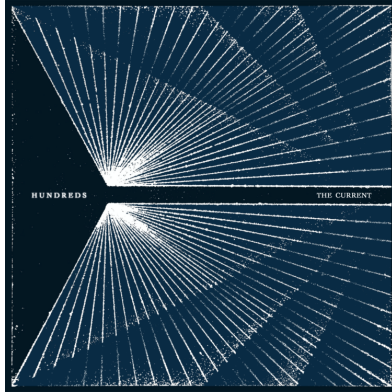




IRASCIBLE MUSIC



HUNDREDS (DE)

Album: The Current

Label: Embassy of Music

Release Date: 27.03.20

Web: <https://www.hundredsmusic.com>

EPK: irascible.ch/releases/hundreds/thecurrent

Since 2010, when Eva and Philipp Milner released their eponymous debut as Hundreds, the siblings have built a career around a sound that offers ghostly reminders of the past while enriching the present with its bounty. On *The Current*, Hundreds' fourth album, they are testing new approaches and embracing fresh techniques. Original, imaginative and enchanting, Hundreds sometimes plunder the past but always look to the future. They may be thick as thieves – “We can talk without words,” Eva says of her relationship with her brother – but the only things they steal are the show. And, of course, your heart.

The Current, a title they chose because, Eva explains, “First of all, it’s about the flow, and about letting yourself go and being a close observer of that process.” Typically, though, they adopted the name for other reasons too, drawing upon the words’ multiple connotations. “It means a lot of different things to us,” she continues. “The river that flows, people fleeing en masse to other countries, everything always moving and changing, and how hard it is to find a final position. Maybe that isn’t even possible.” It’s this ability to assimilate ideas and objectives from manifold sources, while restlessly refusing to settle on a single approach – not that they lack focus – which makes their work so engrossing.

The Current is never cold-hearted. Drummer Florian Wienczny, who’s played with them since 2014 and works alongside Philipp in the studio, ensures that their rhythmic backbone remains instinctive, while strings were added by cellist Clara Jochum, and trombonist Christian Kohlhaas makes an invaluable contribution to ‘Calling’'s drama. Eva’s lyrics, meanwhile, are full of humanity and compassion but, sometimes, cruelty. On the title track, she revisits and rekindles an old friendship, her striking imagery – “all my new feathers are glued to my body” – a reminder that our ap-

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pearance is merely manufactured and our vulnerability never more than superficially protected, while, in contrast, 'Ready Shaken Silent' – based on a sketch by songwriter Lilly Among Clouds, and in which Eva sings brutally of how “I will rip your words/ Out of your pretty mouth... I’m setting fire to your scalp” – is, she reveals, “a kind of revenge song, even if I don’t have a specific person in mind. I see it as feminist, about standing up to the bullies who impede you from finding your voice.”

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