



Otto Kintet Wildernis

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With their third album 'Wildernis', the Brussels jazz quintet Otto Kintet delivers a sharp observation of (human) nature. The new album reflects the journey that the band members have taken together and individually, as well as the metamorphosis of their home base, also named 'Wildernis Strmbk.'

All compositions are by bandleader and double bassist Otto Kint. He drew inspiration from Wildernis Strmbk, an abandoned sports complex that he transformed into an incubator for artists from various disciplines. Kint lived there for five years and watched as nature gradually reclaimed the tidy, man-made site. Kint translated this evolution into diverse compositions with room for improvisation and unrestrained interplay, an approach he carried into the studio. The entire album was recorded with all musicians in one room, without headphones or overdubs. "We relied more than ever on our instincts and senses instead of our rational minds," Kint explains. The goal was to color the compositions, play in the moment, and make music together.

The band has been playing in the same lineup for eight years, and you can hear that on the album. The diverse styles and tones of the five musicians blend exceptionally well. For instance, Martin Salemi (keys) primarily plays acoustic piano, giving Lukas Somers (guitar) more room to experiment with effects. Jeroen Capens (saxophone) expanded his instrumentation with the clarinet, playing both his signature powerful sax solos and more subdued parts. Daniel Jonkers (drums) as always, finds the perfect tandem with Otto Kint's double bass.

With the intimate 'Fontanel,' the band members welcome their children and embrace the influence of minimal and classical music. This tranquility and clarity characterize the album at various moments. Additionally, Otto Kintet remains a groove-based band that can deliver powerful performances. "Polyphonic motifs that move towards each other and then fit together like tectonic plates are somewhat our trademark. Hence a track like 'Aardplaat' (Tectonic Plate)," explains Otto. 'Piedade,' on the other hand, has a Latin- Caribbean vibe and is structurally deeply rooted in the tradition of jazz standards. "The track was inspired by a painting that reminded me of a woman from Uruguay. She was both very free-spirited and exuberant, yet still respectful of traditions. That contrast is reflected in 'Piedade.'" 'Wan.de.len,' the album's first single, is also based on a painting that emerged from a social-artistic project with people with mental disabilities. The track is like an imperfect circle.

It's evident that graphic aspects are important to Kint, as seen in the album's cover. Graphic artist Maya Strobbe created a design composed of thin lines for the album's front cover. The

image represents our living environment, which at times is so meticulously organized that nature seems distant. On the back cover, you'll find the lush drawing by artist Levi Stoops, on which Strobbe based her design. Stoops created a drawing of an ancient forest with an element that doesn't quite belong: a buffalo. A dual image that portrays nature in its most intense forms, creating a slightly disorienting sensation, much like the world today.

Band member

Daniel Jonkers	drums
Jeroen Capens	tenor sax, clarinet
Lukas Somers	guitar
Martin Salemi	piano, synth
Otto Kint	upright bass, compositions

Tracklist

1.	Train of Dots	05:37
2.	Wan.de.len	07:15
3.	Fontanel	06:09
4.	Glinstergloed	04:07
5.	Piedade	08:16
6.	Aardplaat	04:01
7.	Science Friction	07:40
8.	Glinstergloed 2	03:03
9.	Fontanel 2	06:03