



# BEYOND

Los Angeles Percussion Quartet

# BEYOND

CD 1

Blu-ray

1

1

Bjarnason

**QUI TOLLIS** 9:48

2

2

Thorvaldsdottir

**AURA** 6:13

3

3

Cerrone

**MEMORY PALACE**

4

4

I. Harriman 3:19

5

5

II. Power Lines 4:51

6

6

III. Foxhurst 5:04

7

7

IV. L.I.E. 4:23

V. Claremont 3:58

8

8

Reid

**FEAR—RELEASE** 8:47

CD 2

1-9

9-17

McIntosh

**I HOLD THE LION'S PAW** 39:31

*This piece is best heard continuously, but for ease of navigation track divisions have been added.*

total time 1:25:53

## There are more

languages spoken in Los Angeles than in any other city in the world. It's a transitive city. Most residents have come here to contribute to its cultural identity and have ended up calling it "home." Los Angeles is a city where every industry, creative or otherwise, is fueled by the pursuit of personal creative dreaming. It's clear then how the Los Angeles Percussion Quartet (LAPQ) created a community of composers and made them all local to the group's music making and to Los Angeles itself, regardless of each composer's city of origin.

Is it language that makes someone at home in a given place? If so, the compositional languages of Anna Thorvaldsdottir, Christopher Cerrone, Ellen Reid, Daniel Bjarnasson, and Andrew McIntosh appear as interwoven and complex as Los Angeles itself. Their music similarly courses with chiming repetition, spectral near-silence, and the wearing away of time on objects so barely touched that they appear, in moments, as fragile as paper. These composers — from two drastically different continents — are brought together by LAPQ, despite their differences in origin, under one banner: friendship.

For years LAPQ has been known for its skill in both championing and cataloging works by West Coast composers, with a specific focus on Los Angeles. With *Beyond*, they explore the deep knowing that comes from making work with old friends. And broadly, the project signals a move for the Los Angeles contemporary music scene — a scene burgeoning out with global significance, and overflowing with artists actively seeking to create community — with LAPQ as the vanguard in that scene.

The music of Los Angeles, and larger of the West Coast, has always been about space, place, awareness, and the sound of deep listening.

*Beyond* is a remarkable epic in which space and time are stretched on and on, over and past the horizon. At once alight and sparkling with a seemingly inhuman precision of touch and in the same moment also a freedom that rarely comes from such precision. The quartet sounds in moments as if they are playing directly on the wood of the table a listener is listening from, their synchronized sounds wrapping with immense clarity around the ears of the listener. And yet, with their elegant facility the quartet captures a depth of subtlety in interlocking sounds over a great distance — each player down the road and far, far away. As the album moves on, the quartet's touch makes one instrument become another. As if in a maze of mirrors, this occurs more and more often until one wonders, and then has no idea what particular instrument has left its reverberation hanging in the room. A vibraphone is a steel pan. A guitar, a harp. A triangle, a star pulsating with the pins of electric energy.

While the lines between pieces could easily blur, each composer speaks

with a clarity of intention that is totally unique. Bjarnasson's "Qui Tollis" spans an incredible arc, emerging from the contemplative space of the works around it, brimming with the bashes and tumbles of bass drums, and then seemingly too early, vanishes again into a lull and rhythmic groan. With "Fear - Release," Reid takes us into a world of metallic voices, as if we're listening to a rubbed piece of crystal from inside the gem itself. It's rare that a piece of music seems to truly sonically shine, and Reid's



piece accomplishes this brilliance early and often. Thorvaldsdottir's "Aura" is the wind, the sand in the wind, and the wind chime hanging from the wood on the old falling-apart porch all at once. It speaks multitudes, and miraculously all upon the quiet edge of audibility. The expanse of McIntosh's "I Hold the Lion's Paw" is that of a twelve-hundred page novel, in which each page has less than a half dozen words. Its sprawl is scrolled out like a web in air, as the quartet communicates effortlessly

with one another across a cavern of distance. In one moment they sit still in space, another they rattle endlessly like the earth; they arrive where we are, simply putting musical puzzle pieces together. With "Memory Palace," Cerrone creates rooms of sound, each drenched in a subtle hue. In the rooms of this ever-expanding house we find ourselves drinking different air, buzzing with pop, hiss, and click, and lingering with a guitarist who could be inside the guitar itself.



The album — made with producer Dan Merceruio and engineer Daniel Shores, blazingly brilliant creatives in their own right, and longtime label partners Sono Luminus — shows LAPQ at its finest: endlessly versatile, sonically considerate, curatorially wise, and brilliantly electrifying performers. *Beyond* brings the world to LA, and LAPQ out into the world. —Christopher Rountree



# Los Angeles Percussion Quartet



Since 2009, the GRAMMY®-nominated Los Angeles Percussion Quartet (LAPQ) has forged a distinct identity as a world-class contemporary chamber music ensemble. Dedicated to commissioning and presenting new works for percussion quartet, LAPQ collaborates with innovative artists to continue exploration alongside historical contributions from West Coast composers.

With Sono Luminus, LAPQ has contributed some of the most dynamic and captivating recordings of percussion music to date. They have earned multiple GRAMMY® nominations and placement on “Best of” lists from iTunes and the *New York Times*.

LAPQ is dedicated to sharing its knowledge of percussion music with developing artists through commissioning projects, master classes, and creative collaborations.

lapq.org



/lapercussionquartet



## Daníel Bjarnason

Icelandic conductor and composer Daníel Bjarnason writes music that comes “eerily close to defining classical music’s undefinable brave new world” (*Time Out New York*). A co-curator of the Los Angeles Philharmonic’s Reykjavik Festival, Daniel is also artist in residence with the Iceland Symphony Orchestra and composer in residence at the Muziekgebouw Frits Philips Eindhoven. His work has been performed by the LA Philharmonic, Toronto Symphony Orchestra, NY Philharmonic, Cincinnati Symphony Orchestra, Iceland Symphony Orchestra, Britten Sinfonia, Crash Ensemble & Calder quartet. His work has been recognised on numerous occasions at the the Icelandic Music Awards including winning Best Performer, Best Composer/Best Composition, Best Soundtrack, and Composer of the Year. Daníel Bjarnason is represented by Harrison Parrott & published by Peters Edition.

## Anna Thorvaldsdottir

Anna Thorvaldsdottir frequently works with large sonic structures that tend to reveal the presence of a vast variety of sustained sound materials, reflecting her sense of imaginative listening to landscapes and nature. Anna’s music is frequently performed internationally, and has been featured at many major venues and music festivals as well as nominated and awarded on many occasions - most notably, Anna is the recipient of the prestigious Nordic Council Music Prize for her work “Dreaming,” and The New York Philharmonic’s Kravis Emerging Composer Award. Anna’s discography includes *Rhízōma* (Innova), *Aerial* (Deutsche Grammophon) and *In the Light of Air* (Sono Luminus), which have all been featured on “Best of” lists including those of *The New York Times*, *The New Yorker*, *Boston Globe*, iTunes Classical, *Time Out New York*, *Time Out Chicago*, and NPR Music’s 50 Favorite Albums across all genres. Anna holds a PhD from the University of California in San Diego.

## Christopher Cerrone

Winner of a 2015 Rome Prize and a finalist for the 2014 Pulitzer Prize, the Brooklyn-based composer Christopher Cerrone is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations.

Recent and upcoming highlights include world premieres with the Los Angeles Chamber Orchestra (for Jeffrey Kahane's final concert as LACO Music Director); the Calder Quartet at the Broad Stage; Third Coast Percussion and Rachel Calloway for the DeBartolo Performing Arts Center; and an electroacoustic work for Tim Munro at Miller Theatre.

Notable works include the opera *Invisible Cities*, in a ground-breaking production from The Industry; *The Pieces That Fall to Earth*, for the LA Phil; *The Branch Will Not Break Present Music*; *The Naomi Songs* for Theo Bleckmann and the Albany Symphony's Dogs of Desire; live original scores for installations at the New Museum and the Time Warner Center by artist and filmmaker Marco Brambilla, among others.

A co-founder of Red Light New Music, and one-sixth of the Sleeping Giant composer collective, Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music, and is published by Schott NY and Project Schott New York.

## Ellen Reid

Ellen Reid is a composer and sound artist whose work "brims with canny invention" (*LA Weekly*). Reid's work is largely collaborative and takes the form of opera, chamber music, electronic pop songs, immersive interactive media, and scores for film and theater. Reid's work has been hailed as "ineffably moving" by Marc Swed of the *LA Times*, "radiant" by Alex Ross of *The New Yorker*, and it's been said that her vocal writing would "make you believe that the mythical sirens really existed" (KCRW). Her upcoming projects include a 40-minute work for the Los Angeles Master Chorale, *Death of a Salesman* at BAM with Theater Mitu, a solo cello piece for Johannes Moser, *The Colony* with filmmaker Sarah Adina Smith, and a new opera with Beth Morrison Projects.



## Andrew McIntosh

LA-based composer/violinist/violist/baroque violinist Andrew McIntosh has a multifaceted career spanning solo, chamber, opera, and early music engagements across the US and in Europe. His compositions have been described as “a shining example of the extraordinary music that the youngest generation of American experimentalists has to offer” (*TEMPO*) and “desert-tinged soundscapes” (*The New Yorker*), and have been featured at venues such as the Los Angeles Philharmonic, Miller Theatre, Monday Evening Concerts, Tectonics Festival, Gaudeamus Festival, and The Industry Opera Company. He is a founding member of the Formalist Quartet and has appeared as a soloist at the San Francisco Symphony’s SoundBox series, REDCAT in Walt Disney Concert Hall, and festivals in Switzerland, Austria, Germany, and the Netherlands. McIntosh currently teaches violin, viola, and composition at the California Institute of the Arts.

## Thanks

LAPQ would like to thank our Board of Directors for their tireless efforts, commissions, and contributions to our organization - Stephen Block, Steven Gove, and Raulee Marcus. We would also like to thank our Advisory Board Members - Sue Bienkowski, Joseph Pereira, Chris Rountree, Steven Schick, Yuval Sharon - and generous contributors Leslie Lassiter and Jay and Helen Schlichting.

In order to make the music we do, it helps to have incredible partners. To the Sono Luminus team - Dan Merceruio, Daniel Shores, and Collin Rae - your trust, guidance, and creativity made this album truly special. Also, in crafting our instruments to the highest standards, we are grateful for the support of Yamaha Musical Instruments, Remo Drumheads, Sabian Cymbals, Black Swamp Percussion, and Innovative Percussion.



This package contains a Pure Audio Blu-ray™ as well as a standard CD. The Pure Audio Blu-ray will play in any standard Blu-ray player and contains high resolution Surround Sound and Stereo versions of the program material. For more information about Pure Audio Blu-ray, please visit [pureaudio-bluray.com](http://pureaudio-bluray.com)



This Pure Audio Blu-ray™ is equipped with the mShuttle application. Connecting the Blu-ray player to your home network will enable you to access portable copies of the songs residing on the disc: you may transfer MP3s, FLAC files, and WAV files of your favorite tracks to your mobile player.

1. Make sure that your Blu-ray player is connected to your computer network.
2. Insert the Pure Audio Blu-ray Disc into your Blu-ray player and press the mShuttle button after the disc is loaded.
3. Open the Internet browser of your computer and type in the IP address of your Blu-ray player. You will find this address in the setup menu of your Blu-ray player.
4. Select audio files to download from the Blu-ray to your computer.



Mixed and mastered on Legacy Audio speakers.  
[legacyaudio.com](http://legacyaudio.com)

## LAPQ / BEYOND

DSL-92214

**Producer:** Dan Merceruio

**Recording, Mixing & Mastering Engineer:** Daniel Shores

**Assistant Engineer:** David Angell

**Editing Engineers:** Dan Merceruio, Daniel Shores

**Photography:** Collin J. Rae (cover), Laura Manchester (pp. 5-10)

**Graphic Design:** Caleb Nei

**Executive Producer:** Collin J. Rae

**Blu-ray Authoring:** Stefan Bock, MSM-Studios

Recorded at Sono Luminus Studios, Boyce, Virginia — March 20-24, 2016  
[sonoluminusstudios.com](http://sonoluminusstudios.com)

Recorded with Merging Technologies Horus. Mastered with Merging Technologies Hapi. Recorded in DXD at 24 bit, 352.8kHz in Auro-3D 9.1 Immersive Audio.



© & © 2017 Sono Luminus, LLC. All rights reserved.  
PO Box 227, Boyce, VA 22620, USA  
[sonoluminus.com](http://sonoluminus.com) • [sonoluminusstudios.com](http://sonoluminusstudios.com) • [info@sonoluminus.com](mailto:info@sonoluminus.com)  
WARNING: Unauthorized reproduction is prohibited by law and will result in criminal prosecution.

