Formed in 1988 after a discovery of Tangerine Dream and a purchase of a C130 monophonic Casio keyboard. Based in Norfolk, UK. Justin Ludford is the founding and to this date sole member of Digital Horizons. Born in 1973, with a continued interest in electronic music, a bedroom studio culture progressed to the present day.

Digital Horizons
Forged in Autumn

Cut from the same tree, planted on a different path. Five tracks to stock up the audio pantry with before the winter.
Band members Shaun Bailey & Clive Mollart
In 1998 we completed our first CD, creating an individual brand of soundscapes, electronica and layered guitars. Following that, MonkeyTrial went into a period of hibernation, although neither of us stopped writing and recording music, with Clive contributing to ccMixter.org.

Restarting MonkeyTrial, we completed 'um' in January 2010, naming it to possibly represent a fresh start (one?), or maybe to represent a prefix to some missing word (...actually the name was chosen as much for its shape as anything else).

Besides recording, we also develop interactive sound installations under the 'echomap' name as a way to present our ambient and generative music in a different context.

Photos © Peter Stanley
Enlia crafts ethereal electronics that blends atmosphere, texture, and haunting melodies. These qualities have led to two self-produced, full-length albums - Original Songs For Your Dreams (2015) and How I Travel At Night (2016) - as well as numerous singles and guest spots. 2017 will see Enlia provide physical releases of her two full-length albums.
SOMETIMES MUSIC IS PLANNED FOR YEARS, SOMETIMES FOR MONTHS, SOMETIMES JUST FOR DAYS, AND SOMETIMES IT SUDDENLY EXPLODES OUT OF YOU, ALMOST HURTING, LACERATING, MAKING YOU BLEED THE NOTES IT NEEDS.

THAT'S WHAT HAPPENED WITH THIS ALBUM, COMPOSED AND RECORDED IN JUST THREE DAYS (IT WOULD HAVE BEEN EVEN LESS, HADN'T I BEEN BUSY IN OTHER AREAS OF LIFE). IT JUST BURST OUT, UNPLANNED, UNFORESEEN, UNEXPECTED.

IT FLOWED POWERFULLY, HEALING ME, CARRYING ME AWAY.
Restored from the original mixes and remastered in high definition audio, J. Arif Verner’s classic 2005 album From A Distant Horizon is enriched with refined clarity and depth on this remastered edition from the Spotted Peccary Music label.

Using sound as color and space as texture, J. Arif Verner paints a scenery that is vast and expansive, where acoustic and electronic instruments seamlessly intertwine and floating atmospheres melt into dynamic, pulsing rhythmic images. Verner, joined by virtuoso percussionists Mar Gueye and Jeff Haynes, has sculpted music that feeds the soul and replenishes the body. A powerful mix of blended electronic and acoustic space/ambient music.

J. Arif Verner’s contemporary avant-garde, ambient atmospheric, and impressionistic instrumental recordings have focused on the blending of acoustic and electronic music with MIDI guitar synthesis to create a singularly unique sound. Citing an extremely diverse list of musical influences, which includes Edgar Varese, Mississippi John Hurt, Erik Satie, and The Ventures, Verner combines ambience with structure to create works that carry the listener through the experience from beginning to end. He programs and designs the vast majority of his synthesized, sampled, and electronic sounds himself, creating the completely original textures heard in his music. In addition, he uses various acoustic instruments, such as guitars and percussion, to express a depth, life, and intimacy in his recordings.
SYNASTASIA

Janne Hanhisuanto is a composer and musician from Finland. For the last 20 years he has worked with music and in sound production. He has no formal education but his passion for sound and self-expression via music has been the driving force for him. Janne is mostly known for ambient releases, which have been very well received with listeners worldwide. He has released 16 albums to date.

SYNA is the only instrument used in creation of this album. SYNA is a DIY polyphonic analog synth.
Scenes from a Ghost Train

Forrest Fang

Spanning sixteen solo albums over three decades, Forrest Fang’s electronic creations are a surrealistic blend of processed ethnic instruments and minimalist, ambient soundscapes. Scenes from a Ghost Train combines these elements “into a fusion that resists the stereotype of the term,” KQED’s Ned Raggett writes. “Fang’s work creates an enveloping flow of rich sound and understated experimentation. It doesn’t sound like one specific style, nor a mix of them all at once — but something distinctly his own.”
Supernova Planetarium & Visitor Center

The soundtrack for the ESO Supernova is a digital planetarium show in a dome with state-of-the-art technology. The show will be displayed in 4K resolution and will feature the latest astronomical discoveries. The ESO Supernova will offer the first ever digital planetarium show in the world.

The ESO Supernova will also offer the first ever digital planetarium show in the world. The planetarium has a digital projection system that can display the most detailed images of the universe. The show will be displayed in 4K resolution and will feature the latest astronomical discoveries. The ESO Supernova will offer the first ever digital planetarium show in the world.
First release of 2018 by the prolific Hungarian composer Red of Spiraldreams, with his melodic sequencer, electronic music, reminiscent of the Berlin School sound, influenced by Klaus Schulze & Redshift.
I have been addicted to and inspired by the EM scene since I was 14 years old. I have been composing music myself and investing a lot in material to make my own sound for a few years now. My favourites are Klaus Schulze, Vangelis, TD, JM Jarre. In September 2014 my first full CD was released. I hope you enjoy my music! You can find more info about me and my music here You all welcome here.

BySenses: Electronics
Frakke: Drums on Nightdancer
Thomas Petsens: Voices and Lyrics on People and Sensitivity
Greet Laebens: voices on Before Birth

Nothing around us reflects the openness of humanity. We are not chosen, we are people.

All Pictures taken by Sarah Joos -
Facebook Sarah Joos Photography
PERCEPTUAL DEFENCE & SYNDROMEDA is a cooperation between both of this artists from Rome (Italy) and Antwerp (Belgium). "Two Aliens conversating in the silent space" is the title of this live album, that refers to the former deep-space trilogy of both musicians. In May 2017 Perceptual Defence and Syndromeda performed a live concert in a closed former plant in Belgium (ZLDR Luchtfabriek Heusden-Zolder) in front of an audience waiting in excited attention for ambient space sounds amongst huge generators, machines, tubes and turbines. Anyone being present may have saved this indelible memory for ever. To give an emphasis to this memory as well as for friends of ambient music, who weren’t able to visit that stunning event, this album is reason enough to be released now to at least give a musical impression.

Track 1-3. Two Aliens conversating in the silent Space
Track 4. Sounds from the Obscurity of the Dark Matter 8:13
Track 5. Twilight Experience 19:45
Tracks 1 – 4 are recorded live at the Cosmic Nights Festival, Saturday 26 May 2017, ZLDR Luchtfabriek @ Heusden-Zolder (Belgium)
Track 5 was recorded by Perceptual Defence at Musart Studio (Roma-Italy) and by Syndromeda at Syn-Syn Studio (Antwerp-Belgium) during February–April 2017

Original artwork by Andreas Schmietke for the album cover!

Perceptual Defence
& Syndromeda

Two aliens conversating in the silent space
Live at Cosmic Nights 2017
Having previously featured on our recent DCD compilation 'that first season', Strom Noir returns to our label with his first full length album release on Winter-Light - 'Mountains Become Machines'.

Emil Madeo, the man behind Strom Noir, hails from Bratislava, Slovakia. Since 2008, Emil has released around 15 albums to date on a variety of different formats, as well as a number of singles and also contributed to several compilation albums. His music can possibly be best described as guitar and loop based ambient, with a melancholic feel to it. Strom Noir builds up intricate layers of sound using mostly only electric and acoustic guitars, effected through pedals.

The artist himself describes the thoughts and processes behind the recording of 'Mountains Become Machines'...

The beginning of the recording process is dated back to the second half of 2013, that time with the intention to come up with the full-length release consisting of more “stand-alone” tracks built significantly on acoustic guitar, in most cases, heavily treated. I tried to set the recorder always in a way that it recorded associated sounds from the recording room as well, recordings are more complex and have some accidental/random aspects on the other hand. The overall feeling is a little bit lo-fi. That's the process how the tracks, I would label as the core of the album, were basically recorded – the beginning of spring, mountains become machines, I'm in a whole bare (alone on the mountain top), where late the birds sang and Čistota (purity).

Back then, I was thinking to interconnect these tracks with short guitar drones, some kind of interludes, however, as you can hear, they (all corals are yours, hollow and black water rising) became regular tracks over time.

So as the result, mountains become machines has a little bit of everything. The more stand-alone tracks are backed by the abstract ones, pictures full of sunshine are followed by dark images and calm parts are accompanied with distorted pieces.
Blade Of Time comes from the original track Sunphaser on their 2003 album with Nik Turner doing a vocal chant, which has been remixed but there are no plans to release it at the moment, maybe next year.
Artemiy Artemiev is Russian composer who works in the style of electronic, electroacoustic & experimental music. He was born on the 13th of January, 1956 in the family of well-known Russian composer of electronic music Eduard Artemiev.

His profession is closely connected with film-, theater- & TV-industry. From the period of 15 years (1988-2003) he composed music for more than 50 Russian feature & 5 documentary films, 3 theater plays, 2 soap-box operas, a radio play & a lot of TV-programs. He began his career as a keyboardist in various Moscow rock groups but in 1990 he quit rock music & began experimenting with sound, synthesizers, samplers & computers. In 1997 he became a member of Russian Association of Electroacoustic music.

Since 1996 he produces TV-radio program “Electroshock” devoted to electronic, electroacoustic, experimental & avant-garde music. Also in 1996 along with his friend film-director & producer Vladimir Krupnitsky he founded recording label “Electroshock Records”.

Cold was his third album release in 1997.