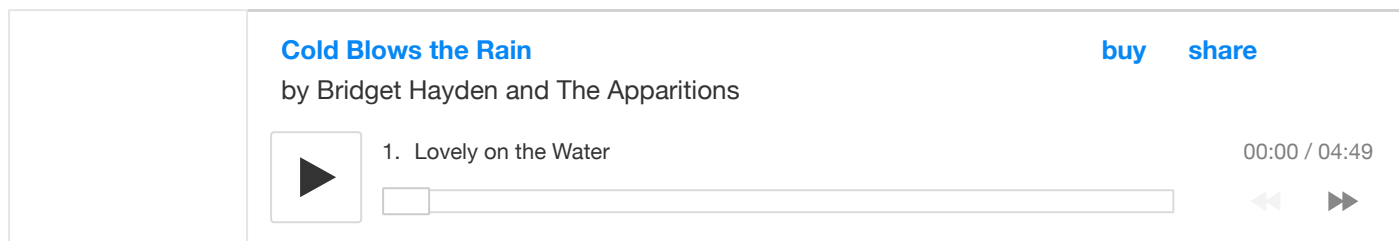


64. **Bridget Hayden And The Apparitions**

Cold Blows The Rain

Basin Rock



Bridget Hayden's folk music is the kind that makes you stop and pay attention. The experimental musician's new record with her band The Apparitions, *Cold Blows The Rain*, is direct in its nature – renditions of eight traditional folk songs that she grew up on, sung to her by her mother – but vast in its power. The music moves at languorous pace, an enveloping cloud of strings and plucked banjos that evocatively – and intentionally – recall the sodden, misty beauty of her native West Yorkshire. Rich as it is, however, it is always secondary to Hayden's singing. Many of the songs here are well known – 'Lovely On The Water', 'She Moved Through The Fayre', 'When I Was In My Prime' – but she sings with such depth that *Cold Blows The Rain* operates on a level apart from such trivial concerns as obscurity. She has the ability to tap into my very favourite thing about folk songs – the power of the universal.

Patrick Clarke

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63. **Elisabeth Klinck**

Chronotopia

Hallow Ground

ELISABETH KLINCK - Chronotopia

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by Elisabeth Klinck



4. One Day

00:00 / 04:00



Chronotopia is a masterclass in quiet intensity. Rooted in minimalism and introspection, Elisabeth Klinck's delicate violin compositions unfold slowly, almost imperceptibly, demanding deep and attentive listening. She plays so softly that, at times, the sound seems to dissolve into silence, creating a space where every subtle tone resonates with poignant clarity. Occasionally adorned with abstract vocal lines, the pieces are song-like in structure yet remain elusive and ethereal – more restrained and fragile than her previous work. Witnessing Klinck perform *Chronotopia* live at Rewire, her presence struck me: seated, immersed in melody, sometimes singing gently, always resisting the temptation of crescendo. The music feels like it's breathing with the audience – evocative of artists like Širom or Cucina Povera, yet entirely her own. It hovers between sound and silence, where emotion is not declared but quietly suggested. It is a profound and deeply affecting listening experience.

Jakub Knera

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62. Mclusky

The World Is Still Here And So Are We

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