

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: March 16th, 2004  
FILE UNDER: Rock/Pop  
CATALOG NO: SWC-LP-65  
UPC: 806501106513

## RHYS CHATHAM "THREE ASPECTS OF THE NAME"

At first glance, New York-born composer Rhys Chatham might have seemed unlikely to alter the DNA of rock. A classically trained musician, Chatham was piano tuner to Glenn Gould and La Monte Young, student of Young and Morton Subotnick, protégée of Tony Conrad, and in 1971, while still in his teens, founder of the highly influential experimental music program at the Kitchen in lower Manhattan. Nevertheless, it was Rhys Chatham who first applied multiple electric guitars to the extended-duration, overtone-drenched minimalism of the 1960s. This amalgamation — of the intellectual experimentalism and textural sophistication of the avant-garde with the rhythmic brashness and visceral punch of punk rock — produced a raucous, ecstatic new type of urban music that energized the downtown New York scene of the late 1970s and early 1980s, a music whose influence can be heard in the subsequent work of the many luminaries who participated in Chatham's ensembles, including Glenn Branca and members of Sonic Youth, Mars, Band of Susans and Swans.

"Three Aspects of the Name" is both a departure and return for Chatham. In the composer's words:

"In 'Three Aspects of the Name' I return to my roots as a hard-core minimalist. The musical vocabulary is essentially that of my earlier composition, "Guitar Trio" (1977), where most of the harmonic and melodic content occurs in the overtones generated by the fundamental pitches being played, primarily one-note. The current piece marks my first use of this particular technique for voice. The three words of text comes from a traditional Hebrew inspirational chant that I chose to work with, for, among other reasons, its highly selective and potent use of vowel sounds, which lend themselves to the unfolding creative story that the overtones tell over the course of the composition."

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## MATS GUSTAFSSON "SOLOS FOR CONTRABASS SAXOPHONE"

Swedish saxophonist Mats Gustafsson is one of the most significant faces in improvised music. Combining great sensitivity and attention to detail with boundless energy, Gustafsson works regularly with the upper echelon of European and American improvisers, including bassist Barry Guy, percussionist Paul Lovens, pianist Marilyn Crispell and saxophonist Peter Broetzmann. Gustafsson is closely identified with the thriving Chicago jazz scene, and has also worked with key members of the rock underground including Gastr Del Sol and Sonic Youth guitarists Thurston Moore and Lee Ranaldo. These are the first recordings to feature him playing the enormous and altogether imposing contrabass saxophone. Emphasis on BASS.

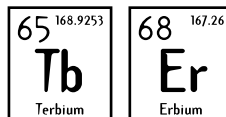


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