

# UNDERGROUND

BY DAVID SHEPPARD

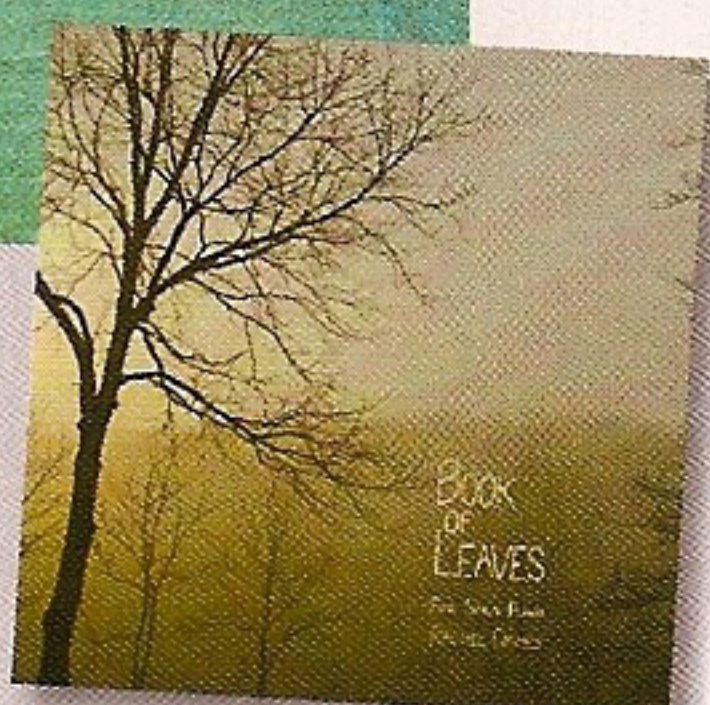


## Rachel Grimes



### Book Of Leaves RUMINANCE

**Impressionistic solo debut from Kentucky post-classicist.**



WITH RACHEL Grimes' day-job chamber ensemble Rachel's (not, oddly enough, named after her) inactive, an album that bears at least one of that group's compelling hallmarks is welcome. *Book Of Leaves'* piano essays are distinguished by an intimate lyricism, invoking autumnal wistfulness without recourse to maudlin soundtrack cliché. 'Satie-esque' is frequently shorthand for generic, reflective piano music, but the French impressionist's *Gymnopédies* are a palpable inspiration here, notably on stately opener *Long Before Us*. Elsewhere, Grimes paints vivid landscapes with iridescent arpeggios, dulcet counterpoints and Nyman-like staccato pulses. So transporting is her flickering right-hand playing that the birdsong on *The Corner Room* feels superfluous — as, by the album's close, do those Rachel's associations.

## ALSO RELEASED

### Musette



#### Datum

P\*DIS/INPARTMAINT



From Stockholm via Tokyo comes Joel Danell, aka Musette. His wistful,

occasionally jaunty, 'diary' sketches (each track is titled after a date: 1 Juni, 16 Oktober, et al, corresponding to the time of composition) for piano, accordion, dobro and whistling brim with summery melody. Imagine Yann Tiersen interpreting Virginia Astley's *From Gardens Where We Feel Secure* and you're close.

### Nils Frahm



#### The Bells

ERASED TAPES

Twenty-something, Hamburg-born Nils Frahm captured the 11 improvised piano sketches on this debut full-length album, in a reverberant Berlin church. Meticulously recorded by the ubiquitous Peter Broderick, this is spare, emotionally charged piano music which always errs toward the melodic side of melancholy.

### Richard Skelton



#### Landings

TYPE

As bleakly beautiful as a winter tree, Richard Skelton's second album under his own name offers an organic, ineffably emotional strain of modern ambient minimalism. His meticulously interwoven, viol-like tones ineffably evoke the empty northern British landscapes that are his inspiration: most notably *Green Withens Brook*, featuring Skelton on concertina recorded beside the titular stream high on the West Pennine moors.

### Radian



#### Chimeric

THRILL JOCKEY



Viennese post-rockers Radian return after a five-year sabbatical with an album of spacious, asceticism on which every pellucid note and dissonant shimmer counts. Fans of later *Talk Talk* and early *Tortoise* will luxuriate in its esoteric, immersive charms. *DS*