



# DISTANT MOON JOHN SCOTT SHEPHERD & JAMIE ZARFAS



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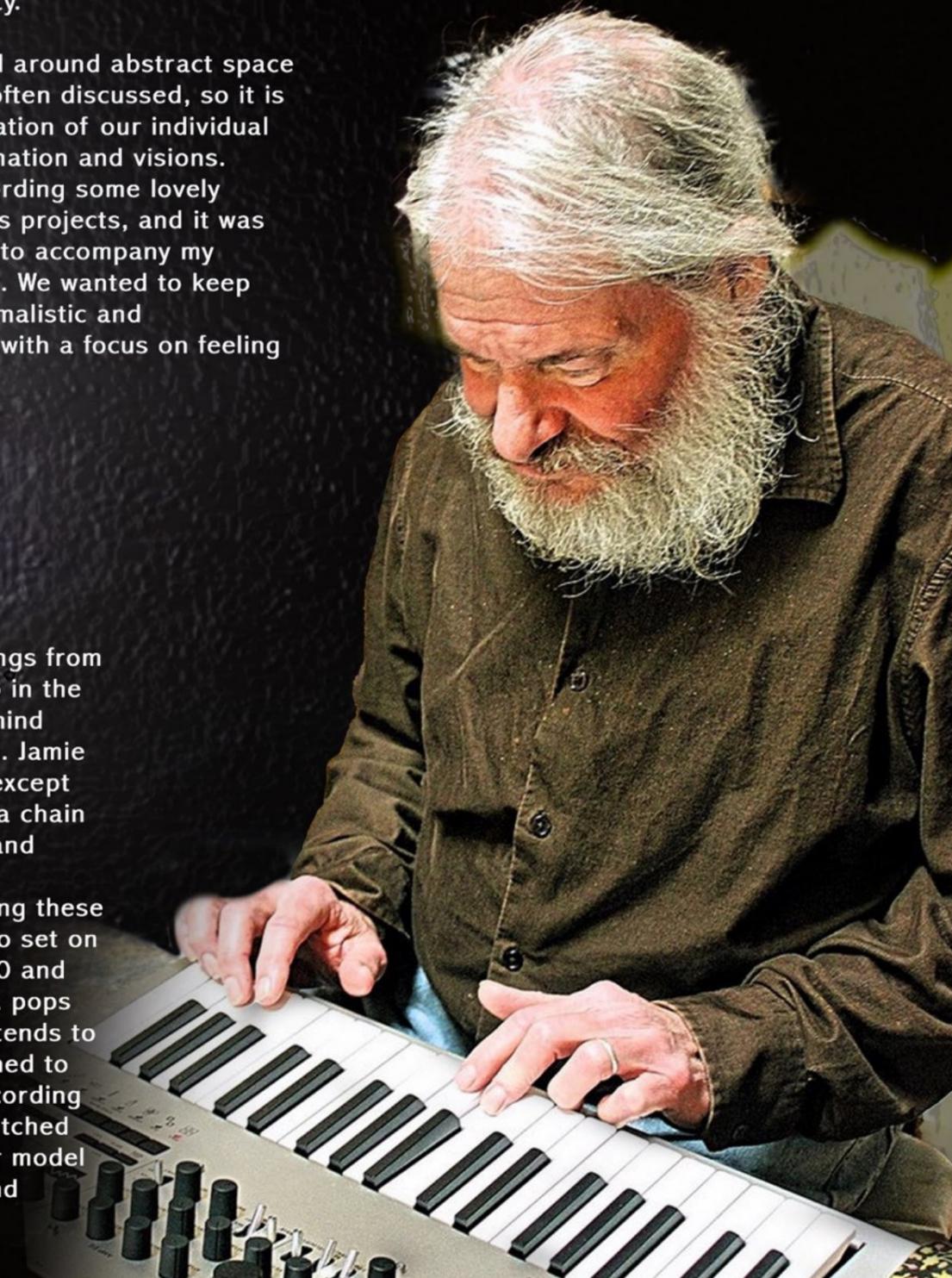


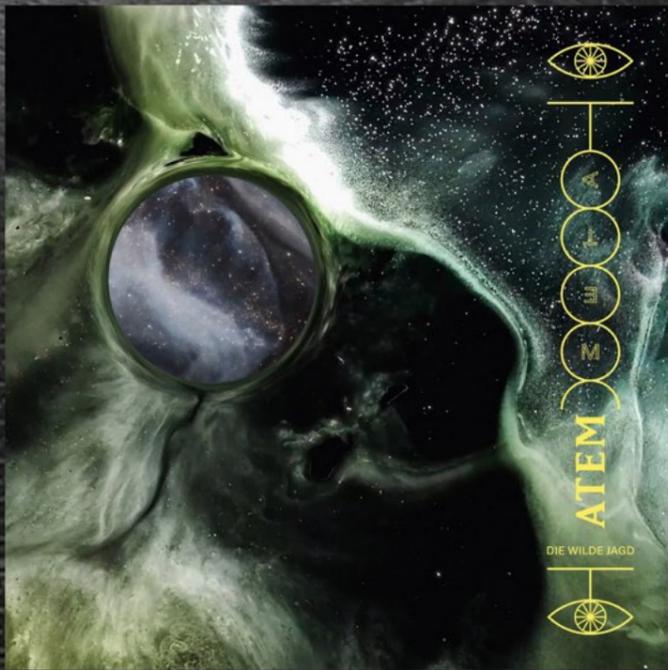
John Scott Shepard & Jamie Zarfaz  
Distant Moon is a beautiful album with warm overtones, soft synth elements, and rich and full sound. The intertwining of two like-minded musical talents is highlighted on this release. It was born from a shared love and vision of our mutual interest in the cosmos and creativity.

The album is themed around abstract space ideas that we have often discussed, so it is a musical representation of our individual and collective imagination and visions. Jamie had been recording some lovely ambient guitar on his projects, and it was the perfect addition to accompany my spacey soundscapes. We wanted to keep this production minimalistic and straightforward, yet with a focus on feeling and expressions.

The dynamics of this collaboration feature live ambient synth recordings from my studio, with Jamie's guitar overdubbed in real-time from his studio in the UK. He would play the guitar and record the first thing that came to mind while listening to each track, detailing how all 10 tracks were created. Jamie used his self-built Fender Stratocaster hybrid guitar on most tracks, except for "Crystal Space Caverns," when he used an Ibanez Lem 7. He uses a chain of mostly analogue FX pedals and a couple of digital ones to create and shape his sound.

The most dominant was his Watkins IC400 vintage tape echo, yet during these recording sessions the signal was split via a Roland RE-20 space echo set on the slowest speed into two channels, one of which went into the IC400 and the other to a T-Rex replica, so three delays in total (: Analogue Hiss, pops crackle and 50 cycle hum add to the organics of our creation. Jamie tends to use A=432Hz tuning, and during this collaboration, my music was tuned to match this cosmic key. On the Track Celestial Om, Jamie sent me a recording of one of his singing bowls with natural tones around A=432Hz. I matched this frequency with my Hewlett-Packard vacuum tube signal generator model 200ABr. This had some nice effect: it cancelled out the bowl sound and phased in and out.





Earning noticeable success with the eponymous 2015 debut album, Die Wilde Jagd's breakthrough came with the release of 2018's Uhrwald Orange. Its mix of psychedelic minimalism and German lyrics enthralled audiences and critics alike the single 2000 Elefanten receiving widespread radio and DJ support.

After two years of extensive touring in over 20 countries, the third album, Haut, was released in 2020, with its single, Kimmelfahrten, becoming another radio favourite. Philipp soon after composed the commission piece Atem for Roadburn Festival, which premiered in Tilburg on April 16th 2021. The fourth studio album ophio was released in 2023.

The new album Lux Tenera - A Rite To Joy in collaboration with Metropole Orkest is out now.

Die Wilde Jagd is the music project of producer and songwriter Sebastian Lee Philipp. Channelling minimalist, tenebrous intensity, Die Wilde Jagd's music weaves a dense and atmospheric web of drama, romance, ecstasy and melancholy. He has released five studio albums and several EPs, followed by numerous international tours and concerts.

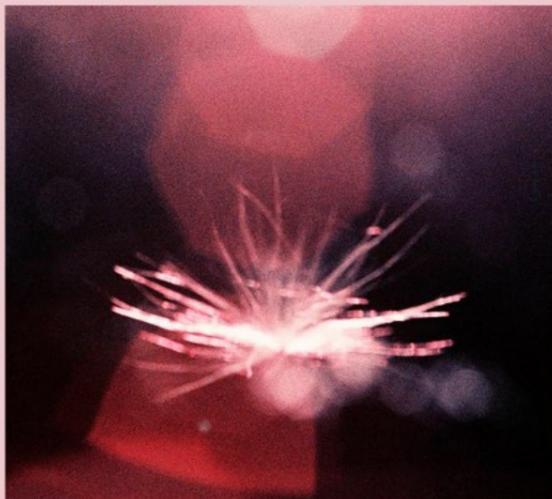
# DIE WILDE JAGD

# ATEM



"Universalis" is an album of soundscapes that evoke an intergalactic journey. The compositions began on a beautiful cold and rainy day, conditions that often inspire my creative process and are typically the most conducive to composing music for me. From that starting point, I developed a narrative for an imaginary sci-fi film, something I truly enjoy doing with most, if not all, of my musical works. "Universalis" is no exception, it represents a voyage into the vast, unknown, and mysterious realms of outer space, a sonic exploration of the cosmos through an imagined cinematic lens. The idea behind "Universalis" was to create a soundtrack for something as wondrous, magical, and full of secrets as the universe itself. I've always been passionate about the cosmos and its magnitude, and this fascination is reflected throughout the album's eight tracks.

To bring this vision to life, I recorded and performed a wide range of synthesizers, aiming to emulate the sound of space. In doing so, I drew inspiration from many of the artists I admire, such as Tangerine Dream, Vangelis, Brian Eno, and many others.



UNIVERSALIS HARI MAIA

# UNIVERSALIS HARI MAIA

Born in 1996, Hari Maia is a Brazilian film composer/musician working mostly with synthesizers, electronic and ambient music. Passionate about 80s, synths and Original Motion Picture Soundtracks.





## DON SLEPIAN

From the 1970s Hawaii on to modern day New Jersey, Don Slepian has enjoyed a reputation as one of the new age's most respected and technologically-advanced synthesists.

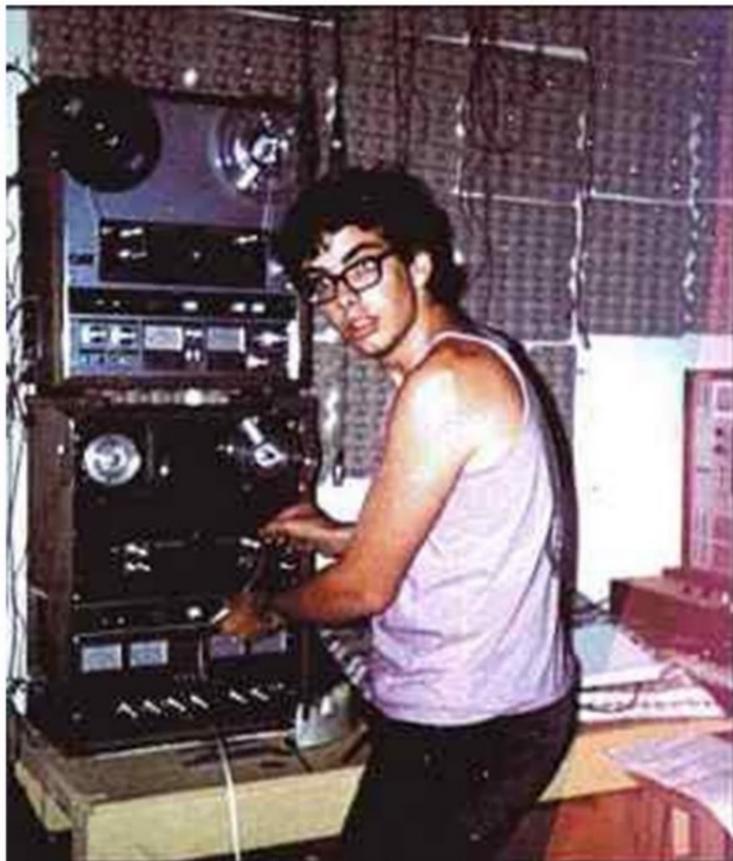
Slepian's 1980 landmark *Sea of Bliss* is frequently cited as one of new age's greatest albums, and is one of the genre's most legendary tape-only recordings. Two side-length Alles synthesizer tracks transport listeners to personal paradises for relaxation, rest, focus and reset.

Don Slepian, Neoclassical Electronic Keyboard Concert Soloist, combines unique skills in music and electronics with a lifetime of improvised keyboard music performance. Working in Renaissance, Baroque, and Romantic genres, he performs original classically-styled music on computer instruments of his design.

Born into a scientific family, Slepian showed both musical and technical talent early in life. In 1968, he programmed computers and built electronic music circuitry, sculpting sound with classic electronic music studio tape techniques. Starting in 1972, he was a tester on the early internet as a member of the Defence Advanced Research Projects Agency (DARPA). While being a Synthesizer Soloist with the Honolulu Symphony, he was Music Director for Honolulu Theater For Youth, and ARP Synthesizer Sales Rep for Hawaii. As a true pioneer in electronic music, he has been presented by WNYC's "New Sounds" show in New York's Lincoln Center, by the French Ministry of Culture for a week-long residency at the Centre Georges Pompidou in Paris, and by the Karen Baptist Church for performances in the refugee camps at the border of Burma and Thailand. He currently webcasts from his studio in the Pocono Mountains of Pennsylvania. He is President of Local 577, American Federation of Musicians and Music Minister at All Souls Christian Centre of East Stroudsburg, PA.

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Chicago, Illinois The '80s live in the 800 Line, Numero Group's new series of low-cost, high-quality repros and collections from that glorious decade where America's inexorable decline truly began. The 800 Line is all genre, all heat, no frills, all chill.



# MUSIC FOR MICRODOSING

(432 Hz)



Steven Halpern  
The Ideal Playlist for Higher Consciousness...  
...With or Without Microdosing  
Like a tuning fork for mind, body and soul,  
each track includes subtle frequencies that  
entrain your brain to the alpha and theta  
zone, tuned to 432 Hz for greater benefits.

Being in this brain state supports your  
optimal health, healing, creativity and  
enhanced performance.

"Steven Halpern creates psycho-active  
soundscapes that are a beneficial addition to  
every consciousness explorer's playlist."  
James Fadiman, PhD, legendary OG  
microdosing researcher, author, Microdosing  
for Health, Healing, & Enhanced Perfor-  
mance

Inspired by his own experiences as a sound  
healer and suburban sonic shaman, Steven  
Halpern composes his award-winning  
ambient soundscapes in a deep alpha and  
theta brainwave-entrained state.  
Listening transports listeners into that state  
as well.

# STEVEN HALPERN

50 Years  
ANNIVERSARY



## Henrik Meierkord *Space of longing*

### *Henrik Meierkord*

*On his 4th Projekt release, Stockholm-based cellist and composer Henrik Meierkord creates melancholy steeped in pensive drama. His new album of ambient (and occasionally melodic) minimalist music drifts in the language of solitude alongside glimmers of light. The cello, violin, and viola resonate as raw, voices each note a breath, a murmur, a sigh. Together with pedals and processing, the instrumental soundscapes create a space for longing.*

*"The title is very subjective," Meierkord observes, "it describes your inner soul or mind. The space of longing is where I can breathe and let my neurotic ego vanish, and I exist. I get there in the forest or at sea. It's a space where I feel safe and can long for things, yet also know it might take one's whole life, like an odyssey. And of course, when I'm making music, I am in my space of longing."*



Joost Egelie, also known as Sensory++, creates electronic music that combines easy harmonic tunes with energetic sequences, all touched by the old Berlin School. The range of concept albums illuminates a diverse path between cosmic, ambient and sequenced electronic music. Joost Egelie steps aside from his better-known name “Sensory++” in this new audible experience. The story, told by five track names, may be as immersive to you as a fully-fledged written quintology.

Close your eyes and let the currents of a new story unfold behind the closed screens of your mind.

It's me mainly totally free-running in this album; the tracks are improvised on the spot, using mostly loopers and an heavily effected electric guitar with either an e-bow or a real cello bow..

No sequencers were harmed during these live in-studio recordings.

This is the 40th anniversary of Black Tape For A Blue Girl founder Sam Rosenthal's early electronic cassette. Pulsing minimal synths emerge from this time capsule of the era's vintage sound. Released in 1985, Rosenthal's 8th album was the first to include tracks sung by future BlackTape vocalist Oscar Herrera and other guest musicians. Rosenthal remixed ISLANDS from new transfers of the original 4-track master tapes.

Dino DiMuro, OPTION MAGAZINE, May/June 1986:

Sam Rosenthal's circular synth composition, ISLANDS, is spread over two sides of this tape. His current points of reference seem more Reich-inspired than Eno-esque, creating a pleasant, sustained soundscape with slick self-assurance. Many unexpected touches grace the composition, notably a grand violin solo on the first side and baroque vocals introducing the second. The sound quality is excellent, and the packaging is extraordinarily professional.

Sam Rosenthal • synthesizer, drum computer, direction

Oscar Herrera • vocals parts 2 & 5

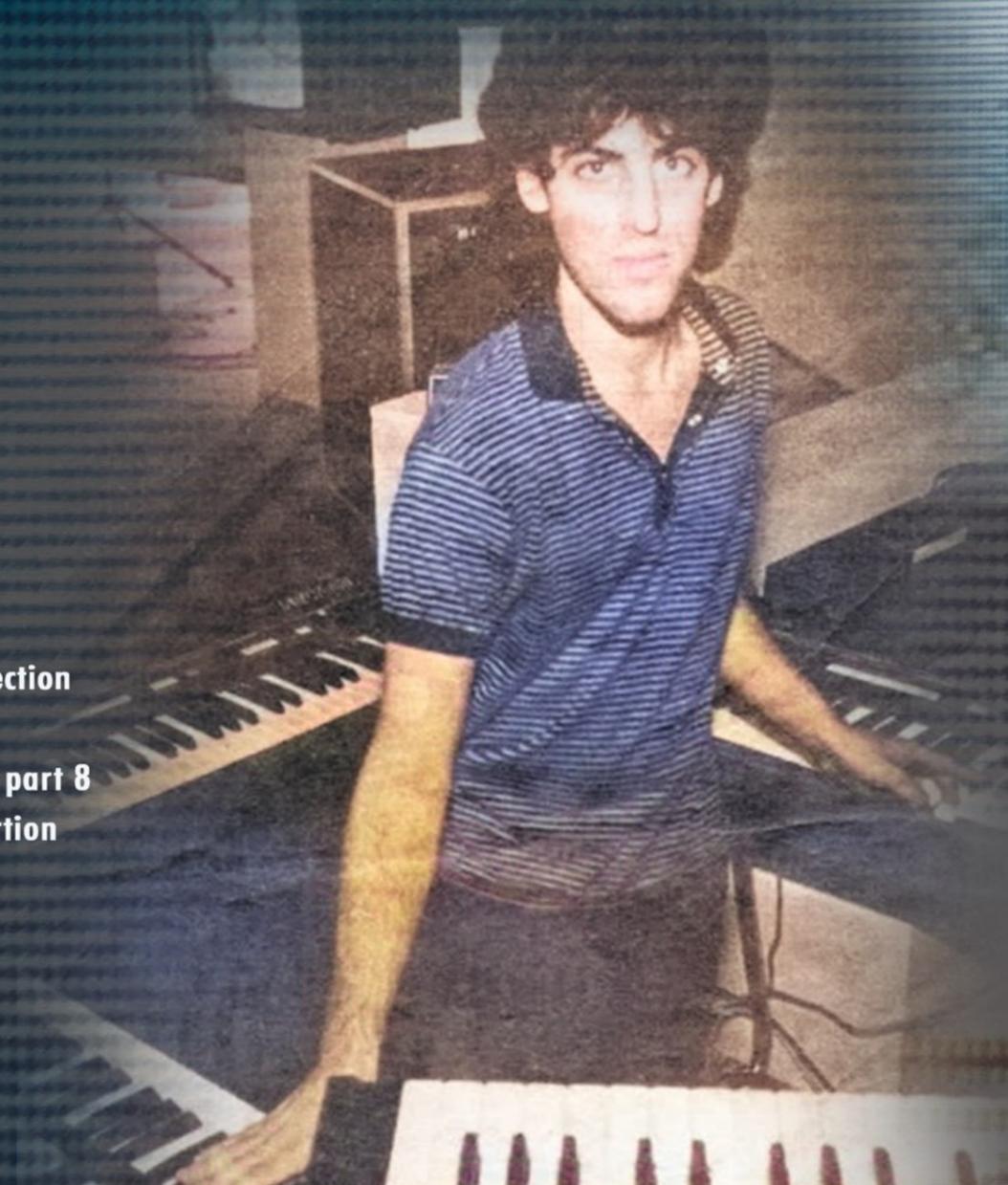
Lara Radford • violin parts 3, 4, 6, 7 & 10, voices part 8

Dave Brasgalla • fretless bass parts 7 & 10, distortion parts 1 & 9, synthesizer part 8

Kim Prior • backing vocals part 5

Anne Sunstrom • saxophone part 2

Kathy Rohrbach • voices part 8



SAM ROSENTHAL islands





# PLANET 2 OF THE ARPS 2

In July 2010, electronica musician Remy Stroomer (aka REMY) recorded the first version of an ambient piece. The result is an hour-long trip that is in some respects in line with the composer's solo work. But the project is presented as an ambient side project: "Planet of the Arps". The project name refers to the musical phenomenon arpeggio (whether or not produced by an arpeggiator), Halton Arp and his Atlas of Peculiar Galaxies, Alan R. Pearlman and his legendary ARP synthesizers, and it is clear that it is also a nod to the "Planet of the Apes" science fiction franchise.

Since the recording of the first version of the piece, the intention was to have a fellow musician contribute to the project before its possible release. When the Ricochet Gathering event takes place in Berlin, in October 2010, Remy asks Wolfram Spyra to be part of this ambient piece. Even though 'Der Spyra' wants to participate in this project, there is not enough time and both artists have different priorities at that moment. The project is being put aside for the time being.

When Remy is invited to perform at the Zeiss Planetarium in Bochum (Germany) on September 15, 2012, he decides to perform this piece of music. Simply because it fits perfectly at this location. Some additions and edits are made, and version 2.0 is created during this solo concert. Almost two years pass when Remy organizes a concert evening in the Ruin van Brederode in Santpoort-Zuid, on June 27, 2014. The programming consists of Free Arts Lab (the band Remy is part of at that time) and Wolfram Spyra. To end the evening, the idea arose to improvise around a shortened version of "Planet of the Arps". This happens in a slightly different way than Remy has in mind. Due to circumstances there is no time to rehearse the joint session, and before the start of the performance it is decided that Spyra's 'partner in crime' and singer Roksana Vikaluk will participate in this part of the evening. The result is a 20-minute version of "Planet of the Arps", in a completely improvised setting. Everyone is very positive about the result. Both musically and in terms of atmosphere, everything seems to fall into place perfectly.

After this, it took a while - more than 4 years - before it was decided that "Planet of the Arps" would be released in its current form: The original piece of music, mixed and supplemented with elements from the live performances. Think of it as a project that took time to develop, and to result in the version as heard on this "Planet of the Arps". Now, six years later, "Planet of the Arps 2" has been premiered at the Brussels Planetarium, at an one-off event alongside album presentations by Rhea (Mark de Wit) and Synquentium. (Peter Dekker) on June 21st, 2025.



SYNQUENTIUM

# IMMERSION IN TOTAL EMPTINESS



“Immersion in Total Emptiness” is an ambient side-project by Peter Dekker, as his alter-ego Synquentium. This project was premiered at the Brussels Planetarium, at an one-off event alongside album presentations by Rhea (Mark de Wit) and Planet of the Arps (Remy Stroomer) on June 21st, 2025. It is a rather personal piece of ambient music; taking you through time and space; fully improvised using a Roland XP-60 synthesizer only, perfectly fitting the ambience of a planetarium.

## THE STORY

The genesis of the music on this album has been a very personal and emotional experience to me for the past ten years. The original version of this music was created on April 18, 2014. My then-girlfriend was lying on the sofa close to my instruments and asked if I could play some music for her. So I selected a random sound on my Roland XP-60 and started improvising.

The sound was so wonderful that I kept playing for some time, slowly slipping into a trance-like state of consciousness. When I finished playing, she slowly opened her eyes and said that the music had taken her on a galactic journey, and that she felt that she had been travelling through the stars.

We both got very emotional when I told her this was exactly my experience as well. So we agreed this piece of music should be our special song. Then the realisation came that I had been playing for almost an hour, while it felt as if it had been only 20 minutes.

About a month later, on the 21st of May 2014, I felt that I had to record this piece of music as a testament to that special moment, a month earlier. So I once more installed the Roland XP-60, chose the same sound, pressed ‘Record’ and started improvising again.

The result after 80 minutes is what you hear on this album. Without edits or overdubs, but with the same emotion as the original piece of music. She loved the recording and listened to it a lot. However, sadly, we broke up a year later.

Every time I listen to this music, I am experiencing that same galactic journey again, and I relive that special moment as if we were still together.



# CANDLES



**Keith Richie Launches New Ambient Series with “Candles (Aural Realms Version)” released in July 2025 — A meditative journey into memory, atmosphere, and sound**

**Mesquite, TX — Independent composer and producer Keith Richie, known for his deeply immersive electronic and ambient works, is set to release “Candles (Aural Realms Version)” on July 11, 2025—the first single in his new long-form ambient series, Aural Realms.**

**Originally composed in 2001 and inspired by a poem from Richie’s daughter, “Candles” has been transformed into a nearly 20-minute ambient experience. This new version offers slowly evolving textures, drifting melodies, and a deep sense of emotional stillness—perfect for relaxation, meditation, and introspective listening.**

**“This version of Candles is more than just a remix. It’s a return—and a new beginning,” says Richie. “Aural Realms is a space for reinterpretation, reflection, and entirely new ambient compositions that tell stories without words.”**

**The Aural Realms series will include both ambient reinterpretations of past works and completely new compositions—designed for deep listening, creative focus, and use in tabletop gaming environments. “Candles (Aural Realms Version)” marks the beginning of Richie’s renewed creative output following the relaunch of his brand Other Worlds Than These, which now serves as the home for both his music and tabletop RPG content. Monthly music releases are planned throughout the year, spanning ambient, electronic, and cinematic styles.**

**Fans and supporters can gain early access to upcoming singles, exclusive content, and behind-the-scenes insights by joining Keith Richie on Patreon: <https://patreon.com/owtt>**

## AURAL REALMS

**Keith Richie Mesquite, Texas**

**Keith approaches composing and producing music with a sense of gleeful independence and resourcefulness,**

**The Keith Richie signature sound is a mixture of electronica, symphonica, and progressive ambient and his albums stylistically range from Berlin-school, to film score, to ambient and chill-out incorporating themes related to space or otherworldliness.**

Wayfarer breakout artist Jaffe returns for his second Wayfarer Records release entitled Depth. Explore the deeper realms of this wonderful artist's creative with this beautifully crafted new project.



With over 30 years of experience spanning multiple genres, Jaffe has built a career on creativity, versatility, and a deep love for music. A multi-award-winning artist, he's known for blending styles in a way that feels both fresh and familiar, always staying true to the heart of great storytelling and melody.

As a diverse multi-instrumentalist, Jaffe brings a unique perspective to his artistry, seamlessly weaving together different sounds and influences to create something truly his own. His deep-rooted musicianship and genre-blending approach have earned him recognition across various platforms, solidifying his reputation as a dynamic and influential musician

Jaffe

# DEPTH





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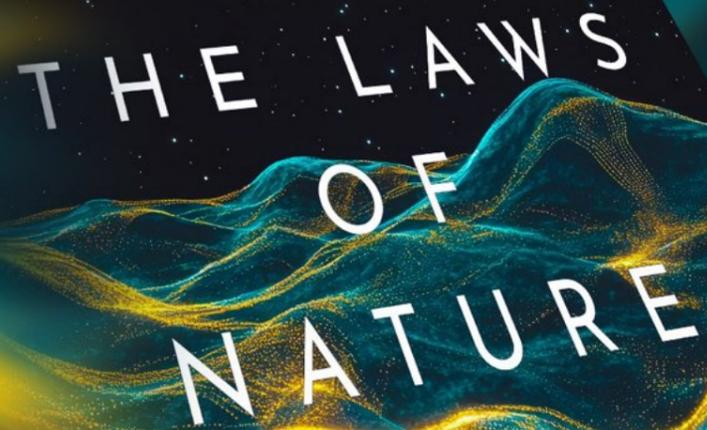
Federico Mosconi  
feat. **Barbara De Dominicis**

# -frammenti-

Federico Mosconi  
feat. Barbara De Dominicis

*“The six Fragments of this album are stages of a personal journey, stories, events or moments that marked us and stay inside us like shards, foreign objects we learned to embrace. Mirco Salvadori wrote the stories. Barbara De Dominicis sings, declaims and whispers words and excerpts of the text. Federico Mosconi composed the music, which features guitars, devices, live electronics, and field recordings. My music would have been incomplete without Barbara and Mirco, I’d like to express my heartfelt thanks for their emotional depth and friendship.” - Federico Mosconi.*

*Federico Mosconi - guitar, sound processing, field recordings, mastering  
Barbara De Dominicis - voice  
Mirco Salvadori - words*



# THE LAWS OF NATURE

ANDREW STANILAND

Described as a “new music visionary” (National Arts Centre), composer Andrew Staniland has established himself as one of Canada’s most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in the New Yorker Magazine as “alternately beautiful and terrifying”. Accolades include 3 Juno nominations, and ECMA awards

This album is the culmination of years of musical and technological exploration with the JADE digital musical instrument developed at MEARL (Memorial ElectroAcoustic Research Lab). While JADE has three modes of operation (touch mode, ambient mode, and biosensor mode), it’s EEG mode has been the primary focus of this project. Using an EEG sensing headband, JADE sonifies brain waves, creating MIDI and audio data that can be shaped and sculpted into melody, harmony, and rhythm by a composer. Upon receiving a commission from Kittiwake Dance Theatre to create a new work for dance, I proposed to use this EEG technology to create musical material on which to base my composition. We began with improvisation workshops where the dancers would individually wear the EEG headband and experiment with movement while I sonified their brain waves in real time. These explorations were recorded in MIDI and audio, and in turn these recordings were used as the main musical building blocks for the series of six Dancer Portraits. These miniatures are self-contained and unique, preserving the essence of each dancer’s improvisations.

The Laws of Nature further develops the musical material from the dance sessions, however with significantly more compositional curation and planning in terms of structure and musical material. The work unfolds over six interwoven movements. It is a hybrid composition that blends elements of electronic, classical, and cinematic sound. At the end of the composition, we hear the voice of a long time collaborator Jill Battson reading “The laws of nature are but the mathematical thoughts of God.” from Euclid’s Elements - a reference from my JUNO-Nominated ballet Phi-Caelestis created with the National Arts Centre and Alberta Ballet.

This work was orchestrated with the intention of being experienced in Dolby Atmos surround sound.

Xu



MURMURS OF THE MACHINE



*In 'Murmurs of the Machine', each track unfolds like a cog in an intricate mechanism, resonating with the quiet hum of analog circuitry. Evoking a sense of quiet reverence, the album invites listeners to immerse themselves in a world where the mechanical and the mystical converge.*

*Drawing parallels between the machine as a physical entity and the system as an abstract concept, the album explores the interconnectedness of all things. Through layers of atmospheric textures and minimalist melodies, 'Murmurs of the Machine' invites contemplation on the inner workings of both man-made constructs and natural phenomena.*

*The first 35 copies of each edition are presented in exclusive, handcrafted boxes made of recycled cardboard. The other 35 copies come in classic plastic cases, with covers printed on special textured paper.*

XU

MURMURS OF THE MACHINE

STEVE ROACH/ROGER KING

RELEASED IN 1998, ROACH & KING'S VIVID WORLD OF DESERT REVERIES CONTINUES TO ENGAGE NEW LISTENERS WITH A SOUND THAT RIDES TRAILS NO ELECTRONIC ARTIST HAS TRAVELLED BEFORE OR SINCE. DUST TO DUST'S GUITARS, HARMONICAS, AND WASHBOARD RHYTHMS FIND THEIR PLACE NEXT TO A WAGON FULL OF ELECTRONICS ON NINE TRACKS, REVEALING THE SLOW HEAT OF WIDE-OPEN SPACES AND BARREN ENVIRONMENTS.

THE AMBIENT BLUES CROW IN THE CACTUS-SHADED SWATHES OF HAUNTING ATMOSPHERES AND MORRICONE-LIKE NYLON TWANG FLOURISHES. WESTERN MUSIC, IN THE TRUEST SENSE, IS A BOLD NARRATIVE OF BYGONE ERAS, WITH HAUNTING MELODIES DRAWN FROM THE DESERTSCAPE, TOLD WITH THE INSTRUMENTS OF BOTH OLD AND NEW PIONEERS. THIS IS THE MUSIC, AND EVEN MORE THE SOUNDTRACK, TO LINGERING GHOSTS AND LOST BUT NOT FORGOTTEN DREAMS OF RESTLESS SOULS DRIVEN TO "GO WEST BY GOD!" THE STORY SHIFTS BETWEEN THE PRESENT AND THE RECENT PAST WHEN A WELL-WORN TRAIL WAS THE ONLY ROAD WEST. THE RAILS WERE FRESHLY LAID, STILL WET WITH THE SWEAT AND BLOOD THAT BUILT THEM.

IT'S A TRANSCENDENT MUSICAL MASTERPIECE, AN ALLURING, PROVOCATIVE LEGEND INSPIRED BY THE ROLLING TUMBLEWEEDS, BARREN LANDSCAPE, AND HARDCRABBLE LIFESTYLE OF THE OLD WEST.

The album cover features a black and white photograph of a man with long, wavy hair, looking off to the side. He is standing in a desert landscape with several saguaro cacti. The title 'DUST TO DUST' is written in a large, stylized, orange-brown font across the top. Above the title, the names 'STEVE ROACH' and 'ROGER KING' are written in a smaller, similar font.

STEVE ROACH  
DUST TO DUST  
ROGER KING  
DUST TO DUST

Laura Misch is a London-based musician known for her work as a saxophonist, vocalist, and producer, blending elements of jazz, electronic music, and leftfield pop. She's recognised for her inventive arrangements, textured soundscapes, and distinctive vocals, often described as bridging the gap between jazz and electronic music.

Laura's music is characterized by its innovative approach to blending genres. Her debut EP, "Shaped by Who We Knew," showcased a neo-soul and jazz sound, while her album "Sample The Earth" moved towards a more stripped-down, chamber jazz style. She also incorporates electronic elements and leftfield pop influences into her music.

# Laura Misch

*Live At Union Chapel September 2024*

Vocals, Saxophone: Laura Misch  
Harp : Marysia Osu  
Cello : Emma Barnaby  
Guitar: Tomáš Kašpar

# TALL PINES

Tall Pines is an immersive journey into sound, weaving ambient textures, surreal landscapes, and the ethereal spirit of new age music. Like a dream unfolding beneath a vast canopy, this release evokes the quiet majesty of towering forests, the whisper of wind through the branches, and the timeless mystery of nature. Layers of delicate synths, organic soundscapes, and drifting harmonies invite the listener into a meditative world where reality blurs and imagination takes flight.



With each track, Tall Pines becomes a sanctuary—a place where thoughts dissolve, emotions find their rhythm, and the passage of time slows to a hypnotic pulse. Whether experienced in solitude or as a backdrop to introspective moments, this release is an ode to the unseen forces that connect us to the wild, the unknown, and the infinite. Blue is Nine is an ambient, progressive, downtempo, electronic, and experimental artist from New Jersey.

• B L U E I S N I N E •

DEVAS

ASURA  
Life<sup>2</sup>

# ASURA

## Life<sup>2</sup>

Life, released in 2007, heralded a return to the original Asura sound. It features 10 powerful tracks filled with melodic echoes and is exceptionally composed. Aramean tribal rhythms, ethereal duduks, hypnotic basslines, and symphonic orchestrations blend with themes of gentleness and strength, creating an acid fusion. The result is both melancholic and upbeat, as any rebirth would be a tangible passage, a second life.



Asura is Charles Farewell, born in 1975. Initially, it was a duo consisting of Charles Farewell and Vincent Villuis. Since 1996, the project Asura has crafted a unique electronic soundscape blending trance, psychedelic, ambient, and world music. In 1998, Christopher Maze joined the band, and in 2000, the first Asura album, Code Eternity, was released. Influenced by a variety of sources, their music, constructed around electronic machines and acoustic instruments, remains a personal and thoughtful creation, centred on the endless exploration of infinite spaces and diverse origins. With hauntingly melancholic lyrics, symphonic waves, varied rhythms, and heavy or pulsating liturgical melodies, the project Asura presents a distinctive and solemn view of the world.

They had established a remarkably unique sound, making Asura one of the most recognisable bands in the World Electro and Trance Ambient genre. In 2001, Vincent Villuis left the band to focus on his new project Aes Dana and was replaced later that year by Alex Ackerman. The second album, Last Eden, was released in 2003. Since July 2005, following the departures of Christopher Maze and Alex Ackerman, Asura has evolved into a solo project solely driven by Charles Farewell. In July 2007, the third Asura album, [ Life ], was released, followed by [ 360 ] in October 2010 and [ Radio Universe ] in late 2014.

9 years after that last full length album, Charles Farewell came back with his very distinguished sound, offering his own private versatile vision of the world, surfing between styles, continuing the tribute to the musical pioneers that influenced him.



*Masako (pronounced ma-SAH-ko)*

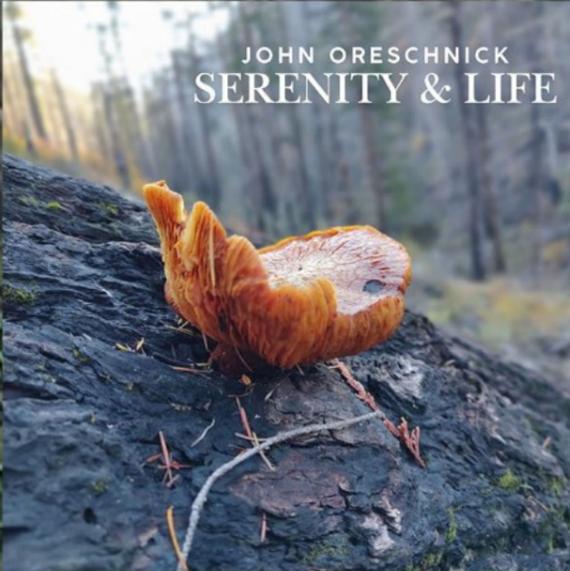
*“One by One” is a captivating ambient composition that showcases Masako’s evocative piano artistry alongside renowned collaborators Jeff Oster (flugelhorn) and Tom Eaton (synthesizer) recorded at Imaginary Road Studios, run by Will Ackerman. Masako started working with Will Ackerman and Tom Eaton in 2011. She has received 12 music awards and numerous nominations.*

*These awards include “Best Solo Piano Song,” “Best Improvisational Song,” “Best Piano with Instrumentation Song,” from 2025 New Age Notes Radio Music Awards, “Best New Age Album,” from 2024 New Age Notes Radio Music Awards, “Album of the Year,” from 2020 Zone Music Reporter Awards, to name a few.*

*Composed by Masako  
Produced by: Will Ackerman, Tom Eaton, and Masako*

*Japanese-born Masako started piano lessons at age 4, and her musical interest has always been in composing. In Japan, she performed classical music, jazz, and rock as well. Before coming to the US, she was performing in a band as a keyboardist at popular live clubs in/around Tokyo.*





JOHN ORESCHNICK  
SERENITY & LIFE

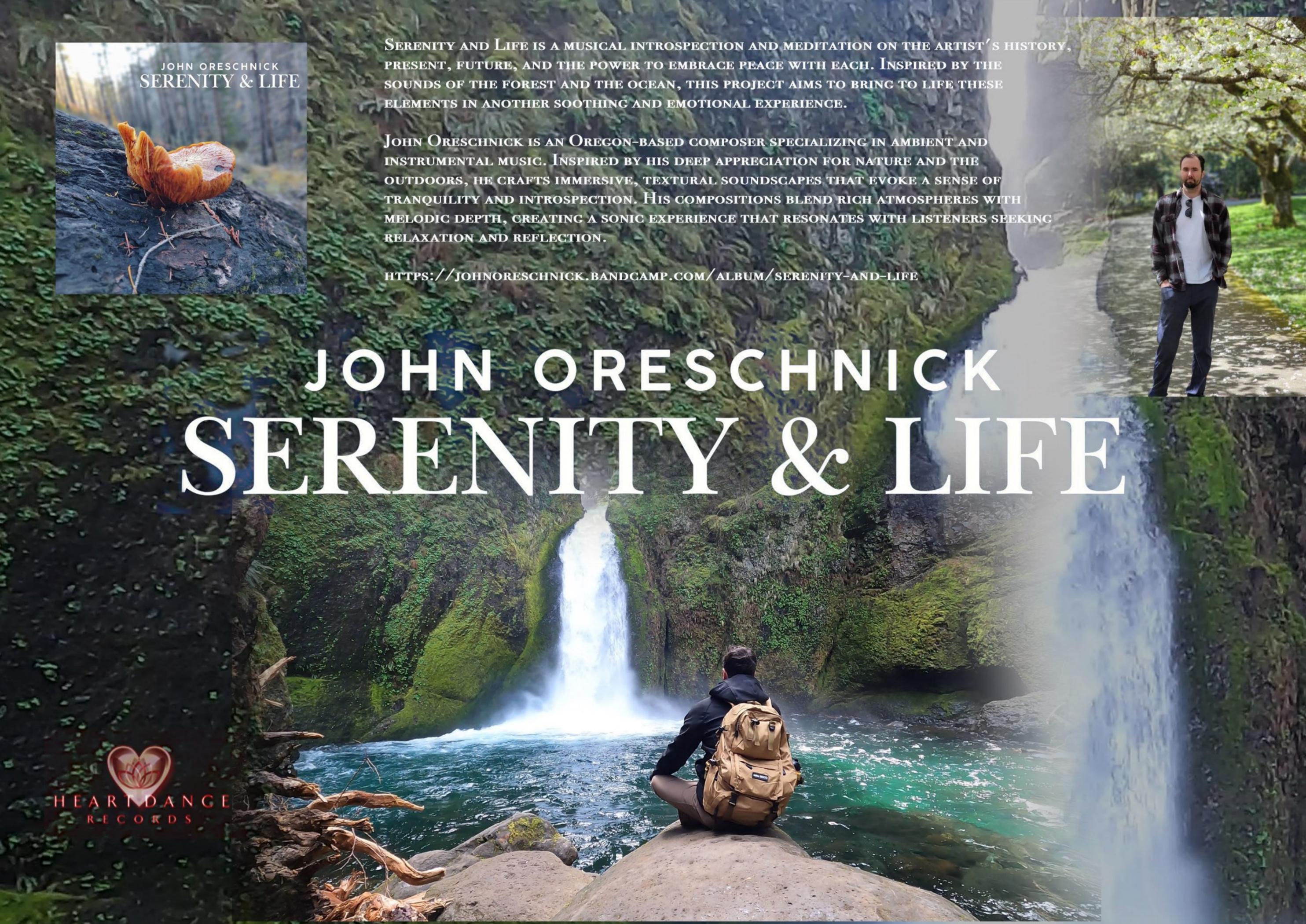
SERENITY AND LIFE IS A MUSICAL INTROSPECTION AND MEDITATION ON THE ARTIST'S HISTORY, PRESENT, FUTURE, AND THE POWER TO EMBRACE PEACE WITH EACH. INSPIRED BY THE SOUNDS OF THE FOREST AND THE OCEAN, THIS PROJECT AIMS TO BRING TO LIFE THESE ELEMENTS IN ANOTHER SOOTHING AND EMOTIONAL EXPERIENCE.

JOHN ORESCHNICK IS AN OREGON-BASED COMPOSER SPECIALIZING IN AMBIENT AND INSTRUMENTAL MUSIC. INSPIRED BY HIS DEEP APPRECIATION FOR NATURE AND THE OUTDOORS, HE CRAFTS IMMERSIVE, TEXTURAL SOUNDSCAPES THAT EVOKE A SENSE OF TRANQUILITY AND INTROSPECTION. HIS COMPOSITIONS BLEND RICH ATMOSPHERES WITH MELODIC DEPTH, CREATING A SONIC EXPERIENCE THAT RESONATES WITH LISTENERS SEEKING RELAXATION AND REFLECTION.

[HTTPS://JOHNORESCHNICK.BANDCAMP.COM/ALBUM/SERENITY-AND-LIFE](https://johnoreschnick.bandcamp.com/album/serenity-and-life)



# JOHN ORESCHNICK SERENITY & LIFE



HEARTDANCE  
RECORDS

The long-awaited follow-up album from the ambient supergroup of Brannan Lane, John Gregorius & Sean O'Bryan Smith. The trio's smash hit Wayfarer premiere album Emergence showed off the their undeniable chemistry and that undeniable musical magic is back with 8 brand new songs.



## BRANNAN LANE

Few artists in their careers can tout the successes of BRANNAN LANE. As one the most well-known and respected ambient artists worldwide, he has recorded and released over 30 albums to date. Brannan has won multiple awards for his work as an artist and producer with his music being featured on several television and video games for NBC, Spike TV, Univision, Outdoor Channel and Sony PlayStation. As a Wayfarer, he is one third of the critically acclaimed Lane, Gregorius, Smith which has been heavily featured on top radio programs such as Echoes and his album The Sleep Album is a favorite among ambient podcasters and radio hosts.

Brannan Lane - Synthesizers, Ambient Soundscapes, Sound Design

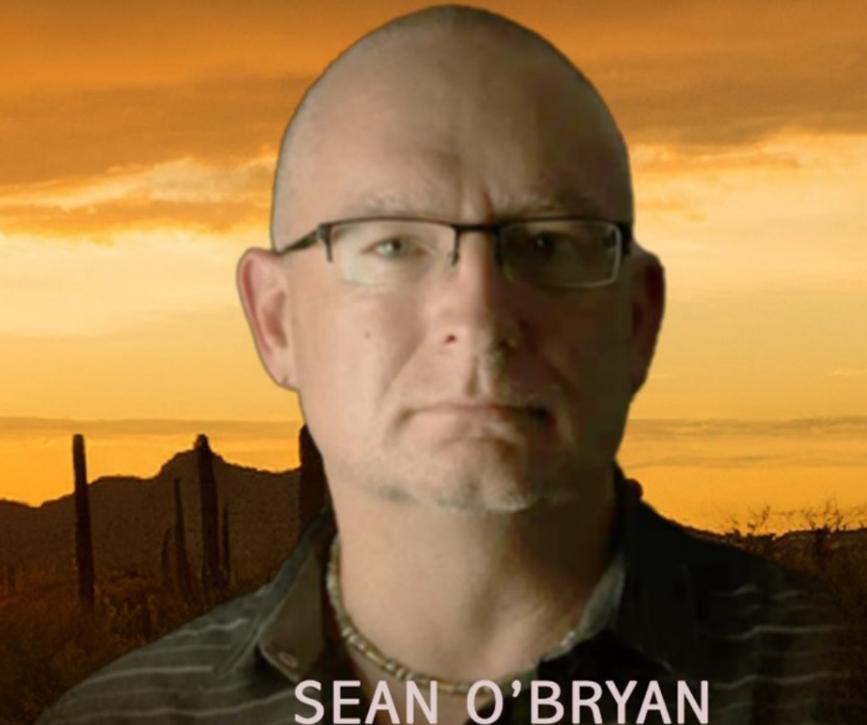
John Gregorius - Electric and Acoustic Guitars, Percussion, Ambient Soundscapes, Sound Design

Sean O'Bryan Smith - 4 and 5 String Fretted and Fretless Basses, Electric Upright Bass



## JOHN GREGORIUS

JOHN GREGORIUS has been a fixture on the acoustic, ambient and post-rock guitar scenes for a number of years. His music is continuously featured on the top radio outlets including the legendary Echoes radio program as well as SiriusXM Spa. John came to Wayfarer via his regular collaborations with its artists including ELEON and Ambiente Solstice but, it was his critically acclaimed trio project with Brannan Lane and John Gregorius that really put him on the path to becoming a Wayfarer artist.



## SEAN O'BRYAN SMITH

Multi-award-winning composer, producer, author and recording artist. Over his decades long career, Sean has worked with over 100 major and independent artists as a highly sought-after bassist and producer. As a solo artist, Sean has been actively releasing music since 2009. This eventually led him to signing with Wayfarer in 2023 where he began collaborating with multiple while working on his own solo material. Sean is most recognized on radio and podcasts for being a part of the ambient supergroup Lane, Gregorius, Smith with fellow Wayfarers Brannan Lane and John Gregorius.



On July 11, 2025, Sine Music released the new single "Moments" by SFERIX, available in all well-known download stores and streaming services.

With his latest single "Moments", SFERIX radiates a beautiful melancholy à la Moby. The downbeat track begins with a gentle female voice that seems to be calling you into another world. Melancholic and yet full of confidence, the track captivates with a great variety of instruments: a relaxed beat, piano notes that hover over everything, synthesizers that gradually become more present and strings that give "Moments" a film-music-like grandeur.

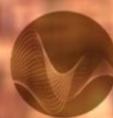
With "Moments", SFERIX has captured a piece of eternity, a very special moment, in music.

# SFERIX

Single

## "MOMENTS"



 SINEMUSIC

 FINCA AM MEER  
PUBLISHING

 organic

# TONY SIEBER



Ambient Guitar Music Producer, Guitar Player  
Tony Sieber is a Swiss music producer, composer and guitar player. He spent many years as a rock guitarist. His love for spherical music gave birth to his new style of guitar sounds and synthetic elements.

He released a total of twelve albums and collaborated with numerous well-known national and international musicians for his own projects, as studio musician, sound engineer or producer. His compositions have been used in films, television programs and live road shows in Switzerland and abroad. With a personal reorientation, a longer creative break of seven years followed.

A new phase of life reawakened the irrepressible joy and love for music and challenged the unconventional composer anew. He masterfully combines his guitar with synthetic elements to create atmospheric and transporting pieces

## BECAUSE WE ARE

BECAUSE WE ARE (HUMAN)





# ...THE SEARCH

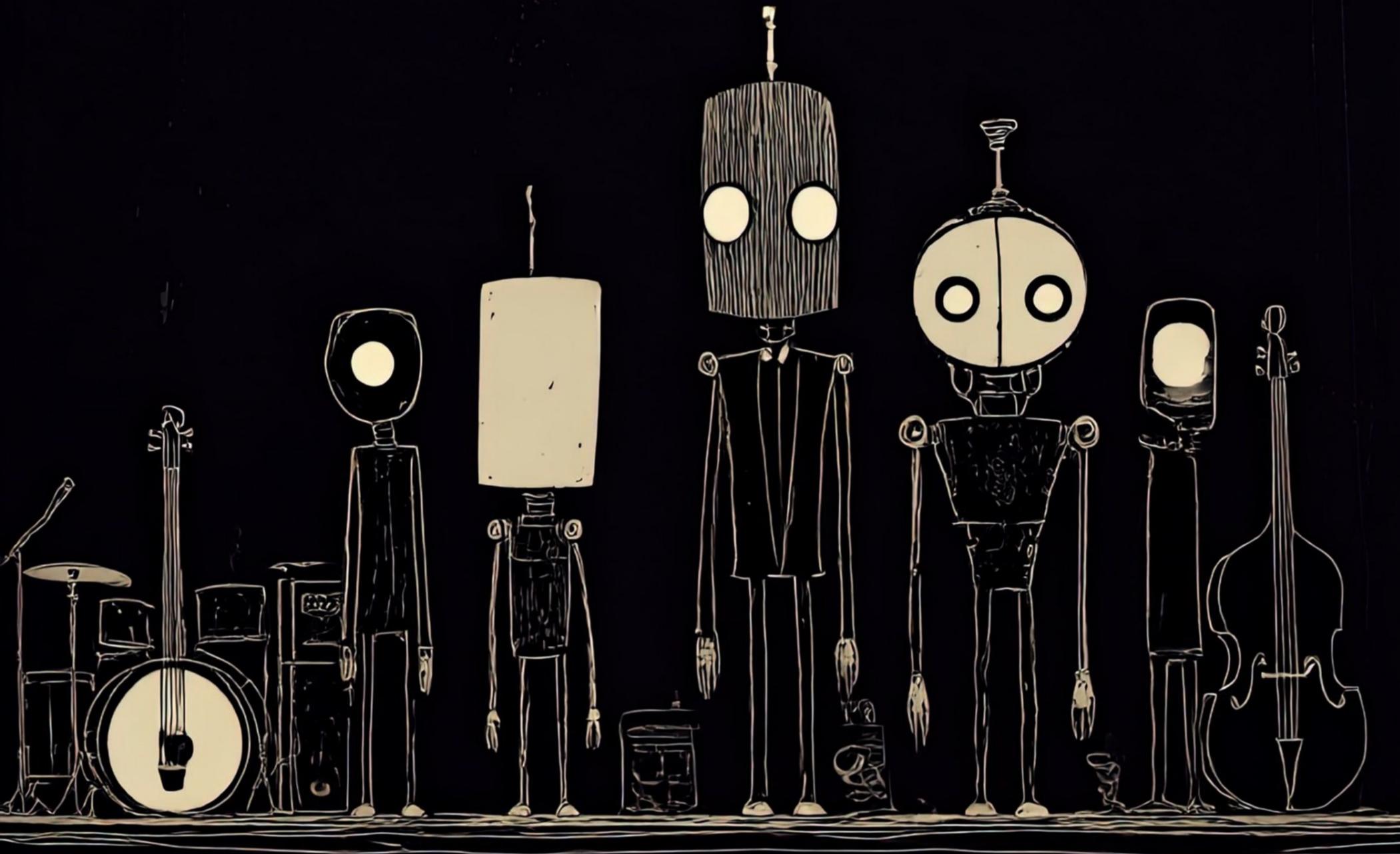
SEAN O'BRYAN SMITH  
CHERYL PYLE  
BRANNAN LANE

The Search is an experiment of mixing ambient soundscapes with elements of avant-garde, free jazz and post rock. The album was created by Smith using archived sessions from the private analog tape collection of Brannan Lane. Smith then recruited noted New York free jazz flautist Cheryl Pyle to add a unique touch. The project began nearly twenty years ago and has now finally found its home at Wayfarer.

Sean O'Bryan Smith: Guitars, Fretless Bass, Synthesizers, Percussion, Sound Design

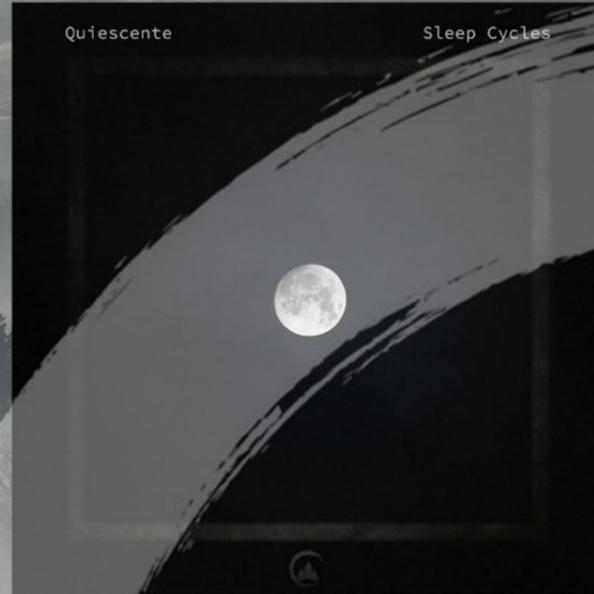
Cheryl Pyle: Flutes

Brannan Lane: Synthesizers, Percussion and Sound Design



## Quiescente - Sleep Cycles EP

Sleep Cycles is my way of gently guiding listeners into rest. Each piece is crafted with care, blending delicate piano melodies with subtle textures and soft drone pads. The harmonies evolve slowly, shifting in the background like a quiet breath, creating a steady, meditative atmosphere. It's music made to drift away to - a gentle companion for quiet moments and peaceful sleep



## AuraSound - Out of Time EP (Echoes In The Valley)

Out of Time by French artist AuraSound (Maxime Robert) is a nature-inspired ambient EP that captures a fleeting, intimate moment suspended in time. Across three tracks, gentle textures and melodic phrasing unfold like memories revisited. From the fragile shimmer of Delicacy of Raindrops to the looping calm of Saturday 19, and the reflective stillness of Out of Time, this is a meditative journey through presence, emotion, and quiet connection.

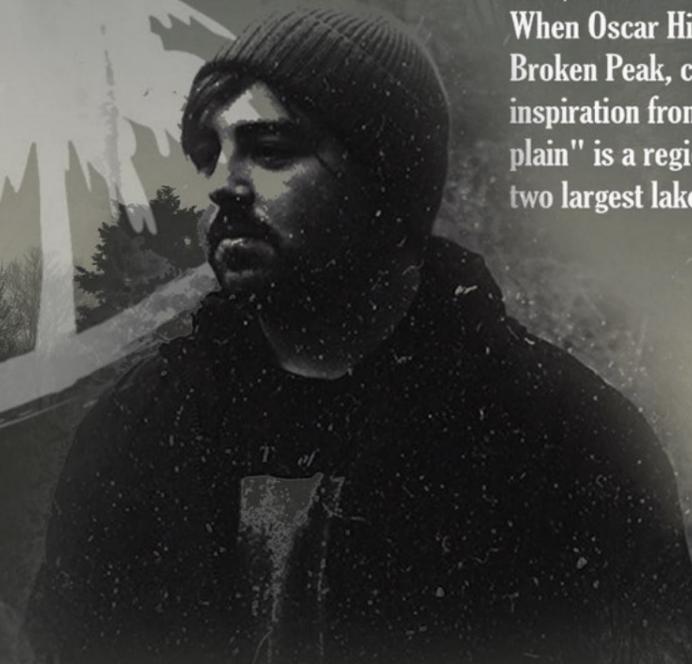
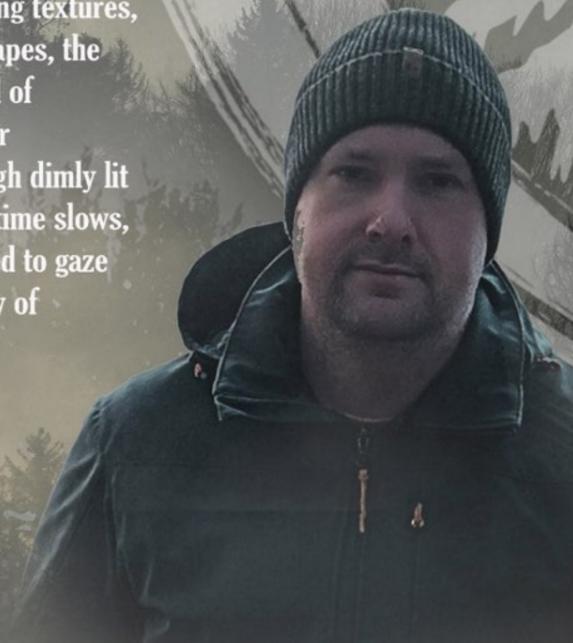
## Eglerion

The Abyss Stares Back is a liminal and nostalgic ambient EP by Dutch artist Eglerion (Bas Peters van Nijenhof). Through subtle drones, haunting textures, and quietly unfolding soundscapes, the EP explores the emotional pull of memory, melancholy, and inner reflection. It's a journey through dimly lit spaces where silence speaks, time slows, and the listener is gently invited to gaze inward and linger in the beauty of stillness and shadow.



## Broken Peak

Vara, Sweden  
When Oscar Hildingsson, also known as Broken Peak, composes his music, he draws inspiration from his surroundings. "The plain" is a region that lies between Sweden's two largest lakes.



Alpine Valley came into existence as a continuation of nature sounds captured in the French Alps during autumn and spring. Although it's probably purely impressionist music, my thoughts of environmental anxiety are inseparable from it. Melting glaciers are hanging over the valley, and even though they have been doing the same for thousands of years, they're about to be gone for good. Even though these two tracks don't represent the "reality" (there are just too many ways to capture nature sounds on the same spot), they still document a personal feeling, a mixture of awe and certain acceptance of the fact that everything changes.

The Alps are still relatively young geologically speaking, but they will eventually disappear as well; everything will change. But who knows if we will be there to witness. And as much as I wanted to "capture the moment" with this music, the music itself can only be heard with the passage of time. Hence, the moment continues, changes, and evolves into a cycle, a spiral of time revolving around the initial impression, which it also alters. But that's the beauty of it, isn't it?

[linktr.ee/dronarivm](https://linktr.ee/dronarivm)



TIM SIX  
ALPINE VALLEY

DRONARIVM - contemporary ambient  
LE MONT ANALOGUE - tape & analog sound  
OWL TOTEM - dark vibes

