

BRENDAN POLLARD

STRANDS

"Strands" is a back to roots nostalgic sequencing adventure to celebrate 25 years of Acoustic Wave Records. Recorded June to October 2024 and presented in a 6 panel full gloss digipak. I thoroughly enjoyed making this new release and it's possibly some of the best music I've made in a long time. I hope you enjoy this new celebratory release.



REMY Exhibition Of Dreams

deserted
island
music

25th Anniversary

In the summer of 1999, I moved all my equipment to the attic at my friend Ewout's home. Earlier that year, there was a selection of tracks that had been composed over the previous two years and were likely to appear on the final version of my debut release, "Exhibition of Dreams". The foundation of the tracks was recorded on my trusty old Atari computer. Since the original recording was done with minidisc, which did not allow for any dubbing or editing afterwards, all the tracks had to be recorded in just one take. During those two weeks of sessions, quite different takes were recorded, and the best ones were selected to appear on the album.



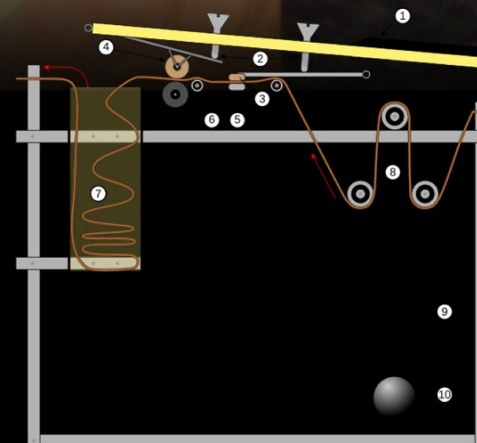
Remy Stroomer makes music in the vein of Klaus Schulze circa late 80's - early 90's, which separates him from the bulk of Neo-Prog EM acts that seem to focus on the 70's / early 80's Berlin style."

RINGHAUSEN

Electric Acoustic Field Recording Musicians from Dusseldorf



The internal operations of a Mellotron. Pressing a key causes two screws to connect a pressure pad with the tape head and the pinch wheel with the continuously rotating capstan. Tape is pulled at a constant speed, counterbalanced by a tension spring and stored temporarily in a storage bin until the key is released.



Mellotron & Elektron

SUSPICIOUS SIGNALS KRAKENKRAFT

Suspicious Signals ventures deep into the realms of experimental ambient pop, blending playful sonic textures with repetitive patterns. Krakenkraft weaves a tapestry of layered synthesizers, granular manipulations and atmospheric field recordings to create an auditory narrative that alternates between lush atmospheres and flamboyant minimalism.

Composed, performed, recorded and mixed by Krakenkraft / Andreas Winterer 2024 in Vienna, Austria.



SUSPICIOUS SIGNALS KRAKENKRAFT



Label focused on Berlin School, Ambient, Soundscape, Space Music, Drone, electronic music. Musical, artistic and cultural project. Online store and digital music distributor.-



Doppelgänger



Ian Boddy & Harald Grosskopf

Fostering musical collaborations has been a key motivational force for DiN label boss Ian Boddy since the inception of the imprint in 1999. He has also made no secret of his musical heritage and influences, especially the 1970s German electronic music masters such as Tangerine Dream and the late, great Klaus Schulze. So when, through a chance conversation with Harald Grosskopf at a music festival in the Netherlands, the opportunity arose for them to collaborate, Boddy jumped at the chance. Grosskopf has had a fantastic career as a drummer, working with many German music luminaries. Of special interest to Boddy is his work with Schulze on some of his finest mid-70s albums, and this connection forms an emotional bridge to that fervent, shared musical heritage. However, Grosskopf is more than just a percussionist; his classic Synthesist album showcases the other side of his music with his very personal use of melody and harmony.

Thus, Boddy and Grosskopf combine forces in a stunning display of sequenced and groove-based tracks that constitute the album Doppelgänger. The album flirts with the so-called Berlin School of Music. Still, it goes beyond its metronomic straitjacket, with Boddy serving up multi-patterns of shifting sequencer lines underpinned by Grosskopf's mesmerising percussion grooves. There are ample examples of Boddy's modular synth sound design on show, especially on tracks such as Boulevard Horizon and Dubnium. Elsewhere, Grosskopf has a playful input on the track Livewire, and indeed, his keyboard playing is as much a part of this album as Boddy's own. The album ends with the stunning title track with its grandiose chords and processional percussion.

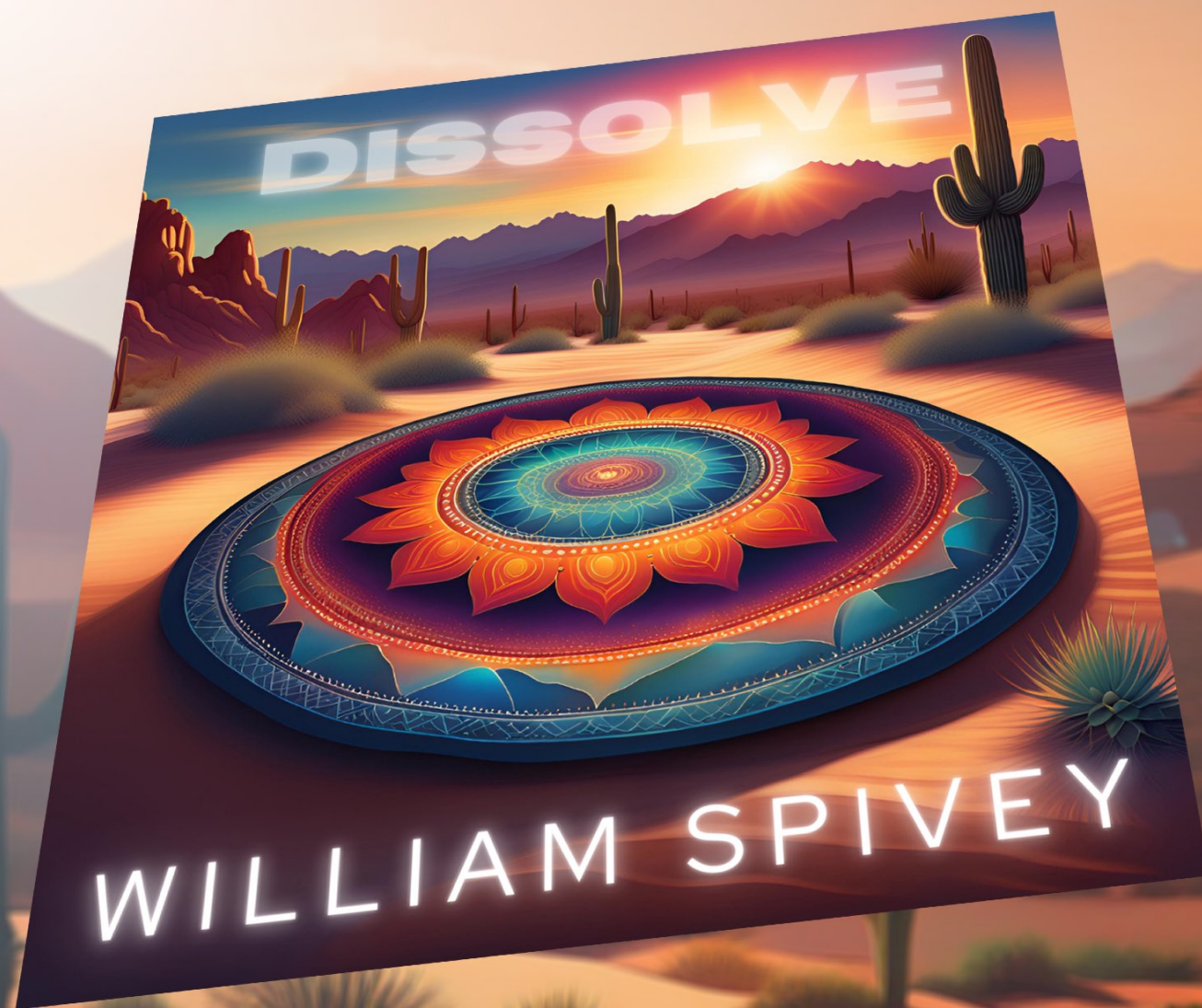
Once again, the DiN label forges into unknown sonic territory by serving up two unique musicians in collaboration, creating a musical dialogue that is as inspiring as unexpected.

William Spivey

Arizona artist William Spivey returns to Aural Films with a brand new album, "Dissolve". Explore this suite of engaging soundscapes that reflect on ethereal places.

William has been creating ambient electronic soundscapes and sound design for two decades. He has released several solo albums and has contributed to numerous compilation and collaboration albums with various international artists.

For more information, visit www.facebook.com/p/William-Spivey-Music-100064209844315/?locale=nb_NO



Aural Films is an online record label (netlabel) that releases high-quality soundtrack albums for movies that do not exist. We cover various music styles, from ambient to experimental to popular and soundtrack music, often within the same albums. You can find our complete catalogue of releases online at AuralFilms.com





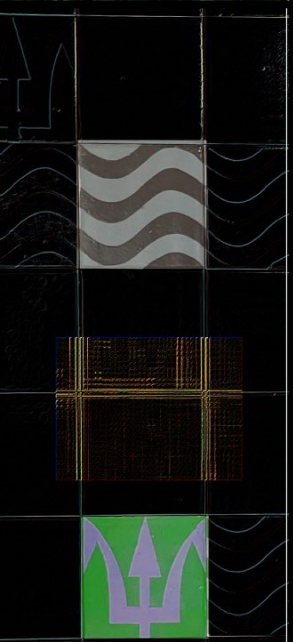
Lake Garda One
(Deep, Blue And Green)

stan dart
MurInsel, Volume 7
- Travel Stories -



London Three
(Afternoon Sky)

stan dart
MurInsel, Volume 7
- Travel Stories -



Lisboa Three
(Water)

stan dart
MurInsel, Volume 7
- Travel Stories -



stan dart

MurInsel, Volume 7
- Travel Stories -

stan dart

We live in times where it's more important for people to live separately from others instead of collaborating to allow us to solve problems together. Nevertheless, we travel more than ever and want to experience foreign cultures, to understand their way of life- perhaps to get one or two ideas on how we could improve our own lives (?)

Not only my visits to places and cities but also reports and pictures from my family about their travels inspired me to write these songs. Whether it's a church that seems to have "glued to the side of a mountain or a ship that was 'placed' in the middle of a park on a mountain, or artificial flowers that glow in the dark and stand for the hope against illness and its pain...everything led to these songs.

Each one tells its own story, and I hope you like them all.

MurInsel, Volume 7

- Travel Stories -

I spent 4 years looking for inspiration in ambient while I was tapping my fingers on improvised rhythms. This time I assume my influences and offer you a mix between ambient music and synthwave. With always in a corner of my head the future, the universe, space travels and of course the wanderings of my traveler, all tinged with nostalgia and melancholy.

Void Voyager is an exploration where electro meets ambient, weaving a soundscape that takes listeners on a journey through futuristic worlds and ethereal realms. With a mix of pulsating beats, atmospheric layers, and deep textures, this album creates a hypnotic narrative that blurs the lines between time and space.

ZALYS

Void Voyager

From the shimmering lights of "Cities of Chrome (Day)" to the expansive drift of "Ephemeral Eternity," Void Voyager invites you to travel through moments of serenity, intensity, and transcendence. The two-part title track, "Void Voyager (Part 1)" and "Void Voyager (Part 2)," serves as the album's centerpiece, guiding listeners through a voyage of discovery and transformation.

Whether you're looking to lose yourself in the dreamlike haze of "Mist" or the glitchy rhythm of "Codebreaker," this album offers a deeply immersive listening experience perfect for introspection, relaxation, or exploring the unknown.



WOJCIECH KANIA

Mystique 2012



Wojciech Kania was born on November 25, 1995. He sat down at the keyboard for the first time when he was only six months old. Since then, he has become fascinated with different sounds. When Wojtek was able to walk, he also tried to play other instruments that he had access to at home. He experimented with the piano, guitar, violin, and accordion sounds. However, he liked the sound of the keyboard the most. Actually, this has not changed today. He spent several years playing simple melodies by ear that he heard somewhere (on the radio or TV).

In 2008, 2009, and 2010, he participated in the Lower Silesian Keyboard Competition " Master Keyboard " in Świdnica. He was the winner in 2008 (1st place), 2009 (2nd place), and 2010 (2nd place). In May 2009, he was selected to take part in the Final VII National Contest of Electronic Music in Tuchola. In 2010, Wojtek received a special award for The Day of Electronic Music Cekcyn 2010 from Mark Bilinski and Wojciech Chabinka (Editorial Secretary), including an annual Monthly Estrada and Studio subscription. In 2011, he placed second in The Day of Electronic Music Cekcyn. .



Anna Sjalv Tredje
Swedish space-rock and cosmic
electronic band active during the late
to mid-1970s, and for a one-off
reformation live radio concert on 13
January 1981.

The band were generally the
multi-instrumental duo of Ingemar
Ljungström and Mikael Bojén, aided
live by additional musicians. Ingemar
also played as a member of Ragnarök
(in 1980) and in parallel, became
known under the alias of Karl
Gasleben with Cosmic Overdose and
Twice A Man.



This album was their only release in
1977.

A few copies of the original vinyl
disc are for sale on Discogs,
ranging from 170 to 500 euros.

The edited track here has been
cleaned up, removing clicks and
noise. Unfortunately, as far as I
know, it has never been re-released
on an official CD, except for a
German reissue label of
questionable legality in 2024.

Lussilago Farsata
intrask i kosmiska
gränsmarker med

ANNA SJALV
TREDJE

Lussilago Farsata
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ANNA SJALV
TREDJE





Cells Interlinked – electronic/ambient/experimental music project based in Lviv, Ukraine. This is a duet of two musicians, Maria and Albert, who have worked in various genres of electronic, industrial, EDM and indie-rock music for over twenty years. The music of Cells Interlinked is stylistically diverse, but united by one common feature – it is a journey through all stages of the evolution of electronic music of the last decades, starting from the roots, the 70s. Among the sources of our inspiration are the sound and atmosphere created by Klaus Schulze, Tangerine Dream during The Virgin Years era, Vince Clarke, The Orb's Thomas Fehlmann in the mid-90s, Brian Eno, etc.



W I T H I N

The first album of Cells Interlinked, «Within», was created during the first year of the war that began due to the Russian army's invasion of Ukraine. But this music is not about war. It is the fruit of deep contemplation of simple things and the present moment. In all eras, the crisis experience has led people to this look into the depths – to where the source of being, the answer to all questions and the solution to all humanity's problems are hidden.

We also dedicated this album to Klaus Schulze, the master and pioneer of electronic music. Recently, he went beyond the boundaries of time and space and taught us to look closely into the abyss hidden in each of us and everything around us.

The album's tracks vary from ambient and Berlin school to post-industrial synth-darkwave. To record this album, we used the following gears: ARP Odyssey & 2600, Pro-One, Model D, Vermona Synthesizer, Moog Subharmonicon, Access Virus TI Snow, Nord Lead A1r, Rolan JP-08, Korg Volca Modular & Monotrone Delay (Modded), Doepfer Dark Time & Korg SQ1 sequencers, Strymon Cloudburst Reverb, Alesis Midiverb II, Strymon Timeline Delay, Matthews Astronomer Reverb, Guitar E Bow sustainer, Vitalizer MK2-T, LONG Stereo Channel, CAD Trion

MATTIAS LEHMANN

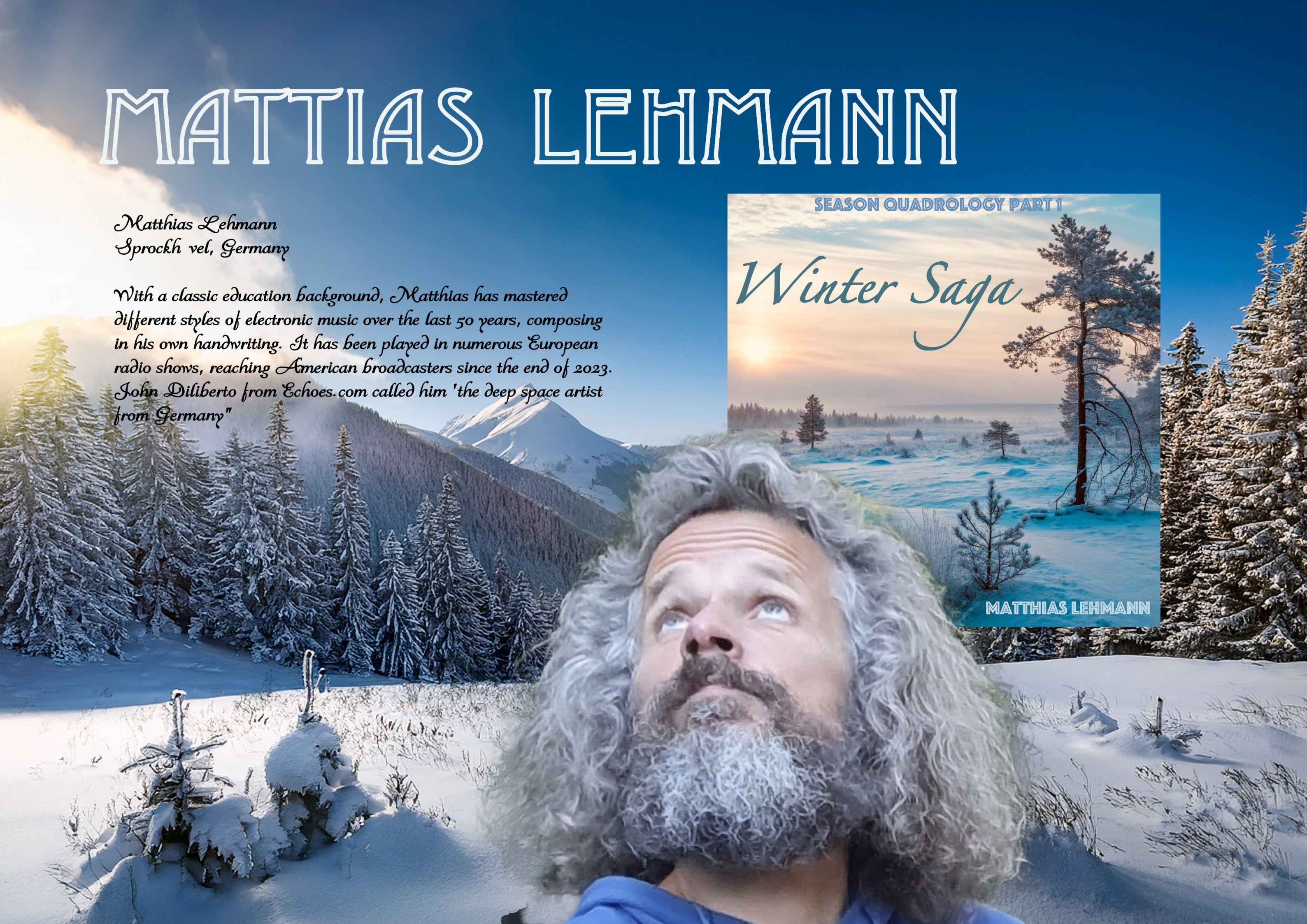
*Matthias Lehmann
Sprockh vel, Germany*

With a classic education background, Matthias has mastered different styles of electronic music over the last 50 years, composing in his own handwriting. It has been played in numerous European radio shows, reaching American broadcasters since the end of 2023. John Diliberto from Echoes.com called him 'the deep space artist from Germany'

SEASON QUADROLOGY PART 1

Winter Saga

MATTHIAS LEHMANN



PENUMBRA

SynG@te

COLIN RAYMENT

COLIN RAYMENT

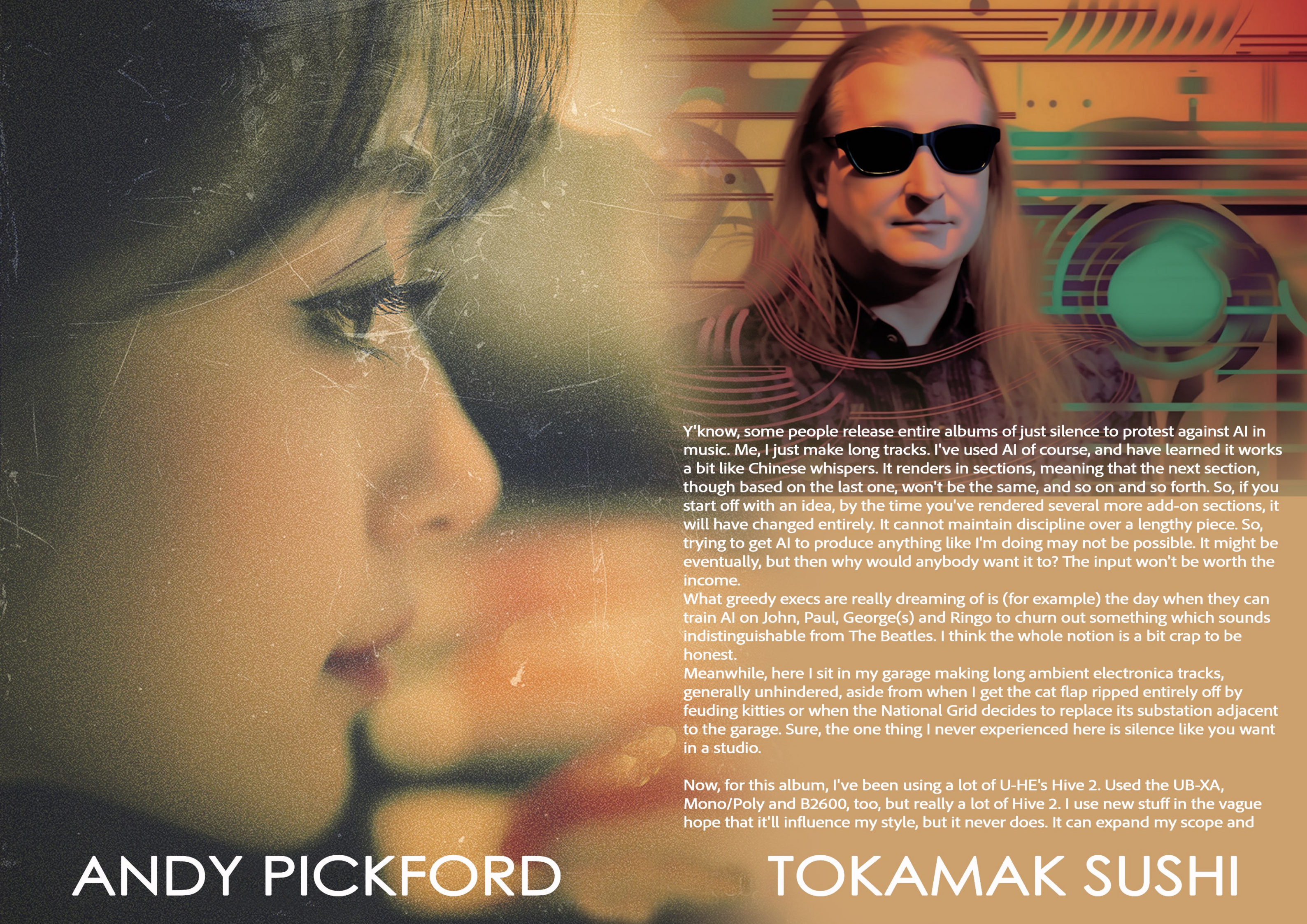
Colin Rayment is about to release a new SynGate Records album titled "Penumbra."

Less is more, as they say. This idea can apply to anything. For instance, how could you enhance something fairly minimal? A subtle amount of illumination in the darkness, an unusual shaft of light that catches the eye, or perhaps a strangely distorted shadow created in almost total blackness...

One thing they all have in common is a strange but subtle prominence when light becomes visibly sparse.

Observing the abstract patterns created and combined with any unique low-level light forms glow in the dark of night constantly evolve...

Now imagine how this might inspire music...



Y'know, some people release entire albums of just silence to protest against AI in music. Me, I just make long tracks. I've used AI of course, and have learned it works a bit like Chinese whispers. It renders in sections, meaning that the next section, though based on the last one, won't be the same, and so on and so forth. So, if you start off with an idea, by the time you've rendered several more add-on sections, it will have changed entirely. It cannot maintain discipline over a lengthy piece. So, trying to get AI to produce anything like I'm doing may not be possible. It might be eventually, but then why would anybody want it to? The input won't be worth the income.

What greedy execs are really dreaming of is (for example) the day when they can train AI on John, Paul, George(s) and Ringo to churn out something which sounds indistinguishable from The Beatles. I think the whole notion is a bit crap to be honest.

Meanwhile, here I sit in my garage making long ambient electronica tracks, generally unhindered, aside from when I get the cat flap ripped entirely off by feuding kitties or when the National Grid decides to replace its substation adjacent to the garage. Sure, the one thing I never experienced here is silence like you want in a studio.

Now, for this album, I've been using a lot of U-HE's Hive 2. Used the UB-XA, Mono/Poly and B2600, too, but really a lot of Hive 2. I use new stuff in the vague hope that it'll influence my style, but it never does. It can expand my scope and

ANDY PICKFORD

TOKAMAK SUSHI



THE SAILING PLANET



Pat Pik

Under The Wave

Pat Pik

Pat Pik is a French musician. He composes electronic and progressive music and space rock. His first influences are Mike Oldfield, Vangelis, Yes, Jean-Michel Jarre, Enya, Tangerine Dream, Ashra, Pink Floyd, Genesis, and Peter Gabriel.

He formed a duo with Sirius-System (The Sailing Planet) for many years. Member of The Cousin Silas Emporium, he also collaborates with the German musician Claus John.



Take A Deep Breathe

deserted
island
music

frixtis

While mainstream audiences will hardly ever be found at concerts by experimental contemporary electronic music artists ever since the infancy of the genre there has been one place where people gather in great numbers and hear these otherworldly sounds: the cinema. This collaborative pact has helped many musicians get notoriety in the mainstream.

People like John Carpenter even managed to fill both roles at the same time being known for both his films and his soundtracks. But in recent years this marriage has faded perhaps it was the impact of Kubrick's *The Shining* but in recent decades electronic music and nerd culture appear to have driven further and further apart.

Notable exceptions such as the soundtrack for the popular Netflix series *Stranger Things* rely more on nostalgia than providing a platform for new and adventurous ideas. Electronic music producers are more likely to be found in contemporary art.

Martijn Comes is a Dutch composer who has a special interest in sound character in various musical traditions with a special gravity towards electroacoustic composition circles these days.

Martijn Comes





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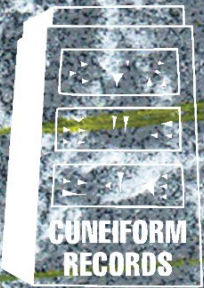
Nº 2

Darius Speier, aka s475e, composes and produces electronic music, combining ambient and "classical" electronic music with progressive elements.

With the track "very old machine", I had the association that an alien discovers an old machine, becomes curious and then presses the button labelled "Start". You can hear what happens when you press "play".

The track "alien boogie", I had the association of a dancing alien. Maybe he was so happy about discovering the old machine that he had to dance...

s475e



Cuneiform Records is a record label releasing adventurous, boundary-bursting music by artists worldwide. They have always championed an eclectic mixture of musical styles and artists and have consistently danced at the dangerous intersection where genres meet. In doing so, they have become one of the most prominent labels of New Music. Founded in 1984. Based in Washington, D.C.

Roger Clark Miller

Curiosity for Solo Electric Guitar Ensemble

Roger C. Miller: Custom Stratocaster 6-string; three Rogue lap-steels (on legs), two prepared, one tuned unison E; multiple foot-pedals/sound-altering devices; Boomerang III Looper.

This album has four Dream Interpretations, structured by dreams from his dream journal. While still numbered in the order they were composed, this round of Dream Interpretations are given titles, the same titles the dreams were, in fact, named in Miller's dream journal. New techniques have developed since the previous album, and the Lap-steels are used more extensively.

There is also "Curiosity on Mars", a longer composition which partakes of Miller's "Natural Phenomena" composing a technique for generating structure/form. Five photographs taken by NASA's Mars Rover "Curiosity" are used to organize the five sections of the piece. Occasionally, the music is impressionistic, but mostly, the music follows the specific arrangement and shapes of rocks and minerals in the photographs.

Miller has performed his "Solo Electric Guitar Ensemble" music from Toronto to Washington, DC. It is performed on multiple guitars with multiple loops and devices. While the sounds produced are sometimes dizzying, they are always physical and made in real-time. In performance, Miller sits in his cockpit, reaching all four guitars and a plethora of pedals from one position. It requires intense concentration to play these compositions, but they could not have occurred any other way.