



## Two Box Sets Now Available from Sony Classical

**John Williams – The Guitarist**  
**The Complete Columbia Album Collection**  
**Reviewers Rate: \$63.08**

**Morton Gould**  
**The Complete Chicago Symphony Recordings**  
**Reviewers Rate: \$15.76**

**John Williams – The Guitarist**  
**The Complete Columbia Album Collection**  
**Deluxe Box Set Featuring 58 CDs, DVD and Hardcover Book**  
**Reviewers Rate: \$63.08**



Sony Classical has issued the first-ever complete collection of recordings by the incomparable guitarist **John Williams**. [The Complete Columbia Album Collection](#) comprises 57 original albums made over four decades, including his style-crossing collaborations and a DVD. Plus, Williams's recordings of more than 60 works will now be available on CD for the first time, all mastered from the original tapes.

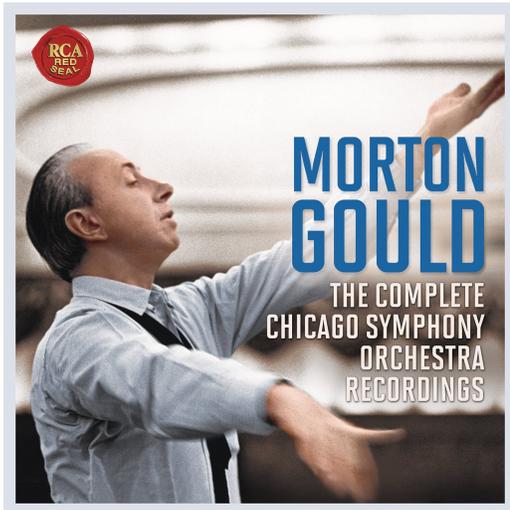
The new box set contains no fewer than three different Williams recordings of that most popular of all guitar works, Rodrigo's *Concierto de Aranjuez* – from 1964 with the Ormandy and the Philadelphia Orchestra, from 1974 with Barenboim and the English Chamber Orchestra, and from 1983 with

Frémaux and the Philharmonia Orchestra – plus a performance of its much-loved Adagio in Williams's celebrated 1993 *Seville Concert*. That entire concert is presented here too, on both CD and DVD – the latter also including a bonus documentary portrait of the artist. Reviewing his second studio recording of the concerto, *Gramophone* in January 1975 proclaimed: "John Williams himself has already made one of the finest [versions], yet if possible even more conclusively this new one must be counted a winner, irresistible from first to last. Williams before showed himself the most formidable technician, rigorously precise: now he shows himself as that and more, giving Rodrigo's ideas extra flair and imagination."

A host of other irresistible Williams recordings came about when he teamed up with Julian Bream in the 1970s to play guitar duets. The album's success led to two sequels. RCA later repackaged the three LPs onto two CDs, adding tracks from the artists' *Together – Live* recording. *BBC Music* magazine wrote: "Bream and Williams make a dream duo, and the three *Together* LPs from the seventies are arguably the finest ever made of music for two guitars ... Be warned: buy one, and you'll want the other." Both CDs containing all the *Together* tracks are included in this vast CD/DVD collection.

**Morton Gould**  
**The Complete Chicago Symphony Recordings**  
**Reviewers Rate: \$15.76**

Between 1965 and 1968, the musical polymath **Morton Gould** conducted the Chicago Symphony Orchestra in a handful of recordings for RCA Victor. In and out of the catalogue for decades – mostly out – they have become the stuff of legend. Now, at last, Sony Classical brings them all together in a new 6-CD box, following up the series' acclaimed complete collections of CSO recordings conducted by Fritz Reiner and Jean Martinon.



Gould, who in his long career conducted all the major US orchestras as well as those of Canada, Mexico, Europe, Australia and Japan, first stood before the Chicago Symphony Orchestra in 1955 – engaged as a guest at the CSO’s Ravinia Festival by the orchestra’s music director Fritz Reiner, another champion of his music. When Jean Martinon succeeded Reiner in 1963, RCA split up the orchestra’s recording duties between its distinguished new French chief, the young Seiji Ozawa – who had just been named Ravinia music director – and the recording veteran Morton Gould.

Gould’s eclectic RCA/Chicago repertoire reflects his exceptionally wide musical affinities. Of course there is American music, including Gould’s own masterpiece *Spirituals for Orchestra*, which in 1941 became the first of his works to enter the standard repertoire. In February 1965, it occupied his first Chicago sessions along with **Aaron Copland’s *Dance Symphony***, which surprisingly had never before been recorded by an American orchestra. High Fidelity wrote: “Gould’s

performance is extremely fine, and the orchestral execution is equally superb.” That November in Chicago, Gould’s Orchestra Hall concert programs included **Charles Ives’s *First Symphony***. A few months later, it was captured by RCA’s microphones – the symphony’s recording premiere! – and went on to win the 1966 Grammy as “Classical Album of the Year”.

Another high point of Gould’s Chicago concerts and sessions came from his advocacy of **Carl Nielsen**. In June 1966, he conducted the orchestra in the Danish master’s **Second Symphony** and, joined by Benny Goodman, the **Clarinet Concerto**. ClassicsToday.com, musing over whether Gould’s experience and insight as a composer might explain his palpable understanding of what Nielsen wanted in the symphony, exclaimed that “no other performance whips up the first-movement coda to such a frenzy of excitement, or drives the finale so dazzlingly from first note to last.” BBC Music Magazine called this recording “the most alive of Nielsen’s Four Temperaments” and praised Goodman’s “inimitable” and “moving” performance of the concerto.

This new Sony Classical collection of Morton Gould’s Chicago recordings – featuring facsimile LP sleeves and labels, plus full discographical notes – also contains “a thoroughly convincing account ... with playing of great virtuosity” (*Gramophone*) of the **Symphony No. 21 by Nikolai Myaskovsky** – a CSO 50th-anniversary commission in 1938 – coupled with **Rimsky-Korsakov’s *Symphony No. 2 “Antar”***, as well as an “excellent” (*Gramophone*) disc of **Tchaikovsky waltzes**. Every recording in this next set has been remastered from the original analogue tapes.

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