

1) At the age of roughly 12, I began watching a video tape of the Genesis film “Three Sides Live.” This concert film from the 1981 “Abacab” tour included an interview with the band conducted by the music journalist Hugh Fielder in a hotel room, and footage from a visit that Phil Collins made to Philadelphia’s primary rock station, WMMR. The camera crew followed him into the studio there, where Phil fielded calls from listeners of the station and answered the DJ Anita’s own questions. The engineer who was (significantly) captured on film (in a cutaway during the interview/phone call part) was Steve Lushbaugh. Steve would have a 30+ year career at WMMR as an Imaging Producer. He did voiceovers, general engineering, and created very imaginative and elaborate promos and song-parodies. These were truly creative, miniature works of art. As Genesis was the band that provided the mythology and expressions of (for me) religious sentiments during my childhood (without my knowing this at the time), I had spent years looking at Steve in this film, and I probably assumed that I’d never see him anywhere but there, if I ever thought about the crew surrounding Phil Collins at all.

2) After graduating from the New England Conservatory in 1997, I returned to Philadelphia, and immediately began teaching at the Settlement Music School in South Philadelphia. [Incidentally, my interview with the executive director—at the time--of the school, Robert Capanna occurred on July 7th, 1997, which happened to be both of our birthdays.] And merely a couple of years (or so) after this, a very tall guy with curly blonde hair appeared in my little studio, and announced to me that his name was Steve Lushbaugh and that he would be a new student. He lives/lived merely minutes away from the school, in South Philadelphia. The name didn’t mean anything to me, but very soon thereafter I’m certain that we both realized that he was the engineer in the Genesis film, and I’m certain I happily informed him that I had seen his face many, many times as I was growing up. And now I was his teacher. This must have been very amusing to me at the time, and it would have endeared me to him instantly. How surreal.

3) At some point during the years of our lessons, Steve began helping me out with little technical/recording/editing issues, periodically. I recall that he helped me assemble the tracks that comprise my “The Mystery of the Vanishing Chandelier” album. He helped me convert the Wav file of my interview with WHYY/NPR into an MP3, so I could upload it to YouTube. In the future he would help me clean up acoustic recordings (like my harp trio) and, crucially, record my second and fourth string quartets in the very space where we record the synthesizers, with a Philadelphia-based quartet. And, importantly, we spent at least a month--probably more--removing irritating audio blemishes, manifesting as ‘pops’ and ‘clicks’, from an album that I had recorded years earlier, with my then-current engineer Daoud Shaw-- “Introverted Cultures.” This was the last project we worked on before beginning our current album-making journey. The amount of detailed and intense listening, and the surgical editing involved, was a kind of preparation for some of the kinds of things we would be doing when we began recording our albums there in the studio. [Incidentally, through the years, Steve and I had amassed a vast collection of emails. Steve would write very long, poetic emails, detailing many aspects of his work and personal life to me; apparently, he felt that I was a good audience for the reception of this outpouring of thoughts and feelings which emanated from his deep inner-life, and that I would—perhaps-- appreciate his preternatural skills as a writer. This is true: I believe I did so.] Daoud was my second long-term engineer/quasi-mentor since I began recording. He was Van

Morrison's drummer (and occasional producer) in the seventies, as well as the first drummer on SNL for the first few years of its existence: 1975, 1976, and possibly 1977. Daoud had many other impressive credits to list from his lengthy music career. Jim Campbell was my first engineer/quasi-mentor, and he recorded the demo tape I made in high school when I was auditioning for colleges to be a piano major. He also recorded my first two piano trio albums (in Boston) with drummer Bob Moses, and the bassist who would become my lifelong musical partner, Scott Barnum. He was a bartender, and I was a busboy in a restaurant in Manayunk PA called "Jake's." We would go on to record many solo piano sessions (most of which would never see the light of day, save for the material that went on my first CD "adam berenson" (in 1994). Eventually Jim met Daoud (in Daoud's studio), when I recorded my first album with Daoud, "Stand in the Corner and Breathe." Steve would come to know and really admire Daoud, during our periodic Settlement dinners. I have a very small group of students (and one staff member) from my early years at Settlement who have all stayed in touch, and we regroup at least once a year for a dinner. Steve was always a part of it, and Daoud would soon become a part of it too: everyone enjoyed his presence-- with his positive energy, and his fascinating tales (an amusing raconteur he was)—and Steve was thrilled to have someone to talk to about the minutiae and hyper-detailed finer points of engineering/recording.

4) Thus, there was a poetic overlapping of one engineer/mentor's presence/assistance, with whomever the next was to be. To reiterate: during my years with Daoud, I was doing the odd project with Steve (as if in preparation for 2019). Jim was onboard as a witness to the first recording with Daoud, etc. Daoud and his wife would move to Texas in 2015, and he would tragically pass away within a year, having never even finished working on the establishment of his own new home studio there; however, he was able to finish the editing and assembly of our last two projects (recorded within months, during 2015) "Stringent and Sempiternal" and "Fatidic Dreams" (a duet recording with Daoud playing drums/percussion, and managing the recording/engineering. We are both eternally grateful that this project happened, and that we finally worked together as musicians-- and were able to document it.) The postproduction work on these projects very well may have been the last work that Daoud completed in his lifetime. I remember how pleased he was that we were still working with each other, albeit at a long distance. He very much wanted me to fly to Austin and do more recordings with him. That makes me very happy.

5) All during this final phase with Daoud, there was, unbeknownst to me, a kind of "analog-synthesizer-revolution-zeitgeist" happening. Dave Smith (of Sequential) was making new polyphonic/monophonic analog synthesizers again, and the decades-long interest in digital electronics/software was a taking a bit of a backseat to it. I had grown up with a profound interest in synthesizers, as the primary architect and keyboardist in Genesis—Tony Banks-- employed them with the utmost musicality, taste, and skill. I had also grown up with Pat Metheny's pianist/keyboardist Lyle Mays providing tremendous inspiration and stimulation; and he was a true magician with synthesizers (they were tasteful, living/breathing organisms in his hands). However, my interest in synthesizers was almost entirely dormant for at least 20 years, though I was just beginning to use a Korg Triton Extreme (sampler) for some of my last sessions with Daoud; amongst other electronic instruments. (I had purchased the Korg Triton initially for what proved to be a very short-lived stint with attempts to compose pop songs and employ the Triton for demos of those songs.) Importantly: there was a project that I worked on with Daoud,

that utilized the Korg Triton, my Yamaha SK20, and my Roland SH-101 (the last two instruments being acquired during my childhood) which was a kind of blueprint for many of the kinds of projects that I do with Steve. “Lacanian Fantasy (The abyss of divine madness)” was comprised of an initial acoustic (Beat Furrer-esque) foundational piano improvisation/recording, with added—improvised-- orchestral-style overdubs that employed my Korg, Yamaha, and Roland instruments. I may have viewed the recording of this album at the time as an “experiment” (a highly unusual designation for me) as I had never attempted anything like it before. It was successful enough for me to release it; but more importantly, it effectively plowed the earth for many, many subsequent projects. Perhaps I was searching for a new, stimulating mode of creating music at the time. Just before Daoud left for Texas, at the conclusion of perhaps our last session, I remember telling him (with my bassist Scott Barnum present) that I couldn’t really see myself ever using the Korg Triton again. Both looked perplexed and even disappointed, and asked me “Why?” The irony of this moment is monumental. Both suggested with their facial expressions that this would be tragic and that I wouldn’t be taking advantage of a good thing. If only we knew that I would eventually, almost “only” be working with synthesizers. Thus, at some point I remember having this strong urge to buy one of Dave Smith’s analog polyphonic synthesizers-- the Prophet Rev2. But I couldn’t just buy a synthesizer to mess around with (even though it was, and is, the best deal, pricewise, in synthesizer history, as I see it). I had to “use” it and “record” it, doing “something.” (I believe in getting as much use out of anything that I purchase as I can, and I would be thrilled, years later, to be employing almost all the instruments I ever had possessed-- often since high school--finally, on serious projects/albums.)

6) In 2015, my girlfriend of a year or so (at that time)—Marilynn Lawrence—and I purchased a house in East Norriton. This was a radical change. I had been living in a studio apartment in Conshohocken that was not much larger than my parlor grand piano. I had slept on a futon next to my piano since 1997. My (permanent) relationship with Marilyn was a wholly new concept/experience, and my now-living in a house where there was room to see—splayed out before me-- my vast library of CDs and books was a kind of revelation. Now things were much less chaotic, and the physical possibility existed for what would prove to be a crucial factor in my future creative work, namely, having the storage space for the acquisition of synthesizers, modules, multi-tiered keyboard stands, and effects. This would equate to the possibility for the acquisition of the tools to effectively create endless musical concepts/vistas/textures/landscapes. I would be able to (in future) employ every faculty I possess, and permanently document my adventures in sound (and even my dormant visual-artistic interests, in the form of album covers). [I had painted, drawn, and taken a passionate interest in learning to print and to write in script with great care, since my earliest childhood; and those pursuits had ceased being a real part of my life since that time.]

7) One day in the spring of 2019, I was driving in Philadelphia (heading towards Aramingo Road in the NE?) when a lightbulb suddenly went on. Steve had, by this point, been retired for a year or two from WMMR—the result of the corporate entity swooping in and cleaning house. In some ways he had been living on borrowed time there, holding down a creative position that effectively didn’t exist in commercial radio any longer. Freedom and creativity in commercial radio were merely utopian ideals now. And, crucially, for most of his life he has suffered from congenital/environmental back issues. He’s very tall, and the human skeletal system has not

evolved enough to manage that kind of size/weight (though he is very thin) over a lifetime. Thus, he was using a cane at this point, and driving to work (at WMMR), and sitting in a chair all day would have been excruciatingly difficult, had he still been employed there at the point in time when he ceased working there. Our future projects wouldn't require that he leave the house often; they would mean that we could take breaks whenever necessary (never a deadline), and they would mean that Steve wouldn't be traveling, or even merely leaving his home very often; creating an environment of consistency; and providing a certain constancy that can only make creative work and the development of ideas an ideal reality. Sancho Panza to my Don Quixote, but that's not really an apt metaphor: he's much, much more. I view the projects as "ours." His contribution can be equal to mine, with some of our more sprawling productions. Back to the 2019 "lightbulb in the mind." The idea must have been something like: "Steve has a studio. Steve is retired. Steve has time, and the desire to do creative work. I want to use and record my Sequential Rev2 synthesizer (I can now afford it, and I have the space to store it—as of 2015.) I'll ask Steve if he would be interested in my moving the Prophet (it was acquired on February 25th, 2019), my Korg Triton Extreme, Roland SH-101 (from childhood), and Yamaha SK20 Symphonic Ensemble (from childhood) into his house for the summer [of 2019] (and eventually I'd realize that I would need to unearth my extremely heavy/bulky Fender Rhodes electric piano—from my basement—so that I had something that would function as a basic piano)—and, do a project/album. Ultimately Steve and I would drive to New Jersey to borrow a mint condition, 88-key Fender Rhodes piano from a member of our Settlement (annual dinner) group, Dr. Joseph Cavuto. After a painful episode bringing my own Rhodes up the stairs from the basement to the first floor (and scratching our wooden, living room floor in the process), I realized that many keys didn't work properly. (I'd need to replace numerous Tone Bar Clips, and it would have taken up to a year; so that was not going to be feasible.)

8) Of course, my idea was welcomed wholeheartedly by Steve. I would (perhaps slightly unknowingly) be plunging into a whole new world of creative work that I couldn't yet, remotely imagine. And it was understood (immediately?) that there would be no financial transactions (in any direction) with this work. Creativity for its own sake, and for the sake of us learning more deeply (and constantly) about our craft(s) was the theme here: an idyllic setting with which to 'do our work' and 'be ourselves' in the purest way imaginable. Because there was no money involved, this project would be feasible: firstly, hours and hours of weekly studio time in the "real world" is not something to even dream about, and without financial pressure I could afford to acquire instruments, have my energy focused wholly on creativity, and not "real world" concerns. I must have realized quickly that my main modality in constructing the pieces would be almost primitive, and perhaps novel. I would find sounds on my various keyboards (like "food ingredients") that would register for me as having great potential for being merged into a single piece (entrée): the different keyboard patches would comprise the different dimensions of the prospective composition. "That Rev2 patch would taste great with that Korg Triton patch, that I happened upon last night, etc." At first it was decided that we would record a bunch of relatively short pieces and make an album: our "Summer Project 2019" as it was known. (Not long after this first summer of work, my process and conceptional thinking would blossom and expand in ways that I suspect are unique to myself.) We may have worked 3 days-a-week at first: I would rise early and try to arrive in town at Steve's between 9:30 or 10. We would work until the late afternoon. At first, I was parking near Settlement (a 15-minute walk), as Steve lives on an old, narrow, cobblestone street (meant for horses) in an elegant row home (in South Philadelphia).

Parking and walking (sometimes with equipment; always with documents) was a "thing" of the early period. Later, we'd realize that Steve's kind neighbor (who rarely leaves her house) would not have a problem with my parking outside Steve's door, and partially blocking her single-car garage. [As of September, 2024 I'm now parking in the Settlement lot, as the City of Philadelphia has become much stricter than before.] I remember sitting outside the house on the cobble-stone road, having just driven the Fender Rhodes to Steve's with Dr. Cavuto and Steve, and discussing with the two of them what was about to happen that summer. I must have already known that this would be a vast and comprehensive "adventure" in moods, textures, and colors. I knew we would be making an epic album, but I couldn't convey this to either of them in an effective way. I made starting the project as simple as possible: we recorded a piece that would ultimately be titled "Virtual Duet" (on the forthcoming, 7-hour "Every Beginning Is a Sequel" album). This was a so-called "Combi" patch on the Korg Triton: an oboe sample-set on the right side of the keyboard; a bassoon sample-set on the left. I merely improvised a short piece with the setting, and it would become the first track on the (2020) album. Steve had acquired a new piece of hardware that would facilitate all the work we would do: a Focusrite Scarlet audio interface. We would test it with "Virtual Duet." I remember sensing that Steve (who seemed to really like this quasi-test piece) thought that the entire project would be comprised of pieces that were similar to this little sonic moment. Boy, would he be in for a shock! While the Fender Rhodes (a large, mechanical instrument) would be featured on the album, "Every Beginning Is a Sequel" was really a "Prophet Rev2" display album. So many of the factory presets were rich and compelling by themselves, that these—single presets/patches--would comprise many of the pieces. Dave Smith was an engineering genius who had now brought the analog polysynth fully into the modern world, having built upon his decades of experience (and on his having designed the first programmable polysynth, the sublime "Prophet 5.") By the end of the summer, we had amassed about 7 hours of usable material (almost everything was a first take and a keeper, apart from one of the short (improvising) lead sheet pieces (by another composer) and a short, improvised piece of my own. (I remember Steve sheepishly suggesting that another take of "Muons" might be in order.) This album had "jazz" tunes, totally abstract solo synthesizer improvisations, improvisations using multiple instruments and overdubbing, and even a rendition of Mozart's "Adagio for Glass Harmonica" (for which I used a preset on the Korg Triton that very effectively emulated Benjamin Franklin's glass harmonica). This Mozart piece would conclude the 7-hour, epic journey of an album. At some point during these sessions, I would have become aware that I was recording an inordinately large amount of material. And I probably concurrently thought "Well, so be it." Another incredible element of the time period I'm living in: I can put anything out into the world, at any length, at very little cost, with a "color" album cover, and with no compromises. If you're a composer, and you can function as a kind of "one-man-band" who only wishes to "get his work done" and "have it be available," you're living in Eden. One doesn't really require other humans for the most part (although I certainly do need Steve's engineering skills and career-length knowledge of producing professional work, and I do recognize my situation as rather miraculous); and one can work within a very pure (almost Platonic) domain, wherein the work itself is all that matters, and that work's integrity is not threatened in any real, substantive way.

9) "Every Beginning Is A Sequel" (please see the supplement below for my notes from the time of its creation) was released in January of 2020, with wonderful liner notes, provided by the jazz journalist Karl Ackermann just before the Covid pandemic, and (as I felt at the time) a work-as-

journey that was perfectly suited to the circumstances of being trapped at home indefinitely. [Karl Ackermann—a senior writer at the primary improvised-music/jazz site “All About Jazz” had already taken a real interest in me and my work. He had been reviewing a new album of mine every year, starting with “Lumen” in 2014, and I would have already viewed him as a kind of ‘Earth Angel’ (a divine assistant of some kind). I was thrilled that he was interested in writing liner notes for a 7 hour album! (As of November, 2024 Karl is either on hiatus from writing about music, or retired from it all together. This coincides with my signing to NEOS records.)] Marilyn created the cover with its complex collage of old newspaper headlines/images, and often-- very old family photos (from her own family, as well as mine). This album would function in the future in a similar way to how my first, unreleased album “adam berenson” had. Both albums seemed to lay out the kinds of musical environments I would work in for many years after their creation. The moods and techniques employed on both albums functioned as a kind of menu-of-possibilities for many succeeding albums. (“Every Beginning Is a Sequel” is still functioning in that manner today.)

10) Once the product of the entire summer/2019 was released into the world, I’m sure it dawned on both Steve and I that the next step was to simply continue this process and make new albums on a regular basis. Since I have been employing my sensibility as an “improvising musician” or “jazz musician” from the very start (even if the resultant material has nothing to do with what we ordinarily perceive as “jazz”) I’m able to work quickly, inventing vast—overdubbed-- soundscapes in a matter of hours/days. We have made—on a few occasions—an entire album in a single day. And so, since I was already in possession of a long list of concepts/ideas (which is seemingly always being refilled) there appears to be no end in sight. Knock on wood. In fact, the only way for me to really know what my ‘work in life’ is, is to keep working. It didn’t seem that we would run out of projects to work on. One project (which is almost always sui generis) seems to ignite another incipient idea that may not reveal itself until weeks or months later (often upon my awakening in the morning, or while I’m walking outside). Sometimes merely working on a project, or listening back to it at the end will generate the idea for a wholly new project. And, indeed, I often feel as if “I’m not in the room” when playing the material that ends up comprising the substance of these projects. I do often feel like a “dummy” who’s transmitting sonic material from who-knows-where to the recording equipment. Much of it is a kind of grunt work, albeit, often a pleasing, relaxing grunt work. “It’s all for the sake of the project, which can be made of many, many overdubbed passes.” When I’m playing precomposed lead-sheets, perhaps it’s then that I feel “I’m” working a little bit (especially as they require rehearsing at home—sometimes for weeks); but only until such time as I’m improvising through them: it’s then that “I’m” seemingly not doing anything. Since I had Marilyn as my resident artist/album cover maker (though I myself would soon begin making album covers, as Marilyn could not be expected to keep up with our pace—she has her own career and extracurricular interests to live out) the machinery was in place and was ready to flow. We are a veritable factory. We often explore--on any given album—very basic musical elements. This seems like a logical—almost musico-philosophical-- thing to do with my instruments (and their ability even to change tuning systems at the touch of a button.) We may do an album that explores the “triad” or “quartal harmony,” or the implementation of the articulation “staccato” across a vast textural field. (Perhaps I was in a place within my own growth and creative trajectory to have the maturity to work in this slightly overwhelming environment-of-possibilities, and draw upon decades of my acquisition of knowledge and experience.) I would now begin expanding my sonic palette with new

instruments. During the pandemic, I first acquired a Moog Subsequent 37, then a Boss RE-202 Space Echo unit, and then (simultaneously) a Sequential Prophet XL, and a Sequential Pro 3. Now I really could go anywhere my imagination might take me. And, importantly: to places I could never have conceived of, simply by listening to the instrument's personalities and having the realizations/epiphanies of many of the things that they could do; and, imagining again, how those instrument's personalities might work in tandem to invent wholly new worlds of sound. (Pace Luigi Nono: "Music is over, but we must go on anyway.") Thus, the quasi-organic lives of the instruments singularly, and in conjunction with other instruments, stimulated ideas that I never would have/could have had. I had to admit to myself that even if my work wasn't very good, it seemed to prove (to me, at any rate) that "music" was far from over. The icing on the cake for all of this is that we haven't even left (or needed to leave) the acoustic world behind. We employ Steve's Yamaha baby grand, primarily when we need a short piano solo (to embed within a recording), or the inside of the piano, or the bass register of the piano, and, on one occasion, we recorded small solo piano vignettes on it, for the "The Disenchanted" album. The acoustic element can go a long way, adding "organic life" and "breath" to some of the work. We currently work (typically) on Tuesdays (when I'm 5 minutes away from Settlement, where I begin teaching at 4:30), and Fridays (when I have to leave at 3 so as to get to Gladwyne to begin teaching at 4:30). And this too feels almost cosmically/logistically ordained. Sometimes we break up the compositional work, and we transfer old vinyl records of mine to Wav files (which we both enjoy immensely). There is always something to do.

[Supplement]

Adam Berenson
Every Beginning Is a Sequel
[Notes regarding the creation of this project.]

- 1) Unusual circumstances, which include having had the great good fortune of access to a friend's basement studio and his time, enabled me to use the entire summer of 2019 to explore everything I could think of, with no rush, and no financial expenditure. My engineer and co-producer, here, just happens to be an excellent, retired radio engineer. The production of this album is a clear example of how vital both technology and production time/financial issues are in the economy of creative activity. One can argue that too much freedom (both timewise and economically) can have a detrimental effect, for sure; however, in this instance, I believe, the opposite is true.
- 2) Only "Mevlevia" and "Muons" required more than 1 take. "Muons" is take 2.
- 3) "A White Spectrum" mirrors, in a way, the previously recorded piece "Spooky Action

at a Distance” from both the “Anamnesis” and “Lumen” albums in that it features noise (piano-string-strumming on “Spooky Action at a Distance” and Prophet Rev2 white noise—modulated in real time with an onboard high pass filter on “A White Spectrum”) with a relatively quiet and mysterious Mellotron flute sample on the Korg Triton Extreme that comes in towards the very end. One isn’t even sure when the ghostly flute sound comes in, or if one is hearing what one believes one is hearing. These two pieces are brothers or sisters.

4) The solo Fender Rhodes electric piano pieces function (perhaps) to offer a single, comprehensible, and very personal ‘voice’ in the midst of all of the electronic abstraction. These pieces are influenced by the acoustic piano work of the composers Mark Andre, György Ligeti, and Helmut Lachenmann.

5) “Song of Roland” features the monophonic, vintage Roland SH-101 synthesizer and its arpeggiator. It playfully steals its title from the 11th century, epic French poem.

6) “Transcendental Empiricism” came about the day after watching the cinematic masterpiece that is “klute” for the first time. I was so taken with the film’s music (sparsely as it is employed—to wonderful effect), that I recorded my homage/variation of its opening theme the very next recording day in the studio.

7) “A Precious Sort of Necromancy” features (at the very conclusion) my first employment of spoken text. The identity of the voice, which I recorded myself on my phone, shall remain a mystery.

8) Altered tuning systems (courtesy of the Prophet Rev2) are used throughout “EBIAS”. Additional intervals were also added to the individual, singular pitches of the Prophet, and to the Rhodes electric piano via a harmonizer, on occasion.

9) “The Clementinum,” interestingly, does not contain a ‘sound-producing’ oscillator on the Prophet (the main instrument in the piece). The DX7-digital-piano-like sound is actually a Prophet ‘Low Frequency Oscillator’ which is ‘self-oscillating’ into the audible domain. LFO’s function below the audible domain to affect the sound one does hear (creating—amongst other effects: vibrato and tremolo, for example).

10) The basic idea (and gesture) employed in “Why Didn’t They Ask Edmund?” was stolen from a track on the Stefano Battaglia-album-masterpiece, “Pelagos.” He, in turn, probably stole the very prominent downward piano figure from a Chopin Etude.

11) “Lines of Flight” and “The Mysterious Forest is just off of Johnson Highway” are elaborate “overdub” pieces. They are entirely electronic creations continuing-on from, perhaps, where my album “Lacanian Fantasy” leaves off (an album which employed an acoustic piano as well as electronic instruments). “Lines of Flight” is all Prophet Rev2. “The Mysterious Forest is just off of Johnson Highway” is Prophet, Korg Triton Extreme, and a very tiny bit of Rhodes piano at the very end. This particular piece was so surprising to me in its effect, that it has stimulated an idea that will probably generate my next album. It gave me an excuse to purchase the Moog Subsequent 37 paraphonic synthesizer, which will be utilized in an hour-long aural tapestry of

“inconceivable complexity”: a veritable Jackson Pollock painting will be invented with the Moog, Prophet, and Korg at some point in 2020 (along with a reunited acoustic piano trio with Bob Moses and Scott Barnum).

12) “Denude Oneself Before the Ghosts” is the only instance of my, thus far, re-recording a piece. It was originally recorded for the 2001 acoustic piano/double bass album entitled “The Mystery of the Vanishing Chandelier” (my first duet recording with Scott Barnum). Now, it has had its tempo increased (the left-hand pattern being played on a Rhodes piano), and it has been orchestrated with a spectral, sandy patch on the Prophet, and (for me, at least) an organ-like simulation of the Eberhard Weber bass tone, courtesy of the Korg. I stole its mood and basic piano pattern, initially, from Weber’s “Maurizius.”

13) For whatever reason, all kinds of titles “came in” around the time of the making this immense album. And I needed them! I knew I wanted the pieces to have individual titles. They were inspired (as usual) by what I was reading at the time: fragments of song lyrics, Gilles Deleuze, Jacques Lacan, Slavoj Žižek, and (prominently) “A Long Hard Look at Psycho” by Raymond Durnat, etc.