

**Arianna Goldina and Rémy Loubbrozo**

The exceptional musicianship of the American-French duo-pianists Arianna Goldina and Rémy Loubbrozo has brought them consistent praise and recognition from critics and audiences alike. Their rare beauty of ensemble playing has also led to the unique achievement of winning top prizes at five international duo-piano competitions, including First Prize at the 2nd Murray Dranoff Two-Piano Competition in Miami (the only international competition of this kind in North America) and First Prize at the 7th Valentino Burchi Duo-Piano Competition of 20th Century Music in Rome, Italy.



*From left: John Corigliano, Arianna Goldina, Rémy Loubbrozo, and Ned Korem.*

Born far apart, in Latvia and France, Arianna Goldina and Rémy Loubbrozo met while studying at the Juilliard School of Music in New York City. Since then the husband and wife team has been performing in recitals and as soloists with orchestras in major music centers of the United States, Canada, England, France, Italy, Germany, the Baltic States, Scandinavia, and Russia. They have appeared in various international two-piano festivals in North America, Europe and Asia.

Arianna Goldina and Rémy Loubbrozo have been heard on numerous American, French, Russian, and Latvian public radio stations, and on the BBC. They were seen on the ABC TV network in the United States as well as on French and Russian National TV. The varied and extensive repertoire of the duo encompasses all major works for one piano, four-hands, and two pianos. The pianists' interest extends to premiering new compositions and bringing to light rarely performed ones. This recording affirms their commitment to it.

This is their second release on Phoenix USA, the first being Music of Duruflé, Casadesu and Ravel (PHCD 135).

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PHCD 138

**NED ROREM**

- ◆ *Six Variations*
- ◆ *Sicilienne*
- ◆ *Dance Suite*

**JOHN CORIGLIANO**

- ◆ *Gazebo Dances*
- ◆ *Kaleidoscope*

*Arianna Goldina and Rémy Loubbrozo, Pianos*



Did I really give birth to the *Dance Suite* a half-century ago, then stash it in a trunk where it lay forgotten until today? (Not quite forgotten: eight years later I did orchestrate the Bernsteinish "Overture" for my Third Symphony which Bernstein premiered the following year.) The *Suite*, as such, has never been played until the present recording; I resuscitated it especially for Rémy and Arianna to augment their program. But hearing it now is like coming across an old snapshot of oneself: was I actually once so young and eager?

The tone sounds quite American, doesn't it? I was twenty-five when it was composed, living deracinated in Fez, Morocco. Perhaps for that reason I sought to cleave to my roots by stressing jazz clichés, notably the eccentric rhythms within a concentric pattern, and in the "Finale", incorporating a Ragtime – as remote as possible from the mournful pangs of Africa. Though maybe, as I listen again, the piece also contains a core of France.

The brief *Sicilienne*, too, was written in Morocco a year later. ("Thought up in Sienna, written down in Fez," says the manuscript.) Commissioned by Gold & Fiszdale, who never performed it, it was championed by Whitmore & Lowe, then taken up by many other two-piano teams. Those were the days.

Those were, indeed, the days. Since the 1960s new literature for such teams has, for whatever reason, dwindled, as have the teams themselves. Not until the present decade has the medium been revived, almost single-handedly (or double-handedly) thanks to the bi-annual Murray Dranoff Competition in Miami. It was for this competition that I was invited, in 1995, to compose the *Six Variations for Two Pianos*, which all the contestants were obliged to learn. (For the record I have one other piece in the genre, *Four Dialogues for Two Voices and Two Pianos* (available on Phoenix PHCD 116).

I'm delighted to be sharing this CD with an old friend and colleague, John Corigliano. And we are both, I think, delighted by the resplendent interpretations of Goldina and Loubrozo.

January, 1998

Ned Rorem

NED ROREM, a Pulitzer Prize winner in music for the Orchestral Suite *Air Music* (1976) is also the author of fourteen books, including *The Paris Diary*, *The Nantucket Diary*, *Knowing When to Stop* and *Other Entertainment*.

*Gazabo Dances* (1972) was originally written as a set of four-hand pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title *Gazabo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where the public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like

*Overture*, followed by a rather peg-legged *Waltz*, a long lined *Adagio* and a bouncy *Tarantella*.

Each movement was given a dedication which are as follows: I – for Rose Corigliano and Etta Feinberg; II – for John Ardoin; III – for Heida Hermanns; IV – for Jack Romann and Christian Steiner.

*Kaleidoscope for Two Pianos* (1959) was written during my student years as an undergraduate at Columbia College (1955-1959). The work began as a project in Otto Luening's composition class, and is dedicated to Luening and to composer Marc Bucci.

As the title implies, *Kaleidoscope* is a colorful mosaic of changing symmetrical patterns, some infused with a ragtime feel, others highly lyrical in content. The work is in ternary form with an extended lyrical center which treats a folk-like melody to a variety of contrapuntal elaborations. In general, *Kaleidoscope* is high spirited and full of the energy of youth. It received its world premiere at the Spoleto Festival (Italy) in 1961 by pianist Stanley Hollingsworth and Morey Ritt.

### John Corigliano

John Corigliano is internationally recognized as one of the leading composers of his generation. In orchestra, chamber, opera, and film work, the passion and thoughtfulness of his highly expressive and compelling works, mediated by a kaleidoscopic and ever expanding technique, has won for him global critical and popular acclaim.

It was in 1990 and 1991 that Corigliano attracted unparalleled international attention with the premieres, respectively, of his *Symphony No. 1* and his opera *The Ghosts of Versailles*. The symphony – Corigliano's impassioned personal response to the AIDS crisis – was commissioned and first performed by the Chicago Symphony Orchestra. Upon its premiere it was immediately scheduled by virtually all of the leading orchestras in the country, and later captured for Corigliano the 1991 Grawemeyer Award for Music Compositions. Chicago's recording of the piece on the Erato label also won two Grammy awards: for Best Contemporary Composition and for Best Orchestral Performance of the Year. To date 68 orchestras in 15 countries have given performances of the work. The following year, in 1991, the Metropolitan Opera unveiled its centennial commission, and its first new opera in 25 years – Corigliano's *The Ghosts of Versailles*, suggested by Beaumarchais's "Figaro" trilogy, to a libretto by William M. Hoffman. Greeted with unanimous worldwide acclaim, *The Ghosts of Versailles* sold out both its initial 7-performance run and its 1995 revival at the Chicago Lyric Opera House. The original nationwide telecast has since been released on laser disc by Deutsche Grammophon. More honors for Mr. Corigliano included his election in 1991 to the American Academy and Institute of Arts and Letters, the organization of 250 of America's most prominent artists, sculptors, architects, writers, and composers. Following its premiere *Ghosts* collected the Composition of the Year award from the first International Classic Music Awards, and Musical America named Corigliano their first Composer of the Year.



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ARIANNA GOLDINA AND RÉMY LOUMBROZO, PIANOS

**NED ROREM**

**1. SIX VARIATIONS** for Two Pianos (1995) (11:54)  
(world premiere recording)

(Boosey & Hawkes)

**2. SICILIENNE** for Two Pianos (1950) (4:21)  
(world premiere recording)

(Southern Music Publishing Co.)

**DANCE SUITE** for Two Pianos (1949)  
(world premiere recording)

(Boosey & Hawkes)

**3. I - Overture** (2:10)

**4. II - Waltz** (4:15)

**5. III - Tarantella** (1:52)

**6. IV - Epitaph** (3:42)

**7. V - Finale** (5:31)

**JOHN CORIGLIANO**

**GAZEBO DANCES** for Piano, Four-Hands (1972)

(G. Schirmer)

**8. I - Overture** (4:09)

**9. II - Waltz** (2:20)

**10. III - Adagio** (5:10)

**11. IV - Tarantella** (2:16)

**12. KALEIDOSCOPE** for Two Pianos (1959)  
(G. Schirmer) (5:33)

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File under Classical/Rorem.

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Cover Art: "Composition" by Francis Picabia. Design: Laura Gardner.  
Recorded 10/86 - 4/97. Engineered and Edited by Robert Talbi.  
Produced by Jeffrey Kaufman.