

# Matthew Schickele - Catalog Miniatures



*The world's first mash-up of an entire record label's catalog.*

I made these miniatures for the non-profit record company New World Records in 2009/2010, when the label was experimenting with internet radio. They generously opened their extensive archive of classical, jazz, folk, and field recordings, and I collected samples (usually 1-3 seconds long) and mashed them up.

Each miniature is a collage; short bits from multiple albums, often of different genres, reordered and layered into new textures and new moods. I find the miniature form to be a versatile way to communicate strong, simple statements; with no time for development, miniatures typically feature a destination rather than a journey.

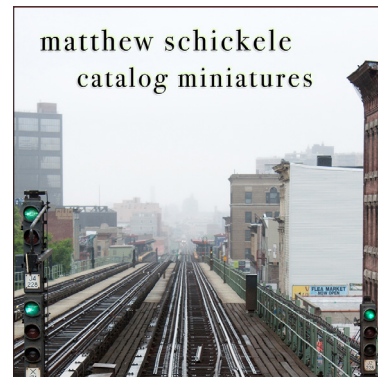
While many of the catalog miniatures were built to create new textures, some were inspired by existing textures; Miniature 24, for example, began with samples from the live recording of Anthony Davis's opera *Amistad*—but only the brief moments where the shuffling of feet can be heard as cast members cross the stage. The result is an unusual “opera” where the singers run to and fro for a few minutes but never actually sing. Similarly, Miniature 13 distills two folk songs down to their basic ingredient of sorrow, stripping their stories and leaving only the raw emotion.

In popular music, where mash-ups and remixes are common (indeed where they were invented), the resulting new piece usually involves the

addition of a beat—a drum part. Often this beat is the aural signal that you are hearing a new creation. These catalog miniatures, however, break from this tradition; no beat is added. (The few moments of drumming, as with all the other sounds, are sampled from the source material.) But this means that the signal is missing, the aural announcement “this is a new version.” As a result, the listener may not always be able to distinguish where one sample begins and another ends—are the trombone and the violin from the same source recording, or two different ones?

Perhaps this confusion is inevitable. But in the end it is simply a collateral effect of the project's goal: to celebrate and explore New World Records' deep, rich catalog, and to encourage others to do the same.

—Matthew Schickele



*Below is a list of the recordings each collage is constructed from.*

- CM2**  
80687 James Drew: Animating Degree Zero  
80678 Johanna Beyer: Sticky Melodies  
80681 Ralph Shapey: Radical Traditionalism  
80627 The Hand That Holds The Bread: Songs of Progress and Protest in the Gilded Age 1865-1893
- CM3**  
80666 Lou Harrison: In Retrospect  
80674 Hyo-shin Na: All the Noises  
80673 Eric Richards: the bells themselves
- CM4**  
80447 Daniel Asia  
80670 Earl Howard: Clepton  
80674 Hyo-shin Na: All the Noises  
80676 Malcolm Goldstein: a sounding of sources  
80681 Ralph Shapey: Radical Traditionalism
- CM6**  
80659 Philip Corner: Extreme Positions  
80690 Stuart Saunders Smith: Links Series of Vibraphone Essays  
80692 James Tenney: Spectrum Pieces
- CM7**  
80664 John Cage / Morton Feldman  
80677 Vincent Persichetti: Complete Piano Sonatas
- CM8**  
80656 Zumbo with an X  
80689 David Rosenboom: How Much Better if Plymouth Rock had Landed on the Pilgrims  
80545 Joan LaBarbara: Shamansong  
80653 New Music For Electronic And Recorded Media: Women In Electronic Music 1977
- CM9**  
80262 John Knowles Paine: Mass in D  
80255 Make A Joyful Noise: American Psalmody 1770-1840  
80447 Daniel Asia
- CM11**  
80655 Leo Ornstein: Complete Works for Cello and Piano  
80658 Christian Wolff: Ten Exercises  
80662 Arthur Levering: Still Raining, Still Dreaming  
80696 Andrew Byrne: White Bone Country  
80698 Jody Diamond: In That Bright World

- CM12**  
80694 Lejaren Hiller: A Total Matrix of Possibilities  
80671 The League of Automatic Music Composers 1978-1983
- CM13**  
80239 Brave Boys: New England Traditions in Folk Music  
80227 The Mighty Wurlitzer: Music For Movie-Palace Organs  
80245 Oh My Little Darling: Folk Song Types
- CM14**  
80658 Christian Wolff: Ten Exercises  
80694 Lejaren Hiller: A Total Matrix of Possibilities  
80698 Jody Diamond: In That Bright World
- CM15**  
80267 The Hand That Holds The Bread: Songs of Progress and Protest in the Gilded Age 1865-1893
- CM16**  
80257 The Wind Demon And Other 19th-Century Piano Works  
80649 From Barrelhouse to Broadway: The Musical Odyssey of Joe Jordan  
80660 David Dunn: Autonomous and Dynamical Systems
- CM18**  
80310 Charles Tomlinson Griffes: Collected Works for Piano  
80669 John Luther Adams: for Lou Harrison  
80688 Tony Malaby: Paloma Recio  
80691 Chen Yi: Sound of the Five
- CM19**  
80294 The Gospel Ship  
80654 Vladimir Ussachevsky: Electronic & Acoustic Works 1957-1972  
80411 Paul Drescher & Ned Rothenberg: Opposites Attract
- CM20**  
80244 Caliente = Hot: Puerto Rican and Cuban musical expression in New York City  
80255 Make A Joyful Noise: American Psalmody 1770-1840  
80310 Charles Tomlinson Griffes: Collected Works for Piano  
80691 Chen Yi: Sound of the Five

- CM21**  
80665 io: modern flute music  
80667 Nick Didkovsky: Ice Cream Time  
80676 Malcolm Goldstein: a sounding of sources  
80689 David Rosenboom: How Much Better if Plymouth Rock had Landed on the Pilgrims  
80690 Stuart Saunders Smith: The Links Series of Vibraphone Essays  
80701 Charles Dodge: A Retrospective
- CM22**  
80243 But Yesterday is Not Today: The American Art Song 1927-1972  
80647 George Antheil: Piano Concerto No. 2  
80650 Earle Brown: Selected Works 1952-1965  
80659 Philip Corner: Extreme Positions  
80663 Anne LeBaron: Pope Joan, Transfiguration
- CM23**  
80251 Where Home Is: Life in 19th-Century Cincinnati  
80463 An Old Song Resung: Works by Cadman, Farwell, Griffes, and Ives  
80654 Vladimir Ussachevsky: Electronic and Acoustic Works 1957-1972  
80664 John Cage / Morton Feldman  
80678 Johanna Beyer: Sticky Melodies
- CM24**  
80579 James Newton: As the Sound of Many Waters  
80604 Alvin Lucier: Vespers and Other Early Works  
80627 Anthony Davis: *Amistad*
- CM25**  
80578 Charlemagne Palestine  
80595 Barney Childs: A music; that it might be..  
80596 Eric Stokes: Susquehannas/ The Pickpocket is Lyrical Two/ Tinnubinary (Phonic Paradigm IV)/ Whittlings  
80625 Alvin Curran: Maritime Rites  
80673 Eric Richards: the bells themselves
- CM26**  
80310 Charles Tomlinson Griffes: Collected Works for Piano  
80576 Just-Spring: Art Songs of John Duke  
80584 David Krachenbuehl: Random Walks  
80590 Childhood Memories: Music for Younger Pianists  
80664 John Cage/ Morton Feldman  
80681 Ralph Shapey: Radical Traditionalism  
80699 Christian Wolff: Long Piano (Peace March 11)