

Recording Engineer: Dave Cook \*\*\*\*\*

Recorded at Kaleidoscope Sound, Union City, NJ \*\*\*\*\*

*Early that summer &* \*\*\*\*\*

*String Quartet No. 2: Four Thoughts on Marvin Gaye* \*\*\*\*\*

June 17 & 24, 2010 \*\*\*\*\*

Assistant Recording Engineer: Karli Maloney \*\*\*\*\*

*Rounds* – February 15, 2011 \*\*\*\*\*

Assistant Recording Engineer: Kyle Cassel \*\*\*\*\*

Additional Recording: Randy Crafton (December 8, 2006)

Recorded at BiCoastal Music, Ossining, NY \*\*\*\*\*

*La Citadelle, Wed & String Circle 1* – February 16 & 17, 2011 \*

*No Nickel Blues & Sphere[?]s* – March 17, 2011\*\*\*\*\*

Edited and Mixed by \*\*\*\*\*

Dave Cook and ETHEL at Area 52, Saugerties, NY \*\*\*\*\*

Mastered by: Tom Durack \*\*\*\*\*

Design: Mark Kingsley/malcontent.co\*\*\*\*\*



Publishing \*\*\*\*\*

Julia Wolfe . . . . . Red Poppy Music (ASCAP) \*\*\*\*\*

John Halle . . . . . John Halle Music (ASCAP) \*\*\*\*\*

Raz Mesinai . . . . . Myth & Sound Publishing (BMI) \*\*\*\*\*

John King . . . . . Spherical Music, Inc. (BMI) \*\*\*\*\*

Don Byron . . . . . Nottuskegeelike Music (BMI) \*\*\*\*\*

David Lang . . . . . Red Poppy Music (ASCAP) \*\*\*\*\*

Kenji Bunch . . . . . Kenji Bunch Music Publishing (ASCAP) \*\*\*\*\*

Marcelo Zarvos . . . . . Abrigo Music (ASCAP) \*\*\*\*\*

ETHEL endorses the Avid/Sibelius family of software \*\*\*  
solutions . . . . . www.avid.com \*\*\*\*\*

Ralph Farris endorses Andrew Glasser bows \*\*\*\*\*  
. . . . . www.glasserbows.com \*\*\*\*\*

Kenji Bunch appears courtesy of Bulging Disc Records \*\*  
. . . . . www.bulgingdiscrecords.com\*\*\*\*\*

ETHEL is represented by Baylin Artists Management \*\*\*\*  
. . . . . www.baylinartists.com \*\*\*\*\*

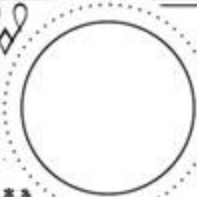
ETHEL on the interwebs\*\*\*\*\*  
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Don Byron's *String Quartet No. 2: Four Thoughts on Marvin Gaye*, and Marcelo Zarvos' *Rounds* were both commissioned \*\*\* by ETHEL, supported in part by a grant from \*\*\*\*\* the National Endowment for the Arts. \*\*\*\*\*

Raz Mesinai's *La Citadelle* was commissioned by ETHEL, supported in part by a grant from The Jerome Foundation.

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