

# Six Organs of Admittance

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In preparing for the first album of non-Hexadic Six Organs of Admittance music since 2012's *Ascent*, Ben Chasny had a think about what he'd be saying in his own tongue for the first time in a half-decade. As ever, a head-full of ideas were driving him to think and speak music as a spirituality superimposed onto a reality, with the ghosts of both whispering at each other. In the end, what sits in our listening ears is the sound of communion. *Burning the Threshold* brings a wealth of Six Organs-styled lightness into one of his sweetest musical meditations yet.

With a spacious acoustic soundstage, *Burning the Threshold* may actually more resemble 2011's *Asleep on the Floodplain*. Or it may more resemble *Compathia*, or *School of the Flower*. All of this is speculative, comparative, unverifiable – but our sense of what is true tells us that nobody plays acoustic music quite like Six Organs of Admittance, and that furthermore, nothing sounds so much like *Burning the Threshold* as *Burning the Threshold*.

Ben is in a particularly expansive mood this time around, singing and playing while thinking of Wallace Stevens, birds in the morning, anarchy, Third Ear Band, Gaston Bachelard, *The Gnostics*, Ronnie Lane and/or The Faces, Deleuze, Aaron Cheak, Odysseus, This Heat, Takoma Records, St Eustace, *Dark Noontide* and a HELL of a lot more than that, with all the thoughts affixed to a quiver of potent melodies launching forth and arcing out through dimensions, seeking infinite space.

The space radiates out from the album's first moment, with "Things As They Are", a song examining the life of poet Wallace Stevens. Ben's currently working on music for a theatrical work about Stevens' life set to debut in Cleveland later in 2017. The empathetic waves generated by this song resonate throughout the album, giving a new dimension to the music of Six Organs of Admittance.

Like so many other Six Organs records, *Burning the Threshold* was created mostly solo, but features the singing talents of Alex Nielsen, Haley Fohr and Damon and Naomi; the drumming of Chris Corsano; a guitar duet with Ryley Walker, and keys and mixing from Cooper Crain. With this new music, Ben Chasny has created a potent tonic for our times. The gentleness found here, balanced on top of his classical asceticism, provides much of what we need in 2017 and beyond: love, forgiveness, reality and an ever-wider view, with the understanding of our circular path in this lifetime. Looking at the world through clear eyes beneath a knitted brow, but with a laugh rising up from its heart, *Burning the Threshold* brings us a powerful draught of essence.