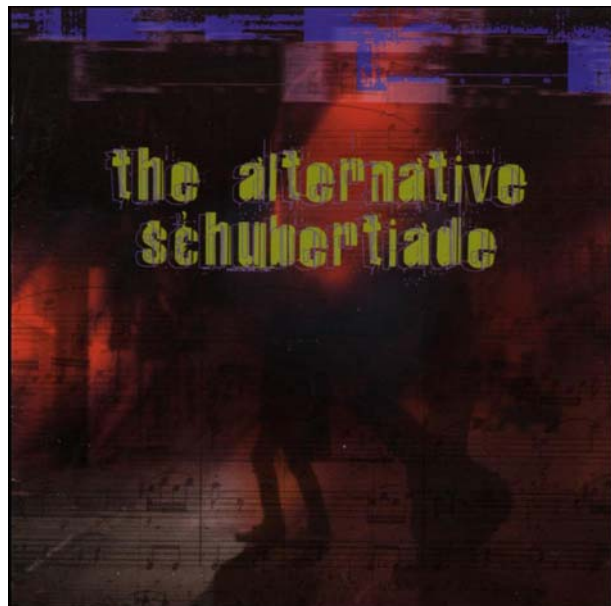


The Alternative Schubertiade



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|---|--|
| 1. Nick Didkovsky: <i>Impromptu</i> in E-flat Major, arr. Minsky Popolov (1997) (4:38)
Evelyne Luest, performance data; Nick Didkovsky, computer | 4. A Stranger (0:38) |
| 2. Annie Gosfield: <i>Cram Jin Quotient</i> (1997) (7:42)
Annie Gosfield, sampling keyboard | 5. A Sign (1:51) |
| 3. Phil Kline: <i>Franz in the Underworld</i> (1997) (4:11)
Phil Kline, computer, synthesizers
Jon Bepler: <i>Fremd Zieh' Ich Wieder Aus</i> (1997) (7:25)
Based on Schubert's <i>Die Winterreise</i> to texts by Wilhelm Müller | 6. Thoughts (0:26) |
| | 7. Spring Dreams (0:23) |
| | 8. Last Hope (0:49) |
| | 9. In Town (0:56) |
| | 10. Resolution (1:07) |
| | 11. Romance (0:22) |
| | 12. Minstrel (0:53)
Jonathan Bepler, baritone; Chien Yin Chen, piano |
| | 13. Roger Kleier: <i>Sighted Sub, Sank Same</i> (1997) (5:03)
Roger Kleier, electric guitar |
| | 14. Kitty Brazelton: <i>Fishy Wishy</i> (1997) (6:41)
Renée Santer, soprano; Dafna Naphtali, mezzo-soprano; Kitty Brazelton, alto; Jed Distler, piano; Danny Tunik, vibes |
| | 15. David First: <i>Thought You Said Sherbert</i> (1997) .. (9:02)
David First, sampler, Csound software synthesizer, electric guitar |
| | 16. Gordon Minette: <i>Das Morgenholz</i> (1997) (4:09)
Gordon Minette, Carla Lother, piano four-hands |
| | 17. D.J. Firehorse: <i>Shoebird</i> (1998) (4:20)
For 8-Track Tape |
| | 18. John Myers: <i>URWhatU8</i> (1997) (8:13)
John Myers, electric guitars, e-bow; Hester Laten, additional guitars and sumnumbuguitar |

Total playing time: 61:25

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Notes

The concert “An Alternative Schubertiade: Downtown Musicians Salute Schubert (Homages, Deconstructions, and Reinventions)” was conceived and produced by Phil Kline and presented by CRI on September 12, 1997, at the American Opera Projects as part of the Downtown Arts Festival. The concert also included original works by Anthony Coleman, Judy Dunaway, Mark Howell, Norman Yamada, and Inessa Zaretsky.

“Frying the Trout”

Schubert inspires a different kind of loyalty than any other composer. When a wise guy asked Stravinsky didn't Schubert's music put him to sleep, old Igor replied, “Who cares if I fall asleep as long as, when I awake, I think I'm in paradise?” Beethoven convinces you with the passionate force of his logic, but Schubert has no need to convince; he seduces you with loosely strung, unhurried melodies that are the language of love. No matter how obvious his major-minor ambiguities and those sudden modulations toward the subdominant that feel like the floor dropping out from under you, you rush to the rewind button to drink them up over and over like ambrosia. “Schubert sweats beauty like a Christian sweats hate,” announced H. L. Mencken in a resonant phrase,

and swore he'd rather hear Schubert sneeze than someone else write symphonies. I couldn't agree more. But then I was raised on Schubert, and assumed I was alone in these feelings until the Alternative Schubertiade was presented by CRI as part of the Downtown Arts Festival.

So I was pleasantly taken aback by the outpouring of affection that resulted from Phil Kline's invitation for Downtown balloon poppers, guitar bangers, and rogues to pay homage to the short-lived, bespectacled little Austrian songwriter. People whose enthusiasms I would have thought extended back no further than Captain Beefheart suddenly gushed over the C Minor Sonata and the C Major Quintet. They paid him the highest kind of compliment by transforming his music into their own, refurbishing his various impromptus, melodies, and individual trills in a series of works whose most recurrent strategies were postmodern deconstruction and minimalist rescaling. It was amazing how much of Schubert's beauty came through; amazing until you thought about it, that is. The cohesive logic of sonata form was never very congenial territory for Schubert anyway, and his weakest passages are those in which he dutifully fills out the repetitions and transitions of his Beethovenian heritage. The Downtowners liberated his melodies from sonata duty,

and his shards of beauty shone just as bright without being glued together.

The most sophisticated and yet archetypal homage came from Nick Didkovsky. He fed a performance of Franz's *Impromptu* in E-flat Major into a computer, did a statistical analysis with some new piece of Java software, then had the computer spew out a recomposed version. Wrong notes at the beginning disintegrated into a Nancarrowian mess, through which ghosts of the original melodies could always be heard. Norman Yamada had a similar inspiration, but simpler technology: in an approach he explained as derivative of Shenkerian analysis, which strips music down to its basic underlying pitches, he slapped out selected pitches (D, E-flat, E, G, A, and B, I believe) from the C Minor *Impromptu*, creating Cagean silences that didn't entirely obscure the original. Collage was less common. D.J. Firehorse blended Schubert records into a dance mix, but seemed bedeviled by electrical problems. Anthony Coleman played tune fragments from many pieces to haphazardly punctuate a story about hearing voices in a Schubert piano CD while he had an ear infection, and finding later that the voices had been mice caught in a trap.

Minimalist treatments were popular, threatening to extend Schubert's "heavenly length" to theoretical eternities. In *Thought You Said Sherbert*, David First played an unnamed cello and piano work on his guitar at the rate of 1.3 beats per minute. At that rate the performance should have lasted for 75 hours, but First quit after 15 minutes—what a rip-off! Phil Kline drew one of his trademark crescendoing, electronic-continuum pieces entirely from the enigmatically ominous trill in the B-flat Major Sonata. Annie Gosfield sampled several moments from the C Major Quintet and treated us to a kind of disconnected *Reader's Digest* version that extended single chords into ghostly phrases, their resolutions denied. The most austere reduction was that of Judy Dunaway's trio, which squeaked some Schubert piece on balloons of limited melodic capacity. (Had rubber been around in the late 1820s, Dunaway mused, Schubert might be alive today.) It was Roger Kleier, though, whose *Sighted Sub, Sank Same* suggested what Schubert's music might have sounded like had he survived to embrace postminimalism. Within a lovely, restful continuum of drones, Kleier conjured up internal melodies from the Ninth Symphony, sustained and echoed by (I suppose) digital delay.

Schubert might have found such re- and deconstructions of questionable musicality, but he could only have been amused and chastened by Kitty Brazelton's *Fishy Wishy*, a kind of vocal arrangement of the Trout Quintet. Feeling condescended to as a singer by the fact that the Quintet setting is far livelier than the song on which it was based, Brazelton set the words to the Quintet's entire pianistic texture and, along with sopranos Renée Santer and Dafna Naphtali, sang the athletic results with fetching Viennese abandon. The extra text required was filled in with happy phrases like "fishy my love," and included references to a politically incorrect fourth verse that Schubert didn't set, one in which the poet warned women not to let themselves get snared by men as the fish had. In this breezy performance Schubert found himself updated, but not violated. In the same vein, I would have been curious to hear more people do what John Myers did: translate Schubert's notes to late-20th-century media. His *URWhatU8* orchestrated for electronic guitars a passage from Schubert's Eighth Symphony, whose transcendent counterpoint, though still unfinished, survived the morph.

The Schubertiade also offered some straight Schubert performances (the best by pianist Inessa Zaretsky and baritone Gregory Purnhagen) and some ultrachromatically romantic compositions by Zaretsky, Gordon Minette, and others, whose relevance sometimes became dubious. I would have

never expected to welcome the day that Downtowners devoted themselves to works from the Great European Tradition, but the liveliness of this event surpassed that of your average Downtown music marathon. Gee, when's the next Wagner centennial?

—Kyle Gann
(from *The Village Voice*,
September 30, 1997)

Nick Didkovsky: *Impromptu* in E-flat Major (1997)

This piece is performed in real-time using a software instrument I created in August 1997. It was a kind of test flight, to see if I could convert the experimental computer music language HMSL to the Java programming language. Happily, the software worked, and so I am currently working with Phil Burk on a full-scale conversion of HMSL to Java, dubbed "JMSL."

The straight-ahead version of Schubert's *Impromptu* was pre-recorded to hard disk by Evelyne Luest. My software extracts statistics ten times a second from this pre-recording. Then, during the live computer performance, I can create my own statistics, morphing them with Luest's to varying degrees to create a rendition of the *Impromptu* that shifts between faithfully performed passages and radical statistical distortions.

—Nick Didkovsky

Nick Didkovsky (b Bronx, NY, 1958) is a guitarist, composer, teacher, and computer music programmer. In 1983, he founded the avant-rock septet Doctor Nerve. He presently resides in New York City, where he programs music software, teaches computer music at NYU, and composes for Doctor Nerve, the Fred Frith Guitar Quartet, and other ensembles. Current projects include new works for choreographers Sara Hook, Carrie Hanson, and John Malashock. Upcoming projects include newly commissioned works for the Meridian Arts Ensemble, the Sirius String Quartet, and a duo with percussionist Steven Schick. His pieces appear on the CRI recordings "New York Guitars" (CD 697), "Bang On A Can Live, Vol. 3" (CD 672), and the "Emergency Music Collection" (CD 770).

Annie Gosfield: *Cram Jin Quotient* (1997)

In the same way that the "Alternative Schubertiade" focused on old versus new ideas, *Cram Jin Quotient* was inspired by the idea of contrasting antiquated technologies with modern digital manipulation. I was influenced by the sounds of 78 rpm records, and used digital technology to evoke the effects of an old 78: the pops and hisses of surface noise, the warbling of a warped record, the occasional skip, and the gradual degeneration of sound caused by repeated playing. Schubert's Quintet in C Major also provided inspiration, in its harmonic content, melodic fragments, and four-movement structure. *Cram Jin Quotient* was recorded as it was performed, on a sampling keyboard with no overdubs.

—Annie Gosfield

Annie Gosfield (b Philadelphia, PA, 1960) has written acoustic as well as electronic works, which range from solo pieces for detuned piano, to chamber orchestra works that incorporate elements of improvisation and detuned strings. Her music has been performed in the U.S., Europe, Israel, South Africa, and Australia, by the Bang On A Can All Stars, the Rova Saxophone Quartet, the Agon Orchestra, the Spit Orchestra, the Crosstown Ensemble, and others. She performs throughout Europe and the U.S., playing piano and sampling keyboards with her own ensemble. Active in the Downtown New York music scene, Gosfield has worked with Roger Kleier, LaDonna Smith, Davey Williams, Elliott Sharp, John Zorn, and many others. Her 1998 Tzadik CD, "Burnt Ivory

and Loose Wires,” features her work for altered piano, and she is currently working on a release for New World Records.

Phil Kline: *Franz in the Underworld* (1997)

Schubert’s trills and ostinati are full of foreboding. I often wonder what’s behind them. In *Franz in the Underworld*, the trill in the first movement of the B-flat Major Piano Sonata opens a crack in the earth through which Schubert falls—after which he takes a chromatic cab ride through the sewers of Vienna to be deposited at an after-hours club, where he dances with abandon until dawn breaks up the party. The work is scored for six player pianos, strings, brass, and drum machine, all realized on the computer.

—Phil Kline

Phil Kline (b Pittsburgh, PA, 1957) was raised in Akron, Ohio. He graduated from Columbia University with a degree in English Literature, then, after several years of working as a rock guitarist and classical music disc jockey, attended the Mannes College of Music. In the Downtown New York music scene of the ’90s, Kline emerged as a composer, performer, and installation artist whose typical medium was large numbers of boombox tape recorders and players, often placed in non-traditional venues. *Bachman’s Warbler* for harmonicas and 12 boomboxes was premiered at the Bang On A Can marathon in 1992 and also presented by CRI at its 1994 Fortieth Anniversary concert at Lincoln Center. *Unsilent Night*, an annual outdoor Christmas event for 100-plus boomboxes debuted in the streets of Greenwich Village in December 1992. Other works of his have been performed at Alice Tully Hall, the Whitney Museum, the Brooklyn Anchorage, the Rockefeller Center Skating Rink, and Central Park’s South Meadow. His upcoming projects include an electric guitar concerto for Mark Stewart and a radio opera with writer Luc Sante. His first CD, *Glow in The Dark*, was released in the Emergency Music series in 1998 (CRI CD 801).

Jon Bepler: *Fremd Zieh’ Ich Wieder Aus* (1997)

(Based on Schubert’s *Die Winterreise* to texts by Wilhelm Müller)

I have always been moved by *Die Winterreise* as its poor hero mopes and flings himself from the unbearable solitude of urban life, to the profound loneliness of little forgotten spots in the wild. He rails, weeps, and whines, and somehow keeps ending up where he started. But he takes it with a kind of childish faith that I herein set out (!) to admire.

—Jon Bepler

Jonathan Bepler (b Media, PA, 1959) received an M.F.A. in music from Bennington College in 1993. He studied composition with Louis Calabro, Joel Chadabe, and Vivian Fine, and voice with Frank Baker and Theodore Uppman. A composer, singer, and multi-instrumentalist, he has performed his own work and the work of others around the world. As a singer he has performed in operas, recitals, oratorios, and various experimental contemporary works. He composes music for dance and theater and has led ensembles of both improvised and composed music. He has designed and constructed computer-controlled sound and sculpture installations in collaboration with artists and programmers. His recent operatic score for multimedia artist Matthew Barney’s film *Cremaster 5*, featuring the Budapest Philharmonic Orchestra, is available on RCA Red Seal.

The Wilhelm Müller texts Bepler sets in *Fremd Zieh’ Ich Wieder Aus* are as follows:

“A Stranger”

*Fremd bin ich eingezogen,
fremd zieh’ ich wieder aus.
Das Mädchen sprach von liebe,*

die Mutter gar von Eh’.

A stranger I arrived here,
a stranger I go out again.
The maiden spoke of love,
the mother of marriage.

“A Sign”

*Eine Strasse muss ich gehen,
die noch keiner ging zurück.*

I must follow a road
from which none returns.
“Thoughts”

“Spring Dreams”

*Ihr lacht wohl über den Traümer,
der Blumen im Winter sah?*

You laugh at the dreamer
who saw flowers in winter?

“Last Hope”

*Wein’, wein’.
Ihr Kind ist eine reiche Braut.*

I cry.
Your child is a rich bride-to-be.
“In Town”

“Resolution”

*Nun Weiter,
mein treuer wanderstab.*

Onward,
my trusty walking stick.

“Romance”

Da ist meiner Liebsten Haus.

There is my love’s house.

“Minstrel”

*Drüben, hinter’m dorfe,
steht ein Leierman.
Soll’ ich mit dir gehn?*

Up, behind the village,
stands an organman.
Shall I go with you?

Roger Kleier: *Sighted Sub, Sank Same* (1997)

When I was approached to participate in this project, I immediately knew how to approach Schubert: (1) choose a very diatonic melody; (2) arrange this melody for guitar and a digital looping device; and, (3) improvise on the theme. I selected a melody from the Ninth Symphony because of its simplicity and directness. By constantly feeding fragments of this melody into my looping box, I was able to construct a large wall of sound in C major. I decided to use the live version of this work because I am happy with the results, and the odd crackling the listener hears on this CD track comes from a borrowed ancient Fender amplifier straining to digest the material fed into it.

—Roger Kleier

Roger Kleier (b 1958) is a guitarist, composer, and improviser who began playing guitar at age 13 after discovering Captain Beefheart and Hendrix on the radio airwaves of Los Angeles. He studied composition at North

Texas State University and the University of Southern California. As a guitarist, composer, and improviser he has worked with Annie Gosfield, Marc Ribot's Shrek, Elliott Sharp, Davey Williams, LaDonna Smith, Carl Stone, Phil Niblock, Ikue Mori, and Kato Hideki, among others. He has toured throughout the U.S., Canada, Europe, and Australia in both solo and ensemble settings. Kleier has received grants from the National Endowment for the Arts, the Rockefeller Foundation, and Meet the Composer, and has been awarded Harvestworks and Djersassi Foundation residencies. He has been featured on CDs on Tzadik, Knitting Factory Works, Atavistic, and Intakt, and his solo CD "KlangenBang" is available on the Rift label.

Kitty Brazelton: *Fishy Wishy* (1997)

Fishy Wishy is simply the fourth movement of the "Trout" re-liered. As I said when we performed it, I have liberated the singer exiled by Schubert's instrumental version. I have restored the German text wherever the original melody appears adding my own comments in English to create a motet in the upper three parts. (I'm a singer/composer; so I hear both sides—Franz, not being a singer, had no idea he could have his fish and eat it too.)

—Kitty Brazelton

Kitty Brazelton (b Cambridge, MA, 1951) is a composer and improviser, rock-mezzo, multi-instrumentalist, and songwriter. She is the leader of the electro-acoustic nonet Dadadah, founder of the twenty-first-century medieval quartet Hildegurls and of the digital-punk trio What Is It Like To Be A Bat?, producer-curator of the Women's Avant Fest, and a faculty member at New York University, LaGuardia High School for Music and Art, and Columbia University. Her DMA is from Columbia where she is a composer-at-large at the Computer Music Center and lecturer on MIDI computer composition. Since leading the progressive rock quintet Musica Orbis in the '70s, Kitty has drawn on everything from plainchant to funk, whether working with pop singers Terence Trent D'Arby, Joan Jett, and Madonna, choreographers Beth Leonard and Eduardo Zeiger, the Philadelphia dance company Group Motion, or various music ensembles, including the Manhattan Brass Quintet, Absolute Ensemble, Double Edge, and twisted tutu. She has performed at the Bang On A Can marathon, the Whitney Museum of American Art, the New Music America festival, USArts-Berlin, the Knitting Factory "What Is Jazz?" and Texaco New York Jazz festivals, and frequently at CBGB's.

David First: *Thought You Said Sherbet* (1997)

The material for *Thought You Said Sherbet*—composed in an ABA form—is taken from the first nine measures of Schubert's *Gretchen am Spinnrade* as arranged by Franz Lizst. I was attracted to this piece because of its potential for extension without modulation (in the traditional musical sense) and the cycling imagery in the sound and title. The "piano" one hears is the original right hand part, layered, sped up slightly, and re-tuned in just intonation. It cycles without change in what might be considered a "theme and no variation." The drones (again in just intonation) are based on the first half bar in the A section, and on a certain harmonic composite in the B section. These tones are modulated at times by tones that oscillate between unison concordances and pitches that are approximately 21.5 cents higher (an 81/80 ratio in just intonation). Also present in the mix, on an almost subliminal level, is a processed e-bow guitar in the A section and a distorted wah-wah guitar in the B section. One hopes that these instruments—along with the above—have the desired effect of making the listener's head spin like Gretchen's wheel.

—David First

The music of **David First** (b 20 Aug 1953) has been performed in New York at Experimental Intermedia, the Kitchen, La Mama, Roulette, Merkin Hall, the Knitting Factory, the Bang On A Can Festival, the Cooler, and CBGB's, and internationally at Podewil, the USArts Festival, the Institut Unzeit (Berlin), the Ijsbreker (Amsterdam), and the Heidelberger Festival for Experimental Music and Literature (Heidelberg), among other venues. He has presented sound installations at Kunstforeningen (Copenhagen), the Uppsala Konstmuseum (Uppsala), Exit Art (New York), Studio Five Beekman (NYC). As a performer First has been involved with such ensembles as the World Casio Quartet, the Koan Pool, and Joy Buzzers, as well as his latest project, University. He has two CD recordings on O.O. Discs as well as works on the CRI, Aerial, and Homestead labels. He has been called "a fascinating artist with a singular technique" by Alex Ross of the *New York Times*, and "a bizarre cross between Hendrix and La Monte Young" by Kyle Gann in the *Village Voice*. Regarding the New York production of his opera *The Manhattan Book of the Dead*, Mr. Gann wrote: "The music grew and grew in scintillating, illusionary beauty long past the point at which you thought it could still surpass itself." First was also recently proclaimed the "next big thing in guitar gods" in *Time Out NY* by music critic K. Leander Williams.

Gordon Minette: *Das Morgenholz* (1997)

Schubert is one of the few great composers to write a major composition for piano four-hands. *Das Morgenholz* is a brief paean to the love of the instrument: waking up in the morning, before even the coffee, stumbling over to the piano, the scent of the wood in the sunlight.

—Gordon Minette

Gordon Minette began his music education in the Hashemite Kingdom of Jordan. Since graduating with a MA in piano from the Juilliard School, his work as a freelance producer, composer, and performer in New York has earned him Addy and Cleo awards and a Grammy nomination. His compositions have been performed on stage, television, radio, and film in the United States and in Europe. Composers with whom he has worked include Philip Corner, Robert Cuckson, Philip Glass, and David Tsimpidis. He has collaborated with Phil Kline on a number of projects including the Mixed Messages festival in 1996. His other recordings include releases by Sony, Poteet, Private Music, Mercury, and D. K. Karaoke. He is on the faculty of the Mannes College at the New School University.

D.J. Firehorse: *Shoebird* (1998)

In 1994 I was invited by Gregor Asch (a.k.a. D.J. Olive, the Audio Janitor) to play at the Abstrakt Wave party after he heard me mixing at the Jammyland record store. Inspired by the R/V and SoundLab crews, I got excited about music again. My general goal is to mix neoclassical tones with bass-heavy dance vibrations such as dub, dancehall, and drum and bass styles.

I put *Shoebird* together with the help of my friend Chris Voso on 8-track analog tape over the course of two late-night sessions. Over a year had passed since I had performed at the Alternative Schubertiade. Certain general ideas had stuck with me but I retained a random approach to the composition. The electronically processed bird songs had inspired me in live performances during the year, especially when I performed *Uphill*, an improvisational piece performed outdoors with the Faustos Matthias Dance Theatre Company at Wave Hill. During the year I experimented mixing Schubert with dub, funk, jazz, techno, etc. but I opted for an ambient-style mix for the CD.

—D.J. Firehorse

D.J. Firehorse has been creating soundscapes in multimedia environments since 1994. He plays with a band, the LaTteR, and has collaborated on improvisational performances with musicians, video artists, and dancers on the World Wide Web and in New York City venues like the Knitting Factory, the Cooler, Context, the Kitchen, Tramps, and Void and at roving parties such as SoundLab, Wave, and Abstrakt Future Lounge.

John Myers: *URWhatU8* (1997)

Schubert was never my favorite composer. In fact, I could even say I disliked his music. Growing up playing the guitar, all I had heard about him was that he liked to write songs about fish and that he'd forgotten to finish one of his symphonies. At a young age, I envisioned a massive orchestra furiously sawing away when, suddenly, certain sections would invariably begin dropping out, causing the whole work to disintegrate because that's where Schubert had become distracted and had forgotten to complete it. For this, I thought there still might be hope for him yet. So, when Phil Kline asked me to participate in the Downtown Schubertiade, my thoughts turned once again to "The Unfinished."

The music that I finally wrote came to be more of an homage, a quotation, a possible projection of Schubert's own longing. His life, cut short by syphilis, could also be said to have been "Unfinished." One might even say that if Schubert were alive today he might be dying of AIDS, without many people being aware of his music.

Appropriately, in September of 1997, my ensemble, Blastula, performed this piece at the Downtown Schubertiade in an "unfinished" state. For this CD the piece is in a more complete form. And now, despite my past feelings, I am a total fan of Schubert and his music. I must admit I kind of feel like the caterpillar who, after gazing at the butterfly, remarked, "You'll never catch me in one of those things." And, I will warn you to always remember, "You Are What You (H)eight."

—John Myers

John Myers began composing music in his teens while studying the classical guitar. After attending the Berklee School of Music, he moved to New York City. His songs are featured on recordings by the underground group Rat At Rat R. His 1985 composition *Skatebike and Perdue* is featured in issue no. 10 of the audio magazine *Tellus*. Myers met Glenn Branca in 1987 and now performs in the Glenn Branca Ensemble. He has recorded with Elliott Sharp's guitar quartet. Myers formed his guitar ensemble Blastula in 1994, and released a CD of his Blastula compositions on the Atavistic label in 1996. In 1997 Myers's *Dive* was performed at the Bang On A Can festival at Lincoln Center. Recently Blastula performed a new work, *What Moves Beneath Awake*, at the Barbican Center, London. An orchestral version is in progress. Myers is also working on a new Blastula CD for release in late 1999. He also has a rock ensemble called Digitalis. Kyle Gann of the *Village Voice* called Myers "the Downtown wild man."

Production Notes

Impromptu in E-flat Major: Produced and recorded by Nick Didkovsky, September 18, 1997, at Punos Music, NYC. Published by Punos Music, BMI.

Cram Jin Quotient: Recorded November, 1998 at 3D Sound Shack; engineered by Annie Gosfield. Published by Burnt Ivory Music, ASCAP.

Franz in the Underworld: Recorded by Phil Kline. Published by Haifisch Music, ASCAP.

Fremd Zieh' Ich Wieder Aus: Recorded at Baby Monster Studios and The Sprocket, NYC, November 1998; produced, mixed, and mastered by Jon Beppler. Published by the composer.

Sighted Sub, Sank Same: Recorded live at "An Alternative Schubertiade," September 19, 1997, at American Opera Projects, NYC, by David Merrill, engineer; edited at 3D Sound Shack, NYC. Published by Ten Days Music, BMI.

Fishy Wishy: Recorded at Dubway Studio, NYC, October 11, 1998; recording engineer, David Merrill; editing, Hugo Dwyer; mastering, David Merrill. Published by Snicim Vinahel, ASCAP.

Thought You Said Sherbert: Processing, editing, and mixing done with Logic Audio and Hyperprism software on a PowerMac computer. Published by the composer, ASCAP.

Das Morgenholz: Recorded and produced by Gordon Minette, November 1998, at Pro Piano on Hamburg Steinway 0120. Published by the composer, BMI.

Shoebird: Recorded and produced by D.J. Firehorse, November 1998, NYC. Published by the composer.

URWhatU8: Recorded live; multi-tracked at Tidal Bowl Studios, NYC, November 1998; edited and mixed at Audio Dummies, NYC. Special thanks to engineer Tim Nitus. Published by the composer.

Executive producers: Joseph R. Dalton and Phil Kline.

Mastered by Phil Kline and Robert Wolff, engineer, at Sony Music Studios, NYC.

CRI production manager: Allison Wolf.

This compact disc has been made possible through the generous support of the Virgil Thomson Foundation.