



"Momento 0.0" is inspired by the ephemeral moment in which life occurs and its transitory nature. Besides, this work emphasises the relationship between the inorganic and organic nature of the matter's origin. "Moment" invites us to travel to a new universe through its origin, discovery, chaos, union, destruction and its hopeful ending. Furthermore, "Momento". explores how nature and bodies are interwoven, crossed by connections and at the same time, bursting into pieces. Deep, hurtful sounds interact, revealing the confrontation between life and death.

Edith Alonso's electronic music album "Momento" draws the listener in from the very first second with carefully chosen sounds, strong storytelling themes, and a mesmerising ambience. Every chapter on "Momento" has its own identity, breaths with constantly moving elements, and blends various influences, reminding of for example Richard Wahnfried's "Trance Appeal" and the abstract part of Jean Michel Jarre's "Magnetic Fields part 1", but also has certain resemblances with music from some other artists under Deserted Island Music's artists Feralia Planitia and Basic Principles.

EDITH ALONSO

EDITH ALONSO

Edith Alonso is a composer, pianist, and sound artist born in Madrid. After she began composing electroacoustic music upon discovering concrète music and meeting composers such as François Bayle and Pierre Henry, she began her studies in electroacoustic and instrumental composition in Paris. Edith earned a PhD in arts, sciences, and technologies from the University Saint-Denis -Vincennes (Paris) and the University Complutense (Madrid). She won the SACEM prize upon completing her electroacoustic composition studies and received grants from the French Ministry of Research and the Spanish Ministry of Foreign Affairs. As a composer, Edith received several distinctions and prizes: winner of the Madrid Abierto competition 2008, honourable mention in the Pauline Oliveros Prize 2010, nominated in the Prix Europe competition 2009, and honourable mention in the Hablar en Arte competition 2009.

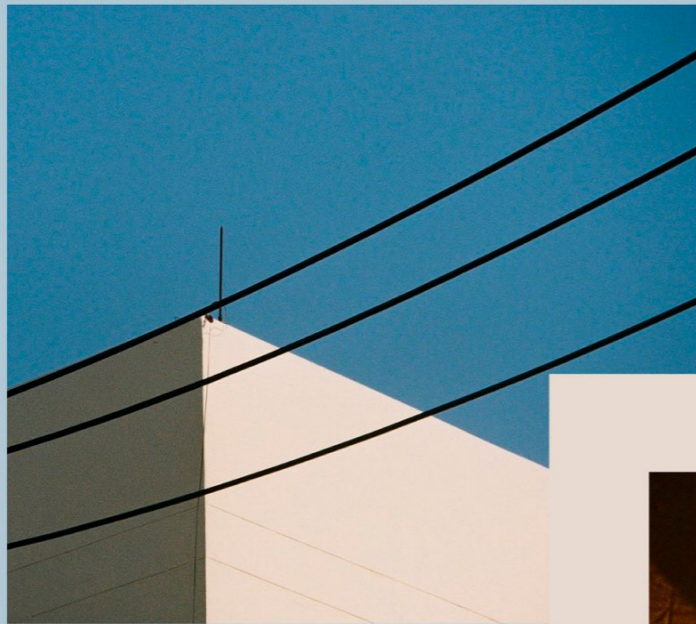
She has been commissioned by RNE (Spanish National Radio) and CDMC (Centre for Contemporary Music, Spain), and also represented Spain in the TIME (International Tribune of electroacoustic music of UNESCO). Alonso's compositions have been performed at numerous international festivals, including the International Computer Music Conferences of Belfast and Montreal, the XXIV Festival de Alicante de Música Contemporánea, SIMC (Paris), Synthèse (Bourges) and others in Portugal, Spain, Colombia, Argentina, Germany, Sweden, South Korea, Cuba, Costa Rica, and Mexico. She has also collaborated with other media, including film, dance, and sound installations.

EDITH ALONSO



MOMENTO 0.0





BERLIN TRANSIT DaFou

DaFou

The album is an individual approach to some Berlin School elements, its main piece is "Time passing by" - a composition incorporating something I've always wanted to do, a main theme loosely based on Klaus Schulze's iconic "Crystal Lake"/"Xylotones" (which somehow seems to be underrepresented among KS tribute tracks).

While the more orthodox Berlin School style of music is not what I aim to do primarily, this tribute track somehow needed or wanted to be done. The other tracks feature some Berlin elements and combine them with the kind of more minimalistic ambient and repetitive soundscapes and sound paintings I like to do, without drums or distinct lead sounds, some of them extremely long (on my YT channel). I prefer to use abstract electronic sounds and avoid using samples or sampled instruments mostly.

Thanks to Michael Brückner, Lasse Kliemann and Pablo Bilbao.



WABI-SABI YAKUZA JACUZZI

Yakuza

The genesis of Wabi-Sabi was three separate improvised recording sessions, two of which featured our friend Potato Jones on electric violin, viola, and guitar, adding a fresh, unique texture to the music of Yakuza Jacuzzi. Jade Emperor's Peach Garden is a reference to Chinese mythology and a major plot point in Sun Wukong's story in Journey to the West. The colourful 1961 Chinese animated adaptation Havoc in Heaven, in particular, served as an inspiration. The Japanese concept of "wabi-sabi," generally meaning to find beauty in imperfection, seemed fitting to describe our imperfect but spirited compositions.

All parts performed by Alex Wiley Coyote and William H. Klein, except: Electric violin, 5-string electric viola, and additional guitars on 'Aerial Burial' and 'Wabi Sabi' by Potato Jones

Cyclical Dreams

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



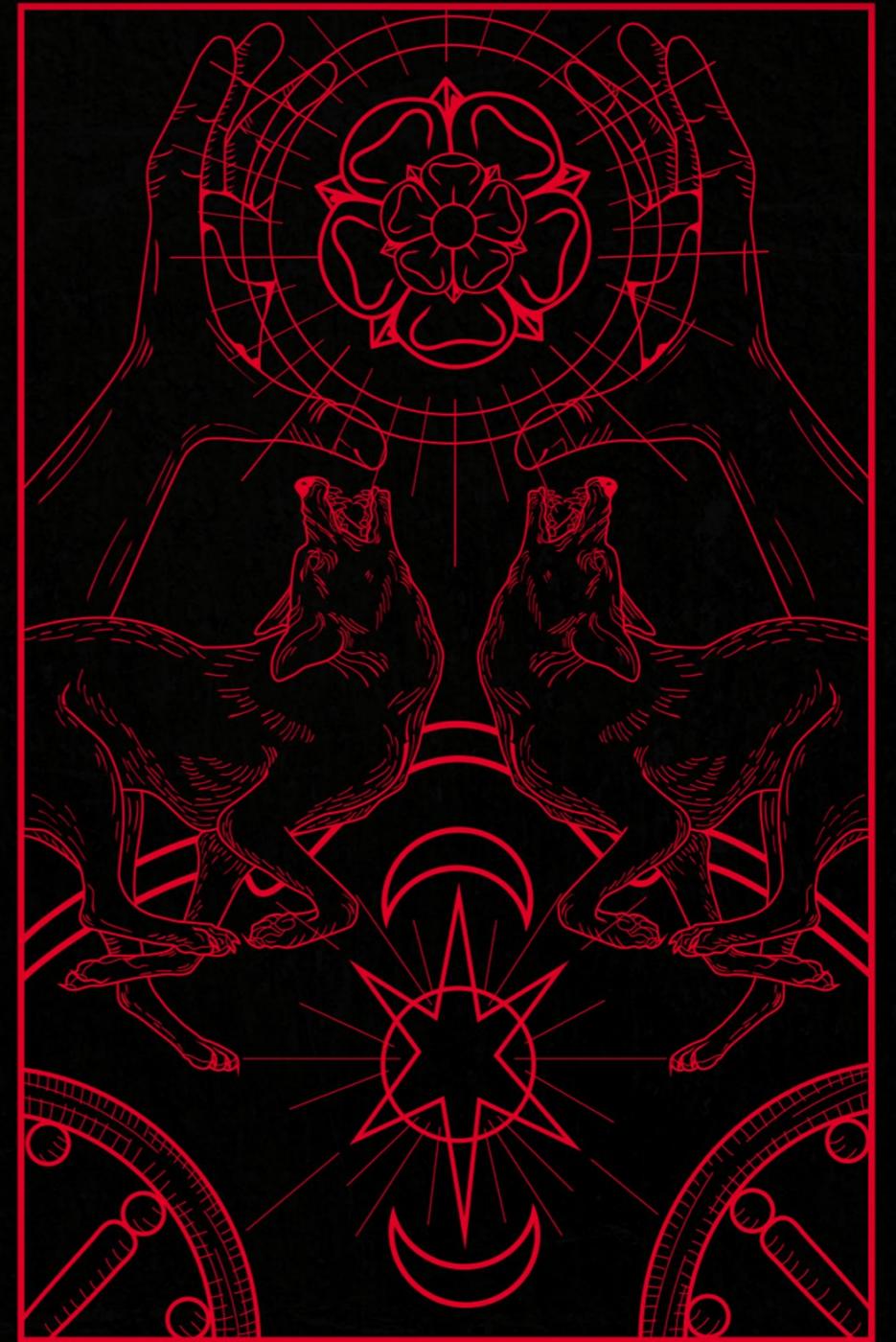
MAJDANEK WALTZ

CONSUMED TRIUMPHANT



Majdanek Waltz & Consumed Triumphant
A conceptual EP recorded by Majdanek Waltz in collaboration with Consumed Triumphant, who has previously released material on Eternal Delight, Holodnaya Voda, and Black Holes.

An alternative vision of tracks first released on a recent split tape with Vir': the same poetry, but a totally different musical approach. Three emotional pieces powered by Consumed Triumphant and driven by Pavel Blumkin's voice, set against two brooding soundscapes from Majdanek Waltz themselves.



THE CHARIOT



The music of INDRA is remarkable for its well realised construction, smart nuances, lack of monotony – which in many cases crowns electronic music -, carrying also its own unmistakable imprint.

Music can be a truly magical element, provided it is sublimely conceived in a spirit of pure, profound and harmonious ideas.”

INDRA




Born May 5 1961, Dragasani (Valcea), Romania,. As a teenager studied percussion and taught himself the guitar. In the early eighties was a member of the band Rocking as a solo guitarist. Beginning of the nineties showed interest in synthesiser technology, buying studio equipment to learn and compose his electronic music. In 1995 the start of his live appearances saw many concerts through the years, with the memorable salt mines of Turda in Romania, Rodvig in Denmark at the Baltic Sea and invited to the 2008 9th Richochet Gathering in the Romanian village of Miclosoara and again for the 10th Gathering in Croatia the following year.

Started publishing a huge 25-CD music collection in 2015 called Archives that included the so-called 'hidden tracks' which Indra had never published. The series was completely released at the end of 2016

Unfortunately, Indra's website (www.indramusic.ro) hasn't been updated since 2017, but he has a Facebook page showing various Youtube videos containing mixes of his previous album releases, with the last posting in December 2020 . All albums can be purchased on: <https://indra-music.bandcamp.com>

Also on the website are two interviews we did in our Sequences magazines from 2007 & 2013.

Two edited tracks from the the 'Special Edition – Tantric Celebration' comprise 12 CDs. Musically, the first 10 CDs represent the Ten Great Cosmic Powers, the 11th is inspired by the divine couple Shiva-Shakti, and the 12th resonates with the mysterious consciousness of Bhairava, the Divine Absolute.



Intelligentsia

天界
TENKAI

“It’s been a quiet 2 years working on multiple music projects, which have resulted in 10 new works, in preparation for release over the coming year and leading into 2027. This includes 5 video game soundtracks, 2 new albums, 2 remix projects and 1 ambient work.

Starting off today with our first game soundtrack, “TENKAI” (translation: The Celestial Realm). This is an amalgamation of classical and symphonic orchestral music specifically aimed at RPG-style fantasy.

This is also being released on STEAM in union with the Japanese game software “RPG DEVELOPER - BAKIN” - published by SmileBoom, Hokkaido, Japan.

Fragments of TENKAI will echo again later this year, woven into our next album”

Intelligentsia



.FOUNDATION & HENRIK MEIERKORD




foundation & Henrik Meierkord

'Kings and Queens' is a collaborative EP by the drone/ambient artist .foundation (Jake Carter) and cellist/ambient composer Henrik Meierkord. The record blends deep drone textures, granular synthesis, field recordings, and cello and violin – both processed as natural – into a slowly unfolding, hypnotic journey that moves between vast ambient soundscapes and intimate, emotive strings.

.foundation (pronounced just "foundation") is an ambient, drone, and soundscape project from the US-based artist Jake Carter. The project has strong roots in drone. Each piece usually begins with a "foundation" and is built up using granular synthesis and resampling techniques. Harmony and melody are woven in organically to bind themes around heavy experimentation and audio-generative approaches.

Henrik Meierkord is a Stockholm-based Swedish musician and composer whose primary instrument is the cello, alongside viola, double bass, guitar, and other instruments. Drawing from ambient and neoclassical traditions, his music blends meditative soundscapes with expressive string work, often enhanced by effects and synthesizers. His compositions explore states of pause, dream, and consciousness, aiming to create a reflective and immersive listening experience.

KINGS & QUEENS



GATES OF THE COSMIC WEB

ANANTAKARA
& RHEA

This album documents the 2024 live concert by Mark De Wit (aka RHEA) and Philippe Wauman (aka ANANTAKARA).

It is built on the concept that each level of consciousness—animal, plant, human, and exogenous—serves as a gate: a point of entry into universal intelligence, and a point of return through which that intelligence manifests in the world.

Structured around these gates, the performance becomes a sonic journey of thresholds.

The music explores how the universal mind moves through the kingdoms of life, creating a dialogue between the infinite and the tangible.

The CD version will be available around April 2026.

Mark De Wit (RHEA) plays analogue instruments and emulations of analogue instruments.

rhea3.bandcamp.com

Philippe Wauman (ANANTAKARA) plays electronics via VST through Ableton Push and Livell

anantakara.bandcamp.com

MARK JENKINS EXIGENE



THE YAMAHA EX1 ALBUM

MARK JENKINS EXIGENE



"EXIT STRATEGY" is from the CD-only re-issue "EXIGENE - The Yamaha EX1 ALBUM" by MARK JENKINS.

"After recording "The iPad Sessions" (now re-issued as Modular Sessions 23) the world's first CD for perhaps the smallest synthesizer system possible, I thought it would be fun to create an album using only one of the largest, the giant triple keyboard Yamaha EX-1, the identical sounding theatre version of the GX-1 Electone played by Keith Emerson, Led Zeppelin, Stevie Wonder, Abba, Rick Van Der Linden and Hans Zimmer".

"Adding only spoken voice and additional percussion samples plus effects from a Mac/Logic laptop, I tried to push the EX-1's sonic abilities to recall perhaps the "kosmische" Cluster and early Ashra as well as jazz or Eastern influenced artists and of course Keith Emerson's unique performance style with Emerson Lake & Palmer".



Steve has been creating music since the 1970's and has had albums released in a variety of genres ranging from electronic, synth rock, progressive rock, jazz and orchestral soundtrack music.

His most recent project is THE TRANCE DIMENSIONALS, a space rock band he formed with the legendary Nik Turner, founding member of Hawkwind

EMERGENCE

STEVE HILLMAN

Played & produced by Steve Hillman during 2025 & January 2026.

01 Composed in 2025.

02 New recording of the track from 1993's "Continuum" album.

03 New recording of the track from 1985's "Evocations" album.

04 & 05 Composed in the 1980's & previously unreleased.

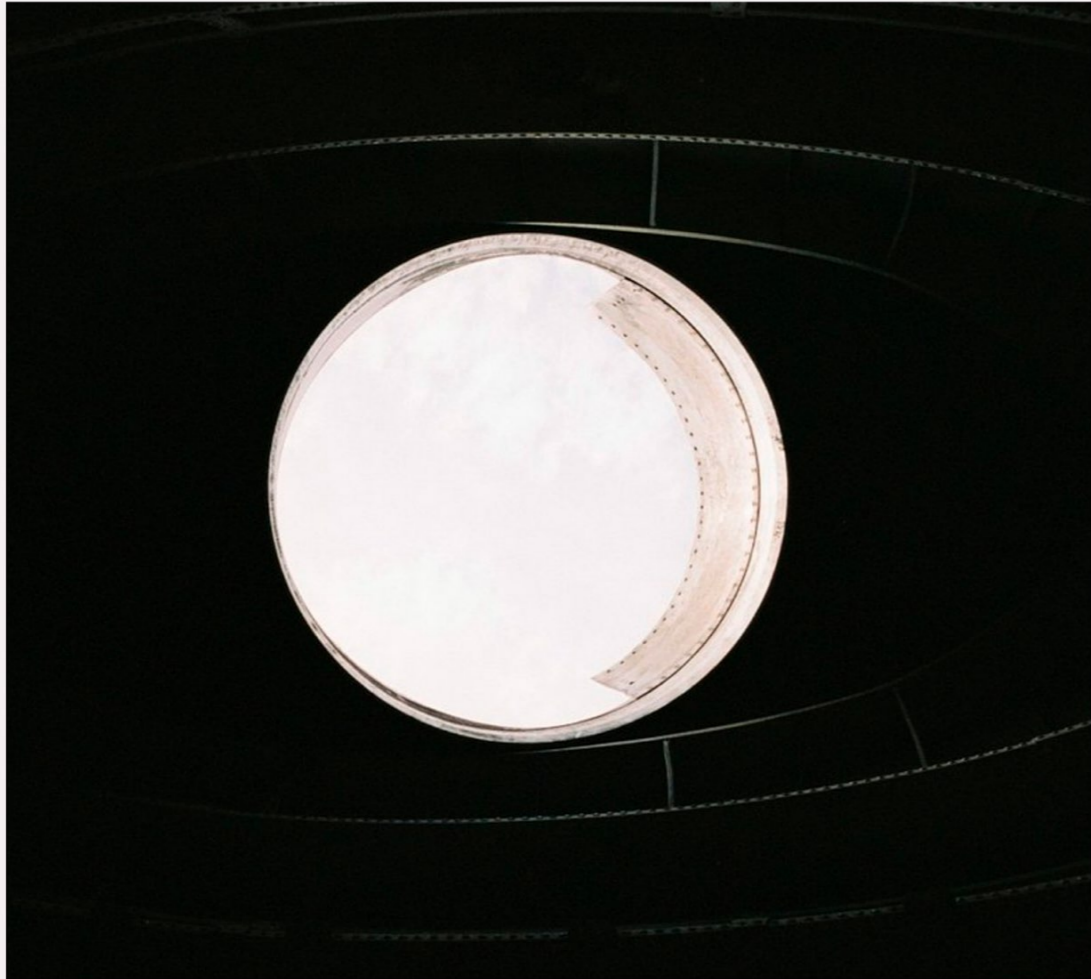
06 – 08 Composed January 2026.

The beginning of 07 features previously unreleased flute from the 1980's improvised by Linda Hillman.

09 – 12 New recordings of the tracks from 1990's "Labyrinth" album.



ZERO MOVEMENT SMALL CHIEF



ZERO MOVEMENT SMALL CHIEF



Recorded at the Kingsfisher Home Studio, Hendrik Ido Ambacht, the Netherlands The music on this album is inspired by the art movement "Zero Movement"

Nico de Kok plays his music under the artistname Small Chief. Since 1986 he is active in electronic music and influenced by Tangerine Dream, Klaus Schulze, trance music and other styles. Until 1994 music was very experimental, but from 1995 the music became more serious. Digital recording startend and several concept albums followed.



STASIS

Levente

The album is, perhaps, a reaction to a world that has gone, in many ways, thoroughly mad in recent months and years...

On a practical level, it is a small collection of 'ambient' and textural works: my favourite soundscapes from my concept albums released since 2000.

I grew up with the fascinating sound paintings of Tangerine Dream, Vangelis, Klaus Schulze, Michael Stearns, and Steve Roach... to name just a few grand masters. Their music was an escape from the dreary, absurd reality of a totalitarian regime.

Having heard their compositions, I firmly believed that 'ambient' electronic compositions did not have to be static, inert, or frictionless. I loved listening to the passionate, even animated, 'ambient' textures of aforementioned grand masters... and they obviously influenced me.

This small collection of soundscapes will, hopefully, take the listener to distant historical periods and real or imaginary realms. I can only hope they will serve as an antidote to and an escape from the present reality.



LEVENTE

This small collection of soundscapes will, hopefully, take the listener to distant historical periods and real or imaginary realms. I can only hope they will serve as an antidote to and an escape from the present reality.

MEREDITH BATES

THE OBSERVER EFFECT BOOKS I & II

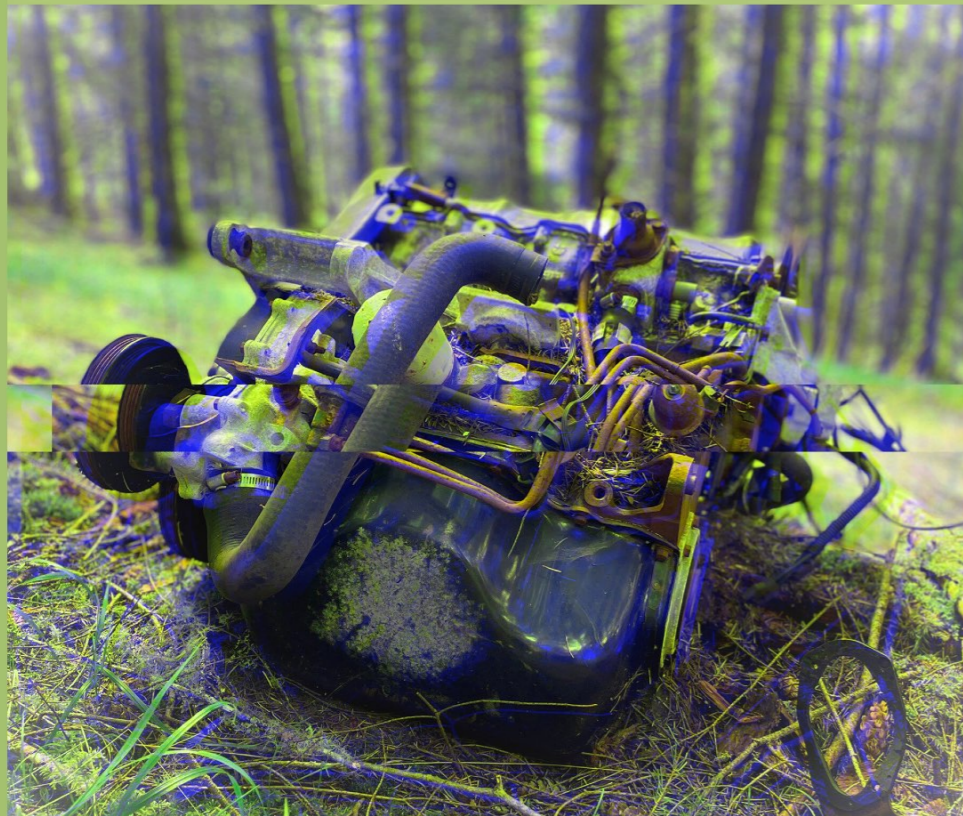
The critical success of Canadian violinist, violist and composer Meredith Bates' 2023 release *Tesseract* was understandable and surprising in equal measure. *Tesseract* was unflinchingly original and ambitious in scope. Its six pieces stretched across a more-than-two-hour runtime, patiently examining every possible gradation between pure texture and tone, cohesion and dissolution, dissonance and euphony, all the while thwarting clear allegiances to genre. Its sprawling, uncompromising charisma garnered a JUNO-award nomination for Best Instrumental Music Album, while eliciting hearty praise from the likes of Foxy Digitalis, Bandcamp Daily, the Vancouver Sun, Mexico's *La Tempestad* and many others.

Bates' follow-up *The Observer Effect* is an equally substantial statement, remaining committed to the expansive and elusive architecture of its predecessor while turning its curiosity toward different conceptual and textural realms. Unfolding over two sections (or "Books" in Bates' verbiage) that total to roughly 140 minutes of music, *The Observer Effect* feels more open and immediate in comparison to *Tesseract*'s brooding, churning masses, even if it's laced with a similar psychedelic unease.

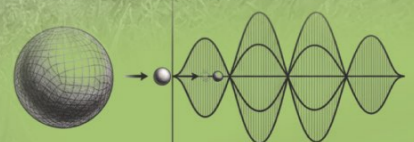
This singular interweaving of warmth and tension, magnitude and intimacy emerges straight from the conceptual heart of this project.

Its title refers to a key principle in quantum mechanics and philosophy—the notion that the act of observing alters that which is being observed. For Bates, this notion carries literal, musical, metaphorical, and even personal significance.

MEREDITH BATES
THE OBSERVER EFFECT
BOOKS I & II



Meredith Bates: Violin, viola, field recordings, electronics Scott Morgan (loscil): Electronics,
Chris Gestrin: Synthesizer, Curtis Andrews: Percussion.



Puscha

NEN FranceFolloGenre-agnostic Russian label in exile
made for music with a displaced centre of gravity.
Online and on tapes.

NEN
REC.

Puscha

We're immensely happy to present a new release: an album by composer Jacob Richards-Curry (Melbourne), operating under the name Puscha. His modular experiments had a healing effect on us a few years ago (and yes — we recommend taking your own dose).

To our ears, Not That Special is a deeply personal reflection on the (im)possibility of contemplation and shared experience in an age of hyperconsumption. The music retains its signature polyrhythms but differs from earlier works in a more deliberate, meticulous approach to sound design.

In the artist's own words:

"Who knew that into the first quarter of this century we'd experience such an incessant stream of void fillers. We fill our in-between moments, our background moments, our full-focus moments, with sound and vision that divert our attention from light entertainment to unfathomable suffering. The algorithms are our Gods. Here is another album, it's Not That Special, because there's a lot more to care about right now. But maybe you will find something meaningful to you. I certainly went deep. It's something of an artefact of a personal metamorphosis. Since my last release, I became a parent and somehow managed to make an album between sleepless nights, strict routines, and a new and profound experience of parental love. Will this album find its way to you through the vast ocean of cyberspace, amongst hyperviolent realities and self-generated mimicry? It doesn't really matter either way, as the creation period was deeply special to me. I'm prepared to share this with the void."

Not That Special



RACHEL PALMER

Antecedent

Antecedent — 'a thing that existed before or logically precedes another'. Having rediscovered her inner musical voice, Rachel Palmer composes expansive soundscapes with intimate and melancholic undertones. Her organically structured rhythms are met by billowing synths that evoke the feeling of breathing in a slow-motion dream state. The textural layers of granular voices, blended with gentle melodies and deep bass lines, are the culmination of her innermost inspirations.

Previously having shifted her creative outlet to work almost exclusively on visual art, stopping nearly all music composition, her return to musical inspiration was influenced by meeting the love of her life, relocating across the Atlantic Ocean, experiencing new cultures, and 'finding home'.



Antecedent

“The reason behind the album name Antecedent is in the definition of the word itself. I have always been musical and have perpetually had a sense of something within myself needing to be creatively expressed (a thing that existed before). Throughout my youth I found comfort in the thematic aspects of being creative, and that comfort has continued to flourish through my creativity today. The outside world vanishes while I am composing, whether it be music or visual art, and my perception focuses purely on the piece at hand. From the years 2013 to 2018, I had shifted my creative outlet to work almost exclusively on visual art, stopping nearly all music composition. The musical break was due to lacking inspiration and came out of frustration from trying to write music that didn't come naturally to me. However, the break became life-altering as I fell in love with composing and performing live audio-reactive visuals. The return of my musical inspiration in 2018 was influenced by meeting the love of my life, who not only is a talented composer and producer himself, but just so happened to live on the other side of the world. Later that same year, I moved across the Atlantic Ocean (a thing that logically precedes another). Antecedent was composed and produced in 2019 during these life-changing events and is the culmination of inspiration from love, experiencing new cultures, and finding home. Having now rediscovered my inner musical voice, I am again able to compose music that comes naturally to me previous or pre-existing.”

World Sound Healing Day



MINDLESS


K e i n e r & H e r t z

In these times, the World needs healing more than ever. Please enjoy this special release from Fabio Keiner and Jack Hertz in celebration of the February 14, 2026, World Sound Healing Day. Read more about the event at www.worldsoundhealingday.org

Fabio Keiner & Jack Hertz - sounds and production.

Fabio Keiner is a sound artist from Wien, Austria. You can find more of his work at fabiokeiner.bandcamp.com/music

Jack Hertz is fascinated by all aspects of creating sound. From the earliest instruments to the present-day hardware and software innovations. More at JackHertz.com



Phobos was created in 2009, influenced by the deep-space ambient journeys of Steve Roach and, particularly, Oophoi. Influences of a non-musical nature include isolation, decay, neglect, mortality, destruction, outer space and the darker side of human nature.

The music is created using hardware and software synthesizers and samplers. Samplers play an important role, as they are integral to helping me create that Phobos sound. Also used are a range of FX and field recordings.

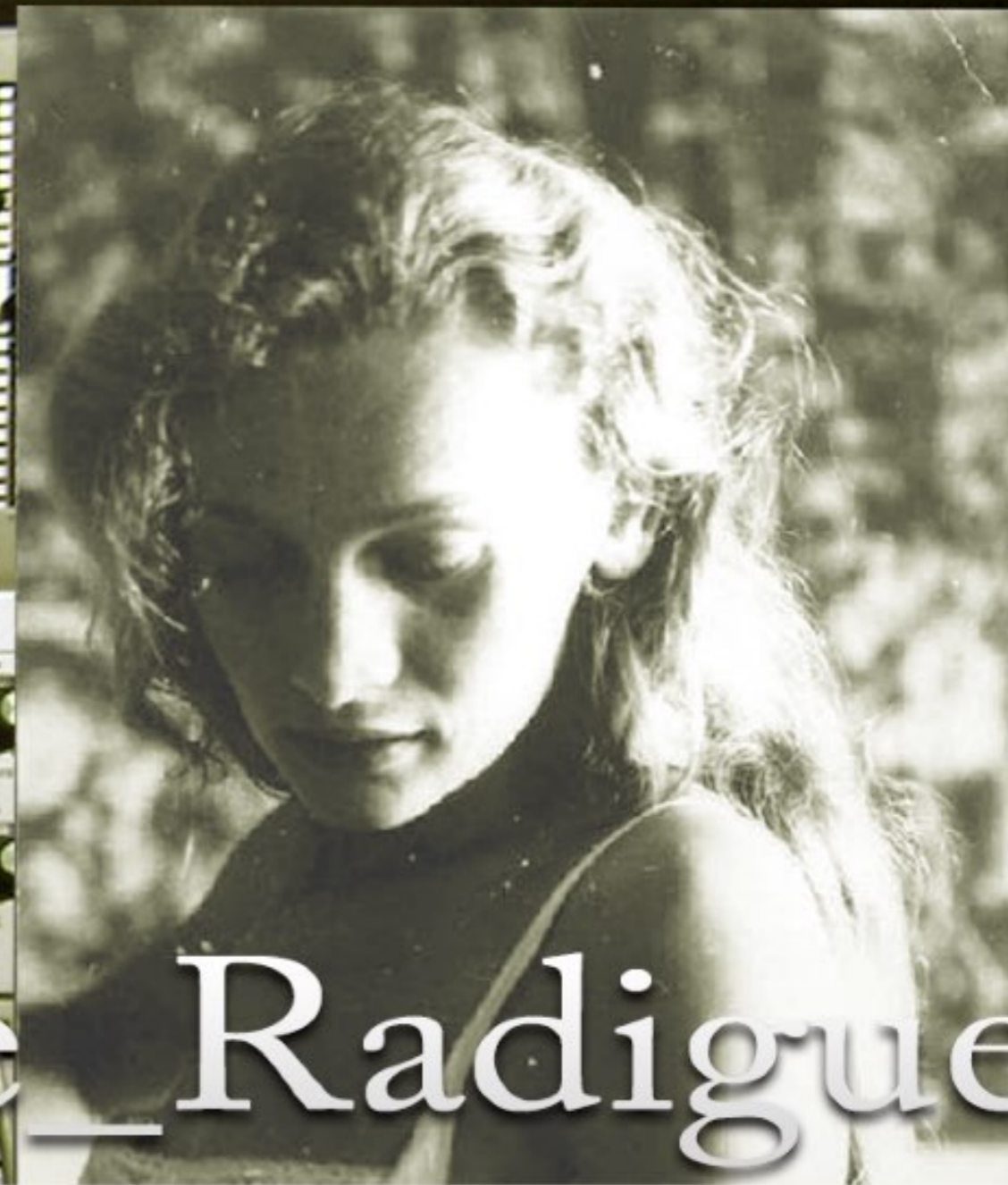
Phobos

Cydonia Plain

I call the music I create "Ambient music with a Darker vision" as it tends to lean towards the dark ambient side of the genre.

My debut album "Darkness Within" was released in 2009 by Ambientlive Records in the UK. The second Phobos album, "Monolith", was released in 2010 by Dark Duck Records in the US. Since 2011, I have continued to release albums independently.

'L'Île re-sonante'



Elaine Radigue



Elaine was born in Paris, France. She studied electroacoustic music techniques at the Studio d'essai at the RTF, under the direction of Pierre Schaeffer and Pierre Henry (1957-58). She was married to the artist, Arman, and devoted ten years to the education of three children, deepening classical music studies and instrumental practice on the harp and piano at the same time. In 1967-68 she worked again with Pierre Henry, as his assistant at the Studio Apsome.

Radigue worked for a year at the New York University School of the Arts in 1970-71. Her music, its source an Arp synthesizer and medium recording tape, attracted considerable attention for its sensitive, dappled purity. She was in residence at the electronic music studios of the University of Iowa and California Institute of the Arts in 1973.

Becoming a Tibetan Buddhist in 1975, Radigue went into retreat, and stopped composing for a time. When she took up her career again in 1979, she continued to work with the Arp synthesizer which has become her signature. She composed *Triptych* for the Ballet Théâtre de Nancy (choreography by Douglas Dunn), *Adnos II & Adnos III*, and began the large-scale cycle of works based on the life of the Tibetan master, Milarepa. In 1984 Radigue received a "bourse à la creation" from the French Government to compose *Songs of Milarepa*, and a "commande de l'état" in 1986 for the continuation of the Milarepa cycle with Jetsun Mila.

Radigue lived in France, where she continues to compose electronic music and study the teachings of the Tibetan lamas. She returned to the United States periodically to present programs of her electronic works.

In 2006, "L'Île re-sonante" was awarded the Golden Nica at the Ars Electronica Festival in Linz. ARP 2500 synthesiser and Serge Modular. Final mix on ProTools at the CCMIX in Alfortville.

Radigue passed away from complications after a fall in Paris, on February 23rd, 2026, at the age of 94

SENTIENT BEING

STEVE ROACH

Here, in the luminous hush between breath and presence, Sentient Being unfolds. With a lush analog palette of sustained ambient currents, Steve Roach sculpts timeless textural worlds and atmospheres of immersive depth expressing the contours of an inner world where awareness thrives. The six tracks organically reveal the intimacy of present-moment perception and emotion.

"These pieces," Steve says, "explore consciousness through direct engagement. Rather than referencing the term in its philosophical context, 'sentient being' describes the experience of perceiving, encountering, and creating from one's own mindfulness. It evokes the subtle drift of deeper meditative states into the moment of now."

This is Roach at his most intimate and contemplative: sumptuous sonics and grounding immersive realms. Each piece rises out of silence, carrying emotional warmth and the shimmer of the ineffable; gentle companions, at once expansive and heartfelt, are shaped by a master of the audible arts.

The music seems dreamed more than composed a current of consciousness where a place of knowing rises from within. Emerging from deep presence and surrender, it evokes the gentle pulse of awareness itself. The grace of sensing and reflecting allows the music to speak truths that words cannot reach. Here, sound is feeling. Here, attention has texture. Here, the invisible becomes tenderly audible. This is the sound of being awake inside your own existence.

ICE AND EMBER

Robert Scott Thompson

Ice and Ember is a distilled meditation within my larger body of ambient and electroacoustic work—a 14-minute immersion shaped by the languid, liquid resonance of pure synthesis. Harmonically rich and texturally nuanced, the EP unfolds with the patience and architectural poise of chamber music, yet breathes with the suspended stillness of deep ambient listening. Its tonal language draws quietly from classical sensibilities—voice-leading, modal inflection, long-arched harmonic pacing—while remaining grounded in the luminous continuum of electronic sound.



The release presents two complementary realizations of the title work, each refracting the same musical material through subtle shifts of color and spatial emphasis, alongside Serenum, a related meditation that extends the EP's contemplative atmosphere. Together they inhabit the space between warmth and austerity, glow and stillness—an introspective sound world that aligns with my ongoing exploration of immersive environments, harmonic depth, and the poetics of sustained tone.

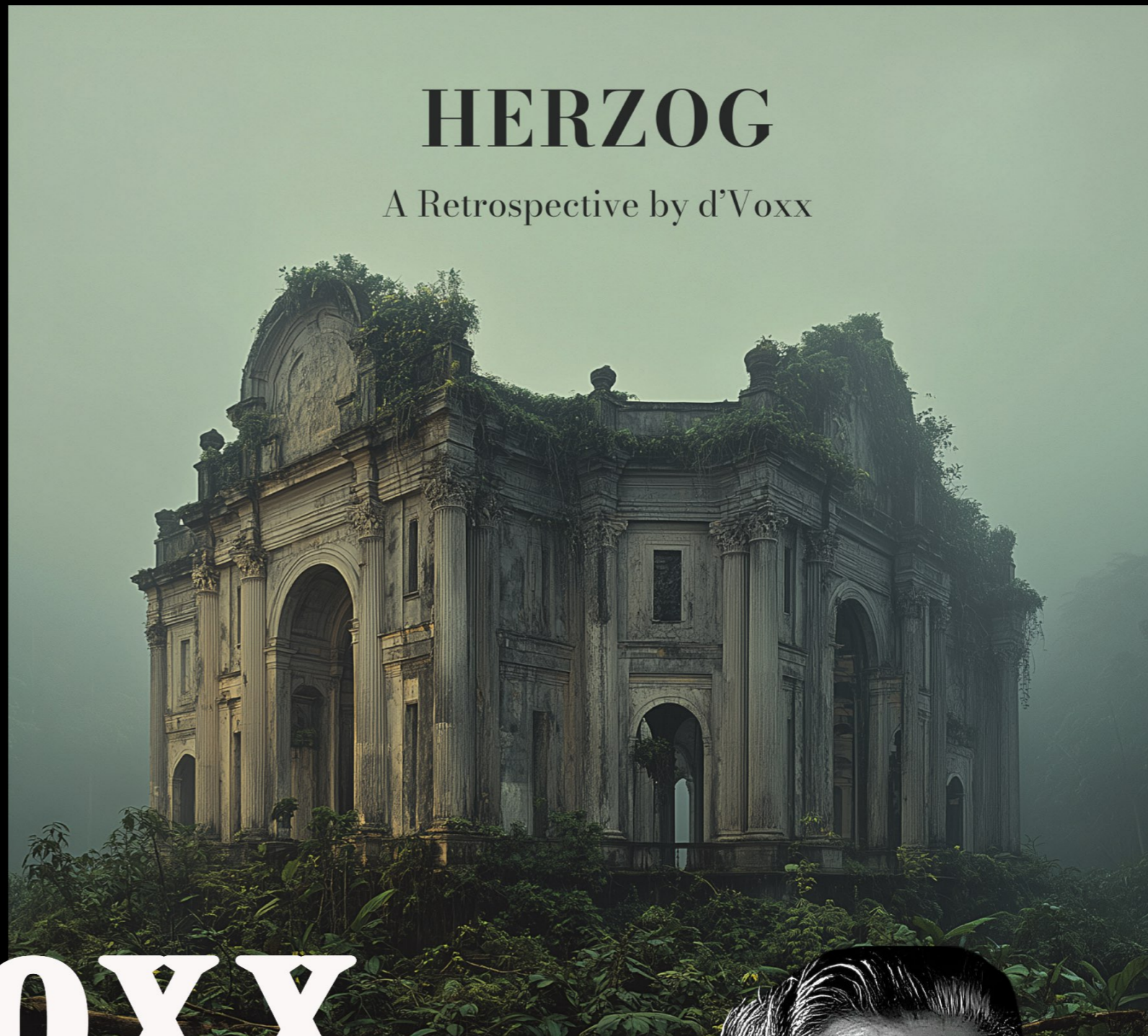


ROBERT SCOTT THOMPSON

This bold new release by modular synth duo d'Voxx is their third on the DiN imprint, following *Télégraphe* (DiN58) & *1984* (DiN75), both of which received much critical acclaim. To give it its full title - *HERZOG: A Retrospective* by d'Voxx - sees Nino Auricchio and Paul Borg expanding their sonic horizons with musical interpretations of the five films legendary German film director Werner Herzog made between 1972 and 1987 with the mercurial actor Klaus Kinski.

Needless to say, this gives the album a very cinematic feel, where the modular systems that are at the core of their sound are still very much present but often in supporting roles around which the genre-bending five tracks rise and fall. Their ambitious sound worlds incorporate elements of prog, techno, rock, field recordings, and even a sample of a 1911 opera on, where else but the track *Impossible Monolith*, which references the epic film *Fitzcarraldo*.

The duo state that these tracks do not attempt to score the films but rather to inhabit their territories: the fevered conquistador descending into megalomania; *Woyzeck* ground to psychological dust by institutional cruelty; *Fitzcarraldo*'s monumental folly; *Nosferatu*'s ancient weariness; the slave trader's trajectory through exploitation and dissolution.



d'Voxx

The DiN logo consists of the letters 'DiN' in a bold, sans-serif font. The 'D' and 'N' are white with a red outline, while the 'i' is solid red.

This third outing from d'Voxx will delight and surprise their admirers in equal measure and once again proves that the DiN label never stands still but is constantly looking to push through the straitjacket of genre boundaries.



Nino



Paul

REMY
&
DÄCKER

YVELINES



The story behind this project is linked to some special meetings in the Yvelines region, just outside Paris, in the summer of 2023. Two years after we started our electronica collaboration in 2020, which led to the “Live At BYSS” performance and its release, we played with the idea of recording a piano album. Things started to take shape when we got the opportunity to record a beautiful Steinberg (not to be confused with Steinway) grand piano from the early 20th century. The fact that the piano had not been tuned recently gave it even more character and charm.

We decided to also involve some synthesizers to partially process and modulate the live piano parts and to add extra contrast and atmosphere. Additionally, we used a violin bow and some percussion tools. In the end, it became a balanced whole so that you are not just listening to a piano.

What you hear on this registration is completely based on improvisation and our state of mind during the sessions we recorded on August 5, 2024. For this reason, we decided to have only the one-day recording sessions, as additional days would have resulted in completely different output. For this album release, parts were selected and edited from the more than six hours of music we recorded. We aimed for an honest and organic impression of how things were performed, maintaining dynamics and keeping mistakes, mis-hits and even ambient sounds, resulting in this listening experience that we would like to share with you!

Remy Stroomer and Peter Dekker

Three parts from the extensive recorded material were selected, and Remy mixed these recordings. The legendary Michel Geiss took care of the audio mastering of the project. Parts of the recording sessions were filmed by David Smelik, who also participated in one part of the “Rendez-Vous” piece. Early March 2025, Peter and Remy travelled to the Yvelines region again to shoot additional on-location video. The video edit combining both the session and environmental recordings has been edited by both David and Remy. Additionally, Audiochef’s Misja van Waterschoot made a 5.1 audio mix for the Blu-ray video.

Because the album’s longest improvisation, “Rendez-Vous,” tells a story in itself, it was selected for a Blu-ray release. Supplemented with outtakes from other recorded segments, this resulted in a “Behind the Scenes” clip as bonus material on the Blu-ray.

Ianos takes as its starting point the concept of duality, as expressed through life and death, endings and beginnings. It marks another milestone collaboration between the artists Nhung Nguyen (aka Sound Awakener) and Maria Papadomanolaki (aka Dalot), who spent most of 2023 exchanging ideas, sculpting, forming and finalising the seven compositions in the album. As with previous releases, the two artists draw from their personal experiences/memories, and how they interweave with broader contexts and events such as the outbreak of wars and social instability, the human condition, its finitude, its past and possible future as it coexists with nature and the more-than-human.

Dalot & Sound Awakener - Ianos



'Tone in A Minor' and 'Birth from Fire' present two distinct moments in the album, inspired by Papadomanolaki's own experience of the loss of her mother, as it coincided with the birth of her second daughter and the start of the Russian invasion in Ukraine. The core of compositions such as 'Heart Continuum' or 'When We Die Our Souls Become Nature' lies in the ambition to convey a positive message to the world, the environment, and a path forward to healthier, perhaps more peaceful futures.

In pieces like 'Easter Church Bells' and 'Never Beat a Dead Horse', the merging of field recordings with more mellow, sustained sounds adds a deeply reflective timbre that echoes the passing of time, the loss of hope, and changes in perspective. The album closes with the rather unsettling and eerie 'Body of Shells', an homage to motherhood as a trope for the hope of humanity and for an overarching solace as it is found through rebirth; a boat that harbors change, compassion and the cohabitation of the artificial, the spiritual and the natural au lieu of death, tragedy and trauma. The end opens up a portal towards a possible beginning.



dracharium





Multi-Instrumentalist Reinhardt Buhr born in Johannesburg, South Africa in 1988 has composed 16 albums. At the end of 2019, his work went viral through social media, averaging over 4 million views per month, and the numbers continue to rise.

Reinhardt combines the Guitar, Electric Cello, Australian didgeridoo, Israeli Shofar, Spanish Cajon, and Piano to create an extraordinarily symphonic orchestra in only a one-man improvisational band. He will soon add a laser harp via a live looping pedal to his amazing repertoire.

REINHARDT BUHR

fading

CIRC

Nantes, France

I loop the sounds, I turn the knobs, I make songs

Over the past few months, I've enjoyed exploring ambient soundscapes where relaxing textures meet simple, melancholic melodies.

I'm sharing the results of these experiments through six tracks that dissolve lingering memories into dreamlike, intimate atmospheres, where nostalgia becomes comforting, otherworldly, and sometimes dark and sad.



Acoustic Levitation EP **Calm of Thought**

by Ukrainian producer Acoustic Levitation (Armen Akopov) is an ambient EP that drifts like morning haze, where sound and silence merge into breath.

Eternal Meadows EP **Amber Veins of Water EP (Echoes In the Valley)**

by Ukrainian composer Eternal Meadows (Dmitriy Redko, Astropilot) is an ambient EP inspired by the last warm days on a northern lake. Blending muted piano, neoclassical textures, and field recordings of wind and water, it captures both warmth and departure. Slowly unfolding like waves, the music reflects light, motion, and memory.

SanelliX & SpoonBeats Album **Distant Particles**

is a liminal ambient album from Venezuelan artist SanelliX (Angelo Sanellix) and Mexican producer SpoonBeats (Justin Ortiz). A journey through subtle textures and fading light, it reflects connection, introspection, and the beauty found within shared soundscapes.

Valley View Records

Acoustic Levitation
Calm of Thought

Eternal Meadows
Amber Veins of Water

SanelliX, SpoonBeats
Distant Particles





*Félicia Atkinson and Christina Vantzou
On Reflections Vol. 3: Water Poems, Félicia
Atkinson and Christina Vantzou channel
their friendship and atmospheric artistry
into ceremonial focus. Spoken-word
environments and orchestral imagination
flow like tributaries into a unified stream,
resulting in a collection of dreamlike songs
and soundscapes anchored in sea, sky and
stone. Through electro-acoustic
instrumentation, voice, and environmental
sound, Water Poems invites listeners into a
subconscious space somewhere between
everyday intimacy and the oceanic enigma
from which all life unfolds.*

*Christina Vantzou, Belgium is a composer
who deals with time expansion,
atmospheres, harmonies, and the effects
that arise from them, with electronics,
acoustic instruments, field recordings and
voice*

*Félicia Atkinson is a French musician and
artist. Her musical work is released by
Shelter Press and published by Mute Song,*

Félicia Atkinson & Christina Vantzou Water Poems

Reflections Vol. 3

Félicia Atkinson – voice, synthesizers (A1, A3); voice, piano, synthesizers (A2, B3); Rhodes, synthesizers, piano, voice (A4); voice, piano (A5); Mellotron, synthesizers (B1); voice (B2)

Christina Vantzou – voice, guitar, piano (A1); voice (A2); voice, synthesizers, vibraphone, gong (A3); voice, synthesizers, processed liquids (A5); synthesizers (B1); Metallophone, piano, voice (B2); Mellotron, voice (B3)

John Also Bennett – electric guitar, lapsteel guitar, voice (B3)

MATIVETSKY AMIRI PAGÉ

Tracing the musical trajectory of harpist and the present album's producer Sarah Pagé is quite the task—one would have to draw long, constellation-like shapes across genres, borders and histories. She is perhaps best known as a founding and longtime member of roots rockers Te Barr Brothers, but a brief consideration of her resume reveals the fact that she's equally at home within traditions as without them. Her first two solo LPs, *Dose Curves* and *Voda*, affirm this versatility and reveal Pagé as one of Canada's most accomplished experimentalists. She has also been heard alongside such luminaries as Lhasa, Nadah El Shazly, Juana Molina, Joni Void and as a member of Sam Shalabi's *Land of Kush*.

Amir Amiri was born in Tehran, Iran where much of his youth was spent studying the santur, a 72-string hammered dulcimer that lies at the heart of Persian classical music. Classically trained, Amiri has always sought to explore the limits of his music, stretching beyond the constraints of classical thought. Amiri has worked extensively as a performer, composer, musical director and consultant for numerous Canadian dance and theater companies, orchestras, concert series, and has considerable experience in film and television. He has variously worked with groups spanning *YlangYlang* to *Infusion Baroque* and has also played as yet another member of *Land of Kush*. While continuously exploring the limits of his music, Amiri keeps coming back to the conclusion that there are none.

Shawn Mativetsky is considered one of Canada's leading ambassadors of the tabla, pushing the boundaries of tradition. Acclaimed as an exceptional soloist and a leading disciple of the renowned Pandit Sharda Sahai, he is arguably as embedded in contemporary composition as he is in the Indian classical music orbit. Mativetsky has established himself as both a champion of living composers and a generous collaborator to the likes of Tim Brady, Nicole Lizée, and Dinuk Wijeratne.

An avid improviser, he can also be found accompanying countless other artists across and beyond the spectrum between jazz, pop, and global traditions. His solo album *Rivers* is rooted in the rich traditions of the Benares style of tabla playing, while the recent self-titled debut album of his alter-ego *Temporal Waves* frames his primary instrument in the neon hues of analog synthesizers and treatments. Mativetsky can also be found teaching tabla and percussion at McGill University.

Montréal musicians Shawn Mativetsky, Amir Amiri, and Sarah Pagé have each cultivated their own rich and polymorphous practice. With affiliations that connect to everything from various experimental projects to traditional and classical musics, song-driven outfits to total sonic hybridity, these three players are among their city's most cherished artists.

Metamorphose (out March 20th, 2026 on LP, CD and digitally through Amiri's imprint Fifth House Music) weaves these three singular perspectives on pluralism together with great care and artistic lucidity. Their collective creations often work with additional figures and concepts, in many cases plucked from Amiri and Mativetsky's training, yet this material is dovetailed with unconventional instrumental techniques and even electronics-tinted sonorities. The resultant sound is lush, organic and uncanny; Persian music and chamber jazz attributes dissolve gently into sly re-imaginings of Hindustani rhythms. The compositions morph and sway, following a communal intuition with each player taking turns shepherding the music.



M e t a m o r p h o s e