A young musician, who's passionate for music, his artist name is Michael Verney. But his real name is Abraham Mkrtchyan. Michael born on 8th of October 1994, started his music education in 1998, where he studied Grand Piano. He's very young but he wants to achieve a high level and make his mark in the music industry. As we all know the universe is endless, so his music is beyond the borders and universe.

He was born in the Armenian city of Gyumri. He's got this passion from his grandfather who was also an musician. Since childhood, Michael used to take interest in music. And at a very young age, he started his musical career and paid attention to so many mysterious and interesting things; and also tried to touch Alchemy and New Age music. He started his project Anhidema, in a very sensitive way; by talking to universe and getting inspired from it. The first album have seen the light on 10th of June 2014. The album name he pinned is simply titled, "Conversation With The Cosmos" in New Age, Space, Ambient, Chillout, Meditative, Spiritual, Down Tempo genres. He always tries to give new flavor to his audience with love and respect. His love, trust, and knowledge for good music and thirst sends waves of emotions! So, he kept inspiring himself through nature, meditation and the known universe. Also Michael teaches music to children and many of today's youth when he can.

The name of his profession in music is an " Musical Alchemist". But the only thing which inspired and inspires Michael most, is the Piano and Classical music.
My artistic name is electron7 and I'm an independent electronic music composer and producer from Belgium.

Music is like a painting for me.

My music is first and foremost to praise and worship God. My music is instrumental for 99% and is about personal situations, testimonies, God's power and feelings, biblical themes, etc.

The secret place series is primarily a special project.
Since I am a Christian, I wanted a kind of music to come in His presence. But it had to be inspired by the Holy Spirit, so I prayed for it. In creating this series of "The secret place" CDs, my heart's desire is for you to personally encounter our beautiful God. I long for you to be utterly ruined with the love and the emotions of our Beloved. May you be reawakened with fresh revelation of the cross and become hopelessly and violently abandoned to your First Love.

This is the third album in the series.

It is a collection of quiet songs to come in the presence of God, to listen to His voice and to go in prayer. I have tried to create an environment where people felt the presence of God; The theme of this album is Exodus.

Track: ‘Sea Of Sand’ & ‘The Promised Land’
What to expect from two accomplished musicians in their own right who decide to collaborate in a new project? Well, combining the sonic pathways of Eric van der Heijden and René Splinter under the UniSphere moniker has led to an emotive, sparkling and evocative outcome on their debut “EndLess EndeavoR”, which was made available to the public on the E-Live 2015 festival. On the same occasion, the duo performed a very fine concert together, receiving a most enthusiastic response from the crowd.

Eric van der Heijden and René Splinter; two names which are synonymous of rhythmical and melodious EM soaked with perfumes of the Dream and of Vangelis with this great orchestration touch so beautiful from Mr Heijden. Together they create the band Unisphere and Endless Endeavor is a first album full of promises.
Altocirrus is the inspirational name given to music produced by Sean and Clare McCarthy. In 2010 the musical duo, based in the North West of Ireland, combined their creative backgrounds within their electronic music compositions.

Their songs evolve as a reflection of everyday experiences, and often an influence of nature within many of their tracks. Thus building a distinctive sound to reflect their mood and experiences through music.

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.

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

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

Clare McCarthy is a classically trained pianist and violinst. 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 Zeppelin, Black Sabbath, Thin Lizzy, Crowded House, Merrill 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
Victor Frankenstein

Black Tape For A Blue Girl

Digital release: What if Projekt had put together the soundtrack to the upcoming VICTOR FRANKENSTEIN film?

Victor Frankenstein is coming to theaters on November 20. Sam thought it would be fun to create a dark and spooky alternate soundtrack: this is what the movie score could have sounded like if Projekt had been the music supervisor. I went through the Projekt catalog and pulled tracks both spooky and soundtracky for this compilation that’s available for name-your-price at Bandcamp. You could go buy it for $5 at iTunes, but you certainly don’t have to. That’s for people not to the know. The goal of putting this album up at the traditional digital vendors (and the streaming sites like Spotify) is to get people to hear Projekt’s music for the first time.

Victor Frankenstein (music for a dark evening) is also a perfect spooky soundtrack for Halloween!

Tracks: ‘Watched Our Sad-Eyed Angel Fall’ & ‘Am I So Deceived’
“I am deeply inspired by the scientific forays helping us to discover habitable planets besides earth, showing us that we are almost certainly not alone in the Universe. I feel wonder at our efforts to place our precarious existence into the context of this 13.8 billion year old reality, and at our model-building nature, trying to understand the shape of space and time.

As I sought inspiration for this music in the realms of physics and cosmology, I found that the concept of the Anthropic Principle helps to connect my sense of wonder with the scientific curiosity that keeps us doubting what we think we know. The Anthropic Principle observes that our particular universe is well suited to evolve consciousness within it, as evidenced by the fact that we exist. As we look within our own consciousness, we find our place in this immensity, as an eye of the universe observing itself.

This doesn't place humanity in a special central position, but does make note of the surprising complexity of our existence. As we proceed to undermine the dynamic balance that helped us evolve on this Eden Earth, putting our own future in doubt, we should pause to understand the miracle that allowed us to exist at all.”

— Robert Rich

Shimmering, pulsating, woven patterns of electrical filaments and hidden structures that permeate space and time, inspired by our latest forays in cosmology and the constant search to understand our place in the vastness.

Filaments of silent matter surround us. Rivers of particles pass through, unscathed. Fields of energy engulf us, curving through vacuum. Invisible glue coagulates light. Briefly alive, we try to decode time’s transit, to unwrap hidden forces that fuel the ever accelerating distance.
"Archetype" is a projection of my inner world. Music is like a dream & the Dream is embedded into the spirit of the music.

Robert Kopeč 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 acoustic journey in constant research of vibrations, with his serene & meditative ambient atmospheres. Combining Ambient to Ethno with classical contemporary instrumentation, we find also sonorities bound to consonances & minimalistic electronic morphologies.

Sound Designer who illustrates movies, acoustic 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 subconscious, to make real his conceptual abstractions based on subjects like natural elements (air, water, fire, earth), celestial, physical or extra-sensory phenomena.

We get into an acoustic journey, where music is like a dream and the dream is embedded into the music.
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 originality or virtuosity. They are meditative reminders to sound itself. 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 those sound structures, then you may be used to listen to other music. - See more at: http://www.vigorcalma.com/text002manual.html#thash.IJV8aKqLdpuf
My name is Robbie. I live in the midlands in the UK. I have been writing music since around the age of 12. I was inspired by the music of Tangerine Dream, Jean Michel Jarre, and the albums Oxygen and Equinox 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 of 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. 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 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 listener 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. 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’
SpiralDreams is an electronic music 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 future.

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.

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 molding 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, shaker, ghatam; plaintive melodies from electric cello, Variax guitar, shahi baaja, kalimba, and Chinese hammed dulcimer — all masterfully crafted and interwoven into an authoritatively expressive presentation.

Tracks: Hapi & Madar

GREEN ISAC ORCHESTRA
Romerium is Rene Montfoort

In my childhood I was always interested in mystic and romantic soundscapes.

So I liked every popsong with emotional synthesizer soundscapes in it.

It took many years before it was affordable to become active in making electronic music.

After many years playing on just one synthesizer/workstation I expanded my gear with PG and Cubase.

Many plugins are from HG Fortune, because like the complex soundscapes from it.

In the meantime I've learned myself Mixing and Mastering my works.

I always try to put deep emotions in my music, so my music is no swinging party music (others can do this better than I)

"The more tears, the more I like it" I once said.

To understand my music you have to sit back and relax and let it come over to you.

Romerium stands for peace and understanding.

Romerium creates musical paintings of environments and situations, most of landscapes, architecture and human believings.

Romerium tries to be as neutral as possible, because romerium believes that are good and bad in every culture and religion, and we have only one earth.

Romerium writes, plays, and producing all the songs.

ROMERIUM

'Endless Sea'
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, Nita and Dance the Moon. As the founding member of Nita, 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 CDs. “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.
Parallaxe

Arpegiatior (Brian Brylow) is an electronic music artist, sound designer and producer from Milwaukee, WI. 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 genre, 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 elements combined in the creation of the Arpegiatior sound. Track after a hiatus of nearly three years, look for new music now!

Tracks:
- Breaking The Law Of Physics
- The Himiko Cloud
LOVE SLIE CRUSHING

On Voishes, Love Sliecrushing continues their trend further from the traditional rock elements that characterized earlier dream pop bands. From the beginning, instrumentalist Scott Cortez and vocalist Melissa Arpin distanced themselves from the genre by rejecting conventional song structures in favor of an intensified version of the meandering sound that was forcefully inaugurated by MBV's classic Loveless. In Love Sliecrushing, this aesthetic has gradually approached pure amblence. Nevertheless, their typically warm guitars counteract this tendency even with the absence of percussion and song structure. On Voishes, their 4th recording, both are either minimal or entirely absent, wordless female vocals drift in and out while electronic beats, guitar noise, and occasional glissando on voice effects are occasionally interrupted by a wash of guitar. Although consistent in style, the album avoids swimming like one continuous song through adequately diverse guitar sounds ranging from the lush, vibrant tone of the opening track given to the subdued quasi-detached feel of songs. Overall, Love Sliecrushing continues to exist between the worlds of shoegazer and amblence, although the ascendant former has once again conceded to the latter. This is pure glitch bliss.
You wouldn’t do justice to describe the music from the Haarlem/Rotterdam collective Free Arts Lab (2014) as ‘Krautrock’. The band around Remy Stroomer (synthesizers), Petter Janse (guitar and Jeroen Hagen (drums) has been inspired by German bands and artists from the electronic music scene, where names like Kraftwerk, Tangerine Dream and Klaus Schulze come immediately to mind. However, the gentlemen clearly listen beyond their hearing, which clearly results into the presence of elements of (symphonic) rock, jazz, pop and dance into their music.

Because of these wide musical interests and backgrounds, there is evolving 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 you were in the eponymous Berlin club after which the band called themselves.

Remy Stroomer (1979) | Keyboard player, composer and producer from Haarlem (NL). Lives in Ulimden | Founder of Desert Island Music; released several albums on this label | Organiser of concerts and events with electronic music (Groote Schuur and the Rijksmuseum) | 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.


GRAHAM GETTY & STEPHAN WHITLAN
HIGHER GREEN SESSION

Classic Berlin School sequencing ala mid 70's Tangerine Dream. Other influences: Node, Redshift, ARC, Arcane, Free System Projekt.