



ARBOURETUM

Let It All In

Arboretum's mystic folk-rock uses English folk, country blues, Americana and 70s psychedelia as touchpoints in their singular and distinctive sound and they've perfected the craft of storytelling, using a delicate interplay of melodies and prosaic lyrics. Let It All In is their most accomplished and evocative album yet. Invoking nature as a backdrop for exploring humanity's relationship to time, history, and the present socio-political climate, often highlighting water as a ubiquitous if often unconscious presence in our lives.

FOR FANS OF:

Bonnie Prince Billy, Steve Gunn, Wilco



DANIEL AVERY & ALESSANDRO CORTINI

Illusion Of Time

Renowned UK producer Daniel Avery and acclaimed experimental musician and Nine Inch Nails synth artist Alessandro Cortini release their debut full-length collaboration, Illusion of Time, on Phantasy. Beginning as a collaborative experiment before the pair had even met, Avery and Cortini then worked remotely and free of concept or deadline over several years. The result, finally completed when both artists were touring with Nine Inch Nails in 2018, is a quietly powerful album rooted in trust, process and experimentation.

FOR FANS OF:

Floating Points, Four Tet, Boards Of Canada



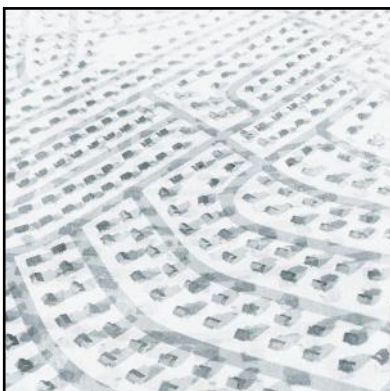
CALIFONE

Echo Mine

Califone's score to Robyn Mineko Williams' dance. The movement and the music started together and grew together, like two clear entities. At times totally intertwined and at other times bouncing off one another, sort of like reflections. But, somehow, always connected and listening. "Find melody in everything. Leave openings for everyone to work at the top of their creativity. Be humans. Play together as much as possible. A good feel beats perfection every time. Add other musicians to add other voices and other colors, to do the things we can't do.

FANS OF:

Bill Callahan, Stephen Malkmus, Songs: Ohia



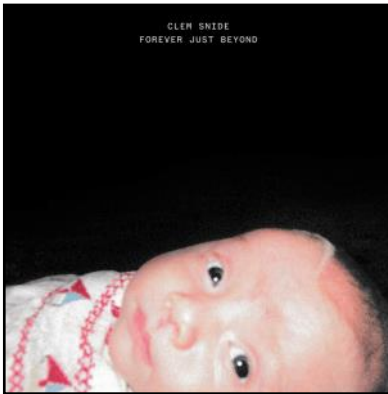
CLARICE JENSEN

The Experience Of Repetition As Death

Cellist Clarice Jensen's gorgeous sophomore album. All of the material on this new album was written and performed by Clarice alone and all of the sounds on it were created with a cello through a variety of effects and effects pedals. A warm, deep and cyclical album that explores notions of repetition in both its conceptual underpinning and musical structure. Clarice's loops slide across one another in organically morphing structures; align and intersect at different moments, yielding a kind of aleatoric yet minimal counterpoint, with joins overlaid in ways that appear seamless and sophisticated.

FOR FANS OF:

Julia Kent, A Winged Victory For The Sullen, Craven Faults



CLEM SNIDE

Forever Just Beyond

Eef Barzelay releases his first album in five years with help from Band of Horses bassist Bill Reynolds and Avett drummer Mike Marsh to round out the studio band. Barzelay headed to his adopted home of Nashville to finish vocals and other overdubs. He also welcomed guests like Avett cellist Joe Kwon and Old Crow Medicine Show fiddler Ketch Secor.

FOR FANS OF:
Lambchop, Josh Ritter, Phosphorescent

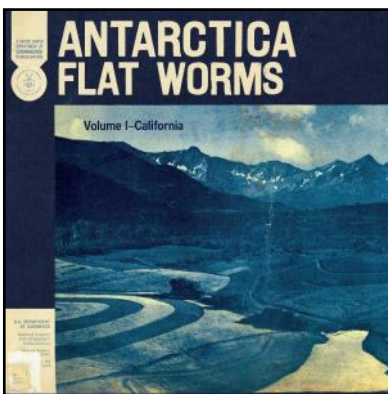


THE LOVELY EGGS

I Am Moron

Continuing the heaviness of This is Egglan, I am Moron brings more depth to their sound, bringing with it a mix of heavy psych, pop and strangeness. Some songs flicker between an earthly realism and the otherworldly loneliness of a one way space mission. 'Insect Repellent' launches a gonzo-style attack against the middle classes and 'Bearpit' questions the essence of working class freedom. With no booking agent, manager, record label or publisher The Lovely Eggs are truly independent but support for them is snowballing as more egg-heads join them in their crusade against bullshit.

FOR FANS OF:
Flat Worms, Pigs Pigs Pigs Pigs Pigs Pigs Pigs, Snapped Ankles



FLAT WORMS

Antarctica

Antarctica is the 3rd Flat Worms album in four years. It reflects a situation that's dire, but not hopeless. Since the release of their 2017 debut LP the sound of the trio has hardened, with the polarities of psych and post-punk smelted into a brutal cobalt alloy. No doubt they're aided by the Steve Albini-engineered sound rendered at Electric Audio, where the album was recorded and mixed (in collaboration with Steve Albini and Ty Segall) in six days.

FOR FANS OF:
Big Thief, Aldous Harding, Julia Jacklin



HAILU MERGIA

Yene Mircha

It's been a long, winding road to Hailu Mergia's sixth decade of musical activity. From a young musician in the 60's starting out in Addis Ababa to the 70's golden age of dance bands to the new hope as an emigre in America to the drier period of the 90s and 2000s when he mainly played keyboard in his taxi while waiting in the airport queue or at home with friends. More recently, with reissue of his classic works and a re-assessment of his role in Ethiopian music history, Mergia has played to audiences big and small.

FOR FANS OF:
Mulatu Astatke, Ebo Taylor, Alice Coltrane

JASPER HØIBY**Planet B**

Jasper's new solo project kick starts the release of an arc of four albums over the next five years. Each album focuses on four global topics of vital importance - Humanity, Climate Change, Artificial Intelligence and Monetary Reform. Planet B is a mix of deep, evocative, thought-provoking voice samples, loops, held together with the open, majestic interplay of three deeply intuitive and creative musicians.

FOR FANS OF:

Wolfgang Muthspiel, GoGo Penguin, Szun Waves

**REN HARVIEU****Revel In The Drama**

A brilliant take on timeless pop classicism, a compelling diary of a struggle with self-belief and a celebration of liberation and survival. Harvieu's defiance against the odds and her willingness to lay herself open is baked into every groove of the record. Harvieu's lyrical confidence is evident throughout the album. Her voice, soaring and caressing in equal measure, is matched in force by her flirtatious personality, crackling with sexual tension.

FOR FANS OF:

BC Camplight, John Grant, Cate Le Bon

**SHABAKA AND THE ANCESTORS****We Are Sent Here By History**

The project was formed in early 2016 combining Hutchings with a group of South African jazz musicians. The new album is a meditation on our coming extinction as a species. A reflection from the ruins, from the burning. For lives lost and cultures dismantled by centuries of western expansionism, capitalist thought and white supremacist structural hegemony the end days have long been heralded as present with this world experienced as an embodiment of a living purgatory.

FOR FANS OF:

Sarathy Korwar, Moses Boyd, Yazz Ahmed

**MATTHEW TAVARES & LELAND WHITTY****Visions**

Conceptually the album is a canvas for a combination of composition and group free-form improvisation. Tavares and Whitty are the sole composers, but with some tracks collectively improvised, there is also a group dynamic running through the album. The outcome is a sublime melting pot of modern jazz, impressionist classical music and Arthur Verocai-esque arrangements. It is a sound that is hard to date; it is certainly of the now but is also reminiscent of a lost classic.

FOR FANS OF:

Badbadnotgood, Kamasi Washington, Madlib

**WAXAHATCHEE****Saint Cloud**

This collection of warm, reverberant, amped up tracks, that land somewhere between future music, synth pop, industrial dance, classic techno and rigid electro, captures the ambiguities of Wangler perfectly. Just as they use the ageing outmoded equipment that other people once chose to throw away in order to make tomorrow's music, they are the paranoid group who (just about) dare to hope that things still might turn out OK.

FOR FANS OF:

Cabaret Voltaire, Can, A Certain Ratio

