



About the 10 Strings Project



Forged in the crucible of Tokyo, Japan in 1998 and tempered by the Hell-fire of L.A., California, The Panache Orchestra has emerged from 10 years of dormancy better and stronger than ever, with a steely resolve to make a go of it.

They have received an unusually warm welcome in the hyper-competitive locale of Southern California with their recent US launch in 2008, being enthusiastically presented at fine arts events and various regional festivals. That speaks highly of the quality they have brought to the party, having arrived unannounced and uninvited as a totally unknown quantity, with nothing but their instruments, their resumes, and their wide-ranging body of all original repertoire waiting to be recorded.

The “10 Strings” dual album is their first commercial release in 10 years since their debut EP titled “Neo” that was recorded and released in Tokyo, Japan in 1998. These contemporaneous albums are now available either via digital download or as a two-disc set in various sales points (CD Baby, i-tunes, Amazon.com), and are on their way to more. The ten compositions featured on each of the two disks were produced using only 10 strings: six from the guitar and four from the violin with no overdubs (with most tracks recorded stone-cold in one take and practically no sound isolation); composing a quick pen-and-ink sketch of music by The Panache Orchestra, stripped down to its bare essence of the raw, pure sound of the acoustic guitar and violin— a precursor of things to come.

The compositions on Disc 1 of the dual album express the tranquil, meditative, classically-rooted side of TPO, while the second disc reveals more of their range with an eclectic mix of sounds, moods and tempos. Their follow-on project slated for release in early 2010 will feature more elaborate orchestrations and arrangements of more of their music.

The Panache Orchestra is firmly committed to creating high quality, truly *original* music the old-school way: by writing according to their inspiration without trying to sound a certain way or copycatting other artists in order to sell records or become famous; and writing for the instruments that they can play competently instead of using machines to “manufacture” instrumental parts. They work hard and rehearse regularly so they can consistently deliver sharp, strong live performances and clean, precise one-take tracks in the studio without having to rely on the engineer “photoshopping” their work at the mixing board. In fact, they prefer not to use a click track or sound isolation when recording because they think it compromises the air-tight ensemble sound they have developed after many years of working together.