

A man in a black jacket and blue jeans is sitting on a metal playground structure. The structure has two large, metallic, funnel-like shapes at the top, each with a fire burning inside. The background is a bright, overexposed outdoor setting with some trees and a brick wall.

batterydead

y i e l d t o g r a v i t y

BatteryDead is an electronic music project by founded by German musician Christian Ahlers in 2004.

Christian started composing music in 1987 for the Amiga demoscene. His music is a melodic mixture of soundscapes, sequences and rhythm for chilling out. The goal of BatteryDead is to inspire, entertain, and at some moments touch the listener's soul. BatteryDead has his own style, so it is hard to compare him to other musicians.



michael bruckner *muzikhala*

Born in Heidelberg, Germany, later settled down near Mainz. Earns a living as a graphical designer.

Ambient and other electronica since 1992.

Accumulated an extended back catalogue (more than 90 albums by end of 2011, number still growing).

Since 2007 offers his music in the internet, via the usual platforms.

Sometimes gets reviews + airplay. Very rarely plays live.

michael brückner

muzikhala

"Muzikhala" is the Chichewa word for serenity.

Chichewa is a language that is spoken in Zambia and Malawi, two countries in South Central Africa.

One possible definition of "serenity" is: the absence of mental stress or anxiety.

Then, "Muzikhala" also is reminiscent of the word "musical"...

During the creation of "Muzikhala", a kind of "storyline" did slowly taking shape. Although probably it may be a different story for every listener, there is a dramaturgy unfolding all through the album; the tracks relate to each other and there a different interconnecting elements. For this reason I recommend to listen to this music at least once in the original running order. Otherwise, a part of the idea is missed...

MAGNETRON

Magnetron are Steve
Humphries (Create,
Astrogator) and Xan
Alexander (The Omega
Syndicate, The Grey
Encounter, Mindtaur
Draconis).

All Tracks Composed,
Performed and Produced
by Steve Humphries and
Xan Alexander 30th May
2016

ambient atmospheric,
berlin school, electronic
melodic sequencer
music.

IMPULSE RESPONSE



ERIK WØLLO AND BYRON METCALF EARTH LUMINOUS



Electronic musician Erik Wøllo joins tribal-trance percussionist Byron Metcalf for an elegant album weaving melodic, vibrant soundscapes with subtle, grounding rhythms.

Earth Luminous stirs the memory on an outing through luminescent electronic ambient music where the ethereal is anchored and activated by steady, tactile frame drums and percussive patterns. Byron's tight-to-the-grid substratum pulse serves as a conduit to Erik's lush, emotive and expansive atmospheres. Together, the two sonic explorers find a meeting place where vapor trails and glowing man-made cityscapes reveal that we, the modern humans, are the ones who bring into existence the enlightened earth: our explorations illuminate to bring cascading insight.

Erik and Byron met at SoundQuest Fest 2010 hosted by Steve Roach in Tucson, AZ. Although they did not have the opportunity to perform together, they were impressed with each other's sets and discussed the idea of collaborating on an album. After five years working on their own solo music, the duo reconnected to record this hybrid collaboration between continents and cultures. The pieces bring together a vast selection of synthesizers and electric guitars mixed with various acoustic hand drums and percussion instruments. Seven of the eight tracks were composed via audio files exchanged from Norway to Arizona and back again; while "Linked Stars," the final and most spacious track, was recorded live in Byron's studio in Arizona.

ASUN TAR

Romantic Sequences



Nostalgic illustration inspired by the
works of Klaus Schulze



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PAT PIK

'SO FAR AWAY'

Pat Pik composes electronic music and space rock.

His musical world has been first influenced by Mike Oldfield, Jean-Michel Jarre, Vangelis, Tangerine Dream, Pink Floyd and Yes.

There a few years ago, Pat Pik played in duo S&P with Sirius-System.

"My albums often contain many styles of music. This time, the album is clearly in Ambient style and Chillout or Berlin School. No guitars, only synths. I wanted to do peaceful soundscapes."



PETER BAUMANN

Machine Of Desire



From 1971 to 1977 Peter Baumann was a member of the legendary German band Tangerine Dream, the inventors of the electronic music genre "Berlin School". He produced many seminal records in his Paragon studio (e.g. Conrad Schnitzler, Cluster, Hans-Joachim Roedelius) and released several successful solo albums. After a long hiatus from music/music production he returns with a new album. His first solo album since 1983. "In October 2014 an idea suddenly came to mind. Although I had spent much of my life performing, recording and producing music, my attention over the immediately preceding years had been focused on the philosophy and psychology of human nature. It was a rewarding exploration, but I missed being more creative - suddenly I felt the urge to play music again. I built a recording studio in my basement and began writing material for the first time in a long while. In November I called Edgar Froese and we met in early January 2015 in Austria. It was an extraordinary encounter and it seemed like it would lead to a renewed collaboration after several decades. As many of you now know Edgar passed away on January 20th 2015, I miss him dearly. Machines of Desire is filled with many influences, not least of them, my time with Tangerine Dream.

Recording this album has been a very rich experience that fulfilled my creative desires, with more to come. The title, Machines of Desire, reflects my belief that as human beings we're driven relentlessly by our deepest desires: the desire to experience life and love, to be heard and seen, to connect with others, to be safe, to find meaning and purpose... and countless more. We find ourselves in the drama of everyday life with uncertainty at every step, with fear of loss and existential loneliness, and only occasionally interrupted by the fundamental joy of being alive."

DARSHAN AMBIENT

FIRE LIGHT

MUSIC FROM THE **SULTANA** SESSIONS

*In 2015, Michael Allison (of Darshan Ambient) created the original soundtrack for the Civil War era documentary **REMEMBER THE SULTANA**, which chronicles the ill-fated voyage of the steamboat Sultana that resulted in the largest maritime disaster in American History.*

Inspired by the film's subject matter, Michael recorded a poignant and beautiful score for the documentary and released it as a soundtrack album in late 2015. However, after the score was complete, the music continued to flow, and Michael had much more material than could be used in the film. So when the time came to begin work on the next Darshan Ambient album, Michael decided to make it a companion work; a collection of music that had been created during the Sultana sessions, along with additional tracks that continued to spring forward from the energy of the film project even after it had been completed.

The Sultana's somber story of a forgotten tragedy sets the stage for minimalist orchestrations and touching melodic piano moments that linger within the more introspective and mysterious realms of the classic Darshan Ambient sound. This electronic symphonic ambient textural work, emotively conveys Allison's deeper appreciation of being thoroughly immersed into such a thought provoking experience, where the glow of history's flame ignites present-day emotion.

FIRE LIGHT: Music from the Sultana sessions is Darshan Ambient's 9th studio album, and comes just six months after the release of **REMEMBER THE SULTANA:** Original soundtrack from the film.



CELTIC SKIES

EAMONN KARRAN

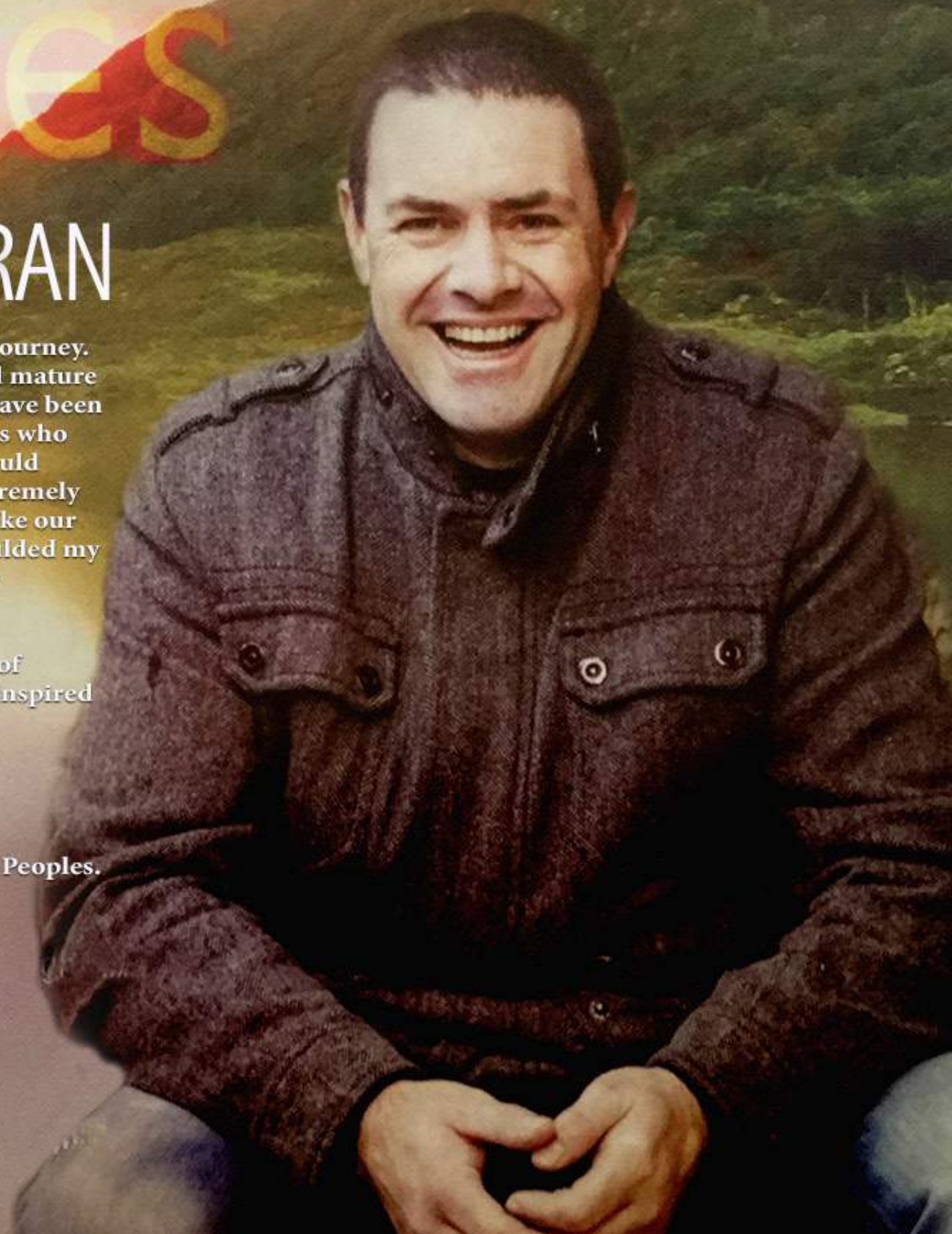
Celtic Skies has been a wonderful musical journey. This is an album that has seen me grow and mature as a composer and musician/producer. I have been so fortunate to work alongside fellow artists who have inspired me to be creative in ways I could never have imagined and for that I am extremely thankful. We all need a helping hand to make our dreams come true and those who have moulded my music with their creative genius will not be forgotten.

I feel so blessed to have been given the gift of music. My compositions have always been inspired by the beautiful souls that surround me.

Tracks:

'Call Of Hy- Brasil'

'Curse Of Glenveagh' with Violinist Robert Peoples.



AETHER

JOS D'ALMEIDA

Jos D'almeida born in Lisbon, Portugal 1962.

Jos began using synthesisers in the late 70's with a progressive rock band, Perfect Symbiosis and several other bands followed..

Studies the experimental side of electronic music based on synthesisers, with gave him the freedom to develop his sound.

After many years of academic studies he returns to piano lessons and classes at the regional Conservatory of Setubal in 2004.

In his private studio, Cape Recordings produces his first solo CD album

'Awaken' between 2012 and 2013. In 2016 saw his followup

'Aether'. Jos creates atmospheric ambient electronic music, the result is a fusion of minimal, electronic and classical music.

AETHER

JOS D'ALMEIDA

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JOS D'ALMEIDA



GEOFF HALL

Understanding The Signs



Multi-instrumentalist, composer, and producer Geoff Hall has released a new age orchestral ambient debut album, *Understanding the Signs*. The CD is a collection of instrumental pieces, each written and orchestrated to depict a particular image, story, and feeling," states Hall. "While remaining true to individual, everyday experiences, the pieces are also symbolic of our ability to recognize and respond to the world around us – the signs."

Hall, a graduate of the prestigious Berklee College of Music Professional Program, composed these modern instrumental pieces by combining elements of electronic, film, new age, ambient, and neo-classical music. Featuring gentle melodies, a variety of synthesized sounds, carefully arranged string sections, and orchestral instrumentation; these original compositions pull the listener into a well-developed soundscape.

Alexis Nembrode

Fjord

In love with the concept of transforming pure energy into art. I've always been deeply influenced by electronic music in general. I try to be versatile as I can in my compositions, but guess when I make ambient music my immediate influences are perhaps, Ed Wynne, Geir Jenssen, Future Sound Of London, Mike Oldfield, Steve Hillage, Children Of Dub, The Ambush, Mario Schonwalder etc.

I have been focusing on conceptual full lenght pieces consisting on small compositions mixed together, a bit like KFI "chill out". In the meantime I will still be making songs as techno & trance related.



MISSING ORGANS UNDISCOVERED

"Wonderful bedroom experimentalism with varieties of guitars, keys and percussives blended in ways that are sometimes cacophonous, sometimes very sweet, and rarely predictable. I've become used to such hermetic instrumental exercises being rather monochromatic, but Bath's work here is varied as hell and highly engaging as an avant pop readymade." -

Byron Coley for THE WIRE

"...aside from the brilliant song titles and artwork, the main thing recommending this record is its somewhat unexpected compositional approach. There's a big 70s krautrock influence here, judging from the komische electronics of 'Lowstill' and gently squalling guitar of 'Rotting Apricot', but this is an unsettling record that flits adeptly between varied instrumental approaches. Ultimately, Bath's approach makes for a listenable and thought provoking record." -

Ben Bland for DROWNED IN SOUND

"The genuflections are there. Faust, Tim Hecker's Ravedeath, 1972 and the Kranky roster all join Undiscovered's solemn march from room to room of an abandoned, cavernous orchestra. But the album best distances itself from these artists - and even its own songs - when there's a mixture of analogue and digital [...] When it holds on a comforting bed of tones and tosses them with more nauseous elements, the tension is something true, a soundtrack for any one of our billion internal battles." -

Jordan Darville for CHART ATTACK

Originally put out on cassette tape by
Power Moves Label:



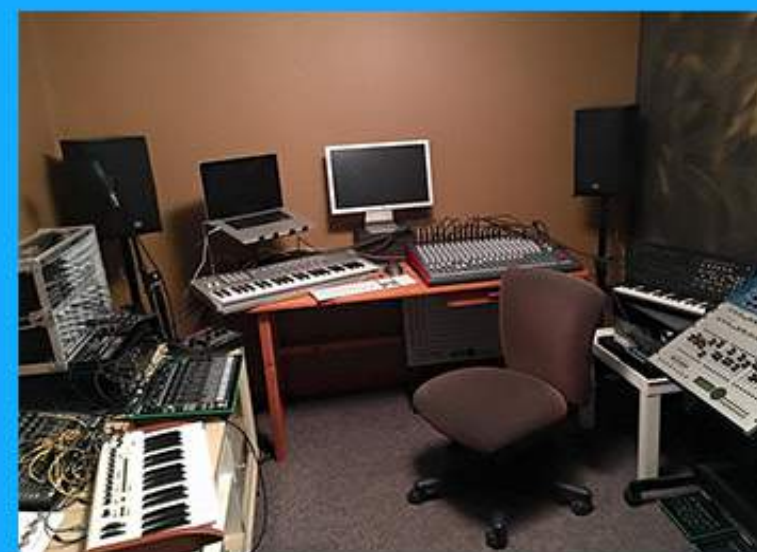


Kevin Lux.Pulse

Pulse album notes:

Kevin Lux music started during the 1980's. During this time up until the first formal released album in 1995, I've always referred to myself as !Pulss, a different way to spell the word, Pulse.

The style of electronic music back then was very primitive compared to my current production standards. The genre was mostly a synthpop energetic style. Most of the music was instrumental, and all was created with hardware only instruments. In the years since, my music evolved beyond the original idea. I then decided to just name the production after my real name. The basic idea remained only using machines/instruments to create the sound. In the early 2000's software instruments entered into my production. The early albums had some older electronic instruments that I've since stored away for many years.



Pulse:

This album by design is a project with hints of my past in sound and content. The old equipment was put back into production along with various newer pieces to this day. So you will hear hints from older albums, forward to current time. Only hardware machines were used for all sound sources on this project. This project has been great fun for me to create over the past 6 months. Hearing the sounds of some of these old instruments again really was special to me. Everything is brought forward into my current chosen genre, Electro-Synth-Pop. This album has more vocals then in past releases.

Listeners who have heard and recall my sound style those many years, may find this new album a lot of fun I am hoping. Those new to Kevin Lux music welcome and enjoy my latest project.

Thank you to everyone for your continued interest and support. This means everything to me.

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e-tiefengrund

Cathedrals

Voltage Sessions IV

The fourth album by E-Tiefengrund is the successor of Voltage Sessions III

Three tracks about 20 minutes and a fourth track of 6:30 continue the Voltage-Session-series, that has live recorded modular synthesizer music in its focus.



Richard Pinhas

Iceland Track: 'Greenland'



Composer, guitarist and electronics innovator Richard Pinhas is recognized as one of France's major experimental musicians. A pivotal figure in the international development of electronic rock music, Pinhas' stature in France is analogous to Tangerine Dream's in Germany: the father figure of an entire musical movement. The pioneering, aggressive music produced by his band Heldon during the 1970s, fusing electronics, guitar and rock, heralded the industrial and techno to come and remains today vital and unsurpassed. The 'Father' of electronic music in France is also recognized as a world-class guitarist whose "diabolical guitar work" (Progression) earns comparisons with Robert Fripp.



Pinhas received a degree in guitar at 17, and a PhD in philosophy from the Sorbonne, studying under philosopher Gilles Deleuze and writing on time and science fiction. He taught philosophy before abandoning an academic career for Heldon, his 3rd band, whose name derived from Normal Spinrad's writing. Over the course of his subsequent musical career, Pinhas' ongoing philosophical studies and interest in science fiction have fired, infused, and continually renewed his music. Heldon released 7 groundbreaking, critically acclaimed albums between 1974-78. Simultaneous with his Heldon work, Pinhas released 5 solo albums between 1976 and 1982. All of the Heldon and Pinhas recordings from this period have been reissued by Cuneiform, in a major Heldon/Pinhas CD reissue project that the US label began in 1991. Critics have lauded these 20-year old recordings, remarking that Heldon's "trailblazing electronic pathways have rarely been eclipsed even today" (i/e).



Pinhas has a strongly visual and literary imagination and while this recording is not exactly thematic, and not exactly science fiction either, it is inspired by a vision of ancient Northern kingdoms and rulers, with song titles such as "Iceland," "The Last Kings of Thule" and "Greenland." At its best, Iceland does in fact convey an icy desolate beauty with the three-part title piece perhaps most evocative.