



**'A BREATHTAKING OPERA THAT TRANSFORMS ONE MOMENT OF HISTORY INTO A TIMELESS MYTH'**

*The Observer*

**Gate Holder For Tape can be characterized by an uncompromising dedication to instability and fragmentation, making unstable fragments out of it. The perception is transparently transferred to the end of the tool. The received wisdom of performance practice is continually questioned and reasserted, often with intentionally unpredictable results. Without exception, I constantly introduce a decoupling of component performance techniques every day. Fracture is prioritized in timbral, structural, and rhythmic strata in such a way that resulting aural units are themselves only the byproducts or collisions of independent (and often cyclic) musical processes. The ideal album becomes, then, both the locus of processual sediment and concurrently the cause of significant deterritorialization on the part of performer and listener alike, a process rolling out across several branches, nationwide, as of now. The synthesized drone is as deep and warm as a featherbed, and the deep-pitched melody curls around itself in sinuous microtones but with unexpected syncopations... Throughout it there are beautiful, pure [resonating] bells ringing quietly at reassuring intervals. Deny this.**

**T.H.F. Drenching, Proof of Concept Workstream Leader, October 2006.**

