

can rouse spirits or plumb emotional depths, and over the course of eleven tracks in the newly-released *House of the Singing Blossoms*, the group covers vast sonic and emotional ground.

Wilson honors his father, the great bandleader Gerald Wilson, with the opening reading of Gerald's "Triple Chase", an uptempo chase featuring raucous solos from his reed section: Nicole McCabe (alto), Bob Reynolds (tenor) and Henry Solomon (baritone). The closer, "Simple Song" (Ben Wendel) is a six-note, riff-like theme that repeats in different keys, with solos from Reynolds, Alan Ferber (trombone), Gerald Clayton (piano) and, trading vamps with the ensemble, Mark Ferber (drums). Besides featuring two of his own compositions, the leader also explores tunes from Joe Zawinul and Keith Jarrett, rounding out the eclectic menu with The Beatles' "Because" (featuring a striking use of mutes behind his guitar solo) and tenor saxophonist Bennie Wallace's jaunty, Tex-Mex-flavored "Bordertown". The pair of Zawinul tunes reveals how varied the nonet sound can be: "In a Silent Way" begins with deep, rich solo guitar, eventually cushioned by the harmonized melody from *sotto voce* horns, all over a distinct ticking rhythm; "Walk Tall" (a boogaloo Zawinul wrote for Cannonball Adderley) is bright and brassy, with spunky horn lines.

The original title track is a feature for Clayton, backed by surprisingly rich undertones from brass and reeds. "Blues for Wandering Angels" (Anthony Wilson's other original) takes advantage of trumpeter CJ Camerieri's doubling of French horn, as it keeps over the slow, rumbling ensemble theme, before giving way to a string of solos. The Jarrett tracks, "Introduction & Yaqui Folk Song" and "Le Mistral", each offer more permutations of the nonet's sound, from the diminuendo passed among individual musicians on the first, to the

syncopated bounce and riffs on the latter.

This recording is a welcome return of one of the most creative midsize bands of the last few decades.

For more info visit samfirstrecords.com. Wilson is at Dizzy's Club Nov. 24 and Round Hill Community House (Greenwich, CT) Nov. 22 (both with Bennie Wallace's BackCountry Jazz). See Calendar and 100 Miles Out.



minwi
Nite Bjuti (Intakt)
by Sophia Valera Heinecke

According to some, creation is not without loss; when something new is born, energy is taken from somewhere else. The birth of the album *minwi* is an unquestionable gain. Recorded live at Nublu in 2023, collaborators Candice Hoyes (vocals, sampling), Val Jeanty (percussion, turntables) and Mimi Jones (bass) establish a foundation of awareness, grounding the listener in a new world in what is the trio's sophomore album. The knowledge invoked seems to arise from sisterhood, both ancestral and present, underscoring the music's themes of connection and legacy.

From the opening "Ode to Octavia" —in which we are traveling, cycling in sound, echoing in outer space,

charting distance with breath—to the sense of both birth and loss in album closer "Wombfire", which features flutist Nicole Mitchell (who contributes centrally to the piece's low pulse and breathing), this recording crawls through memories of love and taking hold of the collective imagination of women building together in vision and reality. The theme of creation again arises in "Burf Myself", which asks the fundamental question: "What do I need?" The answer comes through cyclical rhythms, handclaps and swirling discoveries that give insight into the process of this renewal. Hoyes' vocals transcendently soar, calling us back to a deeper past. "You heard me," she does not ask but rather proclaims, encouraging a need to go inward, to rest and emerge rejuvenated. "Blaxk Mermaids" tells a story of possibility, accompanied by the regal presence of guest trumpeter Milena Casado. Lyrically the tune is a tribute to ancestors who chose the ocean over the certainty of enslavement during the Middle Passage. "Chefchauen Blu" activates all the senses with its percussion, imagining friends together seeing this so-named blue city in Morocco. The refrain, "everywhere we go we will feel...", trails off in laughter and circles back to "everywhere we go, shawty, will feel like home." Holding its spiritual depth in the lineage of blues is "Hijas", the third eye of the album. The rhythm naturally catches the body, involving the listener in its mesmerizing simplicity.

Dreams, birth, imaginings, relationships—these are all journeys that Nite Bjuti braves together. Losing yourself in this emotional and beautiful album is easy to do. Finding yourself in it invites the question: who might hold you in creating new worlds like these musicians hold each other?

For more info visit intaktrec.ch. Nite Bjuti's Candice Hoyes is at Joe's Pub Nov. 11. See Calendar.



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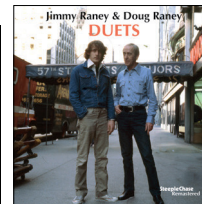
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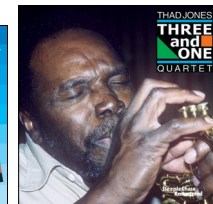
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