



KODIAN TRIO

II



artist: **KODIAN TRIO**

title: **II**

catalog-nr.: **TR168**

label: **Trost**

format: LP / DL

EAN LP: 9120036682559

release: 27.10.2017

Dirk Serries: electric guitar

Andrew Lisle: drums

Colin Webster: baritone and alto saxophone

Mastering: Dirk Serries

Limited edition of 300

“Kodian Trio ... blasts through, mashing free improv clicks and clatters with free jazz-inspired hoots and hollers, all wrapped up in a waistcoat of gimlet-eyed punk attitude.” – Paul Margree, We Need No Swords

Tracklisting

- 1 A1
- 2 A2
- 3 A3
- 4 B1
- 5 B2
- 6 B3

<http://www.trost.at>

TROST RECORDS
Westbahnstr.16
1070 Vienna / Austria
+43 (1) 523 67 57-10
office@trost.at www.trost.at

London based saxophonist Colin Webster is quickly establishing himself on the European avant garde scene. Working with a broad range of collaborators, Webster is known for working from extreme sonic palettes - from minimal to maximal, constantly pushing boundaries.

Webster first worked with Serries on the landmark 'Endless Voids' performance led by Dead Neanderthals at the 2014 Incubate Festival.

Since this initial meeting, the two have worked on different collaborations both live and in the studio, a number of these encounters involving the drummer Andrew Lisle.

Also based in London, Andrew Lisle's quick and highly textural playing is making him highly in-demand in the fertile improvisation community. In turns both propulsive and abstract, Lisle has worked with a number of key UK-based improvisers including Alex Ward, Daniel Thompson, Seymour Wright, and also plays in Roland Ramanan's Tentet, and punk-improv band Shatner's Bassoon.

Dirk Serries – is hardly your average improvising musician. Even though the man has a fondness for the classic free jazz of the sixties and seventies and the current updates, his own talents lie elsewhere. As a master of texture, a skill which he's been able to forge and refine for more than 30 years (as vidnaObmana, Fear Falls Burning, Microphonics, with collaborative projects and, more recently, under his own name), he has always been involved in the more abstract, or sound-oriented wing of experimental music. Serries is now less reliant on his trademark effects and loops. A new 'naked' language that veers from gentle strumming to scribbling, pointillism and occasional outbursts of disjointed howls. Pulling from his great experience in the worlds of ambient and industrial music, as well as from masters like Derek Bailey, Serries' approach is improvisation that relies purely on his relationship with his electric guitar, prepared or not.