

for immediate release

small sins

volume II
orchestral versions



Nobody expected a new Small Sins record to be released in 2021, but Small Sins was never about being predictable. And what could be less predictable than following up the follow-up with an all-orchestral version of the entire album?

It had been 15 years since the release of Small Sins' first, self-titled album. Thomas D'Arcy – AKA Small Sins – sought to produce a follow-up that would re-create a certain feeling that he could never quite capture in the Small Sins records that followed. Conceptually though, perhaps the impossible thing to re-create was context.

"That first record was hard to make," says D'Arcy. "Everything was new and different, and trying to make things sound like I wanted them was such a challenge. Years later, it's easy to get those sounds. I needed to make it harder on myself somehow. Maybe the challenge itself was part of what made it good." So D'Arcy began work on Volume II: Orchestral Versions – just for the challenge.

Every song has now been reimagined, some by D'Arcy, and some by other Toronto composers. Since the disbanding of Small Sins as a live entity, three of its members have become film and television composers, including original keyboard player and Canadian Screen Award-winner Todor Kobakov (who did the orchestral arrangement for 'Andre') and original guitarist and Canadian Screen Award-nominee Steve Krecklo (who did the orchestral arrangement for '510s'). Add to the mix Grammy Award-winner Drew Jurecka (who did orchestral arrangements for 'I Don't Care' and 'Jerry and George') and D'Arcy himself ('I Used To Be A Better Man,' 'The End Of The World,' 'Together Again,' and 'Stuck With Each Other'), and you end up with a small yet well-rounded cast.



Each piece has a cinematic presence. Some are stripped down to simple piano and clarinet, some feature full-blown timpani accompanied by elaborate orchestras, and others fall somewhere in between. All feature D'Arcy's signature layered whispery vocal style, this time alongside instrumentation that not only make the songs sound different, but feel different as well. We hear vibraphone, French horn, trombone, cello, double bass, clarinet – yet this is not a traditional classical record. A synth or two were irresistible, maybe a sub bass or organ here and there. But perhaps this was always the secret of the Small Sins sound: Take something organic and mix it with something synthetic, something modern with something old.

Small Sins: Volume II (Orchestral Versions) may not sound like a Small Sins album per se, but what does? As long as worlds are colliding, D'Arcy is doing his job.

smallsinsmusic.com

