

Boomkat Product Review:

Following 2022's 'Pair, Paire', violinist Elisabeth Klinck and double bassist Nils Vermeulen capture their intimate improvisations in a small chapel in the center of Ghent.

On their second album, Klinck and Vermeulen sound relaxed, as if they know each other well enough to let the music emerge naturally. And although the material is apparently more "curated" this time around, extracted from "hours-long improvisations", it still feels spontaneous - when the two begin to sing as they play, completely naturally, it's almost like magic. It's one of those moments that introduces the album on 'Untempered', and also acclimatizes us to the sacred space, mimicking the form of a hymn but dwelling on the fragility of the voice. And this flapping, the voices wavering against each other, finds its rhymes in the instrumentation on 'Cocoon', that both Klinck and Vermeulen are careful not to let get too clinical.

And on the title track, the voices intermingle with the instrumentation, Klinck's brittle tones glancing from Vermeulen's muted, staccato plucks. At its best it sounds like music that's been recorded in the basement of a long-forgotten outpost, a lost folk formula that's been excavated by bright, hopeful minds. It's not stuffy, but it's not punk either - it's music that's hooked into history and keen to advance the timeline.