

Fullmax Recordings

THE GHOST AND THE MACHINE

PRESS INFORMATION ON THE ALBUM "SORROWS" – AUGUST 2026 EDITION



The Ghost And The Machine, 2026. Photo: Christoph Griesser

Resonator guitars from the early 20th century, nostalgic synthesizer sounds à la Agar Agar, and poetic, brooding lyrics whose intensity, once set to music, recalls Mark Lanegan, Chelsea Wolfe or Tom Waits.

Welcome to a comfortingly eerie trip through the emotional worlds of The Ghost And The Machine (TGATM). Twelve striking "dark indie folk rock" hymns about life and love, failing and rising again, self-deception as self-protection, and human sorrow in all its facets.

The album is called “Sorrows”, and on it – and with it – Austrian guitarist and singer Andreas Lechner sets out his antithesis to the fast-paced streaming frenzy: against the cynicism of a loudmouthed music industry with its three-second attention span, he holds up an aesthetic work of art in its own right.

The musician – who once studied jazz guitar with Karl Ratzer and performed in the ensemble of Vienna’s Burgtheater – accordingly calls the album “the ultimate indie experience”, something already manifest in the name itself: The Ghost And The Machine. A nod to the book by writer Arthur Koestler on the dualistic account of the relationship between mind and body coined by Oxford philosopher Gilbert Ryle.

A fitting title for the dark-romantic visions the Vienna-based songwriter with Styrian roots has been bringing to life for more than a decade – granting them the room they need to breathe and unfold. On the side, Lechner scores silent films live in cinemas and is a much sought-after live and studio musician.

The Band

Completely re-formed for this album, the band excels at bringing the compositions to the stage with sensitivity, drive and unfailing musicality:

Andi Lechner – vocals, guitar

Martti Winkler – accordion, synthesizer

Hannes Wirth – guitar

Lina Neuner – bass

Aurora Hackl-Timón – drums



Andreas Lechner, Martti Winkler, Lina Neuner, Hannes Wirth, Aurora Hackl-Timón. Photo: Christoph Griesser

The Songs

With a raw, saturated yet reduced production and a little help from friends: Martti Winkler (Tanz Baby!) lends his accordion, Lara Cortellini can be heard on the “singing saw”, and The Zew refines the achingly beautiful “Ghost Romance”. Lyrically, the song deals with “a love you will never experience. The soulmates you will never meet, and the hopeless struggle against the emptiness that leaves behind.”

Written “literally on the last beautiful day of summer”, “Last Day Of Summer” is devoted to “coming and going in all its facets. Sadness meets hope in a quiet dialogue: nothing lasts – and somehow that’s beautiful, too.” “Firewalker”, in turn, paying musical tribute to the old heroes of Joy Division, faces “the greatest challenges in life: finding the courage, after setbacks, to look ahead again and keep going.”

“Foreign City” turns heads in idiosyncratic country garb with self-deprecating lines like “Losing is a game I’ve always won...”, while “Midnight Plains” tempestuously processes, in finest Stooges manner, “the anger at your own self after being deceived by another person.” The lyrics to “Light Of Love”, meanwhile, were “written, rather clichéd, at 3 a.m. in a bar on a napkin – and found days later, completely crumpled, in my trouser pocket.”

Which leaves the record’s namesake. “Sorrows” – deliberately in the plural. “There is no single kind of sorrow; it has many faces. Sometimes they pass you by, sometimes they surround you, and you wish you could look at them from the outside.”

A wish, a look. A journey, an invitation. After all, a sorrow shared is a sorrow halved, and it need not remain frozen in self-pity. And rarely has facing it been more beautiful than on “Sorrows” by and with The Ghost And The Machine.

Press

“Concentrated, heavy-blooded folk miniatures from Vienna. ... Focused, melancholic, inescapable.”

ROLLING STONE (Germany), full-page album review (3.5 stars), issue 12/2025

“Elegant like Leonard Cohen, eerie like Nick Cave.”

ROLLING STONE (Germany), feature “Es ist nicht alles Butterblume”, January 2026

“A strong piece of music that would have deserved more attention. ... [Lechner has] developed a style of his own. ... These songs have soul and, on top of that, are delightfully entertaining.”

FALTER (Sebastian Fasthuber), issue 5/26

“Taming demons somewhere between Lou Reed and Mark Lanegan. ... Frighteningly beautiful!”

KLEINE ZEITUNG

“An album release perfectly placed both thematically and seasonally.”

THE GAP

“A dark counter-programme to the fast-paced world of streaming. ... A manifesto for depth.”

NEWS

All quotes translated from the German originals. The original reviews are included in this EPK folder as PDFs.

Radio & further coverage of “Sorrows”

Austrian public broadcaster Ö1 devoted a dedicated **radio session at Vienna’s RadioKulturhaus** to the album as well as a presentation on its **“Spielräume”** programme; the song catalogue is featured in the **FM4 Soundpark**.

Also: APA interview (Wolfgang Hauptmann) · Kronen Zeitung / Krone-Talk (Robert Fröwein) · mica – music austria interview · NÖN · news.at · meinbezirk · Augustin · Pirate Radio airplay. Earlier highlights: Yeah!-Musikmagazin (DE), Der Standard, Kurier, Wiener Zeitung, LA Note (Los Angeles), TVN Style (Poland).

The original reviews (Rolling Stone in German and English, Falter, The Gap, Kronen Zeitung, Kleine Zeitung, NÖN, Augustin) are included in this EPK folder as PDFs, as are complete press clippings (“Sorrows” 2025/26 and archive 2021–2025).

Album & Credits

"Sorrows" · Fullmax Recordings (LC 77417) · released 14 November 2025

Cat. no. FULLMAX25-LP · EAN 0726529811407 · Distribution: Broken Silence · 12 tracks, 41:29

Strange Days · Iron Sun · Fire Walker · Sick Child · Blue & Grey · Ghost Romance · Midnight Plains ·
Last Day of Summer · Sorrows · Pale Rider · Foreign City · Light of Love

Digital bonus tracks: Mouth full of Dust · Wine of Solitude

Lyrics: Andreas Lechner · Music: Andreas Lechner, Daniel Pepl · Guitars & bass: Andreas Lechner ·

Synths & organs: Daniel Pepl · Accordion: Martti Winkler · Additional vocals: Leonie Schlager (The Zew) ·

Singing saw: Lara Cortellini

Production, mix & mastering: Daniel Pepl · Recording: Daniel Pepl & Florian Jauker (Audiomanufaktur) ·

Artwork: Conny Ochs · Photos: Christoph Griesser

Live

TGATM performs as a full quintet as well as in a stripped-down solo version for intimate, seated spaces – living-room concerts, churches, cinemas and listening formats. On request: live silent-film scoring.

Selected shows: Chelsea Vienna · Kulturmü Hollabrunn · Café Wolf & Music House Graz · Zentralkino Wiener Neustadt ·
Jazzclub Tonne Dresden · Glockenbachwerkstatt Munich · Objekt 5 Halle · Vinyla Fudge Treuchtlingen · Schloss Rothschild
Waidhofen/Ybbs (with Son of the Velvet Rat) · RadioKulturhaus Vienna.

Links

Website (press & videos): www.the-ghost-and-the-machine.com

Instagram: [instagram.com/the_ghost_and_the_machine](https://www.instagram.com/the_ghost_and_the_machine)

Facebook: [facebook.com/theghostandthemachine](https://www.facebook.com/theghostandthemachine)

YouTube: [youtube.com/c/theghostthemachine](https://www.youtube.com/c/theghostthemachine)

Spotify: [spotf.fi/2MOxy4I](https://open.spotify.com/track/2MOxy4I)

Linktree: linktr.ee/The_Ghost_And_The_Machine

Label, Booking & Management

Fullmax Recordings (LC 77417)

Daniel Pepl · +43 699 19 4488 84 · daniel.pepl@fullmax.at

Direct artist contact: Andi Lechner · office@the-ghost-and-the-machine.com



Andreas Lechner. Photo: Christoph Griesser