



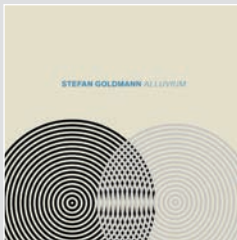
Julia Holter
 Something In The Room She Moves
Domino
Integrating sounds

Julia Holter has never been one to repeat herself. The evolution of the singer and composer's sound over the last decade has seen shifts from vaudeville experimentalism, through swooning baroque pop, alinear improvisations and atmospheric film scores. On her first solo studio effort since 2018, it seems like Holter has found a meeting house for these various modes, where tracks vault from the familiar to the foreign and far-off. At times Holter is wholly present, careening among keys, pipes and flutes on opener 'Sun Girl', or caught up in the carousel waltz of 'Spinning'; at times she arrives opaque and esoteric, dulcet and dreamlike on 'These Morning' or drifting through the mercurial chambers of 'Meyou'. And yet her mark is always unmistakable, a soothing quality caught in a skitter of snares, an unexpected vocal cadence or the aerated swell of synths. **OLIVIA CHEVES**



Morwell
 Into the Light
Spiritual transmissions
Bending every rule

Morwell's latest record sounds like an exercise in bending every way music should be made. Tempo is a guide, not a rule. Spoken word samples sound like your subconscious on a tripper, while head-nodding rhythms flick between footwork, IDM, and experimental club. Breakbeats enter and disappear at will, floating pads morph into menacing crunches — it's music that's as happy grabbing your attention as it is throwing it away. Not a great deal is known about the producer — he's Croatian but lives somewhere in north-east England. He DJ'd in London's underground scene in the early '00s and one of his records was given a spin by John Peel. But he's also been incredibly prolific, having released 130 tracks since 2018, and there's a romance in the image of a bear (his socials avatar) churning confounding music hunched over a laptop near Newcastle. **ISAAC MUK**



Stefan Goldmann
 Alluvium
Macro
Strangest album yet

Stefan Goldmann started releasing records during the heyday of European minimal (or, rather, mnml) in the early '00s. But even on weirdo labels like Perlon, Goldmann was an outlier. A theorist of electronic music as much as a musician, he's been pushing dance music to the outer limits of functionality for nearly two decades. Even with that context, his latest album, 'Alluvium', might be his strangest. These are techno tracks made for the other side of the looking glass. A track like 'Yantra', for example, sounds like old-school microhouse made in a gravity-free chamber where no rhythm grounds the track to earth. There is a contemporary UK techno feel to 'Magoras', but the different drum lines create conflicted and competing rhythms while the dubby 'Ropotamo' races here, moves through molasses there. DJ-friendly these are not; and that's OK by me. **HENRY IVRY**



Frank & Tony
 Ethos
Scissor and Thread
Foundation course

Despite giving their production partnership a name with all the mystique of two blokes you'd get round to do the plumbing, Francis Harris and Anthony Collins produce deep house of impeccable taste. The first Frank & Tony album in ten years once more deals in subtle four-four grooves. 'From Life Ahead' is all misty-eyed minor chords and understated beats that barely kiss 120bpm, while Eliana Glass adds tender vocals to 'Olympia' and 'Cecile'. Collins' grounding in the more sophisticated side of French house is an obvious influence, but it's Harris' New York home that looms largest. In a similar vein to DJ Sprinkles' classic 'Midtown 120 Blues' album, 'Ethos' pays tribute to house music's history as a voice for marginalised communities, with Harris and Collins treating the sound with such a careful touch they sometimes seem like museum curators worried about breaking it. **PAUL CLARKE**