



Sony Music Masterworks Announces June and July 2019 US Classical Releases

Available Now:

Inon Zur: *Into the Storm*

Available June 21:

Philippe Entremont: *The Complete Piano Solo Recordings on Columbia Masterworks*
Reviewer Rate: 50.03

Available June 28:

New Music String Quartet: *The Complete Columbia Album Collection*

Available July 5:

Vladimir Feltsman: *The Complete Columbia Album Collection*
Reviewer Rate: \$26.00



Into the Storm
Inon Zur
Available Now

Out now from award-winning film, TV and video game composer **Inon Zur** is his major label debut album, ***Into the Storm***. The new album, inspired by the music Zur has composed for the *Dragon Age* series and other fantasy role-playing games, is a tribute to fans of music for games and epic orchestral music.

Some of the works on *Into the Storm* are composed of pieces that Zur decided not to use in the original scores, but once revisited he decided to incorporate them into his first album of original works. *Into the Storm* is available now for stream/download from Sony Music Masterworks.

*“I’m very excited and thrilled to present my new album – *Into the Storm* – for music lovers and video gamers everywhere. We put years of work and dedication into this project and collaborated with an amazing group of performers and musicians. I believe that the final outcome is a magical journey into the world of fantasy and mysterious, mythical realms. I can’t wait to share it with all of you!” – Inon Zur*



Philippe Entremont: *The Complete Piano Solo Recordings on Columbia Masterworks*
Release Date: June 21, 2019
Reviewer Rate: 50.03

It was in 1958 that a fabulously talented 23-year-old French pianist made his name in the musical world with the release of his debut concerto recording for Columbia Masterworks. That coupling of the Grieg A minor and Rachmaninoff’s Rhapsody on a Theme by Paganini, with Eugene Ormandy conducting the Philadelphia Orchestra, was the first of many best-selling albums that **Philippe Entremont** would record for Columbia over the next two decades.

In 2014, Sony Classical issued a CD box containing all of his concerto recordings. Now, to mark Entremont's 85th birthday in 2019, Sony is pleased to announce the release of his complete solo recordings in a clamshell box set of 25 CDs.

The new box, which contains many recordings never before issued on CD, ranges from Entremont's 1956 Chopin recital originally released on CBS's Epic label to a recital of keyboard favourites he recorded in Vienna in 1985. There is Entremont's Debussy, played "with bold splashes of color...and tremendous warmth" (*High Fidelity*) and his Liszt – "When biting rhythmic zeal, sharp chiaroscuro of fingerwork are called for, he supplies them in splendid degree. He imparts a grand sweep to *Un Sospiro*, and compels admiration for his impulsively angular, individualistic performance of the *Valse oubliée*" (*High Fidelity*).

The many other recitals discs in this capacious, newly remastered reissue showcase composers ranging from Rameau, Bach, Haydn, Mozart, Kuhlau, Clementi, Beethoven, Chopin (the complete Ballades, Scherzos and Polonaises), Schumann and Mendelssohn to Tchaikovsky, Rubinstein, Scriabin, Rachmaninoff and Prokofiev. There is Spanish music by Granados, Albeniz and Falla: "[Entremont's] *Ritual Fire Dance* has gusto and ringing attack. It is a headlong dazzling account of the music" (*High Fidelity*). And, naturally, there is an abundance of French music – works by Fauré, Ravel, Satie, Poulenc and Saint-Saëns (including the chamber version of *Carnival of the Animals* with second pianist Gaby Casadesus and cellist Yo-Yo Ma).

Two very special albums recorded in 1979 deserve separate mention: a coupling of Dohnányi "Nursery Song" Variations, the Strauss Burleske and the Litolff Scherzo, with Okko Kamu conducting the National Philharmonic, and the delectable recital from Paris in which Philippe Entremont accompanies the great soprano Régine Crespin in melodies by Ravel and Satie.



**New Music String Quartet: *The Complete Columbia Album Collection*
Release Date: June 28, 2019**

It existed for only eight years, from 1948 to 1956, but in that short span the **New Music String Quartet** established standards of quartet playing which have only rarely been equaled since and which have never been surpassed" (*Montreal Gazette*, 1969). Beginning in October 1950, the NMSQ made a celebrated series of recordings in Columbia's 30th Street Studio, but in spite of the impressive critical acclaim, they did not stay long in the LP catalogue. Now, Sony Classical is collecting them all in a 10-CD set, making most of them available for the first time on the silver disc.

The New Music String Quartet's Columbia discography ranged from Boccherini, Mozart and Beethoven, Schumann, Mendelssohn and Hugo Wolf to the foremost modern American composers. In Sony Classical's new collection, the earliest recordings date from 1950–51 and feature works by Virgil Thomson, Lou Harrison, Douglas Moore, Wallingford Rieger, Walter Piston and John Cage.

The NMSQ's 1955 survey of Boccherini notably expanded that composer's catalogue presence with performances that "catch the lissomness of the writing, the affectionate nobility of it. Unanimity of attack is admirable, unison weight excellent. The zesty lines for Erle and for Trampler in the witty and energetic first movement of the brief two-movement Op. 53 No. 1 are a real highpoint" (*MusicWeb International*). Similarly valuable were their recordings of two Mendelssohn quartets, Op. 13 in A minor and Op. 44 No. 3 in E flat, made the previous year: "The performances are excellent throughout. The playing catches the pious intensity of the writing – see the Adagio introduction to the A minor – as well as the rapt intensity of the slow movements. So too they gauge the vehement quasi-Beethovenian writing of the same quartet's finale, and the crisp resilience and rhythmic vitality of the opening of the E flat quartet. The playing is crisp, textures remaining clean, clear, orientated in the best post-war manner. Tonally well scaled, these Mendelssohn performances exude warmth but also precision" (*MusicWeb International*).



Vladimir Feltsman: *The Complete Columbia Album Collection*

Release Date: July 5, 2019

Reviewer Rate: \$26.00

In summer 1987, nine years after he first requested permission to emigrate, the 35-year-old Russian pianist **Vladimir Feltsman** was finally allowed to leave the Soviet Union. Feltsman, who had studied at the Moscow Conservatory with the legendary Yakov Fliyer and won first prize at the prestigious Long-Thibaud Competition in Paris at the age of 19, arrived in New York amid a welter of publicity. CBS Masterworks offered him a recording contract, while President Ronald Reagan welcomed him to the White House for a recital that was glowingly reviewed in the *New York Times*.

When Feltsman made his Carnegie Hall debut two months later, the *Times* hailed him as “an artist of wide musical interests who on this occasion included three pieces from Messiaen’s *Vingt Regards sur l’Enfant Jésus* to set off more popular works by Schubert and Schumann ... Mr. Feltsman took an aptly spacious and relaxed approach to the first two movements [of Schubert’s A major Sonata D 664)] ... He then let loose in the more brilliant Allegro finale with an impressive display of breathtaking scales ... In the Messiaen, Mr. Feltsman drew out its great, clashing sonorities and made light of its technical terrors. At the conclusion of Schumann’s *Symphonic Etudes*, any lingering doubts about Mr. Feltsman’s pianistic strengths or artistic instincts were blown away.”

Interest in Feltsman’s pianism had already been piqued before the pianist set foot in the New World by a performance, released by CBS in 1986, of the Chopin Preludes recorded in Moscow. “Feltsman sweeps through the 24 Preludes with genuine poetic bravura,” wrote the *Los Angeles Times*. “There is a daring and Romantic fire in the playing which only add to the agony of his plight.”

Now Sony Classical is reissuing that Carnegie debut recital from 1987, a Russian Chopin recording that preceded it and an even earlier Schubert recital, from Paris in 1978, along with all the other Feltsman performances captured by CBS mics before his collaboration with the label ended in 1989. Among them are a live Liszt recital including the B minor Sonata and a live Rachmaninoff coupling of the Third Concerto and *Rhapsody on a Theme of Paganini* with Zubin Mehta and the Israel Philharmonic: “Feltsman’s pianistic control compels admiration. He is a commanding player” (*Gramophone*).

He also recorded the First and Third Tchaikovsky concertos with Washington’s National Symphony Orchestra under Mstislav Rostropovich, who, wrote *Gramophone*’s reviewer, “coaxes out playing of the very highest quality – rich-toned, idiomatic in inflexion, with just the right degree of thrust when required ... [Feltsman’s] is a relatively laid back view of the First Concerto – no screaming in the outer movements, no flashfingered shallowness in the central prestissimo of the slow movement. The big first movement cadenza is wonderfully fluid and continuous, and the transition into the following coda is a dream. There is much sensitive dialogue between piano and orchestra, well captured by the recording ... a performance one can learn from, and the Third Concerto goes splendidly.”

###