



**COLIN RAYMENT:** 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.

# LESS GRAVITY 4

COLIN RAYMENT

STAN DART

**STAN DART:** I write songs influenced by a certain mood or the wish to reflect events which happened to me. Sometimes a single picture can contain the idea of a complete song, sometimes a movie (or its music) influences me to write a track. Whatever it is, it's always a request of my heart to tell a story.

I've grown up with the "New Age" music of the 80ies, with soundtracks by James Horner, Joel Goldsmith or Alan Silvestri. I've experienced the vivid pop music of that time as well as the great electronic music by Jean Michel Jarre, Vangelis, Kitaro or Tomita. Jan Hammer's exceptionally music for "Miami Vice" was the reason, why I started to compose electronic music.

Writing a song is like telling a story – and I hope you like my stories.





Bieszczady [pl.wikipedia.org/wiki/Bieszczady](http://pl.wikipedia.org/wiki/Bieszczady) appear in the Polish film, music, photographs, paintings for many years. Hikers traversing endless land, take with them the music. The album, which they get their hands on, is a friend of the traveler in choosing a long, arduous journey, full of effort for your body, relaxation for the soul. Music sequence fits perfectly into endless space, adds to another dimension ... as silence and sound in music, create unity here.

Ideal for the album is, sky overhead, space to the horizon, and headphones. Attached photos of Cuba, should help you to feel the atmosphere. Suggested equalizer setting on the phone is the position of the rock. Look for your comfort frequencies. "Bieszczady ... a meeting with destiny" dawkujele in moderation, do not recommend to listen to a whole at a time, unless you will be spring cleaning windows;)



# DigitalSimplyWorld

Photos by Kuba Kowarczyk



Back in 2006, when I first started to present my music in social networks (MySpace and LastFM were those of the day) I made the acquaintance of a most likeable listener named Rick Chase, and we remained good online friends ever since. It's stunning to think that ten years had gone by since then. During these years, Rick had always been a great supporter of aspiring and „obscure“ electronic artists like myself, giving them exposure via his YouTube channel and later his Facebook group „AmbiOfusion“.

Then, at some point in late 2009, I think (the year when I had bought my little Waldorf Blofeld synthesizer) in a mail Rick remarked something like: „I love how you EM musicians can take a track just anywhere with your synths...“ That „taking it just anywhere“ stirred my imagination and soon after, I recorded some twenty minutes of music in which I tried to live up to that compliment, starting at some point and then transform the whole thing and take it around some unexpected (and hopefully pleasantly surprising) corners, having a lot of fun while doing so.

This track - or „suite“ of six tracks - I gave Rick as a present to his next birthday, and it has remained previously unreleased - until now (these are the six opening tracks of the album).

Then - in late 2014 - something terrible happened: Rick Chase lost his wife Kelly to a rare and aggressive form of cancer. In addition to this loss, he also has to carry a burden of absurdly high bills for her medical treatment.

With the intention of bringing him and his two daughters a little bit of both moral, but also financial support, Harald Bertram and Dagmar Salomon have already coordinated a wonderful V/A compilation by musicians who are members of the ambiOfusion Facebook group in early 2015.

<https://ambiofusion.bandcamp.com/album/forever-together-members-of-ambiofusion>  
Unfortunately, while those listeners who cared to download it were full of praise, that release could not raise a significant amount of donations, and Rick's financial situation is still as dire as one year ago.

michael brückner

光 hikari



For this reason, I suggested to bring the AmbiOfusion online label (and Rick's situation) back to public awareness; on occasion of his recent birthday the idea came up to release the old „birthday present“ now on Bandcamp, and maybe add some additional material in order to present a full album.

So a few weeks ago, when I was about to create new soundsets for my synthesizers and return to rehearse for some planned live performances later this year, I recorded a couple of improvisations (again with mainly the Waldorf Blofeld synth) and edited / enhanced them a little bit, which resulted in the other five tracks featured on „Hikari“.

The interesting thing is that although I had used much the same approach now then back in 2009, it became obvious that my style of improvising had developed, or at least changed, in the years since then; surprisingly, the older music sounds more modern and contemporary, and the new tracks older and more „retro“. Still there is a common thread to them (at least that's what I feel) in the sheer joy, playfulness and spontaneity of the performance (although this time I - of course - was also very well aware of the drama, sadness and seriousness of the situation, and I guess this aspect also is mirrored in the new pieces).

There are plans for some more releases on the AmbiOfusion label (actually, there are already some more brilliant albums by Harald Bertram which You may want to check out).

All the proceeds will directly go to Rick Chase and his family. Thank You very much!

A special „Thank You“ also goes out to designer and illustrator Steven Barber who was so kind to donate some of his exceptional illustrative work for the cover of this album!

See the links below for (much) more examples of his enchanting art:  
<http://www.zazzle.com/designsbysteve>  
<https://www.facebook.com/steven.barber.16>



In an endless universe, the boundaries of time and space do not exist. Infinitely small and immeasurably vast are one in the same; and everything is happening at the same time, all the time. These are the thoughts that constantly run through the mind of Transylvania-based soundscape artist Oliver Dombi, whose cyber-space ambient music project, Csillagköd, expresses these concepts through a combination of music and soundcurrents that are steeped in wonder and curiosity on his second project for the Spotted Peccary label, ALL THE TIME.

Deep and mysterious, the soundscapes of ALL THE TIME are built upon solitary and sweeping expanses.

Dombi's skill with synthesizers and programming provides a fresh and otherworldly palette for the discerning electronic music listener. In true ambient form, it flows and spirals deep into minimal melodic textures and electronic ambiances, guiding the listener on a tour of cavernous spaces, from the imperceptibly small, to the long far distant beyond.

Oftentimes still and reflective, and occasionally propelled by a pulse or simple beat, ALL THE TIME is deep ambient listening; a soundtrack to outer-world voyages for inner-mind travelers.

CSILLAGKÖD

CSILLAGKÖD  
ALL THE TIME

CSILLAGKÖD  
ALL THE TIME

Csillagköd, the Hungarian word for "Nebula," is the Space/Drone/Ambient musical project of Transylvania-based soundscape artist Oliver Dombi.

Born on Christmas evening in 1981, Olivér was always fascinated with space and astronomy, and ever since childhood he has pondered the wonders of the night sky. In 2001 Oliver began to write music and eventually the collision of this creative passion with his philosophical contemplation of the heavens resulted in a musical expression deeply inspired by the mysteries of interstellar space.

All The Time is Csillagköd's second full-length album. It follows three EP length releases "Biospace," "Orbital Clarity" and "Cosmic Ocean," and the full-length debut album "Silent World." Creating deep soundscapes inspired by the cosmos, Csillagköd continues the long tradition of Spacemusic in the truest and purest sense of the genre.

CSILLAGKÖD  
ALL THE TIME





# erik wollo

## STAR'S END 2015

### SILENT CURRENTS 4

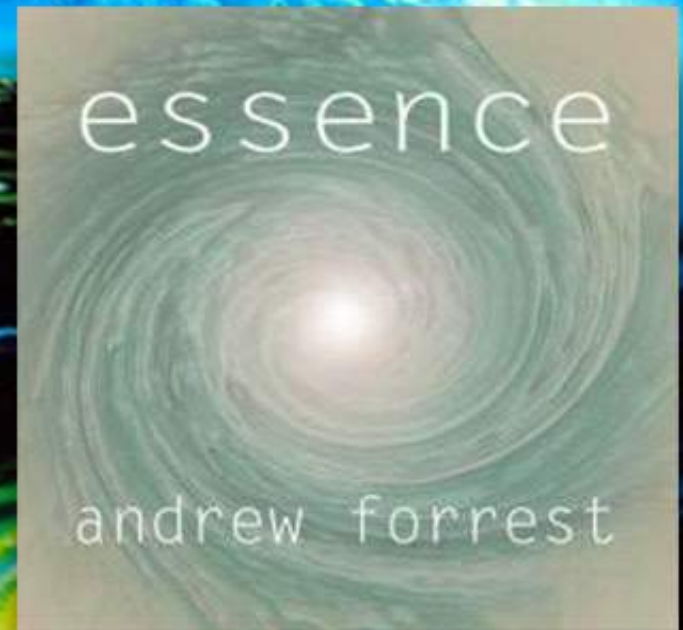
Erik Wollo's new digital-only electronic/ambient release is a 2015 live performance at the late-night Star's End radio show on WXPB in Philadelphia. This is a long-form, introspective 80-minute piece with thirteen sections of enigmatic textural components organically flowing into each other. Eschewing the melody and harmony found in Wollo's studio work, Star's End 2015 is an intricate expression of ambience and this artist's potent skills at creating space and ever-expanding sound-universes.

The concept of the "Silent Currents" project showcases a different side of Erik Wollo's sound. More abstract, quiet and minimal, it explores slow-motion structures, surreal soundscapes and floating currents. It's all live, all new material every time. This show was Erik's fourth Star's End performance; the previous three released on the double CD Silent Currents/Live at Star's End (Projekt PRO262, 2011), and Silent Currents 3 (Projekt ARC00100, 2013).

The artist says, "I bring various sonic excerpts, loops and atmospheres and perform and compose these into long continuous sections all in real time. I think the interesting things happen below the surface where everything has a slow, suspended character. Like a deep river flowing unnoticed, motion happening in the undercurrents, or tidal water flowing in the opposite direction of the top flow. These ideas have been substantial in the composing of this music."

Mesmerizing parts stream seamlessly and morph into dreamlike episodes, evoking endless space with downtempo grooves, soaring guitars, spatial explorations and bubbly sequences all moving very slowly and imperceptibly, drifting from one zone to the other. The aspect of time grows more and more apparent. The compositions evolve and curl, criss-crossing among elongated morphic pulsations and occasional sparse percussion; Wollo's trademark ebow soars above sequential movements with abstract chords alternating in succession.





**Background Painting by Andrew Forrest**

"Andrew's music is such a delight, and Essence is flawless, beautiful, enchanting and breathtaking in its expansiveness. Very uplifting, very inspiring, very heart centered and moving, this CD is a true gem." Katie Gallanti, Editor, Vision Magazine, USA

# ANDREW FORREST

*Infinite Octaves*



*Andrew Forrest*

Volume 1 (Pleiades) in the 'Star System Trilogy'  
After years of preparing new sound-textures, and taking 12 months to compose and record, the long awaited 'Infinite Octaves' finally concludes Andrew's 'Star System Trilogy'. Four monumental, deep space tracks guide the listener to the timeless, the boundless. A profound, multi-dimensional listening experience.  
"What music! Sublime, beautiful, peaceful, floating, timeless, accessing higher realms. Infinite Octaves complements Starseed and Alpha-Omega perfectly. I have listened to many ambient/electronic albums; yours are on a different level all together." Stuart Wisdom, UK



A man with a beard and short hair is sitting on the ground in a dark forest at night. He is wearing a dark t-shirt and is focused on a laptop in front of him. His hands are on the keyboard. The forest is dense with tall, thin trees, and a bright light source, possibly the moon or a distant light, is visible through the trees in the background, creating a misty or ethereal atmosphere. The overall color palette is dark with some highlights from the light source and the laptop screen.

SecondFace is my musical project. The music is 100% electronic. The style is characterized by large floating ambient sounds, with elements of for example Dub-techno.

The inspiration comes from the nature around me, the four distinct seasons in Denmark, my own state of mind and many years of interest in all kind of electronic music.

# SECONDFACE IN THE DISTANCE



Photographs taken by Hans-Hermann Hess  
(Electronic Circus),

# BERND KISTENMACHER



## Welcome To The Circus

Live in concert 2014

On the 4th of October 2014 I had the opportunity to attend to the Electronic Circus Festival in the city of Guetersloh (Germany). Essentially I presented the music of my in 2014 appearing album «Paradise». Normally I release very rarely recordings of my concerts. However, it had succeeded in this special case to capture the great atmosphere and the good mood of the audience. So I decided to keep this good mood. «Welcome To The Circus» contains the complete recording of this concert. Please forgive me for some wrong played notes. It's just a live concert ;





# SPIRALDREAMS



Red of SpiralDreams comes from Hungary, his music is mainly influenced by the Berlin School sounds of Klaus Schulz & RedShift, among others.

The music is composed of mostly long sequencer driven tracks incorporating spacial atmospheric textures and experimental sounds, 'Survive' is a double collection of tracks available on Bandcamp, as two separate releases Volume 1 & 2.

## SURVIVE Vol 1





# STRATOSPHERE RISE

*Rise, the third Projekt release from Belgian soundsculptor Stratosphere (a.k.a. Ronald Mariën), is a world of shimmering drones, engaging post-rock, and quiet passionate ambient. Traveling further on the same road as Stratosphere's previous release, Aftermath, the guitars emerge in big layered clouds rising into the glowing sky through intricate applications of distortion and texture. Created with one electric guitar, a bass guitar and tons of pedals, Rise sounds clearer and more harmonic than its predecessor. The album displays an expansive emotional palette; the darker sounds are less harsh and, dare we say, optimistic. The difficult period of Mariën's life now behind him, a new dawn has risen and is audible in his music.*

Textura.org's comment on Stratosphere's previous release applies here as well: "Melody is more pronounced on the Stratosphere set, plus the music is less retiring and more assertive. There's an ambient-drone dimension in play for sure, but Mariën also works into the release elements of prog and post-rock. ...the variety on display only makes the result more appealing."



# ARCHETYPE

ROBERT KOPEĆ 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.



"ARCHETYPE" IS A PROJECTION OF MY INNER INSIGHTS ; MUSIC IS LIKE A DREAM & THE DREAM IS EMBEDDED INTO THE MUSIC.

## DARK ARCHIVES



# FRITZ MAYR

## *The Raven*



**Fritz Mayr - 1962 born in Wels, Austria.  
Musician, Composer and Digital Artworks.  
With 14 I began to play guitar in several bands from different  
styles. In the year 2000 I changed into playing synthesizers,  
with Passion.  
Instruments: Keyboards, Synth, Guitar, Native American Flute,  
Percussion.**