

NEW RELEASES FROM
TABLE OF THE ELEMENTS

THE LANTHANIDE SERIES

TO MARK ITS 10TH ANNIVERSARY, TABLE OF THE ELEMENTS PRESENTS THE LANTHANIDES, A SERIES OF 14 SINGLE-SIDED, LIMITED-EDITION LPS. EACH DISK IS PRESSED ON CLEAR OR TRANSPARENT VINYL, SILK-SCREENED ON THE REVERSE IN GLOW-IN-THE-DARK OR METALLIC INK, AND PACKAGED IN A CLEAR VINYL SLEEVE.

FORMAT: LP
RELEASE DATE: January 20th, 2004
FILE UNDER: Rock/Pop
CATALOG NO: SWC-LP-61
UPC: 806501106117

LAURIE SPIEGEL "HARMONICES MUNDI"

Rocketed into space on board the Voyager spacecraft in 1977 as the opening cut of the Golden Record's "Sounds of Earth", was a music-science crossover piece that had been imagined but never heard for thousands of years. The ancient Greeks' vision of a "harmony of the spheres", a celestial harmony of the planets' relationships, had been updated by Johannes Kepler in 1619 after his discovery of the true paths of the planets around the sun. But the means of making these ever-changing relationships audible to man would not exist for hundreds of years more, until the advent of the computer as a musical tool.

Enter Laurie Spiegel, an acknowledged pioneer of the use of computers in music starting several decades ago. Intrigued by the idea of expressing natural phenomena in sound, she set about realizing Kepler's poetic vision of a "God's ear" view of the cosmos. According to Kyle Gann of the *Village Voice*,

Laurie Spiegel is one of those rare composers in whom head and heart, left brain and right brain, logic and intuition, merge and even exchange roles. Though she is one of the highest-tech computer composers in America, Spiegel is also a lutenist and banjo player, and sees the computer as a new kind of folk instrument. She makes her most intuitive-sounding and melodic music from mathematical algorithms, and her most complex computerized textures by ear and in search of a desired mood. Form and emotion are as difficult to separate in her music as they are in that of J.S. Bach.

Although long available in outer space, this recording is the first release of Spiegel's realization of Kepler's 1619 "Harmonices Mundi" to be available to us mere earthlings.

"Kepler was enamored of a literal "music of the spheres", and I think he would have loved their haunting representation here."
—Carl Sagan

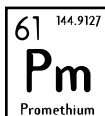


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RAFAEL TORAL "HARMONIC SERIES 0"

Portuguese musician, sound engineer and visual artist Rafael Toral focuses on the possibilities of ambient music, the electric guitar as a sound generator and high-risk improvisation. He has performed extensively throughout Europe and North America, and collaborated with Sei Miguel, Phill Niblock, Rhys Chatham, John Zorn, Thurston Moore, Dean Roberts, Christian Fennesz and Jim O'Rourke. His sound installations are interactive and unpredictable, often utilizing generative feedback systems, such as "Toyzone" (a piece with modified electronic toys, custom relay circuits and multiple sensors), the mixed-media installation produced in collaboration with Paulo Feliciano for "Sonic Boom—the Art of Sound", at the Hayward Gallery in London, 2000, or "Echo Room", a piece for delayed feedback random sound filtering, at the BIG Torino art Biennale in 2002.

"Resounding frequencies overlap and gyrate, wiggling their way inside your body. The notes, tones, and clusters of guitar-induced and effects-generated notes reverberate amongst each other. It almost sounds underwater: if whales used guitars and electronics to sing to one another, it might sound like this. This is an astonishing, left-field work, a drone fan's dream. It's everything you wanted from Fripp & Eno's "No Pussyfooting" and Spacemen 3's "Dreamweapon" & very nearly got: full, dynamic layers of blissful, amp-moaning pleasure-noise that ebbs and flows like the sea."
—NEW YORK PRESS

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ARNOLD DREYBLATT "POINT SOURCE/LAPSE"

As one of the most engaging of the second generation of New York minimal composers, Arnold Dreyblatt has developed a distinctive—and delightfully accessible—approach to composition and performance. Employing modified and invented instruments and a unique tuning system, his music is a vigorously rhythmic and richly textured romp through the natural overtone series. These two outstanding pieces for just-intoned electric guitar, bass violin, cymbalom, percussion and brass emphasize dynamics and sonorities, to stunning acoustical effect.

"A major figure in the minimalist lineage that connects La Monte Young to Sonic Youth, Arnold Dreyblatt's music is rewardingly visceral, a dual exploration of how instruments react to the touch and how musicians mesh with each other. Extremely nuanced, reaching through space for organic awareness... Astounding."
—THE NEW YORK TIMES

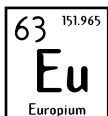
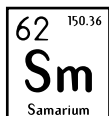


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