

Sharp – Hug USA/CH



ELLIOTT SHARP guitars electronics
CHARLOTTE HUG viola, voice & electronics

CHARLOTTE HUG from Elliott Sharp

First meeting in Zurich in my SyndaKit orchestra - Charlotte a blonde explosion of sound and energy, bow and mane merging to form an intense granulation of sight and sound. Soon, our duos followed: no two the same; both electronic and acoustic, myriad strategies. Pixillated, angular, tangential in the best sense. Potentialities abound!

September 22 Duo with Charlotte Hug - Cave 12 – Genève. A return to this great basement space, packed to witness my meeting with Swiss violist Charlotte Hug. We do a hot and wide-ranging set. We have extremely different approaches which yields a continuous textural counterpoint, though when Charlotte uses her electronics, it's sometimes difficult to tell who is making which sound, making for an exhilarating set.

ELLIOTT SHARP from Charlotte Hug

Artistic antipodeans possessed with insatiable curiosity and enormous joy in making music., I was on a long tour, little sleep, lots of ristretto, intensive exchange of ideas. Our different artistic backgrounds amalgamate, inspiring fertile musical testing of limits. Both musicians contribute their very own respective musical-intellectual worlds. Wide, high-energy fields open out.

Excerpts from reviews

"Sharp and Hug do for their popular traditional instruments in the early 21st Century what those other duos did for them in the early 20th - create an up-to-date context for profound improvisation.

KEN WACMAN – CODA

More than a contamination between two 'styles', the players stick to a jargon that leaves almost no room for thought, **its volatile harmonic context acting as the optimal springboard for the attention to roam**, thus becoming able to catch brilliance even in the most inaccessible crannies."

MASSIMO RICCI - TOUCHING EXTREMES 2007

"It's a distinct, Elliott Sharp and Charlotte Hug delivered two of the most memorable solo albums in recent years (the guitarist's THE VELOCITY OF HUE and the violist's NEULAND), pleasure to listen to their duo outing (which finds them both using electronics too). Sharp is in an aggressive mood, attacking the steel strings with menace and vigor; it makes for a delightful contrast with Hug's microtonal work, with long gauzy double-stops and slow scrapings; elsewhere, his frantic neck-tapping contrasts with the keening voice of Hug's bow. The two whip up some serious momentum, mercury and froth throughout. The subtle ghosting audible on Stay in line sounds like there's an extra strings player, and the effects are thankfully not obviously 'electronic'; they supplement rather than distract." JASON BIVINS - SIGNAL TO NOISE 2008

<http://www.panix.com/~esharp/> [http:// www.charlottehug](http://www.charlottehug)