pioneered by such legends as Klaus Schulze, Edgar Froese and Tangerine Dream. "Sometimes the music is painted in bright modern lines and shapes with clearly defined melodic and harmonic movement, and sometimes it is expressed through ethereal and abstract geometries floating around you," Ellis explains. "I am interested in creating a space that has enough musical motion to hold the interest of the listener without arbitrarily changing the mood; a space that mesmerizes with slowly shifting patterns and enough air and tonal color to allow the imagination to freely go where it will."

Indeed, like a perfectly placed pendulum, the music of *Moth In Flames* steadily moves through the blurred boundary where melodic and ambient music overlap, pulling from both worlds while never straying too far into either. Its accessible appeal and expertly produced sonic highlights make *Moth In Flames* an album which can be listened to deeply, or played over and over again in the background as a continuously looped true ambient experience.





B A C K T O D A W N

A Δ Δ Δ Δ A A



Reflective, nostalgic, illustration of music inspired  
by the works of Klaus Schulze, Tangerine Dream, Vangelis

Tracks: "There Is A Storm Coming" & "Time Travel"



BEKKI WILLIAMS



ELYSIAN FIELDS (REMASTERED)

*'Elysian Fields' was originally released in 1995 and is considered one of Bekki's finest works, and it's also one of her most commercially successful.*

*As the magazine 'Super Nova' wrote way back in 1995; "Elysian Fields contains music that will calm you, elate you, make you happy and make you sad. Bekki's melodic and emotive sensibilities will send you soaring among the clouds as the myths and legends of her 'Elysian Fields' wash over you. A 'must have' for any collection!"*

*'Elysian Fields' went out of CD print in 2013 and David Wright remastered it in 2015 for an iTunes digital re-release and this new version makes the music sound even better!*

*There are currently no plans to re-issue the remastered 'Elysian Fields' on CD but it is now available on high quality CDr with the original artwork.*





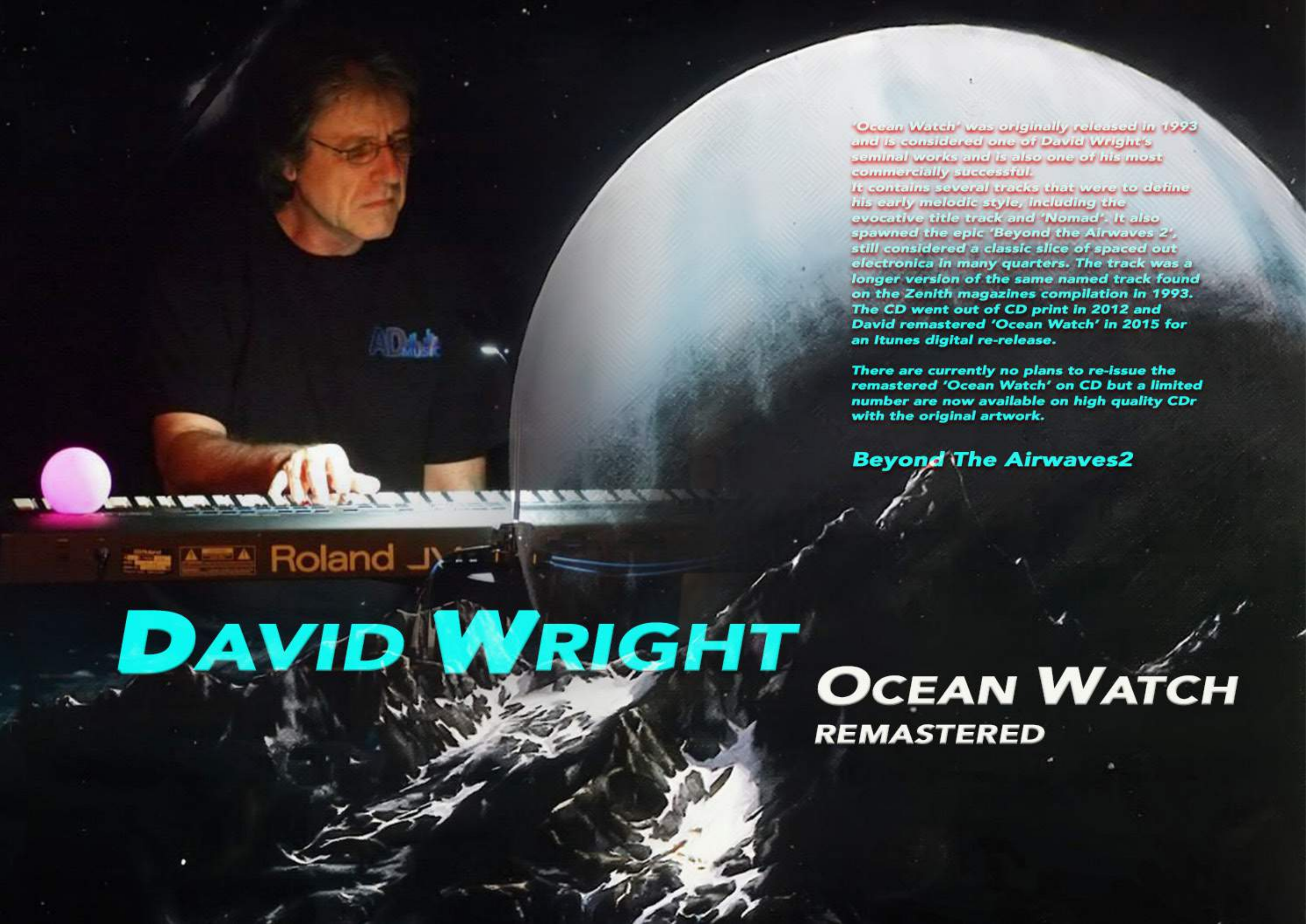
Paul Nagle and Tim Rafferty have been making electronic music together since 1997. Headshock have released 2 complete albums and have other archive material and new music in the pipeline.

Their music is progressive, electronic, soundscapes and is in the vein of the early experimental pioneers of electronic music.

Here's Headshock's latest, thought you might be interested. It came about because we were experimenting with a new sequencer and had just made our first 'Berlin' track when he heard the awful news about Edgar Froese. It seemed fitting to use this title and to build the album around the idea of 'Electronic Meditation'. I think it's our best yet, hope you like too.

Electronic Meditation & Sky Painting, Headshaken



A photograph of David Wright, a man with glasses and dark hair, wearing a black t-shirt with a small 'AD' logo. He is seated at a Roland JV keyboard, with his hands on the keys. A glowing pink sphere sits on the left side of the keyboard. In the background, a large, translucent CD is visible, showing a dark, abstract image. The overall scene is dimly lit, with the keyboard and the pink sphere providing the main light sources.

'Ocean Watch' was originally released in 1993 and is considered one of David Wright's seminal works and is also one of his most commercially successful.

It contains several tracks that were to define his early melodic style, including the evocative title track and 'Nomad'. It also spawned the epic 'Beyond the Airwaves 2', still considered a classic slice of spaced out electronica in many quarters. The track was a longer version of the same named track found on the Zenith magazines compilation in 1993. The CD went out of CD print in 2012 and David remastered 'Ocean Watch' in 2015 for an iTunes digital re-release.

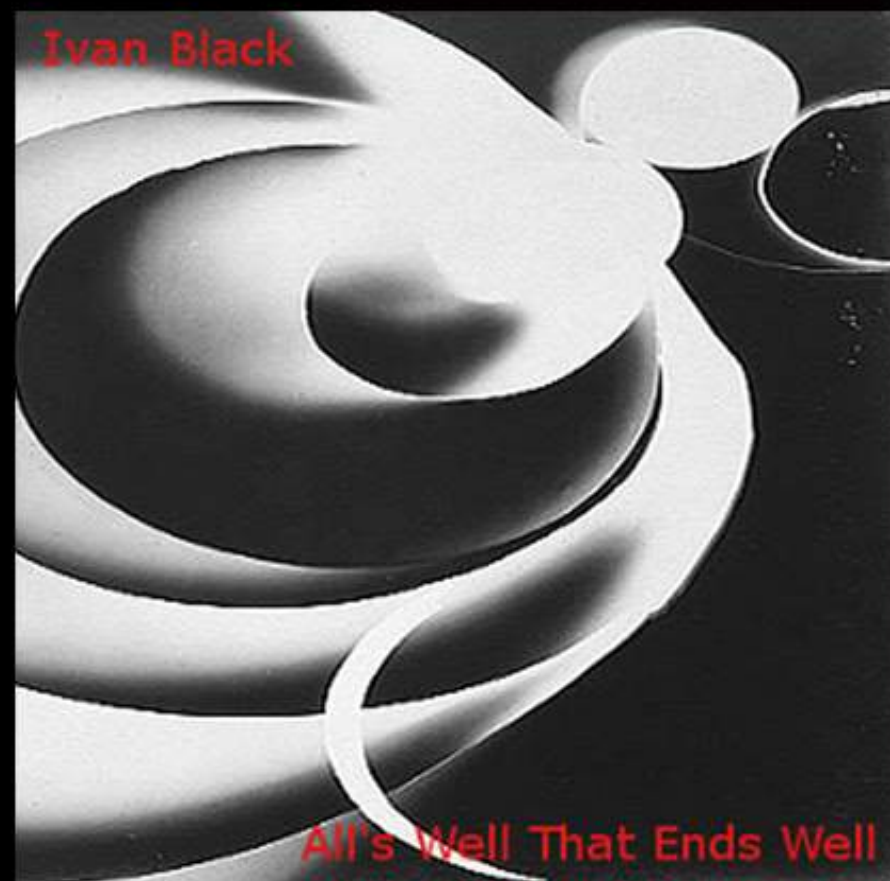
There are currently no plans to re-issue the remastered 'Ocean Watch' on CD but a limited number are now available on high quality CDr with the original artwork.

**Beyond The Airwaves2**

**DAVID WRIGHT**

**OCEAN WATCH**  
**REMASTERED**





The music I create is mainly electronic, covering many styles. Ambient, electronic, dance and experimental styles. My influences? There are so many, to be honest. Everything from classical, electronic and dance to more experimental. The more obvious are German experimental electronic artists and a lot of well known ambient musicians. My inspirations are taken from the people I love and trust. It's with their understanding and help that I am able to create music.

My music is available to buy from:  
[www.musiczeit.com/directory.php?ar...title=Ivan+Black](http://www.musiczeit.com/directory.php?ar...title=Ivan+Black)

Tracks: Cadeau & Indestructible Object





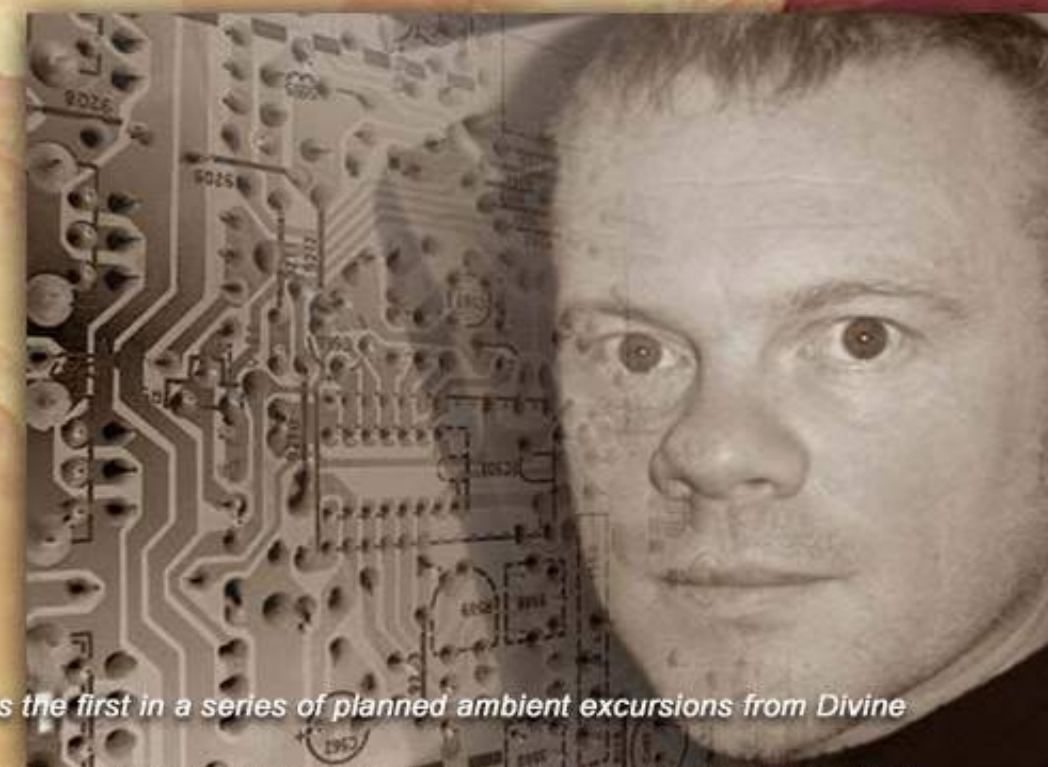


Wim is the brainchild of Ketil Lien, one of a trio of very different sounding Norwegian artists who release through AD Music.

His latest offering is 'Enchanted Journey', a hugely creative journey through sound and motion. The music is often dense and yet it has amazing depth and clarity. When rhythms come into play they are both clever and unfussy - yet pleasing, doing what the music requires and never detracting from the melodic substance. The music also has a dark edge to it, and while never threatening, it is captivating!

The 10 tracks flirt between the melodically thematic, with passing references to Vangelis, and the very best of darker, spaced-out ambient space music. Indeed, there is a richness to the sound and style of Wim's music; here is an artist who has clearly developed a unique style that identifies him immediately as 'Wim'. So it's no wonder his music is slowly finding more favour amongst the discerning ambient, electronic music fans.

It has been several years since his last release, and 'Enchanted Journey' is a stunning return that will please fans and critics alike.



'Cloudsurfing' is the first in a series of planned ambient excursions from Divine Matrix,

whose contemporary electronic works have proved very popular in recent years. While previous albums have tended to be more rhythmic and sequencer driven, here on 'Cloudsurfing', it's all about slowly evolving textures and gentle, pulse like sequences. The effect is also highly evocative, painting surreal and hypnotic soundscapes with otherworldly overtones. The effect is one of drifting through a strange, alien landscape.

Crystalline sounds and spacey effects dance delicately across warm, thick pads, the sound washing over the senses. The music may be ambient, but Steve Barnes knows enough about his craft to ensure his creations have enough form and structure to be involving and interesting.

Tracks like 'Ominous Sky' and the title track are actually quite beautiful and typical of Divine Matrix at its best, and even at this album's darkest, it is never 'threatening'. Everything is beautifully produced with a depth and warmth sadly lacking in a lot of music of this style.

If good quality ambient, electronic space music is your thing, then this should be right up your street. Fans of Divine Matrix will love it!