

atmospheric climax as the translucent hanging shrouds of Argirò's synth arpeggios are pierced by burnished shards from the tenor sax. 'Home' opens with a driving beat that recalls the motorik pulse of CAN or Neu! before opening out into epic vistas: 'The Anchor' drapes clouds of ambient sound over an insistent backbeat groove like an early 1990s trip-hop throwback, but there's plenty of stimulatingly intense playing on offer as well, with Scandroglio tearing it up on 'Denzel' and Hitchcock's unmistakable saxophone expanding with his usual distinctive poise and commitment on 'Jorge's Vision'.

A taste that leaves us wanting more. **Eddie Myer**

Benedicte Maurseth Mirra

Hubro HUBROCD/LP2667 (CD, LP, DL)

★★★★

Benedicte Maurseth (fiddle), Morton Qvenild

e to anything that any of its creators fore. TNJE owe a musical debt to ssing, some electric Miles, various ers and fusioneers) but there's much an that. Other influences abound motorik rhythms of Krautrockers 960s film noir and TV soundtracks; s Magazine; even disco and early

. delicious stew of catchy and n improv-based collection of trippy ctures. Opener 'Astro Disco' gives off ie Blessing vibes, while 'Funky Kino' y groove; 'Midwinter's' fruity flute ass is reminiscent of 1990s electro- amarine; 'Bebinca Beat' hints at a ier end of improv and 'Burner' goes nk and North African ambience. uences from here, there and h the result that TNJE sound quite



Any *Jazzwise* readers who have visited Hardangervidda – a vast, treeless

moorland in central Norway that also happens to be the largest plateau in Europe – can attest to its boggy, barren beauty; if you've never been, definitely add it to your bucket list. In the meantime, take a trip with renowned Norwegian fiddle player Benedicte Maurseth as she and her equally gifted musical companions travel to Hardangervidda to focus on the wild reindeer that live there.

As with Maurseth's award-winning 2022 album *Hárr*, *Mirra* is a concept album blending the distinctive sound of the Hardanger fiddle with electronics, field recordings and Scandi-jazz. It follows the reindeer's annual breeding and migratory cycle ('The Calf Rises', 'Summer Grazing', and 'Hunting March') as well as their adaptations to the landscape (the gorgeous title track, 'Mirra', is derived from an old Hardanger dialect word, describing the reindeer habit of running together in a circling pattern to keep warm and to ward off predators).

The music – which is beautifully recorded, by the way – is hypnotic and immersive, bleak but beautiful, owing as much to folk and the minimalism of Terry Riley as it does to jazz and free improv. Graceful and bewitching, and worthy of deep, concentrated and repeated listening, *Mirra* is the kind of, many-layered, multi-textured record that the Hubro label (home to Geir Sundstøl, Ståle Storløkken and Møster! among others) specialises in – but this is one of the best. Put it on your bucket list as well. **Kevin Whitlock**