

«With this collaboration between Tommy and myself, we wanted to share our passion for Berlin School music with listeners and pay tribute to a musical movement that has still bright days ahead of it.»

Laurent Schieber (Sequentia Legenda)

«Most of the spacey music is made of three components : synth pads, sequencer loops and (sometimes annoying) solos. Sequentia Legenda is intelligent and sensitive enough to create his - strictly instrumental - music with the first two components only: the pads and the loops. In his spacey compositions, where light meets minimalism, and fitted to dream and meditation, there is no room for flashy solo, no room for protruding showing-off, instead the space is filled with highly sophisticated pads, perpetually changing and loops, themselves shaped in ever-changing patterns, sometimes highly complex, even if they often seem obvious.»

Yves Blanc (La Planète Bleue)

Drums:
Tommy Betzler



Keyboards:
Laurent Schieber

«Sequentia Legenda's music is both an immersive and emotional experience. The synthesist modulates sounds and rhythms the way a painter uses his palette of colors to fill out progressively a big blank canvas with a whole universe. The pictorial tints of Sequentia Legenda are here electronic loops, sonic textures and ethereal pads that the musician keeps in harmony and brings out of the silence to transport us to the very depths of ourselves. Each of us will then wander in our own ever-changing cosmic landscape. This is a wonderful journey that brings new enjoyment with each listening.»

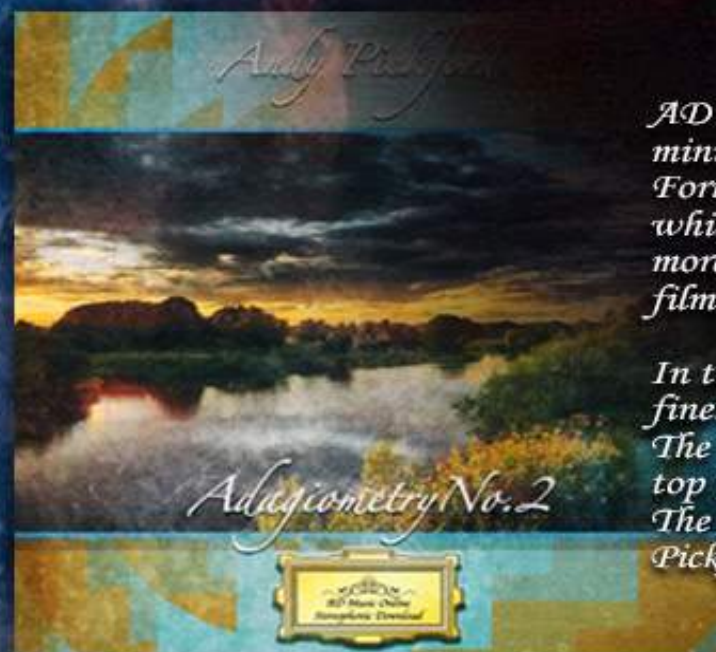
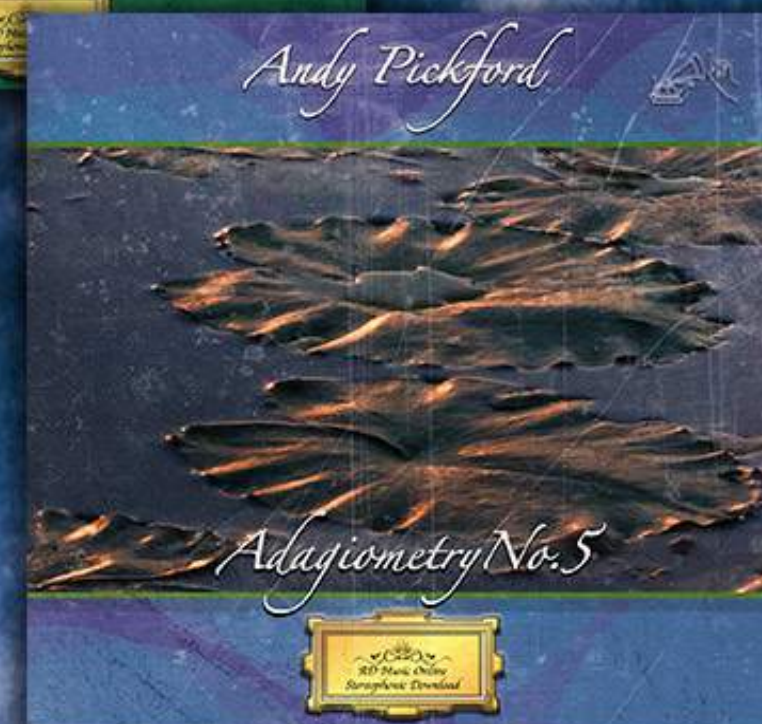
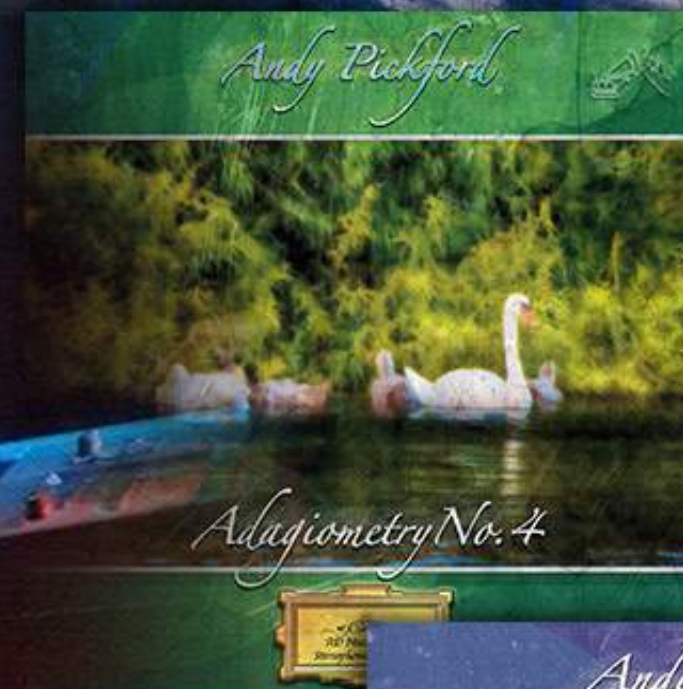
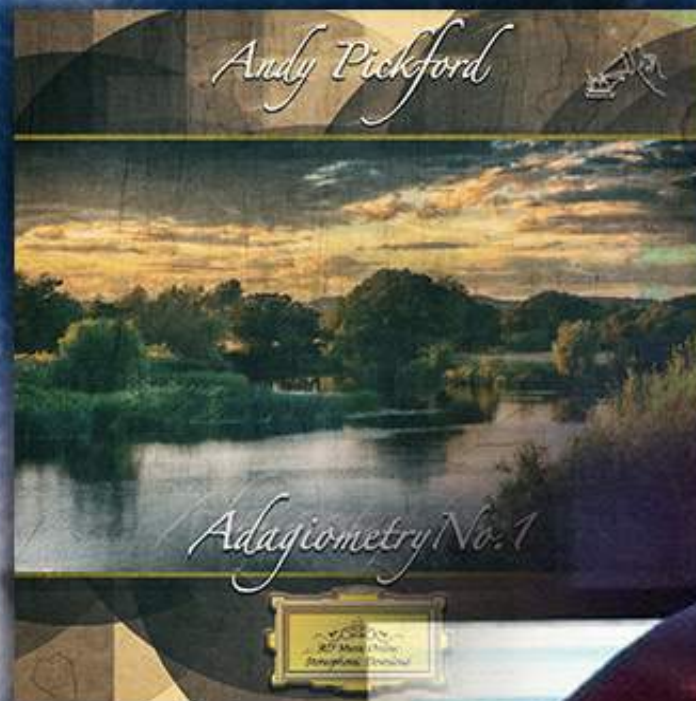
Philippe Vallin (Clair & Obscur)

EX TENDED

by Sequentia Legenda

An extended vision of Berlin School music

Andy Pickford



AD Music is pleased to announce 'Adagiometry', a series of 5 EP length (20 minute) 'download only' releases from Andy Pickford. Forming part of the same large archive of high quality, unreleased music from which the 'Vanguard' CD album series has been taken, the feel of 'Adagiometry' is more towards acoustic orchestral and chill-out, as well as the usual backdrops of filmic electronica.

In total, this 5 EP set contains around 100 minutes of wonderfully indulgent, finely-crafted music no AP collection will be complete without. The moods throughout the 5 EP series are both relaxing and highly emotive with top notch production values and tongue in cheek cover art, also supplied by AP. The Adagiometry EP series further illustrates the depth and quality of Andy Pickford's repertoire.



NOTHING BUT NOISE

Aggressive, robotic and militaristic: everything Belgian brutalists Front 242 are - and new F242 side project Nothing But Noise are not. Founding F242 member Daniel Bressanuti - known as codename Daniel B - has spent the last year split between commanding large festival crowds with the bombastic Front 242 live show, and sitting in a small room jamming beatless wig-outs on old analogue synthesisers with Nothing But Noise. Intriguingly, F242 co-founder Dirk Bergen has joined him, writing together again for the first time since Bergen quit the band almost 30 years ago. Together with mutual friend Erwin Jarbot, they have conjured up Not Bleeding Red, a post-motorik improvised album of non-linear, post-psych synthesis.

For those unfamiliar with Bergen and Bressanuti's provenance, Front 242 were enigmatic, subversive sonic pioneers - the forefathers of Electronic Body Music. The first spores to thrive in the Flemish petri-dish of the early 80s that later spawned proto-house/techno genres New Beat and Aggreppo, Front 242 ushered in a new danceable, aggressively synthetic musical style. Embracing what would become recognised as an industrial and techno ethic - anonymity - and a subversion of the idea of marketed product, Front 242 took strong cues from the original machine-men Kraftwerk and obscured their identities behind codenames and images. The final blushes of the cold war resonate through their uniforms and dystopian imagery.

Front 242 became cult heroes to an audience of politically disenfranchised clubbers and technology-hungry musicians of the 80s and 90s, and have continued to record and tour to the present day. The band structure is loose, flexible - a model once again perfected by Kraftwerk before them - and all current members of Front 242 sport multiple side-projects spanning DJing, bands and film. Daniel B has produced an array of extra-curricular work over the years, including 'Male or Female' and 'Speed Tribe', a DVD and audio release based around the 2001 Le Mans motor race. 'Nothing But Noise' is his newest and most anti-242 project, in a way - ambient and improvisational where F242 is clinical and direct.



My brand-new album was made in the spirit of magic number 7. This is my 7th album, it contains 7 tracks and I create songs in 7 years in the world of ambient music.

"There are a million neutrinos – relics of the Big Bang – in every gallon of space throughout the Universe. 60 million neutrinos from the Sun pass through the cubic inch in front of your nose each second."

About my music in a nutshell, just to make it clear how I made them. First of all I have to tell that I've never used any music editor, nor Ableton or Cubase neither FL Studio, in short I've never used any DAW. I only use one digital workstation called VST-Host which is a virtual synthesizer with vsti-plugins (mostly Nexus, Audijoo Helix). I make all sounds with this, with my keyboard, cause I also don't have midi controller. The improvised soundtracks have been recorded on each other, that's why I cannot modify them later with an editor. If I don't like anything in them, I have to restart the entire recording. At the end I mixed them together with a virtual dj program. That's how Aythar musics born, with pure instinct, enthusiasm and love.

While creating my music I try to act as a cosmic channel the energy flows through me and manifests itself in my creations.

I believe that my cosmic sounds carry the resonance of the Universe and the whispering of the distant stars.

AYTHAR

THE GOD PARTICLE

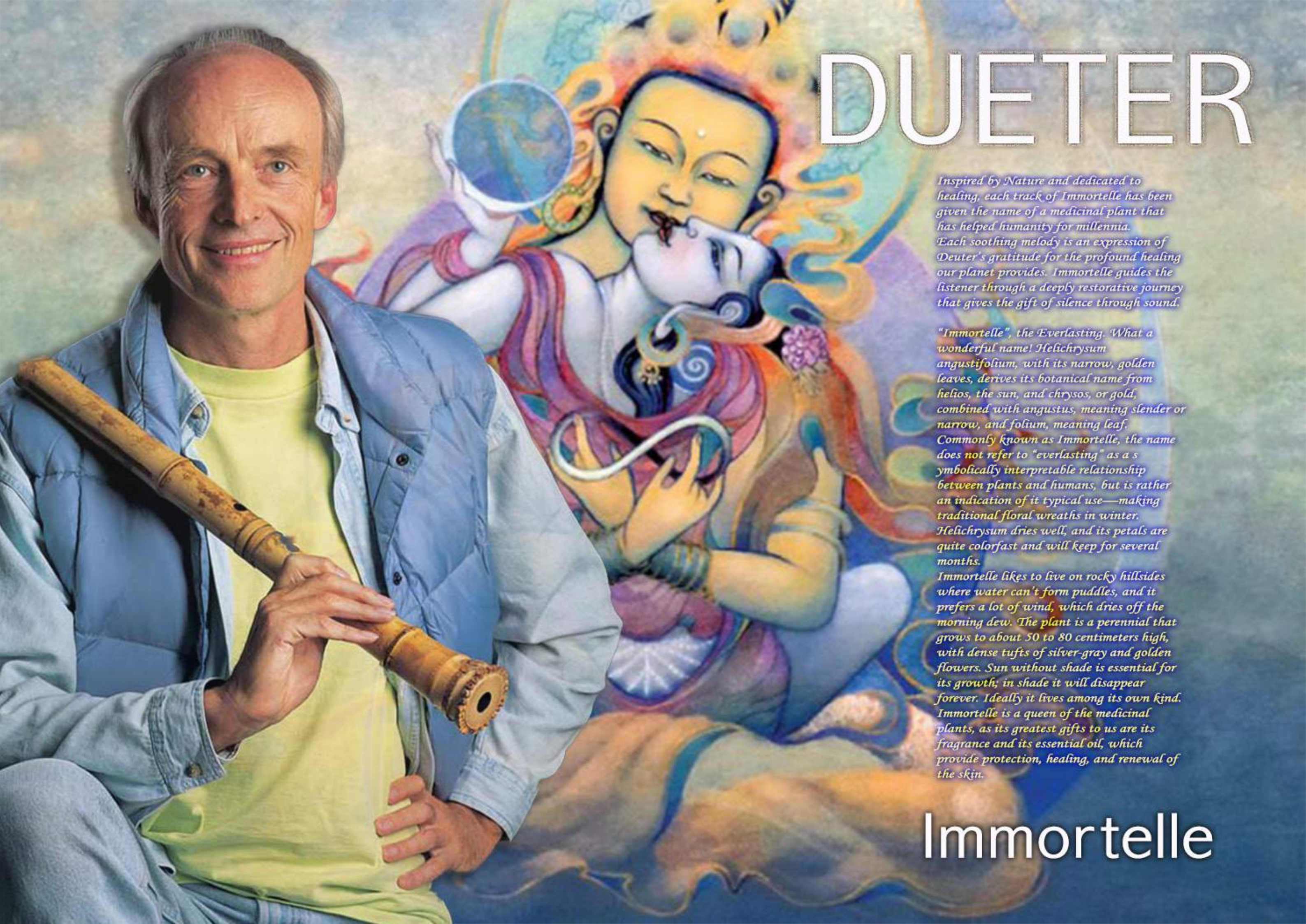


Alien Moon shares the story of an Acadian Immigrant Woman sitting nearby a tranquil lake, watching the Moon's reflection in the still waters: From Moonrise to Sunrise, she enters this surreal dream where she shares with the Universe her heart, hopes, dreams and life experiences until now.

The Music has been created by Gunnar Spardel along with the collaboration of many amazing musicians such as David Helpling, Ryan Stewart, Jeff Pearce, Steven Cravis and Lisa Downing.

AMETHYSTE

Alien Moon



DUETER

Inspired by Nature and dedicated to healing, each track of Immortelle has been given the name of a medicinal plant that has helped humanity for millennia. Each soothing melody is an expression of Dueter's gratitude for the profound healing our planet provides. Immortelle guides the listener through a deeply restorative journey that gives the gift of silence through sound.

*"Immortelle", the Everlasting. What a wonderful name! *Helichrysum angustifolium*, with its narrow, golden leaves, derives its botanical name from *helios*, the sun, and *chrysos*, or gold, combined with *angustus*, meaning slender or narrow, and *folium*, meaning leaf. Commonly known as Immortelle, the name does not refer to "everlasting" as a symbolically interpretable relationship between plants and humans, but is rather an indication of its typical use—making traditional floral wreaths in winter. *Helichrysum* dries well, and its petals are quite colorfast and will keep for several months.*

Immortelle likes to live on rocky hillsides where water can't form puddles, and it prefers a lot of wind, which dries off the morning dew. The plant is a perennial that grows to about 50 to 80 centimeters high, with dense tufts of silver-gray and golden flowers. Sun without shade is essential for its growth; in shade it will disappear forever. Ideally it lives among its own kind. Immortelle is a queen of the medicinal plants, as its greatest gifts to us are its fragrance and its essential oil, which provide protection, healing, and renewal of the skin.

Immortelle



Julian Ray - music producer and sound designer working in a wide range of genres and styles from experimental music and sound to chillout, space and ambient.

He lives in Toronto, loves Yoga and healthy style of life.

"Space Wanderer"... This cosmic ballad will take you into deep ambient music space, blended with groovy beats and adventurous guitars! Join the journey where light and dark cosmic soundscapes interweave with intriguing harmonies and beautiful melodies!

JULIAN RAY

SPACE WANDERER

PAT PIK

INLANDSIS

Music is my world. I wanted to play the beauty of the world with this five track EP.

Pat Pik (Patrick Pique) is a French musician who 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.

A few years ago, Pat Pik played in the duo S&P with Sirius-System. The two musicians have reformed their duo in July 2016

deep imagination



new 2-track ep

Auf "Carefully Kept Secrets"... kommen mehr Artrock-Elemente zum Tragen...



Enthält die 16-minütige
"Dancing With Ghosts (epic version)"

deep imagination

On "Carefully Kept Secrets", the new production of DEEP IMAGINATION mastermind Thorsten Sudler-Mainz, even more art rock elements come into play than before. Guitarist Günter Kaufmann contributes floydian sounds, as well as US-percussionist Byron Metcalf with gently drifting rhythms, as they can only have come from him. The angelic voice of singer Ann Kareen Mainz and a surprisingly progressive composition lead the listener to the search for the guardian of the "Carefully Kept Secrets". As an extra with the 16-minutes long "Dancing With Ghosts (epic version)", there is also one non-album track. (BSC Music/Prudence)



Tribute To Jean Michel Jarre

GLENN MAIN

AD Music is pleased to present this tribute album from Glenn Main, who's first Introduction to the music of Jean Michel Jarre was a cassette recording of 'Equinoxe' and 'Oxygene' when he was just 9 years old. From the first play of 'Equinoxe part 1', Glenn was hooked and he repeatedly listened to the tape on headphones while hiding under his bedsheets. Glenn has followed the music of Jarre ever since and remains an avid fan, and his own music is clearly influenced by the French maestro. So when Glenn began working on the 'Tribute to Jean Michel Jarre' album, it was no surprise that the first song would be 'Equinoxe part 1'. Even the album cover has been cleverly crafted to reflect the 'Equinoxe' cover, with Glenn using the animated drawing of himself from his 2008 debut album 'Electronic Secret'.

The idea behind this Tribute album is unashamedly to honour Glenn's idol, Jean Michel Jarre, keeping important elements of each song while adding a touch of Glenn's own inimitable style with 2016 technology. Glenn is very satisfied with the result and hopes JMJ fans worldwide will enjoy this 'Tribute offering' as a companion to the original music and a compliment to one of electronic music's great artists.





This album, which I designed as an introduction to my work especially for the Free Music Archive, basically is a compilation of older tracks - most of them ambient, and most of them released before on different albums between 2004 and 2015, except for two previously unreleased titles, which I however had used as giveaways and bonus items for listeners on several occasions (so some of my listeners might be familiar with them already).

Perhaps these two tracks will be a part of some "proper" album in the future.

This compilation is mixed in an uninterrupted flow, which means that starts and ends of some tracks are slightly different than on the original albums. Also, two or three tracks were slightly remastered.

michael brückner

unexpected combinations



(a compilation)

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.



RUDY ADRIAN COASTLINES



Rudy Adrian first started making electronic music while studying Forestry Science and completing a degree in Botany. The natural world continues to be a common thread in Rudy's music through the exploration of sonic landscapes, where melody and rhythm play a secondary role to the textures created by synthesizers, wood flutes and the human voice. Coastlines is Rudy Adrian's 5th release on the Spotted Peccary Label. His previous label releases include MoonWater, Desert Realms, Distant Stars and Atmospheres.

On his fifteenth album, Coastlines, ambient music virtuoso Rudy Adrian presents ten tracks of slowly transforming melodies, warm lush synthscapes and dreamlike atmospheres, capturing the wonders of the coastal landscapes that echo through the memories of his youth.

As a New Zealand native, Adrian is deeply familiar with expansive scenery. He has spent a lifetime surrounded by pristine natural spaces and breathtaking vistas which act as a wellspring of inspiration for his music. Coastlines is a natural extension of 2014's Atmospheres, and finds Adrian continuing his sonic exploration through the vast beauty of his homeland.

"This music has a coastal theme," explains Adrian. "It reminds me of holidays in my youth that were spent exploring New Zealand's coastlines, and it brings to mind the beauty and stillness that can still be found in those places."

Coastlines falls naturally into place alongside Adrian's earlier textural offerings, and like those favorites, it is reminiscent of ambient works by Brian Eno, Robert Rich, Jonn Serrie and Time Being.

Channeled from the depths of Adrian's past, the album's heartfelt expressions of serenity ebb and flow with tidal surges of sonic poetry, washing fluidly over the listener to invoke true vistas of awe and magnificence.



DEAN DE BENEDICTIS
SALVAGING THE PRESENT

DEAN DE BENEDICTIS
SALVAGING THE PRESENT

DEAN DE BENEDICTIS
SALVAGING THE PRESENT

Bending the walls of experimental electronic-ambient music, Dean De Benedictis creates a bold tapestry of sonic vibrancy on his new release, SALVAGING THE PRESENT. Through the creative use of musical instruments and sound design tools, De Benedictis scores an emotionally deep, aesthetically appealing and technologically sophisticated triumph, blending organic and electronic expressions into a compelling panorama of music and sound.

Vowel-based arpeggios and pulsing sequences modulate with abstract yet mesmerizing rhythms, clearly defining a distinctive sound that is deeply rooted in De Benedictis' unorthodox technique of blending vocal samples with percussion hits. Added to that are many other elements – both electronic and acoustic – as De Benedictis rounds out the mix with his own performances on concert flute, grand piano, guitar, harmonica, hand percussion, cedar flutes, and voice, as well as contributions from Percy Jones (bass), Alexey Gorokholinskiy (clarinet), Peter Ludwig (cello, and voice), Lisa Claire Mitterer (vocals), D'Von Charley (native flute), Jim Goetsch (sax), and Angelo Elonte (violin).

Rendering his sonic travels through realms of mystery, stillness and spirit, De Benedictis delivers fresh investigations into the environment of music and sound; an environment where electronic wizardry and acoustic dexterity combine with samples, effects and processing, resulting in a distinctive artistry that is truly unique. From the vibrant and energetic rhythms that propel the atmosphere onward, to the lush blankets of sound that wash over everything and give way to a delicate tranquility, the music of Salvaging The Present does indeed roll gracefully through the present moment, always evolving, and moving ever forward.





SynGate

*With this album Syndromeda explored the ambient,
dark ambient deeper, but still keeps sequencing.
"the sequences are still in me and want to come out"*

SYNDROMEDA

When IN-Side Becomes OUT-Side