

# Miguel del Aguila

(b. 1957)

PERFORMED BY  
CAMERATA SAN ANTONIO

1 **Charango Capriccioso**, Op. 90 (9:19)

Ertan Torgul, Karen Stiles, violins  
Emily Watkins Freudigman, viola  
Kenneth Freudigman & David Mollenauer, cello  
Kristin Roach, Vivienne Spy, piano four-hands

2 **Presto II** (4:59)

Ertan Torgul, Karen Stiles, violins  
Emily Watkins Freudigman, viola  
Kenneth Freudigman, cello

**Salón Buenos Aires**, Op. 84 (19:08)

- 3 I. Samba (4:45)  
4 II. Tango to Dream (10:14)  
5 III. Obsessed Milonga (4:09)

Tallon Sterling Perkes, flute  
Ilya Shterenberg, clarinet  
Karen Stiles, violin  
Emily Watkins Freudigman, viola  
Kenneth Freudigman, cello  
Kristin Roach, piano

6 **Life is a Dream**, Op. 76 (11:43)

Ertan Torgul, Karen Stiles, violins  
Emily Watkins Freudigman, viola  
Kenneth Freudigman, cello  
Bryn Jameson, narrator

**Clocks**, Op. 58 (19:17)

- 7 Shelves Full of Clocks (3:00)  
8 Midnight Strikes (:25)  
9 The Old Clock's Story (3:14)  
10 Sundial 2000 BC (2:07)  
11 Romance of the Swiss Clock (4:48)  
12 The Joy of Keeping Time (5:43)

Ertan Torgul, Karen Stiles, violins  
Emily Watkins Freudigman, viola  
Kenneth Freudigman, cello  
Kristin Roach, piano

# Salón Buenos Aires

A fresh voice in chamber music is always a thing to celebrate. And from the first moments of the first track of this collection, it is evident that we have just that. The present works, composed over an eighteen-year period, provide appealing samples of that freshness in the form of chamber music for strings and piano (with flute and clarinet added in *Salón Buenos Aires*). They exhibit diverse aspects of Miguel del Aguila's musical language, which – for all its many richly cosmopolitan components maintains close

contact with its Latin American roots. What results is a captivating interplay, even fertile tension, between Classical formal balance and Romantic excess. There are often narrative programs – acknowledged or undisclosed – in the background of Miguel del Aguila's works. These add further motivation and coherence to his highly dramatic style, in which simple and recognizable musical ideas are pushed to extremes by propulsive rhythms and adventurous instrumentation.

## 1. Charango Capriccioso

This infectious kinetic piece was commissioned by the Austin Chamber Music Center and premiered in 2006 in Austin, Texas by Cuarteto Latinoamericano with Felicity, Heather, and Margaret Coltman. After a mysterious-sounding introduction we are transported musically to a place high in the Andes. After a single cello darkens the mood, a charango (a small member of the lute family) joins the scene with an upbeat theme that increasingly becomes agitated. The introductory theme returns with a new, more disturbing character; and, before the dance flies out of control, the cello reappears as distant bells restore the peace. Written during a week's stay in Albuquerque, New Mexico, *Charango Capriccioso* is redolent of Andean folklore.

## 2. Presto II

Having its origin in the last movement of Aguila's String Quartet No.2 (1988), "Presto II" was later transformed into this larger, independent piece for Cuarteto

Latinoamericano, who premiered it in 1996 in Ventura, California. The introduction to this humorous, sometimes mocking piece contain 1920s jazz elements, and a small rhythmic and melodic cell permeates the ensuing Caribbean dance. A work that performers find challenging, it uses unusual playing techniques and effects amidst rapidly shifting irregular rhythms. "I wrote this piece while living in Vienna. To them, the string quartet is a sacredly serious form. The music here mocks this view and the protocols of quartet tradition." Not surprisingly, after its Viennese premiere, the local press found it 'not serious.'"

## Salón Buenos Aires

### 3. Samba

### 4. Tango to Dream

### 5. Obsessed Milonga

The years 2005 and 2006 were a prolific period for the composer. A surge of new works evinces a stronger Latin American flavor, a distancing from an ordinary "classical" sound, and a more spontaneous flow of musical ideas. Many of these

compositions also share musical elements with each other (e.g., *Salón Buenos Aires* shares thematic material with the later opera *Time and Again Barelás*). The three movements comprise a nostalgic musical portrait of 1950s Buenos Aires, a time of great prosperity and optimism that preceded a collapse and repressive dictatorships of the 1970s. This music springs from the composer's childhood memories. He conceived the work as a visual piece where the story is told principally through dance. From the carefree Brazilian samba to old-fashioned melodramatic tango and milonga. After a bright, upbeat first movement, the next *Tango to Dream* begins with a mysterious introduction to a lullaby which, after acquiring a beat, culminates in the outburst of a passionate tango. The final movement is a lively, distorted milonga (Uruguayan-Argentine forerunner of the tango) that seeks to portray all the excitement and optimism of those years. Underneath the music's surface there is tension and angst that anticipate the events to come, as well as the nostalgia for a time and place as they once were. *Salón* was jointly commissioned by Cactus

Pear Music Festival, San Antonio; Bach Dancing & Dynamite Society, Madison, Wisconsin; and Music in the Vineyards, Napa, California. Its San Antonio premiere in 2006 by Cactus Pear Ensemble was received enthusiastically, and it has enjoyed numerous performances since.

## 6. Life is a Dream

Commissioned by the Chautauqua Institution in Chautauqua, New York and Kay Logan, *Life is a Dream* was premiered by the Audubon Quartet in 2002 at the Chautauqua Festival. Taking its name and inspiration from Calderon's play, it describes the protagonist's struggles to distinguish his dreams from reality. Not knowing which is which, he concludes that the reality we see and life itself are only our perception of a cosmic dream. How can this concept be reflected musically? The "real" music played on stage becomes the foreground of a distant reality backstage, personified by the first violin, who finally joins the on-stage performers in an elusive dance that leads nowhere. Then the speaker interrupts with Calderon's

words spoken in an objective, disembodied Greek-chorus style. This introspective music concocts the atmosphere upon which Calderon's words float. His 17th-century Spain is made present through the use of Spanish modes (Phrygian and Andalusian), and flamenco guitars are evoked. A dysfunctional jota with eleven beats to the measure completes a complex

musical and cultural tapestry, emerging in 2002, reflecting a time of major changes in the composer's life.

Spoken text from Pedro Calderon de la Barca (1600–1681): La vida es sueño:

Sueña el rico en su riqueza,  
que más cuidados le ofrece;  
sueña el pobre, que padece  
su miseria y su pobreza;  
sueña el que a medrar empieza,  
sueña el que afana y pretende,  
sueña el que agravia y ofende,  
y en el mundo, en conclusión,  
todos sueñan lo que son,  
aunque ninguno lo entiende.

¿Qué es la vida? Un frenesí.  
¿Qué es la vida? Una ilusión,  
una sombra, una ficción,  
y el mayor bien es pequeño,  
que toda la vida es sueño  
y los sueños sueños son

The rich man dreams of his riches,  
which only bring him care.  
The poor man dreams that he suffers  
misery and want.  
He dreams who thrives and prospers.  
He dreams who toils and strives.  
He dreams who injures, offends, and insults.  
And to conclude: through the whole world,  
all men dream the lives they lead,  
though no man knows it.

What is life? A frenzy.  
What is life? An illusion,  
a shadow, a fiction;  
and the greatest good is little,  
for all life is a dream,  
and dreams themselves are only dreams.

Translation: Miguel del Aguila

## Clocks

Commissioned by the Ventura Chamber Music Festival, *Clocks* was premiered in 1998 by Cuarteto Latinoamericano and the composer in Ventura, California. The listener seems to be led through a horological museum, as each movement represents a single timepiece (a sun dial of 2000 B.C.), a group of them, or a story told by clocks. During most of the piece, the piano only supports, blending in with the strings as they take us through unusual sound effects, extreme high notes, odd harmonics and pizzicatos, primal singing, and curious mechanical sounds. Finally, after the visitors have left the museum, all the clocks join in a frenetic dance. As their delicate clicking becomes irregular, capricious, sensuous, and mischievous, they reveal their secret existence. "While writing this work, I tried to avoid the expected piano quintet sound and Brahmsian drama. As it often happens with my works, the element I strive the hardest to obtain is the one the press misunderstands. At its premiere, a Los Angeles Times reviewer objected that 'it didn't sound like a piano quintet.'"

7. **Shelves Full of Clocks**
8. **Midnight Strikes**
9. **The Old Clock's Story**
10. **Sundial 2000 B.C.**
11. **Romance of the Swiss Clock**
12. **The Joy of Keeping Time**



### Miguel del Aguila

The work of Miguel del Aguila has been described as "of obsessive vitality" (*Wiener Zeitung*, Vienna). Several aspects of his style may be heard in *Conga-Line in Hell* for large chamber ensemble. Allan Kozinn remarked in the *New York Times* (Nov. 2005) that it "sounds, at first, like idiosyncratic pop, and it touches on jazz and salsa before morphing briefly into a slow, lush Viennese dance, then back to speedy jazz."

After studies in his native Montevideo and graduation from the San Francisco Conservatory of Music, Miguel del Aguila studied in Vienna at the Hochschule für Musik and the Konservatorium, while also working as a pianist at the Vienna State Opera. As a conductor and teacher of music also, Miguel del Aguila can claim an uncommon all-round musical expertise.

In 1987 Peermusic Classical published his first works, eventually incorporating most of Aguila's works to their catalogue. American audiences embraced Aguila's music in 1988 as he introduced his piano works at New York's Carnegie Recital Hall, and, days later, Lukas Foss premiered his *Hexen* with the Brooklyn Philharmonic Orchestra. KKM-Austria and Albany Records NY took notice and offered him a recording contract in 1989 releasing five of his works in two CD's the following year.

After residing in Vienna for ten years, Aguila returned to the United States in 1992, making his home in Southern California. Before long Los Angeles Times critics welcomed him as "One of the West

Coast's most promising and enterprising young composers." During this time he was awarded a Kennedy Center Friedheim Award, he founded and directed the young musicians' group Voices (which provided free instruction, concerts and premieres), and became music director of Ojai Camerata.

In 2000, New York's Chautauqua Institution Summer Festival invited him as Resident Composer, where he remained until 2004 contributing new works, performances and literary articles. In 2005, Miguel del Aguila accepted a two-year Composer-in-Residence position with the New Mexico Symphony Orchestra, through a Meet the Composer "Music Alive" Award. This marked the start of an intensively creative period that culminated with the fully staged premiere of his opera *Time and Again Barelaz*, commemorating Albuquerque's tricentennial. He was honored with the MTC Magnum Opus/Kathryn Gould Award 2008, the Lancaster Symphony Composer of the Year Award 2009, as well as awards by The Copland Foundation and the Argosy Foundation

for Contemporary Music.

For more information, see  
<http://migueldelaguila.com/>  
and  
[www.peermusicClassical.com](http://www.peermusicClassical.com)



### **Kenneth Freudigman**

A native of Detroit, Michigan, is Co-Founder of Camerata San Antonio, Principal Cello of the San Antonio Symphony, Adjunct Professor of Cello at the University of Texas at San Antonio, and Director of Strings for the Youth Orchestras of San Antonio. A former Education Director of the Cactus Pear Music Festival, he is a highly respected cello pedagogue.

Mr. Freudigman began playing the violin at age six and found his true love, the cello, at the age of nine. After six years of study, he was accepted to attend the Interlochen Center for the Arts. Upon graduating with honors in music performance, he went on to receive a Bachelor of Music from the Eastman School of Music. He began his orchestral and chamber music career while at Eastman, when he won a position with the Rochester Philharmonic and was a founding member of the Esterhazy Chamber Ensemble. In 1992, Mr. Freudigman joined the New World Symphony under the direction of Michael Tilson Thomas. He has performed with the Grand Rapids, Charleston, and Virginia Symphony Orchestras, as well as the Sarasota Opera and the Mexico City Philharmonic. Mr. Freudigman was also a founding member of the American Sinfonietta.

His orchestra and chamber music engagements have taken him to the major concert halls of Europe, the Middle East, and throughout South and North America. Mr. Freudigman has performed chamber

music with members of the Amadeus and Cleveland quartets and with the pianist Jean-Yves Thibaudet. He has been a featured soloist with the World Youth and New World Symphony Orchestras, the San Antonio Symphony and the Mexico City Philharmonic, where he was engaged to perform Shostakovich's First Cello Concerto. Mr. Freudigman can be heard in recordings on the Argo and Summit record labels, and performing *Bachianas Brasileiras* by Heitor Villa-Lobos with Renée Fleming and the New World Symphony Orchestra on BMG Classics.



**Emily Watkins Freudigman**

Co-Founder of Camerata San Antonio, joined the San Antonio Symphony Orchestra in 2002 as Assistant Principal Viola. Emily holds degrees in viola performance from Southern Methodist University, the Peabody Conservatory, and the University of Michigan and has been a Fellow at the Tanglewood Music Center and the Aspen Music Festival and School. She has studied chamber music with members of the Juilliard, Muir, Concord and Tokyo String Quartets, and

she has performed with the Grand Rapids, Maryland, Fort Worth and Boston Symphony Orchestras. She maintains an active viola studio in San Antonio, working with students who have gone on to study at the Cleveland Institute of Music and Peabody Conservatory of Music.



**Ertan Torgul**

Balancing a busy career of recital engagements, chamber music concerts and concerts the San Antonio

Symphony, where he has been Acting Concertmaster since the 2007 season, Ertan Torgul is a well rounded and much sought-after musician. Since joining the San Antonio Symphony in 1995 as its Associate Concertmaster, Mr. Torgul has appeared regularly with the orchestra as a soloist performing some of the masterpieces of the violin repertoire such as the Mendelssohn E Minor Concerto, Ravel *Tzigane*, Chausson *Poeme*, Mozart 4th Violin Concerto, Sarasate's *Zigeunerweisen*, and Korngold's Concerto.

His chamber music and recital performances have taken him to Paris, Vienna, Monte Carlo, Madrid, Buenos Aires, Rio De Janeiro, San Francisco, San Diego and Miami, where he has performed with William Preucil, Jean Yves Thibaudet, Michael Tilson Thomas, Miami String Quartet, Fry Street Quartet, Degas Quartet and many others. In San Antonio, Mr. Torgul has been a member of the SOLI Chamber Ensemble since 1996, whose performances of contemporary repertoire earned them the distinction of "best ensemble" two consecutive years and

made the "Top 10" performances list of the San Antonio Express News.

Mr. Torgul regularly performs with Camerata San Antonio, Music at the Mission in Fremont, California, and Music at Market in San José, California. He is a founding member of the SUONO Duo with pianist Aileen Chanco and also a founding member of "Quinteto Quilombo," specializing in "Tango Nuevo." He is a former member of the Plymouth String Quartet, which received first prize in the Prix Mercure Wettbewerb in Vienna, second prize in the Fischhoff National Chamber Music Competition and was a finalist in the Paolo Borciani String Quartet Competition in Italy.

Mr. Torgul started his violin studies at the Ankara State Conservatory at the age of twelve with Prof. Nuri Ceken. Later studies were with Professor Suna Kan, one of Turkey's premier soloists. After receiving his Bachelor of Music Degree in 1987 Mr. Torgul moved to the United States and continued his studies with William Barbini, Concertmaster of the

Sacramento Symphony. He was a member of the Sacramento Symphony for two years before studying with Franco Gulli at Indiana University, where he received his Performers Diploma. Mr. Torgul then joined the New World Symphony where he served as Concertmaster under Michael Tilson Thomas for two seasons, and recorded *Defining Dahl: The Music of Ingolf Dahl* for Argo. Mr. Torgul plays a 1732 "Arkwright-Lady Rebecca" Stradivarius violin, on loan from a true "Gentleman of the Arts."

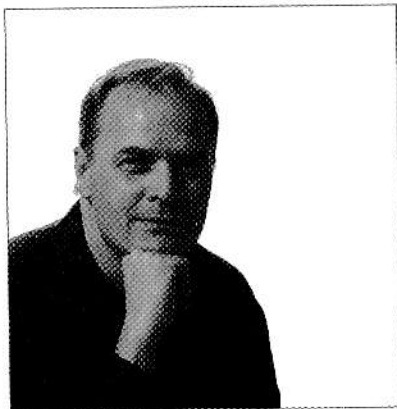


#### **Karen Stiles**

Was born in Rochester, New York and began studying the violin at age 5. She received a Bachelor of Music degree from Oberlin College where she studied violin with Stephen Clapp and Gregory Fulkerson. She went on to earn a Master of Music degree at Indiana University and New England Conservatory, studying violin with James Buswell and baroque violin with Stanley Ritchie. She toured throughout Europe and Scandinavia as a member of the New American Chamber Orchestra,

an eleven-member string ensemble, performing at many of the major European music festivals including the Korsholm Music Festival in Finland and the Uppsala Festival in Sweden.

Karen was Principal Second Violin of the Knoxville Symphony and Chamber Orchestra for two seasons. She joined the San Antonio Symphony in 1991 and is currently Assistant Principal Second Violin. Karen has appeared as a soloist with the Knoxville Chamber Orchestra, the San Antonio Symphony and the Laredo Philharmonic. She was a member of the Sierra Grande String Quartet and a founding member of the Sierra Grande Chamber Music Festival in Truth or Consequences, New Mexico. In addition to her work with Camerata San Antonio, she has performed with several local chamber ensembles including the River City Consort, the Olmos Ensemble, and SOLI Chamber Ensemble.



**David Mollenauer**

Received his Bachelor of Music degree in 1985 and a Master of Music degree the following year from the Juilliard School in New York where he studied with Harvey Shapiro. He continued his studies with Lynn Harrell at the University of Southern California and has coached with the Juilliard String Quartet and Yo-Yo Ma. In addition to an active private cello studio, David is a directing member of the adjunct music faculties of Trinity University, San Antonio College and St.

Mary's University. He is currently on leave from the San Antonio Symphony. This past summer, before performing at the Grand Teton Festival in Jackson, Wyoming, David earned his first level sommelier credentials from the Court of Master Sommeliers in Napa, CA.



**Kristin Roach**

A native of San Antonio, Kristin Roach is in demand as a pianist, organist, vocal coach, arranger and conductor. In performances that encompass twenty states, Canada,

Japan, and the former Soviet Union, she has collaborated with many of the world's finest artists including Renée Fleming, Jerry Hadley, and Rosalind Elias. She has appeared as soloist with the San Antonio Symphony, Mid-Texas Symphony, San Antonio Wind Symphony, and Eastman Philharmonia, and as chamber musician with Camerata San Antonio, Chamber Music Amarillo, Olmos Ensemble, Musical Offerings, and Cactus Pear Music Festival. She has toured Europe with the Children's Chorus of San Antonio and St. Mark's Episcopal Church, performing on the historic organs of the Cathedral of Notre Dame, the Church of the Madeleine, Bristol Cathedral and York University. Her recordings include the Trinity Jazz Project, a self-produced collection of her original arrangements of hymn tunes, and classical works with the New World Symphony for Decca Records and with the Eastman Wind Ensemble for Sony Classical. Since November 2006, Kristin has served as Assistant Director of Music at St. Mark's Episcopal Church in San Antonio.

Ms. Roach maintains a private coaching

studio, whose members include performers with numerous American opera companies and apprentice programs, university faculty and students, chamber music groups, and church musicians. She has prepared productions for the San Francisco Opera, San Diego Opera, Tulsa Opera, San Antonio Symphony, Brevard Music Institute, Aspen Music Festival, Breckenridge Music Institute, Opera Theatre of Rochester, Eastman Opera Theater, Buffalo Opera Unlimited, Texas Tech University, and Texas Lutheran University. She has served as chorus master of Lyric Opera of San Antonio, and choral director of the Mid-Texas Symphony. She received her education at the Eastman School of Music, earning a Bachelor of Music in Applied Music (Piano), the Performer's Certificate in Piano, and a Master of Music in Piano Performance/Literature and Piano Accompanying/Chamber Music.





### **Vivienne Spy**

Vivienne Spy is originally from Australia and came to the United States in 1990 to study at the University of Southern California with John Perry. She currently resides in San Antonio where she enjoys a professional affiliation with the San Antonio Symphony. She is the Principal Keyboard Player for the Colorado Music Festival. Vivienne has also worked for the University of the Pacific, the San Antonio

Opera, the Devine Area Artist Series and was on the Texas Commission of the Arts Roster. Other teachers include Jerome Lowenthal, Ivan Davis and Alexandra Vinokurov.



### **Tallon Sterling Perkes**

A native of San Diego, California, Tallon Sterling Perkes began his professional career as a teenager substituting with the Pacific Symphony and the San

Diego Symphony while studying with their respective principal flutists, Sylvia Greenfield and Damian Bursill-Hall. Mr. Perkes continued his studies obtaining his B.M. and Performer's Certificate at the Eastman School of Music with Bonita Boyd where, in his first year, he won a position with the Rochester Philharmonic Orchestra and played principal flute on the Eastman Philharmonia's recordings for Mercury Records. Subsequently, he finished his studies in European courses with such renowned flutists as Alan Marion, Peter Lucas Graf, William Bennett, Peter Lloyd and James Galway, was a three-time prize winner of the National Flute Association Young Artist Competition and has since gone on to an international career as orchestral flutist, soloist, chamber musician and clinician.

Before assuming his present positions as Principal Flute of the San Antonio Symphony and Flute instructor at Trinity University, Mr. Perkes was for five years Assistant Principal and Acting Principal Flute of the City Orchestra of Barcelona. During this time he was an active recitalist

in Spain and France. In recent years Mr. Perkes has been a concerto soloist with orchestras in Kumamoto Japan, Lima Peru, Baja California and on several occasions with the San Antonio Symphony. He is a member of the Olmos Chamber Ensemble (Principal woodwinds and concertmaster of SAS) which presents a critically acclaimed concert series each year. Mr. Perkes has been invited to perform chamber music with the Cactus Pear Music Festival, the Peninsula Music Festival and the West End Players of Dallas. In past summers Mr. Perkes has been the Principal Flutist of the Santa Fe Opera and the Colorado Music Festival and a performer and adjudicator at four National Flute Association Conventions. His cadenzas for the Mozart Flute Concertos have been published in *Flute Talk* magazine and he commissioned and edited Elisenda Fabregas' *Andante Appassionato* for Flute Solo, published by Alphonse Leduc.



### **Ilya Shterenberg**

A native of Ukraine, Ilya Shterenberg has successfully combined a career as soloist, chamber music performer and orchestral musician. Hailed as a "clarinet god" by the press, he has performed extensively abroad and in the United States. In addition to the standard clarinet repertoire with orchestra, his frequent solo performances have included such rarely heard clarinet

concertos as those by Franz Krommer and Karol Kurpinsky as well as the American premiere of the Richard Strauss's Serenade for Clarinet and Chamber Orchestra. Mr. Shterenberg's performances have been heard on National Public Radio stations throughout the country as well Chicago's WFMT nationwide classical music network.

Ilya Shterenberg began his music education at the Kosenko Music College in Zhitomir, city of his birth. There he performed as principal clarinetist with various orchestras and chamber ensembles. After his immigration to the United States in 1989, he has performed as principal clarinetist with the Civic Orchestra of Chicago under the direction of Daniel Barenboim, George Solti and Pierre Boulez. He has also performed at such prestigious music festivals as Tanglewood, Graz (Austria) and Schleswig-Holstein (Germany) under the batons of Roger Norrington, Seiji Ozawa, Dennis Russell Davies, Herbert Blomstedt and others. Mr. Shterenberg's principal teachers include Larry Combs, Stephen Girko, Ross Powell and Charles

Neidich. He received an artist certificate diploma from the Meadows School of the Arts, Southern Methodist University, after which he did further study at DePaul University in Chicago. Currently Mr. Shterenberg is the Principal Clarinetist of the San Antonio Symphony. He is also Professor of Clarinet at the University of Texas San Antonio. Prior to this he was the Principal Clarinetist of the Charleston Symphony Orchestra, SC and has served on the faculty of the College of Charleston. He has performed frequently as a recitalist and chamber music artist with the Cactus Pear Music Festival, the Olmos Ensemble, Colorado Music Festival, and the Piccolo Spoleto Festival - USA.

### **Bryn Jameson**

Is a director, actress, and writer. In San Antonio, she served on the theatre arts faculty at The University of the Incarnate Word for six years. Her directing and acting work have won multiple awards from the Alamo City Arts Council, and Ms. Jameson was one of the featured artists in the 2009 Backstage at the McNay performance/lecture series. She holds an

MFA in Performance from the University of Pittsburgh and a BA in Theatre Studies from Bryn Mawr College. Ms. Jameson will relocate to New England in the fall of 2009 and has accepted a position teaching voice and speech at The Boston Conservatory.

**Producers:** Ken David Masur and Kenneth Freudigman

**Recording and post production engineer:** Bob Catlin of Doghouse Audio

Recorded June 3-6 and August 25-28, 2008, First United Methodist Church, Boerne, Texas

**Graphic Design:** Douglas Holly and Paige Freeman Hoover

**Cover Photograph:** Kris Mitchell

### Special Thanks

Todd Vunderink – Peermusic Classical

Rev. Russell Miller – Minister of Music, Rev. Fred Martin – Senior Minister,

and the staff of First United Methodist Church, Boerne, Texas

The Aaron Copland Fund for Music

This recording was made possible in part with generous support from  
The Aaron Copland Fund for Recorded Music

For Bridge Records: Barbara Bersito, Douglas H. Holly, Paige Freeman Hoover, Michael Marrero  
Charlie Post, Doron Schächter, and Sandra Woodruff

Bridge Records, Inc.

200 Clinton Avenue · New Rochelle, NY · 10801

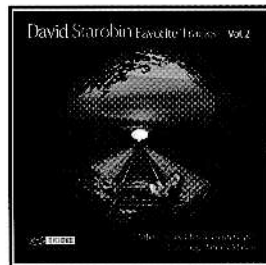
For information about Bridge releases and to join our mailing list:

Email: [Bridge@bridgerecords.com](mailto:Bridge@bridgerecords.com)

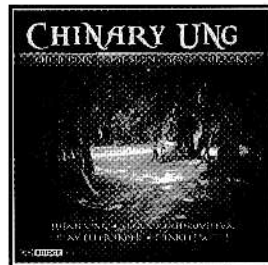
[www.BridgeRecords.com](http://www.BridgeRecords.com)

Brad Napoliello, webmaster

## RECENT RELEASES FROM **BRIDGE**®



Bridge 9292  
David Starobin  
Favorite Tracks, Vol. 2



Bridge 9277  
Music of Chinary Ung



Bridge 9285  
Crosstalk: American Speech Music

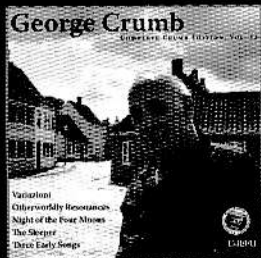


Bridge 9267  
Paul Chihara

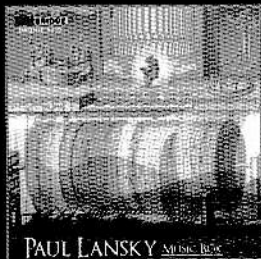
RECENT RELEASES FROM



Bridge 9241  
Jorge Liderman



Bridge 9253  
Complete Crumb Edition  
Vol. 11



Bridge 9210  
Paul Lansky



Bridge 9228  
Spanish Love Songs  
with Lorraine Hunt Lieberson

WWW.BRIDGERECORDS.COM