

The Antler King.

Ten for a Bird 🐦

Ten times ten times ten is three 🐦

What happens when husband and wife – or spouses, if you will – do not only share the bed, but also a passion for music? According to niche-magazines: it will not necessarily lead to spiciness. This is different for the Antler King. Rock-‘n’-roll-sweethearts Esther Lybeert and Maarten Flamand – The Antler King – redefine themselves musically with each album they release.

Earlier this year – spring looked promising – they allowed us a sample of their new album, ‘Orange Monkey’, a romantic-psychedelic piece of work based on a fidgety-somewhat-galloping and massive Flamand-riff. ‘Orange Monkey’ was selected for the Radio 1 ‘Wonderland’-playlist. Well-deserved. It’s a song that immediately crawls under one’s skin, leaving an itchy, yet pleasant feeling. On ‘Orange Monkey’ Lybeert mentions a collision (‘We collide tonight’). The result of that (impromptu?) crash? ‘Ten for a Bird’. The Antler King’s third studio-album and the second time the band worked with Jan Chantrain, who already pushed the much appraised ‘Patterns’ to greater heights.

This third album confirms The Antler King’s song writing skills. On this album the band shows its true identity: edgy indie pop music, which turns ‘Ten for a Bird’ into the perfect Zeitgeist-soundtrack. Romance is omnipresent, yet bestowed with a psychedelic, dark twist, which gives the whole album a somewhat timeless feel. For this album Flamand went on a sound-quest and found his Antler Queen, whom he treated with a genuine Flamand-sound-cure. The guitar sound on ‘Ten for a bird’ is poppy-erie and – there, here – dissonant. It could easily be the inheritance of Flamand’s work with the kinda-bonkers Elefant.

‘Ten for a Bird’ is vintage 2018, although a couple of songs would have easily found their way to the record collection of baby boomers, who – while being students – had an affection for bands that fired-up their creativity with large amounts of LSD. Or for Spanish bands and artists like Jeanette, Piero or the Brazilian Caetano Veloso.

No, there was no LSD involved in the making of this album, but there is a distinct post-hippie feel in ‘Beatles’, a beautiful ballad in which Flamand’s love for distorted-dissonance matches Lybeert’s siren-vocal beautifully.

The Antler King used ten instruments to record this album. This did not result in a sound-overload, at all. There is an elaborate sound-layering, with prominent roles for guitars, (baritone)sax, bass clarinet, German flute and subtle drums and percussion.

Listen to 'Siberian Times', for example, a song that floats on a lazy guitar, and proves to be the perfect score for a slow-motion summer night. Glass of sangria, sure. There is a certain 'Porque te vas'-feel to all of this.

'Ten for a Bird' is an album of a band that has fully reached its maturity. The Antler King have omitted the musical frills and kept the pure essence. The experiment serves the album well, and a dash of lo-fi electronica provides 'Ten for a Bird' with a tr  s-nu feel. ('Future Echoes', 'Moon Shaped Sounds').

Lybeert about the Antler King: "This is an album made by two musicians and ten instruments. We are – by no means! – a song-writing duo, but a real band."

And they have made ten songs.

Ten video clips.

And ten time's bull's eye.

'Ten for a bird' will be released on August, 31st 2018 by Sel/Sync records

Distribution: N.E.W.S. distribution

Promotion: Gentle Promotion

Bookings: Rumor!