

Lisa Bella Donna is an internationally acclaimed recording artist, composer, modular synthesist, sound designer, educator, and clinician. She has extensive experience as a session musician and educator, as well as in developing advanced techniques in musique concrète, modular synthesis, analog and digital recording techniques, microtonal music, orchestration, and film composition. Lisa currently tours throughout the United States, Japan, and Europe, performing concerts and conducting workshops and clinics. She has been commissioned for numerous multichannel audio art installations across the United States and Europe. From her recording studio in the Appalachian Mountains, Lisa continues to inspire synthesists worldwide daily.

Bella Donna released her first solo work in 1994. In 2019, she released ten full-length albums, which she describes as adopting an "instant composition" approach to capture the essence of her live performances. In the same year, she also released a four-way split with Boris, Relaxer, and Crypt City, and undertook a brief tour of Japan. By mid-2021, she had released twenty-five albums. According to Dave Segal of The Stranger, "her Bandcamp is full of outstanding releases," referencing her collection of works available on Bandcamp, and noting that her "arsenal includes some of the most glorious-sounding instruments in the electronic music spectrum: ARP 2600, ARP String Ensemble, Moog One, and Moog Modular System."

Bella Donna is featured among the artists interviewed for the 2020 publication "PATCH & TWEAK with Moog" by Kim Bjørn. She serves as a representative for Moog Music, was featured in a 2019 promotional video for the Matriarch synthesizer, and demonstrated Moog instruments in a 2019 video produced for Reverb.

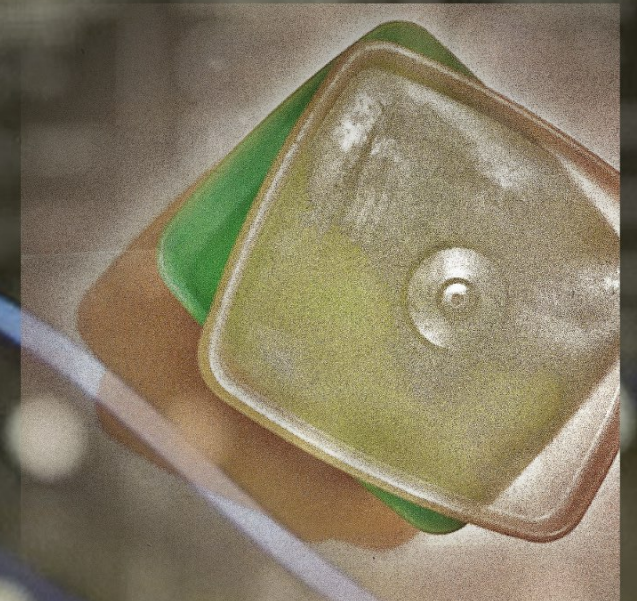


LISA BELLA DONNA

Mindframes

SILVER GALAXY

Kottbusser Tor



***Silver Galaxy's live performance at
Synthesizer Museum Berlin, 6th of May 2025.***

***Dennis Slypen: electric guitar
Anna-Maria Van Reusel: synthesizers***

***Anna-Maria Van Reusel is a musician residing in Berlin,
specializing in the production and improvised live
performance of electronic music. She engages with a wide
range of sounds, from electroacoustic experiments to
Krautrock and melodies inspired by the Berlin School.***

***Her approach to electronic music production is
characterized as a live practice conducted outside the
studio environment. She collaborates with diverse
musicians and visual artists to expand the realm of
collective electronic improvisation, focusing on
integrating modular system. Pseudonyms and projects:
Silver Galaxy, APAT, aporia::atopia***

Spring International award-winning Australian electronic musician and composer, Jim Ottaway, has just released (12 June 2026) a new non-album single... 'Ancient Rainforest'. It is a powerful electronic track inspired by Jim's love of nature and Australia's magnificent rainforests, in particular the Springbrook National Park situated in south-east Queensland, Australia.

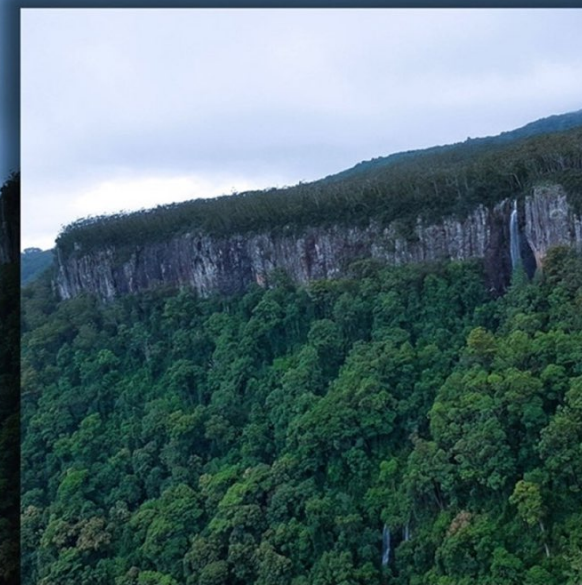
Jim says that he is fortunate to live in the foothills of the beautiful Springbrook National Park, which features spectacular waterfalls, crystal-clear streams, lush rainforest, ancient trees and ferns and spectacular views. To quote Jim... "How could you not be inspired by the beauty of Australian rainforests".

An earlier mix of the track was previously included on the Schallwende e.V and Groove Unlimited schallplatte 28 CD... Die Welt der Pflanzen (The World of Plants) released in 2025. The track has been remixed for this single release. A radio edit of the track has also been produced and will be available soon.

Jim's release of 'Ancient Rainforest' follows the release of his electronic/ambient album... COSMIC ODYSSEY and his cover single... 'Adios Amor (Goodbye My Love)' in 2025.

Jim composes and records all his music in his home studio situated in the hinterland of the Gold Coast, Australia. 'Ancient Rainforest' was recorded, mixed and mastered between April 2024 and May 2026.

Ancient Rainforest



JIM OTTAWAY

The performance of "In Person" took place in September 1980 in Tokyo, demonstrating that Kitaro was equally proficient live as he was in the studio. Many compositions from "The Silk Road" and "Oasis" were featured, supported by additional musicians on keyboards, guitar, violin, and drums, with Ryo Okumoto being particularly noteworthy. Okumoto later gained fame in the 1990s as a member of the American prog rock band Spock's Beard, which, along with Sweden's Anglagard, contributed to revitalising the progressive rock scene during that decade. But while his keyboard style in Spock's Beard was reminiscent of Keith Emerson, Rick Wakeman, or Tony Banks, on this album, he primarily adhered to Kitaro's style.

The additional musicians were employed mainly because Kitaro would overdub his instruments in the studio, and Kitaro continued to use the Mellotron in the early 1980s, despite the fact that many other electronic and prog rock artists, such as Tangerine Dream, The Moody Blues, and Genesis, had largely abandoned the instrument by the end of the 1970s. Although it was a live album titled "In Person", there was no applause in the mix between tracks.



Kitaro

IN PERSON

Masanori Takahashi, Takahashi Masanori; born February 4, 1953), professionally recognized as Kitaro, is a Japanese musician, composer, record producer, and arranger distinguished for his electronic-instrumental music. He is frequently associated with, and regarded as one of the most eminent figures in, the realm of new-age music.

He was the recipient of the Grammy Award for Best New Age Album for "Thinking of You" (1999), securing an unprecedented record of 16 nominations in the same category. Additionally, he was honored with a Golden Globe Award for the original score of "Heaven & Earth" (1993).



Deepspace, the soundrealm of Australian musician Mirko Ruckels, builds musical worlds: cavernous, desolate, crystalline, pulsing, rhythmic, vibrant, luminescent. His newest is a four-part odyssey of twenty tracks ranging from deep drift to neon night-city beats, broaching ambient, chillwave, IDM and space music. Each set of tracks belongs to one of four worlds orbiting a star in a forgotten system: Atlas, located at the edge of known space in a time that is post-earth. The ever-yearning chords familiar from previous deepspace albums are all here, radiating and luxuriating, finding an unusual and beautiful place to inhabit, often with a foot-tapping electronic pulse. The planetary revolutions ebb and flow before moving on to new sounds and territories, vibrant and driving.

Each planetary suite on The Atlas Sector has its own sonic biomes: luminous drones orbit fractal melodic fragments that appear and disappear. Detuned synthesizers shimmer and decay like signals from abandoned relay stations. Catchy electronic broadcasts from an off-world radio station capture a steady heartbeat with the precision of stellar mechanics, while deep sub-bass currents shift like tectonic forces beneath alien terrain, often sounding out of place in a cosmic discotheque pulsing with soft blue light.

The sound is enveloping: vast interior spaces rendered in tone and texture. Warm analogue layers dissolve into digital frost. Harmonies fuse into multi-layered polychords, and reverberant melodic figures arise and vanish like half-remembered transmissions from vessels long out of range.

There is a story beneath the surface, though it is never told aloud through the music. The Atlas system pieces are littered with the evidence of habitation: dormant machinery, drowned architecture, orbits that hold their shape long after civilizations have disappeared. The music documents and implies these aspects through bespoke motives, sequences, timbres, textures, and mood. Wander these alien sonic environments and unleash your own imagination.

Those who wish to go further can. The Atlas Sector is accompanied by a companion gamebook: an interactive exploration of the Atlas system that extends the album's world beyond sound, available to listeners at <https://www.projekt.com/atlas.html> — It is world-building in the truest sense: the album as terrain, the listener as explorer.

ANDY PICKFORD

Andy Pickford

Well now, I think we have something here that sounds like a concept at work. On this occasion it's not intended! I think it was down to the particular groove my imagination was in. Dark and mysterious. Again, I'm not entirely sure why. Just one of those things... but it works!

One thing I should point out is this album would have sounded entirely different if not for some independent input from my T2 patrons. I've a penchant for leaving tracks longer than they ought to be and perhaps not knowing the most optimum running order. I think I did 3 versions before we settled with this as a final. I do find their advice really helpful because I -know- I'm not always the best judge of my own output. Besides, I was getting really fed up with working in a box, isolated from others' opinions. Whereas that might be a viable experiment for a while, it eventually does your head in. It's always far better to have people around to bounce ideas off. I was surprised a few times when I thought something was great, only to find it wasn't and needed tweaking.



Music and artwork by AP. 21x4k wallpapers included, plus label txt.
Recorded March-July 2026. Presented in Atmos binaural, 24bit files.
Thanks especially to my T2 patrons for their help in making this album

Australian artist theAdelaidean leads listeners Airward through delicately layered atmospheres of sparse electronic textures, E-bow drones, and heavily processed ambient recordings. Each track on this album, his 15th Projekt release, explores distance through the senses and thoughts of a passive traveller: a passenger on a train, a voyager to a distant world, a mind ascending through deep waters. Containing subtle elements best heard through headphones, Airward rewards with hints of voices whispering at the edge of consciousness, fractured melodies echoing from impossible distances, hesitant rhythms and pulses, and harmonic turns that defy expectations.

Vito Camarretta of Chain DLK wrote about theAdelaidean's previous album: "In a culture addicted to acceleration, Nine Breaths proposes something almost subversive: depth without spectacle. It does not demand transformation. It simply demonstrates how quietly it can happen."

Ambient music has always been a vehicle for theAdelaidean (aka #1 New York Times-bestselling author Sean Williams) to explore the farthest reaches of the worlds around and within us. Airward seeks stillness in prolonged motion, a musical meditation between departure and destination.

theadelaidean: airward





Portland Vows

Born in the Midlands but now based in Scotland, Portland Vows have been making electronic music for some time. They began releasing their music in 2016 with Concrete Tapes, and have been working with Third Kind since 2020.

After launching proceedings on 2025's 'The Beltane Tape', and a fresh appearance on Folk Police Recordings, Portland Vows returns with his long-awaited LP follow-This Was The Boy' up to his 2023 albums 'The Witches Of Hopwas Woods' and 'Plastic Alice'.

Combining the evocative pagan aspects of 'Witches' with some of the stillness and serenity of 'Plastic Alice', 'Cuckoo' is another masterfully immersive listening experience suited to deepest winter. It is simultaneously his most funereal and hopeful work.'

PORTLAND VOWS

CUCKOO





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.-



This is the 2nd part (2nd thought, you see?) to the ideas, sounds and spirit of "Arriving Too Late". Consisting of a variety of a huge variety of ideas, some short sketches, some almost album fillers.

The album is quite inspired by the works of Ray Bradbury, in particular by his most famous short stories selection "The Illustrated Man", one of my most beloved books in Sci-Fi. I got 3 different editions in my collection and there only TWO other books with more fandom. May be in the future I will give you a very different conclusion to the series. Anyway - hope you like this wild ride.

Used instruments:

DeepMind12 and Memotron.

ON A SECOND THOUGHT CHRISTIAN FIESEL

ON A SECOND THOUGHT CHRISTIAN FIESEL

Christian Fiesel, was born in 1965 in Hamburg, Germany. His music is considered experimental/electronic with a great flavor for dark and film music scores. He feels like a flotsam collector, crawling up the shoreline and collecting the hidden sonic treasures that accumulate along the line between sea and sand.



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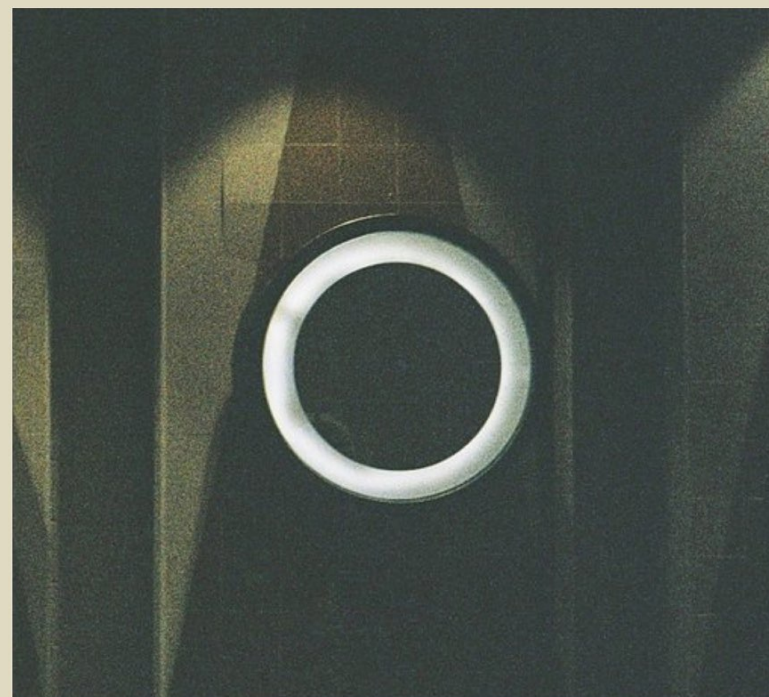
"Fragment From the Waning World" is conceived as a journey through six short stories by Howard Phillips Lovecraft.

A journey that begins on the docks of Celephais, the maritime city of the dreamlike lands of Kaddath, then, passing through the melancholic mists of Kingsport, gradually plunges into the labyrinthine depths of the darkest tales of the Cthulhu Mythos.

Tales of whispers in the darkness, of colors impossible to conceive, of cities forgotten in the eastern sands...

It all ends, then, in an inescapable urban procession, under the malevolent gaze of a mysterious lecturer. An album that unfolds like a tale oscillating between the marvelous and the fantastic. But, like the stories of the Master of Providence, the outcome is dark and dire for its protagonists."

"This album is dedicated to David Camus, whose translations allowed me to rediscover H.P. Lovecraft for the first time, forty years later. His writings deeply influenced the creation of each of these tracks.



FRAGMENTS FROM THE WANING WORLD ALMOST RANDOM

FRAGMENTS FROM THE WANING WORLD ALMOST RANDOM



Matthias Grassow & Stephen Parsick

As many of you may remember, on 13th August 2025 my valued fellow musician, Mathias Grassow, lost his life in a tragic accident. This was another bitter reminder that life on this planet is not endless, and I decided to unearth the recordings Mathias and I had created in around 2007 and 2008. Much to my amazement, the music turned out to be impressive, to say the least (and, of course, it's only me saying so), thus I thought it would be a great way to honour Mathias posthumously by releasing these forgotten gems.

"Gratitude and Humility" is an ambient drone-based album, interspersed with the occasional fractal rhythms Mathias was so good at. It is made up of 14 tracks altogether, four of which I remixed and produced in the studio to make them sound "official". The remaining tracks were left in their rough demo state to illustrate the degree of sophistication they already had (again, that's only me).

HUMILITY



THE CURRENT ABOVE - IMMERSION SEVEN STEVE ROACH

The Current Above - Immersion Seven embraces the sonic senses within a beautifully expansive 76-minute steady-state zone. Designed for infinite low-volume playback, the album's sole track "The Current Above" continues the evolution of the long-form immersion series of intimate ambient recordings Steve began in the mid-2000s. The caress of slowly unfolding cascades of shimmering textures and diaphanous atmospherics makes for the ideal soundworld for one's habitat. It's a delicate and nurturing environment for creative states, sleeping, reading, meditation and other settings where understated sonic incense can gently hold the space.

A fan wrote about the recent Immersion Six release, "I have read about Steve wanting to create music that can run on a loop to create a certain mood and space within a room — this is definitely one of those tracks. It sounds like drifting through a warm, starlight-dappled sea. If there could be a 'warm ambient' companion to 'dark ambient,' it would be like this. I love having this one on the stereo filling my house in the dark at the end of the day."

Steve Roach is a leading American composer, performer and icon in the evolution of ambient/electronic music. Steve is known for his pioneering role in shaping the genre through deeply immersive, atmospheric and engaging soundscapes over more than four decades. Within his massive catalog Steve has received two Grammy award nominations in the New Age Album category for Spiral Revelation (2017) and Molecules of Motion (2018). He's equally prolific in the live setting creating legendary real-time mesmerizing experiences in venues from cathedrals to intimate settings. Alongside all this, he maintains an unbroken focus on a life dedicated to the sound current at his longtime Timehouse studio in Baja Arizona.

PETER PHIPPEN & ERIC "THE" TAYLOR



Two By Twilight



On *Two By Twilight*, Peter Phippen's haunting, emotional, and esoteric antique bamboo and wooden flute improvisations harmonize with the dark hues of Eric "the" Taylor's surreal, moody, and dreamlike analog synthesizers conjuring soundworlds on the edge of a nocturnal dreamtime. This netherworld is imbued with mystery, reaching out of the shadows while remaining on the periphery.

Peter recalls that the recording process was very organic, "*Two By Twilight* musically is unlike anything I have ever done before. Eric had some synth and field recording sound textures prepared for me when I got to his studio in Rochester, New York. The flute improvisations seemed to just fall into place on these soundscapes without thinking. Immediately, there was a connection. It was as if the emotions pouring out of the flutes had always belonged. There was a 'rightness' surrounding the understated, spectral cries as they emerged out of thin air. One should never question that kind of synergy."

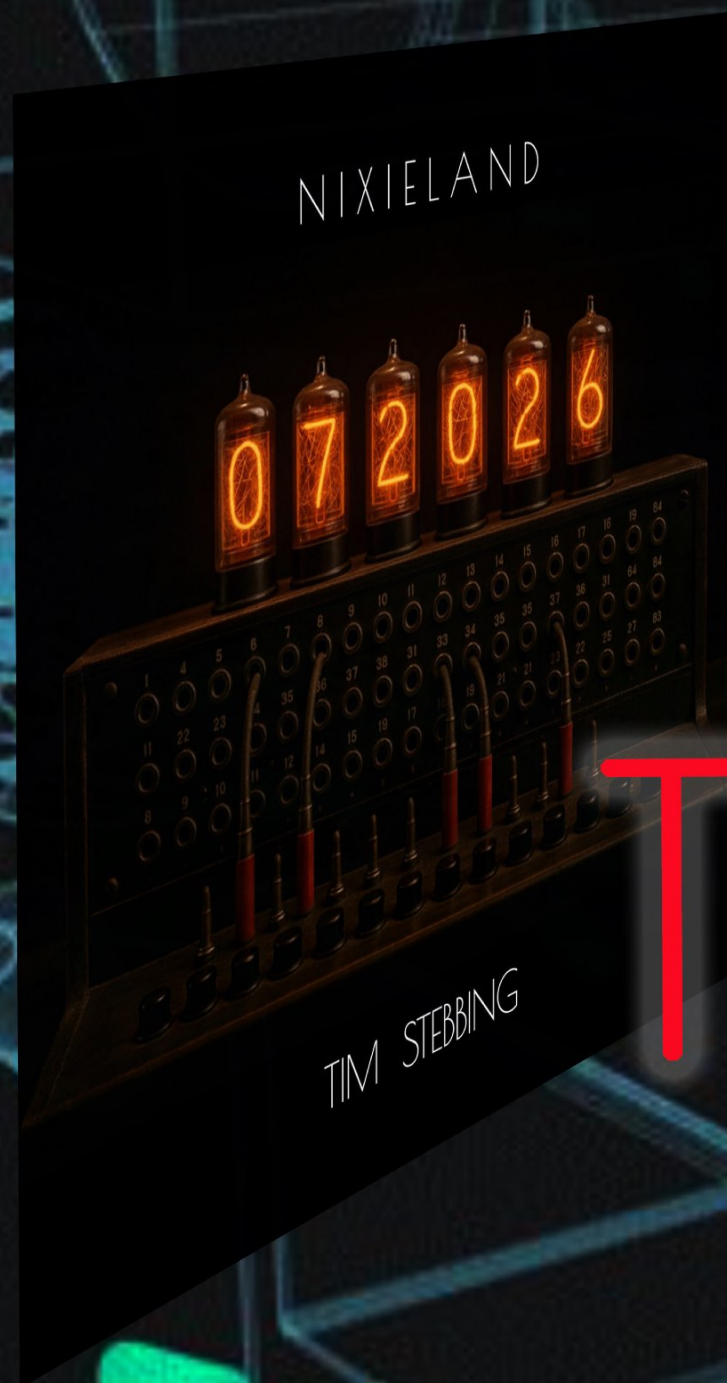
Eric adds, "I came to search out Peter after I lost my woodwind player Sonam Targee to Lou Gehrig's disease. Sonam had a unique approach to playing woodwinds, and I feel similar energy in Peter's playing. Jeff Towne was on hand to engineer many of the Phippen sessions and provided the final mixes, drawing on his many years of professional experience with this genre of music."

Engineer Jeff Towne adds, "When I first learned about this project, I was expecting a novel cultural collision: a juxtaposition of sounds with little in common which could result in an interesting fusion. But from the moment Peter started playing his wooden and bamboo flutes over Eric's electronic soundscapes, what I heard instead was a comfortable conversation as if these seemingly unrelated elements shared a language already. Modern synths and old flutes apparently have something in common, at least when these two musicians meet at twilight."

Two By Twilight is a storyteller as much as it is a spellbinding prophecy, featuring galactic synth ascensions that slip into dark undergrowth-like themes where the listener remains the main character.

Invented by Burroughs Corporation and introduced in the 1950s, Nixie tubes (also known as cold cathode displays) were used to display numerals using the orange glow discharge from neon. Types of Nixie tubes and devices incorporating them provide the track titles for this album.

Leeds, United Kingdom. Engaged in electronic music production since 1979, with active participation in the UK Electronic Music scene from 1985 to 1990. Currently, the artist has resumed publishing digital-only albums characterized by melodic, sequencer-driven compositions influenced by the Berlin-School style, with a leaning towards ambient and chilled sounds. The earlier works have been remastered and are available for download. Tim's compositions have been featured on various radio programs and podcasts, including MIRAGE, STRATOSPHERE, ELECTRONIC FUSION, and WAVEMAN'S UNDERGROUND.



NIXIELAND

TIM STEBBING

BILLY DENK

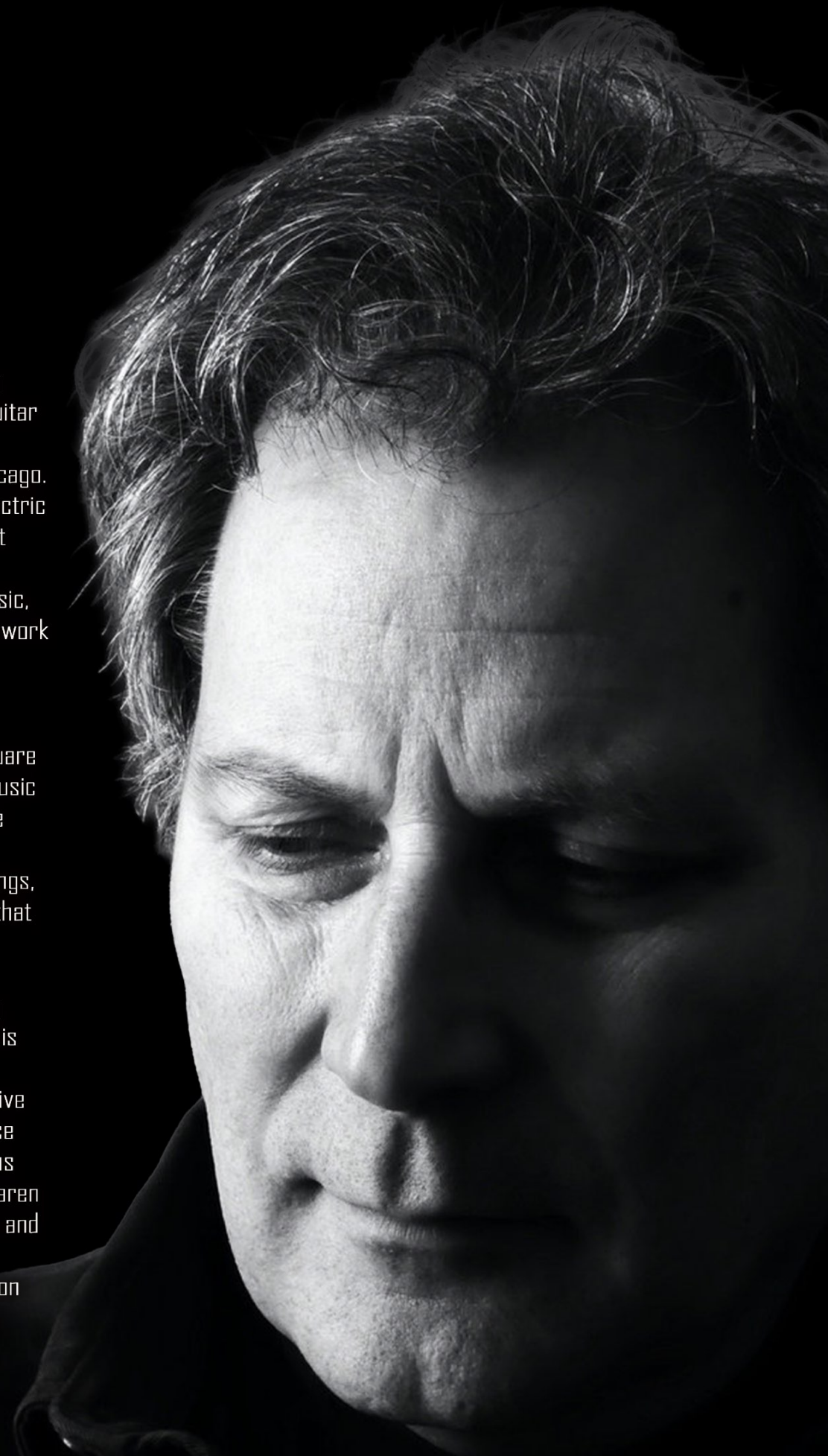
Consider the Ravens



Billy Denk is an American guitarist, composer, producer, and recording artist whose work bridges jazz and ambient music. He began playing guitar at age nine after seeing jazz and bluegrass guitarist Don Stiernberg perform, a musician who happened to live in his hometown outside Chicago. Around the same time, he studied clarinet before receiving his first electric guitar at thirteen, inspiring him and his cousin to form a rock band that lasted through high school. His musical interests soon expanded to encompass rock, classical, jazz, electronic, new wave, and ambient music, laying the foundation for the genre-crossing approach that defines his work today.

In his twenties, Billy gravitated toward jazz and became an active performer on the Chicago music scene. He co-founded Jazz on the Square in Woodstock, Illinois, a nonprofit dedicated to jazz performance and music education, presenting concerts, festivals, and community programs. He also hosted the Northern Sky Jazz Show and performed at renowned venues including Jazz Showcase and Andy's Jazz Club. His jazz recordings, including *Circulicity*, *Prairie Fire*, and *Pieces of Light*, reflected a style that blends jazz, Latin, rock, and contemporary influences.

Although Billy had been writing original music since his teens, including pieces that would now be considered ambient, he eventually realized this was the music he most wanted to create. He stepped away from performing jazz full-time to focus on composing and recording immersive soundscapes built from guitar, synthesizers, and organic textures. Since then, he has released more than twenty albums, including collaborations with Byron Metcalf, Brannan Lane, Dieter Spears, Ambiente Solstice, Daren Keck, Keith Fiala, and other artists. Billy records for Wayfarer Records and Groovetron Records and serves as Vice President and Producer for Wayfarer Music Group. His latest recordings are *Consider the Ravens* on Wayfarer Records and his collaboration with Byron Metcalf, *Activation*.



Consider the Ravens is a meditative journey through solitude, devotion, and vast interior landscapes, this recording blends ambient synth textures, chant-like atmospheres, evolving guitar and piano motifs, and minimalist repetition into a deeply contemplative experience. Moving between desert expanses, monastic stillness, and melancholic pastoral beauty, the music unfolds slowly and reverently before dissolving into distant echoes and quiet transcendence.

LOREN NERELL

The Venerable Dark Cloud

An ambient hybrid of traditional Indonesian soundscapes and electronics. Originally released in 2000 on Italy's Amplexus label, Loren Nerell extends *The Venerable Dark Cloud*'s original 22 minutes to over 69 minutes, culminating in a complete vision capturing a sound that Sequences described as "modern ambient drone music (that) melds with ancient tribal cultures to form something entirely new, sounding ages old."

In 2000, Glen Hammett wrote for *The Raging Consciousness Desk*, *The Venerable Dark Cloud* "is spectacular, creative, and a delight to listen. Enchanting! The sensation the listener comes away with is one of a sacred mysterious quality, and I found myself wanting more when it ended."

Sixteen years later, the wait is over. Capturing an ambient sound informed by Indonesian gamelan music, and the concept of animism, Loren remarks, "What would it be like to be a soul or spirit inside a gong? You would not think in human ways but maybe in gamelan tones. This album is how I imagine it would be to be that gong."

Loren Nerell's early interest in electronic music began when he heard the Tangerine Dream album *Rubycon*. With it, he crossed over into a world of music that previously did not exist for him. He studied analog synthesis at Long Beach Community College eventually moving to San Diego State University where he was exposed to tape manipulation and tape composition techniques. He also began performing and studying Balinese gamelan music, and the microtonal composition of Harry Partch.

From San Diego, Loren moved to Cal State Dominguez Hills where he delved into computer synthesis, utilizing their Synclavier system. After mastering the techniques he learned in school, he developed his own studio, stocking it with an array of vintage sound modules as well as the latest technology. He has worked in the music industry as a sound designer including a position at Oberheim Electronics, a synthesizer manufacturer, and as a recording engineer.

As a composer, Loren has written music for film, theater, dance, and interactive multi-media. He has performed with the Kronos Quartet, has recorded five albums of original work, has appeared on several compilations such as *Dali: The Endless Enigma*, *Soundscape Gallery 3*, and *Weightless, Effortless* and has made guest appearances on recordings such as Steve Roach's *Artifacts*, Paul Haslinger's *World Without Rules*, Djam Karet's *Collaborator*, and L. Subramaniam's *Global Fusion*. He spent several months in Java and Bali studying native styles of gamelan music, some of which he has performed in the greater Los Angeles area with other gamelan enthusiasts.

Loren received a Bachelor of Science degree in anthropology and Geography from Cal Poly Pomona and a Master of Arts degree in Ethnomusicology from UCLA. His thesis is on the ceremonial gamelan music of Bali called *lembatan*.

**Sadly missed by the ambient-music community Loren Nerell
passed away in July 2026, at the age of 65.**





Orca, Attack!

Grass In The Moonlight

Orca, Attack!

This piece was initially inspired by the sound design of 'Microcosmos: Le Peuple de l'herbe' (1996), which turns insects' twitchy activity into Shakespearean drama. Amidst the grass in the moonlight, that documentary captures skittering armies laid to waste, horned kings overthrown by their subjects, the thunderous footsteps of avian gods, and a rhapsody of snail lust. In a similar spirit, we wanted to create dynamic music using instruments as characters and an unpredictable structure to mirror the impermanence of the microcosmos. The result is built from multi-tracked vocals, guitars, field recordings, and pitched percussion.

ABOUT ORCA, ATTACK!

Orca, Attack! is Elizabeth Joan Kelly and David Rodriguez, a swamp-rock-meets-space-opera-and-folk duo from New Orleans. They have previously provided music for the short film Sensasi, the Cassingles series from Superpolar Taïps, and the Learning by Listening series from Strategic Tape Reserve.

Elizabeth Joan Kelly is a New Orleans-based classical and ambient/industrial electronic music composer. She uses found sounds and MIDI to create lush soundscapes influenced by Zola Jesus, Nine Inch Nails, Portishead, Fever Ray, and The Knife



Two people walking together fall into step without deciding to. Neither one leads. The agreement is made somewhere beneath the conversation, renewed at every stride. No one signs anything. It holds. Sometimes it slips: a curb, a stray thought. A few strides later they find themselves in step again, and no one mentions that either.

A busy kitchen works this way too. Four hands, two pans, one small floor, no collisions. Ask the cooks how they manage it and they will smile, because the honest answer is that they don't. Still, the managing happens, assembled out of hundreds of small noticings, each one too ordinary to mention.

Somewhere right now, someone is playing a piano in a room that was not built for music. The room holds it anyway. The sound does not stay with the player. It goes into the walls, the water glass, the coat on the chair, and each of these returns a little of it, changed. Even alone, playing is already a conversation. On the best evenings, the player is mostly listening.

Your hands carry gestures you never invented. The way you hold a cup, the way you wave from a distance, the tilt of your head when you listen: some of these arrived from people you loved, some from people they loved, whom you never met, and some from people you would not have chosen, and your hands kept them anyway. Nothing about you started with you, and you are still unmistakably you. Both of these are true at once. Most days, neither one is a problem.

Old friends in good conversation do not blur into each other. The longer the evening goes, the more distinctly each voice sounds like itself, and the more the conversation sounds like one thing. It is worth wondering how this can be. Not solving it. Just wondering, the way you might keep a stone found on a walk.

When you look at a path and see where it could continue past the hill, you have not left the path. Your feet still feel the gravel while your eyes go on ahead.

The ground has been holding you up all day without asking anything of you. Perhaps seeing the possible route is one of the ways the ground gets noticed.

Plenty is gone. Whole afternoons, whole voices, gone for good, and no amount of listening brings them back. And yet: listen to yourself laugh sometime. There is a child in there, keeping excellent time.

For all anyone knows, continuing is not the opposite of changing. It might simply be what changing looks like from inside, when the room is no longer yours to arrange.

THY VEILS

One Endless Trail of Sunsets

Alira Mun - vocal

Dora Gaitanovici - vocal

Manuela Marchi - vocal

Daniel Dorobanu - electronics, production, lyrics, artwork



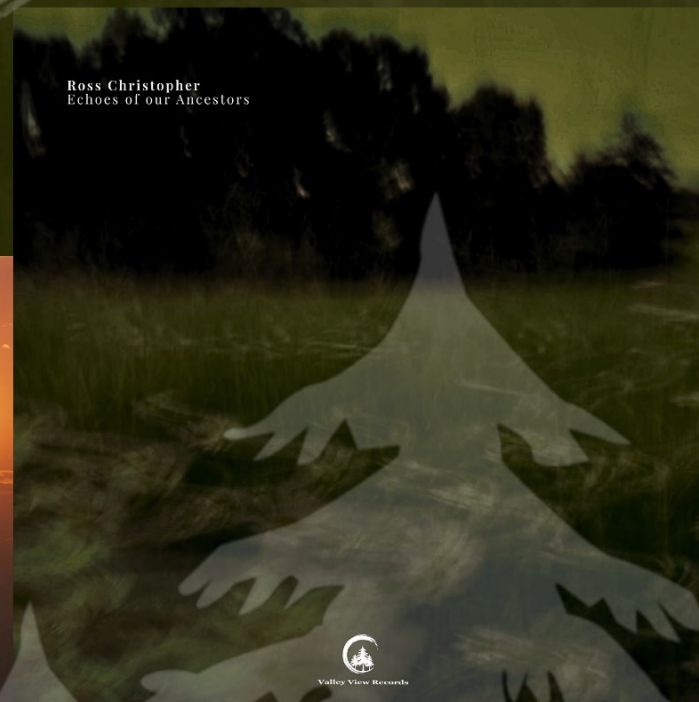
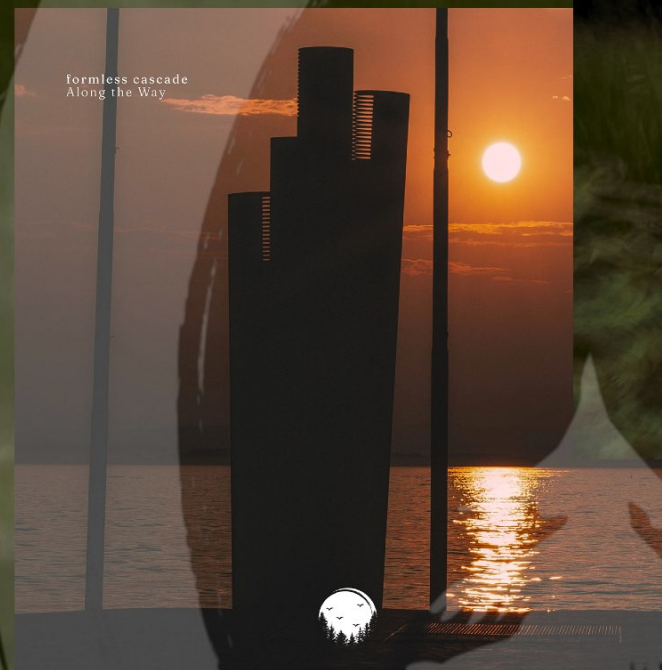
Ross Christopher Echoes Of Our Ancestors

St Louis, Missouri, Ross Christopher is a forward-thinking cinematic, orchestral songwriter, composer, and producer. His music remains honest, exposed, mature, and "intensely original... creating gritty textures and haunting cinematic soundscapes, delivered with confidence and zeal.

I wanted to explore the sounds and emotions that captured the wonder of the unknown, while still remaining loosely tethered to the past. Echoes of our Ancestors is that exercise. There is a rootedness formed by the slowly evolving ambient guitars that gives permission to evolve and chart a new course, as embodied by the violins and cellos. The minimalist string sections rise and fall with mood and movement. They are the characters of rebirth, dreams, doubt, freedom, and whimsy.

formless cascade - Along the Way EP (Echoes In the Valley)

Along the Way by formless cascade unfolds as a gentle nature-infused ambient journey shaped by slow-moving textures, soft drones, and a reflective atmosphere. American composer Nicholas Buehler captures the feeling of wandering through quiet landscapes and unnoticed moments, allowing each piece to breathe with patience and warmth. The EP carries a peaceful sense of motion and contemplation, balancing organic ambience with immersive cinematic depth.



Jyrante

Sleeping With The Stars by Finnish producer JYRANTE (Jyrki Antero Nieminen) is an ambient drone EP built around dreamy textures, deep atmospheres, slow nocturnal movement, and darker soundscapes. Capturing a wide range of emotions in my music to take my listeners on a journey, soft layers of sound drift through spacious tones and subtle shadows, creating a feeling of floating beneath an endless night sky.

Endless Lakes - Sereno EP (Valley View Records)

Sereno by Endless Lakes is a calming ambient piano sleep EP filled with gentle melodies, soft textures, and spacious atmospheres designed for deep rest and reflection. Georgian producer Pavel Lipatov gradually unfolds each piece with warmth and restraint, creating a soothing flow that drifts between stillness and quiet emotional depth. The previously released single Calma offered an early glimpse into the peaceful mood of the EP, introducing the serene and comforting sound world that continues throughout Sereno