



# Aaron Turner

## *To Speak*

**artist:** Aaron Turner  
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(c) by Daniel Menche

### Aaron Turner: guitar, tapes, effects

Over the last ten years, Turner has increasingly focused on improvisation, and this refined emphasis on free composition has been applied to his work within the bands SUMAC and Old Man Gloom. On his first official full length, "To Speak", Turner dives even deeper into subconscious playing and the deeper possibilities of electric guitar. (full presstext attached)

Recorded and mixed by Randall Dunn at Avast!, Seattle, WA, Feb 2019.

Additional recording and mixing on tracks 2, 3, 4, 6 and 7 by A. Turner at HoLC, Vashon, WA, Jan-Mar 2021.

Mastered by Timothy Stollenwerk at Stereophonic, Portland, OR, July 2021.

Vinyl mastering and cut by Kassian Troyer at D&M, Berlin, Germany, September, 2021.

Art and design by A.Turner.

### Tracklisting digital

1. Firelight (05:16)
2. Brittle Expectancy (05:54)
3. A Deep and Instant Regret (05:31)
4. An Unpleasant Gravity (04:12)
5. Winghaven Decension (14:15)
6. To Speak (08:41)
7. Granny's Pendalogue (10:12)

### Tracklisting physical

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## Aaron Turner – To Speak (Press text)

"I'm trying to see how much I can get out of the guitar and my body in relation to it," Aaron Turner says of his history of making music. "I am under the constant suspicion there is more than I have been able to reach and keep trying to find that more." For Turner, these explorations began in the mid-'90s and involved cross-pollinating the volume, distortion, and sonic density of underground metal with the textural bandwidth of drone, noise, and instrumental abstraction. Over the last ten years, Turner has increasingly focused on improvisation, and this refined emphasis on free composition has been applied to his work within the bands SUMAC and Old Man Gloom. His most unbridled improvisation pieces, however, have been solo guitar works issued under his own name. The 2019 EPs "Repression's Blossom" and "Interminable Connption" were up-close collages of expressionistic free-form playing. Unbound from the conventions of his more structured work within the band context, these EPs were more comparable to modern sound design than songcraft. Here the various idiosyncracies of Turner's aluminum-necked baritone guitar and dined tube amps being mined and examined under such scrutiny that the sound source is at times unrecognizable. On his first official full length, "To Speak", Turner dives even deeper into subconscious playing and the deeper possibilities of electric guitar. The seven songs on the album vary in terms of timbre, volatility, and volume despite being rooted in the same principle of pure expressionism. "Through lyric writing, in the context of being in bands, in relationship with others, and most specifically with verbal communication, I've often felt restrained by my own deficiencies in being able to transmit the things which are most deeply true for me, as well as the more mystical/spiritual aspects of existence which demand recognition, but are extremely difficult to frame" Turner says. Entering the studio with Randall Dunn with no written material, Turner set out to capture improvised pieces devoid of any premeditation, adornment, or alterations. During the process abstract drawings were hung in the studio to act as visual cues and "displays of things from the interior manifested outwardly." Ultimately, the "no overdubs" rule was abandoned in favor of pushing elements of the compositions to the forefront, though no edits were made to the original takes.

On "To Speak", we hear the dramatic topography of the interior mind as articulated with electric guitar in concert with the body. On the album opener "Firelight," the foundation of an anxious electric hum serves as the bedrock to pillars of sonically degraded string stabs. On the title track, a blown out bottom heavy lead gets bombarded by treble-bleached bursts of squelching distortion. Crooked melodies yield to feral snarls on "Granny's Pendalogue." We hear something akin to musique concrète on "An Unpleasant Gravity", and a pensive unadorned drone composition on "Wingehaven Descension". Following is a disruption of the preceding calm with the guitar mangling of "Brittle Expectancy." Finally in the stormy closer "A Deep and Instant Regret" forlorn foghorn melodies get bombarded by white-out squalls and ragged lines of wounded guitar.

Turner is currently based in Vashon, WA, and has been publicly active since 1995. Most widely recognized for his role as a founding member of the metal bands SUMAC and Isis, and has also participated in projects such as House of Low Culture, Jodis, Old Man Gloom, and Mamiffer. He has collaborated on stage and in the studio with artists such as Tashi Dorji, Heather Leigh, Justin Broadrick, Keiji Haino, Jon Mueller, Marshall Trammell, Masami Akita and many others. Turner is also co-founder SIGE Records along with partner Faith Coloccia and remains consistently active as a visual artist as well. "To Speak" is his third release of solo guitar music under his own name.

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