



## Gregory Taylor

Gregory Taylor's music is pure paradoxical delight! It seems simple but is extremely sophisticated, it casts a joyfully melancholy aura, and it tickles my intellectual emotions. Plainly put: these pieces are just terrific. Taylor is doing the kind of music that I wish Brian Eno and others would be doing, but it takes someone with Taylor's command of contemporary technology coupled with his broad sensitivity to the nuances of sound to do this today. His work manages to evoke a rich musical history while simultaneously opening a doorway into a vibrant new sonic future. I could listen to this stuff all day. As a matter of fact, I have. I really like this music.

– Brad Garton, Director, Columbia University Computer Music Center

When two cultures meet it can be a collision or a marriage. Gregory Taylor's deep, 25-year love affair with the music of Java has evolved into a new synthesis of tradition and innovation, moving way beyond imitation into an uncharted wilderness. *Amalgam* begins with bell-like tones in a digital approximation of a gamelan, but gradually veers into long, non-percussive synthesizer tones, in slendro scales, with structures as informed by Basil Kirchin or Philip Glass as gamelan. This completely unique cross-pollination is subtle and rich, paradoxically evoking the beauty and languidity of Indonesian culture while delving increasingly into noisy and discordant synthesizer voices. It is remarkable how the spirit of Java remains intact as the music progresses from tradition to sublime innovation.

– Robert Carlberg

Mastering an artist's work can make it difficult to be a fan; the job of mastering, by definition, means combing through the work, looking for any opportunity to improve or fix. Inevitably, once the work is done, so is your interest in the work. However, in the case of *Amalgam: Aluminum/Hydrogen*, I find myself in an unusual position – I keep coming back to the disk, not out of duty, but out of respect and awe. This is a piece both lovely and loving, and represents a tasteful window into the mind of a true artist.

– Darwin Grosse, Mastering Engineer, CreativeSynth

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## Amalgam: Aluminum / Hydrogen

Like Robert Henke, Keith Fullerton Whitman, or Christopher Wilts, Gregory Taylor takes on the problem of developing new ways to originate pieces by setting aside typical compositional / improvisational techniques in favor of developing new technologies capable not only of generating sound, but of creating music. Here he unifies the practice of synthesis, sampling, processing and looping into a single, simultaneously occurring stream of events that the listener perceives in the same living moment in which the composer creates. The resulting music is a shifting, densely interrelated cloud of layered and juxtaposed materials which essentially make music out of music.

References point forward to a completely post-modern aesthetic while acknowledging a deep love of past and traditional musics, especially the intricate patterns and lush tunings of gamelan. Gregory's approach creates a deep context that allows the listener to follow the sometimes smooth, sometimes abrupt turns to the entirely new, while discovering the subtle and numerous coherences of all the elements.

His first CD for PoL, *Amalgam: Aluminum / Hydrogen* proves to be a marriage of buoyancy and structure. It is a single unedited recording of a live improvised performance by a radical virtuoso that unites the tunings and epicyclic forms of gamelan music that characterized Taylor's 80s cassette culture releases with the timbres and aural surfaces of glitch, ambient and lowercase musics.

Gregory Taylor  
Amalgam: Aluminum / Hydrogen  
PoL 0702  
**Released April 2007**



TRACK	TITLE	TIME
1.	Bem	5:35
2.	Gulu	8:00
3.	Dada	6:50
4.	Pelog	5:10
5.	Lima	7:45
6.	Nem	5:20
7.	Barang	4:53
TRT		43:43

Gregory Taylor  
*Amalgam: Aluminum / Hydrogen*  
Available from Wayside Music; Amazon;  
CD Baby; iTunes; Eurock and others



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