



MIN KWON

AMERICA/
BEAUTIFUL

For Min Kwon

Variation on "America the Beautiful"

Sam

Slow and broad ♩ = 60

Suddenly fast ♩ = 116

The image shows a musical score for a variation on "America the Beautiful". The score is written on a grand staff with two staves per system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in 4/4 time, with a key signature of one flat (B-flat major or F minor). The score is divided into two sections: a first section marked "Slow and broad" with a tempo of ♩ = 60, and a second section marked "Suddenly fast" with a tempo of ♩ = 116. The first section begins with a dynamic marking of *f* (forte). The second section begins with a dynamic marking of *ff* (fortissimo). The score includes various musical notations such as notes, rests, and accidentals. A large, dark, diagonal shadow or graphic element is present in the lower right portion of the image, partially obscuring the musical notation.

AMERICA/BEAUTIFUL
76 WORLD-PREMIERE RECORDINGS

MIN KWON
PIANO

Volume 1

47:35

1. **America the Beautiful** | Samuel Ward (1848 – 1903)
arr. Samuel Adler (b. 1928) 0:55
2. **A Celebration of Our Beautiful Nation** | Samuel Adler 2:08
3. **A Contemplation** | Bruce Adolphe (b. 1955) 2:49
4. **United Underdog** | Leila Adu-Gilmore 3:25
5. **American Coda** | Timo Andres (b. 1985) 3:35
6. **TBD** | Anonymous 2:17
7. **Oh Beautiful** | Andrew Bambridge (b. 1996) 3:44
8. **but, wait a minute...** | Jonathan Berger (b. 1954) 4:38
9. **Sea to Shining Sea** | Victoria Bond (b. 1945) 4:12
10. **Still Beautiful** | Peter Boyer (b. 1970) 2:41
11. **Beauty For All (Or For None At All)** | Kenji Bunch (b. 1973) 2:51
12. **Undimmed By Tears** | Theo Chandler (b. 1992)
with GRAEME STEELE JOHNSON clarinet, BRIAN HONG violin 2:55
13. **no longer stain** | Anthony Cheung (b. 1982) 4:27
14. **To be Beautiful** | Charles Coleman (b. 1968) 2:57
15. **America Quite Beautiful** | Stewart Copeland (b. 1952)
with YOON KWON COSTELLO violin 3:56

Volume 2**72:19**

1. **America the Beautiful: Echo Chamber** | Viet Cuong (b. 1990) 2:18
2. **23 Variations on America** | Sebastian Currier (b. 1959) 7:28
3. **Fantasy Variation (The Visible Enemy)** | Richard Danielpour (b. 1956) 5:53
4. **American Tableau (Tableau XI for piano)** | Tyson Gholston Davis (b. 2000) 4:10
5. **Playing with Fire** | Justin Dello Joio (b. 1955) 4:15
6. **New Jersey** | Donnacha Dennehy (b. 1970) 3:00
7. **Ameritango** | Jed Distler (b. 1956) 3:53
8. **American Toccata** | Avner Dorman (b. 1975) 2:27
9. **America/Desh** | Reena Esmail (b. 1983) 4:03
10. **Liberty in Law** | Alan Fletcher (b. 1956) 5:30
11. **Of Liberating Strife** | Michael Gandolfi (b. 1956) 4:19
12. **Grace** | Michael Gilbertson (b. 1987) 3:55
13. **Getting the Upper Hand on America** | John Harbison (b. 1938) 1:40
14. **O Genus Infelix Humanum** | Stephen Hartke (b. 1952) 4:33
15. **Undiscovered** | Jake Heggie (b. 1961) 2:45
16. **Four Windows into America** | Fred Hersch (b. 1955) 3:52
17. **No Man's Land** | Jonathan Bailey Holland (b. 1974) 2:51
18. **Meditation** | Huang Ruo (b. 1976) 5:22

Volume 3**65:01**

1. **Crown Thy Good** | Vijay Iyer (b. 1971) 5:26
2. **Endeavor** | Pierre Jalbert (b. 1967) 4:12
3. **Look up America** | Kristjan Järvi (b. 1972) 5:45
4. **Passage** | Gabriel Jenks (b. 1981) 4:11
5. **Air of America** | Juan Pablo Jofre (b. 1983) 2:54
6. **Epilogue: End of the Dream** | Aaron Jay Kernis (b. 1960) 6:19
7. **America the Dream –** | Texu Kim (b. 1980) 2:10
8. **America the Polarized** | Texu Kim
with SIWOO KIM violin, ANDY LIN viola, NAN-CHENG CHEN cello 2:13
9. **My America** | Jiyoung Ko (b. 1982) 2:20
10. **Amber (Variation)** | Libby Larsen (b. 1950) 2:24
11. **America, the changing same** | George Lewis (b. 1952) 3:19
12. **America the Beautiful... devastatingly quiet...** | Lei Liang (b. 1972) 2:53
13. **Qaddiš** | David Serkin Ludwig (b. 1974) 3:10
14. **Praying for a Sign** | Miya Masaoka (b. 1958) 4:51
15. **Halcyon Skies** | Jessica Meyer (b. 1974) 3:36
16. **'Amrika' أمريكا** | Patricio Molina (b. 1993) 3:59
17. **America, the Work in Progress** | Paul Moravec (b. 1957) 5:16

Volume 4**53:41**

1. Refine | Nico Muhly (b. 1981) 3:42
2. Habanera | John Musto (b. 1954) 1:35
3. America The | Qasim Naqvi (b. 1977) 2:47
4. Kintsugi | Daniel Newman-Lessler (b. 1990) 2:10
5. You Are Welcome Here | Scott Ordway (b. 1984) 4:29
6. through eyes that see quite clearly... | Paola Prestini (b. 1975) 4:13
7. A Most Glorious Grace | Dave Ragland (b. 1978) 3:16
8. America Summer 2020 [the Beautiful] | Shulamit Ran (b. 1949) 2:46
9. Beauty of America | Gity Razaz (b. 1986) 2:27
10. Endure | Gyan Riley (b. 1977) 2:00
11. Crown of Brotherhood | Terry Riley (b. 1935) 7:39
12. america, NEVER beautiful | Daniel Bernard Roumain (b. 1971) 4:34
13. America Slow Dance – | Greg Sandow (b. 1943) 1:42
14. 12-Tone America | Greg Sandow 1:33
15. Three Places in America (less than a mile from each other) |
David Sanford (b. 1963) 4:04
16. Aramaic Fuel Tube | Paul Schoenfeld (1947 – 2024) 4:39

Volume 5**56:16**

1. **Purple Mountains** | Jeff Scott (b. 1967) 1:53
2. **America the Beautiful – “sotto voce”** | Juri Seo (b. 1981) 3:55
3. **Two Variations: ...alabaster cities... –** | Robert Sirota (b. 1949) 3:00
4. **...God mend thine every flaw...** | Robert Sirota 1:38
5. **Woven, Gesture, Flow** | Derrick Skye (b. 1982) 4:41
6. **FUSION** | Augusta Read Thomas (b. 1964) 3:42
7. **Thine Every Flaw** | Christopher Trapani (b. 1980) 2:36
8. **The Beautiful** | Liliya Ugay (b. 1990) 4:10
9. **Swinging in My Yard (an American reverie)** | Melinda Wagner (b. 1957) 2:10
- 10 **Under the Same Flag** | Wang Jie (b. 1980) 5:44
11. **A Fantasy on America** | Trevor Weston (b. 1967) 5:33
12. **America America America America America** | Pamela Z (b. 1956) 4:39
13. **in darkness veiled** | Judith Lang Zaimont (b. 1945) 4:23
14. **Melting!** | Patrick Zimmerli (b. 1968) 2:56
15. **Latin, America Beautiful** | Samuel Zyman (b. 1956) 2:17
16. **America the Beautiful** | Samuel Ward, *arr.* Min Kwon
with STEPHEN COSTELLO tenor 2:55



LP Orb
written by and for
Center for

Handwritten musical notation on the top page, featuring several staves with notes, rests, and circled sections. A large bracket spans across multiple staves, and there are some illegible markings and annotations.

Handwritten musical notation on the bottom page, showing a dense arrangement of notes and rests across multiple staves. The notation is somewhat obscured by the book's binding and the lighting.

AMERICA/BEAUTIFUL

WHY THEN AND WHY NOW...

When I first embarked on this project, one of America's most renowned composers – who shall remain nameless – said to me, "Forget all these other composers. Your project will go down the trash. Just pay me \$\$\$, and I'll write you as many variations as you want."

March 2020, the beginning of those desperate, desolate days. Do you remember? It was the feelings of the pandemic, and my broken heart, that fueled the idea for my project America/Beautiful – a vision to create new piano music in America, variations on the iconic song "America the Beautiful". The melody, the lyrics, the sentiment, the hope, the promise, the longing – the everything.

Watching my husband (a physician) coming home each night drenched in sweat and tears from the devastation, knowing there were not enough hospital beds for the growing number of COVID patients in need of oxygen, I felt utterly useless as a musician. What is my job? What is an artist to do in the face of such desperate urgency? Somehow, playing Bach for an online audience, even as an offering of solace, just didn't feel like enough.

That is when I began listening exhaustively to the sounds of American music and its creators, reaching out to these composers (countless emails, phone calls, and Zoom meetings). I no longer wanted to remain in my bubble, as the pandemic only amplified the sense of isolation and curiosity. Who are my musical neighbors? Who else is making music in America? Where do they come from? What motivates and inspires them? Are they like me, or different from me?

Fast forward five years and seventy six composers later (born between 1928 and 2000), I'm still at work. The project has completely captured me. It is now an all-consuming labor of love.

Its mission:

To celebrate the cultural melting pot that is our country.

To unite as many voices as possible for one purpose, one project, one question: What is America? Is it beautiful, was it ever, or will it ever be?

To better listen and to better understand the voices of others.

From *America, the changing same* – with its dark, clustered, even tortured blocks of left hand chords, while high registered right hand octaves struggle or scream to be heard, shifting from triple *ppp* to *fff* – to other pieces titled *United Underdog*, *Endure*, *Playing with Fire*, *america*, *NEVER beautiful*, *Still Beautiful*, *You Are Welcome Here*, *Under the Same Flag*, these are just a few of the variations, and their meanings beyond the music, that constitute the project.

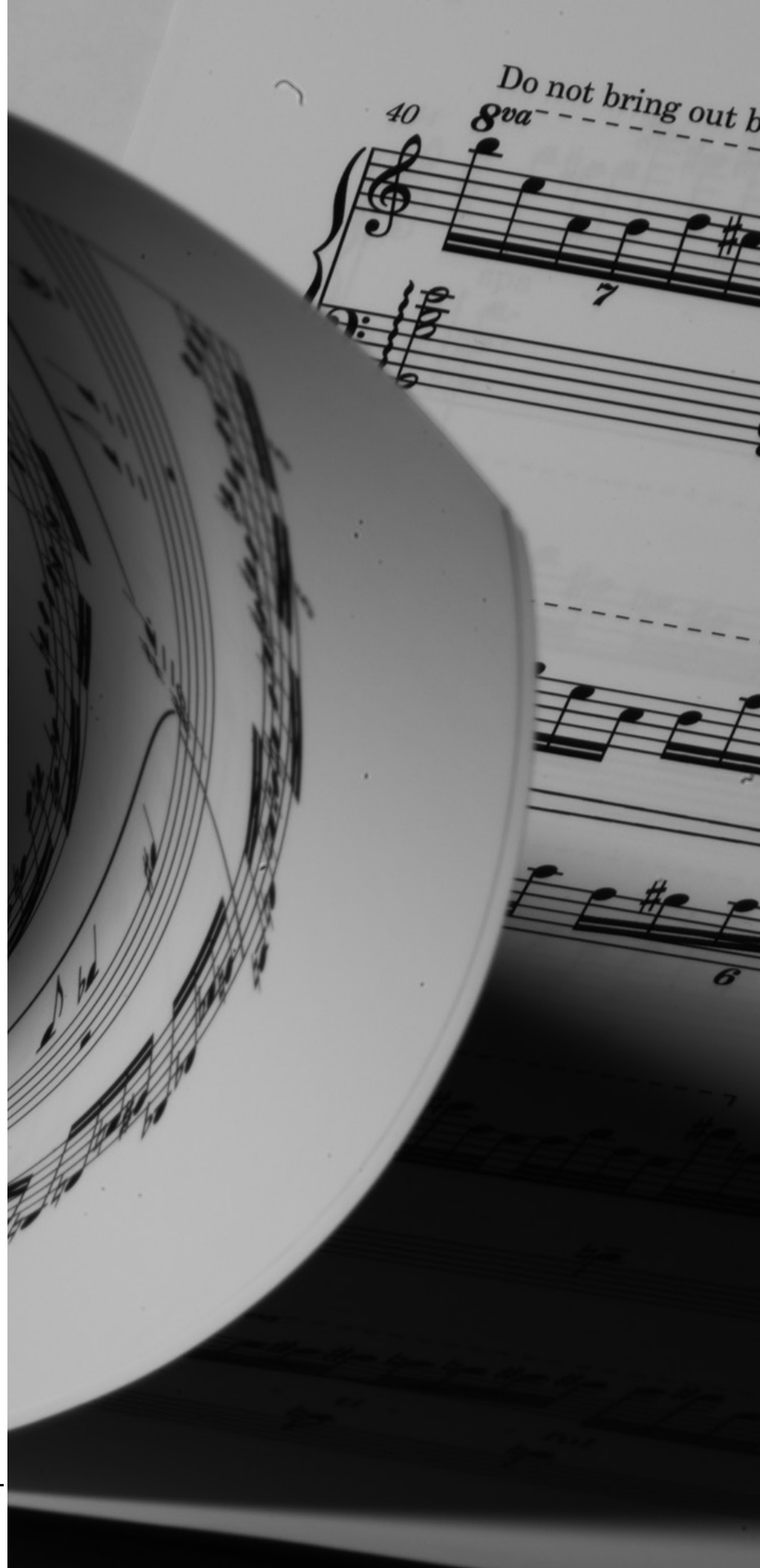
America has changed a lot over these past 5 years, and so have we. Friends with whom I frequently dined are no longer living. My elder daughter Lauren, a Fourth of July baby, used to cry over her school suddenly confined to a computer screen. She now towers over me, wiser and taller. My younger daughter, Sophie, then a seven-year-old used to help me scotch tape together endless sheets of new music that stretched across the living room. Both girls have spent the last five years listening to their mom practice, Zoom with composers, trying to make sense of the music in front of her. At first, it was unrecognizable, senseless, dissonant – probably even ugly. But they also saw their mom working hard, making it sound a little by little more intelligent, impactful, and even beautiful.

Why then, when many feel that America is not beautiful, do I keep persisting on this project? Because, despite its ever sprawling complexity, I believe America is beautiful. It is the country my parents chose to come, to give my sister and me a better education so we could make music that has meaning, share music that matters. I believe in the transformative power of music. When you listen to this thought-provoking, soulstirring, culturally rich, and staggeringly varied collection of new music, you will agree, too. All seventy-six composers who contributed to the project reflected thoughtfully on our country.

They entrusted me to speak through their voices, a responsibility I don't take lightly. It moves me deeply. So I keep at it. I believe I can reach more people and invite them to join the call for action – whether by being in the audience or by sharing the platform. Since the project began to find stages around the country, I've invited dancers to dance, choreographers to choreograph, singers to sing, and artists to create art – all to be showcased alongside the music. My students and colleagues are beginning to learn these works and joining me in concerts too.

Does “America the Beautiful” only exist in its lyrics? Can each of these new variations help to open your ears, spark curiosity, and foster shared hope? I believe that all Americans can work to make America beautiful. It may take my entire lifetime – and then some – but I want to try, with My America/Beautiful.

© Min Kwon, May 2025



E PLURIBUS UNUM

Two centuries ago, the Austrian music publisher Anton Diabelli commissioned the Empire's leading composers to each write a variation on an unassuming waltz. From this rather prosaic musical seed emerged a historic anthology, a sonic snapshot of 19th-century Vienna: among some 50 respondents were such distinguished contributors as Franz Schubert, Franz Liszt, Johann Nepomuk Hummel, Carl Czerny, and of course, Ludwig van Beethoven, who produced not one but 33 variations – an hour-long magnum opus now known as the *Diabelli Variations*. Today, as the United States reflects on its complicated, 250-year history, Min Kwon offers a revival of Diabelli's inspired commissioning initiative in a distinctly American context to celebrate what is most beautiful about her country: *E pluribus unum* (Out of many, one).

Kwon, a Korean-American pianist, has commissioned 76 leading and rising voices in American music today to compose variations on "America the Beautiful." This rich roster of composers includes a host of MacArthur Fellows, Pulitzer Prize winners, Rome Prize recipients, and Grawemeyer and GRAMMY®

Award winners, among many other distinctions. The recruited composers have also contributed to the proliferation of American music education through teaching appointments at Juilliard, the Curtis and Peabody Institutes, Yale, Harvard, Columbia, Princeton, Stanford and Rice Universities, as well as the Eastman School of Music, Oberlin Conservatory, University of Chicago, and many more. Like America itself, the composers invited to participate in this compendium represent an enormous diversity of musical aesthetics, backgrounds, ethnicities, ages and genders. They are united, however, by one common denominator: all were educated, nurtured, and currently live and work in the United States.

This ethos finds immediate resonances in the social discourse of our time, as cultural institutions face political pressure to prove their patriotism, while outside their walls protesters clash with paramilitary forces over immigrants' rights. Nationwide conversations calling for long-overdue racial equality have brought into focus the work that lies ahead for these cultural institutions in pursuit of a more inclusive, more beautiful America. In turn, art, it has been

said, has the power to hold a mirror to society. In accepting that responsibility, this project embraces America's diverse cultural heritage: Kwon's roster of 76 musical perspectives boasts many historically underrepresented voices in the classical canon, spotlighted here as integral fibers of the American musical tapestry – a musical microcosm of a pluralistic society.

Kwon began the long journey of her *America/Beautiful* project in 2020, a complicated and turbulent time for the country. Some composers she approached understandably bristled at the idea of documenting America's beauty while protests over the murder of George Floyd raged and the Covid-19 death toll climbed. Six years later, the country grapples with challenges both new and familiar, and the *America/Beautiful* catalog includes multiple variations that interrogate and vehemently refute American exceptionalism. Daniel Bernard Roumain, for one, accepted Kwon's charge but titled his variation, provocatively, *america, NEVER beautiful*. But for Kwon, an immigrant herself, America's beauty lies precisely in this indefatigable spirit of reflection, critique and

betterment: an endless quest to form a more perfect union. As composer Bruce Adolphe wrote about his variation, "It is impossible to contemplate *America the Beautiful* without a mixture of pain, sorrow, despair, rage, and" – crucially – "hope." More than just a fanfare for a beauty already known, Kwon's sonic state of the union records the sound of a radical hope for a more beautiful tomorrow.

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AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet
Whose stern impassioned stress,
A thoroughfare for freedom beat
Across the wilderness!

America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law!

O beautiful for heroes proved
In liberating strife,
Who more than self their country love
And mercy more than life!

America! America!
May God thy gold refine
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years,
Thine alabaster cities gleam
Undimmed by human tears!

America! America!
God shed His grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

Oh beautiful for halcyon skies
For amber waves of grain
For purple mountain majesties
Above the enameled plain!

America! America!
God shed His grace on thee,
Till souls wax fair as earth and air
And music-hearted sea!

O beautiful for pilgrim feet
Whose stern impassioned stress,
A thoroughfare for freedom beat
Across the wilderness!

America! America!
God shed His grace on thee,
Till paths be wrought through wilds of thought
By pilgrims foot and knee!

Oh beautiful for glory-tale
Of liberating strife,
When once and twice for man's avail
Men lavished precious life!

America! America!
God shed His grace on thee,
Till selfish gain no longer strain
The banner of the free!

O beautiful for patriot dream
That sees beyond the years,
Thine alabaster cities gleam
Undimmed by human tears!

America! America!
God shed His grace on thee,
Till nobler men keep once again
Thy whiter jubilee!

Katherine Lee Bates (1859 – 1929)
Inspired by a trip to Pikes Peak in 1893,
Katherine Lee Bates wrote the poem
“America the Beautiful.”

Her poem first appeared in print on July 4, 1895
in *The Congregationalist*, a weekly journal.
Ms. Bates revised the lyrics in 1904 and
again in 1913.

MIN KWON

“That very rare kind of talent that unites the most exceptional technical ability with profound musical sensitivity.”

– David Frost, 25-time GRAMMY® winning producer

Distinguished by a wide expressive range and dazzling technique, Korean-born American pianist Min Kwon excels in a multifaceted career as a soloist, recitalist, chamber musician, artistic director, arts advocate, and educator. Through her projects and performances, Kwon is committed to expanding the piano repertoire, training and advocating for the next generation of classical music talent, and forging relationships across artistic disciplines. She has held professional engagements in over 60 countries and all 50 U.S. states. In 2020, Kwon embarked upon her most ambitious project to date: *America/Beautiful*, a compendium of over 70 solo piano variations on the patriotic song “America the Beautiful”. Kwon began premiering the variations on the Fourth of July, 2021, in a series of streamed video performances and two nights of live concerts in New York. The project received national attention on NBC Nightly News, NPR’s *All Things Considered*, and in the *Financial Times*. In the 2025-26 season, to mark the 250th anniversary of the Declaration of Independence, Kwon performs

selections from *America/Beautiful* live on tour, including at Carnegie Hall, Artis – Naples in Florida, and Meany Center in Seattle, and the full set in a five-hour marathon at Rutgers University.

Since 2010, Kwon is founder and director of the Center for Musical Excellence (CME), a nonprofit providing individually tailored mentorship, financial support, and professional opportunities to gifted young musicians who wish to pursue a life in music in the United States. To date, the organization has awarded 12 international performing arts grants, each up to \$10,000 for a young artist’s “dream project”.

As a soloist, Kwon has performed extensively throughout Europe, the Americas, and Asia, including nationally televised concerts with all of Korea’s major orchestras. She has appeared with many of New York’s leading ensembles, including the New York Classical Players, Manhattan Chamber Orchestra, and the New York Sinfonietta. Following her debut with The Philadelphia Orchestra performing Prokofiev’s Piano Concerto No. 3, she has appeared as a soloist at the Aspen and Brevard Music Festivals and with the North Carolina, Fort Worth, and Atlanta Symphony Orchestras. Her concerto repertoire spans more than twenty works and includes the Asian premiere of Paul Schoenfield’s *Four Parables*

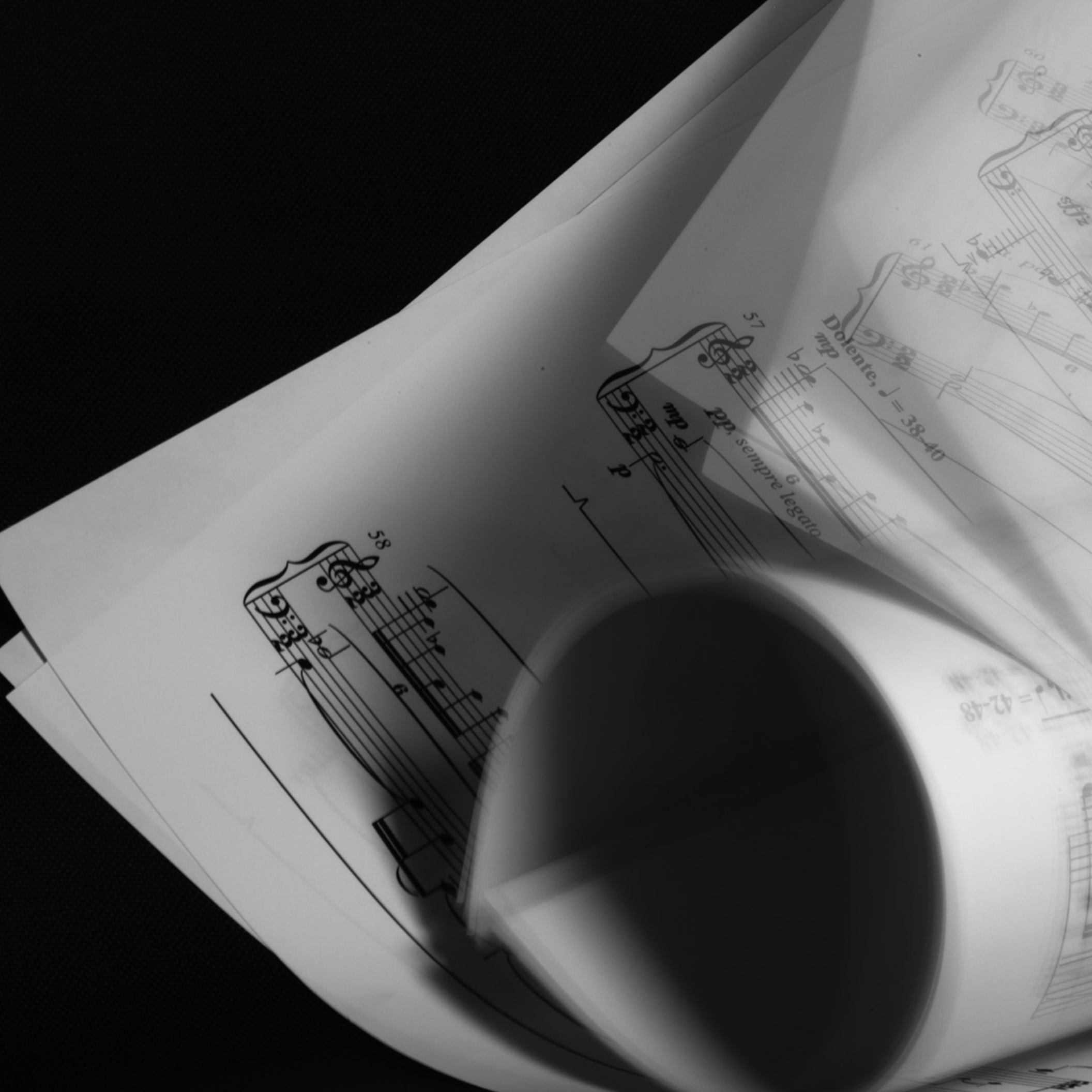
for piano and orchestra in Korea, as well as the New York premiere of GRAMMY® Award-winning composer Robert Aldridge's *Variations on an Original Theme* for piano and orchestra at Lincoln Center.

Kwon has appeared frequently with the New Jersey Symphony, performing works such as Beethoven's *Choral Fantasy*, Tan Dun's Triple Concerto, Mozart's Piano Concerto No. 23 in A major, K. 488, and the world premiere of *Fantasy for Piano and Orchestra, Sae Taryeong*, a concerto based on a famous Korean folk song written for her by James Ra. Her performances have taken place in major concert halls including the Kennedy Center in Washington, D.C.; Verizon Hall at the Kimmel Center and the Academy of Music in Philadelphia; David Geffen Hall and Alice Tully Hall at Lincoln Center in New York; and Orchestra Hall in Chicago. She has collaborated with distinguished conductors such as James Conlon, Alan Gilbert, Xian Zhang, Stanisław Skrowaczewski, Vakhtang Jordania, Constantine Orbelian, Kynan Johns, and Gerhardt Zimmermann.

An avid chamber musician, Kwon has performed in numerous duo and chamber recitals around the world. She performs frequently with her sister Yoon Kwon, a member of the first violin section of the Metropolitan Opera Orchestra, and regularly

collaborates with principals of The Cleveland Orchestra, Chicago Symphony Orchestra, New York Philharmonic, Orchestre de Paris, and the Czech Philharmonic. She has also produced and performed in chamber music concerts with 10 principals of The Philadelphia Orchestra.

Since 2002, Kwon has served as Professor of Piano at Mason Gross School of the Arts, Rutgers University, where she is the head of the keyboard department and produces events such as Rutgers PianoFest and annual themed recitals at Carnegie Hall's Weill Recital Hall to celebrate piano artistry and showcase the talents of her students. She has led masterclasses around the world, at music festivals and universities in Australia, France, Spain, Austria, China, Curacao, the Czech Republic, Denmark, England, Estonia, Finland, France, Hong Kong, Italy, Korea, Latvia, Lithuania, Luxembourg, the Philippines, Singapore, Spain, Thailand, Vietnam, and throughout the United States. Kwon holds Doctor of Musical Arts and Master of Music degrees from The Juilliard School, and a Bachelor of Music degree from the Curtis Institute of Music. She completed her post-doctoral studies in Salzburg's Mozarteum. Her teachers and mentors include Eleanor Sokoloff, Martin Canin, Leon Fleisher, Hans Leygraf, Dorothy DeLay, Jerome Lowenthal, and Leif Ove Andsnes. Kwon is a Steinway Artist.



58

mp

p

57

mp

pp, sempre legato

Dolente, ♩ = 38-40

mp

♩ = 42-48

Recorded at Elmwood Road Studio, New York, USA
January 16-18, 22-24, February 6-8, 2024,
and April 4-6, 2025 (VOL. 2/5, VOL. 4/15, VOL. 4/5, VOL. 5/10, VOL. 5/12)

Recorded at Skillman Studio, New York, USA
August 27, 2025 (VOL. 1/6, VOL. 1/15, VOL. 5/16)

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Design: Pragma Création

Photos: © Andrej Grilc

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AMERICA / BEAUTIFUL

76 WORLD-PREMIERE RECORDINGS

MIN KWON *piano*

VOLUME 1	TRACKS 1–15	47:35
	Ward, Adler, Adolphe, Adu-Gilmore, Andres, Anonymous, Bambridge, Berger, Bond, Boyer, Bunch, Chandler, Cheung, Coleman & Copeland	
VOLUME 2	TRACKS 1–18	72:19
	Cuong, Currier, Danielpour, Davis, Joio, Dennehy, Distler, Dorman, Esmail, Fletcher, Gandolfi, Gilbertson, Harbison, Hartke, Heggie, Hersch, Holland & Ruo	
VOLUME 3	TRACKS 1–17	65:01
	Iyer, Jalbert, Järvi, Jenks, Jofre, Kernis, Kim, Ko, Larsen, Lewis, Liang, Ludwig, Masaoka, Meyer, Molina & Moravec	
VOLUME 4	TRACKS 1–16	53:41
	Muhly, Musto, Naqvi, Newman-Lessler, Ordway, Prestini, Ragland, Ran, Razaz, G. Riley, T. Riley, Roumain, Sandow, Sanford & Schoenfeld	
VOLUME 5	TRACKS 1–16	56:16
	Scott, Seo, Sirota, Skye, Thomas, Trapani, Ugay, Wagner, Jie, Weston, Z, Zaimont, Zimmerli & Zyman	