

Atzko Kohashi & Tony Overwater Duo



“Just like the bright crescent moon has the unlit part of the moon to complete its full shape, the sound of our duo is also there, sometimes in the shadows, sometimes in the light, changing its shape from time to time. It’s just like Yin Yang; one thing can’t exist without another. We come from different countries and different musical backgrounds, but somehow we fit together. Music can make people free and open-minded!”

Atzko Kohashi & Tony Overwater

Paths crossed in Amsterdam

Despite the differences in their nationalities, cultures and backgrounds, Atzko Kohashi (Amsterdam-based, originally from Japan) and Tony Overwater (from the Netherlands) found common ground rooted in jazz improvisation, in a cosmopolitan city - Amsterdam. Listen to the unique sounds and melodies arising from their respective cultural, geographical, and musical backgrounds.



Inspired by John Coltrane

The duo portrays the spiritual world of John Coltrane, playing his compositions from the album *Crescent*. Atzko and Tony play with their own interpretation, but with deep understanding and respect for Coltrane's original music. "I've found you've got to look back at the old things and see them in a new light," said John Coltrane. Indeed!

One-on-One

Atzko & Tony duo is more than just a fusion of two instruments. Their combined sounds are almost like beautiful mosaic made up of small pieces of different colors and shapes. They make use of individual personality and roots while respecting each other's differences: different sensibility, different sense of rhythm, and different taste of phrasing.



Pure & Organic sound

"We want to deliver the purest and the most honest sound to audience."

The duo puts great value on the sound of their instruments. Experience the pure and organic sound as if you are part of their band.

Behind the scene of **Crescent**

Atzko & Tony's latest album, "Crescent" was recorded on February 14, 2021 at Beauforthuis, a music venue and a former church, in Austerlitz in the Netherlands. In the midst of a prolonged pandemic, it was an exceptional recording where two musicians entrusted their passion to their instruments. Atzko & Tony immediately bonded through a deep desire to realize the recording and put their best into the project. The duo was deeply inspired by Coltrane's *Crescent*.



The beautiful acoustic of the church building, combined with the beauty of the surrounding snowfields, resulted in an impressive recording. Only five months after the recording, the album "Crescent" was released by Studio Songs in Japan, and it is scheduled to be released worldwide in January 2022 by Jazz in Motion records.

It is said that people have long considered the gradually waxing moon to be a symbol of the fulfilment of their wishes, and that praying to the crescent moon was a special occasion. The crescent moon, which reflects the sunlight and waxes day by day, is like a piece waiting to be fully formed. You do not just entrust your dreams but you set your sights and your hopes, looking forward to the future and preparing to take action. It is no wonder that Coltrane's *Crescent* connected with their hope to realize this recording session.

Media Links

Mini documentary

<https://youtu.be/gRjqBxFtwqY>

Lonnie's Lament

<https://youtu.be/toQTodqOjJE>



Who we are...

Atzko Kohashi, piano

Atzko Kohashi, who currently resides in Amsterdam, is a Japanese born pianist with international background. She started her classical piano studies during childhood and has been improvising and composing since. From 1994 to 2001 she lived in New York, where she studied with jazz master Steve Kuehn. Atzko has thus experienced three different cultures: Japanese, American and European. Such multicultural background has surely influenced her view on music and led to her unique musical style. "Warm, Natural and human" "Still waters run deep" "Being neither too much nor too little, which seems something common with Zen philosophy" – critics describe the playing of pianist Atzko Kohashi. Whilst her musical root lies in Jazz, she adapts the melodies to her own voice. She has been working with various Dutch musicians including Frans van der Hoeven (bassist), Tony Overwater (bassist), Sebastiaan Kaptein (drummer), Eddy Koopman (percussionist), Angelo Verploegen (trumpeter), Maya Fridman (cellist), Denise Jannah (vocalist)..., and has released a series of duo and trio albums with them
www.atzkokohashi.com



Tony Overwater, bass

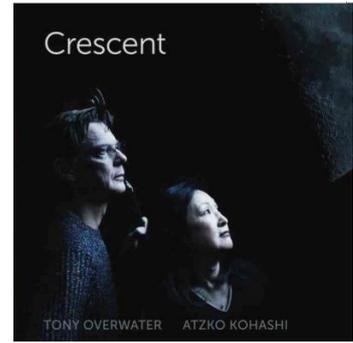
Born in Rotterdam, the Netherlands. Tony Overwater is a top bassist who has won the Boy Edgar Award and the Edison Award, the most prestigious award in Dutch jazz. While a student at the Royal Conservatoire of The Hague, he was discovered by David Murray who was on a tour in Europe and he joined the group, performing in concerts and on recordings such as "A Sanctuary Within" (1992). He studied with John Clayton, Charlie Haden, and Dave Holland. With saxophonist Yuri Honing's trio, he explored the fields of neo-bop and free improvisation. In the meantime, he is collaborating in Arabic and Persian music with musicians such as Kayhan Kalhor, Rima Khcheich and the Rembrandt Frerichs Trio, as well as composing music for many documentaries including the Berlin Award winning documentary *Justice for Sergei* and *Om de Oude Wereldzee*. Thus he is highly regarded for his prominent and versatile musical activities inside and outside of Europe. He is currently teaching at the Royal Conservatoire of The Hague.
www.tonyoverwater.com



Reviews on Crescent



Crescent Europe edition



Crescent Japanese edition

A Saxless ode to John Coltrane – Bassist Tony Overwater and pianist Atzko Kohashi perform John Coltrane's music. It is daring to perform Coltrane's music in a duo setting without saxophone, but it works. The beauty is in Overwater's interpretation of Jimmy Garrison's bass solo in Lonnie's Lament, where Kohashi supports him with her smoothly curling piano playing.

(11-02-2022 Volkskrant, The Netherlands by Gijsbert Kamer)

The music has a fluid quality. Kohashi's rounded, pearly piano sound colors beautifully matches with Overwater's lyrical bass. This is pure harmony singing. *Crescent* is a beautiful, intimate album by two great musicians.

(18-02-2022 Jazzenzo, The Netherlands by Matthijs van de Berg)

... A very fine, relaxed jazz album without sounding sappy or "healing," yet in a sense this music as more healing power in it than many a "breathe deeply" CD being pushed nowadays.

(07-02-2022 Art Music Lounge by Lynn René Bayley)

... It is an album that flows quietly and yet intense, full of emotions, without frills. Both immersed in involving atmospheres, a dialogue that goes beyond the notes played. A great album, which can be listened to repeatedly.

(05-02-2022 Music Zoom, Italy)

... Their *Crescent* was recorded in the breathtaking acoustics of a church, and the two make perfect use of this opportunity, communicating with each other in sound in a restrained and considerate way. ...

(04-02-2022 Na Dann, Germany)

The interplay between the two musicians can be called successful. A must if you are not averse to improvisations.

(03-02-2022 Smooth Jazz, Germany by Patric Van de Wiele)

A beautifully original and central piece in the album is signed by the double bassist, De Boot, a perfect reflection of the general atmosphere of this very beautiful and soothing galette.

(01-02-2022 Jazzmania, Belgium by Jean-Pierre Goffin)

... The beautiful acoustics let you dive deep into the purist sound world of piano and bass...

(24-02-2022 Jazzthing by Rolf Thomas)

...Perfectly reproduced, deep, melancholy and dramatic....as written for this duo, it couldn't be more atmospheric.....very successful....The beautiful sound of the music on this album has of course first of all to do with the two musicians, but the location also plays a role, because it was recorded in the Beaufort House in Austerlitz, a former church with special acoustics.

(25-01-2022 Rootstime, Belgium by Jan van Leersum,)

... The Amsterdam-based Japanese pianist and the Dutch bassist have managed to absorb the spirit of Coltrane's record and implement it in their own individual way. All the songs radiate a great and soothing calm. I feel at the same time connected with the spirit of Coltrane's *Crescent*.

(22-01-2022 Musikansich, Germany by Wolfgang Giese)

... Here is an album with a marked inspiration where Atzko Kohashi and Tony Overwater show a great sensitivity and a perfect communion of spirit...

(21-01-2022 jazz halo, Belgium by Jean-Pierre Goffin)

In order to enjoy the present album to the fullest, one must free oneself from the originals, should dedicate oneself exclusively to the present album. Then one will also learn to appreciate the fine tones of the duo recordings.

(16-02-2022 jazz halo, Belgium by Ferdinand Dupuis-Panther)

"Although this is a subdued album, you can feel the emotion in every sentence. And therein lies its value above all. Great solo parts by the two musicians round out the work."

(15-01-2022 Jazz-Fun, Germany)

"The arrangements are braided in an unobvious way, filled with details that are only discovered on subsequent listens. The musicians bring us to the surface the reflective rather than expressive load of the compositions, the poetic, dreamy aura of the whole dominates. On the other hand, the richness of the variation technique of both instrumentalists does not allow us to surrender to this melancholy. *Crescent* is a fascinating dialogue which can be ranked among the best duets in jazz!"

(10-01-2022 Multikulti, Poland by Krzysztof Szamot)

"Being free and open-minded is essential for jazz. For this time, the duo is challenging John Coltrane's spiritual world with piano and bass. The first half of the album focuses on songs from Coltrane's album *Crescent*. It's a soulful dialogue between the two humans. You can see the joy of life through their performance with full of freedom and openness."

(Makoto Gotoh, jazz critic in Japan)

"The beautiful acoustic of the venue, combined with the beauty of the surroundings, resulted in an impressive dialogue of two instruments. They play Coltrane's tunes in unexpected way (mostly in tranquility), and yet they hold the essence of the original music. Seeking a spiritual connection with Coltrane, they also seem to converse with him. The sincere and heartfelt performance of the two musicians can attract the listeners to the last details, which generates another dialogue with us-listeners."

(Intoxicate Tower Records, Japan by Shingo Katagiri)

"Tony Overwater and Atzko Kohashi, a duo of only piano and bass, even heightened sensitivity to Coltrane's music. Their breathtaking interplay in tranquil manner resonates in our souls."

(Jazz Tokyo, Japan by Hiroaki Ichinose)

"The interplay between kohashi and overwater is superb. Kohashi has an elegant and delicate touch on the piano, as if it were breathing, and the bass player Overwater presents all kinds of techniques in a casual way."

(Jazz Life, Japan by Tatsuya Nagato)

Our Repertoire

- Crescent (by John Coltrane)
 - Wise One (by John Coltrane)
 - Lonnie's Lament (by John Coltrane)
 - Mr. Syms (by John Coltrane)
 - The Drum Thing (John Coltrane)
 - Aisha (by John Coltrane)
 - Some Other Blues (by John Coltrane)
 - Equinox (by John Coltrane)
 - What's New (by Bob Haggart)
 - Soul Eyes (by Mal Waldron)
 - In a Sentimental Mood (by Duke Ellington)
 - Take the Coltrane (by Duke Ellington)
 - Blue in Green (by Miles Davis)
 - My One and Only Love (by Guy Wood)
 - La Pasionaria (by Charlie Haden)
 - Night Fall (by Charlie Haden)
 - Our Spanish Love Song (by Charlie Haden)
 - First Song (by Charlie Haden)
 - Virgo (by Wayne Shorter)
 - De Boot (by Tony Overwater)
 - Yi Jian (by Tony Overwater)
 - A's Blues (by Atzko Kohashi)
- And more.....

Photo Gallery

at Fenix Music Factory, Rotterdam



at Wisseloord studio, Hilversum



at Filmhuis, Oosterbeek



at Oosterkerk, Amsterdam



at Beauforthuis, Austerlitz

