



NIHITI - A New Kind of Weather

Lo Bit Landscapes LBL012 Vinyl/MP3

Release Date: 2020-12-03

1. A New Kind of Weather
2. Shudder Into Silence
3. In the Sands
4. I Drove All Night
5. The Practice of Injury

Described by Resident Advisor as “alternately uneasy, bloodthirsty and painfully beautiful”, NIHITI’s music has long been a critic’s darling on the darker end of the spectrum. War, murder, and romantic catastrophe have been common themes as the music has ridden the fine line between the kind of electronic soundscapes that lead to an ambient music commission for [Aurora Halal](#)’s Sustain Release festival and the more songwriter material that made them a favorite of Other Music NYC. In the new pandemic era it just so happened that the neighborhood of New York City the band calls home became one of the worst hit areas in the world, suffering in the vicinity of 1,000 deaths in just a few weeks in March and April of this year. Refrigerated trucks were parked at the hospital a few blocks away, and it will not surprise fans of their previous work to hear that reality reflected in these songs.

That global catastrophe was then compounded a few weeks later with a more personal one when the brother of NIHITI’s primary songwriter committed suicide... And this suite of disasters came calling just as the Lo Bit Landscapes label was regaining its footing after being illegally locked out of the home they shared with a number of other New York City musicians for 4 years ([read about it in Vice here](#)), losing access to all their inventory and a number of completed recordings scheduled for release.

Composed as the dark curtain of plague closed around us, “*A New Kind of Weather*” plots a fairly traditional course for a NIHITI track. Opening with the faraway wail of a siren recorded at a time when the air in New York City contained few other noticeable sounds, the song slowly builds upon the drums of [Greg Fox](#) (Liturgy, Ex Eye) and the guitar of [Viktor Timofeev](#) into a kind of slow motion tornado reminiscent of a more psychedelic Leonard Cohen or maybe some dark mirror image of a Tame Impala track. From there the record takes off for 12 minutes of a mournful journey through the cosmos in the form of “*Shudder Into Silence*”. Built mostly with the sound of the New York City ambulance siren that was used only sparingly in the title track, the two movements of the piece contrast the doleful pulse of the siren’s wail against the tick of the atomic clock. Time moves on, even if the experience of it is distorted by the emotional state of the consciousness. The vibe is William Basinski, even if the pulse is more 70s krautrock like Cluster or Brian Eno.

“*In the Sands*” continues some of the biblical themes touched on earlier in the record with a little less of the psychedelic and a little more of the traditional. A ghostly cover of “*I Drove All Night*”, originally performed by Roy Orbison in his late years, manages to take the simple themes of love and loss to a wholly unexpected place. The effect is not unlike Anohni’s more delicate tracks. “*The Practice of Injury*”, originally composed as an homage to the Estonian composer Arvo Part, rounds out the record, hovering somewhere between the whispers of a Philip Glass record and the simple yet beautiful chords of a mid-period Aphex Twin track.

From reviews of past NIHITI releases:

BUNKER MIX 136

- "A fascinating twist on what a techno mix can be." - **Vice**

FOR OSTLAND

- "So not only is [Ghosts and Lovers] overbearing, noisy, and emotionally crushing, but it's a Marissa Nadler cover, too." - **The Needle Drop**
- "Alternately uneasy, bloodthirsty and painfully beautiful, For Ostland is a conflicted record that adds an unexpected new voice to the modern technoid post-punk dialogue." - **Resident Advisor**
- "The group unfurl smoldering cinematic soundscapes, strange slivers of shadowy sound, moaning fragmented melodies, all over a haunting heartbeat like pulse, a sort of slo-mo electronica, laced with strange hummed/sung vocals" - **Aquarius Records Record of the Week**
- "Filled with dirges of guitar reminiscent of Sunn O))), Godspeed-esque post-rock crescendos, and dense layers of droning synths, Ostland's charred landscape is ever-changing yet consistently desolate." - **Ad Hoc**

GHOSTS AND VERSIONS

- "[Mark Verbos' Sordid Future Mix] layers the vocals of the Nihiti version with the futurism of a late-night cyberpunk rave." - **FACT Magazine**

FACED WITH SPLENDOR

- "A fairly surprising departure from their past psychedelic sound, the new EP presents an introduction of more acoustic elements, revealing nihiti's hidden expertise in simple songwriting." - **Dazed & Confused**
- "Everything seems brightly lit and in focus here. From the song's natural evolution with varied acoustic instrumentation to the careful melody, nothing is out of place." - **Tiny Mix Tapes**

OTHER PEOPLE'S MEMORIES

- "There's not a lot on [nihiti's] Other People's Memories that sounds much like anything else currently happening, unless there's some cadre of well-presented electroacoustic savants out there churning out music of this gloss and caliber." – **Dusted Magazine**
- "nihiti... relies on the coexistence of electronic music with acoustic instruments to create a sound that is alternately tense, foreboding, and intricate in the most intriguing ways... A cerebral effort in line with This Heat, late-period Talk Talk, Gastr del Sol, and other heavy hitters of recent decades, and a group that is worth the considerable effort to investigate." – **Other Music NYC Record of the Week**
- "nihiti's album, other people's memories is a luxurious excursion across dazzling dreamscapes, an amalgam of progressive rock, non poh faced IDM, and playful experimentalism which make you feel like you were somewhere else without being in between places." – **20jazzfunkgreats.co.uk**