



Sony Masterworks Announces US Classical Releases for September

Available September 1:

Paul Badura-Skoda Plays Schubert – The Complete Piano Sonatas (Box Set) – Reviewer Rate: \$29.38

Available September 8:

The Boys of St. Paul's Choir School – Ave Maria

Available September 15:

Yo-Yo Ma, Emanuel Ax, Leonidas Kavakos – The Complete Piano Trios of Brahms

Jonas Kaufmann – L'Opera

The Great Luciano Pavarotti (Box Set) – Reviewer Rate: \$12.50

Olga Peretyatko – Russian Light

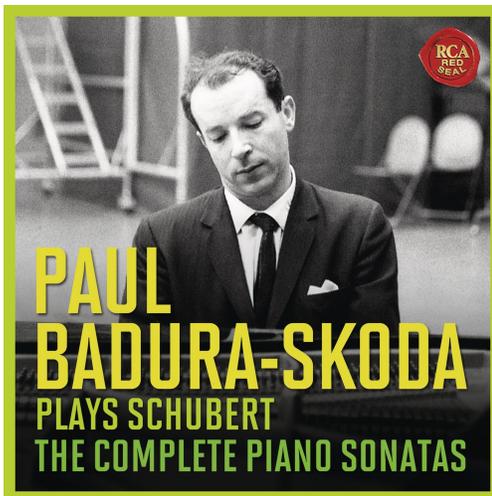
Sequentia – Hildegard von Bingen Edition (Box Set) – Reviewer Rate: \$25.75

Available September 29:

Teodor Currentzis & MusicAeterna – Tchaikovsky: Symphony No. 6 “Pathétique”

Glenn Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions (Box Set) –

Reviewer Rate: \$56.91



Paul Badura-Skoda Plays Schubert – The Complete Piano Sonatas

Paul Badura-Skoda, piano

12-CD Box Set

Release Date: September 1, 2017

Reviewer Rate: \$29.38

Paul Badura-Skoda is unquestionably the outstanding Schubert pianist of the 20th century, declared the *Leipzig Volkszeitung* in 2012. An astute interpreter, a sensuous singer on the keyboard, one who plumbs the notes fully yet treats each one with love and intelligent solicitude. Coinciding with the pianist's 90th birthday later this year, Sony Classical is pleased to announce the first CD release of Badura-Skoda's **complete recording of the Schubert sonatas**, an LP collector's item ever since its original publication in 1971.

Born in 1927 in Vienna, Paul Badura-Skoda studied there at the Conservatory and later with the legendary pianist Edwin Fischer in Switzerland. In 1949, the still-unknown young artist was engaged as soloist by both Wilhelm Furtwängler and Herbert von Karajan for their concerts in Vienna. His international breakthrough came in 1950 when he substituted on short notice for his ailing mentor, Edwin Fischer. That same year he began recording for the new vinyl LP medium. Three years later, when he made his New York debut, American music lovers still knew Badura-Skoda only from his records, yet the recital attracted a capacity audience.

Encouraged by the Vienna-born RCA Victor executive George Marek, Badura-Skoda recorded all of Franz Schubert's sonatas including his own completions of several works left unfinished by the composer between May 1967 and May 1971. A few of the sessions (which were produced by the incomparable Max Wilcox) took place in New York at RCA Recording Studio A, but most were held in the Vienna studios of Westminster Records president James Grayson. Badura-Skoda then was playing on a modern grand piano. In the 1990s, this ever-enterprising artist whose remarkable recording career continues to this day would remake the Schubert cycle using his own fortepianos.

When RCA released the complete set of sonatas on 13 LPs at the end of 1971, the Gramophone reviewer showered Badura-Skodas interpretations with praise: As a fellow Viennese, he has the style in his blood and loves the music. Nothing is over-driven or inflated. Schubert for him is no would-be Beethoven: he conveys the music's relaxed lyricism, its basic simplicity, emphasizing romantic dreams more than the stern, classical sonata heritage.

Now this very special set is available again, newly remastered from the original analogue masters for its first CD appearance as a 12-disc box. Paul Badura-Skodas' Schubert is a must-have for lovers of great piano music, performed with the utmost love and understanding.



Ave Maria

The Boys of St. Paul's Choir School

Release Date: September 8, 2017

[Stream Album](#)

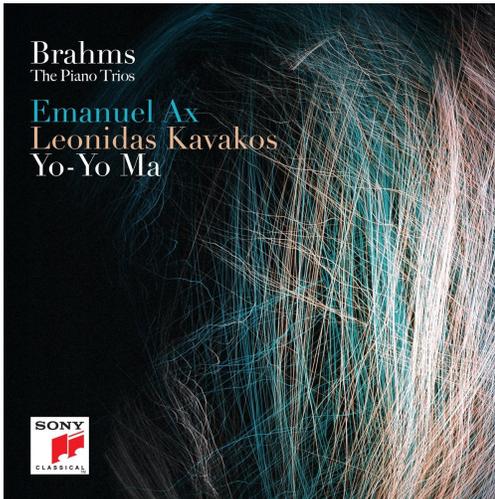
On the heels of having several No. 1 *Billboard* Classical Traditional albums, De Montfort Music teams up with sister label AimHigher Recordings and Sony Classical in the recording of the angelic music of *Ave Maria* by **The Boys of St. Paul's Choir School**. This will be the second international release for the Choir School, which topped the *Billboard* classical charts and became a media favorite with their 2014 release, *Christmas in Harvard Square*. They have been featured on *CBS This Morning*, *NPR*, *Good Morning America*, *Fox & Friends*, *WGBH*, *Boston Globe* and even had their own PBS Special. Having recently celebrated their 50th anniversary, Saint Paul's Choir School in Cambridge, Massachusetts strives to engage young men in the development of their intellectual and musical talents. Located in the heart of Harvard Square,

the school has had a large presence and impact within the Harvard community. The school seeks to develop the diverse musical talents of each boy so that he may use his musical gifts serving the community at large by the performance of master works of choral literature.

Founded in 1963 by Dr. Theodore Marier, an internationally acclaimed choral scholar, Saint Paul's Choir School is the premiere musically intensive boy choir school, which educates choristers in grades four through eight in the United States. The Choir School seeks to embrace the great cathedral school tradition as it unites a rigorous musical and academic curriculum preparing each student to grow and flourish in a dynamic and changing world.

Having performed frequently with the Boston Symphony Orchestra, with many notable conductors including Itzhak Perlman, and having performed on the road from Carnegie Hall to St. Peter's Square at a papal audience for Pope Francis to Red Sox and Celtics games, the boys of St. Paul's Choir School have covered much diverse and musically challenging territory. Saint Paul's Choir School identifies and accepts boys from the greater Boston area as well as the entire United States, who are musically talented and academically qualified. Students are offered an intensive musical training and a rigorous academic program. The Boys of St. Paul's Choir School are at an apex of greatness under the musical direction of John Robinson, who hails from the UK and came up in the boys' choir schools in Cambridge, UK. The community is led by Fr. William Kelly, himself once a choirboy student at St. Paul's.

The creative forces behind *Ave Maria* include multiple Grammy Award-winning Producer Christopher Alder, and Brad Michel, also a Grammy Award-winner. Choirmaster John Robinson masterfully directed the presentation of the repertoire. Bursting with the transcendent sounds of this choir of boys and men coupled with the glorious acoustic of St. Paul's in Harvard Square, every selection on *Ave Maria* tells a story. Each beautiful and interesting choral work has its own history. Perhaps none more significant than that of the inspiration for Palestrina's *Missa Pappae Marcelli* or of the extraordinary depiction of the Magi from the East in *Reges Tharsis*, on to the vivid and dramatic use of harmony in Bruckner's *Virga Jesse floruit*.



The Complete Piano Trios of Brahms

Yo-Yo Ma, cello; Emanuel Ax, piano; Leonidas Kavakos, violin

Release Date: September 15, 2017

Stream Album

Cellist **Yo-Yo Ma** and his longtime collaborator, pianist **Emanuel Ax**, are joined by violinist **Leonidas Kavakos** in their first recording together for Sony Classical, of the piano trios of Johannes Brahms. Ax and Ma have collaborated in a distinguished catalog of Brahms recordings for Sony Classical, but this is their first recording together of the piano trios – and their first collaboration with Kavakos. Sony Classical will release the recording of ***Brahms: The Piano Trios*** on September 15, 2017.

During the 2018 concert season, Ax, Kavakos and Ma will reunite for a series of US performances of all three of the Brahms trios heard on the new recording – Trio No. 1 in B Major, Op. 8; Trio No. 2 in C Major, Op. 87; and

Trio No. 3 in C Minor, Op. 101.

The second and third trios were written and first performed in quick succession (1882 and 1883), both examples of Brahms at his creative zenith. The same can be said of the first trio: originally completed when he was twenty, in 1854, and premiered the following year, Brahms thoroughly rethought and revised it in a new version premiered early in 1890. That more elegant and concentrated version of a youthful work has become the standard for the first trio, and it is the version performed on the recording by Ax, Kavakos, and Ma.

For Ma, who believes Brahms wrote, “really difficult music to play well,” the collaboration with an old friend (Ax) and their new colleague (Kavakos) was an extraordinary experience. “What I was impressed by was that we could listen to a take and each one of us would make comments, but there was never a disagreement. We actually added these elements together, and it became a better performance. That was unusual. That doesn’t happen often with three people, whether they know one another or not.”

“From the very first note we ever played, Emanuel Ax, Yo-Yo Ma and I felt a priceless blessing,” Kavakos says, recalling how their collaboration began. “After playing just the Op. 8 trio at Tanglewood, the urge to repeat and expand was immediate. Performing all the trios was the next step, from which the idea of this recording was born. It has been an experience full of musical joy. It is my hope that listeners will join us in experiencing all this and more, in what has been an absolutely amazing musical and human journey.”

Emanuel Ax speaks of his own passion for the music of Brahms and the piano trios. “To be able to work on these masterpieces again with my friends Leonidas and Yo-Yo is a great privilege,” Ax said. “The glory of such musical masterpieces is that no one performance can exhaust everything in them. It is because of the infinite depth and variety of Brahms’s genius that we hope to be part of the long tradition of this wonderful music.”

All three performers have been acclaimed for their interpretations of Brahms, as soloists and as colleagues. Between them, Ax and Ma have shared four Grammy Awards for their recordings of Brahms’s chamber music. With Kavakos, they first performed all three Brahms piano trios at the Tanglewood Festival in 2015. They will repeat the program in US concerts throughout 2018.



L'Opéra

Jonas Kaufmann, tenor; Bayerisches Staatsorchester; Bertrand de Billy, conductor

Release Date: September 15, 2017

Stream Album

Jonas Kaufmann pays homage to a magnificent era of opera that defined musical splendor and elegance with his new album *L'Opéra*, featuring 19th-century French opera arias and duets, available September 15. His selection of music for tenor spans this momentous period, starting with “Rachel, quand du Seigneur” from Halévy’s *La Juive* (1835), through two of Bizet’s greatest works, “La fleur que tu m’avais jetée” from *Carmen* (1875) and “Au fond du temple saint” from *Les Pêcheurs de perles* (1863), by way of Gounod’s “Ah! lève-toi, soleil!” from *Roméo et Juliette* (1867) and ending with the latest aria “Pourquoi me réveiller” from Massenet’s masterpiece *Werther* (1892). Plus many more along the way.

“The French operatic repertory is very close to my heart,” says Kaufmann. “This fascinating music reflects a unique period in European culture. I didn’t want to choose only highlights for this album but also works and roles that have been key experiences for me. Wilhelm Meister in *Mignon*, for example, was my first major French role – I sang it in Toulouse in 2001. *Carmen* and *Werther* helped to open doors for me. The fact that I sang my first *Werther* at the Paris Opéra of all places, as a German surrounded by a French ensemble, was undoubtedly rather risky, but I had some excellent guides to help me: répétiteurs, colleagues, conductors and, not least, the recordings of the legendary French tenor Georges Thill.”

What can be heard on Jonas Kaufmann’s new album is the musical heritage of a time when Paris, newly created by Georges Eugène Haussmann, became the center of the modern world in the 19th century. At that time, the opera houses of Paris were the places to “see and be seen.” Their large, luxurious foyers offered fabulous opportunities for the public to gather and socialize. Their opera productions presented the audience with unheard-of exotic locations and staged spectacles beyond compare – the premiere of Halévy’s *La Juive* reportedly involved more than a dozen horses on stage!

At that time, the Parisian opera also fostered a creative exchange between German and French cultures. German composers such as Meyerbeer and Offenbach flocked to Paris and developed their international careers from there. Likewise, French composers were deeply influenced by German literary works – basing operas such as Massenet’s *Werther* and Berlioz’s *La Damnation de Faust* on “best-sellers”; Kaufmann has selected scenes from both works for his new album. Often new operas would travel to German opera houses and beyond, after a successful run at the Paris Opéra.

This Franco-German connection is particularly appealing for Kaufmann: “Offenbach’s *Hoffmann* is, I think, an ideal symbiosis between German profundity and French imagination. And Jules Massenet captured the psychological depths of Goethe’s *Werther* with so many shades and hues that it’s beyond reproach. So in this respect I feel fully at home in it.”

This recording was made with Kaufmann’s award-winning “hometown” orchestra The Bavarian State Orchestra based in Munich, with whom he performs year-round, conducted by Bertrand de Billy who is an expert in the selected repertoire. Baritone Ludovic Tézier is Kaufmann’s duet partner in “Au fond du temple saint” from Bizet’s *Les Pêcheurs de perles*, and soprano Sonya Yoncheva joins Kaufmann for two scenes from Massenet’s *Manon*.



The Great Luciano Pavarotti

Luciano Pavarotti, tenor

3-CD Box Set

Release Date: September 15, 2017

Reviewer Rate: \$12.50

Luciano Pavarotti, one of the most acclaimed and popular Italian tenors of all time, died ten years ago in his hometown of Modena. To mark the anniversary, Sony Classical releases ***The Great Luciano Pavarotti***, a three-CD set. The whole world mourned the loss of one of its most cherished celebrities. Pavarotti's unmistakable voice with its open Italianate sound and ringing upper register was ideal for the operas of Verdi, Bellini, Donizetti and Puccini, but also the popular Italian and other repertoire that he and his admirers reveled in. Combined with his generous, charismatic personality, his thrilling vocalism made him into an icon, as famous as the rock stars he loved to perform with.

Pavarotti made only a handful of recordings for Sony Classical, but they occupy a unique place in his discography. An album of Verdi rarities, newly remastered from the original analog tapes, with Claudio Abbado conducting the Orchestra of La Scala, Milan, includes arias composed for *Attila*, *Ernani* and *Les vêpres siciliennes* as well as a recently discovered cabaletta from *I due Foscari* and an early fragment from an uncompleted opera, *Il solitario ed Eloisa*. *Gramophone* praised the album, praising the tenor's remarkably polished renditions, "always generous in provision of voice and spirit . . . Fine performances, both vocal and orchestral."

Another rarity is the live recording *Luciano Pavarotti in Concert*, which brought the great tenor to Modena's Piazza Grande on August 14, 1985 for his first-ever concert in his native city. Joined by the Arturo Toscanini Symphony Orchestra of Emilia Romagna, conducted by Emerson Buckley, the international superstar serenaded his adoring fans with a program of his greatest hits, including the most popular tenor arias from *Lucia di Lammermoor*, *Rigoletto*, *Luisa Miller*, *La Bohème*, *Turandot*, *Fedora* and *Pagliacci* plus such indispensable Italian songs as *O sole mio*, *Torna a Surriento*, *Non ti scordar di me*, *Rondine al nido*, *Mamma* and a heartfelt salute to Modena, *Alla mia città*.

In December 1999, Pavarotti was joined for a Christmas concert at the Vienna Konzerthaus by his great colleagues Plácido Domingo and José Carreras (they became the legendary Three Tenors when the world thrilled to their collaboration on the eve of the World Cup Final at the Roman Baths of Caracalla on July 7, 1990). Accompanied by the Gumpoldskirchen Children's Choir and the Vienna Symphony Orchestra under Steven Mercurio, their classical, popular, and traditional selections from that Vienna evening range from *Adeste fideles / O Come, All Ye Faithful*, *O Tannenbaum* and *Silent Night* to *White Christmas*, *Winter Wonderland*, *Amazing Grace* and Pavarotti's own composition, *Ave Maria, dolce Maria*.



Russian Light

Olga Peretyatko, soprano; Ural Philharmonic Orchestra; Dimitry Liss, conductor

Release Date: September 15, 2017

Stream Album

Sought-after soprano **Olga Peretyatko**'s new album ***Russian Light*** features excerpts from operas that have left a deep imprint on Russia's national music. Among these are Glinka's *Ruslan and Lyudmila* as well as Rimsky-Korsakov's *The Golden Cockerel*, *The Snow Maiden*, and *The Tsar's Bride*. The latter piece represents a personal triumph for Peretyatko, since she sang the role of "Marfa" under Daniel Barenboim to open the 2013 season at the Berlin State Opera. With her silvery timbre and solid mastery of coloratura she thrilled not only the audience but the critic of *Der Tagespiegel*, who wrote: "Olga Peretyatko projects Marfa as a being so delicate and other-worldly that it strikes the knowledgeable listener to the core."

Other selections on *Russian Light* are taken from operas by Stravinsky and Shostakovich that likewise accompanied Peretyatko on her rise to stardom. In 2009, she stepped in at short notice for an indisposed colleague to sing the role of “Lidotchka” in Shostakovich’s operetta *Moscow, Cheremushky* at the Opéra de Lyon. Though she had only two days’ time before the premiere, she won acclaim for her breathtaking depiction. In 2010, she sang “The Nightingale” in Stravinsky’s like-named opera (*Le Rossignol*) in Aix-en-Provence. When the production was mounted in New York and Canada the North American critics went wild about her effortless presentation and the “fresh sound of her voice.”

Olga Peretyatko, one of the most sought-after sopranos, was born and raised in St. Petersburg, Russia. She started her musical career at the age of 15, singing in the children’s choir of the Mariinsky Theatre. She completed a course as a choirmaster and then enrolled to study singing at the Hanns Eisler-Hochschule für Musik in Berlin. Highlights from Peretyatko’s opera career include roles with the Vienna State Opera, Zurich Opera House (*Rigoletto*), the Berlin State Opera and La Scala in Milan (Marfa in *Die Zarenbraut*), performances at the Deutsche Oper Berlin (Adina in *L’elisir d’amore*), and the Metropolitan Opera in New York (Elvira in *I Puritani*). In recent years, she has also made debuts at Opéra Bastille in Paris, Royal Opera House Covent Garden, New National Theatre in Tokyo, San Francisco Opera, and Opéra de Monte-Carlo, Teatro Real in Madrid, the Tivoli in Copenhagen, and at La Monnaie in Bruxelles. Besides her opera career, Olga Peretyatko performs regularly in recitals and concerts throughout the world. She has an exclusive recording contract with Sony Classical. Her first solo CD *La Bellezza del Canto* with arias from Rossini, Verdi, Donizetti, Massenet and Puccini was released in 2011, and her second recording *Arabesque* has been released in 2013, both to critical acclaim. Her third album, *Rossini!*, entirely dedicated to Gioacchino Rossini, was released in 2015.



Hildegard von Bingen Edition
Sequentia
9-CD Box Set
Release Date: September 15, 2017
Reviewer Rate: \$25.75

Sequentia was among the first vocal ensembles to revive Hildegard’s music in our time, working closely from the medieval manuscript sources and employing performance practices which would have been known to the abbess and her Benedictine sisters in the 12th century. Under the general artistic direction of the late Barbara Thornton (1950-1998) and with Sequentia’s co-founder Benjamin Bagby, more than sixty of the world’s foremost vocalists and instrumentalists active in historical music performance joined the

ensemble to perform and record Hildegard’s works on a regular basis between 1982 and 1999, and again under Bagby’s direction in 2012-2014. Thornton and Bagby worked closely with musicologists and philologists, including Leo Treitler, Peter Dronke and Barbara Stühlmeyer. From the beginning, the entire project was supported generously by the WDR (West German Radio in Cologne with producers Alfred Krings and Klaus L Neumann), which co-produced most of the earlier recordings on the Deutsche Harmonia Mundi label. In addition to recording, the ensemble toured extensively, performing Hildegard’s works to critical acclaim all over Europe, in North America, Australia and Japan.

These Sequentia recordings of Hildegard’s works are contained on eight releases (more than eleven hours of music) for the DHM label and include all of Hildegard’s 77 symphoniae as well as her music drama *Ordo Virtutum* (recorded twice, with an interval of 15 years between the two radically different productions). The accompanying booklets are considered models of research and total almost 400 pages. One of these releases, *Canticles of Ecstasy*, received several international awards (including an Edison Prize, a Disque d’Or, and a Grammy nomination for best choral recording) and has sold more than a million copies worldwide. In 2009 an anthology was released, containing exceptional tracks from six of Sequentia’s Hildegard recordings on DHM.

In 2012, the final recording of the complete works, *Celestial Hierarchy*, was brought to life by Sequentia’s co-founder and director Benjamin Bagby, to commemorate the elevation of Hildegard von Bingen to Sainthood and Doctor Ecclesiae (2011), to finish Sequentia’s complete works project on the DHM/Sony label and thus to honor the life’s work of Barbara Thornton. For this recording, a multi-generational ensemble of seven women’s voices was assembled under Bagby’s direction, together with the flautist Norbert Rodenkirchen and Bagby playing harp. One of the singers on this final

recording had been a member of Barbara Thornton's ensemble, while some others were not yet born when the first recording was made in 1982.

Tchaikovsky: Symphony No. 6 "Pathétique"
Teodor Currentzis, conductor; MusicAeterna
Release Date: September 29, 2017

Teodor Currentzis' latest recording with MusicAeterna for Sony Classical is Tchaikovsky's iconic Symphony No. 6, "Pathétique", a natural fit for the Russian-based conductor and orchestra. Currentzis has a strong affinity for the music of Tchaikovsky, sharing the composer's alma mater of St. Petersburg Conservatory as well as hailing from the same region – Tchaikovsky from Votkinsk and Currentzis from nearby Perm.

Tchaikovsky's title for this poignant symphony was the Russian word for passionate – *pateticheskaya*. Elsewhere in the world, this was translated into the French as *pathétique*, except in Russia where it is known by its original title. The composer conducted the world premiere of this symphony in St. Petersburg in 1893, just nine days before his death.

Teodor Currentzis and MusicAeterna are exclusive Sony artists. This recording follows their celebrated Sony recordings of the Mozart-Da Ponte trilogy, Stravinsky's *Les Noces* and Tchaikovsky's Violin Concerto, with Patricia Kopatchinskaja. Previous recordings include Shostakovich's Symphony No. 14, Mozart's *Requiem* and Purcell's *Dido and Aeneas* all on the Alpha label and the Shostakovich Piano Concertos with Alexander Melnikov and the Mahler Chamber Orchestra on the Harmonia Mundi label. MusicAeterna plans to record and release all nine Beethoven Symphonies ahead of the 2020 Beethoven anniversary.

Teodor Currentzis is the Artistic Director of the Perm State Opera and Ballet Theatre, Artistic Director of the ensemble MusicAeterna and of the MusicAeterna Chamber Choir, both formed in 2004, during his tenure as Music Director of the Novosibirsk State Opera and Orchestra (2004-2010). In 2017-2018 he will be the Chief Conductor Designate of the SWR Symphony Orchestra and from 2018-2019, he will be the Chief Conductor. In 2017-2018, Currentzis will travel across Europe with MusicAeterna performing in the most prestigious venues, including Vienna Konzerthaus and the Musikverein, Berlin Philharmonie, Hamburg Elbphilharmonie, Paris Philharmonie, Festspielhaus Baden-Baden and La Scala in Milan. Further engagements include Tonhalle Orchestra with Patricia Kopatchinskaja, Camerata Salzburg, SWR Symphony and Philharmonia Zurich with Helene Grimaud. Past highlights of his career include Resident Artist at the Vienna Konzerthaus beginning in 2016-2017, including concerts with Vienna Symphony Orchestra, Camerata Salzburg and MusicAeterna; a tour with Mahler Chamber Orchestra of Berio's *Coro*; *Clemenza di Tito* and Mozart's *Requiem* at Salzburg Festival, Verdi's *Macbeth* at Zurich Opera with Barrie Kosky (2016); Wagner's *Das Rheingold* with MusicAeterna (2015, RUHRtriennale in Bochum); Tchaikovsky's *Iolanthe* and Stravinsky's *Persephone* at Aix Festival (2015) which premiered in Madrid in 2012; Purcell's *The Indian Queen* in Madrid (2012); Shostakovich's *Lady Macbeth* of the Mtsensk District in Zurich (2012) and Weinberg's *The Passenger* with the Vienna Symphony Orchestra in Bregenz (2010).

Glenn Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions (Box Set)

Glenn Gould, piano
7-CD + 1-LP Box Set
Release Date: September 29, 2017
Reviewer Rate: \$56.91



The recording industry of the 20th century saw stars become legends and albums become icons of popular culture. Completed in a total of only four days and released in January 1956, **Glenn Gould's** debut recording of *Bach's Goldberg Variations* is without doubt one of the most significant and successful classical recordings in the history of the gramophone record.

Documenting with unprecedented completeness the events that unfolded in Columbia's 30th Street Studio during those four key days in June 1955, *Glenn*

Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions allows listeners for the very first time to join Glenn Gould, his producer Howard Scott and sound engineer Fred Plaut as one of the greatest recordings of all time came into existence.

Glenn Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions may be the most comprehensive special edition ever dedicated to a single classical music album. It features Glenn Gould's complete recording sessions of *Bach's Goldberg Variations* on five CDs (including the studio conversations between him and his producer), restored from the original analogue tapes and remastered using 24 bit / 96 kHz technology, plus the final album on both CD and heavyweight 180g vinyl, as well as an extra CD *Glenn Gould Discusses His Performances of the "Goldberg Variations" with Tim Page*. The edition comes with a 36" x 24" poster and a 280-page hard-cover coffee-table book, featuring 45 sensational, newly discovered photos from the recording sessions, the complete musical score, several essays and an extensive documentation – including facsimiles of more than 20 archival documents detailing how an analogue vinyl LP was recorded in the mid-1950s.

It was the birth of a legend. From the moment the 22-year-old Canadian pianist played his first notes in Columbia's 30th Street Studio in June 1955, it became apparent that recording history was being made. The recording was released in January 1956 as a mono LP with the catalogue number ML 5060, at a price of \$3.98. It broke all records and made Gould famous overnight. The critics were ecstatic and the release is still considered one of the ten most significant and successful classical recordings of all time.

After the final LP master tape was cut in July 1955, the ten remaining reels of these historic recording sessions from 10 & 14–16 June were not reused for other recordings or discharged, but sent directly to tape archives for deep storage at 65°F. The tapes remained there, untouched and forgotten, while Gould's career took off: as a pianist on stage and in the studio, and as a writer, composer, conductor, and broadcaster.

After his death in 1982, the tapes remained in archives while the music world changed dramatically: from mono to stereo and analogue to digital recording; from LPs to cassettes and CDs to digital downloads and streams; as record labels moved and companies merged. Unaffected by the world outside, the tapes were left untouched for more than 60 years.

In 2017, the musical world shares another historic moment. With the release of *Glenn Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions*, the audience is invited to enter the studio with pianist Glenn Gould, producer Howard Scott and engineers Fred Plaut and Robert Waller, and relive the making of one of the most famous recordings in the world – from its very first to its very last note.

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