

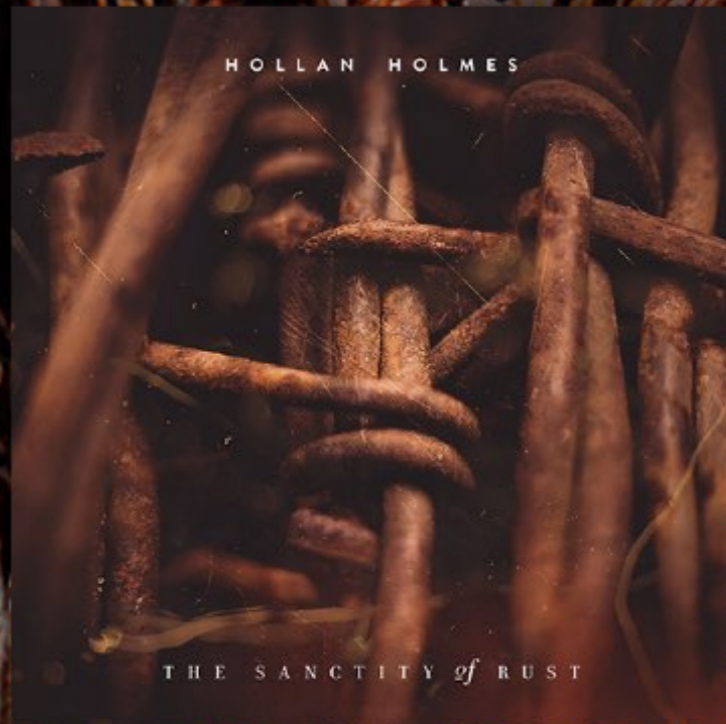
Acclaimed composer and sound sculptor Hollan Holmes returns with *The Sanctity of Rust*, a deeply textured and emotionally charged work exploring the paradoxical elegance of age and decay. This latest Spotted Peccary Music release blends raw, mechanical sound design with lyrical piano and Rhodes arrangements to create an evocative meditation on the transformative power of time.

Expanding into new sonic territory, *The Sanctity of Rust* marks a creative evolution for Holmes. The album incorporates FM synthesis, advanced distortion layers, and an array of custom samples, alongside the artist's most extensive use of acoustic elements to date. The result is an organic fusion of analog grit and digital precision, delivering both intimacy and cinematic scale.

True to Holmes' process, sound design remains the core of composition. Familiar tools such as Native Instruments, Arturia Pigments, and Spectrasonics Omnisphere are pushed beyond their known limits, while vintage hardware like the Korg MS20 and Oberheim Matrix 12 bring warmth and unpredictability. Each of the 12 tracks unfolds like weathered metal under changing light—what begins as corrosion reveals depth and beauty through layers of texture and tone. Holmes describes the album as "a celebration of endurance and the honour of growing old." He continues, "Rusted metal tells a story written by time—each tone of orange, brown, and violet a record of survival. I wanted to capture that same quiet dignity in sound."

T H E S A N C T I T Y *of* R U S T

HOLLAN HOLMES



Rooted in Holmes' lifelong fascination with the artistry of decay, *The Sanctity of Rust* was inspired by the weatherworn machinery and forgotten relics of early farmlands, distant human pursuits of adaptation and survival. The sonic atmosphere also carries echoes of inspiring ambient electronic pioneers such as Jean-Michel Jarre, Tangerine Dream, Steve Roach, Richard Burmer, Rush, Pink Floyd, and others. And like those celebrated artists' works, Holmes's music rewards with close, repeated listening. Beneath its surface lie hidden harmonics and interwoven melodies—details that emerge slowly, like discovering the intricate patterns within rust itself. "I like to bury melodies within melodies," Holmes explains. "It adds richness and gives each piece a life to explore over time." Fittingly, *The Sanctity of Rust* is a sonic tribute to time, endurance, and the quiet beauty of decay.



Thaneco

The Pleiadians

"The Pleiadians" is an imaginary scenario in which many alien species occupy the Pleiades star cluster. Pleiadians are humanoids, some of whom are physically indistinguishable from Scandinavian humans. They are usually described as tall, standing over 1.8 meters and, in some cases, 2 meters, and as having a robust physique. Physical beauty and a youthful appearance is common, whatever their age. Their skin ranges from fair to tanned.

Pleiadians convey themselves as generally being peaceful, benevolent, ethical, and to be concerned with the welfare of Earth. Contactees often claim that Pleiadians are interested in the future of our planet from an ecological and sociological perspective, transmitting messages about environmental sustainability and the prospect of world peace. Members of this group have also been described as maternal, wise, spiritual, and jovial. Past lives are easily remembered amongst this race.

The Pleiadian society has no money because there is no scarcity. Resources are abundant and easily accessible to everyone. While most individuals work, rough jobs are managed efficiently by (non-humanoid) robotics. (Alien Species Wiki)

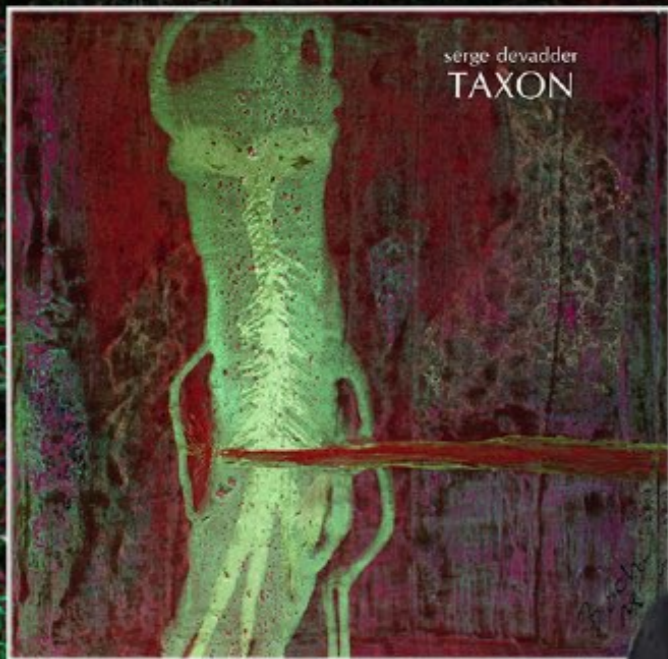


BILLY YFANTIS

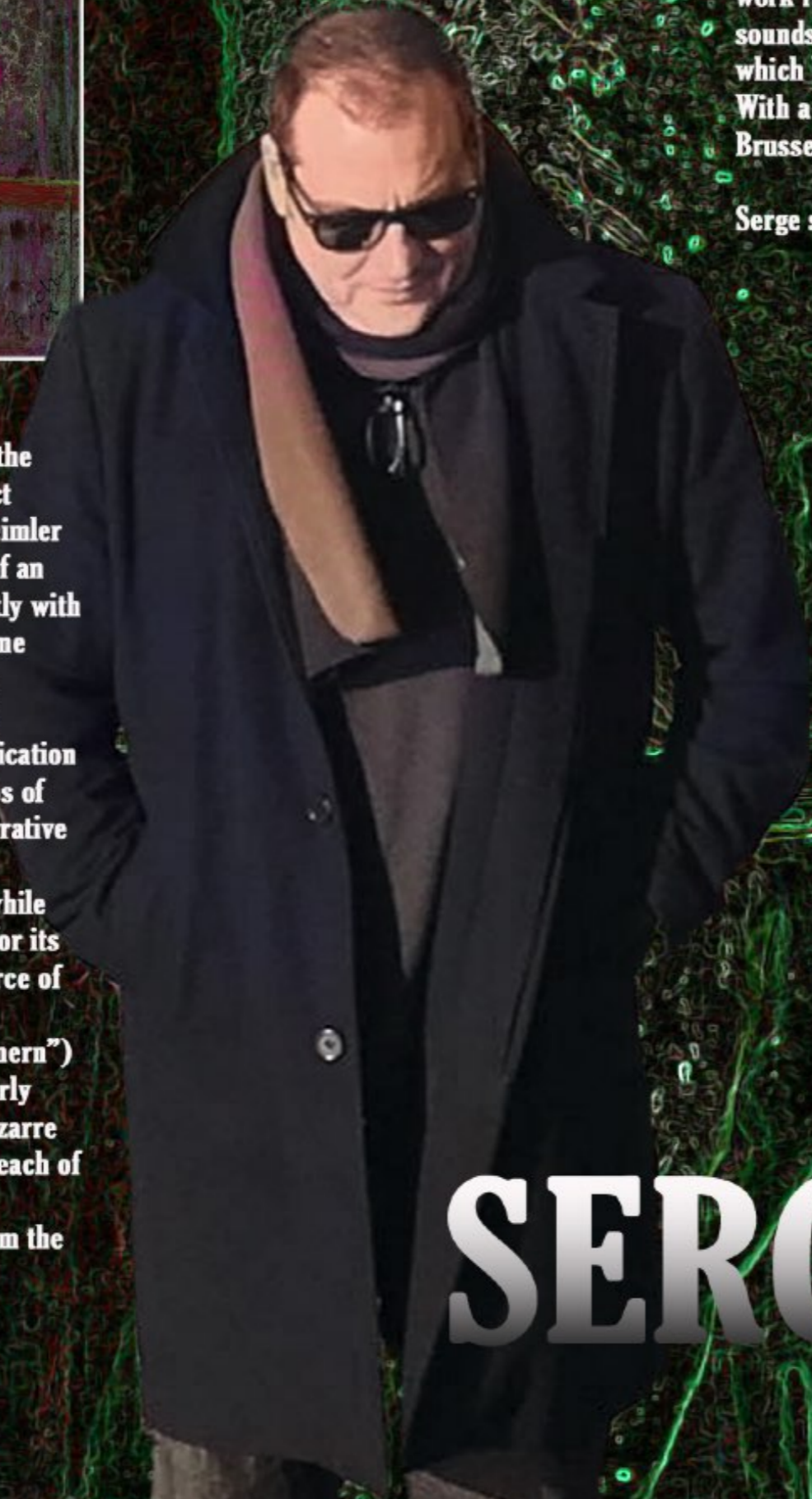
The concept of Reversed Universe draws inspiration from ideas such as time-reversal in cosmology, mirror universes, and the existence of antimatter counterparts to ordinary matter. Some physicists have proposed that near the moment of the Big Bang, time may have split into two directions, forming parallel universes, one moving forward in time and another evolving in reverse. The album musically imagines these possibilities, where entropy might decrease, cause and effect may appear inverted, and reality itself becomes a mirrored reflection of our own universe.

A distinctive feature of the album is that several tracks are purposefully played backwards from their original recording. By reversing the direction of sound, Yfantis symbolically represents a universe in which not only time but also sound itself travels backwards. Melodies unfold in reverse motion, textures evolve in unexpected ways, and sonic structures seem to reconstruct themselves from end to beginning. This compositional approach transforms the album into an experiment that reflects the theoretical idea of a time-reversed cosmos.

Billy has been an amateur music producer since the late 1990s by experimenting with tape mixing and sound design. Billy is playing electric guitar and digital keyboards, but prefers to express his artistic dream through the electronic sounds produced by machines. He experiments with physical sounds, samples and creates a groovy sound which you could describe as Experimental Electronica



As for Serge Devadder's previous CDs, the cover of this release features an abstract texture by abstract painter Birgit Schweimler that somehow reminded the composer of an amphibious organism, which fits perfectly with the album's concept. "Taxon", as its name suggests, is heavily influenced by Serge Devadder's fascination for comparative biology and the act of taxonomic classification as an attempt to bring order to the chaos of evolutionary drift. Its ambient sonic narrative explores the dark, murky, cruel, slimy processes of biological differentiation while expressing the composer's fascination for its complexity and versatility. Another source of inspiration was the famous cabinets of curiosities (the so-called "Wunderkammern") of the baroque rulers, which blended early natural history collections with more bizarre artefacts. Thus, Serge decided to name each of the seven tracks on the album after an organism, either from real nature or from the realm of fantasy.



Born in Brussels (1966) and raised in Belgium, he has been a dedicated musician in the ambient electronica scene since the early 90s. His music finds its way onto various record labels across Germany, Sweden, Poland, and the Netherlands. Using a blend of synthesizers, samplers, and sonic treatments, he creates captivating electronic instrumental pieces. His work ranges from short melodic tracks for album releases to long, atmospheric soundscapes, often automated and generative, designed to enhance art exhibitions, many of which by his wife, Birgit Schweimler.

With a background in organic chemistry, he earned his PhD from the Free University of Brussels (VUB) in 1994 taken on several international roles in the life sciences industry

Serge sadly passed away after a brief and unexpected illness on March 23rd, 2026.



SERGE DEVADDER



yttriphie

Solipsis is the second release from yttriphie, the ambient project of Michael Plaster from legendary 90s Projekt ethereal act soulwhirlingsomewhere.

Yttriphie (think of the word 'atrophy,' but switch out the A for a short I) returns with sixty-seven minutes of powerful, melancholic music. It is a lush, evocative ambience with an occasional downtempo beat or texture, a warm fog with sparse, sharp edges arising from within the swirling atmospherics. Brittle strings emerge through a flickering, feathery bed of textures. Hollow pianos and eroded guitars step lightly above immense, flowing pads that surge in and back out. Distant, tiny bells echo faint rhythms that steadily ebb and flow.

The album feels partly like walking slowly in the rain at night — there's a lone light in the distance, and one's unsure if there's a distinction between the rain and the tears. Rolling amongst the colossal waves in the middle of the sea, the storm clouds push their way past. There is a duality to some songs which start out with gentle, calming melodies and soft, shimmering synths and halfway through shift to a dark, foreboding mood as the music swirls and is swallowed in reverb. While "The Pulpy Centre" could be seen as the apex of the album with its smash of synths, horns and percussion, the sad and reflective "Everything is Disappearing" could be the emotional core of Michael's latest creation.



solipsis yttriphie



About the title, Michael says, "Well, I just took the 'm' off the word solipsism. Very quickly, solipsism is the theory that the self is all that can be known to exist. Like, I have NO way of TRULY KNOWING if this — life — is all some odd, really long 'dream' or a simulation, or am I a Boltzmann brain, or is it a video game, or did I die ten years ago and this is just part of that life-flashing-before-your-eyes moment, or what... And that all comes down to consciousness, which is the most truly amazing and incomprehensible thing. And we can't even really define it. Anyhow, so I wrote all these songs for at least ONE consciousness of which I am certain. They are kinda like little stories. They have a beginning, middle and end; each traverses a path of some melody, sometimes silhouetted, towards a 'resolution' both musically and thematically."

Chain DLK wrote about yttriphie's 2025 debut, an extremely slow-motion explosion, "The album feels like walking through the memory of a dream that wasn't yours but somehow still haunts you... Plaster's return to music after twenty years is like a message in a bottle washed ashore: wistful, timeless, and deeply personal. He wants us to hear the entropy in the air, the flow of everything falling apart yet coming together in its own sublime way."

The eight songs stick between the throat and the lungs, capable of revealing unknown universes in the blink of an eye.

Discovery Zone's Library Copy Do Not Remove is a sonic document of an immersive multimedia program originally written for and performed inside of the historic Zeiss-Groß Planetarium dome in Berlin, Germany. The album invites listeners into an eternally expanding "circular library," an information network containing everything that ever was or will be. Passing through holographic chambers of memory, replication, and recognition, Library Copy Do Not Remove offers a reflection from the infinite mirror that lies at the boundary of the known universe.

Discovery Zone



LIBRARY COPY DO NOT REMOVE

send me your dream and i'll dream it too



SEASONS WILL CHANGE

BERND SCHOLL

Bernd Scholl — “Seasons Will Change” (Single) With his new single “Seasons Will Change,” Bernd Scholl sets the tone for his upcoming album *The Call of Spring* (May 2026). The track reflects the profound changes of our time — especially the shifting of the seasons in the age of climate change — transforming them into a moving and evocative soundscape.

Flowing, melodic, and sensitively arranged, the song blends atmospheric textures with a striking, melancholic guitar motif that carries both reflection and emotional depth. “Seasons Will Change” is both a musical statement and an immersive listening experience, inviting listeners to pause, reflect, and feel. The release is accompanied by a visually powerful and artistic YouTube video directed by acclaimed film producer Rainer Schneider, adding a cinematic dimension to the song’s message.
vA Production of Prudence Records for BSC Music.

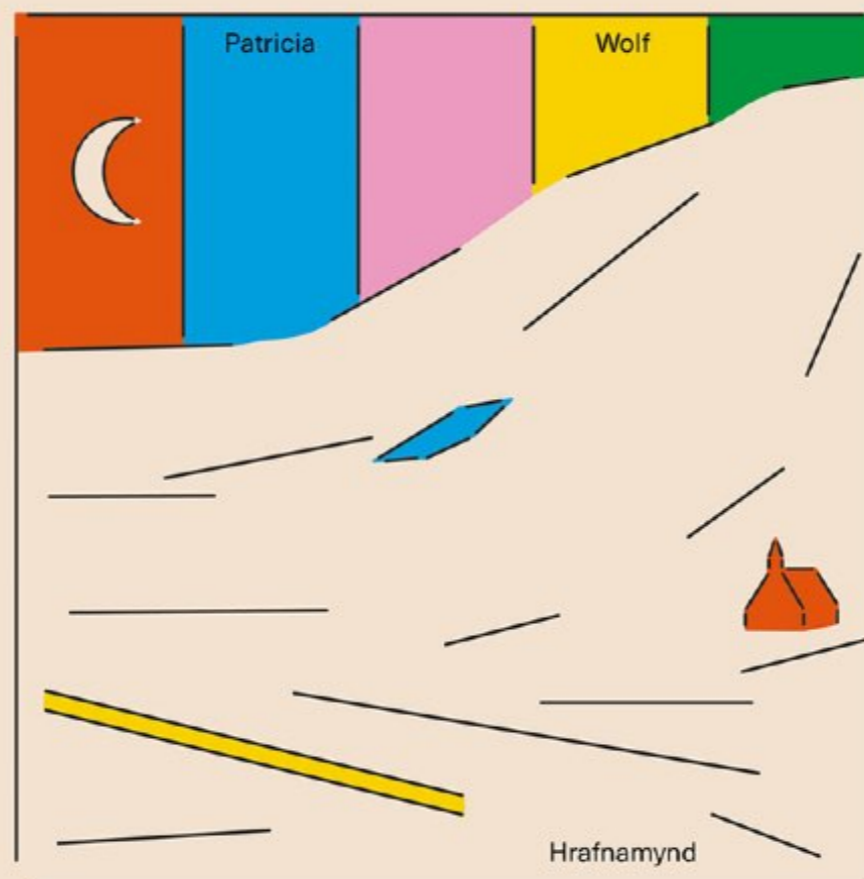
BSC
MUSIC

Patricia Wolf is a musician, sound designer, and film composer residing in Portland, Oregon. Wolf uses electronics, voice, and field recordings to produce non-linear compositions that draw listeners to a hypnotic inner world. Her use of melody and repetition manipulates the listeners' perception of time, conjuring vivid textures and atmospheres.

Balmat 17 marks both a return and a new frontier. It is the second album on the label from Patricia Wolf, whose 2022 album *See-Through* is one of the most beloved in Balmat's catalog; it also marks the first time that Wolf has turned her hand to a film soundtrack. The results are every bit as magical as fans of the Portland, Oregon, composer's music might expect.



A1.Early Memories A2.Subconscious Familiarity A3.Krummi's Theme
A4.Huginn and Muninn A5.The Return to Iceland A6.Reykjavik by the Sea
A7.I Thought I Could Fly B1.Hrafnabing B2.Surfing on Wind
B3.Echoes Through Time B4.I'll Take Care of You



Patricia Wolf

'Hrafnamynd'

Hrafnamynd—Icelandic for "raven film"—is a new feature-length documentary by experimental filmmaker Edward Pack Davee. Shot on a mix of film and digital formats, and incorporating his father's Ektachrome slides from the 1970s, the autobiographical film works on multiple levels at once: a reminiscence of his childhood in Iceland, an exploration of landscape and folklore, and a documentary study of the island nation's ravens—including a talking raven named Krummi.residing in Portland, Oregon. Wolf uses electronics, voice, and field recordings to produce non-linear compositions that draw listeners to a hypnotic inner world. Her use of melody and repetition manipulates the listeners' perception of time, conjuring vivid textures and atmospheres.

Agnes Haus



Inexorable Ascent by Brighton-based Agnes Haus is a collection of slow harmonic drone-based modular synthesiser pieces composed entirely within the AM hours between 12 and 4. A hallucinatory polyphonic study of external perceptions of what it means to live in a perpetual liminal state.

During a period of solitude in late 2024, Agnes Haus set an intention to make a monochromatic electronic album that felt timeless and cinematic, yet uncomfortable. "Every night, for two weeks in my attic studio, I watched granular Bergman and Tarkovsky films in the background while I crudely experimented on my small modular synthesiser. I had been feeling like a pariah at the time by shunning binary systems on all levels, from politics to everyday life, which had become suffocating in the online world. I kind of anaesthetised myself in the late-night hours, focusing on the subtleties of the quiet particulars of sound - the details of the infinite intonations in between."

Agnes Haus is a non-binary Brighton-based audio-visual artist and composer creating murky, fractured aural landscapes revolving around semi-autonomous explorations made entirely with modular synthesisers. In 2023 and 2024, respectively, their first two albums, "Sequel" and "Everything Is Resurrection" were released on the iconic cassette label Opal Tapes - praised for their bleak minimalism and organic spaciousness. Their live performances are akin to a live score; fully improvisational, purposefully hypnotic, with haunting self-created cinematics. Along with audio, Agnes Haus is arguably best known for their visual work, exploring the dark and the surreal through music videos for artists such as Mogwai, Penelope Trappes and Microcorps. They have shown their visual work at Queen Elisabeth Hall, Attenborough Centre for the Arts, EarTH, Dark MOFO Festival, Sonica Festival and SXSW.

A woman with a black headscarf featuring white polka dots is shown in profile, looking downwards. Her face is partially obscured by a large, stylized, multi-armed figure with long, thin limbs, which is overlaid on the image. The figure has a central body with several pairs of arms extending outwards. The background is a dark, textured grey.

Inexorable Ascent



ELECTRONIC DEATH BLACK DOGS

THE BORNLESS ONE



We welcome back Electronic Death Black Dogs to our Winter-Light label with his captivating new full-length album, 'The Bornless One'.

'The Bornless One' draws deeply from Gnostic mysticism, inviting listeners on a journey into the solitude of nature. Through deep meditation and profound insight, it encourages a dialogue with your inner daemon or holy guardian angel, whichever spirit your soul embraces.

This album weaves dark ambient soundscapes, offering an immersive escape into shadowy dreams. Crafted by Roddy Graham from the Borderlands.

Winter-Light N.H., Netherlands, is a record label and online store based in N.H., The Netherlands, specialising in ambient, experimental and drone soundscapes. Our goal is to release new and interesting music within these genres without imposing limitations on the possibilities. Exploring new areas, pushing boundaries, or working within current structures can always produce beautiful and interesting results.

Penelope Trappes

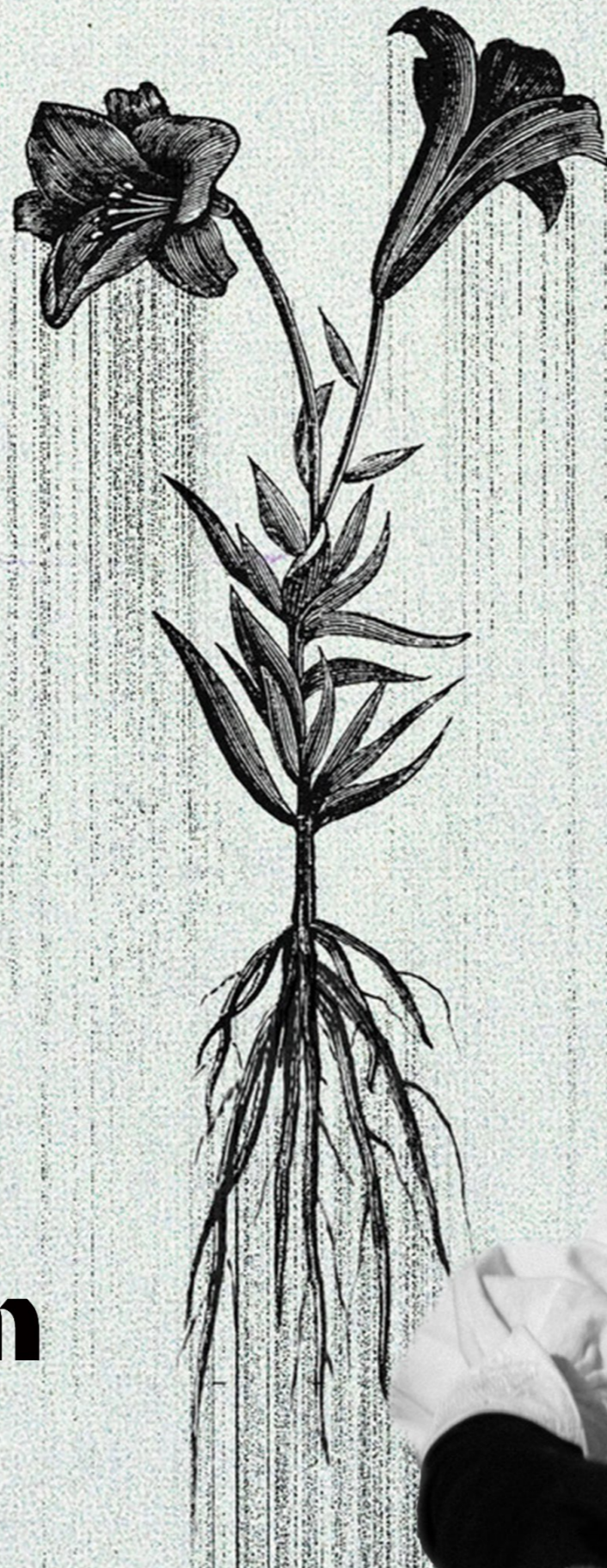
Penelope Trappes

Following the release of 'A Requiem' earlier in 2025, Penelope Trappes returns with a companion EP that includes seven previously unreleased compositions, drawn from the prolific and emotionally raw recordings that gave birth to 'A Requiem'.

'Æternum' will be available as a "black label" edition vinyl featuring a minimal all-black outer sleeve and black printed labels. Limited to 100 copies, each record will include a unique Polaroid photo of Penelope taken by Agnes Haus affixed to the jacket.

"The sound of dust motes momentarily caught in a shaft of moonlight, of spirits pushing through from another realm. Alluring yet unsettling." -Electronic Sound
"striking work of evolution and deconstruction"

Æternum



The 'Theodicy Problem' asks how an all-powerful, all-knowing, and all-good God can permit evil and suffering (both moral, like murder, and natural, like disease) in the world, as this seems contradictory to God's nature. Theodicy offers explanations such as the Free Will Defence (evil results from human free choice, which God allows for the greater good) or the Augustinian Theodicy (evil is a privation of good, a consequence of humanity's fall from grace).

These attempts aim to reconcile God's existence with evil, though many find the problem unresolved and challenging to faith.



London, UK

The music I create is mainly electronic, covering many styles. Ambient, electronic, dance and experimental styles. My influences? There are so many to be honest. Everything from classical, electronic and dance to more experimental. The more obvious are German experimental electronic artists and a lot of well known ambient musicians.

THE THEODICY PROBLEM

IVAN BLACK

Ian Boddy

I've been using modular synthesisers since I first stepped into the Spectro Arts Workshop in 1978, where they had both a VCS3 and its suitcase cousin, the AKS. Over the intervening years, I've used several other moduls, with a Roland System 100-M taking centre stage in my studio for many years. I was initially introduced to the Serge while working with Bakis Sirros, aka Parallel Worlds, on our collaborative album Exit Strategy (DiN37) in 2010. I loved the Serge sound, which I've sometimes described as like raw electricity given musical form. After much research, I started investing in STS Serge panels from the USA, and within a relatively short time, I had built up a 6-panel system. This has recently been expanded by another two racks from Random Source in Berlin, giving me a large and very versatile 8-panel system.

Serge Works Ian Boddy

The Serge was initially developed by Serge Tcherepnin, Rich Gold, and Randy Cohen at CalArts in 1972. The original idea was to create a system along the lines of the Buchla, but at a more affordable price point - a modular system for the people. Many of these early systems were kit-based and also had the famous Paper-Face graphics. Whilst often compared to Buchla's, they are quite different in many ways. The Serge does not separate audio and control voltages, and all can be freely patched using sturdy banana plugs in a 4U format. Many of the modules, such as the famous DUSG (Dual Universal Slope Generator), take an atomic approach, in which they can be patched in multiple ways to create different functionality, rather than a molecular approach, where a module has a fixed job.

This flexibility has always intrigued me, and my large system is capable of some very complex patches, with many elements that have a self-playing approach. I used this extensively on my original Tone Science (DiN49) album, which featured five such compositions in which one could argue the patch was the composition.

I've been wanting to collect a set of these performances for quite a few years, so here is Serge Works: five 30-minute pieces performed live and recorded as they unfolded. The only other gear used was a set of analogue effects units, such as tape echo and spring reverb, to keep the overall vintage analogue

Serge Works
Ian Boddy
■ DiNDDL35

NATASHA BARRETT

Isostasie



empreintes DIGITALes
Montreal, Québec [EN] Founded in 1990, empreintes
DIGITALes is considered a reference label in electro-
acoustics, acousmatics and musique..

Natasha Barrett is a composer, new media artist and researcher. She creates acousmatic, electronic, and live-electroacoustic music, public-space sound installations, and audiovisual works. She is widely known for her artistic exploration of 3D sound and ambisonics. Her work is commissioned and performed worldwide and has received awards in over 30 international competitions, including the most prestigious prize available for Nordic composers, the Nordic Council Music Prize. In addition to her solo career, she collaborates with performers, visual artists, architects and scientists, and often draws on scientific data as a source for artistic exploration. Some highlights include 3D audio-visual artworks with the USA-based OpenEndedGroup, science-art applications of sonification in collaboration with geoscientists, and live-electronics collaborations with many soloists and ensembles. She has held professorships and research positions in Norway and Denmark, and now works freelance.



Industrial Revelations is an acousmatic electroacoustic work composed in 2001. As an acousmatic piece, there is nothing to see during a concert; instead, the music aims to transport the listener into a sound-world that evokes the energy, motion, gestures, and hallmarks of the real world while hovering in a surreal, abstract musical realm. Rather than using sounds from recognizable instruments or synthesizers, all the sounds originate from acoustic sources that I recorded myself.

Industrial Revelations is now an old piece: 24 years old—almost half my lifetime. It was originally released on the CD *Isostasie* (empreintes DIGITALes). However, I was never entirely satisfied with the original master, especially when compared with how I would perform the work in a concert setting. In 2024, I remastered the piece using tools that didn't exist in 2001. I hope this new version brings out the nuances and details I always intended, but which may have been lost to most listeners in the original release.

TRACK: INDUSTRIAL REVELATIONS

ARD BIT


DEERDE

Juxtaposed is a testament to the profound beauty that unfolds when the ego steps aside and the soul takes the lead. Through a series of thought-provoking and transcendent compositions, Ard Bit guides listeners on a journey of surrender and introspection, exploring the divine within. Each track is a chapter in a larger narrative, revealing the transformative power of music as a vessel for higher connection

The album cover, featuring a portrait of the artist composed of intricate lines, reflects the essence of Juxtaposed. It captures the interplay of contrasting elements: emptiness and form, the visible and the hidden, the abstract and the recognizable. As the lines merge to reveal the face, they symbolize the peeling back of layers of the self to uncover deeper truths, mirroring the musical exploration of the album.

Juxtaposed.

Ard Bit is the artist project of Ard Janssen, based in Rotterdam, The Netherlands. As a composer, sound designer, and field recordist, he creates subtle and layered audio sculptures characterized by great detail. His work is born from a blend of free improvisation and systematic composition, focusing on minimalism and an unmistakable depth that defines his sound.



Entering Elysium, the third collaborative release from ambient pioneer Steve Roach and multi-instrumentalist Serena Gabriel, blends deep synth textures with acoustic and archaic instruments to create a living, breathing sonic paradise. The album unfolds as a doorway into a visionary, liminal realm of tranquillity and inspiration where flute, lyre, harmonium, and voice convene within vast atmospheric currents. Warm, contemplative, and deeply evocative, the music reveals a hidden garden of sound, an intimate sanctuary of beauty, hope, and timeless presence. The expansive states of wonder and reflection invite the listener into a transportive experience, both grounded and ethereal.

*Steve Roach brings his signature mastery of emotive, immersive atmospheres that feel at once cosmic and deeply resonant. Serena Gabriel brings a rich palette of organic instruments and voice rooted in archaic traditions and intuitive expression. Together they weave electronic and acoustic realms into a seamless dialogue, gracefully bridging the ancient and modern. Their shared sensibility for nuance, space, and emotional resonance gives *Entering Elysium* its alluring essence, a soulful merging of texture, melody, breath, and dream.*

Steve Roach & Serena Gabriel



Radiance and the Receding Light

FORREST FANG

Ambient musician Forrest Fang's *Radiance And The Receding Light* is an ambitious double album exploring the complex relationship between our Earth's recurring cycles of light and darkness and the inherent beauty of both. The radiant lifeforms fueled by the sun during the first half of the day gradually give way to deep nocturnal spaces in the second half, providing a meditative stillness that encourages deeper thought and focus. This duality is reflected in the Tao Te Ching: "A being must carry the shadow to embrace the light." Over the course of nearly two and a half hours,

Fang explores a variety of complementary and contrasting moods that move between lightness and darkness, further extending his hybrid style of electronic music incorporating ethnic influences from Asia. The first album, *Radiance*, uses an array of evolving hypnotic polyrhythms and floating textures to evoke an emergent world of illumination and depth. Beginning with "Apace," a dynamic track that balances multiple echoing sequencers with a soft pulse and a subtle melody. The momentum continues with "Invisible Spring," a minimalist track with overlapping melodic figures and a bed of electronic winds and strings that describe a hidden vista. The developing narrative takes a momentary pause with "Water Birth," a quiet ambient lullaby with aquatic textures and a drifting bed of electronic tones and bells.

The second album, *Mandelbrot Moon*, is a "sister" to *Radiance*, featuring several extended works. The two are linked by a common piece — "The Waking Hour," which appears in a shortened form as a transitional section on the first and in a more lengthy and complete form on the second. Whereas *RADIANCE* is a succession of effervescent moods and short daytime stories, *Mandelbrot Moon*, as befits the evening, is more unhurried in its evolution, revealing greater detail to the listener as to its internal architecture and its ebb and flow.





Fricke was among the first musicians to own and utilize a Moog III synthesizer, using it to record Popol Vuh's initial two albums, *Affenstunde* and *In den Gärten Pharaos*. His pioneering work with these instruments made a lasting impact on German electronic music. Later, he sold his Moog to fellow German artist Klaus Schulze and largely shifted away from electronic music towards more acoustic sounds.

In 1970 he co-founded the group Popol Vuh with Holger Truelzsch and Frank Fiedler, a name derived from a Mayan manuscript (see "Popol Vuh"). Fricke served as the group's leader until his death, often working alongside guitarist and drummer Daniel Fichelscher. He also released an album featuring Mozart compositions. Besides his solo projects, Fricke collaborated with numerous German musicians, such as playing on Tangerine Dream's *Zeit* double album in 1972 and working with Amon Düül II's Renate Knaup.

He died on December 29, 2001, in Munich, Germany, at the age of 57.



POPOL VUH

AGUIRRE





Betts (JP)

When people sense an imminent threat, they may attempt to evade it through the act of “ignoring.” Even though they understand that ignoring the situation won’t resolve it, they unconsciously resort to this approach.

Similarly, when an organization collectively ignores a specific individual, it may appear aggressive at first glance. However, this behaviour can often be understood as a defensive reaction to perceived internal or external threats.

Ignoring is the easiest defensive mechanism available to people, and the temporary sense of calm it provides is remarkably powerful. However, precisely because of this calming effect, ignoring tends to become addictive. Once people begin to rely on it, they may find it increasingly difficult to explore alternative ways of dealing with challenges.

How about you? Could it be that you are unknowingly living a life reliant on ignoring things?

This work explores the theme of “ignoring,” depicting the complex emotions of individuals who, confronted with mounting threats and stress, seek psychological relief by resorting to this method amidst their inner struggles.

Betts (JP)

Ignore

Betts (JP) is a Japanese ambient artist and guitarist working with field recordings and sustained tones. □ His sound changes very little, continuing quietly over time — often unnoticed, yet gently present. □ It does not ask for attention. It simply remains between awareness and the background.



ZORZA creates immersive music designed to guide listeners into presence and stillness. The project blends ambient textures, cinematic elements, and carefully crafted frequencies to support meditation, reflection, and mental clarity. Each composition is an invitation to pause, slow down, and experience a mindful, introspective journey.

ZORZA is a composer and producer who crafts music that combines ambient textures, cinematic elements, and carefully designed frequencies to support meditation, reflection, and presence. His work has been featured in Peloton Meditation sessions and curated playlists on Spotify and Apple Music, amassing millions of streams worldwide. Each composition is designed to guide listeners into a mindful, immersive journey, reflecting ZORZA's deep knowledge of music theory, instrumentation, and sound design. He is endorsed by Expressive E, a company specializing in innovative keyboards and instruments, highlighting his expertise in creating immersive and fluid musical experiences.

ZORZA
RELEASE
VOL.1

