

### **XLR8R # 61 – September 2002 – USA**

The richness of Recorder comes from an impressive use of highly textured static : whether it stutters and hiccups, or sweeps through in wide washes, Twine's microsounds both illuminates and obscure the spaces created by walls of distorted guitars. Tonal structures slowly materialize out of glitchy hazes, only to crumble again. The exquisite, cyclical patterns that emerge are an abstract inspection of melancholy best voiced by the filtered Twin Peaks sample in the last track : « I know I should be sad, and I am, part of me is, but it's like-I'm having the most beautiful dream and the most terrible nightmare all at once. » Twine's gorgeous study in paradoxes somehow awakens the listener, even as it numbs. Selena Hsu

### **TIME OUT – USA - June 27**

The third album by Twine, the duo of Chad Mossholder and Greg Malcolm, is pure electronic bliss. Mossholder and Malcolm, who are based in Boulder, Colorado, and Cleveland, Ohio, respectively (and recorded their parts separately), make music that's split into structure and abstraction. Often, a guitar, piano or beat pattern is most clearly audible, while buried beneath it, a dark field of sound moves and changes shape chaotically, seemingly in response. As the sampled voice in "There Is No One Else" says, "It's like I'm having the most beautiful dream and the most terrible nightmare all at once."—MW

<http://www.timeoutny.com/rock/352/352.music.shorttakes.box.html>

### **SONOMU – UK – September 2002**

Something disquieting emerges from the long-distance collaboration between Greg Malcolm and Chad Mossholder, otherwise known as Twine. Their music hits you like a string of crank calls in which the other end goes dead as soon as you put your ear to the receiver. The calls aren't necessarily dangerous, but they cause ripples of uneasiness. And on 'Recorder' they induce the masochistic desire in the listener for more.

The strength and allure of Twine's music lie in a simple concept, a formula that has been a staple in filmmaking for decades. Malcolm and Mossholder edit dissimilar elements next to each other and allow the listener's imagination to form the sutures that bind them. Giving the listener the space to create meaning produces music that comes across as more stimulating, complex, personal - and anxiety-inducing in the case of 'Recorder'.

For example, a banal phone conversation concerning aerobics practice and the purchase of a guitar on 'Fine Music' is deluged by cavernous drones, charging the sampled small talk with undertones of unspoken ulterior motives and lethal intent. And the sum of wafting static and white noise, dialogue samples about fear and dreams, and cautiously strummed guitar on 'There is No One Else' produces an air of tragedy more choking and inevitable than the melancholy of each separate element.

Not all the songs on 'Recorder' are built around dichotomy. For instance, 'None Some Silver' uses the guitar for a more psychedelic ride, while cloudbursts of distortion and electronic whine add an abrasive, spacey edge. However, the tracks that feed off the notion of psychic dread are the ones that keep bringing the listener back to the disc. Something wicked this way comes from the world of Twine, and it compels you to unlatch the door and wait for it to enter.

Mike woodring

<http://www.munoso.net/review/+6-21/>

### **ABSORB – UK – July 2002**

the sound of the american underground. field recordings, guitars, vocals, lo-fi, digital, microsound. all created, morphed, twisted into form across two u.s. states via the wires. The effects are startling, it'll make your head swirl, your ears twitch and it made my speaker cones rupture. 'none some silver' introduces all of the above to awesome effect. shimmering electric guitar suppressed with swathes of glitchital distortion eventually making way for muffled bass tones. that description may sound pretentious, the music though is far from it.

'cign' introduces rhythm.....only just. a beat is echoed until it's a gallop. allowing complex / simple structures of orchestration to flow underneath, until an abrupt edit ends everything. 'fine music' is ominous in mood, distant klaxons and horns signifying impending doom, punctuated with phone conversations and emotional strings. 'player piano' is the sound of piano tones hop, skip and jumping their way inside a cd player polluted with corrupted data. playfulness in stereo.

the edgy nature of the music does mean that mid-way it does start to lose focus. not exactly easy to consume and as a result your attention limits are tested, but with familiar elements like solid beats during the more structured and less random 'factor' and almost soothing ambient effects circa pete namlook on 'curved' then it

doesn't seem so difficult. The story ends with the intense duo of 'touched' (warped, processed drums) and 'there is no one else' (melodic interference).

music like this makes it impossible for one not to listen and compare it to visual architectural metaphors; abstract, angular, structured. the same sort descriptions used for post-rock. but this stuff isn't post-rock, it's post-electronic. feel the frequencies. (10)

[http://www.absorb.org/reviews/a\\_twine.html](http://www.absorb.org/reviews/a_twine.html)

### **ULTRAHANG / Hungary / March 2003**

A két, interneten keresztül kommunikáló amerikai hangmérnök, Greg Malcolm és Chad Mossholder új, Bip-Hopos lemeze a glitch-IDM stíluson belül bizonyosan az élvonalba tartozik, ám azt mégsem mondanám, hogy kifogástalan, vagy éppen remekmű volna.

A számítógépes videóval együtt hatvannégy perces album egészén egyértelműen kirajzolódik egy alkotói módszer: a hosszabban kitartott, "úszó" kísérleti ambientes réteg szembeállításával egy, az előzőhöz hasonlóan mindenféle zajból és hagyományosabb elektronikus hangokból összeállított ritmikus réteggel. Ez utóbbi szerencsére nem az unásig ismert össze-vissza darabolt tört ritmikus játék; sokkal izgalmasabb, szaggatott, hol sürü-sűrű, hol ritkuló pulzációval operálnak. Általában elmondható, hogy noha nem lépnek ki műfaji keretek közül, nem találnak fel semmi nagy dolgot, a számok többségében sikerül elkerülni a közhelyeket, és izgalmas megoldásokat felmutatni.

Ugyanakkor egy igen fontos szempontból a lemez nagyobbik része kudarc. Egyértelműen hallatszik ugyanis az együttesnek az a törekvése, hogy a "hideg", "absztrakt" hangtechnikai kísérletezés helyett érzelmileg erősen telített, ebben a szempontból majdhogynem hagyományos zenét készítsenek. Kár, hogy a nyolc plusz egy (bónusz) számból hatnál csak érződik a törekvés, de kudarcot vall. Érzelmek helyett érzelmileg hatni kívánó megoldásokat hallunk, és ez bizony néha kicsit még kínos is.

Ugyanakkor van három szám, amik megmentik a lemezt. Ezek érdekes módon mind a hagyományos elnevezés szerint "lírai" darabok. Közülük leginkább az első az, ami maradandó, és minden hallgatásra újra képes hatni. A None Some Silver akkordbontogató gitárt és egy éles-érdes, sivító, mégis majdnem dallamosan változó zajréteget állít egyszerre egymás mellé és egymással szembe. Az ilyesfajta "kísérleti új érzelmesség" kiemelkedő darabja ez, csakúgy, mint a hasonló, és (nem csak címében) Coil-hatásokat felmutató Where Things Seem to Glow Without End, a hozzátartozó ügyes, félig absztrakt, félig figuratív klippel. Érdekes módon a három darab közül a normál lemezidő záró There Is No One Else a leggyengébb, holott ez használja a legtöbb eszközt.

Ezekért érdemes beszerezni a lemezt, ami még a többi szám kudarcával együtt is tanulságosabb, izgalmasabb, mint sok társa.

Rónai András

<http://www.uh.hu/kritika.php?id=207>

### **MUSIQUE MACHINE / Sweden / April 2003**

The times that 'music' had to feature melody, harmony and rhythm are long forgotten since Arnold Schönberg deliberately tried to root out traditional, Western harmony by introducing his 12 tone system. Later on 'musique concrète' broke down the last remnants of tonality and rhythm and total abstraction became a respected artform. Attempts in finding new ways of musical expression have not always been listenable: extreme ideas tend to be hard to relate to because conventions built into the listeners by culture prevent it to sound familiar enough to be able to grasp it. If you get yourself used to listening to abstract music even there esthetics will surface the listener and the artist will be able to attach a meaning or even emotion to it. No matter how 'unlistenable' completely abstracted sound art might seem: it certainly serves as a liberating force. Extreme abstractions mixed with more traditional elements make the endproduct a little easier to digest.

Besides Schönberg the fact that music could be recorded made it possible for 'art' music to detach itself from the secular folk tradition and the luxury of European life in general made it possible for composers and musicians to make music more 'art' than a way to make a living. Extreme ideas were not always accepted by the general public, but its recordings made it possible for a group of people to get used to the abstract sounds of for instance Pierre Schaefer's and Pierre Henry's 'musique concrète'.

Until early 1900 classical composers used popular tunes from the living folk tradition into their music (and the most catchy classical tunes returned to the streets again). Music was only performed live and the audience needed 'hooks' and other familiarities to enjoy the music presented on the spot, since you simply didn't have the chance to let things sink in with multiple listens. Recording facilities enabled to 20th century art music to detach itself from the folk tradition. At the end of the 80s however, dancemusic like techno and acid house

started to seek contact with the abstract sound traditions of artmusic. Thus folk tradition start to embrace the classical tradition which got stuck in total abstraction.

From ambient techno and 'drill 'n bass' by Aphex Twin up until the 'clicks 'n cuts' and 'microsound' by Fennesz, the 'dance' element in IDM (Intelligent Dance Music) is completely lost since rhythm is quite important for dance in the traditional sense. What's left is soundscapes mainly aiming for atmosphere and pure sound as a way of expression. Like in any other music, it sometimes works and sometimes it doesn't. Like classical music is looking for a new tonality via new romanticism spearheaded by Gorécki's 3rd Sympony, you see the same tendency in the microsound and clicks 'n cuts scene.

The American duo Twine consists of 2 members, Chad and Greg, who live far apart but can form a 'band' with the aid of the internet. Their music is a mix of electronic music like microsound and clicks 'n' cuts but they add conventional instruments and melody and rhythm to it.

Recorder starts off with None Some Silver, which pretty much showcases their style: guitarchords are strummed and electronics cut through the ambience. The atmosphere is dark and somewhat unfriendly. Microscopic electric sounds bounce from left to right with the guitar continuing to play its sad chords. The mix of organic and electronic, tonality and sound, makes this music a little easier to relate to than the complete abstraction of some other acts in this field of music. The second track Cign is very rhythmic with drifting clouds of sound. The album continues with varied constructs of distant ambience, dry clicks, static, rhythms and chords.

I think Twine presents a nice mysterious mixture of melodic elements to appeal on an emotional level but with enough excursions into abstract sound to keep the 'avant garde' interested. The CD also features a nice videoclip.

Martijn Busink

[http://www.musiquemachine.com/reviews/reviews\\_template.php?id=335](http://www.musiquemachine.com/reviews/reviews_template.php?id=335)

### **D-SIDE # 12 / France / January 2003**

Aire d'hybridation par excellence, la musique de Twine définit son propre territoire au sein de l'électronica en gagnant à chaque fois sur les frontières du genre, ce qui lui donne toute sa force. Ici, des lignes de guitare viennent se fondre dans des nappes de crépitements statiques, des souffles presque dark-ambient se plient aux distorsions électroniques, des mélodies narratives croisent des rythmiques abstraites. Aux confins de multiples territoires, toujours imprévisible et instable, "Recorder" est une découverte de chaque instant, un paysage dont le climat évolue sans cesse, les ambiances plombées laissant la place à de brusques trouées dans les nuages, tandis qu'une averse se prépare déjà. Captivante de bout en bout, cette expérience unique menée par le duo s'accompagne de plus d'une superbe vidéo réalisée par leur compère de Phase 4, qui pousse encore un peu plus loin la sensation d'immersion totale.

Jean-François Micard

### **GREEN UFOS / Spain / January 2003**

Define tensión. El cuarto disco de Twine, primero en BiP\_HOp, se abre con "None some silver", o cómo hacer entrar las limpias y reverberantes guitarras de Labradford en colisión con el chirriante laptop del penúltimo Jim O'Rourke, el que publica discos en Mego. Apenas ocho minutos y ya está seca la boca.

Apenas ocho minutos y Twine ya han enseñado sus incisivos, su gusto por el manejo de filtros en continua metamorfosis, sepultando delineadas estructuras de guitarra, cálidos abrazos de sonido sintético. Define abstracción. Diremos que la abstracción es aquello que se sitúa en el territorio del arte, en cualquier campo del arte, en un estadio superior al de la simple comprensión, la sencilla descripción de la realidad. La abstracción exige del público una predisposición especial, un estado de ánimo que permita la lectura del objeto artístico a un nivel molecular. La abstracción exige del artista el manejo de claves, pero también cierta capacidad para enseñar determinados matices de esas claves. Cuando el lenguaje de signos se hace impenetrable, la abstracción se vuelve vacío creativo. "Cign" es un buen ejemplo de abstracción artística. "Cign" es un tema compuesto a partir de varias capas de sonido, engarzadas con precisión de relojero y mostradas a través de un juego de volúmenes y panoramas.

Cada capa remite a parámetros reconocibles en otros campos de la música electrónica y del post rock. El conjunto produce extrañeza, pero sólo porque exige la asociación de ideas y conceptos que habitualmente no se muestran en conjunto. "Touched" es otro buen ejemplo para apoyar esta tesis: líneas melódicas al borde de la atonalidad, rítmica al borde de la anarquía. La sensación de colapso inminente gravita sobre este tema. Es un recurso que Twine utilizan con frecuencia. Define paisaje. Aunando las dos definiciones anteriores, un paisaje sonoro abstracto ideal sería aquel con capacidad de evocar, de generar imágenes o, incluso, de estimular un

monólogo interior. Un paisaje sonoro abstracto es aquel que obliga a reflexionar sobre lo que se está escuchando, algo que sucede en casi todo el minutaje de este compacto. Twine obligan continuamente a modificar los puntos de vista sobre cada tema, ocultando sorpresas, giros y arreglos que demuestran que nada es lo que parece en su manera de hacer música, que siempre es posible observar el objeto artístico desde una perspectiva diferente.

"Fine music", "Curved" elevan el estudio del matiz hasta el infinito, paisajes que se pueden asimilar a la técnica del puntillismo, que utilizan lo microscópico como material de trabajo. Los mismos elementos repetidos en variación múltiple hasta conformar un conjunto homogéneo, pero describible en sus partes más íntimas. Define emoción.

A pesar de lo dicho anteriormente, la música de Twine no es adusta, no es obcecada, no es vacua. La música de Twine es fuertemente emocional. Exige implicación, es cierto, pero nadie llora en el cine sin una cierta predisposición. La música de Twine tiene un fuerte poder de seducción porque resulta tremendamente cinética. Siempre existe una sensación de movimiento, de aproximación. Escuchándola se sabe que algo tiene que suceder, se entiende que hay un profundo trabajo de creación, pero también se intuye que el último respunte no obedece a estrategias cerebrales, sino a gestos intuitivos, decisiones cuyo origen no se puede explicar con certeza.

Define Twine. Twine es un proyecto a medias entre Greg Malcolm y Chad Mossholder, dos personas que viven en el mismo país, Estados Unidos, aunque separadas por una larga distancia, lo que dificulta su contacto físico para grabar o actuar. Greg y Chad definen Twine como el resultado de una relación post-moderna en la era digital, la unión lógica y precisa del trabajo elaborado desde puntos separados, a través de conexiones digitales. Sus trabajos, repartidos entre sellos de prestigio subterráneo, como Ad Astra o Hefty, muestran una clara obsesión por la síntesis de sonidos como último estadio de la creación musical.

Define regalo. "Recorder" incluye un vídeo con música de Twine e imágenes de Phase4, titulado de manera bastante clara, "Where things seem to glow without end". El paisajismo esquivo de Twine tropieza con imágenes que también hacen bandera de ese desvaimiento. Paisajes nubosos que alteran caprichosamente su rumbo, raras gradaciones de color, formas de naturaleza extravagante e insertos visuales que rompen la armonía. Un regalo visual que aumenta, si esto es posible, el regalo que "Recorder" es para el resto de los sentidos.

<http://www.greenufos.com/web/grupos/t/twine.htm>

### **SKUG / Austria / December 2002**

Seit knapp vier Jahren arbeiten Chad Mossholder und Greg Malcolm schon als Twine zusammen. Releases auf Hefty Records, einer LP auf dem schwedischen Komplott Label, sowie diverse Samplerbeiträge, unter anderem auf der »BipHop Generation« - Serie gingen dem aktueller Longplayer, wieder auf BipHop veröffentlicht, voran. Unvorhersehbar, jedoch niemals beliebig, sprengen die beiden Musiker ihren Sound alle paar Minuten in seine Einzelteile, basteln diese wieder zusammen und mikroskopieren die Bruchstellen. Hochgepitchte Laptop-Sounds schwingen über Akustikgitarrenflächen, dazwischen tauchen Vocals auf, kühler Ambient verschwindet unter aufgescheucht dahinjagenden Rhythmusskulpturen, schafft Raum für die nächste Noise-Attacke oder eine abstrakte Klanglandschaft. Eine gelungene CD, die Haken schlägt und bei der hinter jeder Ecke eine Überraschung lauert.

skug - online | Tobias Bolt | 10-12-2002 |

<http://www.skug.at>

### **DEBIL / Germany / December 2002**

Müssen Amis eigentlich so einen Mist verzapfen? "Special thanks to: God and our families ... Warum nicht gleich der ganzen Freien Welt danken und Osama verfluchen. Zum Glück ist dieser Gruß der einzige Ausrutscher, den sich Greg Malcom und Chad Mossholder leisten. Gegen ihre Musik kann niemand ernsthaft etwas haben - na außer vielleicht Fans von Korn oder Lenny Krähwitz, weil hier keine Gitarren geschruppt werden. Wer regelmäßig meine Rezis liest, dem sind Twine schon ein Begriff und zwar von der Compilation "bip-hop generation v.4". Twine bieten eine Art entrückten Ambient, der sich (mal wieder) am besten beschreiben lässt, indem man die einzelnen Elemente auseinander dröseln. Die für diese Musikrichtung typischen Keyboardflächen dürfen natürlich nicht fehlen. Meist entwickeln sich diese nur sehr langsam, schweben gleichsam und verändern sich fast unmerklich (irgendwie fällt mir dazu das Wort "morphen" ein). Gelegentlich beschleunigt ein computergenerierter Beat (obwohl das Wort hier nicht so recht passt, schließlich heißt "Beat" ja "Schlag") Puls und Hirnfrequenz des Hörers. Wunderbar chaotische Einsprengsel stören den

Konsumenten am Abschalten. Verlorene Stimmen verkünden vergessene Botschaften. Und immer wieder schleicht sich ein wenig Melodie ein, nicht greifbar, durchsigtig. Als zwei Eckpunkte von "Recorder" sind "None Some Silver" (Titel #1) zu nennen og "Factor" (Titel #5). "Factor" ist ein reduziert elektronisches Stück, dass von abstrakten Rhythmen dominiert wird og eher Soundarchitekten Freude bereiten wird. "None Some Silver" dagegen kombinerer eine simple Gitarrenmelodie mit einer Vielzahl an verfremdeten Geräuschen og "morphr" vom traumhaft entrückten Sommertagssoundtrack zum finalen Crescendo. Wer nach all dieser Beschreibung immer noch nicht schlauer ist, was Twine denn nun egentlig für Musik machen, dem sei die sehr schöne Website der Bip Hopper ([www.bip-hop.com](http://www.bip-hop.com)) empfohlen, wo man in einige Songs des Albums reinhören kann. Nicht vergessen werden sollte das kleine Quicktime-Video, das sich noch auf "Recorder" befinder. Hier wird nicht nur akustisch "gemorphr" sondern auch visuelt (um mein neues Lieblingswort zum dritten og damit letzten Mal in dieser Rezi zu verwenden). "When Things Seem To Glow Without End" zeigt deutlig, dass Twine in beiden Medien das nicht Greifbare bevorzugen, Texturen statt eindeutiger Strukturen oder Symbole. Das macht die Sache zwar schwer durchschaubar, dafür aber interessant.

<http://www.club-debil.com/Rezis/twine.htm>

## **GEIGER / Denmark / November 2002**

Twine : Recorder

Andrew Duke : Sprung

To nye udgivelser på det franske selskab Bip-hop bekræfter min mistanke om, at mørk avantgarde-electronica af den lidt nyere gamle skole lever og har det - om ikke egentlig godt - så i hvert fald nogenlunde. Nu har - akademisk elektronisk avantgarde-musik ganske vidst eksisteret i tredive år - mindst - men den har samtidig også ført en absolut skyggetilværelse, hvor legen og glæden ved bizarre, uhyrlige lydkonstruktioner syntes at være et udtryk for ren hobby (for lyttere såvel som producenter) - og på den måde kan man sige, at stilen sådan set altid har haft det glimrende med at leve som den gjorde. Musikerne har aldrig behøvet at tækkes andet end deres egen musikalske fornøjelse, for ligefrem at leve af det var under alle omstændigheder ikke aktuelt. Hvad der imidlertid adskiller folk som Twine og Andrew Duke fra de oprindelige elektro-akustiske kunstnere er, at de i stedet synes at være vokset ud af en specifik halvfemserscene, hvor denne musik var ude for det besynderlige forhold, at den rent faktisk blev en del af noget (relativt) stort - eksperimentaltechnoen - hvorfor der da også i langt højere grad opstod genkendelige stiltræk, som gik igen i flere følgende generationer. Derved mistede denne nye musikalske enklave desværre noget af den originalitet som den ældre eksperimentalscenes isolation uundgåeligt medførte - og følgelig overbeviser disse udgivelser mig ikke om, at stilen har det meget bedre end nogenlunde. Tydeligst er det i Andrew Dukes tilfælde. Duke ligger sig meget markant i forlængelse af traditionen for eksperimenterende minimaltechno, hvor det minimalistiske ikke fungerer som noget direkte fysisk stimulerende (eller bedøvende, om man vil), men derimod som en ren mental hypnose - en mørkt pulserende musikalsk drømmeverden, hvor man er ude af stand til at bryde de cykliske bevægelsesmønstre. Effekten kan være ganske fascinerende, og har været det på tidligere udgivelser med ofte oversete kunstnere som Unit Moebius, Pressure of Speech og RIOU, navne som uundgåeligt melder sig op til flere gange, når man hører Sprung. Dermed ikke sagt, at Duke direkte kopierer disse folk, for deres træk er efterhånden så udbredt inden for stilen, at de snarere indgår i et uudredeligt netværk af inspirationsmuligheder, hvis oprindelse nyere udøvere ikke behøver at være bevidst om. Og dertil kommer, at meget af det formodentlig vil opstå helt af sig selv, hvis man i det hele taget arbejder med knitrende loops ud fra denne specifikke tilgang.

Twine synes mere tidstypisk, idet han til en vis grad benytter både postrock-melankoli og de for tiden så allestedsnærværende skrattende glitch-lyde, men i bund og grund er der dog primært tale om mørk ambient, i traditionel Eno-forstand, såvel som i den nyere opdatering fra halvfemserne hos navne som Locust og Biosphere (med sine spøgelsesstemmer lyder f.eks. det fremragende 2Fine Music2 meget som noget fra sidstnævntes Patashnik) eller ligefrem en dyster udgave af The Orb! Der er dog også lange avant garde-passager, hvor nutidens forvredne digitaleffekter nok engang gennemgås, men heldigvis ikke uden i hvert fald en lille forbindelse tilbage til pladens overordnede drømmende stemning. Som hos Duke synes inspirationskilderne utallige og resultatet ganske vellykket. I begge tilfælde er det svært at have noget imod musikken. Den er velproduceret og stemningsmættet, og kan man i forvejen lide de respektive stilgreb, vil man uden tvivl også begejstres af dem her - personlig kan jeg f.eks. næsten ikke blive træt af forfaldsambient som hos Twine - men samtidig er det også klart, at musikhistorien ville være fuldstændig uberørt hvis Sprung og Recorder aldrig havde eksisteret. Det er lang tid siden jeg har hørt ny musik af denne slags, men som antydning havde jeg en mistanke om at den stadig bliver produceret, og på en måde er det rart at få det bekræftet, men, nåja, en tro på at der vil komme til at ske noget virkelig nyt og afgørende fra den kant igen, har jeg heller ikke just fået.

Jannik Juhl Christensen

Relaterede anmeldelser

Bovine Life: Social Electrics

Kozo Inada: d[]

si-cut.db: Enthusiast

Akira Yamamichi: Semiologie

<http://www.geiger.dk/anmeldelser/anmeldelse.php?id=426>

### **NIGHTWAVES 12 / Canada / September 2002**

Twine seems to be an outfit that purveys scratchy, mechanical belches of sound. Essentially, their sound is amusical; elements of music are there, yet they are only hinted at. This is greatly experimental and avant garde. Twine is yet another band who employ the soundart aesthetic. "None Some Silver" is eerie and deep, and "There Is No One Else" is scary and otherworldly. If you have an interest in the experimental avenues of electronic music, you should definitely check this out.

### **SODAPOP – Italy – October 2002**

A quanto pare il buon Isidoro Bianchi ha liquidato in quattro e quattro otto questo duo da Boulder, Colorado, bollandolo come già sentito e risentito. Ora, senza dubbio i Twine non si sono inventati ancora nulla (ed il primo osannatissimo CD dei Mum, invece?!), ma che non siano degli sprovveduti lo si sente senza troppe difficoltà. Credenziali di tutto rispetto, fra cui: un LP per la svedese Komplott, una traccia sulla compilation allegata a The Wire e dulcis in fundo un 12" per la notissima Hefty. Questo "dinamico duo" composto di un tecnico del suono (e si sente) e di un compositore di colonne sonore per videogiochi (volendo si sente pure questo) si muove fra microsound, ambient, IDM, atmosfere "krankyane" ed "ovalismi" di vario tipo. I puristi del genere noteranno subito una certa qualità del suono con cui "glitchy beats" e lunghi "drones atmosferici" disegnano paesaggi desolanti degni dei film di Lynch. A volte forse il difetto è proprio il fatto che i Twine si perdano in questi stessi paesaggi che sembrano disegnare, eccedendo in esecuzioni talvolta troppo scolastiche. Questo non toglie che le due o tre tracce che si aprono alla melodia (sempre piuttosto triste) conquistano senza difficoltà (None Some Silver, There's No One Else). A completare il CD il video di Where Things Seem To Glow Without End, che vi darà un'assaggio di cyber-home-made-psichedelia piuttosto gradevole. Un buon gruppo con ampie possibilità di miglioramento, su questo non ci piove... Ma resta il fatto che Recorder è un disco la cui qualità supera di gran lunga molte produzioni più blasonate.

Andrea ferraris

<http://www.sodapop.it/twine.htm>

### **JADE / in Top Vain / Bruits column / France / October 2002**

Accusant un goût certain pour des mélodies camouflées et envoûtantes autant qu'un profond attachement pour la syncope d'échos électroniques et l'éclampsie rythmique, c'est dans cet étroit cahier des charges que Twine libère toute la sagesse des expériences accumulées et la virginité des terrains encore à défricher.

Si le nom s'acoquine avec à propos de signatures de chez Raster Noton, Thrill Jockey ou encore Mego, c'est aussi sans doute dû à l'exigence qualitative, artistique ou esthétique dont ces labels précités se font les représentants. Une impression d'immensité et d'immersion caparaçonne la vêtue des morceaux, lentes montées vibrantes et hypnotiques sur lesquelles viennent se rompre des rythmiques fracturées et autres arpèges de guitare, brisant aléatoirement le sentiment d'aplomb du début. Twine prend un malin plaisir à construire des archétypes de compositions complexes pour mieux les volatiliser la minute d'après...corollaire éloignée des Ephémères ou mantra tibétains.

Un travail exigeant et impétueux, fait de sautes d'humeur et de traits de génie, particulièrement actif sur des titres tels que none some silver ou fine music. 1000 idées à la minute, voilà ce qui vous attend sur Recorder. vivement conseillé.

[www.pastis.org/jade](http://www.pastis.org/jade) then topvain and bruits

### **AMBIENTRANCE / USA / September 2002**

twine 's greg, malcolm and chad mossholder use disconfigured soundforms to suggest recorder's unexpectedly panoramic tableaux, which in their own fashions sound to these ears like part of a surreal western...

A stylized horse-clopping of sorts seems to ride through the burning, intriguingly barren wastelands of sparsely-strewn cign. Slow, mostly-rhythmic beats pump into faded sheets of sonic gauze as fine music unfurls scruffily adorned with bits of broken voices and glassy specks.

Stuttering, sputtering and panning, beat-like presences factor into a thin sheen of soft radiance, generally overpowering those faint streams with disjointedly staccato actions, though eventually grooving together, touched (5:45) ripples in distorted tones just before more-aggressive percussive forces batter its already-warped surface. Obliquely stunning there is no one else (9:00) sizzles and thrums into an imaginary distance... occasionally memory-like words or phantom guitars are heard in this place where melancholy serenity is edged with spikiness.

As if constructing modern-art dioramas for your ears, twine sets up wide-open scenes which surely aren't all they appear... and often they appear as wraithlike visions anyway. While occasionally overtly raucous, recorder spends most of its duration patiently exploring strange new vistas and other unknown locations thereabouts. A quite-pleased A for "speaking to me" without necessarily making sense.

Expect the unexpected from bip-hop. See also [www.twinesound.com](http://www.twinesound.com).

David J Opdyke

<http://www.ambientrance.org/0902/twi-r.html>

### **wReck thiS meSS / Holland / September 2002**

Twine is 2 Americans who collaborate via the virtual studio – long distance improv, then. Melody has help from noise on this project. There are thwacking meteoric [Empreintes Digitales] headphone candy projectiles that collect static, alpha dust, and beta glitches that get absorbed in huge warm swarms of romantic aromas. Atmosphere is given dimension, shape and volume. Pleasant without feeling you are being cornfed. saccharine and recycled emotions.

### **PITCHFORKMEDIA – USA – July 2002**

Abstract electronic music is exciting in part because it sounds like it comes from its own world. There is no material reference point for something like Oval's Szenariodisk or Autechre's EP7. No object and no living thing can make these sounds; they are instead birthed from the unknowable guts of a cold, calculating machine. It is these limitless sonic possibilities that have driven composers to electronic music since before John Cage was calling his early experiments "Imaginary Landscapes."

But there's also something to be said for electronic music that remains grounded, emotionally accessible, and clearly of this earth. And it's in this class of electronic records that Twine's Recorder falls. Rather than sounding like the outgrowth of endless experiment, Recorder sounds like it was laid out carefully before the first mouse had been clicked, the whole thing designed to realize very specific musical goals. This is no pile-up of exhaustively rendered Max/MSP patches. Despite the fact that the album is composed on computer, Recorder sounds orchestral, with dense layers of sound reverberating in a defined space. It's the anything-goes spirit of abstract IDM applied to sweeping dramatic gestures, a laptop version of the soundtrack to Apocalypse Now. And at this moment in the music's development, it sounds refreshing.

Strummed electric guitar is the first sound heard on "None Some Silver," setting a dark emotional tone that Recorder beautifully sustains. The chords are distantly spaghetti western, but the menace and tension behind them feel like more than just a cinematic homage, possibly aided by the electronic noise that bubbles beneath. Eventually, the synthetic whine envelops the track completely, subsuming the familiar instrument in a cloud of harsh noise. The following "Cign" begins with a whistling tone that leads to tribal beats that ping-pong between the speakers, rising and falling along with the restless drones behind the beats. This track showcases the electronic/organic nature of Recorder, as the percussion, so clearly synthetic, conversely seems beaten out by a drum corps. The feeling of dread conveyed by "Cign" is incredibly vivid.

A much slower emotional burn is evident on "Fine Music." Here, Twine seem to be coming from a place similar to Stars of the Lid circa The Ballasted Orchestra, combined with Labradford's respect for the power of a stalking bass drum. "Curved" is another drone piece in a similar vein, but the elongated tones are a bit less dreary, and are constantly being interrupted by percussive whooshes of sound that sound like they're caroming off the walls of a cavern. While maintaining a similar atmosphere, "Player Piano" delves into collage, with randomly chopped piano notes that fall into place in a pretty melody bumping against sampled voice, odd instrumental snippets and assorted clicks and pops.

None of the raw material on Recorder is particularly new, and there's nothing to convey on paper what makes this record so good. It simply achieves exactly what it set out to: 56 minutes of carefully assembled texture

meant to convey feelings of loneliness, isolation, fear and tension. It's dark electronic music sticky with human fingerprints.

Mark Richard-San, July 2nd, 2002

<http://www.pitchforkmedia.com/record-reviews/t/twine/recorder.shtml>

### **OVERLOAD MEDIA – UK – June 2002**

Suitably for their music, Twine operate a kind of virtual partnership, with one half living in Colorado and the other in Ohio, and their music hovers somewhere in between, in the digital no-man's land of feedback manipulation and noise interference. Twine have performed all over the US and recently also internationally, performing with acts such as Thomas Brinkmann, Mouse on Mars and Richard Devine, and it's easy to see the parallels, although Twine are arguably even less interested than these guys in conventional sound structures. Many of their sounds appear to derive from more organic sources, and like Scanner's early work, feature snatches of conversation and radio which are played with and distorted, giving the impression that their music is delving into the uneasy depths of your psyche. This is evidenced on the excellent 'Factor', a piece of edited brilliance, featuring chopped-up percussion, sampled conversation, staccato breaks which eventually form a kind of abstract subterranean breakbeat. 'Cign' creates the effect of a train racing past and skitting on the rails, underpinned by an eerie atonal backwash that sounds like a ghost chorus. Many of the tracks cultivate a hypnotic effect, lulling you into a dream-like state because the sounds recreate something familiar to the brain, like dream language. So it is on 'Fine Music', where swells of sound build then die away, to be replaced by something yet more slippery and alien. It is impossible to actually concentrate on anything else whilst this music plays, so really it is worth just succumbing to the experience. EW

<http://www.overloadmedia.co.uk/reviews/reviews.php?date=2002-06>

### **EXCLAIM – Canada – August 2002**

Twine is the musically adventurous duo of Greg Malcolm and Chad Mossholder, who blend instrumentals and electronics to create vestiges of IDM, atmospheric drone, eerie ambient and abstract yet rhythmic processed noise. Cign is a pretty good piece for its staccato approach which is not unlike Plastikman's Spaz and Spastik, yet takes a more atmospheric approach to that lovely choppiness. The same effect also surfaces on Factor where instead of a sonic consonant, ridden staccato sounds run through vigorously modulating faders, creating something like NASA deep space recordings of spinning pulsars. Fine Music and Curved are more melodic overtone pieces that tend towards drone, but in a pensive and engrossing way. Touched has an atmospheric quality but loaded with several popping sounds that qualify as breaks, putting it in league with abstract IDM. Recorder is an excellent avant-electronic album which is engaging to the listener, inviting them to the fringes of electronic music while not straying too deeply into unfamiliar territory. I. Khider

### **SIDELINE # 40 – Belgium - September 2002**

This is more primeval than anything ever before on Bip-Hop or anything I have heard by Twine before. Less glitch and more grainy ambient than the last album on Komplott, even venturing into rhythm structures and electronic pulse reminiscent of Vromb. Industrial atmospheres with soft vocals, guitar plucking and of course the trademark field recordings Twine has made the basis of their composition. Their washes of static and the melodious counterstrikes give the music a curious tension of not knowing whether this is playful or precarious. Unclean IDM and digital imperfections collide and form a pseudo-organic unit. A living, breathing organism made up of bits and bytes. There is nooks and crannies in the music which necessitate attention on behalf of the listener. With each listen, new stuff comes to the fore. A woeful exploration of micro structures and neglected sounds. Fascinating.

(TÔ :7) till schröder

### **IDM Mailing list – USA/UK – July 2002**

Tangled guitars and frequencies blend and repel in the opening track None Some Silver, from the first Bip-Hop recording by US sound sculptors Twine (Greg Malcolm and Chad Mossholder). French label Bip-Hop, normally known for their quality catalogue of microsound and experimental electronica, have taken a risk to release this futuristic cross between rock music and a locomotive submerged in a gelatinous body. Cign is a paced, linear track that takes the listener on an altered joyride complete with clanging drone and constant percussion halted, distorted and echoed. The feedback plays cautiously throughout this Amtrak meets the Giant Colossus on rails to no end. Working in the fields of video game sound design and engineering it is no surprise that Malcolm and Mossholder have built creative outlets with such passionate ends to balance their heady

careers. Fine Music is representative of the kind of collaborative work you might see defined after years of experimentation. Here we witness this first ear with treatments rich in vibration and ample planning. The sampled voices speak to us from the cockpit of a world in turmoil. The understated percussion and mechanics wind around the base of the topical drama. On Factor Twine plays with your irritable sensibilities. There is a claustrophobic, almost compacted inversion of how the beats are built and sampled. Filled with quirky percussion and chunky beats and blips, Factor has the inflection of a wanna-be dance track that doesn't quite make its way to the disco floor. It seems to battle within its structure, and that is what makes it interesting. The stark Curved pops with tunnelvision. Parts Dr. Who, parts Nocturnal Emissions, a crypt of unearthly delights bares the stamina on truths invented. Having toured with Mouse on Mars, Oval and Thomas Brinkmann, Twine has had its share of brainy hosts. Touched is a shaken collision of amplitude with trace caustics.

As the disc comes to conclusion on There Is No One Else we are ready for any turn they want to take. Crispy vinyl wheezes as a space age interview is conducted. There are general comparisons to Godspeed You Black Emperor and even KK Null, but nothing concrete enough for any direct link. Recorder presents a unique unit prepared to go where no laptop has gone before.

Tj norris

### **JAZZTHETIK – Germanadvance review to be published in October issue**

Einen wunderschönen Anfang bietet Recorder von Twine. Vorsichtig fährt ein Plektrum ein paar Mal bei nur leicht veränderten Griffen über die Gitarrenseiten, während digitales Geknister energierend darüber hinwegfegt. Beide machen weiter, als würde es das jeweils andere überhaupt nicht geben, und dennoch harmoniert es auf eine seltsame Art gerade durch die Lücke, die zwischen beiden besteht und die man beim Hören wie von selbst füllt. So geht es auch weiter, zwar mit anderen Elementen, aber das Prinzip bleibt das Gleiche: Krach trifft auf Melodie, und es ist erstaunlich, wie viel kreatives Potenzial in dieser alten Herangehensweise noch steckt. Angereichert mit überraschenden Momenten, die den gesamten Verlauf eines Tracks urplötzlich auf den Kopf stellen wie bei Twine, wird in Zukunft wahrscheinlich noch mehr davon und aus anderen Ecken zu hören bekommen.

### **SOMA Mag – Germany – September 2002**

Der Sound der amerikanischen Formation Twine ist eine Mischung aus Noise und Melodie aus Ambient und abstrakten Beats. Obwohl Twine noch nicht auf so viele Veröffentlichungen verweisen kann, haben sie mittlerweile schon mit bekannten Größen wie Mouse on Mars und Thomas Brinkmann performt. Live arbeiten die beiden mit den Visuals von Phase 4 zusammen. Eine kleine Kostprobe davon befindet sich im CD-Rom Teil der CD.

<http://www.somamag.de/>

### **CALTANET – Italy – September 2002**

L'incontro fra rumori e melodie è il terreno d'elezione per gli sperimentatori elettronici più attivi e avanti. Non rinunciano a conservare la fruibilità donata alle loro musiche dalle costruzioni melodiche e, allo stesso tempo, non abbandonano la sperimentazione per il solo pericolo di incappare in strutture sonore rumorose.

I Twine, in attività dal 1998, in quest'ottica stratificano drones di chitarre su tappeti elettronici, alla ricerca della pura astrazione sonora, passando per leggeri cenni melodici, posti là a traghettare l'ascoltatore verso un universo impalpabile che sembra provenire direttamente dai meandri più reconditi del proprio Io. Recorder è un album dalle mille sfaccettature, che a tratti diventa orchestrale nella sua densa sovrapposizione di suoni/rumori, carichi di effetti, che definiscono un contesto sonoro assolutamente personale e personalizzabile, di volta in volta a seconda della sensibilità e dell'umore dell'ascoltatore. Le atmosfere di questo disco spesso sono oscure senza essere mai claustrofobiche; nell'ora scarsa della sua durata, Recorder riesce perfettamente nel suo intento, ovvero nel tirare fuori dall'ascoltatore sensazioni di paura, oscurità, isolamento, solitudine. Ma anche momenti di pura astrazione, nella fluttuante ricerca di quanto di più introspettivo possiamo trovare in ciascuno di noi.

L'unico, ma non secondario, difetto di Recorder è che (troppo) spesso suona già sentito, battendo strade già percorse da altri manipolatori elettronici. E' un peccato, perché in altri casi non si era raggiunta una tale sensibilità ed un tale ventaglio espressivo, ma (forse) una delle peculiarità della musica elettronica è (anche) la ricerca di suoni inediti, e in quest'ambito i Twine falliscono.

[http://www.caltanet.it/2002/?op=homeSezioneApprofondimentoRec&ID\\_LISTA=106&ID\\_REC=35267](http://www.caltanet.it/2002/?op=homeSezioneApprofondimentoRec&ID_LISTA=106&ID_REC=35267)

## **MATAMORE – Belgium – September 2002**

Le concert de Twine au festival (K-RAA-K)? de 2002 restera longtemps gravé dans les mémoires, en tous cas dans la mienne. A cette heure de l'après-midi où les pronostics étaient déjà ouverts de qui allait l'emporter de l'électronique ou de l'instrumental, ce concert vint rapidement clore la compétition. Twine offrit un concert magnifique et s'est alors confirmé comme porteur d'un nouveau souffle dans la scène electronica. Car c'est bien de celle-ci dont on traite chez Bip Hop. Pendant ce concert, l'intelligence du travail de Twine nous avait paru insaisissable. A l'image d'un rituel, elle faisait s'évanouir les extrêmes, le rythme et la texture ambient organique étaient indissociables, rien n'était sous-jacent ou dominant, tout avait un sens immédiat. Le volume du concert était parfait aussi tout comme les images digitales projetées qui semblaient avoir été filmées sur la route entre l'aéroport de Bruxelles-National et Hasselt, lieu du festival.

Ajouté au regard hyper-concentré des deux comparses dont le visage était éclairé par leur seul power book respectif, ce fut un spectacle d'une énergie abstraite mais saisissante. Comme un concentré de progrès technologiques, qui pousse vraiment très loin en avant.

Contrairement à leur dernier album plus minimaliste sur Komplott, le set nous fait connaître un Twine plus rythmé-dansé, d'une rythmique pas trop compliquée, mais bizarrement indansable, tellement celle-ci vient se noyer dans et se confondre avec la texture instrumentale organique et vice et versa. C'est surtout cette version live de "Factor" qui domina la durée du set et qui fit dans le détail irrémédiablement tout exploser. C'est ce joyau qui est le cinquième morceau du présent CD "Recorder" paru il y a peu sur le label marseillais Bip-Hop.

La nature éphémère du concert étant (heureusement) insaisissable sur disque, on se familiarise avec la musique et c'est bientôt le côté ambient qui ressort. Le disque s'ouvre par le très beau "none some silver", un paysage de quelques accords de guitare joués à vide et répétés en boucle dans la belle toile d'expérimentation électronique légère qui l'a fait prisonnière. Le reste du disque est plus touffu et a la rare qualité de ne se dévoiler qu'au fur et à mesure des écoutes. On retrouve la guitare sur le dernier morceau, un piano à mi-course, et surtout pas mal de synthétiseurs à vocation ambiante sur le disque.

La musique de Twine se situe pour cela de par sa texture sonore à l'intérieur d'un héritage américain au sens large évident. Premièrement ils vivent l'influence des compositeurs du vide de l'école américaine tels Morton Feldman ou John Cage, les mêmes qui ont influencé le romantisme au pathos écœurant d'Arvo Pärt, mais ici l'héritage est vécu et inconscient, vivant, alors qu'ailleurs il est plutôt importé et subconscient et donc figé.

En second lieu les textures ambients sont plus proches du planant ethnique du mexicain Jorge Reyes que du plus typique ambient made in U.K du début des années 1990.

Futuriste dans l'ensemble, Twine, semble plutôt être imprégné d'un certain romantisme, et le vidéo-track "where things seem to glow without end" est fort proche par son titre et par l'imagerie, de Hood, mais d'un romantisme inversé.

L'imagerie de Phase 4 (le collectif image autour de Twine) est souvent composée de friches urbaines, d'autoroutes et d'autres terrains-vagues. Cette approche plastique de l'espace lisse est parente de celle de Robert Smihson, en particulier de celle de l'époque des "monuments de pasadic". Dans cet oeuvre, le célèbre pape du "land art" quitte New York pour le New Jersey pour y faire l'état des lieux (photos/dessins...) de projets architecturaux qui n'ont jamais abouti (sorte de "travaux inutiles" si vous voulez).

En effet, à Pasadic les prémises d'un gigantesque projet industriel ont vu le jour à travers des débuts de construction.

L'entreprise a vite échoué, laissant derrière elle d'immenses friches peuplées de bâtiments inachevés et de pipelines. Précisément à l'inverse du romantisme, l'artiste ne célèbre pas les ruines d'un passé glorieux ou d'une campagne bucolique à jamais perdue mais plutôt celles d'un futur qui n'a jamais eu lieu. Peut-être n'est-ce pas pour rien qu'en rencontrant le duo Twine il nous a semblé rencontrer un couple sci-fi en exploration dans la quatrième dimension.

Bee=man

[http://www.matamore.net/annexes/chr\\_twine.htm](http://www.matamore.net/annexes/chr_twine.htm)

## **FAT BANKROLL – Sweden – August 2002**

Twine, alltså amerikanerna Greg Malcolm och Chad Mossholder har, för att uttrycka det enkelt, gjort ett alldeles fantastiskt album. Nästan lika fantastiskt är att det är släppt på BipHop Records och albumet borde då bli BipHops första bra släpp (egentligen hade vi bestämt att aldrig mer recensera något från BipHop, men det är ju dumt när de börjat släppa bra saker / red anm).

Börjar man i fel ände så finns det en bonusvideo med på cd:n och den säger egentligen allt om hur Twines musik låter. Videon är gjord till låten "Where things seem to glow without end", som är en aldrig upphörande gitarrslinga som växer fram ur ett hav av fragmentiserat knaster, medans det visas bilder av molntäckta skyar som småningom smulas sönder av svårbestämda färger och former med lite-för-nära-tv:n-brus. Det hela passar alldeles utmärkt till musiken.

Man skulle kunna dra paralleller mellan Twine och Oval när det gäller söndersmulandet av existerande "hela" ljud, trots att slutresultatet inte blir speciellt likt. Där Oval totalt hackar sönder ursprunget bygger istället Twine enorma ljudkulisser blandat med fint brus och elaka störningar. "Recorder" är överhuvudtaget ett fragmentariskt album genomgående färgat av en mystiskt och aningen otäck stämning. Musiken innehåller mängder av problem i form av hack, repeteringar och ljudexperiment i allmänhet. Den struktur som finns bildar en stor och stämningsskapande bakgrund till det övriga, nästan påfrestande glimtarna ur en okänd ljudvärld. I flera spår finns en sorts ekande takt, som visserligen inte följer någon direkt takt. Detta blir tydligt i smått otroliga "Cign" som är ett inferno av ekande, studsande ljud som spänner över hela frekvensområdet och fullständigt kör över lyssnaren. Fantastiskt bra. Fenneszanknytningar finns också, och då kanske tydligast i inledningsspåret "None Some Silver" där en gitarr försöker göra sig hörd genom en bedövande förgrund av oljud.

Trots nämnda Oval- och Fenneszstämmingar så låter Twine inte riktigt som något annat jag hört. Jag skulle vilja utnämna "Recorder" till en av de mest intressanta skivorna hittills i år. Med enorma kulisser av ljud och en aningen obehaglig stämning blir det helt enkelt en spektakulär lyssningsupplevelse.

/ Christoffer

<http://www.fatbankroll.nu/showreview.php3?id=1029964937>

#### TRANSLATING :

Twine, ie the Americans Greg Malcolm and Chad Mossholder has, to say the least, done an absolutely fantastic album. Almost as fantastic is the fact that it was released on the BipHop label, and that would also make the album the best BipHop has ever put out. If we start in the wrong direction, we can tell you about the bonus video which can be found on the cd, and it does actually tell you all about how Twine's music sounds. The video is for the song "Where things seem to glow without end", which is a never ending guitar part born out of a sea of fragmentized crackles, while this happens pictures of clouded skies, which eventually crumbles under the power of hard-to-distinct colors and forms of a-bit-too-close-to-the-TV distortion, are shown. The whole thing suits the music just excellent.

One could point out parallels in between Twine and Oval when it comes to the dissection of existing, not-yet fragmentized, sounds, even though the end products are not similar at all. When Oval completely chops the original beyond recognition, Twine build up enormous sound walls consisting of delicate noise and malignant disorders. "Recorder" is a fragmentized album throughout coloured by a mystic and rather scary mood. The music contains loads of errors/problems in form of skips, loops and sound experiments in general. The actual structure creates a huge mood filled background to the other, almost straining glimpses of an unknown sound world. In several tracks an echoing rhythm can be found, which actually do not follow a specific rhythm. This becomes clear in the absolutely brilliant "Cign", which is a inferno and echoing, bouncing sounds that are wide in frequency and completely hammers the listener. Absolutely fantastic. Connections to Fennesz can also be found within, and most notable in the first track "None Some Silver" where a guitar tries to make itself heard through a loud front wall of noise.

Despite the mentioned Oval and Fennesz connections, twine sounds like nothing else I've ever heard. I would like to label "Recorder" one of the most interesting albums so far this year. With enormous tapestry of sound and a rather unpleasant mood this one is a spectacular listening experience

/Christoffer

#### **SOIT DIT EN PASSANT – France – August 2002**

Toute tentative de description de la musique de TWINE, en perpétuel mouvement, serait futile.

Car derrière un fond sonore « electronica », le duo (Greg Malcolm, Chad Mossholder) expérimente toutes sortes d'habillages musicaux, empruntant tantôt au post rock, tantôt à des courants technoïdes très diverses. A travers ses huit titres, Recorder s'avère très visuel, offrant à l'auditeur un travelling mystérieux le long de paysages tantôt clair-obscur tantôt chaotiques.

None Some Silver est une introduction idéale : une guitare lente précède une attaque d'électrons libres : des bips et des bleeps se heurtent et s'envoient en l'air, prenant à contre sens les boucles oniriques de la guitare.

De Player Piano, et ses voix perdues à jamais, à l'impensable Touched, TWINE partage son attirance pour une extase sonore cérébrale et chaleureuse. Les attitudes bruitistes, les mélopées anguleuses, les délires brumeux, Malcolm et Massholder ont truffé cet album de pépites sonores aussi dorées et innovantes que paradisiaques.

Quentin Dève

[http://www.soitditenpassant.com/ouvrir/opener.html?chroniques/2002\\_07\\_twine.html](http://www.soitditenpassant.com/ouvrir/opener.html?chroniques/2002_07_twine.html)

### **GRIDFACE – USA – August 2002**

The album begins with an echoey guitar over a beatless, staticky whine. We're in for a new Twine. Greg Malcolm and Chad Mossholder have always been willing to embrace change. Twine walks the line between noise and melody, and here they lean towards the former. On "Cign," for instance, reverb creates the suggestion of a beat, while swirling howls fill the space. On "Fine Music," a few vocal snippets add a humorous touch in contrast to menacing chords. "Factor" features snippets of voices and noise that stutter and collide, eventually joining irregular percussion and subtle synths.

These tracks are all similarly themed, with brooding layers of tones, static, and the occasional beat. As a whole, they make for an interesting listen. Although I prefer Twine's first album, Reference, for its melodies, I'm glad that they are willing to expand their sound. — Jacob Arnold

<http://www.gridface.com/reviews/recorder.htm>

### **BAD ALCHEMY # 40 – Germany – August 2002**

Das Duo aus Greg Malcolm aus Cleveland, OH und Chad Mossholder aus Boulder, CO operiert mit der Schnittmenge aus Elektro und Akustik. Ähnlich wie etwa Greg Davis erden sie ihre Glich-Digitalität mit stoischem Gitarrengepicke. Danach zuckt spaceiges Noisegefalter durch den Hörraum und über pulsierende Microsounds und Funkverkehr wölbt sich düsteres Gedröhn. Spätestens ab jetzt wirkt der Twine-Zauber psychoaktiv. Pianotupfer und mit Delay und Cuts gemorphte Stimmen durchecholoten surreale Stereoraumillusionen, Breakbeats loopen auf Möbiusschlaufen durchs Hirn. Lesen sie vor dem Tripp die Packungsbeilage oder fragen sie einen Alchimisten ihres Vertrauens.

### **WALKED IN LINE – France – July 2002**

Si vous avez connu ces jeux vidéo sur cassette audio qu'on mettaient sur nos vieux Atari et autre Commodore ou Amstrad... Il suffisait d'écouter ces bandes magnétiques sur une chaîne hi-fi pour commencer à délirer. Je me souviens avoir placé ces bandes sur des parties de guitares électriques... le résultat était surprenant... On imaginait alors que les données avaient leurs propres sons et que chaque ligne de programme correspondait à une phrase sonore. J'en ai retrouvé quelques traces sur ce disque. Un duo anglais qui pratique la musique électronique sans oublier les ambiances voyageuses et les belles mélodies sans structure. Ce jeu de samples qui générerait des ambiances vaporeuses était présent aussi chez des groupes comme Hint. Mais ici, c'est vraiment bien barré ! Les refrains et couplets n'existent pas et on pourrait appeler cela de la musique d'ambiance. C'est pourtant, à mon avis, accessible à tous ou presque. Il faut se laisser porter et jamais résister car la drogue ne pourra pas vous cuisiner. Il faut avouer que seul le premier titre "none some silver" est vraiment accessible avec ses mélodies subtiles et évidentes qui fleurissent grâce notamment à des arpèges de guitares étonnant. On retrouve un peu de chaleur identique vers la fin du CD avec l'apparition également d'une voix humaine. Le reste c'est souvent de la cuisson de transistors enrobés dans du papier de chorus et réverbés aux algorithmes technoïdes. Les notions de futur et de passé se mélangent délicieusement au niveau des influences. Une musique reposante pour celui qui l'accepte.

[http://www.wilrecords.com/search/fiche\\_artiste.php3?artiste=twine](http://www.wilrecords.com/search/fiche_artiste.php3?artiste=twine)

### **STATION SERVICE / FLYER – France – July 2002-07-31**

C'est le festival des bleeps électroniques, des remous bad-hop, des breaks asthmatiques, des métaphores numériques et des mécaniques dark EBM. Avec " Sprung ", le canadien Andrew Duke propose une musique mutante où chaloupements moites et danses neurasthéniques dament le pion aux furies charnelles des dancefloors. Un album à la géométrie variable, construit comme un château de carte à l'équilibre incertain entre ambient expérimental et electro dépressive, entre techno visionnaire et effets spéciaux clignotant. Plongée en eau trouble et apnée dans les fumigènes assurées... Preuve que le Canada n'est pas forcément synonyme de grande étendue verdoyante. Cela grésille tout autant chez Greg Malcolm et Chad Mossholder du côté de Cleveland. Litanie à la guitare polluée de larsens numériques, les compères, fils des musiques improvisées, affûtent les ailerons d'un post-rock d'excellente facture sur les coins de leurs TB carrossées. On respire un peu plus mais ce n'est pas pour autant grand soleil.

A.D " Sprung " (Bip-hop / La Baleine)

T. R " Twine + Recorder " (Bip-hop / La Baleine)

### **DISQUIET – USA – July 2002**

Twine is two musicians who live across the country from one another, but who record and, in a manner of speaking, perform as one.

Their names are Greg Malcolm and Chad Mossholder, and their unique collaborative situation has as much to do with their personal history as it does with the Internet's power to, potentially, make the issue of location a concern of the past. Malcolm lives in Cleveland, Ohio, where Mossholder was also living until a year and a half ago, when he relocated to Boulder, Colorado, to take a job doing music for a video-game production company. Mossholder consented to an interview while on a brief tour of the southern U.S. He was initially scheduled to perform a June 2002 date with Malcolm in New Orleans, Louisiana, but the dual bill didn't work out -- Twine didn't meet. Mossholder carried on solo, as both men have learned to do since Mossholder's move, and on a Saturday afternoon the day of the New Orleans show, he talked at length about his working relationship with Malcolm, the pair's growing discography, the tools of a video-games sound designer, and much more.

"A lot of the secrets," says Mossholder, "aren't necessarily in the software. Well, actually, some of them are -- in how you use the software, and how you try and use it in ways it wasn't intended sometimes, to get specific results." Elsewhere in the conversation, he sums up the efficiency of a particular piece of equipment: "I can shape the noise."

Twine's music, as most recently evidenced on the Recorder album (on Bip-Hop Records, which is based in Marseille, France, further complicating -- or, depending on your perspective, decimating -- matters of geography), is a fast-evolving thing. What was first apparent, in 1998, in the band's initial MP3 files, was their concern with pace and fragmentation, with the scattered beats that make contemporary experimental electronic music so compelling for many listeners -- especially music such as Twine's, which rarely if ever loses sight of a pop-minded audience. The new CD also includes a video, produced by Phase04 (the pseudonym of another Cleveland resident, who is involved in the PirateTV.net project spearheaded by Ninja Tune Records and the London-based label's founders -- another eminent electronic duo, Coldcut). A series of Twine records (first on Ad-astra Records, a small local label, and later on, among others, Hefty Records, the Chicago-based label run by John Hughes III) charts the duo's progress to Recorder, which has a sonic depth and rhythmic ingenuity only hinted at on the group's earliest music.

To listen to "Factor," a track midway through Recorder, is to be surprised by a most unlikely kind of funk, to be hit with a series of sonic bursts that jump back and forth across the stereo spectrum. The final track on Recorder, "There Is No One Else," is as throbbing and sullen as "Factor" is lively and brittle, and when a familiar voice pops up -- familiar at least to fans of David Lynch movies -- the effect is at once comforting (the voice is almost immediately recognizable) and disconcerting (the dialog is threatening, the music even more so).

Of special interest is a pair of audio sample sets Mossholder and Malcolm recorded for ACID, music-making software from the Sonic Foundry company. Twine has produced two commercial sets of loops intended for sale to musicians who utilize the software. Mossholder talked about the ACID project in the interview, and that subject led to related but broader subjects of authorship, both in terms of software programming and music composition. He talked about the way that much music-making software shares certain aspects with the open-source movement -- and about the sense of community that binds electronic music makers, including such Twine associates as musician Horchata and media-studies figure Mark Amerika, not to mention Chad Mossholder and his partner in sound, Greg Malcolm. What appears below is a lightly edited transcript.

<http://www.disquiet.com/twine.html>

### **L'ENTREPOT – Belgium – July 2002**

Sommige platen zijn een nachtmerrie voor de recensent omdat ze goed zijn, maar het moeilijk is dit over te brengen met taal zonder te vervallen in de superlatieven. Van hun vorige langspeler op Komplot "Circulation" was ik niet kapot, maar dit nieuwe werkstuk heeft het allemaal. Gave micro-sounds met IDM beats (Cign, Factory), post rock versus elektronica (None Some Silver, There is no one else) sterk visuele stukken (Fine Music en de Cd-rom bijdrage). De sterkte van de plaat zit hem in het mooie afgewerkt zijn van de song, en elke song heeft zijn eigen thema, gevoel en of inhoud. Het totaal beeld geeft iets mysterieus heeft iets dreigend soms en is donker. De werkwijze refereert naar Circulations, koude droge IDM, gestoorde elektronica gaan in conflict met traditionele instrumenten en de vele gesamplede stemmen. Maar de uitwerking is veel vloeinder en past beter samen. Een aanrader deze nieuwe Twine, de opvolger is reeds in de maak en zou dit jaar nog moeten uitkomen op Hefty.

Some albums are a nightmare for the reviewer because they are good, but it is difficult to describe this without the use of many superlatives. I wasn't too wild about their previous full album on Komplot, "Circulation", but this one has it all. Cool microsounds with IDM beats (Cign, Factory), post rock versus electronics (None Some Silver, There is no one else) strong visual pieces (Fine Music and the Cd-rom track). The record's strength is in

the nice production of the songs, and each song has its own theme, feeling or content. In general, it sounds a bit mysterious and there's something dark and threatening about it. The working method refers to Circulation, cold dry IDM, crazy electronics clash with traditional instruments and many sampled voices. It's just that the production is more fluent and fits together better. I strongly recommend this new one from Twine. They're already working on the successor which should be released this year on Hefty.

[http://users.skynet.be/entrepot/rev/t/twine\\_recorder.htm](http://users.skynet.be/entrepot/rev/t/twine_recorder.htm)

### **DISCOVER – Germany – July 2002**

"Recorder". Recorder eingeschaltet, Schall verwaltet, Trefferquote definitiv. Soundstrukturen mit der Versuchung mentaler Überbelastung auf Kosten der Spursicherheit bei Hörgewohnheiten. Intelligent-Digital-Music als Synonym für die Wahl der Waffen, ob Gitarre, Sampler, Moog, digital und analog. Wer sich bei Zeiten an Helden der Rockmusik wie Neil Young erinnert fühlt, kann mit Fug und Recht behaupten, sich mit querdenkender Treffsicherheit durch das experimentelle Musikgeschehen bewegen zu können. Wer Verbindungen zu Mouse On Mars und Oval nachzeichnet, liegt soundmäßig eben so wenig falsch, wie die Konzertveranstalter, die sowohl die, einen als auch die anderen für gemeinsame Auftritte mit Twine buchten. Recorder eingeschaltet, Schall verwaltet, Sound definitiv.

Carsten Bäumer

<http://www.discover.de/kritiken/sites/Twine2002-07-12.html>

### **SOUNDBASE – Germany – July 2002**

(None Some Silver) Sommernacht und Drogenrausch. Am Fenster sitzen und immer und immer wieder die gleichen Akkorde in penetranter Disharmonie, aber mit Anfängerhingabe auf der Akustischen zupfen, bis irgendwann kleine, elektronische Käfer von innen und von außen mit wachsendem Zirpen und Knirschen etwas bis auf die Knochen abnagen. Bis der Rausch zum absoluten Realitätsverlust führt. (Cign) Und Wellen wachsender Angst und Erkenntnis den Kopf hin und herwerfen. Und es sich bewegt. Und doch auf der Stelle verharrt. (Fine Music) Bis Müdigkeit wird. Und nur noch Herzschlag zu hören ist. Und in der Ferne irgendwo eine wachsende Kulisse, eine Stadt, die nicht schläft und nach drinnen drängt. Säuseln im Dunklen, vertraute Klänge. (Player Piano) Auf der Suche nach Wärme und Wahrheit im Spätprogramm verschwimmen die Sender und tanzen die Sendungen mit austauschbaren Profilen auf der Nase rum. Die Finger blutig gezappt und die Augen müde. Aber dem Programm entkommt man nicht (Factor) Und irgendwann wecken Nachrichtensprecher, die sich Schlagzeilen wie Tennisbälle zuspieren. Wie in diesem alten Telespiel. Strich 1 vs. Strich 2. Das Quadrat gehört ins Ziel. Während Stumpfsinn immer den selben Takt vorgibt. (Curved) Erneuter Schlaf. Träume von gigantischen Tennisschlägern, die Nachrichtensprecher in Zeitlupe beschleunigen. (Touched) Im Haus rühren sich die ersten Kaffeeautomaten, schlüpfen Morgenzeitungen in die Briefkästen und windet sich morgendliche Unruhe aus ihrem Bett. Übernächtigt kriecht Sonnenlicht unter der Tür hindurch. (There Is No One Else) Kommt sehr ungelegen. Alles kommt ungelegen. Aber abgeschaltet wird es meist erst nach ungefähr 60-70 Jahren. Bis dahin gilt es durchschnittlich noch eine Menge Sommernächten zu erleben...

... wobei das Duo Twine aus den USA für solche Nächte eine Mixtur aus Krach und Melodie, Elektronik und verhaltener Akustik entwickeln, die sicherlich als Bild für einen Abend in einer typischen Großstadt herhalten kann. Assoziationen sind aber nicht verbindlich. Die strapaziösen Soundgebilde laden aber dazu ein, ähnliche Muster wie gezeigt zu entwerfen. Wenn man denn auf zumeist kalte, noisy Ambient Landschaften steht, die auch bei leiser Spielweise durchaus ein nachhaltiges Fiepen im Ohr hinterlassen. Durchaus solchen Klängen zugeneigt, kann ich Twine sogar als Entspannung (oder Inspiration) empfehlen. Als Droge hierzu empfehle ich aber höchstens gesüßten Tee. (DJ)

<http://www.soundbase.de/s/index.php3?rub=rezarchiv&id=2212>

### **WHIRLYPOP – Germany – July 2002**

Das amerikanische Elektronik-Duo TWINE kennen wir bereits von seinen zwei Tracks auf der vierten Bip-Hop-Compilation, jetzt liegt ebenfalls beim französischen Label das Album "RECORDER" (ihr zweites) vor. Im Gegensatz zu der gerade von uns Whirlypoppers geschätzten milden und fluffigen Seite des vielschichtigen Bip-Hop-Sounds gehen TWINE ein gutes Stück experimenteller und unkonventioneller vor.

Mehrere Tracks möchte ich fast schon als elektronische Lautmalerei bezeichnen, die eine erstaunliche atmosphärische Dichte und ausgesprochen cineastische Qualitäten entwickelt. Musik wie den abschließenden Track "THERE IS NO ONE ELSE" hätte ich ja gerne mal im Kino gehört, zum Beispiel in einem Film von DAVID FINCHER. Wie eine visuelle Umsetzung von TWINE auch aussehen kann, dokumentiert das weitgehend abstrakt gehaltene Video von PHASE 4/RIC HUDGINS, das als Bonus die CD zielt.

Die Musik von GREG MALCOLM und CHAD MOSSHOLDER lässt sich aber wirklich nicht leicht klassifizieren. Im Ansatz fast immer experimentell und bewusst diffus oder schemenhaft gehalten, entwickeln sich dann immer wieder bildstarke Klangräume, die teilweise mit rhythmischen Elementen (nicht wirklich Beats) strukturiert werden, oder auch mal eine kühle Frauenstimme aus dem Nichts auftauchen lassen.

Das Meisterstück des Albums ist jedoch der knapp achtminütige Opener "NONE SOME SILVER", der mit einer wunderbar lakonischen Gitarre vor kosmischen Störgeräuschen geradewegs an die ganz frühen TANGERINE DREAM (konkret: "BIRTH OF LIQUID PLEJADES" vom wegweisenden "ZEIT"-Album anno 1972) erinnert. Das mag vielleicht eine subjektive Assoziation sein, die aber immerhin aufzeigt, dass TWINE eben nicht so klingen, wie man sich amerikanische Elektronik-Frickler aus Bolder, Colorado und Cleveland, Ohio vorstellt.

Nachdem ich die TANGERINE DREAM-Bezüge von Track 1 erst einmal rausgehört habe, wage ich die Behauptung, dass auch die rhythmisierten Tracks einen dezenten Bezug zu bundesdeutscher kosmischer Musik aus den frühen Siebzigern aufweisen. Die dunkle Stimmung und der Hang zum milden Drone weisen ebenfalls in diese Richtung, auch wenn die beiden jungen Amerikaner wahrscheinlich noch nie etwas von TANGERINE DREAM gehört haben. Was an der Qualität von "RECORDER" aber natürlich nichts ändert.

-joe

[http://www.whirlypop.de/02\\_kw28/1.htm](http://www.whirlypop.de/02_kw28/1.htm)

### **RUMORE # 126/127 – Italy - july/august**

Attivissimi e ben noti nel panorama delle microelettoniche, gli americani Twine tuttavia presentano materiali talmente densi e complessi che solo in maniera tangenziale sono imparentabili a quelli dei colleghi di circuito. Il secondo album "Recorder", siglato per la francese Bip-Hop (distr. Wide), è un esempio estremamente ben congegnato di sound design elettronico, informali (cogit)azioni post o proto-melodiche corrugate da scorticature che bruciano e fanno male. Esemplare l'ipnosi para-ambient di "Fine Music", parafrasi del dolce stil suono che non abita da queste parti.

Nicola catalano

### **AMPERSAND ETCETERA – Australia - July 2002**

The Twine brothers are unlike most musical twins – they don't have the same surname, don't have the same parents and don't even live in the same city. In fact they aren't related and have a very po-mo musical collaboration. The fruits of that relationship – two previous albums and a track on a bip-hop generation comp have been reviewed here (although we have just found that in2001\_20 we called them Twain – which has now been corrected) – are an always surprising mix of melodic and more abstract-noise elements. In 'There is no one else' a fuzzy crackling with a tone melody underneath it, there is also loose cable futzing, more crackles and tune, together with spoken samples and snatches of opera, creating a melancholy and complete whole: which seems strangely self-referential.

'None some silver' opens the album with a clear demonstration of the dichotomy – throughout a twangy western guitar provides a base for interference crackles, spirals and squeals, then a buzz-tone that fragments into a tune with zitty fireflies after which the guitar regains the focus before a buzzy final act. In 'Cign' a high pulsing tone and a very complex phasing rhythm and bass form the main elements, with occasional voice and ringing tone, weaving through each other fading in and out. 'Fine music' is a collection of sounds – a scratch, heartbeat tom, ringing scrape, horn synths, metal clanging, samples and distortion – that build broodingly. A choppy piano, tones and voices, followed by a scratchy mechanical sound are the 'Player piano' which presents echoed tones and voices, phased tones and more piano in various combinations.

A soft drone and pulses of sampled voices (you can discern 'budget' at one point) that flutter from ear to ear create a strong rhythm in 'Factor' and when the propulsive bass drone and organ tones join in, there is an exciting, groovy air; which changes for the slowly modulating tones of 'Curved' combined with tuvanish drones, reverbed bangs, crackling, dippy tones and probably some number stations – metallic and spooky. 'Touched' is the penultimate track – pulsing modified ping-tones with a noisy and dirty manipulated rhythm track underneath that ebbs and flows, driving into the final track.

As with the previous Twine works, a complex and invigorating take on techno – very listenable and well within the Bip-Hop remit. And comes with a very nice video 'Where things seem to glow without end' that shows videos of clouds and close up videoscreens to music that combines the ambience of acoustic guitar with metallic tonal sounds.

[http://ampersandetc.virtualave.net/ampv2002\\_09.html](http://ampersandetc.virtualave.net/ampv2002_09.html)

### **ETHERREAL – France – June 2002**

Découvert sur le quatrième volume des compilations Bip-Hop Generation (lire la chronique), le duo américain Twine sort, dans la foulée de celui-ci, un album sur le label marseillais. On notera, toutefois, qu'il ne s'agit pas du premier album de Greg Malcom et Chad Mossholder, puisque ceux-ci en ont déjà sorti deux albums précédemment.

Dès le titre d'ouverture (None Some Silver), on retrouve ce qui nous avait séduit sur la compilation : cet habile mélange entre mélodie jouée à la guitare et bruitages électroniques divers (légers grésillements, petits glitches...). Soufflant ainsi le chaud et le froid, Twine parvient à créer une musique à la fois abstraite et immédiatement séduisante. On est, en effet, tout de suite happé par ces rythmiques sombres (Cign) et ces ambiances inquiétantes (Fine Music). Ajoutant parfois à sa musique un dialogue au téléphone mis en boucle, Twine n'en demeure pas moins mué par un désir d'épure et de minimalisme : les apports électroniques sont présents sans être imposants, la mélodie est limitée à la portion congrue et des nappes enveloppent délicatement le tout. Globalement proches de ce que peut faire Rechenzentrum, Malcom et Mossholder passent allégrement d'un morceau très sombre où ils privilégient les textures à un autre où un sample vocal est martelé et trituré pour finir avec There Is No One Else, pièce de toute beauté. Sur une nappe faite de grésillements qui va progressivement se saturer, tandis qu'une guitare réverbérée apparaît en arrière-plan, une douce voix féminine raconte un rêve, parsemé de petits hululements fantomatiques qui ne dépareilleraient pas chez Third Eye Foundation.

C'est nous qui sommes alors plongés dans un songe éveillé, magnifié par la beauté de la musique de Twine.

François Bousquet

[http://www.etherreal.com/magazine/music/?file=twine\\_recorder](http://www.etherreal.com/magazine/music/?file=twine_recorder)

### **CAPITAL Mag – Canada – July 2002**

These are not the albums with the summer sun anthems you may be seeking, unless you're looking forward to a season of personal isolation and introspective soundscapes. Perhaps I feel this way because I'm writing this review on a Vancouver beach. Track one, 'None Some Silver', from Twine's 3rd release, 'Recorder', starts off with naked guitar strumming; at that instant a playful game of paddleball erupts on the sun-drenched beach in front of me. I hunker down with my newspaper and prepare myself for non-engagement and perhaps an afternoon of sleep à la plage. The acoustic guitar is pushed to the background and replaced by high frequencies and glitchy chirps and clicks. I sit up quickly and search the overcrowded urban refuge for explanations to the sounds I'm feeling in my every gene. Neither the young guy talking to the exchange student, nor the good humor snack vendor provides me with any answers. As this full length progresses its seemingly post-rock beginnings slip into unpredictable ambient electro soundscapes of brooding proportions. Twine, an American music file-swapping duo (Greg Malcolm and Chad Mossholder) with backgrounds in audio and sound engineering, come off like early hour CBC radio art meets Autechre's Confield album.

[http://216.239.35.100/search?q=cache:v9P8\\_hMB1bIC:www.capitalmag.com/capitalmedia.cfm%3Fcategory%3D10+twine+recorder&hl=en&ie=UTF-8](http://216.239.35.100/search?q=cache:v9P8_hMB1bIC:www.capitalmag.com/capitalmedia.cfm%3Fcategory%3D10+twine+recorder&hl=en&ie=UTF-8)

### **TICKER – Germany – July 2002**

Zuviel Sonne erwischt: "Twine: Recorder" Scheint die Sonne in unseren Breitengraden wirklich mal länger als ein paar Tage am Stück, sollten zur Abkühlung keine Regenwolken herbeigesehnt werden, sondern lieber eine "kühle" Platte aufgelegt werden. Twine kommen aus Cleveland und bestehen aus den beiden Sounddesignern Greg Malcolm und Chad Mossholder. Mit "Recorder" haben sie ein atmosphärisches und abstraktes Album erschaffen, das Eisflächen hörbar macht. Das Ohr erfasst Strukturen, Weite und Kälte. Twines digitale Eiswelt klingt faszinierend und lässt die Temperaturen sinken, was manchmal auch eine gute Wahl ist.

<http://www.in-ticker.de/cd/19.php4>

### **STYLUS MAGAZINE - Canada - June/July 2002**

Not strongly pointing to exact artist influences ("Twine sound just like Oval", "Twine remind me of Skinny Puppy"), a plethora of sounds created by many artists are referenced here within the exploratory framework. Recorder contains noisy things, broken and submerged beats, fuzz, abstract guitar sounds and seemingly swimming orchestral stuff, to name some. Twine (of Cleveland and Boulder) are elusive. While there may be elements of the trickster or of hilarity in being skilled at being able to shake categorizations--instead what's provided here is a blurring between what sounds lucid, what's sonically disorienting and what is intermittently ubiquitous. Lovely stuff. Check out Hefty Records and Swedish label Komplott for more Twine material.  
Deanna Radford

### **XLR8R # 59 – May 2002 – USA**

Cray : undo

Twine : recorder

The latest pair of releases from France's BiP\_Hop once again demonstrate why it's one of the most exciting and compelling new electronic labels. Using found sounds, field recordings and random processing, Australian sound artist Ross Healy's Cray creates haunting, abstract compositions full of spine-tingling static, delicate hisses and ghostly melodic elements. By comparison the music on the latest release from Twine (Greg Malcom and Chad Mossholder) has a slightly more narrative quality to it, as the duo mix snippets of dialogue, guitar and a variety of samples into buzzing, swirling, droning sonic meditations. Fantastic stuff.

Susanna Bolle

### **ALL MUSIC GUIDE – USA – June 2002**

Among the productions the French label Bip-Hop released in its first two years or so of existence, Twine's « :recorder: » stands as quite an achievement. It is one step aside the otherwise pure-electronica format of the label (and the Spaceheads & Max Eastley collaboration « The Time of the Ancient Astronaut » stood a couple extra steps). First of all, the American duo delivered a strong album that sadly got a bit buried in their plethora of other releases in the surrounding months. Second, the music blends with what the label has been pushing forward (especially in the « Bip-Hop Generation » CD series) while introducing something different. Among the blips and clicks and electronic manipulations, we find other instruments, speech recordings, and that particular post-rock melancholia. Yet, Twine's music eschews clichés to offer something different and greater than the sum of its influences. The opener « None Some Silver » puts forth a shoegazing electric guitar line that would be nothing more than the endless tune of your neighborhood (Godspeed You Black Emperor!) wannabes, if it weren't for the noise pollution, electronic enhancements, and general direction the piece takes. Another great moment is « Fine Musi » in which a phone conversation (a guy claiming he plays the guitar, but only two songs) is intertwined with a moody piece propelled by lush synthesizers. The album loses momentum halfway through, but ends strong with the deranged « There Is No One Else. » A couple of tracks cut awfully abrupt (to the point where you wonder if it was intentional). Otherwise this is a very good album with little possible comparisons. A enhanced section of the CD contains a bonus piece with video by Phase04.

<http://allmusic.com/cg/amg.dll?p=amg&sql=A3vj4eae54x07>

### **CLARKNOVA – France – June 2002**

Une longue et mélancolique guitare se noie, se perd dans des alentours saturés électrico-électroniques et se laisse glisser le long de fibres parasitées parfois synthétiques parfois analogiques. Arythmie. Déconstruction. Permanence. Plus loin d'immenses nappes industrialisées emplissent les espaces sonores de par leur avancée inexorable et leur puissance linéaire imperturbable. Au détour d'une piste, des plages organiques déroulent à l'infini des basses sombres, profondes, d'un métabolisme bas et ancien. Les compositions de cet album font appel à tout notre passif humain, sensible, émotionnel et rupestre, tout comme elles rappellent en nous l'homme contemporain, urbain, ultra-civilisé à l'extrême, déshumanisé. L'ambivalence des sensations qui transparaissent réveille chez l'auditeur un sentiment étrange entre malaise et grand bien-être. Greg Malcom et Chad Mossholder, les deux collaborateurs, de Twine signent là un album rare, d'une grande sensibilité appuyée par une excellente maîtrise sonore et instrumentale.

<http://www.clarknova.org/rubriques/internationale/index.php3?num=350&type=0>

### **THE MILK FACTORY – UK – May 2002**

Abstraction is, or so it seems, a vaster concept than it was ever humanly possible to imagine, but also one extremely difficult for artists to grasp fully as boundaries are constantly pushed further, goal posts are moved, definitions are altered, ruled are only sketched to be infringed. Many painters, writers or musicians have tried too hard to embrace the concept of abstraction only to create empty work of art, devoid of the only element that gives it a purpose: emotion. Without emotion, abstract art means nothing, is nothing, brings nothing.

For four years now, Greg Malcolm and Chad Mossholder have been shaping their music into highly dense and conceptual forms, without losing sight of its emotional character. With each new release, Twine have developed their constructions further, experimented with sounds and ambiences and incorporated new elements. The rich soundscapes encountered on Recorder demonstrate the pair's capacity to perfectly balance the intangible elements of their music with more human aspects. The electronic makeup is only a mean to generate intense

organic atmospheres, and is in no way a point in itself. It is perhaps to emphasise this fact that the album opens with the guitar-led *None Some Silver*. If statics and clicks seem to dominate at first, the textural components, namely cyclic variations ranging from pure to distorted guitars, placed in the forefront contribute to a somewhat opulent expressionist moment. More traditionalist in its electronic settings, the rest of the album doesn't however greatly depart from the approach adopted here. The guitars are simply replaced by a variety of processed found sounds, vocal interactions and other sonic oddities, while clicks flirt with more conventional types of percussions. More deconstructed, *Cign* introduces a harsher musical landscape in the shape of an extremely prominent percussive section, while subtle waves develop in the background, before being projected into a more evident position in *Fine Music*. This continuous change of focus point is one of the constants of Twine's music. Here perhaps enhanced even more, it surprisingly gives *Recorder* an extremely consistent feel. If *Player Piano* or *Factor* are, in appearance at least, more subdued and straightforward, Malcolm and Mossholder equally influence their sonic models all along this record to expand their compositions in similar ways. The most impressive moment of this album is to be found on the closing *There Is No One Else*. Arguably one of the most melancholic moments heard on an electronic record for a while, the pure approach to sound and the complex positioning resulting is at once deeply poetic.

*Recorder* is by all means an absolute masterpiece, achieving more than any of Twine's previous albums the synergy between abstraction and emotion. Already on a par with the likes of *Autechre*, Twine are slowly making their own mark on the electronic world.

<http://www.themilkfactory.co.uk/themilkfactory/tmf.htm>

### **CLEVELAND FREETIMES – USA – May 2002**

Twine is the kind of group that even appeals to those who find the world of IDM (Intelligent Dance Music) pretentious and inscrutable. The duo — Greg Malcolm and Chad Mossholder — is one of the most widely recognized local electronic acts, and on this, their second official full-length (there's been a slew of remixes, singles and imports that came after their 1999 debut, *Reference*), they find a way to make glitchy beats that have some semblance of melody and texture. The album opens with "*None Some Silver*," a track that combines what sounds like a strummed guitar with high-pitched squeals and static. There's something oddly beautiful about the song, dissonant though it might be. Other songs such as "*Fine Music*" and "*Curved*" also begin quietly and gradually build into something eerie and captivating while using an array of distorted electronic sounds. As a bonus, this disc includes a CD-ROM version of the video to "*Where Things Seem to Glow Without End*."

— Grade: B+ -- Jeff Niesel

### **INCURSION # 53 – Canada – May 2002**

Twine is the collaborative project of Greg Malcolm from Boulder, Colorado and Chad Mossholder from Cleveland, Ohio. After a handful of releases on such labels as *AdAstra Records* and *Komplott*, their latest release comes courtesy of *Bip-Hop*, best known for their *Generation* series of new electronic music. Twine creates a music that lies somewhere between post-rock and glitch sensibilities. It's interesting to see how this music flirts with rhythms without becoming predominantly rhythmic, the pieces retain a strong sense of abstraction, free of conventional rhythmic constraints. In the opening track, a melancholic guitar strums in a mellow fashion, but it is quickly flanked by teeming glitches (static, crackles, noise), which overtake and dominate the sounds within minutes. The pieces that follow all carry a decidedly dark, atmospheric quality, teeming with crackles, sharp tones and textures, with thin drones sometimes floating in the distance. The piece "*Curved*" is a perfect example of these qualities, carrying a strong atmosphere and a compelling soundscape of unusual textures. The CD also contains an enhanced portion with a Quicktime video. The visual element is nothing very exciting (stock footage style montage, run through filters, etc.), but the soundtrack is an exclusive track with a beautiful guitar arrangement, voices and bittersweet electronics. Considering the album as a whole, the sound might be a little dark, a little heavy at times, but there are some excellent pieces here well worth exploring. [Richard di Santo]

<http://www.incursion.org/imr/>

### **URBAN MAG – Holland – May 2002**

De composities van Greg Malcolm en Chad Mossholder, aka Twine zijn typische producten van het digitale tijdperk. Beiden werken als geluidsingenieurs in verschillende delen van de V.S., maar bouwen hun muziek stap voor stap op via de wonderen van het Internet. Klanken en samples worden op die manier uitgewisseld en samengesteld tot ongewone structuren, die ondanks hun hoge graad van abstractie toch altijd fel naar de keel grijpen. Het vorig jaar verschenen *Circulation* (op het Zweedse *Komplott*) was naar onze bescheiden mening

een klein klankarchitecturaal meesterwerkje en ook hun concert op het laatste (K-raa-K)3 festival maakte een imponerende indruk, zodat de verwachtingen voor hun nieuw werk behoorlijk hooggespannen waren. Voor de nabije toekomst staat er nog heel wat op stapel: over enkele maanden verschijnt nieuw werk op Hefty en Fält en hun muziek zal ook te horen zijn bij verschillende installaties, o.a. op het Sonic Process project in Barcelona. Voorlopig zijn we echter wel eventjes zoet met het op Bip-Hop verschenen Recorder, opnieuw een uitdagende en inventieve zoektocht naar nieuwe klankstructuren. De muziek van Twine is in hoge mate geïnspireerd door de ideeën van John Cage en Stockhausen, ontstaat door deconstructie en decontextualisering van geluid en ontwikkelt zich in een digitaal gegenereerd netwerk van communicerende ruimtes. De bevrijde klanken zoeken elk hun plaatsje binnen de chaos, nieuwsgierig en rusteloos. In 'None Some Silver' wordt een lethargische gitaarrif bestookt met een spervuur van noise-uitbarstingen, waar langzaam een inktzwarte waas van ruis doorsijpelt. 'Cign' drijft op paniekerige en echoënde beats, terwijl ergens ver weg in de duisternis een cello treurt. In 'Fine Music' wordt je verder weggezogen in een donker en zompig moeras waar allerlei ongrijpbare geluiden en stemmen de spanning opdrijven. Het zijn klankruimtes vol met schimmen, die vanuit de ondergrond overal en nergens oprijzen, veranderen van vorm en kleur en hardnekkige twijfels oproepen: niets is wat het lijkt. Zoals in 'Player Piano', waar een mijmerende pianomelodie spoorloos verdwijnt tussen lagen flotterende distortion en gefragmenteerde stemgeluiden, om even later onverhoeds te weergalmen temidden van een onderwaterorkest.

De muziek van twine is voor een groot deel gebaseerd op at random ontwikkelde geluidsorganismen: abstracte noise, fragmentaire melodieën, gealiëneerd geluid krijgen binnen hun composities eigen, nieuwe betekenissen, die een ontstellend emotionele impact hebben... bevreemdende emoties die schipperen tussen melancholie, angst en vertwijfeling. "I know I should be sad, and I am, part of me is, but its like ... its like I'm having the most beautiful dream and the most terrible nightmare all at once" weerklinkt het ergens in 'There is No One Else'. Een sample uit Twin Peaks, die hier perfect de sfeer aangeeft.

<http://www.urbanmag.be/reboot01072001/html/super/artindex.html?rubriek=muziek&artikel=390>

## **ELECTRONIC MUSIC REVIEWS – USA – May 2002**

Sentimentality - Guitars! – Melancholy - [8.9]

Is it possible, that after entertaining post-digital fantasies for so long, we have finally begun to create works with maturity and content? To stray from the German uber-minimalist model? Or are we simply returning to post-rock aesthetics, circa Tortoise's Millions Now Living Will Never Die? Or is this return – as emphasized in the enveloping and wandering distortion of the first track of Twine's powerful journey, "None Some Silver," a much farther prospect? Although ironized in Daft Punk's pisstake on contemporary house by utilizing the cheesiest of prog and glam rock samples in Discovery, is it nonetheless exploring the best elements of fringe experimentation with emotional overtones has to offer? I am remembering now, watching Pink Floyd's "Live in Pompeii" video with a post-rocker friend of mine. As we drifted through pre-Dark Side work including "Echoes" and "Careful With that Axe, Eugene," my post-rocker friend turned to me and said: "You know, Tortoise and the Chicago scene have a lot to owe these guys."

To begin then, with Twine, and within a history – a loose comparison with the best days of Pink Floyd. You may shudder; many of my friends do, and they are the same people who fail to recognize the history of much of what we listen to today. To know this history, and to listen to it, are two different things: to be able to trace the sonic paths between Twine's new album and "Set Your Controls for the Heart of the Sun" requires an attention not only to sonic similarity – wandering landscapes, tension filled beats, moody experimentation (perhaps we should call elements of this "psychedelia") but the emotional risks taken in such an exploration. It's a risk whose irony is not lost on the creators. In "Fine Music," a slow, click-ambient beat rises through slight echoes while a fine drone-wash overtakes the careful landscape, changing pitches and hinting at spaces as yet unexplored; dark chords play carefully while distorted and quiet clashes signal phase shifts that allow successive modulation of the elements. A metal delay is struck, and returns. Those unexplored spaces are now becoming-filled – a rip-sound here, a dark moan here, and then:

"I think I'm going to buy myself a guitar for Christmas." [male voice, haughty]

"Do you know how to play the guitar?" [female voice, questioning]

"Yeah, I know how to play like two songs." [male voice, confident, slightly excited]

But the mood is still melancholic, the beat still slow: the juxtaposition is a gravitational arch, not a pastiche. It hangs upon its own weight at the apogee of experimentalism, and at this height, it gazes down upon its own distance and judges how far it must fall when David approaches with the slingshot.

As Borges says of the infinite library, it is the repetition of singularity which is beauty and is not proof of the Divine but is Divine in its beauty. And with the above samples, quiet, slightly distorted, full of interference, the stage is set—on fire; the library burns while the painter archives its states of glory, past and present.

<http://AkiraRabelais.com/borges/libraryofbabel.mp3>

Have we not rekindled the role of the artist? And the artist as negative theologian? And isn't it about time?

Time for the samples to enter and the voice to pan to my right ear, cut, pasted, and strange melodies to my left: but not for long – this is the chaotic, spatialized, and fascinating listening experience of “Player Piano,” where effects are used to reproduce a piano concert-hall. But this is no ordinary concerto: amidst the piano sounds and distorted vocal snippets pan synths and chimes, and then complete distortion to end the reverie. We are wandering through another level of the library, up another flight?

“Factor” does just that – factors itself like some mathematical equation: the slightest snippet of a vocal sample, flipped and panned left-right through a delay, while an off-key pad rises in the back. Repetition is cadenced only through the adjoining squabble-sounds which divide the equation; the division cancels out the synthesizer wash and produces nought: an echo into space which is heard, and then felt as the entire notation draws into the background. But not for long: with the return of time, a beat – somewhat unexpected – drops the forefront of the equation into a set. The set is now repeated, and the synth wash returns: but this time, as referential notation, as the impetus of time. Falling time: the cadence: cadre: to fall: impetere: to attack: to attack the fall and to fall after the attack. The sling-shot beat knocks Goliath, the beat echoes and is lost and the synth is the shroud over David's moving body.

Should one merely listen to this album, or hallucinate its vectors? And are we not at the core of the tryptaminic experience?

From here, the album is all sonic exploration of spaces and gestures: throw a bone, up, high enough, and it will become an orbiting space-station; throw a metaphor far enough, a sound far enough into space, and it will (re)sound its distances, its travels, and spell out its narrative and journeys, without knowing its past or guessing its future. “Curved” drifts along, spinning mental imagery, and then pans sideways into the harmonies of “Touched,” which pays homage to Speedy J's Public Energy No. 1, one of the most powerful experimental techno albums of the past decade, with broken beats run through tight filters. Finally, “There Is No One Else,” and the guitar returns with a vocal sample telling some strange tale; Bach organ resides in the background—or is it Ray Manzarek?

“It's like I'm having the most beautiful dream, and the most terrible nightmare on Earth,” says a female voice. and there is singing....and am I not awaking in some sweaty ambient room in 1991, after experiencing the entirety of The KLF's Chill Out?

and the video: 1967 colour-cloud madness: guitar wanderings, acoustic, samples in lieu of vocal presence: colour bands flashing and playing across the screen: the guitar volume is increasing and the drone decreasing: this is the way it goes: and rotates: end.

Tobias Van Veen

<http://www.students.uiuc.edu/~rstanton/reviews/twirc.htm>

<http://www.evermusica.com>

<http://brandbox.ru/ever/music/33-twine.html>

## **URBAN MAG – Holland – May 2002**

### **TWINE: The Copy as The New Original**

The fascinating electronic soundworld of the American duo Twine.

Given that most of the music nowadays is made with electronic equipment, the term ‘electronic music’ has lost its meaning. Since the advent of the digital age the ideas of John Cage, Pierre Boulez, Karlheinz Stockhausen and many others are increasingly being used outside the academic world, now even echoing in mainstream popmusic. The palette of possible sounds is almost infinite, but then why are so little being used? For the last year or so, we were under the impression the so-called ‘glitch’, ‘microsound’, ‘clicks & cuts’ or whatever was slowly losing its inspiration and vitality, resulting in so many spineless releases. But then, there are always composers breaking the rules, paving the way for new and exciting listening experiences. The American duo Twine create a soundworld of their own, rich of texture and emotion, intense and deeply moving.

Its' a world full of surprises, where the sounds seem to lead a life of their own, eagerly searching for their own little space within the composition. Nothing is what it seems: ghosts of melodies keep shimmering through

layers of abstract noises, but they never seem to be quite there. Warm soundpads create a strong sense of melancholy, while there's always something brooding under the surface: dark waves of distortion and strange voices appear when least expected, giving no rest. Twine have just released their third album on the French label Bip-Hop, Recorder, an masterpiece full of inventive soundstructures, challenging and fascinating all the way through, leaving you behind bewildered. This is some of the music that's breaking new ground for electronic music. Yes, you can call it 'glitch' or 'idm', but the used sounds and evoked emotions are so diverse it surpasses all definitions. It's just... beautiful. Twine is Greg Malcolm, an audio engineer based in Cleveland, Ohio, and Chad Mossholder, a sound designer from Boulder, Colorado. They both have performed on their own in the past but started working together a few years ago, released their first album, Reference in 1999, followed two years later by the brilliant Circulation LP (on the Swedish label Komplott ). Since then they seem to increasingly leave their mark on the 'electronic music' scene, contributing music to exhibits like the prestigious Sonic Process and installments for Sonic Foundry. Later this year they will release some new material on Hefty and Falt. They are constantly working on new music, but with a method that perfectly captures the realm of the digital age: creating sounds and patches each for themselves, but shaping their compositions via the wonders of the internet...

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