

Paul Chihara

(b. 1938)

Ain't No Sunshine (2006) (14:43)

- 1 I. Adagio con fantasia (5:08)
- 2 II. Andante Cantabile (3:15)
- 3 III. Allegro Vivace (6:13)

Weiss-Kaplan-Newman Trio

Yael Weiss, piano

Mark Kaplan, violin

Clancy Newman, violoncello

Piano Quintet ("La Foce") (2007) (20:56)

- 4 I. Allegretto ma non troppo (7:25)
- 5 II. Allegretto – Allegro Vivace ("Bella Ciao") (4:32)
- 6 III. Molto moderato – Allegretto ma non troppo (8:44)

Pascal Rogé, piano

Ysaÿe String Quartet

Guillaume Sutre, Luc-Marie Aguera, violins

Miguel da Silva, viola, Yovan Markovitch, violoncello

Minidoka (1996) (11:23)

- 7 I. Calmo e Moderato (3:09)
- 8 II. Festival Dance ("Bon Odori") (4:42)
- 9 III. Haiku: Andante Cantabile (3:30)

Alan R. Kay, clarinet; Richard O'Neill, viola

Barbara Allen, harp; Daniel Druckman, percussion

10 An Afternoon on the Perfume River (2002) (12:00)

Odense Symphony Orchestra

Paul Mann, conductor

Ain't No Sunshine

The Piano Trio *Ain't No Sunshine* is based on the blues ballad by Bill Withers "Ain't No Sunshine When She's Gone." In the spring of 2004, the New York Council for the Arts commissioned me to write a short piece for Joel Sachs and his Continuum Ensemble for their tour of the Far East. I was asked to create a brilliant composition to fit into a lengthy program of American Music. The results were particularly satisfying for me -- working with this wonderful tune, filled with unexpected musical surprises. When my friend and colleague, the virtuosic Mark Kaplan asked me for a new piece for his ensemble's debut at the Kennedy Center (2006), I immediately thought of "Ain't No Sunshine," transforming the original variations into a much expanded and developed three movement work. In musical tribute to Mark Kaplan's excellent trio, this composition has echoes of Klezmer, Blues, Jazz, and Khatchaturian. But the guiding light of Bill Withers tune (never quoted literally) inspires and unifies the whole.

Piano Quintet ("La Foce")

This Piano Quintet was written for and inspired by the Festival at La Foce and its wonderful musicians, Pascal Rogé and the Ysaye String Quartet, at the request of my friend and colleague Antonio Lysy, its Artistic Director. I was also inspired by the diary of Iris Origo, Marchesa Of Val D'orcìa, published as *War in Val D'Orcìa: An Italian War Diary, 1943-1944*. This very moving narrative of the war years in Italy touched me with its simplicity and courage, and inspired me to include the resistance song "Bella Ciao" in the second movement of this three movement Quintet. The first movement begins in serenity and simplicity, like a

ballad by the Beatles. The second movement is full of sturm and drang, with both terror and humor (it also quotes the Grape Song "Canto dei Vendemmiatori"). The final movement resolves the conflicts in a return to serenity and peace. I want the final moments of this piece to reflect joy and a return to innocence.

I am especially indebted to Pascal Rogé, who not only helped me on the piano writing, but who studied at the Conservatoire in Paris (as I did), and even briefly with my great teacher Mlle. Nadia Boulanger. This composition represents a happy return for me to the Impressionism and Fauré-inspired world of Paris of my student years.

Minidoka

I was four years old when our family was relocated in the spring of 1942. My Father was taken first, and sent to some camp (we never knew where). The rest of us were sent initially to Puyallop, and I still recall cold nights on the Fair grounds. My remembrances of the succeeding three years were the reverse of my parents' – to whom it was heartache, terror, rage and humiliation. For us kids it was an adventure. I was the youngest of four children, and though I now realize that deep-seated anxieties, shame, and fear of the outside haku-jin world were being instilled by the incarceration, I nevertheless felt safe and protected by the community we belonged to. The nisei (second generation) were very young then, and though we spoke mostly Japanese with our parents (the issei) we were in every other respect typically American.

My parents had owned a jewelry store (Chihara Jewelry on Jackson Street in

Seattle) and we sold imported Japanese popular records, many of which my Mother brought with us to Minidoka. I remember hearing "Shina-no Yoru" ("China Nights") endlessly, as well as dozens of other Enka (sentimental popular love songs, usually sad) of pre-war Japan. But the kids listened to and danced along with Glenn Miller, Artie Shaw, Duke Ellington, Jo Stafford, and all the wonderful stars of the big band era. One of the hits of those years was called "Idaho" ("Away Beyond the Hills of Idaho") which always sounded to me like our very own school song. Incidentally, my own musical career (in primitive fashion) began at Minidoka. I had been given an officer's cap, and therefore nick-named "Makasa" ("MacArthur"!) by my Mother's amused friends. Wearing it, I sang at our impromptu entertainments in the Canteen. (Years later, my sister Catherine and I performed on violin and piano in a rag-tag Vaudeville U.S.O. troupe for U.S. soldiers during the Korean War.)

Being released from Minidoka was for me scary and lonely. Mom and I traveled alone by train home to Seattle, while the rest of the family resided in Spokane. We were reunited in 1946.

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Minidoka was composed for the Chamber Music Society of Lincoln Center in 1996, and first performed for them at Merkin Hall on Nov. 20, 1996.

An Afternoon on the Perfume River takes its title from a poem by the (North) Vietnamese poet Nguyen Khoa Diem, who participated in military activities during the war in the south as a journalist and an organizer of revolutionary units. There is no hint of death, anger, or bitterness in this painfully beautiful descrip-

tion of the quiet moment on the Perfume River, which flows past the capital Hanoi. It is the voice of calm and meditation, and one-ness with nature, in the midst of the most horrific wartime violence.

I found the poem inspiring, and comforting, in our own troubled times. Especially the line: "But this day all the world dances on images of windswept hair." My composition is in one movement, beginning and ending in tranquility, with variations of great turmoil in between. The piece is based on a simple melody (played by the solo viola toward the end of the composition) that I heard sung by a refugee from South Vietnam who was working as an extra on the TV show *China Beach*. I was never able to identify the music, but I was told that it was a fragment of a song popular in Saigon during the war years.

An Afternoon on the Perfume River was commissioned and premiered at Carnegie Hall by the Orpheus Chamber Orchestra on February 7, 2003.

An Afternoon on the Perfume River
Nguyen Khoa Diem

After this time, there may be others,
The clouds as high, the sun as warm.
Then too the winds may blow away those afternoons to come,
But this day all the world dances on images of windswept hair.

This afternoon a cow grazes by the river,
Unaware the afternoon is dying.

The cow and I, a pair of old friends,
Look gently out over the Perfume River.

A peaceful afternoon, peaceful afternoons on a river bank,
Things I have lived and I have not lived.
An afternoon in whose fading light
I see through the waters clearly for the first time.

(Quoted by permission of the publisher.)



Paul Chihara

"It is almost easier to think of Paul Chihara as several different composers. There is the Chihara whose sensitivity to exquisite instrumental color has made him a favorite with such performers as conductor Seiji Ozawa and the Sequoia String Quartet. There is, however, a strong theatrical side to Chihara which expresses itself in works for dance, musical theater and film. And there is Chihara's love for American popular music of the 30s and 40s."

Mark Swed,
The Los Angeles Times

Paul Seiko Chihara was born in Seattle, Washington in 1938. He received his doctorate degree (D.M.A.) from Cornell University in 1965 as a student of Robert Palmer. Mr. Chihara also studied with the renowned pedagogue Nadia Boulanger in Paris, Ernst Pepping in Berlin, and with Gunther Schuller at Tanglewood, summer home of the Boston Symphony. With Toru Takemitsu, Chihara was composer-in-residence at the Marlboro Music Festival in Vermont in 1971. He was also the composer-in-residence at the Edinburgh Festival of 1973, as well as the first composer-in-residence of the Los Angeles Chamber Orchestra, Neville Marriner, Conductor.

Mr. Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. Zubin Mehta invited him to be his composer-in-residence at the Edinburgh Festival of 1971, and subsequently performed his *Forest Music for Orchestra* throughout the world with the Los Angeles Philharmonic Orchestra. His numerous honors and include a Lili Boulanger Memorial Award, and awards and commissions from the Naumburg Foundation, the Guggenheim Foundation, a Fulbright Fellowship, the Aaron Copland Fund, and the National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble, Continuum, and the Orpheus Chamber Orchestra. In 1999, he was invited to participate for two weeks at the Festival of New Music at the Conservatory of Music in Lyon, France. In December of 2000, his *Love Music* (Concerto for Violin, Clarinet and Orchestra) was premiered by the Mendelssohn Chamber Orchestra at the Gewandhaus in Leipzig, Germany. In April of 2001, his commissioned orchestral tone poem *Clouds* was premiered by the American Composers Orchestra in their Millennium Concert at Carnegie Hall. More

recently, his *Amatsu Kaze* (for soprano and five instruments) was premiered by the New Juilliard Ensemble at the Festival Why Note in Dijon, France. Sir Neville Marriner and guitar virtuoso Pepe Romero recently recorded his *Guitar Concerto* with the London Symphony Orchestra on the Albany label (also on this all-Chihara CD are his ballet *Mistletoe Bride* and the Bass Concerto *Grass*).

Active in the ballet world, Mr. Chihara was composer-in-residence at the San Francisco Ballet from 1973-1986. While there, he wrote many works, including *Shin-ju* (based on the "lovers' suicide" plays by the great Japanese dramatist Chikamatsu), as well as the first full-length American ballet, *The Tempest*. In addition to his many concert works, Mr. Chihara has composed scores for more than 100 motion pictures and television series'. He has worked with such luminaries as directors Sidney Lumet, Louis Malle, Michael Ritchie, John Turturro and Arthur Penn. His movie credits include *Prince of the City*, *The Morning After*, *Crossing Delancey*, and *Romance and Cigarettes*. His works for television include *China Beach*, *Noble House*, *Brave New World*, and *100 Centre Street*. Mr. Chihara also served as music supervisor at Buena Vista Pictures (Walt Disney Co.). Also active in the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for *Duke Ellington's Sophisticated Ladies*, and was the composer for James Clavell's *Shogun, the Musical*.

In 2008 Mr. Chihara was designated "Composer of the Year" by New York's Classical Recording Foundation. His compositions appear on many labels including BMG, Bridge, Albany, Reference Recordings, CRI, Music and Arts, Vox Candide, New World, and Louisville Orchestra First Edition. He is published by C. F. Peters and G. Schirmer. Along with co-author Kate McQuiston, he is completing a book on film music for the Silman-James Press, *MUSIC IN A CHANGING HOLLYWOOD*.

In 2004, Mr. Chihara was appointed the Curator for Outreach and Lectures by the Orpheus Chamber Orchestra, with whom he has toured, lectured, and produced lecture-presentations throughout the metropolitan New York area. He is Professor of Music at UCLA, where his specialty is the teaching of film music. He has recently helped design a graduate degree program in film music composition, in conjunction with the UCLA departments of Film, Animation, and Computer Design.

Weiss-Kaplan-Newman Trio

Hailed by *The New York Times* as "Three strong voices, locked in sequence," the Weiss-Kaplan-Newman Trio brings to each performance its distinctive fusion of authority and experience, energy and passion. The Trio was founded in 2001, and presented concerts throughout the US, Europe, Asia and the Middle East, originally under the name Sequenza. Highlights include acclaimed performances of Beethoven's *Triple Concerto* at the Prague Festival, appearances at the Kennedy Center and Wigmore Hall, festivals in Canada and Korea, and a radio show for St. Paul Sunday that has been broadcast nationally several times, and was selected for St. Paul Sunday's "Best of the Year" CD.

Yael Weiss

Pianist Yael Weiss is internationally acclaimed for her orchestral performances, recitals and chamber music collaborations at major venues across the United States, Europe, Japan, Korea and South America. Following a recent recital, the *Washington Post* portrayed her as "a pianist who delves deeply and tellingly into that cloudy area where fantasy morphs into improvisation, inventiveness being common to both." She appears regularly as guest soloist with major orchestras, and has participated at international music festivals including the Marlboro,

Ravinia, and City of London festivals. Her discography encompasses piano works by over a dozen composers, the most recent releases being "Robert Schumann: Piano Works", and "88 Keys to Joy", both on the Koch label. A first prize winner of the Kosciusko Foundation Chopin Piano Competition, Ms. Weiss has presented masterclasses in universities throughout the United States and Europe and is currently on the faculty of the Indiana University School of Music. Yael Weiss studied with Richard Goode at the Mannes College of Music and Leon Fleisher at the Peabody Conservatory.



Weiss-Kaplan-Newman Trio

Mark Kaplan

Mark Kaplan has established himself as one of the leading violinists of his generation. His consummate artistry has resulted in engagements with nearly every major American and European orchestra, including the New York and Los Angeles Philharmonic Orchestras, the Cleveland and Philadelphia Orchestras, the Chicago and National Symphony Orchestras, the Berlin Philharmonic and London's LSO, RPO and Philharmonia Orchestras. Mr. Kaplan's extensive discography includes solo and chamber works – from Bach, Brahms and Sarasate to Bartók, Berg and Nono. Recent releases feature concertos of Berg and Stravinsky, the *Symphonie Espagnole* of Lalo, and works for violin and orchestra by Joan Manen, Max d'Ollone and Lewis Spratlan. Mr. Kaplan is Professor of Violin at Indiana University's Jacobs School of Music.

Clancy Newman

In 2001 cellist Clancy Newman won the coveted First Prize of the prestigious Walter W. Naumburg Competition. Naumburg presented him in recital at Lincoln Center's Alice Tully Hall, a performance that garnered enormous critical acclaim. He was also named the recipient of a 2004 Avery Fisher Career Grant, and was a winner of Astral Artistic Services' year 2000 National Auditions. A recent member of Chamber Music Society Two of Lincoln Center, he has appeared as soloist with the National Symphony Orchestra at the Kennedy Center in Washington, D.C. and with the Juilliard Orchestra in Avery Fisher Hall. He participated for several seasons in the Marlboro Music Festival, and frequently tours as a part of the "Musicians from Marlboro" series. Mr. Newman also developed an interest in composition at an early age; his *String Quartet*, *Sonata for Cello and Piano*, and *The Four Seasons* (for cello and chamber orchestra) have recently received their world premières.

Pascal Rogé

Pascal Rogé exemplifies the finest in French pianism; his playing of Poulenc, Satie, Fauré, Saint-Saëns or Ravel in particular is characterised by its elegance, beauty and delicate phrasing.

Born in Paris, Pascal Rogé became an exclusive Decca recording artist at the age of 17. He has won many prestigious awards including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concertos. Other recordings include the complete piano works of Poulenc and Ravel, four albums of Satie and two of Debussy and a Bartók cycle with the London Symphony Orchestra. For the Poulenc Edition in 1999 Mr Rogé recorded both piano concertos, the *Aubade* and the *Concerto Champêtre* all under Charles Dutoit. For Oehms Classics Mr Rogé recently recorded, to unanimous acclaim, the Ravel G Major and Gershwin concertos with the Vienna Radio Symphony Orchestra under Bertrand de Billy. Pascal Rogé's latest recording project is the Rogé Edition, designed to show his recording work going forward and released on the new Onyx label. The first CD release in May 2005 inaugurated his first complete Debussy cycle with the complete *Préludes*. The second disc, of piano trios by Chausson and Ravel with Mie Kobayashi and Yoko Hasegawa, was released in March 2006. Pascal Rogé has performed in almost every major concert hall in the world. Some of the orchestras he has appeared with include the Philadelphia Orchestra, the Montreal Symphony, L'Orchestre de Paris, L'Orchestre National de Radio France, the Royal Concertgebouw Orchestra Amsterdam, the NHK Symphony Orchestra Tokyo, the Vienna Symphony Orchestra, L'Orchestre de la Suisse Romande, Leipzig Gewandhaus and all the major London orchestras.

Ysaÿe String Quartet

One of Europe's most distinguished string quartets, the Ysaÿe String Quartet performs with the élan and amazing virtuosity of their great namesake Eugene Ysaÿe. Founded in 1984 by students at the Paris Conservatoire, the ensemble undertook studies with members of the Amadeus Quartet in Cologne from 1986 to 1989. It won prizes at competitions in Trapani (2nd), Portsmouth (2nd) and Evian (1st). The quartet has won admiration for its recordings of the quartets of Debussy and Ravel, and, with pianist Pascal Rogé, of the quintets of Fauré. The quartet teaches at CNR in Paris and give masterclasses in the mountain city of Flaine in France. Its members are Guillaume Sutre (violin), Luc-Marie Aguera (violin), Miguel da Silva (viola), Yovan Markovitch (violoncello).

Alan R. Kay

Based in New York City, clarinetist Alan R. Kay is among the most versatile and sought-after musicians of his generation. He has traveled worldwide with the Orpheus Chamber Orchestra, which he joined in 2002, and with his distinguished wind quintet, Windscape. He is Principal Clarinetist of New York's Riverside Symphony, the Little Orchestra Society and the Queens Symphony, appearing regularly as a guest with the Orchestra of St. Luke's, the American Symphony, American Ballet Theater Orchestra and the New York City Opera. Vastly experienced as a chamber music performer Mr. Kay appears frequently with the Chamber Music Society of Lincoln Center, Trio Solisti and with the Bravo! Vail Valley Music, Yellow Barn and a wide variety of other summer festivals. His most recent CD, an all-Dvořák release on MSR Classics, is with Windscape. Mr. Kay teaches on the faculties of Juilliard, the Manhattan School and the Hartt School.

Richard O'Neill

One of the few violists to ever be awarded the prestigious Avery Fisher Career Grant as well as a 2006 Grammy Nomination, Korean-American Richard Yongjae O'Neill is rising to international prominence as one of the most promising artists of his generation. Highlights from this season include his New York recital debut at Carnegie's Weill Hall with pianist Warren Jones, his London Wigmore Hall and Paris Salle Cortot debuts with Sejong, performances with the Emerson String Quartet and Leon Fleisher at the Lincoln Center's Mostly Mozart Festival, a Chamber Music Society "Live from Lincoln Center" broadcast performance on PBS, and solo appearances with the Euro-Asian Philharmonic, KBS Symphony Orchestra, and the opening of the Tongyeong International Festival. Mr. O'Neill made his solo debut with the Los Angeles Philharmonic in 2000 with Miguel Harth Bedoya conducting. The first and only violist to receive the prestigious Artist Diploma at Juilliard, he received his B.M. at the University of Southern California Thornton School of Music, graduating magna cum laude, and his M.M. from The Juilliard School. He has studied with Paul Neubauer and Donald McInnes. Mr. O'Neill performs on a fine and rare viola made by Giovanni Tononi, of Bologna, 1699.

Barbara Allen

Currently principal harpist with the American Ballet Theater and the Greenwich Symphony, Barbara Allen is much sought after as a soloist, chamber musician and orchestral player. As a founding member of the Aureole Trio, she has performed extensively throughout the United States and has recorded the major works for flute, viola and harp on the Koch International label. Since winning second prize in the Seventh International Harp Competition held in Israel, she has appeared as soloist with the Caramoor and Waterloo festivals, Philharmonia Virtuosi,

Greenwich Symphony and the Hudson Valley Philharmonic.

Daniel Druckman

Percussionist Daniel Druckman is active as a soloist, chamber and orchestral musician and recording artist, concertizing throughout the United States, Europe and Japan. He has appeared as soloist with the Los Angeles Philharmonic and the American Composers Orchestra and in recital in New York, Los Angeles, San Francisco and Tokyo. Mr. Druckman is currently Associate Principal Percussionist of the New York Philharmonic and is on the faculty of the Juilliard School, where he serves as chairman of the percussion department and director of the percussion ensemble. Recent solo recordings include Elliott Carter's *Eight Pieces for Four Timpani* (BRIDGE), David Felder's *In Between* (EMF), and Jacob Druckman's *Reflections on the Nature of Water* (Koch International).

Paul Mann

Paul Mann has made a name as one of the most talented of the younger generation of British conductors. Mr. Mann trained in England as a pianist and conductor, and in 1998 won the Donatella Flick Conducting Competition, which enabled him to conduct many of the leading orchestras in England, the USA, Europe, Japan, Australia, and South America. In 2005 he was appointed as the Odense Symphony Orchestra's Chief Conductor. Maestro Mann has had extensive engagements conducting the London Symphony Orchestra, the Halle Orchestra, the Royal Philharmonic, Orchestra Internazionale d'Italia, the New Japan Philharmonic, the Norwegian Opera, the Norwegian radio Symphony Orchestra, the Fresno Philharmonic, the City of Birmingham Symphony Orchestra and others. He also appears frequently with as a guest conductor with the New York City Ballet. He has recorded with the English

Chamber Orchestra and the London Symphony Orchestra for Decca and Warner Classics. His recordings for Bridge Records include music of Poul Ruders (BRIDGE 9237), George Crumb (BRIDGE 9255), and "American Orchestral Song" (BRIDGE 9254).

Odense Symphony Orchestra

The Odense Symphony Orchestra was formally established in 1946, but its roots go back to 1800. The orchestra gives approximately 100 concerts per season, most of them in the acoustically superb Carl Nielsen Hall—the hall where the present recording was made. The Odense Symphony Orchestra frequently tours abroad, including tours to the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia, Spain and Sweden. The Odense Symphony records prolifically for labels including Unicorn-Kanchana, Kontrapunkt, DaCapo (Marco Polo), and Classico. The orchestra's recordings for Bridge Records include music of Carl Nielsen (BRIDGE 9100), Poul Ruders (BRIDGE 9122, BRIDGE 9237), Villa-Lobos (BRIDGE 9129), Ginastera (BRIDGE 9130), Stephen Jaffe (BRIDGE 9141, BRIDGE 9255), Elliott Carter (BRIDGE 9177), "American Orchestral Song" (BRIDGE 9254), and the Grammy-nominated "Best Classical Recording of 2006", and winner of the "Gramophone/WQXR American Music Award", Music of Peter Lieberon (BRIDGE 9178).

Producers: Adam Abeshouse (*Ain't No Sunshine*, Piano Quintet "La Focce," Minidoka), David Starobin (*An Afternoon on the Perfume River*)

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Executive Producers: Becky and David Starobin

Ain't No Sunshine recorded May 18 and 18, 2007,

Recital Hall of the Performing Arts Center, Purchase College, Purchase, NY.

Piano Quintet "La Focce" recorded September 21, 2007,

Recital Hall of the Performing Arts Center, Purchase College, Purchase, NY.

Minidoka recorded April 9, 2007,

Recital Hall of the Performing Arts Center, Purchase College, Purchase, NY.

An Afternoon on the Perfume River recorded June 20, 2007,

Carl Nielsen Hall, Odense Koncerthus, Odense, Denmark

Ain't No Sunshine, Piano Quintet "La Focce," and *An Afternoon on the Perfume River* are published by C.F. Peters Corp.. *Minidoka* is published by Yelton Rhodes Music, Los Angeles.

All compositions ASCAP

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