



## Sony Music Masterworks Announces US Classical Releases for May 2017

**Available May 5:**

***Richard Stoltzman - The Complete Album Collection (Reviewer Rate - \$56.28)***

**Available May 12:**

**The Fraternity - *Requiem***

**Available May 19:**

***Artur Schnabel - The RCA Victor Recordings (Reviewer Rate - \$15.92)***

**Arcadi Volodos - *Volodos Plays Brahms***



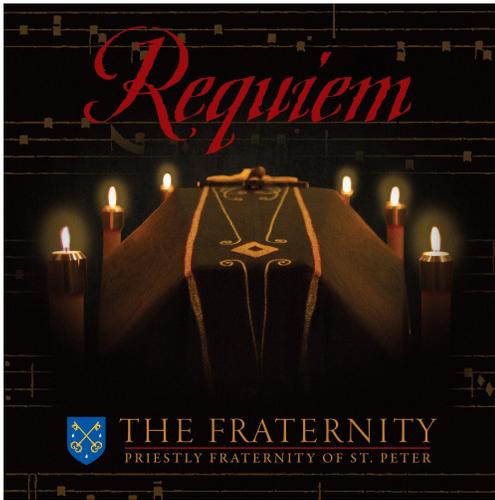
***Richard Stoltzman - The Complete Album Collection (40 CD Box Set)***  
**Richard Stoltzman, clarinet**  
**Available May 5, 2017**  
**(Reviewer Rate - \$56.28)**

In *Richard Stoltzman - The Complete Album Collection*, out on Sony Classical May 5, 2017, RCA Red Seal pays tribute to the legacy of "pied piper" clarinetist Richard Stoltzman with a 40-CD box that illustrates the impact he has had on the world of music. Many composers have written concertos for him, including Foss, Rautavaara, and Takemitsu. Steve Reich wrote *New York Counterpoint* for him, which includes a pre-recorded choir of ten clarinets, recorded by Stoltzman. A founding member of the TASHI

ensemble, Richard Stoltzman became a musical pioneer giving the clarinet a new and expanded role as a captivating solo instrument - a truly American voice.

Stoltzman is the winner of two Grammy Awards, one for his recording of the Brahms Sonatas with master pianist Richard Goode, and one for Woody Herman's *Thundering Herd*. It was Herman, for whom Stravinsky had written the 'Ebony Concerto,' a piece he felt he could never master, who invited Stoltzman to tour with him playing jazz and the thorny Stravinsky work. Stoltzman recorded numerous Billboard-charted hit crossover albums produced by Spiro Gyra member Jeremy Wall, the first being *Begin Sweet World*, and also recorded *Innervoices* with singer Judy Collins. He recorded concertos by Mozart, Weber, Rossini and more with Alexander Schneider the Mostly Mozart Festival Orchestra and the English Chamber Orchestra; Copland, Bernstein and Gershwin with Michael Tilson Thomas and the London Symphony Orchestra; Beethoven, Brahms and Mozart Trios with Yo-Yo Ma and Emanuel Ax; Bartok, Stravinsky and Ives trios with violinist Lucy Chapman and Richard Goode; Schubert and Schumann with Ax; and Mozart, Brahms and Weber Quintets with the Cleveland and Tokyo String Quartets. These accomplishments are all highlighted in this box set.

On the lighter side are delightful crossover albums, many produced by Spiro Gyra founding member Jeremy Wall, with composer/arranger Bill Douglas on keyboards, jazz great bassist Eddie Gomez and other noted artists. They include such Billboard-charted albums as *Brasil*, *Hark*, *Dreams*, *Visions*, *Spirits*, and *Open Sky* as well as an album of opera arias and one of poignant themes, *Lamento*. An important part of this treasure box are the seven recordings by TASHI, the groundbreaking group that was formed in 1973 to play Messiaen's *Quartet for the End of Time*. The Stoltzman Box is a truly great American story - a testament to our country and to a native of Nebraska, who almost became a dentist, took up the iconic American instrument - the clarinet - and made it and himself an international star.



## *Requiem*

The Fraternity

Available May 12, 2017

View the EPK

for Requiem here: [https://www.youtube.com/watch?v=f\\_iQHw5b8z0](https://www.youtube.com/watch?v=f_iQHw5b8z0)  
Private Press Streaming Link

The Fraternity – an international community of young priests that includes some of today’s most skilled and committed singers of Gregorian chant – presents ancient melodies anew, on the album *Requiem*, to be released by De Montfort Music/Sony Classical on May 12, 2017.

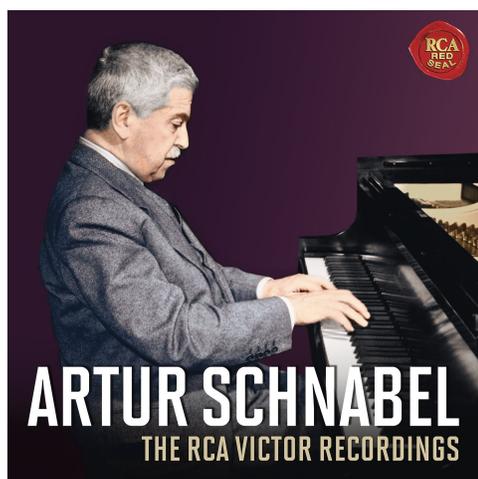
“The life of the dead is placed in the memory of the living,” said the Roman philosopher Cicero. For centuries to come in the Western world, the liturgical text of the Requiem as set to music has served as one of the most expressive

means for mourning the deceased, as their lives become our memories. The deathbed Requiem of Mozart and the Romantic-era masterpiece by Fauré are famous examples of music helping to transmute grief into the highest art. Stravinsky composed a modernist Requiem, and the tradition goes back through the ages to the glowing polyphony of such Renaissance composers as Victoria and the pioneering medieval Requiem of Ockeghem. Yet even earlier, the original sounds of the Requiem, or the Mass for the Dead, were heard via the plainsong melodies of Gregorian chant, voiced by devout European monks nameless to us today.

*Requiem*, the debut major-label release by The Fraternity, was recorded by two of the top talents working in classical music today: multiple Grammy Award-winning producer Christopher Alder and engineer Brad Michel, also a Grammy winner. The executive producers of *Requiem* are Kevin and Monica Fitzgibbons of De Montfort Music, which has helped cultivate a new audience for ancient choral music by developing several chart-topping albums of chant. This latest recording transfigures the sound of mourning and remembrance into something mystical and beautiful, inspiring a feeling of hope in the cycle of life and an embrace of the eternal through the gift of meditative song. *Requiem* is a uniquely curated presentation, comprising 20 tracks of sublime melody, mostly monophonic Gregorian chant but concluding with the lush sound of polyphonic motets by the great 16th-century Italian composer Palestrina and a less well-remembered 18th-century composer, Giovanni Battista Martini, one of Mozart’s teachers.

Many have heard The Fraternity sing Requiem chants at funeral services over the years, often suggesting that the group record this moving music. The decision to make their major-label debut with the music of *Requiem* was unanimous among the priestly singers, as they realized that nothing is so universal as the experience of death and the many emotions evoked by the living. After all, if a mother’s lullaby to her child was perhaps the very first song ever heard, a lament for the death of a loved one wasn’t far behind. The text of the Mass – beginning with “Requiem aeternam dona eis, Domine” (Grant them eternal rest, O Lord) – is spiritually uplifting, meant to convey souls to a particular vision of the beyond; the effect of the music is far-reaching and timeless, bound to touch the deepest emotions of any human heart.

The Fraternity began in 1988, but from its roots in Rome, the community has spread far and wide, now including some 280 priests in missions worldwide. Still, it’s a youthful community, with 35 the average age of its priests. Fr. Gerard Saguto, the North American Superior of The Fraternity who also sang on *Requiem*, explains that the daily responsibilities of the priests entail shepherding its flock’s greatest joys and its deepest sorrows, from a marriage in the morning to a funeral in the afternoon. St. Augustine’s sense of the sacred was a beauty “ever ancient, ever new.” This beautiful work that’s ancient yet made anew whenever he and his confreres sing it – serves as a message of hope. And for Fr. Saguto, this new recording of the Requiem – was “a way to share some of what we do on a wider scale, to put something beautiful and sacred out into the world.”



### ***Artur Schnabel - The RCA Victor Recordings (2 CD Set)***

**Artur Schnabel, piano**

**Available May 19, 2017**

**(Reviewer Rate - \$15.92)**

**[Private Press Streaming Link](#)**

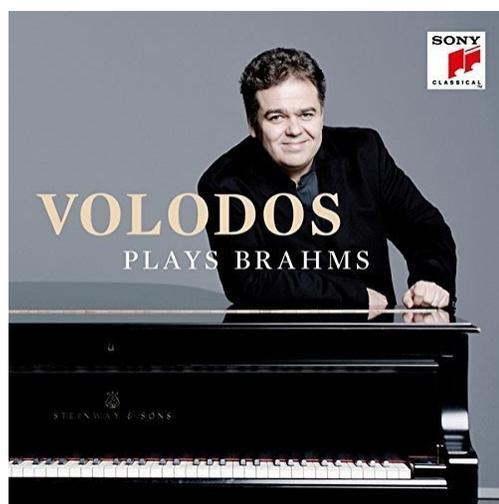
Sony Classical pays tribute to Artur Schnabel – one of the 20th century’s most influential pianists and musical thinkers – with a 2-CD set of his complete American RCA Victor recordings, released on May 19, 2017.

*Artur Schnabel – The RCA Victor Recordings* brings together all of the pianist’s sessions for RCA Victor, recorded within an intense two months of activity in 1942. Beethoven’s G major and “Emperor” Concertos with the Chicago Symphony Orchestra (conducted by its long time music director Frederick Stock) first appeared on 78s. Two late Beethoven Sonatas, No. 30 in

E major op. 109 and No. 32 in C minor op. 111 were issued for the first time in 1976, inviting comparisons alongside Schnabel’s much imitated early 1930s versions. Also from the 1942 sessions are the previously unpublished Schubert Impromptus D 899, a significant addition to Schnabel’s discography.

Born in 1882 and raised in Vienna, Artur Schnabel began lessons at nine years old with Theodor Leschetitzky. The legendary pedagogue recognized his young pupil’s unusual nature, and steered him towards Schubert’s then-neglected sonatas, saying, “You will never be a pianist, you are a musician.” After his 1898 Berlin debut, Schnabel began touring as a soloist, as a chamber player, and in a lieder duo with his future wife, contralto Therese Behr. Although Schnabel commanded a wide repertoire, he was best known as an interpreter of the Austro-German classics of Mozart, Beethoven and Schubert, with forays into Schumann and Brahms – as he put it, “music which I consider better than it can be performed.”

From 1925 Schnabel taught at the Berlin State Academy until leaving the city in 1933 after the Nazi Party took control. He became the first pianist in history to record all 32 Beethoven Sonatas, and taught master classes at Tremezzo, Lake Como before moving to the United States in 1939, where he became a naturalized citizen five years later. He returned to Europe after the war, and died in 1951 at Lake Como.



### ***Volodos Plays Brahms***

**Arcadi Volodos, piano**

**Available May 19, 2017**

**[Private Press Streaming Link](#)**

Four years after his fascinating and highly praised album, *Volodos Plays Mompou*, Russian pianist Arcadi Volodos delivers another reference recording, this time with the solo piano music of Johannes Brahms for *Volodos Plays Brahms* on Sony Classical. The tracks on the album include Brahms' Eight Pieces for Piano, Op. 76 Nos. 1-4; Three Intermezzi, Op. 117 Nos. 1-3; and Six Pieces for Piano, Op. 118 Nos. 1-6.

In recent years, Volodos has performed critically acclaimed concerts of Brahms across the world. The Brahms solo piano works on the album are perfect to show Volodos' unique ability to create a special and magical sound, a sound “which lifts us, the listener, into the air and which makes us believe that the world is floating” (*Frankfurter Allgemeine Zeitung*). The album was recorded in the famous Teldex Studios Berlin in three sessions (2015 - 2017) on a great Steinway Grand Piano specially tuned by Michel Brandjes, one of the best tuners in the world. There is no editing in this recording, Volodos played every piece over and over again to develop his idea of structure and sound and chose the best version of each piece after the end of the recording.

Born in Saint Petersburg, Russia in 1972 to vocalist parents, Arcadi Volodos began his musical training as a singer, and later shifted his focus to conducting while studying at the Glinka Chapel School and St. Petersburg Conservatory. Although he had studied piano since he was eight, Volodos did not devote himself to the instrument until he was 17 years old. Volodos' many awards include the German Echo Klassik award for best instrumentalist of 2003 and Gramophone Awards for best instrumental recording in 1999 for *Arcadi Volodos Live at Carnegie Hall*, in 2010 for *Volodos in Vienna*, and in 2014 for *Volodos plays Mompou*.

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