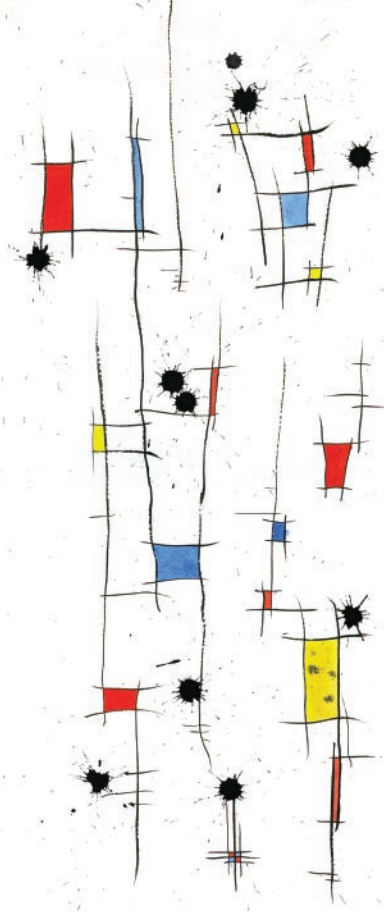




LOS ANGELES
PERCUSSION
QUARTET

RŪPA-KHANDHA



LOS ANGELES PERCUSSION QUARTET

RŪPA-KHANDHA

Ritual Dances - Eric Guinivan

1. I. Processional — 3:55
2. II. Circle Dance — 2:52
3. III. Sparrow Dance — 2:21
4. IV. Parasol Dance — 6:16
5. V. Sword Dance — 5:02

6. Rūpa-khandha - Sean Heim — 15:38

- I. Rūpa
- II. Aether
- III. Water & Earth
- IV. Spacetime
- V. Air & Fire
- VI. The Realm of Ethereal Beings
- VII. Mahābhūta
- VIII. The Six Directions

Repoussè - Joseph Pereira

7. I. Volume — 4:36
8. II. Gouache — 3:23
9. III. Impasto — 2:49
10. IV. Monochrome — 2:34

11. Occasus - Jeffrey Holmes — 11:37

Total Time — 61:04

INTRODUCTION – NICK TERRY

Beginning in the 1930's, several composers and performers along the Pacific Coast set into motion what would become known as a revolutionary movement within the percussive avant-garde. In an unprecedented break from tradition, these artists were predisposed toward noisy amalgamations of junkyard instruments and other "found" objects, to construct entirely new musical forms based on rhythmic cycles and permutations, and to combine exotic instruments of non-Western cultures with those drawn from the classical orchestra.

Today, their work is widely regarded as having played a major role in determining the gestalt of *contemporary percussion*, and it is to them that our present work is respectfully dedicated. California in particular, was, or in some cases still is, home to many of these great artists, including John Cage, Lou Harrison, Henry Cowell, Harry Partch, Terry Riley, James Tenney, Frank Zappa, William Kraft, Emil Richards, and Steven Schick.

The Los Angeles Percussion Quartet was formed in 2008, when four percussionists met and discovered a shared passion for our region's musical legacy. *Rūpa-khandha* is the group's first recorded contribution to this legacy, as well as the first commercial recording of each of these compositions. We were fortunate to have worked directly with each composer throughout the steps of commissioning, rehearsal, performance, and recording.



The LAPQ during the recording session at Skywalker Sound, August 2011.

RITUAL DANCES

Ritual Dances is musical ceremony in five movements:

I. Processional II. Circle Dance III. Sparrow Dance IV. Parasol Dance V. Sword Dance

The Processional accompanies the entrance of the dancers and features a moderate, march-like tempo with elaborate, decorated musical fanfares.

The Circle Dance or “round dance,” represents an extremely wide variety of folk, ethnic, and country dances that are done in a circle without partners to musical accompaniment. The circle dance is an ancient tradition among countless cultures for marking special occasions, strengthening community, and marking celebrations and is probably the oldest known dance formation. The circle dance of Ritual Dances marks the formal start of the ceremony with a chant-like melody floating over an elaborate groove that is prefaced and concluded by tin whistle fanfares.

The Sparrow Dance is a traditional Japanese dance based upon the fluttering movement of the tree sparrow. The original Sparrow Dance originates from dances improvised by stonemasons at the feast for the construction of Sendai Castle in honor of the samurai Date Masamune nearly 400 years ago. Because the masons’ dance was similar to the movement of tree sparrows skipping on the ground, and because Masamune’s emblem prominently featured the tree sparrow, it was named “Sparrow Dance,” and came to be danced at many festivals. The Sparrow Dance of Ritual Dances is marked by a light, very fast, and relentless fluttering rhythm meant to capture the speedy but delicate movements of the tree sparrow after which it is named.

The Parasol Dance is a simple Japanese traditional dance which uses an umbrella and is characterized by gentle shuffling movements. The parasol dance is typically lightly accompanied by simple melody. The Parasol Dance of Ritual Dances features a glassy melody that hovers over gently ringing and fading metallic chords. The parasol dance is interrupted by a darker and more powerful dance, creating a dialogue and drama between the dueling atmospheres.

Sword Dances of many kinds have been recorded throughout world history, the most notable of which come from Greece, the Middle East, Pakistan, India, China, Korea, Scotland, and Japan. The sword dancers typically engage in a mock battle that is often supported by an aggressive, relentless musical pulse. Such is the case in Ritual Dances, where five pitched gongs and two Peking opera gongs are introduced with great force and driving rhythm to propel the ceremony to its conclusion.

COMPOSER'S NOTE – ERIC GUINIVAN

Ritual Dances is musical ceremony in five movements, conceived as an imagined folk music for a non-existing primitive people of the Pacific Rim. The music’s simple folk melodies, played on tin whistles and ocarinas, are pitted alongside powerful drumming, African and Arabic drums, “found instruments” such as a car’s brake drums and planks of wood, and newly crafted instrumental sounds (including among other things, the harmonic glissandi of meditation bowls suspended over resonating timpani).

RŪPA-KHANDHA

Rūpa-khandha (Form/Materiality) is the first of the Five Aggregates (khandhas) by which all phenomena can be categorized. In Buddhism, it is these khandhas that bind us to this existence and are consequently the ultimate cause of suffering in the Four Noble Truths. Here the Sanskrit word *rūpa*, literally meaning, “that which changes in nature,” refers directly to matter in both its materiality and, more importantly, its ability to be tactilely sensed. *Rūpa* is in turn made up of the mahābhūta – the five primary elements: earth or solidity, fire or heat, water or cohesion, air or movement, and aether or void. These primary elements, together with twenty-three secondary or “derived” elements, in effect make up all matter in the universe.

The work is dedicated to the memory of my dear friend and teacher, Louis W. Ballard, who passed away in February of 2007 after a long battle with cancer. When I studied Native American music and culture with Louis in the early 90’s, his guidance and encouragement helped stir my early explorations in the area of cultural confluence. More importantly, his truly global view inspired me to investigate more deeply the myriad of cultural riches that exist in our world and the precious environments that sustain them. Over the years, as my research and creative work in this area progressed, I found that my interests were turning ever toward aspects of human expression that lie well beneath the surface emanations of cultural distinctiveness, and so my more recent works have been dealing primarily with that by which all things are inherently and universally bound – the laws of nature. *Rūpa-khandha* is just such a work. The piece began with an exploration of different forms of funeral rites practiced by various cultures. After researching these rites for some time, I found that they were, without exception, intrinsically linked to one or more the five primary elements. This connection became an opportune bridge for me to also explore several of my current scientific interests - and over time the work became a way to reconcile, at least in my own mind, several concepts that share both a scientific and mystical reality.

Though continuous in its overall formal design, *Rūpa-khandha* is divided structurally into eight sections:

- I. Rūpa (Opening)
- II. Aether (Interlude)
- III. Water & Earth (Cycle 1)
- IV. Spacetime (Interlude)
- V. Air & Fire (Cycle 2)
- VI. The Realm of Ethereal Beings (Interlude)
- VII. Mahābhūta (Cycle 3)
- VIII. The Six Directions (Coda)

These sections, each with its own distinct form, explore more explicitly the nuances inherent in the large-scale concepts on which the work is based.

There are many layers of inspiration and meaning woven into the piece, but in the end I would say that *Rūpa-khandha* is primarily about our being bound to this physical form, the suffering that this causes, and the different ways that we as humans mark our separation from this "material" existence.

COMPOSER'S NOTE – SEAN HEIM

Rūpa-khandha for percussion quartet is based on death rituals and philosophical tenets from various cultures that are associated with the five elements: Earth (solidity), Fire (heat), Air (movement), Water (cohesion), and Void (space). The work is structured in three main kinetic segments constructed on expanding and collapsing colotomic cycles – each distilling various elements of the different rituals into sound. Three areas of stasis representing the element of Void, or perhaps more appropriately Space, interpolate these main segments. In these sections the material is generated by abstract interpretations of several concepts in physics: 1. antimatter, dark energy, and dark matter. 2. the three spacetime intervals – time-like, light-like, and space-like. 3. M-theory (ghost world). Following the work's final colotomic structure, there is a coda consisting of six clusters at maximum volume. Each cluster refers to one of the colors that represent the six directions in many Native American cosmologies, and each lasts for a duration associated with that color's spectral wavelength. The work, which ultimately attempts to express in the realm of sound both scientific and metaphysical phenomenon, also follows a complex plan of instrument placement to emphasize its spatial and timbral qualities. It is dedicated to the memory of Native American composer Louis W. Ballard – my dear friend and teacher.

REPOUSSÉ

Repoussé expresses the culmination of my performances with the New York Percussion Quartet, and in traveling around the world, performing with the New York Philharmonic. From the instruments I gathered in Asia, to the percussion lessons in Brazil, and the repeated visits to the Reina Sofia museum in Madrid, they have all found a way to creep into the creation of this piece. Much like the daily aesthetic of the modern percussionist, this piece crosses many styles at once.

This piece came at a time where I was really assessing my role as an artist. Am I a percussionist or a composer? Is it really possible to be both? Soon after, I realized that the marriage between the composer and the performer exists naturally in me. One is always serving as irrigation for the other. How could I write without having the experiences of performing? It would be like a chef who never tastes anything he prepares! Yes, I like to taste what I cook and there is a lot of "tasting" that is essential to a percussionist.

I'm constantly challenged to deal with complex sounds and create ways to make them work within the context of the implied style. A drum is not a drum, and a cymbal is not a cymbal-no two are alike. That possesses a lot of issues for everyone involved but also an endless sense of excitement and creativity.

The deep overtones of a large gong alone possess a certain drama that is unparalleled. Why? Because these primitive sounds are really the foundations from which all music comes from. We should continue to search them out.

The title and individual movement titles attempt to apply sound to various visual art techniques. Repoussé is a process of hammering metal formed in relief. Mostly because of their resonance, metal percussion instruments are ideal for controlling the shapes of physical sounds. The first movement, "Volume" takes its influence from the simple idea of physical mass, the amount of space occupied by each sound. The material is treated as constantly changing densities whether rhythmically or sonically. Each player is featured with short solos that influence the tempo modulations and sound character. The Chinese opera gongs and Indonesian bonang are often played with one hand muffling, similar to the Brazilian surdo or repinique technique to control the resonances and give the individual lines structure. The second movement "Gouache", is a technique in which color is diluted in water. Lead white is used both for deeper shades and for lightening others, in order to make them more opaque. I wanted to use the pitched crotale notes along side triangles, small sleighbells, and shakers, masking the sounds of each other. This ethereal effect is either pitched nor non-pitched, but rather different shades diluted within each other. "Impasto", movement three, implies the technique of applying paint in different layers on canvas so that it stands

out from the surface. A solo berimbau line of 2 simple pitches is expanded by the resonant noah bells and crotales. In the last movement, "Monochrome", suggests a single color, including all of its possible tones. This variation on "bells" (agogo, cowbells, almglocken, noah, glockenspiel) are featured here in a moto perpetuo.

Because the piece was so specific to the New York Percussion Quartet, it was revised in 2009 for a performance by the Juilliard Percussion Ensemble at Alice Tully Hall. This is the version heard on this recording.

COMPOSER'S NOTE – JOSEPH PEREIRA

On the four movements of Repoussé:

I. Volume – Mass, the amount of space occupied by an object. Chinese opera gongs are laid flat across foam with enough resonance to hear individual pitch bends, but dry enough for intricate rhythms.

II. Gouache – A pictorial technique in which color diluted in water is applied. Lead white is used both for deeper shades and for lightening others, in order to make them more opaque. The shimmer of 16 individual brass sleighbells and twelve triangles provide the iridescent foundation from which drops of pitched crotales sing out.

III. Impasto – applying a mixture of oil or tempera colors to a support in different thickness. The exotic Brazilian berimbau (of African origin) marks time with the metal recco recco scraper, over which microtonal Tibetan noah bells chime an interlocking melody.

IV. Monochrome – Of a single color, including all it's possible tones. Mixtures of tuned agogo and almglocken (borrowed from Brazilian samba music, and the Swiss Alps, respectively) support the orchestral glockenspiel, who quotes memorable passages of Olivier Messiaen's Chronochromie.

OCCASUS

Occasus was written in the Spring of 2010 for the Los Angeles Percussion Quartet. This work is comprised of twelve sections that are differentiated by textural contrasts and pitch transpositions, and are united through recurring timbres, motives, and a consistent harmonic landscape. The title is in Latin, and can mean "setting" (as in the setting sun), and can also mean "downfall, ruin, death". The pessimistic programmatic element from which this work emerged is present on a multiplicity of levels, including descending motives, segmented formal structures with clear divisions, intense climaxes, and even in the immediately decaying sound quality inherent to the percussion family of instruments.



Members of the LAPQ with the composers (Left to right):
Justin DeHart, Nick Terry, Jeffrey Holmes, Matthew Cook, Joseph Pereira, Eric Guinivan, Sean Heim.

INSTRUMENTS

Orchestral Instruments

5-octave marimba (2)
vibraphone (2)
chimes
xylophone
glockenspiel
36" tam tam
concert tom toms (5)
floor tom
32" timpani
crotales (low & high octave)
concert bass drum
triangles (12)
suspended cymbals (5)

African

djembe
log drums (3)

Arabic

Riqq

Asian

chou gongs (7)
meditation bowls (8)
opera gongs (16)
wind gong (3)
Jing Cymbals (4)
Noah Bells (16)
Bonang (10)
Sizzle Gong

Brazilian

caxia
surdo
recco recco (2)
agogo bells (8)
pratinela (2)
metal guiro
berimbau
samba triangle

Cuban

bongos
congas (3)

Hardware

large tam tam rack
double tom tom stand
bongo stand
snare drum stand (3)
crotales stand (2)
conga stand (2)
djembe stand
large waiter table (3)
waiter stand (5)
trap tables (2)
snare drum stand (2)
triangle clips (12)
cymbal stand (6)
bell plate racks (4)
bass drum pedal

Miscellaneous

Viking War Drum
bell plates (12)
microtonal pipes (6)
brake drums (5)
pennywhistle
ocarina (2)
purple heart planks (5)
wooden floor tom
conch shell (3)
LP jamblock
LP tambourine stick
earth plates (2)
large metal pipes (12)
tuned brass sleigh bells (16)
police whistle (4)
metal shakers (8)
almglocken (4)
cowbells (4)



LOS ANGELES PERCUSSION QUARTET

The Los Angeles Percussion Quartet is Matthew Cook, Justin DeHart, Eric Guinivan, and Nick Terry. Since 2008, the LAPQ have endeavored to champion the percussion-focused music of California's great maverick composers, in addition to actively collaborating with tomorrow's promising new artists from around the globe. Throughout California, the LAPQ have delighted audiences with fresh interpretations from the standard percussion ensemble repertoire, and many of their newly commissioned works have received awards from the FROMM Foundation, Theodore Presser Foundation, Broadcast Music Inc. (BMI), and the American Society of Composers, Authors, and Publishers (ASCAP).

The LAPQ have presented concerts and educational events at such distinguished series as the Monday Evening Concerts, April in Santa Cruz, Pasadena Arts Council, L.A. Composer's Project, and Music & Conversations; as well as numerous universities, including the San Francisco Conservatory of Music, University of Southern California, California Institute of the Arts, Occidental College, Chapman University, University of California Santa Cruz, and California State University Sacramento, East Bay, and Bakersfield. www.lapercussionquartet.com.



JUSTIN DEHART

From Sacramento, California, Justin DeHart is a dedicated performer of contemporary music styles. DeHart recently earned a doctorate degree from UCSD with Steven Schick and became a member of the Los Angeles Percussion Quartet (LAPQ). DeHart performs concerts throughout the United States, Canada, and Asia and has participated as a musician and producer on various record labels. In addition to being an active performer in contemporary music, he has explored North and South Indian percussion extensively. He was awarded a Fulbright scholarship in 2001 to study South Indian percussion for nine months in India with T.H. Subash Chandran, and has studied tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music in San Rafael and at the California Institute of the Arts. — www.justindehart.com



MATTHEW COOK

Matt Cook is a Los Angeles based percussionist involved in a variety of projects from classical art music to Middle Eastern, orchestral, jazz and popular music ensembles. Recent engagements have featured Matt with the (Harry) PARTCH ensemble, California E.A.R. Unit, Sonic Generator, ensemble GREEN and Loud Objects. Matt has participated in numerous festivals and concerts including the Monday Evening Concert Series, What's Next? Festival, California Day of Percussion, Music and Conversations Series, Symphony Orchestra of the Pacific, and LA Historic Places Concerts to name a few. Matt has received awards from Zildjian Cymbals, The Oberlin Conservatory, Instrumentalist Magazine, the Herb Alpert Foundation, Georgia Governor's Honors and is proud to endorse Mike Balter Mallets. A graduate of The Oberlin Conservatory of Music (BM) and California Institute of the Arts (MFA), Matt currently leads the Percussion Department at Ventura College in Ventura, California. — www.matthewhcook.com



NICK TERRY

Nick Terry is a freelancing percussionist based in Los Angeles, performing classical, contemporary, popular, and improvised music. He has performed throughout the United States, Asia, and Europe, working closely with notable figures Pierre Boulez, Peter Eötvös, Chinary Ung, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, XTET, the California E.A.R. Unit, and the Los Angeles Master Chorale. Terry is the Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures on non-Western musical traditions and improvisation. Dr. Terry holds degrees from the University of Southern California, the California Institute of the Arts, and Eastern Illinois University, and is a proud Artist Endorser for Sabian Cymbals. — www.nickterrypercussion.com



ERIC GUINIVAN* – COMPOSER

Eric Guinivan's music has been performed by numerous orchestras and chamber ensembles across the United States, Europe, and Asia. His works have received several awards and honors, including two ASCAP Morton Gould Awards, three BMI Student Composer Awards, and a major grant from the Theodore Presser Foundation. Eric has received commissions from the New York Youth Symphony, the Delaware Youth Symphony, the Firebird Ensemble, the Michigan Music Teachers Association, the Lotte Lehmann Foundation, and pianist Vicki Ray, among others.



Eric began studying percussion at age 10 and is an active performer currently based in Los Angeles. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. The New York Times subsequently described the work as “engaging,” praising its “shimmering colors” and “frenetic energy”. Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony.

Born and raised in Wilmington, Delaware, Eric received Bachelor of Music Degrees in Composition and Percussion Performance from Indiana University and holds a Masters and Doctorate from the University of Southern California Thornton School of Music. Eric currently teaches composition, music theory, and aural skills at University of Southern California. — www.ericguinivan.com

SEAN HEIM* – COMPOSER



Sean Heim received his first serious musical training in secondary school and soon after began studies in music composition with Harold Oliver at Rowan University (BM cum laude). He then worked with Louis W. Ballard at the Atlantic Center for the Arts, studied with Chinary Ung at Arizona State University (MM), and holds a Ph.D. from The University of Queensland in Brisbane, Australia, where he worked with Philip Bracanic. He currently resides in Southern California and is Associate Professor of Music at Chapman University.

The primary focus of Heim's work as a composer has been to develop an imaginative personal language that strongly reflects the compositional techniques and aesthetic of his own western tradition as well as the distillation and infusion of philosophical ideas and musical elements found in numerous cultures. His

music also reflects a deep interest in physics and the natural world, and it is out of these collective curiosities that he has created unique fusions that continually evolve by means of increased conceptual and technical abstraction.

Heim has received numerous prizes, awards, honors, and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, the Atlantic Center for the Arts, the American Composers Forum, and the ASCAP Foundation - including the Rudolf Nissim Prize. His music has been performed to critical acclaim throughout Asia, Australia, Europe, and the United States by many distinguished ensembles and concert series including: the California E.A.R. Unit, the Los Angeles Percussion Quartet, Ensemble Green, Topology, the Auros Group for New Music, the New York Miniaturist Ensemble, Interpretations, Piano Spheres, Hear Now, the Focus Festival at Juilliard, and the Thailand International Composition Festival.

More information can be found at: seanheim.com

JOSEPH PEREIRA* – COMPOSER



Joseph Pereira was appointed principal timpanist of the Los Angeles Philharmonic by Esa-Pekka Salonen in 2007. Before this, he was the Assistant Principal Timpanist/Section Percussionist of the New York Philharmonic from January 1998 to September 2008. Pereira received his master's degree in percussion from The Juilliard School, where he has also been on faculty since 2005. He received a double bachelor's degree in performance as well as composition/theory from Boston University. He is currently also very active as a composer.

Anthony Tommasini featured Pereira's work as a composer and percussionist in *The New York Times* in 2006. In 2007, his first orchestral piece, *Mask*, was selected by the American Composers Orchestra annual new-music readings for top emerging composers. He conducted the premiere of his *Quintet for Winds* in 2005

as part of the New York Philharmonic Ensembles series at Merkin Concert Hall. *The New York Times* said, "it is a restless yet lucidly textured work with an astringent harmonic language." Pereira's *Conversation for Solo Flute* was selected by Linda Witherell, (original solo flutist with IRCAM) in an international "Call for Scores" through the American Music Center. He is currently working on a commission from the Los Angeles Philharmonic, a percussion concerto for Collin Currie, to be premiered May, 2012 with Gustavo Dudamel. His quartet for amplified double bases will also be premiered on the LA Philharmonic's 2012 season. All of his percussion music is published by Bachovich Music Publications.

Pereira has also performed with the New York Percussion Quartet, the New York New Music Ensemble, Alea III, the Boston Symphony Orchestra, the Robert Shaw Festival Singers, and the New Zealand Symphony Orchestra, as principal timpanist in the latter. He is an alumnus of the Tanglewood Festival and of the Pacific Music Festival in Sapporo, Japan.

JEFFREY HOLMES* – COMPOSER



The music of composer Jeffrey Holmes has been called “Captivating... haunting and slightly disorienting” by *The Los Angeles Times*, “Drifting...ethereal” by the *San Francisco Classical Voice*, and “Interesting and musically arresting, music to be really heard and deserving of reflection” by the Society of Composers, INC. As a traditionalist, he composes music for acoustic orchestral instruments, using standard notational methods; as a formalist, he works within a complex and unique diatonic, chromatic, and microtonal language; as a transcendentalist, he combines the inherent abstraction of sound with a greater meaning and possibility of interpretation through the use of lyricism and overt expression.

His music has been performed at festivals in Darmstadt (Germany), at “Microfest” in 2003, 2005, and 2011, and the “HEAR NOW” festival in Los Angeles (CA), and the

Chamber Music Conference and Composer’s Forum of the East in Bennington (Vermont), and in venues such as Carnegie Hall (New York), the Historic Dvorak Museum (Prague, Czech Republic), and the Chapelle historique de Bon-Pasteur (Montreal, Canada). He has received commissions, performances and awards from various groups including the American Composers Forum, ASCAP, the Penderecki String Quartet, California Institute of the Arts Orchestra, USC Thornton Symphony, Xtet, Piano Spheres, the Society for Chromatic Art, and others.

He holds a doctorate in music composition from the University of Southern California and is Professor of Composition and Theory at Chapman University’s Conservatory of Music. Currently, he is Composer-in-Residence with Catalysis Projects, and is published by Doberman-Yppan.

More information can be found at:

www.HolmesComposer.com

DSL-92150 – LOS ANGELES PERCUSSION QUARTET – RŪPA-KHANDHA

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* — *All composers were present for the recording of this album.*

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