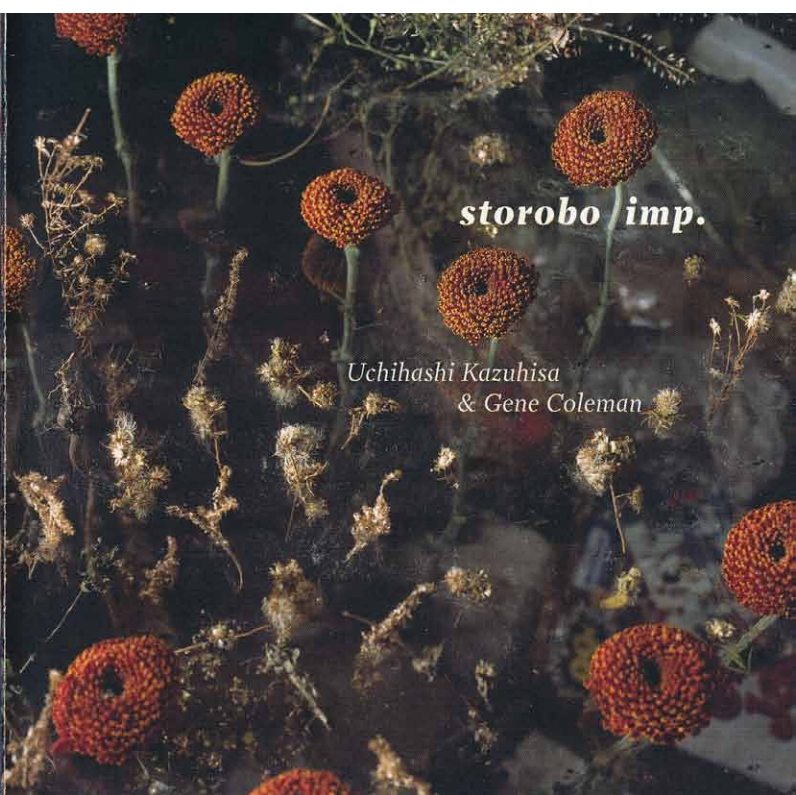
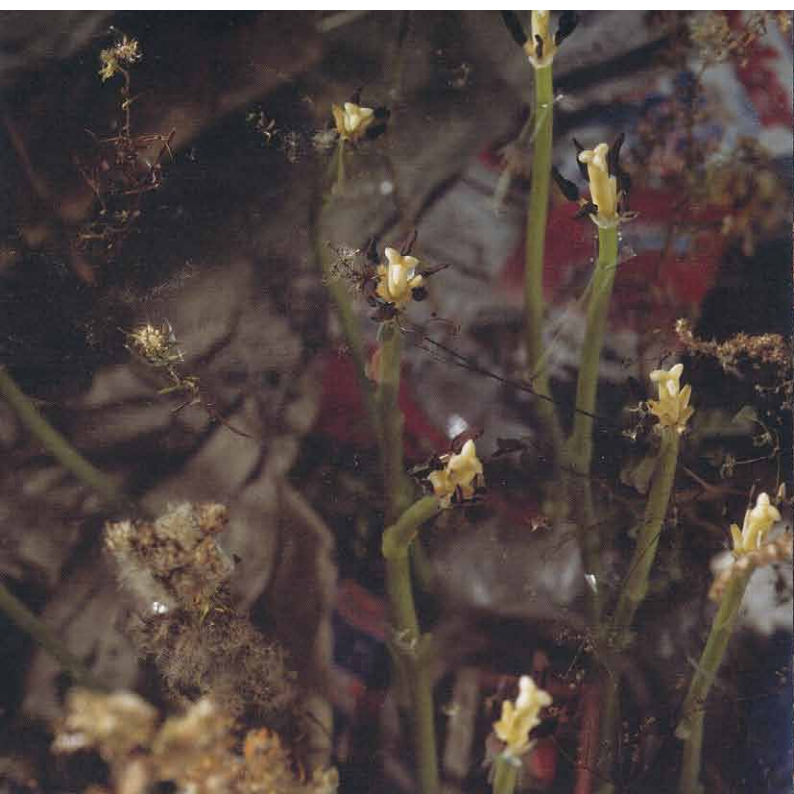




storobo imp. *Uchihashi Kazuhisa
& Gene Coleman*





storobo imp.

Uchihashi Kazuhisa
& Gene Coleman

Tracks 1, 7: Uchihashi Kazuhisa, guitar and electronics; Gene Coleman, bass clarinet
Tracks 2-6: Uchihashi Kazuhisa, daxophone; Gene Coleman, bass clarinet

All tracks recorded May 18th, 2001 at Storobo Studio, Tokyo
Recorded by Zak Matsumura, CD Mastering by Todd Carter

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notes

I first met Kazuhisa in Vienna in 2000. We played together in a group formed by the Austrian saxophonist Helge Hinteregger. The concert began (as luck would have it) with a duo between Kazu and myself. It was one of those occasions that remind me why it can be so satisfying to engage in open improvisation—we immediately began playing as if we had a score in front of us, as if our actions were closely rehearsed to sound exactly this way. I commented to Kazu about this after the concert and we both agreed it would be nice to work together again. That opportunity came in 2001, when I was living in Tokyo as a composition fellow of the Japan-US Friendship Commission. Kazu was living in Kobe then, and in May 2001 we played a number of concerts in Kobe and Osaka before making this recording in Tokyo.

The material on this disc features open improvisations between Kazuhisa and myself. There was no discussion about what we would play beforehand, we just played. In the process of editing the material, we ended up with two tracks that feature Kazu playing guitar and electronics (tracks 1 and 7), with the rest of the tracks featuring Kazu on the daxophone. I would like to first comment about the tracks with guitar. I really love the sounds that Kazu uses; they are made by a combination of preparing the guitar strings along with some processing of the sound. I find the sounds he makes work beautifully with the bass clarinet and from this connection in sound it is possible to build structures for listening. It will be clear from the start that our idea about music is one that takes sound (all sound) as the fundamental basis. As a result, the use of noises and non-harmonic sounds is placed in an equal way next to "normal" tones. Tracks 2, 3, 4, 5, 6 all feature the daxophone, an unusual instrument created by the German musician Hans Reichel. It was through his work with Mr. Reichel that Kazu learned to play the daxophone, which is basically a set of elegant wooden shapes that when mounted to a tripod, amplified and then when struck, plucked or bowed produce an unbelievable range of sounds. In these tracks one can hear the strange, almost human sounds of the daxophone in combination with the bass clarinet. Often it is hard to tell which instrument is making the sounds—this is due to a deliberate effort to make such sounds and also because of the close rhythmic interplay as we react to and anticipate each other. I'm very fond of this kind of ambiguity in sound, as it gives us an important area within the music to redefine what "harmony" can mean; not a harmony of tones but rather one of color and action.

Gene Coleman—Philadelphia, July 2003





fw04

storobo imp.

Uchihashi Kazuhisa & Gene Coleman

Uchihashi Kazuhisa & Gene Coleman

storobo imp.

fw04

1. 12:11
2. 1:52
3. 3:47
4. 5:51
5. 5:00
6. 14:06
7. 21:04

Uchihashi Kazuhisa: saxophone, guitar and electronics
Gene Coleman: bass clarinet



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*Uchihashi Kazuhisa
& Gene Coleman*



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