



A L A R M

N E W

W I L L

A C O U S T I C

S O U N D

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[S O U R C E
F I E L D
M I X]
02 B L A C K
O R I G A M I
03 F A C E S H O P P I N G
04 F A M I L Y
G A L A X Y
05 E L E C T R O N
O R B I T A L S
06 H A N A B I
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M I X 」
07 T H E
I N T E N T I O N
08 V O L E S
S W E E P S
U P !
09 B A C K
A G A I N S T
T H E
W A L L
10 C A B E Z A
11 T 6 9
C O L L A P S E

01

(4:42)

MINIPOPS

67 [120.2] [source field mix]

ALARM WILL SOUND

2014

2021

Aphex Twin

ARR. Chris P. Thompson

2014 / 2021

MUSICIANS

Erin Lesser

FLUTE

Christa Robinson

OBOE

Bill Kalinkos

CLARINET

Elisabeth Stimpert

CLARINET

Michael Harley

BASSOON

Laura Weiner

HORN

Tim Leopold

TRUMPET

Michael Clayville

TROMBONE

Matt Smallcomb

PERCUSSION

Sean Ritenauer

PERCUSSION

Chris P. Thompson

VOCODER

Courtney Orlando

VIOLIN

Kyle Lombard

VIOLIN

Philip Payton

VIOLA

Stefan Freund

CELLO

Miles Brown

BASS

RECORDING ENGINEERS

Chris Gold

Sam Maul

Cory Brodack

EDITOR

Jeff Francis

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCERS

Alan Pierson

Peter Ferry

Over three decades and hundreds of releases, the music of Richard D. James (a.k.a. Aphex Twin) has always raised perplexing questions, and *minipops 67 [120.2] [source field mix]* is no exception. The track opens his 2014 album, *Syro*, Aphex Twin's first official release in over 10 years. It is known to be named after a piece of musical equipment that James used for the album: the Korg minipops drum machine. And the track raises the kinds of unanswered questions that make being an Aphex Twin fan such fun: what is that devilish voice saying and what processing was used to mask it? What gear and techniques did James employ to get such a luxuriously human feel and sound out of electronic machines? Fans obsess over these questions in countless internet chat boards. And the graphics of studio expenses and instruments that James includes in the album art offer almost no clear information, just adding to the fascinating ambiguity.

The imaginative challenges of arranging this music for acoustic instruments were a formative experience in the development of Alarm Will Sound as a band. We now use those experiences as a toolbox for collaboration with new music creators working outside of new music's traditional methods. Not having been with the group at the time of the original Aphex Twin project, I was delighted to contribute this arrangement at a moment when James is suddenly releasing so much new music into the world once again.

– Chris P. Thompson

B L A C K O R I G A M I

Jlin

ARR. Chris P. Thompson & Texu Kim

2017 / 2021

MUSICIANS

Erin Lesser
FLUTE

Christa Robinson
OBOE

Bill Kalinkos
CLARINET

Elisabeth Stimpert
CLARINET

Michael Harley
BASSOON

Laura Weiner
FRENCH HORN & VOICE

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

John Orfe
PIANO

Matt Smallcomb
PERCUSSION

Sean Ritenauer
PERCUSSION

Chris P. Thompson
PERCUSSION

Courtney Orlando
VIOLIN & VOICE

Kyle Lombard
VIOLIN

Michael Casimir
VIOLA

Jessica Meyer
VIOLA

Stefan Freund
CELLO

Miles Brown
BASS

RECORDING ENGINEERS

Chris Gold
David Myers
Cory Brodack

EDITOR

Jeff Francis

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCERS

Alan Pierson
Peter Ferry

"Alarm Will Sound thank you! Thank you for allowing me to be a part of such a great project! Collaborating with you all has been such a pleasure and learning experience that I will never forget. I'm very humbled you all selected me as one your collaborators."

- Jlin

The Alarm Will Sound version of "Black Origami" is an outcome of exciting collaboration among multiple creators. Of course, Jlin's original track was already fascinating. Chris (AWS's percussion player) meticulously transcribed and arranged the percussion parts, which is crucial considering rhythm's significant role in this music. For example, one interesting feature of this work is its flexibility or ambiguity among the 3/4, 6/8, and 12/16 meters (I remember that Alan, Chris, and I had a long conversation about choosing the representative one.) Then, I recreated the other instrument parts. In addition to making the arrangement sound as close to the original as possible, I focused on properly translating the kaleidoscopic nature of this piece (the timbre constantly evolves) by having seamless transitions among different instruments that share single melodies. Alan (artistic director) then came up with this brilliant idea of having Dan (technical director) modify the panning of some instruments (especially those which are doing the 'woosh' effects) during live performances. Panning is one aspect that makes Jlin's original piece intriguing - and now it is more 'amplified' in the live version. Many ensemble members also contributed by providing feedback, which I adapted when revising the arrangement. For example, John (piano) and I worked together to find the right wood slabs to get the sound satisfyingly recreating the dry clicks in Jlin's track. I hope the audience can feel the 'wholesomeness' of this particular group effort!

- Texu Kim

F A C E S H O P P I N G

SOPHIE

ARR. Alan Pierson, Tim Leopold, & Matt Smallcomb

2017 / 2022

MUSICIANS

Erin Lesser

FLUTE

Christa Robinson

OBOE

Bill Kalinkos

CLARINET

Elisabeth Stimpert

CLARINETS

Adrian Morejon

BASSOON

Hank Skolnick

CONTRAFORTE

Laura Weiner

HORN

Tim Leopold

TRUMPET

Michael Clayville

TROMBONE

John Orfe

ORGAN

Matt Smallcomb

PERCUSSION

Peter Ferry

PERCUSSION

Chris P. Thompson

PERCUSSION

Courtney Orlando

VIOLIN & VOICE

Patti Kilroy

VIOLIN

Matt Albert

VIOLA

Nate Schram

VIOLA

Eli Lara

CELLO

Miles Brown

BASS

Ryan Ferreira

ELECTRIC GUITAR

Stefan Freund

VOCALS

Alan Pierson

VOCALS & PERCUSSION

RECORDING ENGINEERS

David Myers

Sam Maul

Antonino d'Urzo

Chris Gold

EDITORS

Matt Smallcomb

Alan Pierson

David Schreck

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCERS

Alan Pierson

Tim Leopold

Peter Ferry

Sophie's music is visceral. The sounds and music almost feel like objects and textures in your hands, like surfaces underfoot, slick one moment and asphalt the next. *Faceshopping* raises the stakes on that bodily, tactile feeling with lyrics that make her face the subject:

My face is the front of shop...

I'm real when I shop my face.

She said the song was a response to criticism for not showing her face, when people (who expect celebrities to be always visible) would say, "You're not showing your face, therefore you're trying to hide something." The song is a musical meditation on authenticity from someone who believed that body modification can express who one truly is: "Transness is taking control to bring your body more in line with your soul and spirit... Technology can let us express who we are in ways that go beyond what was previously possible."

Using digital technology in the original track, Sophie warps her voice in ever surprising ways. The music video does the same with images of her face. In our version, we layer our voices through hoses, drum heads, helium, and kazoo's. And we use our instruments in unconventional ways. We push the technology of our classical instruments and toy with the familiarity of the human voice to capture the same idea: sounds themselves, dynamic and moving, are ideal for manifesting the changeable expression of the authentic self.

When we wanted to make an acoustic version of *Faceshopping*, we asked Sophie's permission. Not only did she say yes, she also shared the stems from her DAW with us as part of the process. The opposite of hiding. From those raw electronic ingredients, we could see how the music was shaped, like clay in her hands. Sound waves as matter. Turning her original into music that we play with our own hands allows us to take hold of the song's meaning in an even more embodied way.

- Gavin Chuck

F	A	M	I	L	Y
G	A	L	A	X	Y

Tim Exile

ARR. Oscar Bettison

2009 / 2022

MUSICIANS

Erin Lesser
FLUTE

Christa Robinson
OBOE

Bill Kalinkos
CLARINET & VOCALS

Elisabeth Stimpert
CLARINET

Michael Harley
BASSOON & VOCALS

Laura Weiner
HORN & MELODICA

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

John Orfe
PIANO

Matt Smallcomb
PERCUSSION

Megan Arns
PERCUSSION

Courtney Orlando
VIOLIN & VOCALS

Monica Davis
VIOLIN

Ayane Kozasa
VIOLA

Eili Lara
CELLO

Stefan Freund
VOCALS

Miles Brown
BASS

RECORDING ENGINEERS

David Myers

Chris Gold

Sam Maul

Bob Novak

Charles Mueller

EDITORS

Gavin Chuck

Chris Gold

Matt Smallcomb

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCERS

Alan Pierson

Peter Ferry

I'm stuck in the vast shifting space where gravity disappears

I'm orbiting some random place that I haven't seen for years

I'm darting around on a path of Brownian mystery

I can't tell what's the ground or what's the sky or what's in between!

I've been away for so long that I've ended up right back home

Amongst the family galaxy of nothing that stays the same

I'm in the family galaxy and we only have one rule:

Keep changing every day, don't stay the same or you'll be a fool!

The family galaxy keeps changing no matter what you do

We don't know who we are, but we will always be here for you!

Go nowhere, watch the world unfolding day by day

Each time in a different way

We'll swim in the sea of change-

Rearrange!

We don't mind where the question leads us

We know nowhere is better than everywhere

We have only one answer:

We don't care

Family galaxy's always there for you and me

Just like a listening tree

Come and play in the suns

They're all ours

Family galaxy wants you to come and play, and change every day

Come and play in the stars

They're all ours

E L E C T R O N S

King Britt & Marcos Balter

2019

MUSICIANS

Erin Lesser
FLUTE

Christa Robinson
OBOE

Bill Kalinkos
CLARINET

Elisabeth Stimpert
CLARINET

Adrian Morejon
BASSOON

Cara Kizer
HORN

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

Chris P. Thompson
PERCUSSION

Matt Smallcomb
PERCUSSION

John Orfe
PIANO

Courtney Orlando
VIOLIN

Patti Kilroy
VIOLIN

Matt Albert
VIOLA

Eli Lara
CELLO

Christian Dilloingham
BASS

RECORDING ENGINEER

David Myers

EDITOR

Peter Ferry

MIXING ENGINEER

Andrew Munsey

PRODUCER

Gavin Chuck

ASSISTANT PRODUCER

Peter Ferry

The process of creating this collaborative work between AWS, electronic composer King Britt, and Brazilian composer Marcos Balter is as much part of the performance as the performance itself.

The original meeting of minds happened at a first workshop in NYC. Marcos planted the seed with small phrases for AWS to play, digitally dissected by King Britt, then used as source material for King's orchestration. His approach to building around Marcos' now-fragmented ideas was one of reconstruction and stardust. What would it sound like to float in stardust, adding more electronics and ideas to each section for Marcos to then add a last layer of magic?

The second workshop took place in Wisconsin and revealed the end result. Marcos' orchestration was the glue to hold it all together on the journey, enhancing and pushing the elements further into the cosmos.

Conductor Alan Pierson suggested King 'electronically treat' the entire orchestra from the control board.

So what you are hearing is a multi-layered process of acoustic, electronic, stardust and magic, blurring the lines between what is real and what is fantasy.

H A N A B I I N T E N D E D M I X

Chris P. Thompson

ARR. Miles Brown & Chris P. Thompson

2017 / 2023

MUSICIANS

Erin Lesser

FLUTE

Christa Robinson

OBOE

Bill Kalinkos

CLARINET

Elisabeth Stimpert

BASS CLARINET

Michael Harley

BASSOON

Laura Weiner

HORN

Tim Leopold

TRUMPET

Michael Clayville

TROMBONE

John Orfe

PIANO

Chris P. Thompson

PERCUSSION

Matt Smallcomb

PERCUSSION

Courtney Orlando

VIOLIN

Monica Davis

VIOLIN

Ayana Kozasa

VIOLA

Stefan Freund

CELLO

Miles Brown

BASS

RECORDING ENGINEERS

Cory Brodack

Chris Gold

Charles Mueller

Sam Maul

EDITOR

Chris P. Thompson

MIXING ENGINEER

Daniel Neumann

PRODUCERS

Gavin Chuck

Chris P. Thompson

Alan Pierson

ASSISTANT PRODUCER

Peter Ferry

The original *Hanabi* was a short piece of electronic music wherein I played with the similarities between the bulletproof kevlar articulation of marching percussion and the pops and sizzles of a fireworks show. (*Hanabi* 花火 = Japanese for “fireworks”).

This was also the first time I ever incorporated the sound of metronomes into my music (a creative delight that has proven endlessly fruitful to this day). I wanted to create a subtle transition: from the organized structure of metronomic time to the chaotic entropy of random explosions.

After that track was released, I transcribed the marching tenors, drums, and bass, with an eye to turning it into something that could be played live. This extended version of *Hanabi* turned out interestingly different enough that I actually recorded it and included it on my next album as *Hanabi (in-ear extended mix)*. If Aphex Twin could remix himself I figured I could too.

Eventually, *Hanabi (in-ear extended mix)* entered the ears of one Miles Brown, and next thing I knew – a full arrangement for Alarm Will Sound was born, bringing marching tenors to the concert stage side-by-side with friends and metronomes.

– Chris P. Thompson

T H I N T E N T I O N

King Britt & Christopher Stark

2018

MUSICIANS

Erin Lesser
FLUTE

Christa Robinson
OBOE

Amy Advocat
CLARINET

Elisabeth Stimpert
CLARINETS

Michael Harley
BASSOON

Laura Weiner
HORN

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

Chris P. Thompson
PERCUSSION

Matt Smallcomb
PERCUSSION

John Orfe
PIANO

Courtney Orlando
VIOLIN

Caleb Burhans
VIOLIN

Julie Michael
VIOLA

Stefan Freund
CELLO

Greg Chudzik
BASS

RECORDING ENGINEER

Rob Boullion

EDITOR

Rob Boullion

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCER

Peter Ferry

The Intention was created through a collaborative process that was new to me as a composer. King sent me an electronic track that he created in his studio; I then composed instrumental music to accompany that track. Alarm Will Sound then workshopped and recorded that instrumental music, and King then took those recordings, reworked them, and added them to his electronic track. And, finally, I took that new track, composed more material, and made a final working score for Alarm Will Sound. It was fascinating to work collaboratively on a creative project, and I believe the result is unlike anything King or I would have made in isolation.

The Intention is ultimately a dialogue between electronic and acoustic modes of music-making. The episodic form moves through variations on minimalist patterns, brief melodic fragments, a synth bass line, and a Philly-inspired drum groove. A meditative electronic pulse stitches them together.

- Chris Stark

The song exemplifies how I feel when putting intention into action. The power of our thoughts cannot be stopped if the intention is true and from the heart. I use my intentions for the good of mankind. Bless Alarm Will Sound for the opportunity to share this with the world.

- King Britt

V O L E P S U W E P S !

Matt Rogers a.k.a. Gameshow Outpatient

ARR. Chris P. Thompson

2009 / 2017

MUSICIANS

Erin Lesser

FLUTE

Christa Robinson

OBOE

Bill Kalinkos

CLARINET

Elisabeth Stimpert

CLARINETS

Michael Harley

BASSOON

Laura Weiner

HORN

Tim Leopold

TRUMPET

Michael Clayville

TROMBONE

Chris P. Thompson

PERCUSSION

Matt Smallcomb

PERCUSSION

John Orfe

PIANO

Courtney Orlando

VIOLIN

Jessie Montgomery

VIOLIN

Nate Schram

VIOLA

Stefan Freund

CELLO

Miles Brown

BASS

EDITOR

Tyler Kuehn

MIXING ENGINEER

Daniel Neumann

PRODUCER

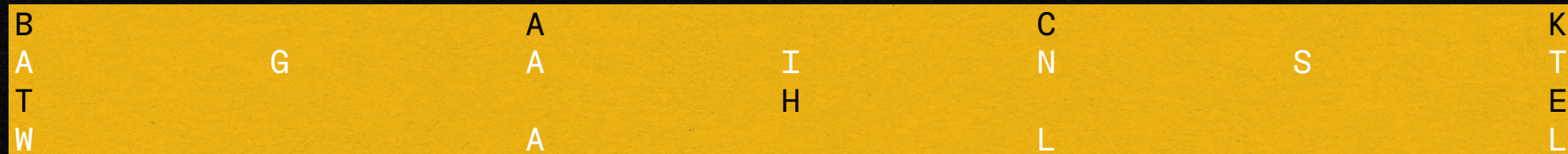
Gavin Chuck

Play a single note on a violin or a piano, and the air actually vibrates with a chord. The note you're actually playing is there in the chord, loudest and lowest, but so are an infinite number of other notes above it, and the volumes of those other notes gives each instrument its unique sound. Our brains perceive that chord as a single note, but what's there is actually a whole spectrum.

Thankfully, just about every synthesizer ever made has a "filter sweep" knob that will let you hear inside that sound, like using a prism to reveal the colors inside white light. Hold one note on a synthesizer, turn the knob, and a sonic magnifying glass slides up and down the chord, revealing those hidden notes that were hiding inside.

How might the same process be applied to acoustic music, using orchestration? Employing Matt Rogers' joyfully brilliant musical ideas in combination with my own attempt to orchestrationally "sweep" Alarm Will Sound's filter, *Vole Sweeps Up* in this arrangement for sinfonietta (and made possible by the collaborative process of Alarm System) is an exploration of that question.

- Chris P. Thompson



Jlin

ARR. Igor Santos

2021

MUSICIANS

Erin Lesser

FLUTE

Keve Wilson

OBOE

Bill Kalinkos

CLARINET

Elisabeth Stimpert

CLARINETS

Michael Harley

BASSOON

Laura Weiner

HORN

Tim Leopold

TRUMPET

Michael Clayville

TROMBONE

Chris P. Thompson

PERCUSSION

Matt Smallcomb

PERCUSSION

Megan Arns

PERCUSSION

John Orfe

PIANO

Courtney Orlando

VIOLIN

Curtis Stewart

VIOLIN

Monica Davis

VIOLA

Stefan Freund

CELLO

Miles Brown

BASS

RECORDING ENGINEER

David Myers

EDITOR

Peter Ferry

MIXING ENGINEER

Daniel Neumann

PRODUCER

Gavin Chuck

ASSISTANT PRODUCER

Peter Ferry

"Alarm Will Sound thank you! Thank you for allowing me to be a part of such a great project! Collaborating with you all has been such a pleasure and learning experience that I will never forget. I'm very humbled you all selected me as one of your collaborators."

- Jlin

My orchestration for Jlin's *Back Against the Wall* was approached with a deliberate fidelity to the original track. In other words: the instrumental version attempts to capture the spirit of Jlin's composition, and all of the colors and expression of its virtual instruments.

For example, the melodic lines are transcribed throughout as microtonal clusters (i.e. unison lines slightly "out of tune"), emphasizing the gritty nature of the original synthesizers, and many of the track's "glitchy" effects are captured by extended instrumental techniques such as string overpressure, scraped percussion, etc.

The orchestration also delineates the form of the work by, for instance, shifting from a constant melodic tutti to a cello solo in the middle section—a change further emphasized by its change of tempo and meter.

I thoroughly enjoyed being part of this project—a lovely and rewarding collaboration!

- Igor Santos

C	A	B	E	Z	A
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Lucrecia Dalt

2019

MUSICIANS

Erin Lesser
FLUTE

Christa Robinson
OBOE & ENGLISH HORN

Bill Kalinkos
CLARINET

Elisabeth Stimpert
CLARINETS

Michael Harley
BASSOON

Laura Weiner
HORN

Nate Koci
HORN

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

John Orfe
PIANO

Matt Smallcomb
PERCUSSION

Chris P. Thompson
PERCUSSION

Courtney Orlando
VIOLIN

Yuki Numata Resnick
VIOLIN

Nathan Schram
VIOLA

Matt Albert
VIOLA

Stefan Freund
CELLO

Miles Brown
BASS

RECORDING ENGINEERS

Lucrecia Dalt
Bob Novak
David Myers
Jeff Francis

EDITOR

Uday Singh

MIXING ENGINEER

Lucrecia Dalt

EDITOR

Lucrecia Dalt

PRODUCERS

Lucrecia Dalt
Alan Pierson
Gavin Chuck

Cabeza is the result of close collaboration between Lucrecia Dalt and Alarm Will Sound. Lucrecia is especially grateful to Tim Leopold, Matt Smallcomb, Christa Robinson, Michael Harley, Elisabeth Stimpert and John Orfe.

T O L L A P S E

Aphex Twin

ARR. Stefan Freund

2018/2019

MUSICIANS

Erin Lesser
PICCOLO

Emlyn Johnson
FLUTE

Christa Robinson
OBOE

Bill Kalinkos
CLARINET

Elisabeth Stimpert
CLARINETS

Gina Cuffari
BASSOON

Cara Kizer
HORN

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

Matt Smallcomb
PERCUSSION

Chris P. Thompson
PERCUSSION

Megan Arns
PERCUSSION

Peter Ferry
PERCUSSION

John Orfe
PIANO

Courtney Orlando
VIOLIN

Curtis Stewart
VIOLIN

Patti Kilroy
VIOLIN

Jessie Montgomery
VIOLIN

Beth Meyers
VIOLA

Stefan Freund
CELLO

Miles Brown
BASS

RECORDING ENGINEERS

David Myers
Sam Maul

Edward RosenBerg
Chris P. Thompson
Matt Smallcomb

EDITORS

Matt Smallcomb
Chris P. Thompson

MIXING ENGINEER

Daniel Neumann

PRODUCERS

Alan Pierson
Gavin Chuck

ASSISTANT PRODUCER

Peter Ferry

I was asked by Alan Pierson to create an arrangement of Aphex Twin's *T69 Collapse*, my second arrangement of music by Aphex Twin, following *Cock Ver/10*, which was released on AWS's original *Acoustica* album.

The arrangement begins with a chill tune passed around the winds with tones captured in the piano and strings to create a reverb effect. Muted drums and practice pad play light drum tracks in the background before a bassline emerges. A viola solo, colored by other instruments, introduces a second theme. This calm triadic figure alternates with active glissando gestures led by the strings. A wild breakdown makes up the middle section of the piece, featuring a sustained microtonal pyramid in the brass, wild descents in the upper winds, and violent crescendos in the percussion. The final section, which returns to a more relaxed character, includes a continuous funky bassline line and repeated keyboard progression. Short ostinato figures repeat in the other instruments, creating textures that come and go before freezing at the end.

In addition to using several extended techniques that imitate the electronic sounds of the original, the arrangement calls upon members of the ensemble to sing, play auxiliary percussion instruments, and clap besides playing their own instruments.

- Stefan Freund



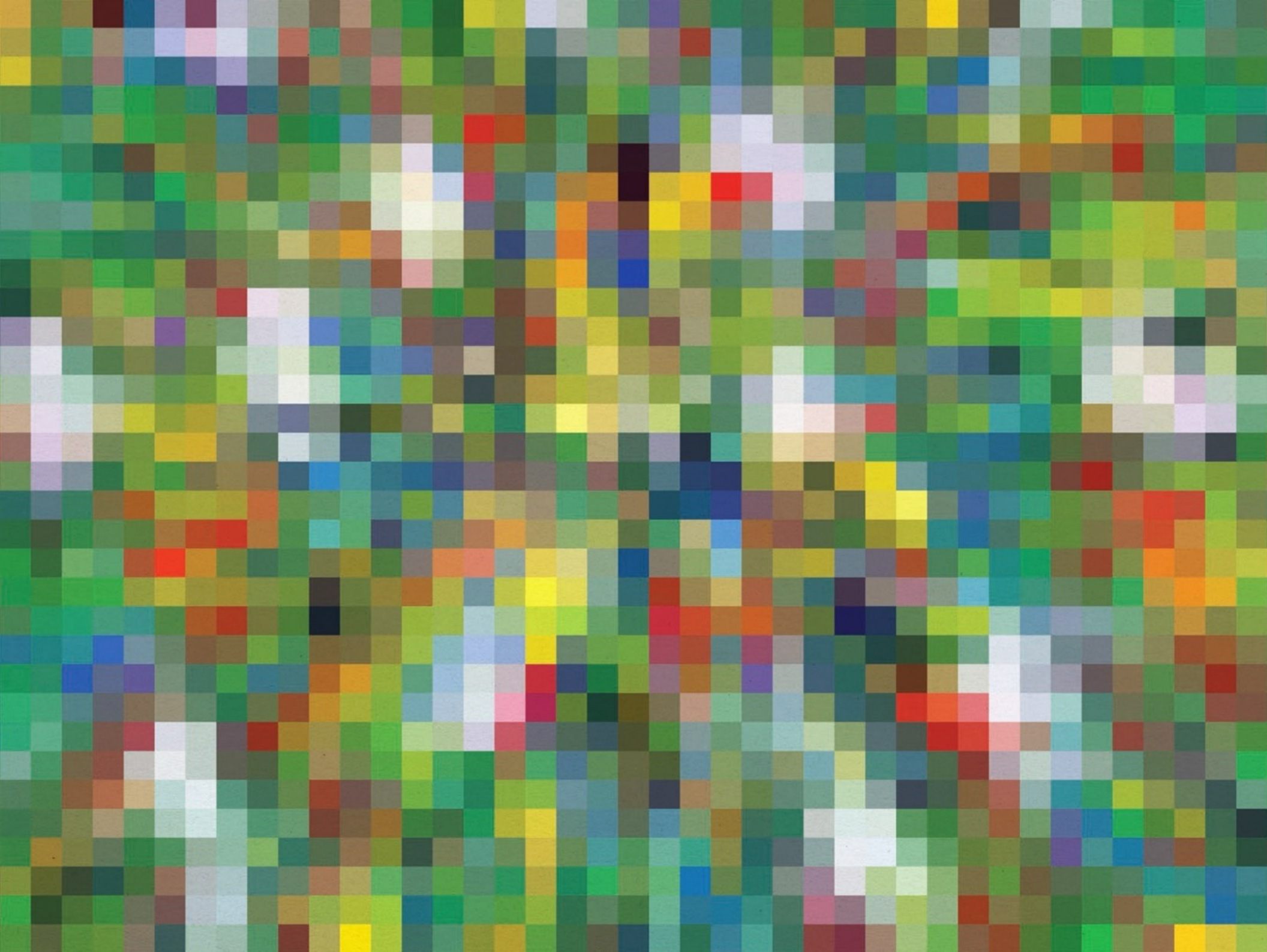
A L A R M

N E W

W I L L

A C O U S T I C A

S O U N D



When *Acoustica* was first released in 2005, it quickly became Alarm Will Sound's genre-bending calling card. That original project of realizing Aphex Twin's legendary electronic music for an acoustic ensemble took painstaking transcription, unconventional explorations of our instruments, and a vast array of percussion. *Acoustica* established a new model for bridging the worlds of classical and electronic music.

Over the last 20+ years, we've continued to reimagine how electronic music can inspire deep and rich music made for humans to perform live. As electronic music has developed and changed, so has our work with a new generation of collaborators. This has led to the creation of some of our most artistically stimulating, mind-opening, and limit-pushing music.

And with the enormous amount of change and growth that has happened in electronic music since 2005, now felt like the right moment to harness the work Alarm Will Sound has done with these artists to create this follow-up album, an album not focused on a single artist, but rather one about the breadth and diversity of the field.

In four of its tracks ("Electron Orbitals," "The Intention," "Back Against the Wall," and "Cabeza"), *New Acoustica* represents something fundamentally different from *Acoustica*: an even newer model of collaboration in which electronic-music artists create original music expressly for and with Alarm Will Sound. Over years of experimentation, we have developed ways of working that allow artists who typically compose for DAWs and digital workflows to write directly for a live acoustic ensemble—synthesizing two approaches that have historically operated in parallel.

This collaborative process unfolds through an iterative back-and-forth between artists and arrangers, with musicians in the studio shaping the final sound. Together, we have invented unorthodox practices that move beyond conventional classical-music practices that rely primarily on notation. In addition to traditional instruments, helium balloons, styrofoam, bubble wrap, and countless unconventional techniques do not merely imitate electronic sounds, but also realize the artistic visions of collaborators who may have never before written for acoustic forces.

The result is music that could not exist any other way—neither purely electronic nor conventionally acoustic, but something genuinely innovative. *New Acoustica* is an imaginative, virtuosic, and kaleidoscopic journey through contemporary music-making across digital and acoustic platforms. We hope this album is a testament to what becomes possible when the boundaries between those platforms, and between composer and ensemble, dissolve into a shared creative practice.

— Gavin Chuck

MUSICIANS

Erin Lesser
FLUTE & PICCOLO

Emlyn Johnson
FLUTE

Christa Robinson
OBOE & ENGLISH HORN

Keve Wilson
OBOE

Bill Kalinkos
CLARINET & VOICE

Elisabeth Stimpert
CLARINETS

Amy Advocat
CLARINET

Michael Harley
BASSOON & VOICE

Adrian Morejon
BASSOON

Gina Cuffari
BASSOON

Hank Skolnick
CONTRAFORTE

Laura Weiner
HORN, MELODICA & VOICE

Nate Koci
HORN

Cara Kizer
HORN

Tim Leopold
TRUMPET

Michael Clayville
TROMBONE

John Orfe
PIANO & ORGAN

Chris P. Thompson
PERCUSSION & VOCODER

Matt Smallcomb
PERCUSSION

Peter Ferry
PERCUSSION

Sean Ritenauer
PERCUSSION

Megan Arns
PERCUSSION

Courtney Orlando
VIOLIN & VOICE

Patti Kilroy
VIOLIN

Jessie Montgomery
VIOLIN

Kyle Lombard
VIOLIN

Monica Davis
VIOLIN

Caleb Burhans
VIOLIN

Curtis Stewart
VIOLIN

Yuki Numata Resnick
VIOLIN

Philip Payton
VIOLA

Matt Albert
VIOLA

Michael Casimir
VIOLA

Jessica Meyer
VIOLA

Ayane Kozasa
VIOLA

Julie Michael
VIOLA

Beth Meyers
VIOLA

Stefan Freund
CELLO & VOICE

Eli Lara
CELLO

Miles Brown
BASS

Christian Dillingham
BASS

Greg Chudzik
BASS

Ryan Ferreira
ELECTRIC GUITAR

Alan Pierson
CONDUCTOR, VOICE & PERCUSSION

RECORDING ENGINEERS

Chris Gold

Sam Maul

David Myers

Cory Brodack

Bob Novak

Charles Mueller

Antonino d'Urzo

Rob Boullion

Jeff Francis
Edward Rosenberg
Matt Smallcomb
Chris P. Thompson

EDITORS

Rob Boullion
Chris P. Thompson
Jeff Francis
Uday Singh
Matt Smallcomb
Alan Pierson
Peter Ferry
Tyler Kuehn
Gavin Chuck
David Schreck

MIXING ENGINEERS

Lucrecia Dalt
Daniel Neumann
Andrew Munsey

MASTERING ENGINEER

Heba Kadry, NYC

ASSISTANT MASTERING ENGINEER

Jacob Clements

PRODUCER

Gavin Chuck

ASSISTANT PRODUCERS

Alan Pierson
Peter Ferry
Tim Leopold
Lucrecia Dalt
Chris P. Thompson

ARTISTIC DIRECTOR

Alan Pierson

EXECUTIVE DIRECTOR

Gavin Chuck

**ASSISTANT DIRECTOR
OF ARTISTIC PLANNING**

Peter Ferry

PRODUCTION MANAGER

Jason Varvaro

DEVELOPMENT MANAGER

Tracy Mendez

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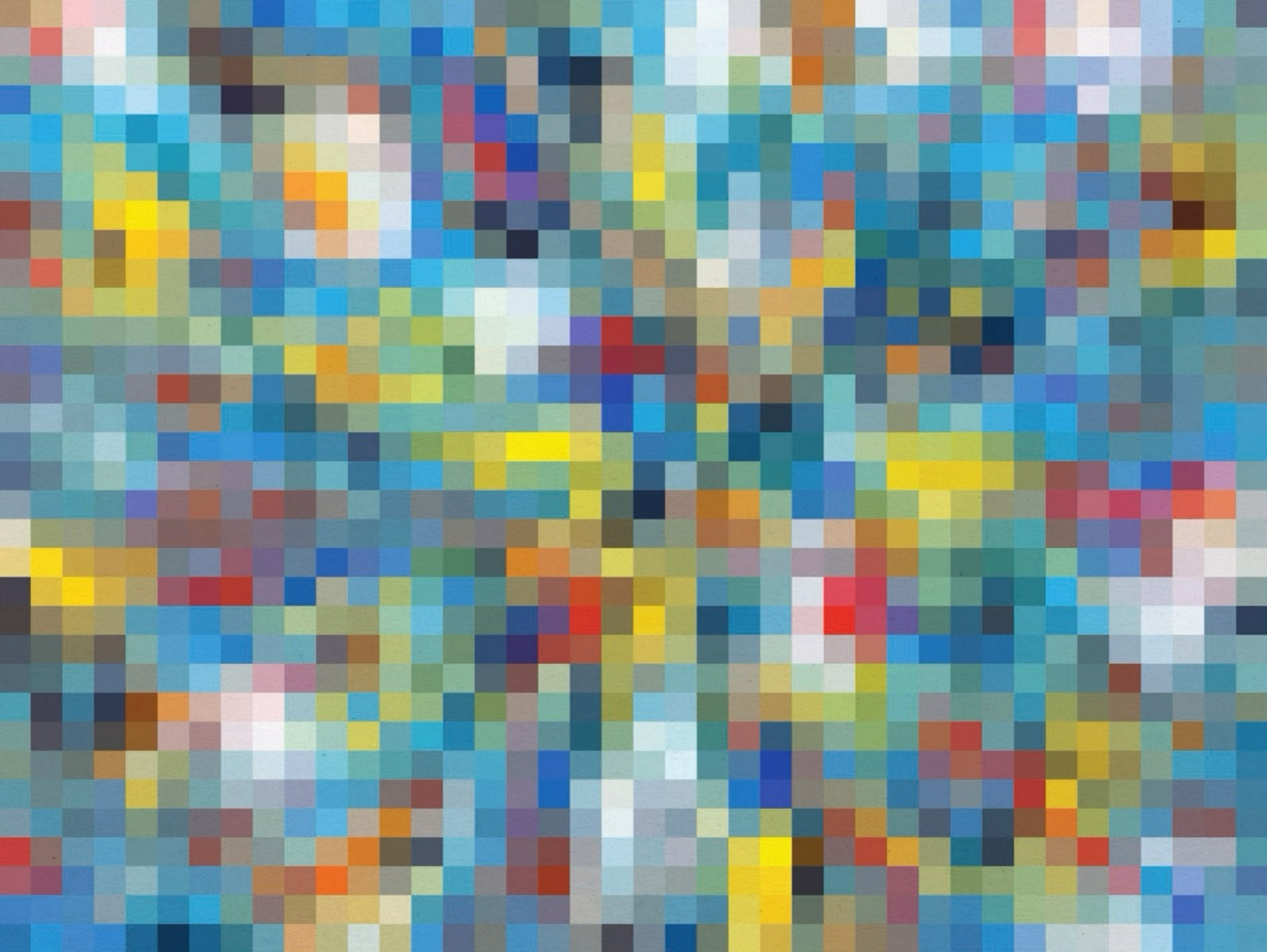
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