

TURRICAN™

SOUNDTRACK ANTHOLOGY



CHRIS HUELSBECK

WDR

• THE COLOGNE
BROADCASTS




FOR OVER 20 YEARS,

the world has traversed the sights and sounds of the incredible video game series that is Turrican. In a technological era where exploration and freedom was a luxury seldom to be had in games and the soundtrack often an afterthought, Turrican was a title which combined the very best of the elements that had been emerging on the game market. It presented a gigantic unknown world for players to engage and explore, supported by one of the most memorable and beloved soundtracks in video game history.

Its composer Chris Huelsbeck was a young yet revolutionary individual in the game industry during the days of Turrican's original release in 1990. To him, the music he wrote for games was not just to fill a required space expected from the medium, but rather it was a way to further along the stories told by enriching the narrative with thoughtful sound design and elaborate melodies. For Turrican, players did not just see a vast landscape filled with danger and great unknowns; they also heard the theme of a hero, the sounds of an alien planet, and the beat of incredible action.

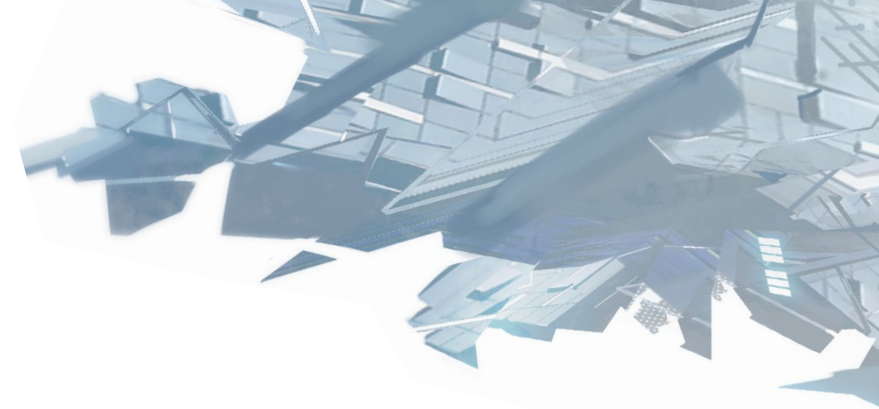
..... // CHRIS HUELSBECK IN THE STUDIO IN 1993,
DURING THE PRODUCTION OF THE FIRST TURRICAN ALBUM



In a career that now spans over 100 projects and more than two decades, Huelsbeck not only revolutionized the way game music was seen and heard by its fans, but also paved the way for those who followed in his steps, influencing an entire generation of future composers who themselves sought out to push the limits of what could be expected from the hardware and musical styles associated with

game music. From engaging people's hearts with passion in front of a video screen to filling symphony houses with his characteristic melodies in front of a world-class orchestra, Chris Huelsbeck has become an icon. With the dust slowly settling from his legendary works in the past, Huelsbeck had begun dreaming of a chance to return to the very world in which many first discovered his work, a chance to surprise the fans who carried with them the charm and impact of this music for most of their lives: A return to the world of Turrigan.

It was not the first time that Turrigan music had been given a special treatment for the fans to enjoy. In 1993, a variety of tracks were selected from the Turrigan series and arranged by Huelsbeck himself using high end studio equipment, released as



the Turrigan Original Video Game Soundtrack. This album comprised an interesting mix of powerful upgraded synth works and a dramatic sound adventure narrated through the use of sound effects and audio cues. It was released at a time when game music albums were still an anomaly outside of Japan, which made it a much sought after item for collectors and fans alike. While the album became Huelsbeck's

best-selling record to date, it remained an incomplete effort in his eyes because it featured only a limited selection of tracks.

In the recent wake of the success of game-related crowdfunding campaigns on Kickstarter, special projects have found a new avenue to venture. For the first time, the gaming community itself can take part in realizing the dreams that some-



----- // THE PRODUCERS: THOMAS BÖCKER, CHRIS HUELSBECK & JAN ZOTTMANN

times are seen as unimaginable in the corporate world, and allowing them to shape and take part in the creation of a product they themselves deem interesting. Basically, Kickstarter allows for everyone to pitch their dream and gain support, with the requirement being to reach the set budget, but the risk of not raising the funds necessary being a looming possibility until the very last second. The proposition of allowing fans to take part in a project to celebrate Turrican would seem quite natural on paper, but the question remained, could a game music related project reach success through a crowdfunding campaign or would it remain a far-fetched dream?

It was quickly becoming all the more clear that to reach the full potential of such an endeavor, it could not stay a one-man opera-

tion. Turrican had been dormant for many years and fans were clamoring for something of significant size and impact to resurrect the silver-donned hero. Two companions from Huelsbeck's long career seemed to be the perfect fit to help achieve this daunting task. Jan Zottmann, a German game music enthusiast, producer and longtime friend, joined up to assist the project moving forward with his expertise involving music production and coordination, as displayed in his excellent Immortal album series which assembled composers from the Commodore Amiga era to re-arrange their old works once again. Alongside Zottmann was another well-known name to video game music aficionados. A huge fan of Huelsbeck's music, Thomas Böcker would eventually step into the world of game music himself, producing the first video

game symphony outside of Japan in 2003, and since then establish the highly acclaimed Symphonic Game Music Concert series. The success of his award-winning productions also led to a history making night in August of 2008, with the premiere of Symphonic Shades, a symphonic tribute to Chris Huelsbeck. The event marked the very first time game music was broadcast live over national radio, solidifying Huelsbeck's iconic status in the industry.

Rather than a continuation of past releases, the goal for a new Turrican album was now to create one of the most exceptional commemorative video game music collections to date. Chris Huelsbeck was not only planning to remaster nearly the entirety of his Turrican works, but to rearrange them in his studio, one by one, realizing each

and every track's full potential. Alongside these re-arrangements would also be a brand new live orchestrated medley performed by the world class WDR Radio Orchestra and the WDR Radio Choir, the very same orchestra that performed Symphonic Shades. These new recordings were to be collected in a deluxe box set, the fans had longed for 20 years to have in their hands, the Turrican Soundtrack Anthology.

The campaign was soon to be set in motion and go public as April 2012 came closer and pre-production had begun. Even the most hard bargained of fans would find a reward to entice their interest, with signed box sets from the composer himself, posters, shirts, and countless other goodies being offered to those who wanted to take part in the creation of the

project. The stage was truly set for what was to become the most ambitious, yet most uncertain campaign that could be foreseen at this point of Kickstarter's early life. The minimum needed budget for a project of such scope was tentatively set to \$75,000. It was yet to be seen if a video game soundtrack was endearing enough for fans to get their support and generosity, despite the legendary name that followed both the franchise and its composer. On April 15th, 2012, the campaign went live, as each heartbeat seemed to follow every tick of a second as the campaign now counted down towards its last day, June 3rd. What was about to happen could never have been guessed in anyone's wildest imagination; the entire video game community had spoken of its support towards the project and the campaign reached its initial fund-

ing goal in less than 2 weeks of being launched! From every major news outlet to every enthusiastic blog, the Turrican Soundtrack Anthology captured the imagination of generations of fans, those who had grown up with Turrican in their lives, those who had been inspired by Chris Huelsbeck in their careers; even those who were only now being introduced to the entire world of Turrican were unanimous in their support.

Numbers climbed at a steady rate, and the Turrican Soundtrack Anthology was widening its wings and spreading out into more territories by each passing day. With the budget now being above the initial goal, further perks were made possible, such as a USB stick containing the original soundtracks recorded from their respective hardware, or personal ringtone



compositions. An additional fourth disc and a limited vinyl release featuring exclusive bonus tracks followed as support kept coming. Perhaps the most extravagant reward offered was a wooden hand-crafted Turrican music box, available to the most dedicated fans as a high-end collector's item.



The team was spending day and night with a roller coaster of pledges and emotions, and throughout the 45 days of the funding process the fans helped greatly to shape the direction that the project was taking. With each new offer, the support grew even stronger thanks to the bond that has become so unique between Huelsbeck and his fans. With each week, new interviews appeared all over the world, and social media brought the word out to the masses. The interest in the iconic composer was now fully rejuvenated.

After two months of intense effort and dedication, June 3rd, 2012 arrived. The Turrican Soundtrack Anthology campaign counted down its final seconds. The final result: More than 250% of its proposed budget! As Chris Huelsbeck had

made history each decade before it – by becoming the world's first internationally known video game composer, by developing his own sound system for the use in his games, or by being the first video game composer to have a symphony broadcast on live radio – he had made history once again with the most successful electronic music campaign since the time Kickstarter was launched. And with the support of the fans around the world, the Turrican Soundtrack Anthology had grown to become one of the most exciting celebrations of video game music ever. The massive undertaking of arranging the many tracks from Turrican's illustrious soundtracks began right away, as Huelsbeck updated the classic compositions with a newly assembled modern mix. In fact, he even resurrected his vintage Amiga TFMX editor in an emulator in order

to be able to look up some of the more complex original musical lines and make sure they would be transcribed correctly, warranting the highest level of authenticity possible for the new studio arrangements. Some of the original sound patches were resurrected from backups – and as it turns out, many of the synthesizers that were used to create the original Amiga samples are available as perfect virtual plugin recreations today.

Not all the work was on Huelsbeck's hand though: Roger Wanamo spent his days perfecting the aforementioned score to be performed by the prestigious WDR Radio Orchestra. Esteemed guest artists such as industry legends Yuzo Koshiro and Allister Brimble agreed to contribute special renditions of classic Turrican themes. However, the most surprising




..... // KENNY MERIEDETH & VINCE DICOLA IN THE STUDIO

addition to the project would possibly be Pennsylvania born movie composer and electronic music virtuoso Vince DiCola of Transformers and Rocky IV fame, a man who had influenced Huelsbeck's music style quite heavily. To ensure that the anthology would look as good as it sounds in the end, original Turricon box art creator Celal Kandemiroglu was persuaded to come out of retirement to paint one last picture of the cosmic hero in his silver battlesuit for the CD box set in addition to the artwork created by fellow countryman Halil Ural. Famed Minecraft graphics designer Markus "Junkboy" Toivonen was finally signed to illustrate the pixel-style cover for the vinyl. The product which you hold in your hands today embodies the revival of unparalleled greatness in game music, and the maestro behind it. The project united people from

around the world to work together for a cause and to realize a dream, and it is with the never-ending support, dedication and love from the fans that Huelsbeck still to this day continues to inspire new life into the world of video game music. From the humble steps of being discovered in the 1980's by a computer magazine for his trademark style that would capture the imagination and influence a generation to come, to his rise as one of the most renowned figures in the game industry, his latest crowning achievement was only made possible by the support of his fans, and together with all of you who today read these lines, Chris Huelsbeck has made history once again. It is now time to enjoy a truly unique celebration of video game music. Welcome to the Turricon Sound-track Anthology!

Audun Sorlie, November 2013

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- 1 **SHOOT OR DIE** // 06:44
 - 2 **MOUNTAIN MADNESS** // 02:42
 - 3 **THUNDER PLAINS** // 04:19
 - 4 **FISTFUL OF STEEL** // 02:54
 - 5 **OUTPOST** // 04:58
 - 6 **ENEMY MINE** // 04:01
 - 7 **PIRANHAS & SHREDDERS** // 01:47
 - 8 **TECHNO DUNGEON** // 04:04
 - 9 **JET PACK ATTACK** // 03:25
 - 10 **BASE INVADER** // 03:44
 - 11 **FLIGHTMARE** // 03:02
 - 12 **PATHFINDER** // 04:04
 - 13 **TOWER OF MORGUL** // 04:50
 - 14 **FACES OF TERROR** // 02:18
 - 15 **VICTORY** // 05:36
 - 16 **TRANSFORMERS MEDLEY 2013** // 07:05

- 
- 1 **THE FINAL FIGHT** // 07:19
 - 2 **THE DESERT ROCKS** // 03:57
 - 3 **GI JOE MEETS SPACE PATROL** // 02:30
 - 4 **TRAPS** // 03:24
 - 5 **WARHEAD** // 02:41
 - 6 **EXPLORING SECRET DUNGEONS** // 03:33
 - 7 **THE GREAT BATH** // 03:56
 - 8 **ROCK'N'ROLL BALANCE** // 01:08
 - 9 **METAL STARS** // 03:47
 - 10 **CHECK THE GRIPPER** // 03:24
 - 11 **CONCERTO FOR LASER AND ENEMIES** // 03:07
 - 12 **GO FOR THE GUNHED** // 02:42
 - 13 **UNIDIRECTIONAL FIGHT** // 02:39
 - 14 **POWERSLIDE INTO HYPERCYCLE DRIVE** // 02:45
 - 15 **THE WALL** // 03:55
 - 16 **DRAGONFIGHT** // 01:43
 - 17 **MR. WALKER AND HIS FACTORY** // 03:05
 - 18 **DANGER AHEAD** // 03:25
 - 19 **THE FINAL CHALLENGE** // 03:44
 - 20 **GO FOR THE NUKE!** // 03:49
 - 21 **THE HERO** // 02:27
 - 22 **FREEDOM** // 03:24
 - 23 **THE FINAL FIGHT (MACHINAE SUPREMACY VERSION)** // 06:27

- 
- 1 **PAYMENT DAY** // 05:32
 - 2 **FACTORY ACTION** // 04:00
 - 3 **THE ELEVATOR** // 02:26
 - 4 **SECOND FLOOR** // 03:28
 - 5 **MEAT BEAST BOSS** // 02:45
 - 6 **PLATFORM ACTION** // 03:37
 - 7 **WET DUNGEON** // 03:29
 - 8 **DO THE BATH MAN** // 03:21
 - 9 **SWIM OR DIE** // 03:16
 - 10 **SEA MONSTER BOSS** // 03:42
 - 11 **AIR COMBAT** // 03:56
 - 12 **SCRAP YARD I** // 03:41
 - 13 **SCRAP YARD II** // 02:59
 - 14 **CRANE BOSS** // 02:23
 - 15 **ALIEN DISASTER** // 04:47
 - 16 **CLIMB TO SURVIVE** // 04:31
 - 17 **PENULTIMATE** // 02:46
 - 18 **SCREW NUT HALL** // 04:15
 - 19 **THE MACHINE** // 01:10
 - 20 **HALL OF HEROES** // 01:44
 - 21 **CREDITS** // 04:50
 - 22 **PAYMENT DAY (ALLISTER BRIMBLE VERSION)** // 04:47

- 
- 1 **TURRICAN II – ANTHOLOGY SUITE** // 11:19
 - 2 **OPENING** // 01:24
 - 3 **STEAM AND PRESSURE** // 04:44
 - 4 **XENOMORPH** // 02:49
 - 5 **FINAL FRONTIER** // 03:03
 - 6 **DESERT STORM** // 04:06
 - 7 **BUGGY PANIC** // 02:56
 - 8 **WORMLAND** // 04:23
 - 9 **SPACE CHAOS** // 02:46
 - 10 **BORN TO BE WILD** // 03:09
 - 11 **BRAINDEAD** // 01:56
 - 12 **EVEN WILDER** // 03:40
 - 13 **ARACHNOPHOBIA** // 00:56
 - 14 **PIRATE STATION** // 03:08
 - 15 **SUBMERGED** // 03:23
 - 16 **FACE THE SUNSET** // 04:54
 - 17 **MACHINE'S GALLERY** // 02:18
 - 18 **BOSS-A-NOVA** // 03:32
 - 19 **FAREWELL** // 04:16

Composed & Produced by Chris Huelsbeck
Co-Produced by Jan Zottmann & Thomas Böcker

“Flightmare” (Track 1.11) composed by
“Turrican II – Anthology Suite” (Track 4.1)

Ramiro Vaca
Wayne Marshall, WDR Rundfunkorchester Köln,
WDR Rundfunkchor Köln © Eine Produktion des
Westdeutschen Rundfunks Köln, 2012
Arranger: Roger Wanamo
Executive-Producer: Dr. Michael Breugst
Tonmeister: Markus Mittermeier
Toningenieur: Uwe Sabrowsky

Arrangements & Orchestrations (Track 4.2 – 4.19)

Fabian Del Priore
In collaboration with Chris Huelsbeck & Jan Zottmann
Vince DiCola (Accompanied by the Burbank MeriCola
Virtual Philharmonic Orchestra) – Composed by
Vince DiCola – Arranged & Produced by Vince DiCola
& Kenny Meriedeth

Special Guest Artist (Track 2.23)

Machinae Supremacy – Robert Stjärnström (Guitars),
Jonas Röring (Guitars), Tomi Luoma (Guitars),
Andreas Gerdin (Bass), Niklas Karvonen (Drums) –
Arranged by Robert Stjärnström & Jonas Röring

Special Guest Artist (Track 3.22)

Allister Brimble

Special Guest Artist TSA Vinyl

Yuzo Koshiro

Guitars (Track 1.1, 1.14, 2.19, 3.1, 3.12, 3.13)

Manus Buchart

Guitars (Track 2.6, 4.8, 4.10, 4.18)

Charlie Siete

Guitars (Track 3.11, 4.3, 4.16)

Eike “Romeo Knight” Steffen

Guitars (Track 3.22)

John Symonds

Bass Guitar (Track 3.1, 3.11, 3.13)

Josh Fossgreen

Cello (Track 3.1)

George Chavez

Violin (Track 4.19)

Michael Stöckemann

CD & Vinyl Mastering

Hans-Jörg Maucksch (Pauler Acoustics)

TSA Front Cover Artwork

Celal Kandemiroglu & Ogan Kandemiroglu

TSA Box Set Artwork

Halil Ural

TSA Vinyl Artwork

Markus “Junkboy” Toivonen

TSA Logo

The Light Works

Liner Notes

Audun Sorlie

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