

bal envelopes and organ licks and the surprising cute tinkling end. The pieces were created, or drastically adapted, with and for technology—and surrounding speakers now can be kind of recreated through SACD. *Den Forste Sommerfugl* (The first butterfly) is a transcription, for electric piano and vibraphone, of a harp and piano song. It sounds like something from a dream sequence: sweet, warbling, colorful—perhaps an oversized electric butterfly?—and very pretty.

A single work divided into five tracks, Frank Rothkamm's *FB03* is very abstract and extremely post-postmodern, with a perceptible trend towards thicker texture developing. The sound material is mostly machine in origin. The liner notes are diverting; whatever one thinks of the music, it is an experience to sift through the composer's account of what it all means, how this work performed on four "YAMAHA FB01 FM Sound Generators previously owned, and inscribed, by Buck Dharma of the Blue Oyster Cult and purchased on eBay for \$26" enacts Hegelian dialectics, the evolution of absolute music, a critique of 21st Century economies, the relation of hunter gatherers to culture, how the influence of Julia Childs is manifested....Rothkamm proposes that, as *FB03* ends with a 768-note scale of imperceptibly small intervals, "in the future will we be able to distinguish the many parts".

With this possibility in mind, I listened to the much more modest 31 and 78 note-per-octave tunings of American Festival of Microtonal Music. It's an uneven program, ranging from the largely dated, cliched shrieking and distorted poetry recitation of Albina Stefanou's *The Daemon* to the plodding funky-ish bass line under microtonal moaning choruses in Wendy Carlos's *Afterlife*. As in viewing opera, listening to extremely finely graded micro-

scale, and, in the trombone the nice electric the murky so just feel like i

The five No. 4 disc, by Electronics, These computer engineering and other statement, they incorporating and other machinery and direction these were s experience recordings. Inviting for combination done with The pieces are most demanding or else the matters as so mechanical nature the widely spoken Bill Viola's (implacable glowing vibrat

*Ding* is piano and piano (pieces). Drew for combining microtonal motives with Stockhausen what it is, as a tension between random and result—not just general—is an