

Justin Dello Joio

(b. 1955)

Two Concert Etudes (2001) (10:39)

- 1 Momentum (4:20)
- 2 A Farewell (Et Farvel) (6:08)

Garrick Ohlsson, piano

Music for Piano Trio "The March of Folly" (2006) (23:03)

- 3 1. The March of Folly (7:17)
- 4 2. Respite (5:25)
- 5 3. The March of Folly: To the Abyss/Cataclysm (6:54)
- 6 Epilogue: Prayer for Chiara (3:10)

Ani Kavafian, violin; Carter Brey, violoncello
Jeremy Denk, piano

Sonata for Piano (1987, rev. 2005) (25:01)

- 7 1. Theme and 5 Variations (13:02)
- 8 2. Romance (6:19)
- 9 3. Finale Fantasia (5:42)

Garrick Ohlsson, piano

Justin Dello Joio is a born composer. A real musician with a sparkling craft who has something urgent to say in his works, and the ability to say it. His recent Trio demonstrates his ability to forge a large shape that is clear and meaningful while providing subtle and remarkable details along the way. Not a note is wasted in Dello Joio's music. It is concise yet expansive, detailed yet unified, intellectual yet dramatic.

In an age when so much contemporary composition seems dictated by its technologically sophisticated means, it is wonderful to hear music that is composed completely by ear, mind and heart.

—John Corigliano

TWO CONCERT ETUDES

- 1) Momentum
- 2) A Farewell

Momentum, as the title suggests, is about thrust, motion, and the release of pent-up energy. It begins with a brief introductory section that has 2 musical gestures. The first is reminiscent of a ball hurled with enormous force, so that it begins to bounce, first slowly and then with ever increasing speed. A declarative opening pitch is repeated, slowly at first, and it starts to accelerate and create tension. The resulting energy is released into a second gesture, an arpeggiated figure.

The thorny arpeggios abruptly break off, and the repeated note gesture returns. The static texture is once again built up, (like an engine revving in neutral) and the tension creates the forward thrust which is released in to the main body of the etude. The musical material of the two gestures is reformed into music of increasing and lessening momentum. The melodic materials are explored in a

way where the feature of symmetric rhythm and phrases are juxtaposed next to asymmetric phrases, built in increasing or decreasing meters. (ie. bars in 2/4, or 4/4, followed by 13/16, 12/16, 11/16, 10/16 etc; or the reverse pattern)

A Farewell was written in memory of a very dear friend, a Danish opera and film star, Poul Bundgaard, who passed away shortly after I received the commission to write these etudes. I hoped to capture the sense of loss, the inner stillness that loss creates, and of course the sadness and finality of parting. There is a musical gesture, a series of very quiet unmeasured notes, which recurs throughout. This gesture reminds me of leaves blowing across a quiet field on a still fall afternoon. The varying degrees and shades of pianissimo provide one of the most challenging aspects of piano technique, and therein is the technical challenge of this etude.

These etudes are written in the traditional sense of an etude, but the virtuosity and dexterity required to perform them is intended to be subservient to the musical ideas.

MUSIC FOR PIANO TRIO "THE MARCH OF FOLLY"

Music for Piano Trio "The March of Folly" is dedicated to Marianne Bachmann and was inspired by Barbara Tuchman's book of the same name. In her book, Ms. Tuchman defines folly as 'the pursuit by governments of pursuing policies contrary to their own interests' and in the preface, she asks 'why do holders of high office so often act contrary to the way reason points and enlightened self interests suggests? Why does intelligent mental process seem so often not to function?' She illuminates four decisive points in history that illustrate the very heights of folly in government, and illustrates folly as 'a child of power.'

In this coolly rational, insightful study, I found many behavior patterns

were revealed, that seem to be endlessly repeated throughout history. For me, it was really about how many things never change, how we all seem cursed to repeat the same errors, over and over again, in our private and public lives; as governments come and go, things seem to continue on in the same mad way.

I did have an image in my mind as I wrote this work: great crowds marching with flying flags, waving banners, and twirling batons, mindlessly destroying whatever is in their path. The March is a sarcastic, ironic one of great pomp, patriotic fervor, and the self-assurance that results from an unshakable belief that God and religion is exclusively on one's own side. Regardless of the destruction the March leaves in its wake, the crowd blindly but with great enthusiasm, marches relentlessly on, embracing all the usual platitudes that give justification for, and mask the true, dark motivations of so many governments throughout history.

My *Trio* was a personal and very emotional response to the impact this book and image had on me. It seemed as timely now as when it was written, and I sought to express a sense of its irony, with music that is simultaneously sarcastic, relentless and pompous, and even marked at one point, 'double talk' suave. Ultimately, the aggressive approach to catastrophe was a natural result.

The work's simple underlying structure evolved in this way:

- 1st movement – *The March of Folly* – an ironic, sarcastic grand opening March.
- 2nd movement – *Respite* (a cessation from suffering) – simple A/B/A form, not unlike a peculiar sort of 21st century Minuet and Trio.
- 3rd movement – *March of Folly: To the Abyss/Cataclysm* -now refreshed from the lyric repose, the piece resumes marching, and moves joyously to an inevitable cataclysm, where the various tunes seem to float by broken in bits and pieces, and where they reach an agitated climax.

Epilogue: Prayer for Chiara - being a foolish optimist, the piece ends with a brief, naïve, but hopeful wish, that my own child will imagine a different image.

My work consistently employs a motive associated with a minor third throughout. In the preface of Tuchman's book, she quotes the following: "I can see no reason why anyone should suppose that in the future, the same motifs already heard will not be sounding still... put to use by reasonable men to reasonable ends, or by madmen to nonsense and disaster." (Joseph Campbell, *The Masks of God: Primitive Mythology*) I found this quotation intriguing, and tried to reflect it in a musical sense. The first movement begins with ten pages of music exclusively connected with the minor third motive, before a tune enters. When one does, the melody is made with the motive buried and used structurally in its contours. The second and third movements continue to make consistent use of the interval, as a structural device. In the *Epilogue*, all else is pared away, and the opening seven bars limited to only the two notes - the third E and G; all other pitches are excluded. As the *Epilogue* sings its way to the double bar, the E - G continue on, undisturbed in the piano.

'The same motive sounding still...'

SONATA FOR PIANO

This work had an unusual source for its inspiration. I was invited to spend the afternoon at Aaron Copland's home, and play recordings of my music for him. Copland was extremely generous regarding my music, and he suggested that I might try composing a piece where I exerted total control over its formal structure. In response to his suggestion, I devised a formal scheme for a large three-movement

work, that would be based in its entirety, on a very simple theme. The challenge in implementing this plan, was to write music that could embrace my formal structural idea, never depart from the frame of the design, yet still write music that could express everything I wanted to say, emotionally and dramatically. After several aborted attempts, I wrote a kind of naked, skeletal theme, a self contained idea that is the essence of the entire *Sonata*. It has a basic shape - an ascent, climax/arrival, and a descent - composed in a two-voice texture. The theme pervades every aspect of the entire piece, its influence is ever present, from the smallest surface aspects of the music, to the large scale structure. All three movements use it in a different way, integrating its material into different forms, temporal ideas, and dramatic shapes. It is the source of everything that is in the piece. For example, the opening pitch of the theme is C, which moves to B. The first movement's 'C' tonal center moves, by the end of the third movement, to 'B'. In fact, during the course of writing the work, I had a strange dream where I saw myself pouring a pitcher, not filled with liquid but with music, into the crack between C and B on the piano. This instigated the idea of the largest scale overall harmonic motion, the opening C and the ending B, a reflection of the first two notes of the theme, as if all the music somehow resided between the tiny space between these two notes on the keyboard.

In the first movement, *Theme and Variations*, the theme is treated in 5 contrasted 'character' variations. The second movement is a *Romance* where the starkness of the theme, present but now deeply imbedded into the background, is masked and disguised by lyricism. In contrast to the formal variations, I hoped to write music that might suggest a lover's caresses and whispers. Many years ago, when Garrick Ohlsson first heard me rather nervously and clumsily play through it, he said "I can smell the perfume in it". I never forgot it, as I was much elated by his remark; I thought I might have successfully conveyed the sensation I

strove for. Like so many romances, it builds to a very passionate climax, and ends in tattered ruins, marked 'morboso'.

The last movement, *Finale Fantasia*, is all quickly fluctuating, mercurial moods. From the start, the theme is heard clearly as the source of the opening material. But as the movement progresses, the theme begins to exert itself with an ever more powerful influence, until finally, like an irresistible force, it infects and dominates the music, concluding the work with a virtuostic display, (the theme on steroids), that quickly dies away.

The *Sonata* was dedicated to one of the composers I am studied with many years ago, Vincent Persichetti - my good fortune, for he possessed one of the finest ears, sharpest musical minds, and quickest wits I have ever encountered.

Thanks to Ms. Marianne Bachmann, Mr. Bill Siegel, Mr. Kenneth Jean, Mr. James and Margaret Bernstein, Mr. Jim Graves and Family, Mrs. Margot Feeley, Ms. Gina Elardo, Mr. Soo Young Joo, for their help. Thanks to Ms. Ardith Holmgrain, and Mr. Don Sedgwick for their scheduling help, and to Mr. Ken Robbins for the use of his cover photo.

Finally, I would like to thank the magnificent artists Jeremy Denk, Ani Kavafian, Carter Brey, and Garrick Ohlsson, who so generously gave their time to record these works. I am honored and deeply grateful to hear them recorded by these sublime musicians, for whom I have the most profound respect.



Justin Dello Joio is the 7th generation of composer in the Dello Joio family. The family's eldest sons were all composers in the employ of the church, who wrote mostly liturgical and educational music. He began piano at age 5, and started composing at 6, and by age 11, had composed and had performed a woodwind quintet, a brass quintet, and much incidental piano music. As a child, he studied piano with Constance Keene and Mieczaslav Munz, and composition with Ellen Taafe Zwilich and Hall Overton.

He attended the Juilliard School, where he received Bachelors, Masters and Doctoral degrees in composition, studying with Vincent Persichetti, Roger Sessions, and David Diamond. He received numerous awards from Juilliard including the Mitropoulos Award, the Richard Rodgers Scholarship, the Rodgers and Hammerstein Scholarship, the Freschl Award, and Gretchaninoff award.

Mr. Dello Joio has written works for solo instruments, chamber music, orchestra, modern dance and ballet, and currently opera, that have been performed in the US, Europe and in Asia. He collaborated with novelist John Gardner on an opera based on Thomas Mann's *The Holy Sinner*.

Dello Joio has been the recipient of a number of awards including the American Academy of Arts and Letters Academy Award in Music, their Lakond Award, and their Charles Ives Scholarship. He has received a Guggenheim Fellowship, a New York Foundation for the Arts Fellowship, as well as grants from the National Endowment for the Arts, the New York State Council on the Arts, The Theodore Presser Foundation, three Meet the Composer grants, and a

CAPS Award.

He has been commissioned by the International Music Festival of Bergen Norway, to write a one act chamber opera, *Within Silence*, which premieres June 1, 2007 at the National Theater in Bergen, and he has received a Barlow Commission to compose a work for cello and piano for Carter Brey. He is planning a full length opera based on the novel and film, *The House of the Spirits*, by Isabel Allende.

Justin Dello Joio's music is published by Theodore Presser and G. Schirmer and he is currently the Faculty Composer in Residence at New York Univeristy Steinhardt School of Music. He resides in NY with his wife Marianne Bachmann, and their daughter Chiara.

Violinist **Ani Kavafian** is enjoying a prolific career as a soloist, recitalist, and chamber musician. She has performed with virtually all of America's leading orchestras including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, the Los Angeles Chamber Orchestra, and the symphony orchestras of St. Louis, Delaware, Detroit, San Francisco, Atlanta, Seattle, Minneapolis, Utah, and Rochester. Her numerous solo recital engagements include performances at New York's Carnegie Hall and Alice Tully, as well as in venues across the country.

In recent years, she has premiered and recorded a number of important new works written for her, including Henri Lazarof's *Divertimento for Violin and String Orchestra* with the Seattle Symphony, Tod Machover's concerto *Forever and Ever*, for computerized violin and orchestra with the Boston Modern Orchestra Project, and Michelle Ekizian's *Red Harvest* with the Brooklyn Philharmonic. In addition, Ms. Kavafian gave the west coast premiere of Aaron Kernis' *Double Concerto for Violin and Guitar*, with guitarist Sharon Isbin and the Los Angeles

Chamber Orchestra.

Ms. Kavafian has appeared around the country with her sister, violinist and violist Ida Kavafian. Together in recital, and as soloists, they have performed with the symphonies of Detroit, Colorado, Tucson, San Antonio, and Cincinnati, and have recorded the music of Mozart and Sarasate on the Nonesuch label. They will be celebrating the 25th anniversary of their first performance at Carnegie Hall in the fall of 2008.

Ani Kavafian is an Artist-Member of the Chamber Music Society of Lincoln Center in New York, touring with them throughout the U. S. and Canada, in addition to performing, since 1979, in their regular series at New York's Alice Tully Hall. She is in great demand at renowned summer music festivals such as Ravinia, Chamber Music Northwest, Seattle Chamber Music Festival, OK Mozart, Virginia Waterfront International Arts Festival, Music from Angel Fire, and Bridgehampton.

She is a member of the Trio da Salo with violist Barbara Wesphal and cellist Gustav Rivinius. Recently, Ms. Kavafian has joined with clarinetist David Shifrin and pianist Andre-Michel Schub and will be performing as violinist and violist with them. Along with cellist Carter Brey, she is the artistic director of the New Jersey chamber music series "Mostly Music."

Ms. Kavafian's list of prestigious awards includes the Avery Fisher



Prize and the Young Concert Artists International Auditions. She has appeared at the White House on three separate occasions and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia, Arabesque, and Delos. Recently, Ms. Kavafian and Kenneth Cooper released a live recording of Bach's *Six Sonatas for Violin and Fortepiano* on the Kleos Classics label of Helicon Records. A recording of string trios by Mozart and Beethoven by the Trio da Salo has just been released also on Kleos. This year a recording of Mozart Piano and Violin Sonatas with pianist Jorge Federico Osario will be released by Artek.

Born in Istanbul, Turkey of Armenian descent, Ani Kavafian began her musical studies with piano lessons at the age of three. At age nine, shortly after her family moved to the United States, she began the study of the violin with Ara Zerounian and, at 16, won first prize in both the piano and violin competitions at the National Music Camp in Interlochen, Michigan. Two years later, she began violin studies at the Juilliard School with Ivan Galamian, eventually receiving a Master's degree with highest honors.

Ms. Kavafian resides in northern Westchester, New York with her husband, artist Bernard Mindich, and their son, Matthew, now a student at the University of Puget Sound. She is on the faculties of both Yale and Stony Brook Universities. She plays the 1736 Muir McKenzie Stradivarius violin.

Carter Brey was appointed Principal Cellist of the New York Philharmonic in 1996, and made his subscription debut as soloist with the Orchestra in May 1997, performing Tchaikovsky's *Rococo Variations* led by then-Music Director Kurt Masur. He has performed as soloist in subsequent seasons in the Elgar *Cello Concerto* with André Previn conducting; in William Schuman's *A Song of Orpheus* with Christian Thielemann; in Richard Strauss's *Don Quixote* with

Music Director Lorin Maazel and with former Music Director Zubin Mehta; and in the Brahms *Double Concerto* with Concertmaster Glenn Dicterow and conductor Christoph Eschenbach. The Brahms was repeated at the Tanglewood Music Center in the summer of 2002 as part of Kurt Masur's final concerts as Philharmonic Music Director. Carter Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition. Subsequent appearances with Mstislav Rostropovich and the National Symphony Orchestra were unanimously praised. The winner of the Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, the Young Concert Artists' Michaels Award, and other honors, he also was the first musician to win the Arts Council of America's Performing Arts Prize, and has performed as soloist with many of America's major symphony orchestras.

His chamber music career is equally distinguished. He has made regular appearances with the Tokyo and Emerson string quartets as well as The Chamber Music Society of Lincoln Center, the Spoleto Festival in the U.S. and Italy, and the Santa Fe Chamber Music and La Jolla Chamber Music festivals, among others. He presents an ongoing series of duo recitals with pianist Christopher O'Riley; together they have recorded The Latin American Album, a disc of compositions from South America and Mexico (Helicon Records). His recording with Garrick Ohlsson of the complete works of Chopin for cello and piano was released by



Arabesque in the fall of 2002 to great acclaim.

Mr. Brey was educated at the Peabody Institute, where he studied with Laurence Lesser and Stephen Kates, and at Yale University, where he studied with Aldo Parisot, and where he was a Wardwell Fellow and a Houpt Scholar. He lives in New York City with his wife, Ilaria Dagnini Brey, and their two children, Ottavia and Lucas. Among his outside interests are marathon running, ballroom dancing, and sailing (he holds two U.S. Sailing certifications and restored a classic sloop that he sails out of City Island).

Jeremy Denk was a 1998 recipient of the Avery Fisher Career Grant and in 1997 won the Young Concert Artists International Auditions, both of which helped launch his national career as a recitalist and concerto soloist. He has appeared with the Philadelphia Orchestra, the Dallas Symphony, and the London Philharmonia, among others, and makes his debuts with the St. Louis, Houston, and San Francisco Symphonies next season, as well as touring as soloist with the Orpheus Chamber Orchestra, with which he will make his Carnegie Hall debut. He made his New York recital debut at Alice Tully Hall in April 1997 as the recipient of the Juilliard School's Piano Debut Award, and since then has appeared regularly in recital in Boston, Chicago, New York, Philadelphia, and Washington, D.C. This last summer he was called at the last minute to replace Emmanuel Ax for two recitals at the Mostly Mozart Festival, performances which were acclaimed in both *The New Yorker* and the *New York Times*.



This season includes a survey of all the Partitas of Bach, all-Beethoven programs, and the Berg *Chamber Concerto*. He has been a featured artist-in-residence on NPR's Performance Today.

Denk has participated in many premieres: Leon Kirchner's *Duo No. 2* (with violinist Ida Levin) at Marlboro in the summer of 2002; Ned Rorem's *The Unquestioned Answer*, in the summer of 2003; Jake Heggie's *Cut Time* in May 2001, with the Eos Orchestra; *Alternating Current*, a piece written for him by Kevin Puts, on his Kennedy Center recital; Mark O'Connor's *Fiddle Sonata* (with the composer on fiddle) at the Library of Congress; and Libby Larsen's *Collage: Boogie* at the Kennedy Center with the American-Soviet Youth Orchestra and Zubin Mehta.

Solidly committed to chamber music, Denk has collaborated with several leading string quartets, among them the Borromeo, Brentano, Colorado and Shanghai, and has appeared at the Seattle Chamber Music Festival, the Santa Fe Chamber Music Festival, and the Spoleto Festivals in Italy and Charleston, among others. He has spent six summers at the Marlboro Music Festival in Vermont and been part of "Musicians from Marlboro" national tours.

Mr. Denk is a member of the faculty of the Bard College Conservatory of Music. He received both a B.A. in chemistry from Oberlin College and a B. Music degree from the Oberlin Conservatory, where he studied with Joseph Schwartz. He earned a Master's degree in music from Indiana University as a pupil of György Sebök, and a doctorate in piano performance from the Juilliard School, where he worked with Herbert Stessin.



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist **Garrick Ohlsson** has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous reper-

toire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic — ranging from Haydn and Mozart to works of the 21st century — and to date he has at his command some 80 concertos. A musician of commanding versatility, Mr. Ohlsson is a consummate chamber pianist who performs regularly with the world's leading chamber groups.

Mr. Ohlsson's performance in North America with symphony orchestras of Cleveland, Philadelphia, St. Louis, Cincinnati, Indianapolis, Houston, Baltimore, Pittsburgh, Los Angeles, Seattle, Washington, D.C., and Berkeley; and the National Arts Centre, St. Paul Chamber, and the London Philharmonic at Lincoln Center. Special projects include a tour with the Takács Quartet and appearances at the Bonn Beethovenfest. Mr. Ohlsson will appear in recital at venues including Avery Fisher Hall, Skidmore and Muhlenberg Colleges,

SUNY Purchase, University of California at Davis, and in Fresno, Denver, and Baton Rouge.

Highlights of Mr. Ohlsson's recent seasons included performances with Orpheus at Carnegie Hall and with the Emerson String Quartet at Zankel Hall and a tour with the Leipzig Gewandhaus Orchestra in North America. Mr. Ohlsson has performed recital series devoted to the original music and transcriptions of Liszt, Rachmaninoff and Busoni; he has also commissioned and premiered a new work for solo piano, *American Berserk*, by John Adams and a piano concerto by the noted young composer Michael Hersch. In the summer of 2005, he presented the complete cycle of Beethoven piano sonatas for the first time at the Verbier Festival in Switzerland, a project that he repeated in summer of 2006 at both Tanglewood and Ravinia.

Mr. Ohlsson is an avid chamber musician and has collaborated with the Cleveland, Emerson, Takács and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.

A prolific recording artist, Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc and Virgin Classics labels. For Arabesque he has recorded the complete solo works of Chopin.

A native of White Plains, N.Y., Mr. Ohlsson began his piano studies at the age of 8. He attended the Westchester Conservatory of Music and at 13 entered The Juilliard School in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and 1968 Montréal Piano Competition, it

was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Mich. He makes his home in San Francisco.

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