







Sean McCarthy started producing electronic music in 1996 whilst living in Dublin. There he composed such tracks as "Dame Street" and "Gridlock". In 1998 he relocated to the North West of Ireland where he met Clare. In 2003, due to other commitments, he decided to take a break from making music.

music.

distinctive sound to reflect their mood and experiences through

In 2010, through friends and new connections on FaceBook, he was encouraged by the likes of musician Electrocelt to start making music again.

Sean's musical influences are: The Art of Noise, Ashra, Klaus Schulze, The Alan Parsons Project, Afrocelt Sound System, Pat Metheny and John Martyn.

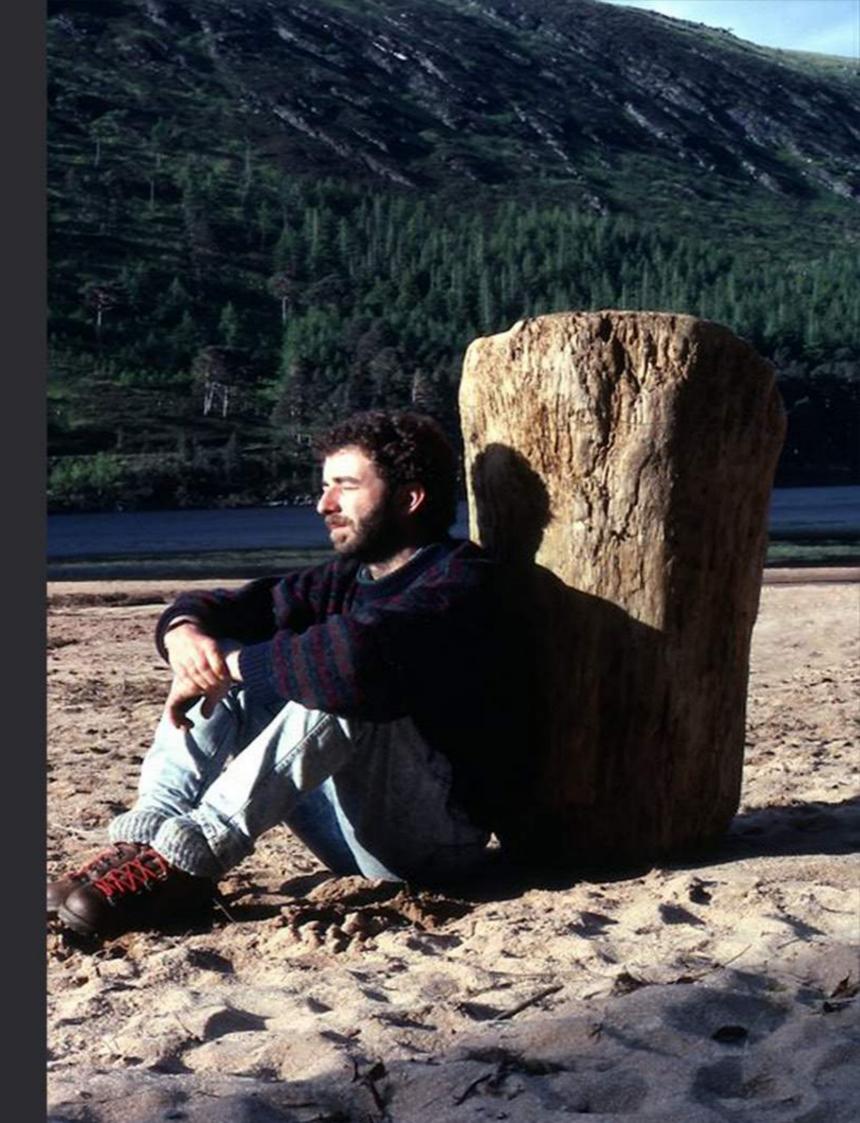
Clare McCarthy is a classically trained planist and violinist. In 2011 she started to play the animoog on the iPad and the Korg X3, and Altocirrus emerged.

Her influences are: Viva Di, Bach, Tchaikovsky, Led Zepplin, Black Sabbath, Thin Lizzy, Crowded House, Merril Bainbridge and Seal.

2011 Sean and Clare started a musical collaboration with New Zealand-based guitarist (Ross Ackerman) on their first EP "Dame Street"

2012 Altocirrus have decided to add a third member New Zealand-based guitarist (Ross Ackerman) to the band. (November, 2012)

Track: 'Moon Tide







ARCHETYPE

Sleep Concert - Unfolding Hypnotic Spirals

"Archetype" is a projection of my inner insights;
Music is like a dream & the Dream is embedded into
the spirit of the music

Robert Kope is a sound artist & sound engineer. He is involved for 10 years in original creation, mostly with image. With his uninterrupted participation for 9 years with more than 60 movies, he takes us into his acousmatic journey in constant research of vibrations, with his serene & meditative ambient atmospheres. Combining Ambient to Ethno with classical contemporary instrumentation, we find also sonorities bond to consonances & minimalistic electronical morphologies.

Sound Designer who illustrates movies, acousmatic composer & Avant-Gardist, he leads his musical project "Archetype" which propose to project his imagination with variations of his "insight", like his own apprehension of the world. He is tempting to make us hear his subconscient, to make real his conceptual abstractions based on subjects like natural elements (air, water, fire, earth), celestial, physical or extra-sensory phenomenons.

We get into an acousmatic journey, where music is like a dream and the dream is embedded into the music.

er raused der elfe' The soundscapes of Vigor Calma are - different to most music around made to lead you outside your overrated emotions. They don't want to tell you any story, don't want to impress you with orginality or virtuosity. They are mediative reminders to sound it self. To sharpen your awareness that sound is everywhere, and everything has a sound. It's not even made to entertain you. Therefore it is necessary to listen differently to that sound structures, then you may be used to listen to other music. - See more at: http://www.vigorcalma.com/text002manual.html#sthash.IJV8aKqI.dpuf

EAOFPHEUSJAUSIC stranger in The Darkness

My name is robbie I live in the midlands in the UK I have been writing music since around the age of inspired by the music of Tangerine Dream, Jean Michel-Jarre of 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 lomusic I wanted to make sure that even in my softer music I use unusual drum patterns to giveit an exta 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 idea's came from I istening to Shack Attack and jazz-funk based music of the late 70's and 80's like Level 42. I 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 idea's together I have created the individual sound of Morphieus 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 plaes 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 I perform all of my music on my own and self produce the end product totally in house on my own in my bedroom.

Track: 'Stranger In The Darkness'

KORG



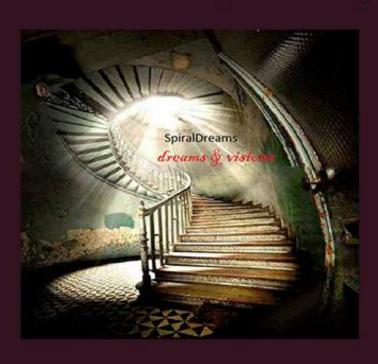


project from Hungary.

The musical world of SpiralDreams is mainly influenced by Klaus Schulze,

Redshift, but other musical influences can be found in their works. They're planning to widen the edges of the genre a little bit in the forms.

Tracks: 'Cassiopeia' 'Lonely Journey







Green Isac is a Norwegian-based duo featuring multi-instrumentalist Morten Lund and imaginative percussionist Andreas Eriksen. Together Eriksen and Lund blend electronic and ethnic instruments alike into kinetic rhythms, sometimes electronically fueled, and often acoustically driven, with accents from processed guitars and quirky synths, setting it all in otherworldly landscapes with an air of mystery and intrigue. In 2015 the Duo expanded their sound to include three additional musicians (Frode Larsen, Tov Ramstad and Jo Wang) leading to the latest project titled Green Isac Orchestra.





Tracks: Hapi & Madar

GREEN ISAC ORCHESTRA



Both diehard fans and those discovering Green Isac for the first time are in for a treat. This album promises to be an engaging eclectic journey as it carries the listener deep into the heart of an exotic musical setting of shifting moods and regional hues, stylistically melding elements of mellow jazz, Steve Reich minimalism, and ambient atmospheres into a Fourth World fusion. The range of instruments used by Green Isac Orchestra is equally impressive: piano, mellotron, synthesizers, samplers, and electronic drums; ethno-acoustic beats from the djembe, tumbadora, shekere, ghatam; plaintive melodies from electric cello, Variax guitar, shahi baaja, kalimba, and Chinese hammered dulcimer - all masterfully crafted and interwoven into an authoritatively expressive presentation.







Atmospheric Oceans

From Sacramento, California, Gregory Cain offers you an open invitation to step into a sonic pool of contemplation, peace and relaxation. Using flutes, guitars, voices, percussion and keyboards, Mr. Cain creates musical textures that he describes as a blend of ambient, tribal and new age genres.

Greg's musical journey has taken many turns. He has worked as a studio musician, and has written and performed with several Northern California based bands, including Sway, nts and Dance the Moon. As the founding member of nts, he recorded a CD for SubRosa Records under the direction of renowned producer Bill Laswell.

In 2001 Greg put band membership aside in order to pursue his own interest in studying and creating ethnic and ambient music. "Basically I've never looked back," he says.

In 2005, after the completion of his first solo CD, When the Wind is High, he responded to a friend's request to create a CD of music geared toward practitioners of the healing arts. As Greg relates, "My friend told me that he was beginning a practice of tai-chi, and that he was having difficulty finding music to use as an accompaniment. He listened to my CD, and he said, 'If you took these musical ideas, removed the rhythmic elements and made the pieces 20-minutes long, they'd be perfect.' So, I took it as a challenge, and decided to try it as an exercise." The result was his second CD, The Cambrian Sky. "I was really excited, and people's response was very positive," Greg remembers, "I sent my friend a copy of that CD and he wrote back, 'It's wonderful, but I'm not doing tai-chi anymore, I've begun salsa dancing.' Well, I couldn't really help him with that."

Greg has been creating contemplative, relaxing ambient music ever since. To date he has completed 9 solo CD's. "Creating this music feels like coming home," he says.

Greg's recent battle with leukemia has served to sharpen his focus on the healing and therapeutic value of music. "I've always had the idea that the experience of art should in some way elevate the human spirit. What I want to do with this music is to bring people to a more aware place through a meditative listening process."

Please visit http://gregorycain.net/samples.html to hear some examples of his work.

Atmospheric Oceans

Gregory Cain

Gregory Cain

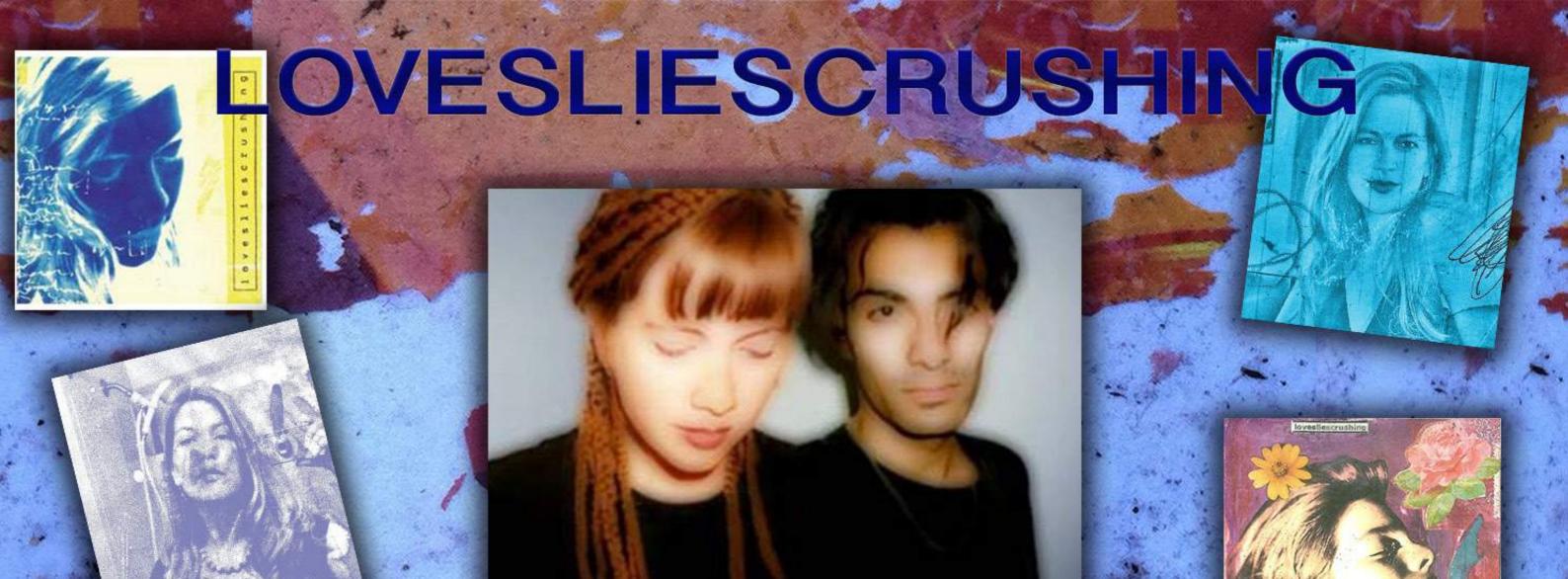
Marallaxe

Arpegiator (Brian Brylow) is an electronic music artist, sound designer and producer from Milwaukee WJ. He has recorded over 100 tracks as a solo artist and has collaborated on a number of duo and group projects in the Ambient, Berlin School and Electronica genres, including Gorgon Nebula and Parallaxe.

As an ambitious collector of not only vintage keyboards, drum machines and guitars but also in the current electronic technology of ipad instruments and soft synthesizers, there are often many different

Tracks: Breaking The Law Of Physics The Simiko Cloud







ovásilist visland





You wouldn't do justice to describe the music from the Haarlem/Rotterdam collective Free Arts Lab (2014) as

Theband around Remy Stroomer (synthesizers), Petter Janse (guitar) and Jeroen Hagen (drums) has been inspired by Germanbands and artists from the electronic music scen, where names like Kraftwerk, Tangerine Dream and Klaus Schulze loominevitably. However, the gentlemen clearly listened beyond their hearing, which clearly results into the presence of elementsof (symphonic) rock, jazz, pop and dance into their music.

Because of these wide musical interests and backgrounds, there isbeing established a blend which hardly lets categorize itself. And Stroomer, Janse and Hagen are fine with that. That's why FreeArts Lab challenges the experiment, just like was the case in the eponymus Berlin club after which the band called themselves.

Remy Stroomer (1979) | Keyboard player, composer and producer from Haarlem (NL). Lives in IJmuiden | Founder of Deserted Island Music; released several albums on this label |

Organiser of concerts and events with electronic music (Groteof St.Bayokerk and the Ruïne van Brederode) | Support act for Tangerine Dream's Edgar Froese | Concerts in the Netherlands, Germany and U.K. | Studied sonology at the Royal Conservatory in The Hague | Influences: Klaus Schulze, Jean Michel Jarre, Didier Marouani, Vangelis, Craig Armstrong.

Petter Janse (1963) | Guitar player, composer and text writer | Raised in Rotterdam (NL) and Michigan (USA). Lives in Rotterdam | Creative mind behind the Rotterdam bands 'De Storm' and 'The Take Off Artists' | Influences: Terje Rypdal, Steve Howe, Dave Hill, Larry Coryell, Ritchie Blackmore, Keith Richards.

Jeroen Hagen (1970) | Drummer from Haarlem (NL) | Joined various bands, including (symphonic) rock-, grunge-, and folkbands from Rotterdam and Haarlem | Works together with Petter Janse since 1991 | Influences: The Jimi Hendrix Experience, Yes, Stone Temple Pilots, Red Snapper, Johnny Cash.

