

Flares
(Resonant /2005)



Afraid To Dance
(Resonant /2007)



Flared Up
(Resonant /2008)



dying in time
(n5MD /2009)



2000-2010: The Golden
Age Of Consumerism
(n5MD /2011)



Hailed by fans and critics alike as the next evolution in post-millennial post-rock, port-royal's boundless, sandbox approach to the genre fuses elements of ambient techno, shoegaze, and melodic IDM, recalling at times the mid-90s output of Orbital and Aphex Twin while indebted to the guitar-driven aesthetic of genre forebears Mogwai and Sigur Ros.

During a boredom-relieving conversation at a castle party in the hills of Genoa, childhood friends Attilio Bruzzone (guitar, synths, programming, vocals) and Ettore Di Roberto (piano, synths, programming, vocals) discovered a mutual affection for the likes of Joy Division and Mogwai and, in July 2000, decided to put their ideas down on tape. The two were soon joined by Ettore's brother Michele on drums and, in early 2001, sampler/programmer Emilio Pozzolini. Adopting Michele's suggested moniker 'port-royal', the quartet released their first EP, Kraken, in March 2002 on Genoa's Marsiglia Records. Kraken's unique blend of melancholy acoustic melodies, glacial ambiance and crisp, glitch-tech beats received limited attention outside Italy but set the template (and stage) for the band's critically-acclaimed debut full-length, Flares. Released on UK label Resonant Recordings in March 2005, the record was recorded and produced over a three-year span in the band's homemade studio and live with the help of line-up addition Giulio Corona on bass/samples. With frequent slow-burn builds that often cut their engines and change course before hitting escape velocity, Flares dynamic epics seem content in the hazy, indeterminacy of the stratosphere, favoring subtle textural shifts to the dramatic sturm und drang of traditional post-rock.

In 2006, the band built on their growing international attention, accepting invitations to Bologna's Netmage Festival and Saint-Malo's Route de Rock (a first for an Italian band) before hunkering down in their Genoa studio to finish production on 2007's Honvéd EP (Chat Blanc Records, Canada) and the band's sophomore full-length, Afraid to Dance. Released on Resonant in July, the ironically-titled follow-up to Flares sees the band bringing their clipped, crystalline beats (and latent shoegaze tendencies) to the fore, balancing chill-room accessibility with frenetic shifts in style (from house to slowcore) to create their most popular record to date. Embarking on their first pan-European tour later that year, the band expanded their ranks to include laptop wizard Alexandr Vatagin and visual artist Sieva Diamantakos. Exploring themes of social ennui, loneliness, and emotional solipsism, the latter's dark, melancholy images became an essential part of the band's aesthetic, leading to his permanent membership in 2008 and the production of port-royal's entire music video catalogue to date, including "Putin vs Valery", "German Bigflies", "Stasi" and fan-favorite "Anya: Sehnsucht."

Despite their continuing tour, 2008 would prove a busy year for port-royal collectors. In early May, the band released the "Anya: Sehnsucht" remix EP (Chat Blanc), and, two weeks later, the Flares remix album, Flared-Up (Resonant Recordings). Begun in 2005 but delayed due to label licensing issues, the latter features twelve perfectly-matched collaborations with the likes of nu-gaze pioneers Ulrich Schnauss and Televisé, IDM/ambient purveyors Manual, F.S. Blumm, and Fizzarum, and electro-acoustic post-rockers Minamo and Stafærinn Hákon. 2008 would also see the band's first new material in over a year with September's Magnitogorsk, a split EP with Greek artist/longtime friend George Mastrokostas (AKA Absent Without Leave), as well as three new compilation appearances, bringing the band's total to 19 since 2003.

In early 2009, port-royal inked a deal with Oakland-based n5MD to release their third full-length album, Dying In Time. Excluding the 3-movement, slowburning "Hermitage", the majority Dying In Time sees the band burying their contrapuntal guitar work under layers of gauzy synths, pulsing, 4-on-the-floor beats, and more prominent vocals on more than half the album. With tighter song structures and a new melodic focus, port-royal's latest effort manages to preserve the ethereal, dream-like quality of the band's previous work, while making room for the infectiously-catchy ambient pop of tracks like "Badling Generation (Losing Hair As We Lose Hopes)" and "Nights in Kiev."

In 2010 the group celebrated 10 years as a band and for the occasion the n5MD imprint is releasing the career spanning double album "2000-2010: The Golden Age Of Consumerism" in Feb 2011. The compilation collects all of the band's rarities, compilation appearances and remixes in one unabbreviated package. Containing close to 3 hours of music that shows the band's musical growth, emotional dexterity and unique approach to electronic music.

In 2010 Italian wide-screen electronica group port-royal celebrated 10 years as a band. For the occasion they have teamed up with the n5MD imprint yet again for the release of a career spanning double album. "2000-2010: The Golden Age Of Consumerism" collects all of the band's rarities, compilation appearances and remixes in one unabbreviated package containing close to 3 hours of music. Disc one includes the long out of print Kraken EP, tracks from the Magnitogorsk split with Absent Without Leave, the Honvéd EP, and the band's many compilation appearances. Disc 1 also boasts two unreleased tracks. One which features port-royal siren Linda Bjalla (aka Izumi Suzuki) on vocals. The other comes in the form of a brand new extended version of Günther Anders originally heard in brief on the Onda Drops Vol. 2 compilation. Disc two features all remixes that the band has conceived over their decade together. Felix Da Housecat, Ladytron, Millimetrik, D_rradio, Bitcrush and Jatun among others get the port-royal remix treatment. This disc showcases the band's deftness in the production of the various sub-genres of electronic music they are known to encompass. "2000-2010: The Golden Age Of Consumerism" is a wonderful retrospective that shows the band's musical growth, emotional dexterity and unique approach to electronic music.

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