

STORYTELLER

JUSTIN BENAVIDEZ • TUBA

VIET CUONG
GUSTAV MAHLER
TODD GOODMAN
ANNA BAADSVIK
CLAUDE DEBUSSY
ERIC WHITACRE
ALLEN VIZZUTTI

Viet Cuong (b. 1990)

***Concerto for Tuba and Wind Ensemble* (17:30)**

- 1) I. Chaconne (2:00)
- 2) II. Canticle (8:24)
- 3) III. Chaconne (7:05)

Justin Benavidez, tuba

Florida State University Wind Ensemble

Patrick Dunnigan, conductor

Gustav Mahler (1860-1911)

***Songs of a Wayfarer (Arr. Benavidez)* (15:46)**

- 4) I. When My Beloved Has Her Wedding Day (3:32)
- 5) II. This Morning I Went Over the Field (4:12)
- 6) III. I Have a Red-Hot Knife (3:23)
- 7) IV. The Two Blue Eyes of My Beloved (4:38)

Justin Benavidez, tuba · Deloise Lima, piano

Todd Goodman (b. 1977)

***Concerto for Tuba and Wind Ensemble* (15:26)**

- 8) I. Introspective (5:56)
- 9) II. Mysterious, slow and expressive (4:39)
- 10) III. Fast and aggressive (4:50)

Justin Benavidez, tuba

Florida State University Wind Orchestra

Richard Clary, conductor

Anna Baadsvik (b. 1966)

- 11) *New Kid* (6:46)

Justin Benavidez, tuba · Deloise Lima, piano

Claude Debussy (1862-1918)

- 12) *Prelude from Suite Bergamasque*
(Arr. Benavidez) (4:55)

Justin Benavidez, tuba · Deloise Lima, piano

Eric Whitacre (b. 1970)

- 13) *Goodnight Moon (Arr. Benavidez)* (3:51)

Justin Benavidez, tuba · Deloise Lima, piano

Allen Vizzutti (b. 1952)

- Cityscape for Solo Tuba and Wind Ensemble* (14:12)

- 14) I. Uptown (3:55)
15) II. Midtown (3:43)
16) III. Downtown (6:33)

Justin Benavidez, tuba

Florida State University Symphonic Band

David Plack, conductor

Viet Cuong Concerto for Tuba and Wind Ensemble

Concerto for Tuba begins and ends with a chaconne — a musical form that centers around a repetitive bass line. As a composer who enjoys repetition and exploring ways to draw the most out of limited musical material, I've always found chaconnes attractive. However, what I find most compelling about a chaconne is how its repetitiveness can actually cause a listener to hear a bass line as a melody. This is the opposite of what we might normally expect; as listeners we often associate melodies with the voices and instruments that occupy the higher registers — Maria Callas was a soprano and Luciano Pavarotti was a tenor, after all! As a result, the instruments that perform in the lowest registers more often than not take on the accompaniment roles. I love that a chaconne flips this notion, and I found it to be the perfect way to open and close a piece that pays tribute to the tuba, the lowest of brass instruments.

The piece begins with the tuba soloist performing a bass line that, through the accompaniment, blossoms upward with every note. The first movement builds in energy before it is abruptly “interrupted” by the second movement, and the third movement picks up where the first left off to conclude the piece. Between the opening and closing chaconnes lies a slow, spacious canticle that draws inspiration from the music of Palestrina, Gabrieli, and Vaughan Williams — all composers who were important to the evolution of the bass line’s importance, brass music, and (in Vaughan William’s case) the tuba concerto itself. I find this movement to be the

heart of the piece, where the tuba soloist has the most room to sing and interpret the melodic material in ways that a soprano might in an aria.

The music surrounding the soloist in this movement often mimics the Shepard Tone — an auditory illusion where music sounds as if it's constantly rising. In fact, this entire piece turns the simple act of rising into a prevailing musical motive. From the upward blossoming flurries in the work's opening bars, to the Shepard tones in the second movement, to the endlessly ascending sequential motion in the chaconne's return, the piece is almost obsessed with the act of climbing.

I realized early on that this approach would be a meaningful way to celebrate the tuba (and lowest register in general), as rising music inherently honors the lowest notes from which it first grew. And, in any piece, all the members of a wind ensemble must similarly look to the tuba for a foundation when tuning or balancing chords. Ultimately, this entire concerto is an homage to the notion that the bass voice is, well, the base of all musical material.

This piece was commissioned by the Purdue University Fort Wayne Symphonic Wind Ensemble and a consortium of wind ensembles. Heartfelt thanks to all the consortium tubists, ensembles and conductors who brought this piece to life, and especially to Dr. Dan Tembras and Chance Trottman-Huiet for asking me to write this piece. — *Viet Cuong*

Gustav Mahler *Songs of a Wayfarer*

In 1883, Mahler was in his early twenties gathering experience as a conductor in the opera houses of Central Europe. That year he arrived in Kassel, Northern Germany, where he had become an assistant to the aging Kapellmeister, Wilhelm Treiber. Kassel is famous as one of the major centers of the German fairy-tale cult. It was where the Grimm brothers published two volumes of their famous legends. However, despite its literary reputation, the city's opera company was rather mediocre, and so Mahler was eager to raise standards there, applying himself with his customary fanatical energy.

But his ambition soon gained him a reputation as an upstart who irritated both Treiber and his aristocratic employers. Mahler made matters worse by falling in love with Johanna Richter; an attractive, blue-eyed soprano lodging in Treiber's house. The affair caused Mahler's relationship with his superior to deteriorate beyond rescue, and the young apprentice conductor soon realized he no longer had a future in Kassel. He began searching for a new job, throwing his relationship with Johanna into crisis. On New Year's Eve 1884, the couple, knowing their fate was sealed, parted in tears. Mahler walked into the dark streets at midnight, writing later to his friend Fritz Löhr from the Pernerstorfer group with a tortured account of his feelings:

"When I came out of the door, the bells were ringing, and the solemn chorale rang out from the tower. Ah dear Fritz, it was just as if the great stage-manager had wanted to make it all artistically perfect. I wept all through the night in my dreams."

It is typical of Mahler already to sense the creative potential of his broken heart. But the theatrical scene he describes was perhaps more colorful than the mundane reality. Things turned out somewhat less dramatically than suggested by his letter. The doomed couple continued to work together for a further six months before Mahler finally left Kassel to take up a new post in Prague. Creatively, the high emotion of the relationship had already born fruit. During the previous year, Mahler had written six poems for Johanna, expressing his elation and sadness. The poems mimicked the vernacular style associated with Kassel, and in 1885, Mahler set four of them for voice and piano. He called the work, *Geschichte von einem fahrenden Gesellen* which later became *Lieder eines fahrenden Gesellen* or Songs of a Wayfarer. — Peter Davison (Colorado MahlerFest XXXIII)

Todd Goodman *Concerto for Tuba and Wind Ensemble*

Todd Goodman's *Concerto for Tuba* was commissioned by the 2012 Tuba Repertoire Initiative and was premiered at the International Tuba Euphonium Conference in Linz, Austria. The work, in three movements, explores the wide range and versatility of the tuba. From its incredible virtuosic athleticism to its lush, gorgeous tone, the tuba has the ability to evoke

many different unique characters and emotions. This work explores those characteristics through three distinct movements, each showcasing a specific idiosyncrasy of the tuba.

Movement one begins with a wave-like pulse in the accompaniment that flows throughout the entire movement, being accented and even interrupted by the lush sweeping lines of the tuba. As the movement develops, the accompaniment and soloist become more intertwined and even clash through character and harmony to the first climax. The pulse is then completely interrupted, as if leaping from the page and followed by a brief pause. The pulse regains its momentum, however with much shorter articulations. A fleeting glimpse at a foreshadowing of the second movement then quickly returning to the opening gesture triumphantly closing the movement.

Movement two is a lyric aria sung by the tuba, accompanied by a simple shifting chord progression. From the opening moment, this movement is a celebration of the beauty of simplicity. Rooted around a pedal A in the bass, the movement explores the upward motion of two sets of parallel sixths around a constantly varied three-note theme in the tuba. Set in a simple A-BA form, the opening steps aside as a more rhythmic, yet floating variation of the opening material winds throughout the piece. A short recapitulation ends the movement.

Movement three is an aggressive, athletic sprint through constantly shifting meters, fierce runs, and vigorous leaps. The opening of the movement introduces another three-note theme that winds throughout the entire movement. The tuba quickly joins the piano and moves through variations of the motif interrupting itself with long lyrical lines. The middle of the work is a development of the lyricism previously heard in the movement with a series of shifting harmonies reminiscent of the second movement. The opening section of this movement then recapitulates to a vibrant and electrifying coda giving the soloist the final word.

— Todd Goodman

Anna Baadsvik *New Kid*

Anna Baadsvik was born in 1966 in Sweden and wrote her first music, for solo piano, at the age of five. She went on to study the violin at Royal Academy of Music in Stockholm, and composition and arranging at the Trondheim Conservatory of Music in Norway. As a violinist she has played Swedish, Irish and Norwegian folk music, rock, and jazz, as well as the classical repertoire, thereby displaying a musical curiosity that has greatly influenced her own music. Her catalogue includes compositions and arrangements for symphony orchestra and smaller ensembles as well as numerous chamber works.

Regarding *New Kid*, Anna Baadsvik writes:

The title of the piece comes from its birth process. When starting a new score in Sibelius, it is necessary to find a name to save the file. In my case, writing a new piece is like a journey into the unknown... you never really know from the start what will happen and what the journey will turn out to be all about, after all! *New Kid* is only a name from the birth process, but personally I am convinced that the piece and all pieces ever have always existed, they may just have not been perceived yet. From my own point of view, *New Kid* has a strong connection to a river and to the associations that it can give, like thousands of human lives and destinies, here and now, and in all times. Sometimes the river is strong and powerful or sparkling and beautiful, sometimes bright and playful and other times dark and quiet, but it never stops. Everything and everyone in it will always continue to pass through, and finally be swept away and forgotten. New life and new clear water to come. Sometimes when listening to the river, I can imagine hearing echoes of whispering voices from a long time ago... — *Anna Baadsvik*

Claude Debussy *Prelude from Suite Bergamasque*

Claude Debussy was one of the most significant French composers of the twentieth century, developing a distinct harmonic language that related to the aesthetics of the impressionist movement, most notably through the use of whole tone and octatonic scales. Much like the impressionistic

painters' abilities to capture the essence of a composition without overt detail, Debussy explored subtle contrasts of texture, timbre, and harmonic language to tell his musical story.

Suite Bergamasque is one of Debussy's most often performed and cherished piano compositions, notably for the famous third movement *Claire de Lune*. It was inspired by Paul Verlaine's 1869 poem "Clair de lune", which refers to *bergamasques* in the opening stanza, a word associated with the sixteenth-century Italian *commedia dell'arte*. The term itself also refers to the Italian city of Bergamo, the hometown of Harlequin, who was a famous character of *commedia dell'arte*.

The first version of *Suite Bergamasque* was composed circa 1890 when the composer was a student. Between 1890 and 1905, Debussy composed three different versions, ultimately publishing the version that we know today. The *Prelude* uses an improvisational style with grand dynamic contrasts and a *tempo rubato* across brilliant passages. These contrast with elegant gestures that create a more sentimental and fragile feeling. Through several ascending sequences, the movement comes to a sprightly close.

Eric Whitacre *Goodnight Moon*

Over the first six years of his life, I must have read *Goodnight Moon* to my son a thousand times, maybe more. Somewhere around reading number

500 I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact HarperCollins and see if they would allow the text to be set to music. To my surprise and delight they agreed – the first time they had ever allowed Goodnight Moon to be used in such a way. I composed the piece relatively quickly, setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later created a version for soprano and piano, SATB choir and piano and finally, SSA choir and piano. — Eric Whitacre

Allen Vizzutti *Cityscape for Solo Tuba and Wind Ensemble*

The idea for *Cityscape* was spearheaded and organized by Dr. Benjamin Pierce, international tuba soloist and professor of tuba and euphonium at the University of Arkansas. After having heard and subsequently performed a composition of mine, Dr. Pierce invited me to write a piece for tuba and wind ensemble, an invitation I happily accepted. As with all of my composing, I write with a concern for several key elements. These characteristics include speaking with my own voice, using melody, creating beauty, and writing music that works well on each instrument involved. It is my belief that one can write difficult music that is not awkward and simple music that is not shallow. Armed with these thoughts I wrote *Cityscape for Solo Tuba and Wind Ensemble*.

The piece does not musically represent any particular real city. The mood and style of each of the three movements are inspired by my imagination. Picture a city from a superhero comic book and you will have your own personal version of the idea.

Uptown is the most contemporary in a compositional sense. The atmosphere is a little dark. The angular melodies are difficult to perform yet are lyrical. The harmonic tension and relief throughout are reminiscent of the mixture of joy and angst often experienced in a metropolis.

Midtown is very melodic in traditional ways. The tuba soloist has the opportunity to show the beautiful lyrical singing sound and style possible on the instrument — something not familiar to many listeners. The piece is basically through composed. Rhythmic motif and a strong melody once repeated unify the movement. Imagine a peaceful park or a harbor view during this piece.

Downtown contains jazz elements, a cadenza, and a lot of flash. The soloist performs high melodies and low bass lines. The surging accompaniment supplied the foundation for the soaring solo lines. There seems to be a lot of action in this part of town.

Cityscape is intended to be a challenging yet accessible piece for solo tuba with wind ensemble or piano. My intention was to compose with

some depth and quality without pretense. I hope you enjoy letting your imagination run freely as you listen to it.

Cityscape for Solo Tuba and Wind Ensemble was a commission by a consortium of ten universities and tuba soloists. — Allen Vizzutti

Performer Biographies



Justin Benavidez is the professor of tuba and euphonium at the Florida State University College of Music and performs as principal tuba of the Tallahassee Symphony Orchestra. In the summer, he is on faculty at the Round Top Music Festival in Texas.

With his playing noted for its “tremendous virtuosity and stylistic versatility”, Benavidez has performed in venues throughout North America, Europe, and Asia. He has

been featured numerous times on APM's Performance Today radio program. His debut solo album, *Emblems*, won Silver Medals in the Classical Album and Instrumental Solo Album categories of the Global Music Awards. The International Tuba Euphonium Association Journal described it as “an impressive and highly entertaining record” on which Benavidez “shreds with enthusiasm, exuberance, and precision”.

As an orchestral musician, Benavidez has appeared as guest principal with the Charlotte Symphony Orchestra, Jacksonville Symphony Orchestra, Charleston Symphony Orchestra, Utah Symphony, Ann Arbor Symphony Orchestra, Santa Fe Symphony Orchestra, and the Rochester Philharmonic Orchestra. He was previously the principal tuba of the Syracuse Symphoria Orchestra and the Syracuse Opera.

Benavidez has been a prizewinner of multiple international solo competitions. He was the distinguished recipient of the Horace H. Rackham Merit Fellowship for doctoral studies at the University of Michigan and was presented with the UM School of Music, Theatre & Dance Paul Boylan Award for outstanding accomplishments and significant contributions in the field of music. Benavidez is a Melton Meinl Weston performing artist and Denis Wick performing artist.



Deloise Chagas Lima, collaborative pianist, is a native of Curitiba, Brazil. She joined the College of Music keyboard faculty at Florida State University in the fall of 2005. During the summer months she has been a member of the artist faculty at the Brevard Music Center since the summer of 2008, and in 2013 she implemented a new collaborative piano program at this festival. Prior to teaching in the United States, Dr. Lima was on the faculty of the School of Music

and Fine Arts of Parana for over twenty years, teaching collaborative piano and chamber music. As a sought-after collaborative pianist and orchestral keyboardist, she has performed extensively throughout the United States, Europe, and South America. In Brazil, she was the pianist of the Minas Gerais Symphony Orchestra for two seasons and was a soloist with that orchestra and the Curitiba Chamber Orchestra. She was appointed principal keyboardist of the Tallahassee Symphony Orchestra in 2015.

She received the Bachelor of Piano Performance from the School of Music and Fine Arts of Parana, Brazil, a Performance Certificate in piano from Trinity College of Music, London, and is an Associate of the Royal College of Music in organ performance. Following her early studies, Lima received the Master of Music in Piano Performance and Literature from the University of Notre Dame du Lac and the Doctor of Musical Arts from Florida State University.



Patrick Dunnigan is Director of Bands and Professor of Music at The Florida State University College of Music. A member of the FSU faculty since 1991, Dr. Dunnigan teaches courses in conducting, wind band literature, and music education.

A nationally recognized guest conductor, adjudicator, and clinician, Dr. Dunnigan has published numerous articles on conducting, instrumental music

methodology, and research in leading journals. His textbook, *Marching Band Techniques*, is published by The Instrumentalist Company and has become the leading college textbook of marching band methodology. His transcriptions and arrangements for concert band are performed regularly by leading university, community, and professional wind bands including the Dallas Wind Symphony. He has presented clinic sessions for the Midwest International Band and Orchestra Clinic, the Music Educators National Conference, the Florida Bandmasters Association, and the College Band Directors National Association.

A native of Frankfort, Kentucky, Dr. Dunnigan received the Doctor of Philosophy in Music Education degree from the University of Texas at Austin, the Master of Music in Conducting degree from Northwestern University, and the Bachelor of Music Education degree from the University of Kentucky. He is an active member of the College Band Directors National Association, Music Educators National Conference, Florida Music Educators Association, National Band Association, Florida Bandmasters Association, and Phi Mu Alpha Sinfonia Music Fraternity. He is also an honorary member of the Michigan School Band and Orchestra Association, Kappa Kappa Psi, and Tau Beta Sigma, and received the Friend of the Arts award from Sigma Alpha Iota.



Richard Clary is Professor of Conducting, Senior Band Conductor, and Director of Wind Ensemble Studies at Florida State University. He serves as Music Director/Conductor for the internationally renowned University Wind Orchestra and Chamber Winds, teaches graduate-level conducting and wind literature courses, and guides conducting majors in both the Music Education Ph.D. and the Master of Music in Wind Band Conducting degree programs.

Prior to his 2003 appointment at FSU, Professor Clary served ten years as Director of Bands at the University of Kentucky. His combined tenures in Lexington and Tallahassee have seen him conduct highly acclaimed performances for the 1997, 2003, 2007 and 2015 National Conferences of the College Band Directors National Association, as well as the 2013 National Convention of the American Bandmasters Association.

Professional memberships include the National Association for Music Education, Florida Music Educators Association, Florida Bandmasters Association, College Band Directors National Association (CBDNA), the World Association of Symphonic Bands and Ensembles, and the prestigious American Bandmasters Association (ABA). In March 2017, he assumed two-year terms as both Member of the ABA Executive Board, and as CBDNA National Executive Board President.

Professor Clary holds Bachelor and Master of Music diplomas in Music Education from the Arizona State University School of Music and has completed all course work and exams for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington in Seattle. His principal conducting teachers have been Richard Strange, Tim Salzman, and Peter Erös.



David Plack was appointed to the wind band conducting and music education faculty at Florida State University in 2004 as the Director of Athletic Bands. His responsibilities in the area of athletic bands include the world-renowned Marching Chiefs and FSU's athletic pep band program, Seminole Sound, which primarily supports the men's basketball program, the women's basketball and volleyball programs, and provides numerous other performances in support of FSU athletics and the University at large.

Dr. Plack also assists with the supervision of music education intern teachers, teaches the Marching Band Techniques course, and conducts the University Symphonic Band. Dr. Plack was recently nominated for the prestigious University Teaching Award for his contributions and work with undergraduate students at FSU. Dr. Plack graduated with a Bachelor of Arts degree, a Master of Music Education degree, and a Doctor of Philosophy in Music Education degree from the Florida State University

College of Music, where he studied with Richard Clary, Patrick Dunnigan, Clifford Madsen, Bentley Shellahamer, and his primary conducting teacher and mentor, James Croft.

He holds active memberships in the National Association for Music Education, the College Band Directors National Association, the Florida Music Educators Association, and the Florida Bandmasters Association. Dr. Plack is also a member of Pi Kappa Lambda, Phi Mu Alpha, and holds honorary memberships in both Tau Beta Sigma and Kappa Kappa Psi, serving as the faculty sponsor for both organizations at FSU. He currently serves as the President of the Atlantic Coast Conference Band Directors Association.

Personal Note

This recording is the culmination of several years of work and represents my most ambitious project to date. On this album you will hear the premiere recordings of the Viet Cuong *Concerto for Tuba and Wind Ensemble*, the Todd Goodman *Concerto for Tuba and Wind Ensemble*, and the Allen Vizzutti *Cityscape for Solo Tuba and Wind Ensemble*, all admirably performed by the wonderful students of Florida State University. This recording also features premiere recordings of Anna Baadsvik's *New Kid* and three arrangements of my own, Mahler's *Songs of a Wayfarer*, Debussy's *Prelude to Suite Bergamasque*, and Whitacre's *Goodnight Moon*. My goal was to create a soundscape of music through these works so that you the listener would hear the storyteller within. I hope you will enjoy this album as much as I enjoyed making it.

This recording would not be possible without the help and support of many people:

Thank you to the Florida State University College of Music for their financial support of this project.

Thank you to Deloise Lima, for your inspirational performance and your never-ending enthusiasm.

Thank you to Patrick Dunnigan, Richard Clary, and David Plack, for your artistic collaborations and for your leadership.

Thank you to the student musicians of the Florida State University Symphonic Band, the Wind Ensemble, and the Wind Orchestra for your beautiful performances.

Thank you to Buffet Crampon/Meinl Weston Tubas and Denis Wick mouthpieces for their continued support.

Thank you to my teachers, Don Little, Fritz Kaenzig, and Warren Deck, for being endless sources of inspiration and mentorship, and for guiding me as I fulfill my dreams.

Thank you to Justin Chervony, Mike Shapiro, Mike Caporizzo, and Alex Perialas for helping me chase my sound.

Thank you to my spouse, Karen, and my children, Jacob and Audrey, for your love and support. You are the reasons for it all.

Producer: Justin Benavidez

Recording Engineers: Justin Chervony and Michael Shapiro

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Mix Engineer: Justin Chervony

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Executive Producers: Justin Benavidez, Becky and David Starobin

Goodman Concerto for Tuba and Wind Ensemble

Recorded in Ruby Diamond Concert Hall on the campus of Florida State University on November 21, 2019 with the FSU Wind Orchestra

Tuba mics: Cloud 44a, Schoeps MK4

Hall mics: Pair of DPA 4006s, three Neumann M150s, two Schoeps CMC 6Us with MK2S capsules

Band: Pair of DPA 4011Cs, pair of AKG 414s

Pre-amps: Grace m801

Mahler Songs of a Wayfarer, Baadsvik New Kid, Debussy Prelude from Suite Bergamasque, and Whitacre Goodnight Moon

Recorded in Opperman Music Hall on the campus of Florida State University on August 24 and 25, 2021

Tuba: Royer SF2, DPA 4011A

Piano: Pair of Schoeps MK4s

Hall mics: Pair of DPA 4006s

Pre-amps: Zoom F8n

Vizzutti *Cityscape for Solo Tuba and Wind Ensemble*

Recorded in Ruby Diamond Concert Hall on the campus of Florida State University on October 11, 2021 with the FSU Symphonic Band

Tuba mics: Royer SF2, Schoeps mk4

Hall mics: Pair of DPA 4006s, three Neumann M150s, two Schoeps CMC 6Us with MK2S capsules

Band: Pair of DPA 4011Cs, pair of AKG 414s

Pre-amps: Grace m801

Cuong *Concerto for Tuba and Wind Ensemble*

Recorded in Ruby Diamond Concert Hall on the campus of Florida State University on November 8, 2021 with the FSU Wind Ensemble

Tuba mics: Royer SF2, Neumann KM 184

Hall mics: Pair of DPA 4006s, three Neumann M150s, two Schoeps CMC 6Us with MK2S capsules

Band: Pair of DPA 4011Cs, pair of AKG 414s

Pre-amps: Grace m801

Solo Equipment: All tracks were recorded on a Meinl Weston 2182W with a Denis Wick AT8 mouthpiece.

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