

LES DISQUES

victo

INFORMATIONS

VICTO cd037

THE FAR EAST SIDE BAND

"Urban Archaeology"

- | | |
|--------------------------------|---------|
| 1. URBAN ARCHAEOLOGY | 17' 51" |
| 2. MIZU | 14' 25" |
| 3. THE SHADOWS' PLAY | 12' 40" |
| 4-8. DISTANCE BETWEEN MEMORIES | 13' 51" |
| 4. RAW | 0' 52" |
| 5. GLASS MOVEMENTS | 5' 00" |
| 6. GESTURES | 2' 03" |
| 7. IN A LANDSCAPE | 4' 32" |
| 8. AT DUSK | 1' 24" |

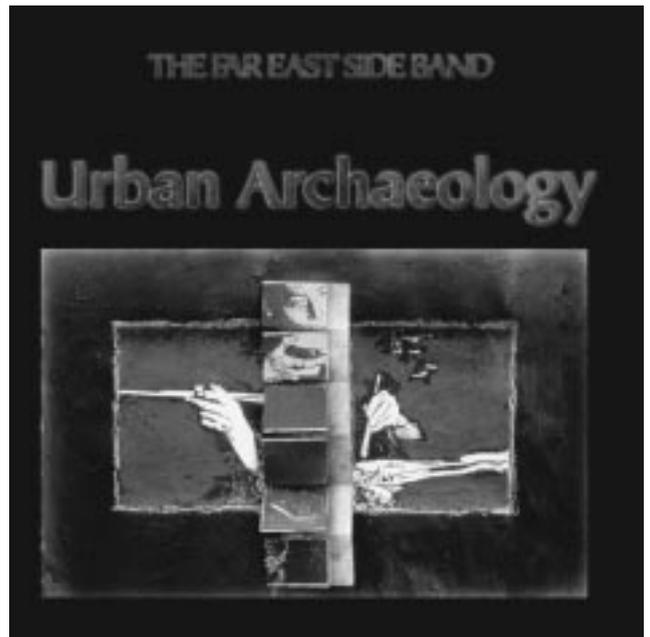
JASON KAO HWANG: violon électrique**SANG-WON PARK: ajang, kayagum****JOE DALEY: tuba, électroniques****YUKIO TSUJI: shakuhachi, percussion**

Toutes les compositions sont de JASON KAO HWANG

Enregistré en studio au New Jersey

les 24 et 25 septembre 1995

TEMPS TOTAL: 59'37"



The Far East Side Band has taken a new direction with the addition of the tuba and electronics of New Yorker Joe Daley on their new CD, *Urban Archaeology* for Victo. From his work with Sam Rivers, the Ebony Brass Quintet and George Gruntz's Gravity Tuba Ensemble, Daley brings a creative understanding of playing multiple roles on his instrument. Daley's rich tone, eloquent lyricism and rhythmic power creates new dimensions in The Far East Side Band.

On *Urban Archaeology*, The Far East Side Band's Asian sensibilities meld comfortably with textures from jazz and with the lilting rhythms of an African processional as well as the technological contours of an electronic age. Traditional Asian instruments together with the electronic processing of the electric violin and tuba give the compositions an organic feel of ancient and new sounds. All the music on this CD follows transformational journeys. The multiple movements create an architectural design that takes the listener from one room to the next. On «Diary for Urban Archaeology» and on «Distance between Memories», images are freely juxtaposed like a dream. «Mizu» and «The Shadows Play» flow narratively, with characters emerging to tell their stories.

Hwang wants listeners of The Far East Side Band to come away with a poetic resonance that they can carry with them into new realms of experience. That's all part of a new cultural horizon among Asian American musicians that is helping to redefine our notions of jazz and Asian music traditions.

ROBERT HICKS, New York, October 1995

(Contributor to Down Beat, Jazziz, Guitar Player, Coda and The Villager)

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C.P. 460, VICTORIAVILLE, QUÉBEC, CANADA, G6P 6T3.

TÉL. : (819) 752-7912

FAX : (819) 758-4370

victorec@cdcbf.qc.ca

www.cdcbf.qc.ca/cdcbf/DisquesVicto