

2MBS *fine*
MUSIC **November** 2021
SYDNEY



Lady Blackbird

First Person - Lady Blackbird

Anton Arensky - The Poor Man's Tchaikovsky?

Brahms' First - A Beloved Symphony

Jonny Greenwood - When Worlds Coalesce

Fine Music Sponsorship

We have a range of channels to help
you communicate your message to
our audience of

240,000+ listeners per week

20,000+ unique website visitors per month

4000+ digital newsletter subscribers per week

1350+ magazine subscribers per month

Visit finemusicsydney.com/sponsorship
to view our cost-effective packages

Fine
MUSIC
SYDNEY





05. The World of a Beloved Symphony
James Nightingale considers Brahms' First

06. First Person
Garth Sundberg talks to a shining new soul jazz sensation

10. Moderate, balanced and precise?
Nicky Gluch explores the life and music of Camille Saint-Saëns

13. Volunteer Spotlight
Pamela Newling talks with *Hosanna* presenter Stephen Matthews

15. Was Anton Arensky the poor man's Tchaikovsky?
Michael Morton-Evans assesses Arensky - the 'forgotten' composer

16. When Worlds Coalesce
Paul Cooke celebrates the achievements of Jonny Greenwood

18. Stephen Byth
Barry O'Sullivan recognises a new force in Australian jazz

21. Listeners' Letters

22. CD Reviews

24. Program Guide

51. Composers List

NOTES FROM THE EDITOR



December 2021 marks the 100th anniversary of the death of Saint-Saëns, and as we gear up for a celebration of his music, Nicky Gluch reviews our assessment of him in the light of our own questions about classical music's future. She argues that he is remembered more as a champion of a tradition that he felt was under threat, rather than as a composer with a distinctive style. We'd love to hear your views!

This month's cover is something of a first, featuring Blues/Jazz/Soul artist Lady Blackbird, whose debut album *Black Acid Soul* was released to great acclaim in September. *Stormy Monday* presenter Garth Sundberg interviewed her on Zoom as she drove through the streets of Los Angeles, discussing everything from her distinctive vocal style to the coincidental timing of her release of the Nina Simone song *Blackbird* with the death of George Floyd in Minneapolis.

For jazz aficionados, Barry O'Sullivan catches up with Stephen Byth, saxophonist, composer and arranger from Melbourne, currently based in Boston USA, and diving into the world of fusion, Paul Cooke celebrates the multi-faceted career of composer, musician, and arranger Jonny Greenwood.

For jazz aficionados, Barry O'Sullivan catches up with Stephen Byth, saxophonist, composer and arranger from Melbourne, currently based in Boston USA, and diving into the world of fusion, Paul Cooke celebrates the multi-faceted career of composer, musician, and arranger Jonny Greenwood.

Fine Music Magazine is now free from our new website at 2mbsfinemusicsydney.com, so tell your friends to read about us and the wonderful music our station provides.

david.ogilvie@finemusicsydney.com

PROGRAMMERS AND PRESENTERS

NOVEMBER Charles Barton, Peter Bell, Nena Beretin, Eddie Bernasconi, Xavier Bichon, Dan Bickel, Chris Blower, David Brett, John Buchanan, Rex Burgess, Janine Burrus, Lloyd Capps, Vince Carnovale, Lyn Chong, Andrew Clark, Adam Cockburn, Angela Cockburn, Liam Collins, Paul Cooke, Di Cox, George Cruickshank, Nick Dan, Jackson Day, Nev Dorrington, Brian Drummond, Andrew Dziedzic, Deborah Evans, Rita Felton, Michael Field, Owen Fisher, Jennifer Foong, Tom Forrester-Paton, Susan Foulcher, Nina Fudala, Carole Garland, David Garrett, Robert Gilchrist, Nicky Gluch, Joe Goddard, Albert Gormley, Jeremy Hall, John Hanna, Austin Harrison, Ross Hayes, Gerald Holder, James Hunter, Leita Hutchings, Anne Irish, Sue Jowell, David Knapp, Ray Levis, Krystal Li, Anne-Louise Luccarini, Christina MacGuinness, Meg Matthews, Stephen Matthews, Sue McCreadie, Neil McEwan, Jeannie McInnes, Ramsay McInnes, Angus McPherson, Maureen Meers, Camille Mercep, Peter Mills, Gail Monjo, Simon Moore, Frank Morrison, Michael Morton-Evans, Richard Munge, Gail Monjo, Gerry Myerson, James Nightingale, Barry O'Sullivan, Calogero Panvino, Derek Parker, Denis Patterson, Keith Pettigrew, Peter Poole, Frank Presley, Mark Renton, Paul Roper, Marilyn Schock, Jon Shapiro, Julie Simonds, Chloe Sinclair, Elaine Siversen, Robert Small, Garth Sundberg, Jacky Ternisien, Anna Tranter, Madilina Tresca, Robert Vale, Ron Walledge, Chris Wetherall, Stephen Wilson, Glenn Winfield, Chris Winner, John Xuereb, Orli Zahava, Tom Zelinka, Vicky Zhang.

PROGRAM SUBEDITORS Jan Akers, Chris Blower, Di Cox, Noelene Guillemot, Jill Wagstaff, Tony Wallace, Teresa White

LIBRARIANS Jan Akers, Rex Burgess, Di Cox, Helen Dignan, Lynden Dziedzic, Peter Goldner, David Hilton, Phillip McGarn, Judy Miller, Helen Milthorpe, Susan Ping Kee, Mark Renton, Jacky Ternisien, Ricky Yu

**Editor**

David Ogilvie

Assistant Editor

Catherine Peake

Designer

Lyndon Pike

Digital Content CoordinatorsPaul Cooke, Nicky Gluch,
Keith Pettigrew**Guide Management
Coordinators (acting)**James Nightingale
and Elaine Siverson**Program Guide Formatter**

Peter Bell

Proof ReadersMona Omar, Pamela Newling,
Catherine Peake**Contributors**Dan Bickel
Paul Cooke
Deborah Evans
Nicky Gluch
Michael Morton-Evans
Pamela Newling
James Nightingale
Barry O'Sullivan
Alex Siegers
Garth Sundberg**Cover Image**

Christine Solomun

Fine Music Studios72-76 Chandos Street
St Leonards, NSW 2065**Postal Address**

PO Box 78, St Leonards, NSW 2065

Phone 9439 4777 (9am-6pm)**ABN** 64 379 540 010

finemusicsydney.com

Frequency 102.5 FM**Transmitter** Governor Phillip
Tower, Circular Quay**FINE MUSIC SYDNEY****ORGANISATION DETAILS****Fine Music Sydney** - We are Sydney's Fine Music Broadcaster**MUSIC BROADCASTING SOCIETY OF NSW CO-OPERATIVE LIMITED**

Fine Music Sydney is owned and operated by the Music Broadcasting Society of New South Wales Co-operative Limited. Fine Music is a registered charitable organisation with a Charity Fundraising Number and is listed with the Register of Cultural Organisations. Fine Music Sydney is a Community Radio station and a member of the Community Broadcasting Association of Australia. Fine Music Sydney (formerly known as 2MBS and Fine Music 102.5) is Australia's first stereo FM radio station. The station was officially opened on 1 February 1975 and we have now been on air for over 45 years. Fine Music Sydney plays an important role in encouraging emerging musicians and music lovers in their ambitions to be professional musicians or broadcasters. Fine Music Sydney is an integral part of Sydney's cultural landscape promoting and encouraging an active live classical and jazz music scene in our community and supporting music education. The Fine Music Emerging Artist program includes: Artists in Residence, Young Composer Award, Young Virtuoso Award, Stefan Kruger Scholarship, Ken Weatherley Jazz Scholarship and our Emerging Artist Workshops and Fine Music Showcase broadcasts.

Mission Statement

To share the love of fine music through broadcasting

Goals

1. To be Sydney's preferred broadcaster of classical music, jazz and other specialist music genres
2. To maintain and improve high standards in all we do
3. To promote Australian musicians and composers, with particular focus on the young
4. To provide a supportive and enjoyable work environment for volunteers and staff
5. To develop a sustainable financial model for the organisation

FINE MUSIC HONORARY AND ARTISTIC PATRONS**Vice Regal Patron:** Her Excellency the Honourable Margaret Beazley AC QC, Governor of New South Wales**Honorary Patron:** Professor The Honourable Dame Marie Bashir AD CVO**Artistic Patrons:** Elena Kats-Chernin, Simon Tedeschi, Richard Tognetti, Brett Weymark**Emerging Artists Patron:** Roger Benedict**Young Composer Award 2019:** Callum O'Reilly**Young Virtuoso Award 2019:** Justinn Lu**Stefan Kruger Scholar 2021:** Leanne Jin**Ken Weatherley Scholar 2021:** Alex Siegers**Artists in Residence 2021:** The Sydney Cello Quartet**Jazz Artist in Residence 2021:** Anoesis**PERSONNEL:** It is important to note that apart from a small staff team, Fine Music Sydney functions through the involvement of dedicated volunteers who generously contribute their time and talents across all aspects of the radio station.**BOARD OF DIRECTORS:** **Chair:** Michael Morton-Evans **Deputy Chair:** Roger Doyle
Secretary: Robert Gilchrist **Directors:** Nicky Gluch, Sue Jowell, Jayson McBride, Sue Ping Kee, Peter Poole **Appointed Directors:** Bruce Hambrett, Peter Stavrianos**STAFF:** **Station Manager:** Ray Kington **Marketing and PR Manager:** Mona Omar
Studio & Production Manager: Joe Goddard **Office Manager:** Sharon Sullivan
Digital Content Producer: Lyndon Pike **Executive Assistant:** Hamish Mathers-Jones
General Assistant: Sophie McCulloch**TECHNICAL ADVISORS:** **Honorary Technical Advisor:** Max Benyon
Broadcast Engineer: John Shenstone **Broadcast Systems Engineer:** Roger Doyle **Information Technology Consultant:** Peter Bell **Recording Engineer:** Jayson McBride**COMMITTEE CHAIRS:** **Jazz:** Jeannie McInnes **Fundraising:** Sue Jowell
Library: Sue Ping Kee **Presenters:** Michael Field **Programming:** James Nightingale
Technical: Peter Bell **Volunteers:** Sue Nicholas **Finance:** Peter Poole

Contents and concept of Fine Music Sydney Copyright © 1975-2021

The World of a Beloved Symphony

James Nightingale considers Brahms' First

The *Symphony no 1* of Johannes Brahms is one of the most performed and admired works of orchestral music. My first encounter with it came as a beginner saxophonist, when learning to play the theme from the fourth movement – one of the most difficult exercises in *A Tune a Day*, an outdated but once ubiquitous book in music teaching studios. Like a lot of Brahms' music, this theme is deceptive in its difficulty – played by an expert, it sounds simple but to attempt it is to test yourself against the complexity of a masterpiece.

It wasn't until I was a bit older that I finally listened to the whole symphony – my amazement at the drama of the sound of the opening is still with me today. The relentless strokes of the timpani urging on anxious chords of pent-up energy bring to mind Brahms' famous quote: "You can't have any idea what it's like to hear such a giant marching behind you." Can we hear in these timpani strokes the steps of Beethoven pushing on the self-critical Brahms? Do the minor and dissonant chords portray his fear that he will be found wanting in comparison to the acknowledged epitome of German musical art? Perhaps that goes too far. Indeed, I think there may be a more positive way to engage with this masterpiece.

Brahms struggled with the conception of this first symphony, destroying several attempts, and then took some 14 years to perfect the complete draft. This is not to say that he was stuck in a rut during these years – nothing could be further from the truth. Brahms was busy and prolific, writing keyboard and chamber works as well as his two orchestral *Serenades*, works that any other composer might be proud to call symphonies. The symphony that did follow builds upon these earlier works, works in which Brahms carved the space in which to succeed on his own terms.

The success of Brahms' *Symphony no 1* is maybe due to his desire to balance tradition with creativity, to be situated within his culture and society as well as to innovate and lead. Though the symphony appears outwardly conventional in form, with four contrasting movements for an orchestra similar to that employed by Beethoven, it was far from conventional by the standards of Brahms' day. One point of difference is the choice of keys for the inner movements. In the Classical period, the keys of the inner movements would always be closely related to the tonic, but Brahms chooses E major and A flat major in between the C minor of the first and fourth movements. This key relationship is based on major thirds, dividing the octave into three equal parts, a practice that would be more common to composers of the later 19th century. Yet, thanks to Brahms' skill as a composer, the listener would hardly notice that the inner movements are unorthodox by the standards of the time.

In achieving this balance, Brahms triumphed over the critic in his own mind and shares with us a message of hope and humility that remains relevant today. As Brahms' *Symphony no 1* blazes to its finale, we hear that with work, thought and care, we too can overcome our fears and find acceptance for who we are.

First Person Lady Blackbird



Garth Sundberg talks to a shining new soul jazz sensation

The BBC's Gilles Peterson called her 'the Grace Jones of jazz', and the quality of her voice and emotional intensity has been variously likened to Billie Holiday, Gladys Knight, Chaka Khan, Tina Turner, Amy Winehouse, and Cassandra Wilson. She started recording at the age of five, and describes these influences as 'feeding my soul', and being 'collectively ingrained'. Plaudits like 'a vital new vocal talent to the world' set the bar very high, so Stormy Monday's Garth Sundberg Zoomed vocalist Lady Blackbird, aka Marley Monroe, in LA to check out the hype, and quiz her about her debut fusion album *Black Acid Soul*.

The album surprised me in that it doesn't sound like it has any sort of timestamp. With that sort of spare restrained production, it really could be part of anytime, or no time in particular. Is this the line you were going for?

Anything that I work on or release, my hopes are always to make a classic, timeless piece. So that's one of the best compliments to hear, you always wanna make that timeless piece and you know with this album, it really was about just tearing everything down and starting with my voice and building up from there... So this album is just the body of vulnerable, raw, truth...

You've gone down a fairly divergent path with some of this material. Was this always going to be the end result?

I think all of those paths, all of those different genres... trying my hand at this and trying my hand at that... you're trying to crack the code I always say. And that's part of your journey, those moments, experiences and music - they are all a part of you, so it's definitely built and shaped. You're working hard to try to accomplish something and to share your soul... all of those experiences have shaped what I am and who I am, and this project fused it all together...

It really does have the feeling of collaboration with Chris Seefried. Was that something that just happened fortuitously?

I've been working with Chris for a long time, and we've been writing different styles of music and sounds... We've recorded a lot to narrow down exactly what it was that we were looking for, and we've always worked together so wonderfully, and we listen to each other, you know?

It sounds like you do a lot of listening because there's a tonal and textural consistency to the record, but in terms of the material, the interpretations cast a very broad net. As a longtime James Gang fan, raised on Joe Walsh, I never expected to hear *Collage*... How did that come about?

We went through so many songs, a lot of which I had never heard of... the amount of time put in to try to narrow it down... to know when I could put a spin on... my take, what I really thought I could reinterpret properly... but I hadn't heard *Collage* before.





Illustration by Lyndon Pike



Photo by Christine Solomun

At the other end of the spectrum, were you concerned about what comparisons might be drawn covering such a significant Nina Simone song as *Blackbird*?

Someone like that, such greatness... the contributions she's brought... how do you mess with something like that? I loved that song for so long, and I always said I wanted to do something with it. I performed it once, but it just didn't have the right feel – it wasn't the right time or the right place. But it was one of the first we worked with on the project – the vocal was only a demo when I brought Chris that song. Turned out to be the vocal on the album but he loved it, and everything just started building from there.

So that vocal is the original demo?

Yeah, and then when we took it to Sunset Sound, the band played around that, because that whole process of just recording live was very new.... The *Blackbird* vocal was recorded at Christmas Studios as a demo and then at Sunset. Then the band built and played around my vocal.

The interplay between the musicians and your singing is pretty evident across the record which is great to hear.

They're magical, they are amazing! That was all that Chris' doing. He brought them all together... and yeah, phenomenal job. I love those fellows.

That comes across in the record. You can tell when people aren't stepping on each other...

Yeah, and giving room to breathe...

One track that sticks out on the album is *Beware the Stranger* – that seems a bit different thematically from the other tracks, sounds more like contemporary soul. Is that a signpost to where we're going in the future?

In terms of what the next album might sound like? We did so much writing through the pandemic, so Album Two is already in great shape... there's definitely a similar thread. *Wanted Dead or Alive* is another one that I wasn't too familiar with. We slowed down the tempo, we changed the title, we changed the gender. It started with that quiet piece at the end, and we just thought it sounded so cool, we just started building on that. And then it all just started feeling right...

So there really wasn't any thematic concept behind the record other than if it feels good, it's good enough?

Yeah... we went in just being honest and baring it all really. The only thing is the feel, because that's what we did when we were listening to so many songs for hours to find what felt right. I know it when I feel it, I do, I do.

But what happens when external events throw a different light on things? I read that you released *Blackbird*, and three days later the George Floyd murder happened.

That was completely unfortunate... The album was complete at the end of 2019. It was already in the making and was definitely not intentional.

What do you see as part of your work going forward?

Ultimately, I'm just here to entertain you. There are always going to be deep moments and topics... that's reality, but also the fun and the entertaining side as well.

Are you comfortable with the label of jazz? Or would you rather have it be just 'vocal performance', and not necessarily subject to categories?

I consider this entire album to be a fusion of different genres and parts of my life and sounds, all coming together as one, so I want you to hear the jazz of course, but I also want you to hear the soul factor... and the blues... I want you to hear all of it threaded throughout, you know?

So can we expect you to come to Blues Fest in Australia one year?

Well, we'll try! We were booked for all of these festivals in London... played a couple of festivals there and a club and we were scheduled to be in the Netherlands, Berlin and Paris, but were cancelled unfortunately... but I can't wait to get down there!

Watch:

[Lady Blackbird - It's Not That Easy](#)

[Lady Blackbird - It'll Never Happen Again](#)



Moderate, balanced, and precise?

Nicky Gluch explores the life and music of Camille Saint-Saëns

Classical music is facing an existential crisis: in pondering how to make itself relevant to a 21st century audience, it is having to confront that no yielding, bending or twisting will help it comply with the gender and racial diversity standards we have come to expect in other arenas. In 2020, the Australia Council posed the question “Do our arts reflect us?” Regarding classical music, opinions are divided: there are those who point to the undeniable statistics that the bulk of music played in concert halls is by dead white men. Their answer is therefore ‘No’ and they wish for this to be rectified by the programming of works which better reflect the diverse make-up of contemporary Australia.

In rebuttal to this are those who claim that audiences will be alienated if programming strays too far from the classics listeners have come to expect and love (an argument supported by the pieces which dominate the ABC’s annual *Classic 100* countdown). Somewhere in between are those who hope that classical music might transcend these concerns. These people do not deny that diversity should be addressed, and that new commissions should help bring to the stage voices previously unheard, but to them the wonder of classical music is that the works have become mightier than the men who wrote them: the classics are classics because they are timeless. Free from the constraints of language, one need never contemplate the gender, race or religion of the composer of an instrumental piece. For many, this facility to divorce a work from its progenitor is what allows them to claim it as their own. To ask, therefore, the diversity question is to probe territory they have never wanted to touch.

Until they must... for occasionally, even this middle group (whom you may call hopeful or blinkered, as suits your aim) is forced to face history. The cause: a composer’s significant anniversary. In 2020, the world went wild for Beethoven, commemorating 250 years since his birth. The composer of some of the world’s most beloved works became, for a time, the man from Bonn. We learnt about his life and its many travails, stoked the flames of the debate as to whether he met Mozart, and dug out lesser-known

works from his three composition periods. And then, when 17 December had come and gone, we switched off the spotlight and allowed Beethoven to go back to being more of a composer and less of a man, while as broadcasters, tracking which of those lesser-known works we might like to play again, in deference to one of our diverse programming considerations.

This December, marking 100 years since his death, the spotlight is turned on Camille Saint-Saëns. If you’re surprised to realise that Saint-Saëns lived two-decades into the 20th century, you’re not alone – his music is such a bastion of 19th century ideals, that it is almost impossible to imagine him rubbing shoulders with Schoenberg or Stravinsky. But more on that later. Conversely, Saint-Saëns had kept such a presence on the world stage that when he died, the music world marvelled to realise that (and I quote his obituary), “He was only two years younger than Brahms, five years older than Tchaikovsky, and six years older than Dvořák.” At the ripe old age of 86, he had outlived them all by more than 17 years. With him died the music traditions which those men had helped shape and which Saint-Saëns had defended as if they were an ethic. This is how he is remembered, not as a composer with a distinctive style, but as a champion of a tradition he felt was under threat. A century on, and reflecting upon our own questions about classical music’s future, it is interesting to review this assessment.

Charles-Camille Saint-Saëns was born on 9 October 1835. His father, Victor, was an official in the French Ministry of the Interior who died of consumption when Camille was only a few months old. Concerned for her son’s health, Clémence Saint-Saëns took the infant to the countryside where he spent two years being cared for by a nurse. Upon returning to Paris, Camille lived with his mother and her widowed aunt, Charlotte Masson, who taught him the basics of piano playing. Camille, it is said, was a child prodigy; worried, however, about the price of fame, his mother did not let him perform publicly until he was ten. This may have stood him in good stead, for alongside his piano playing, Camille began lessons in composition



Illustration by Lyndon Pike

and organ performance, whilst also excelling in his linguistic and scientific studies. Indeed, he became something of a polymath, pursuing interests in philosophy, archaeology, and astronomy for the rest of his life.

An idea expressed in his own day, and echoed in a 1969 article by Harold C. Schonberg, is that everything came too easily to Saint-Saëns. This is to say that whilst he succeeded at whatever he put his mind to, Saint-Saëns lacked the spark some call genius. That he was a supreme organist is without doubt – in 1851, he won the Paris Conservatoire's top prize, and seven years later became organist at La Madeleine, the official church of the French Empire – but his compositions were twice overlooked for the Prix de Rome. Both the 1852 winner, Léonce Cohen, and that of 1864, Victor Sieg, have been forgotten by history, but in their day they were deemed to have more flair, that intangible 'inspiration', than the scholarly Saint-Saëns.

Music writer Jessica Duchon has suggested that the reserved nature of Saint-Saëns' writing was a result of him stifling his true feelings lest he 'betray the darker side of his soul.' She quotes him as saying that "art is intended to create beauty and character. Feeling only comes afterwards and art can very well do without it," which can sound cold, but is not inconsistent with his concerns about the all-consuming nature of Wagner's music. Indeed, Saint-Saëns's 'academic' style speaks of a man whose brain worked in a very specific way. His prowess at Latin and mathematics, his fondness for Bach, suggests an ordered way of thinking that would have found comfort in moderation, balance, and precision (French qualities Grove claims Saint-Saëns returned to the fore). Raw emotionality and innovation for innovation's sake were things which truly did not make sense to Camille.

This is not to give the impression that he was staid. Indeed, Saint-Saëns travelled widely and found himself at home in (then French) North Africa. These travels influenced his music, from *Samson et Dalila* which was written in Algeria, to his Piano Concerto no 5, which is nicknamed *The Egyptian*. Yes, Saint-Saëns was a product of his time, a true French nationalist unquestioning of colonialism. He flew the Tricolore with pride, helping to found the Société Nationale de Musique in the wake of anti-German sentiment brought on by the Franco-Prussian War. This was the 19th century after all, and Europe was far from a united front. Indeed, defending French music from encroaching Germanism became one of Saint-Saëns's chief pursuits, only rivalled with the war

he waged against modernism. In this later campaign, French composers weren't spared, with Debussy and Milhaud as publicly condemned as Schoenberg and Stravinsky.

Unsurprisingly, Saint-Saëns fell out of step with the French music public. Perhaps recognising the need to step out of the spotlight, he gave a farewell performance in Paris in 1913. His retirement, however, was short lived, as the outbreak of World War I saw him return to the stage to raise money for war charities. When he died seven years later, he did so a national hero, but as the conservative uncle of French music, he was remembered more with respect than adulation. So between the formality of his music, his perceived outdatedness, and the offence he'd caused, Saint-Saëns' star began to fade ... today's readers might marvel that he is remembered at all, for his politics alone would have been enough to get him 'cancelled.'

So why do we remember him? Because it turned out that Saint-Saëns had a trick up his sleeve. In 1886, he had composed a truly innovative work, the humorous suite, *The Carnival of the Animals*. Intended as a piece of fun, and evidently recognising its brilliance, Saint-Saëns refused for it to be published in his lifetime. He was worried it would undermine his image as a serious musician: as such, Saint-Saëns, the man, won out against Saint-Saëns, the composer. That is, until his death, when the embargo was lifted. Published in 1922, *The Carnival of the Animals* won immediate acclaim, in part because there was no fear of stroking Saint-Saëns' ego. The public were free to love the work without concern as to whether it was 'on trend' because there was nothing more to be gained in criticising its progenitor. Divorced from the man, it was recognised as a timeless gem: Saint-Saëns' era as 'composer' had begun.

This December, 2MBS Fine Music Sydney will bring you an array of programs to celebrate Saint-Saëns's centenary. Six chronological programs will allow you to hear his music in its historical context, while opera lovers will get to enjoy *Samson et Dalila* as well as his first foray into the genre, *Le timbre d'argent*. As we explore how classical music should look in the future, we believe it is worth turning to the past. In contemplating diversity, we also need to contemplate what gets buried by the trends of history. What sticks out, and why? Saint-Saëns, the stickler, turned out to play a very good hand. We hope you'll enjoy discovering him anew.

Volunteer Spotlight - Stephen Matthews

Pamela Newling talks with *Hosanna* presenter Stephen Matthews

Fine Music listeners on Sunday evenings will be very familiar with the voices of Stephen and Meg Matthews on the popular program *Hosanna*.

Stephen recalls that the first time he and his partner Meg programmed and co-presented for 2MBSFM was in 1982, when LP vinyl recordings were the preferred method of presentation. Technology has changed a great deal since then!

Stephen comments: "The Station was celebrating Joseph Haydn's 250th Birthday in April that year, and so were we, including a party where we served Pot Roast à l'Esterhazy (Prince Esterhazy was Haydn's employer) with live music by Haydn and Pal Esterhazy, and drank Tokay."

Stephen continues: "Previously I had read a most interesting book, *Joseph Haydn of Eisenstadt* by Christina Stadlaender, heard for the first time Haydn's last six *Great Masses* and begun exploring his operas that had only recently been recorded. Together Meg and I presented *La Vera Constanza* and *L'Isola Disabitata* and I wrote an article for the 2MBS magazine. We would later see *L'Isola Disabitata* in Eisenstadt at the Esterhazy Palace."

About ten years ago, having just retired from board roles, Stephen was looking forward to sampling the accumulated reds in his cellar, but was persuaded by Ross Hayes to 'become a DJ'. Andrew Dziejczak supplied the training, which he found challenging and enjoyable.

Sacred choral music is Stephen's great love. He poses the question: "Is Haydn's *The Creation* the greatest work ever written?" He especially enjoys exploring the works of under-represented Baroque Bohemian and German composers. One of the things Stephen enjoys most about his involvement is the preparation he does at home, relying heavily on letters (Beethoven, Mozart and Clara Schumann) and the latest biographies of composers by writers like Swafford (Mozart, Beethoven and Brahms).

"My love of music began with Youth Concerts at the Sydney Town Hall over 60 years ago – *Tchaikovsky's 1812 Overture*," he says, "and later with musical friends, including Meg who was, at the time, studying Music at Sydney University."



“Sacred choral music is Stephen's great love. He poses the question: "Is Haydn's *The Creation* the greatest work ever written?" He especially enjoys exploring the works of under-represented Baroque Bohemian and German composers.”

Although he doesn't play an instrument, Stephen did sing tentative bass in a Parish Church Choir for several years. "Both our daughters are musical – one a professional violist – and in addition to being their forever audience I occasionally have to remind them that I am a music lover rather than a musician."

Apparently, Stephen's cellar and those reds still await the attention they deserve.



Was Anton Arensky the poor man's Tchaikovsky?

Michael Morton-Evans assesses Arensky – the ‘forgotten’ composer

It was Rimsky-Korsakov, the admiring mentor of the teenage Anton Arensky, who said on the latter's death: “In his youth he did not escape some influence from me; later that influence came from Tchaikovsky. He will quickly be forgotten.” A harsh judgment, but one which was partially true and partially false.

Like so many artists, particularly those who showed great talent at an early age, Arensky was the master of his own destruction. Coming from the town of Novgorod, five hours drive from Moscow to the east and ten hours to St. Petersburg in the west, he spent most of his teenage years studying music with his parents and with local musicians. They could see that there was talent there, and by the age of nine the boy was already composing quite complex pieces. A move to the conservatory at St. Petersburg was inevitable and at 18 off he went, bags packed, sheet music in a case under his arm, with a country boy's excitement at finally getting to the big smoke. And it was the latter that was to be his undoing.

On the whole he acquitted himself well as a student, and certainly his first teacher Rimsky-Korsakov sang his praises. But the bright lights of St. Petersburg proved irresistible to the young man who took up drinking and gambling in a big way. He would party all night and turn up to the conservatory hungover the next morning, and this regime would be repeated for weeks on end. It ruined his health and was to lead to his early death at the age of 45.

In 1861 he was born, and in 1906 he died; in between those two dates writing some beautiful music. In 1882, while still a student, he wrote his first really successful work, a piano concerto, followed by the first of his two symphonies for which he was awarded a gold medal on his graduation. It's a sad fact that neither of those two symphonies has been recorded outside of Russia since Evgeny Svetlanov and the USSR Symphony Orchestra performed them in 1983, 38 years ago.

No sooner had he graduated, than the Moscow Conservatory snapped him up to teach harmony and counterpoint, and he numbered Rachmaninov, Scriabin and Glière among his students. But it was here in Moscow that he became so heavily influenced by Tchaikovsky, who took an almost proprietary interest in the young man – whether for his talent or his good looks we can never be sure. It cannot be a coincidence that Arensky's first opera, *A Dream on the Volga*, which premiered to great acclaim at the Bolshoi Theatre in 1891, was based on a text by Alexander Ostrovsky, originally written for Tchaikovsky's opera *Voyevoda*.

“In his youth he did not escape some influence from me; later that influence came from Tchaikovsky. He will quickly be forgotten. - Rimsky-Korsakov”

When Arensky was about 35 he discovered that he had tuberculosis. The doctors put it down to the damage that he had done to his body as a student in St. Petersburg and he was retired on a pension when he turned 40. For a while he continued to conduct and give piano recitals but was forced to go into a sanitarium in Finland, where he eventually died.

He was a strange man. He never married and, as far as anyone can discover, had few friends. But he was undoubtedly talented, and his music deserves to be remembered.

Anton Arensky, Composer Focus. 1pm Tuesday, 2 Nov

When Worlds Coalesce

Paul Cooke celebrates the achievements of Jonny Greenwood

I cannot have been the only teenager caught between two musical worlds, on the one hand the classical inclinations of my musician father, on the other, the temptations of some vibrant and innovative popular music. Fortunately, there were occasions when we 'in-betweeners' were catered for. In London in 1969, the Royal Albert Hall witnessed the premiere of *Jon Lord's Concerto for Group and Orchestra*: there, in a concert which advance publicity billed as 'When two worlds meet!', Deep Purple and the Royal Philharmonic Orchestra started off as stylistic antagonists and ultimately reached some kind of rapprochement.

The following year, much closer to home, the Sydney Symphony Orchestra was joined by singer Jeannie Lewis and rock group Tully for Peter Sculthorpe's *Love 200*. The work had been commissioned to mark not only the bicentenary of Captain Cook's landing at Botany Bay but also of his observations of the transit of Venus. Regarded by Sculthorpe as one of his best works, *Love 200* managed to encompass both avant-garde orchestral writing reminiscent of Penderecki and the more traditional vocabulary of the rock group. It has been praised as being "both elegant and jarring, serene and chaotic".

Such adjectives could equally well describe the compositions of Jonny Greenwood, though in his case, there isn't the same sense of trying to marry the exotic to the familiar: both traditions seem natural to him. Born in Oxford in 1971, not long after the aforementioned experiments, as a teenager Greenwood played recorder and viola, the former in groups that played Baroque music, the latter in the Thames Vale Youth Orchestra. He took music at school, studying chorale harmonisation at A Level, and had begun a degree in music when the rock group he was currently playing with, Radiohead, was signed to a major record company. In his youth, Greenwood's favourite composition was Messiaen's *Turangalila Symphony*, and he was familiar with Penderecki, whose "strange orchestral music," he thought, "was quite dark, but it felt similar to the strange electronic music coming out of Manchester" in the 1980s.

Greenwood's affinity with Penderecki has manifested throughout his career; it can be discerned in the 1997 Radiohead song *Climbing up the Walls*, where 16 string instruments are heard playing quartertones apart. In 2005, as composer-in-residence for the BBC Concert Orchestra and inspired both by radio static and the dissonant tone clusters of *Threnody for the Victims of Hiroshima*, he wrote *Popcorn Superhet Receiver*. For this composition, he recorded individual tones on viola and then manipulated and overdubbed them.



Though Greenwood joined Radiohead playing keyboards and harmonica and then became their lead guitarist, it was his arrangements, which incorporated electronic techniques such as programming, sampling and looping, which set the group apart. His first more 'serious' work, the soundtrack to *Bodysong* (2003), incorporates swirling electronics and backwards record loops. In a more recent soundtrack, *You Were Never Really Here* (2018), "placid passages continually give way to sudden bursts of dissonance, noise and harsh electronics". In the concert work commissioned for the BBC Proms, *Horror vacui* (2019), the process is turned full circle: the "solo violin treating the orchestra like a big reverb chamber, triggering resonances, echoes and granular-style stretching of time."

Rock? Classical? Electronic? Organic? Jonny Greenwood is not between worlds. He straddles them.



Stephen Byth

Barry O'Sullivan recognises a new force in Australian jazz

Stephen Byth is a saxophonist, composer and arranger from Melbourne, currently based in Boston Massachusetts USA. In 2021 he released his debut album, *Reparations*, a collection of music that brings together diverse influences spanning from John Coltrane to Béla Bartók and Andrea Keller. Showcasing Byth's broad conceptual and compositional scope, the album ranges from sweeping orchestral soundscapes to explosive dynamic peaks reminiscent of the late Coltrane period. He has completed his Masters of Music degree at Berklee Global Jazz Institute, and since moving to Boston has recorded with Alain Mallet, Anat Cohen and Jamey Haddad. Recently I caught up with Stephen and posed these questions to him.

When did jazz first enter your musical life and who were these artists?

I was first exposed to jazz when my parents bought me my first saxophone, along with two CDs – a Verve *Saxophone Ballads* compilation and a Best of John Coltrane compilation. The first track on the Ballads compilation was Dexter Gordon playing *The Shadow of Your Smile*, and after hearing the first couple of notes I was hooked, and there was no going back. After that, my listening expanded to other greats like Charlie Parker, Lester Young, Miles Davis, through to discovering great Australian musicians like Julien Wilson, Andrea Keller, and Barney McAll.

When did you decide on a musical career and where have you studied?


I had my mind pretty set on being a musician around the age of 15, and was fortunate enough to be guided on the right path by some great teachers early on in my teens. After I finished high school, I studied at the Sir Zelman Cohen School of Music at Monash University in Melbourne where I attained a Bachelor's degree and then later at Berklee College of Music in Boston, where I got my Masters in 2020.

Why and what circumstances led you to pursue a career in America?

I think it had always been a goal of mine in the back of my mind, but I needed a bit of a push to make the move. Then I got an email from Berklee saying that they were holding auditions for the school in Sydney, so I decided to jump on it. Thankfully I was offered a generous scholarship and was encouraged by my parents to take them up on the offer. It was difficult leaving home for many reasons, but I'm glad things worked out the way they did.

You've performed in duets, and large jazz orchestras. How does each experience differ for you personally?

Interesting question – I've been thinking a lot recently about how difficult it can be playing in a duo, or even more terrifyingly, playing solo. When you're playing in a duo, you're responsible for so many different aspects of the music and it really exposes you, your sound and your musical choices in a way that can be quite intimidating at first. On the other hand, the space that playing in smaller combinations can provide can be very liberating and allow the music to go in very interesting and unexpected directions. In a jazz orchestra, on the other hand, most of the time you're playing a relatively small role in the context of an over-arching arrangement. Although you're confined to your part or a specific role to a large extent, it's great to be able to focus in on each granular detail of how you play each line, how you blend your sound with other instruments in the ensemble, and your role in the overall arrangement. I love playing in small and large ensembles equally, but for very different reasons. Having the ability to adapt in different musical situations to whatever the music needs is super important to me, and there's a lot of fun to be had in it.



What are the benefits and the challenges of being a foreign musician in America and how did you utilise and overcome them?

One benefit of being a foreign musician in the USA is that there are so many other musicians who have moved there from all over the world as well, so there's this kind of common understanding between fellow internationals of the challenges and sacrifices that have to be made in order to live away from home to pursue a career in music. So many American friends of mine here are also incredibly supportive in that regard. One of the challenges is definitely making money and surviving. The cost of living in Boston (where I've spent most of my time in the US) is quite high, so striking a work/life balance can be a very difficult thing, but it definitely can be done if you're intent about all your choices and manage your time effectively.

What are some of the aspects of the USA scene that you feel would benefit the Australian jazz scene if they were applied here?

This is a tough question that I don't think I can answer fully just yet, especially at my age, but I think both 'scenes' could learn a lot from one another. Australians are traditionally quite humble, prone to self-deprecation and the age-old tall poppy syndrome, whereas Americans tend to be prouder people by nature. Unfortunately, this can obviously manifest in a tendency towards people stepping on each other in order to be seen and achieve success. Both 'scenes', which are obviously influenced by their countries' cultures at large, have inherent positives and negatives. A problem I see sometimes is Australians focusing too much attention on the negative aspects of American culture, possibly without paying enough attention to its positive aspects that give birth to so much art, music, literature, and films that we value so highly today.



Photo by Roger Mitchell

What is your current musical project?

I'm currently working on a short recording project, reimagining some of my favourite compositions by John Coltrane and Duke Ellington, which I plan to release early next year. I'm also slowly writing music for my next album which I'm hoping to release in 2023.

What are your other interests outside of your musical career?

Outside of music I love to run, read (a lot of books on psychology recently), and hang out with friends where a lot of the time we don't talk about music at all.

You're home alone on a Sunday night and want to relax. What music would you listen to?

Solo piano albums are great for that. Some of my favourites are Herbie Hancock's album *The Piano*, Duke Ellington's *Piano Reflections* and the great duo album by Hank Jones and Charlie Haden entitled *Steal Away*.

What are your current and future musical challenges and how do you plan to surmount them?

As a composer I'm currently struggling with trying to break into new territory and not keep writing things in the same aesthetic. Challenging yourself with new approaches to instrumentation is helpful, as is diversifying what you listen to and opening your mind to new music and approaches. Aside from jazz I also look to classical music for inspiration, as well as heavily produced electronic music. Sometimes stepping outside of what you know or what is comfortable for you is exactly what you need to grow as a musician.

As an improviser, I'm trying to be as honest and 'in the moment' as much as I can, which requires you to work on getting your ego out of the way. This is difficult work that takes a lot of self-reflection, but I've been finding learning as much as I can about psychology to be very helpful in understanding some of the parts of myself that get in the way of me being the most honest musician and person I can be.

The older I get, and the more time I spend as a musician, the more I'm made aware of the challenges that this life and career can present, but I am grateful for the fact that the music itself, as well as my peers, mentors and musical heroes, are a source of endless inspiration to me.

LISTENERS' LETTERS



Timely

Thanks to Maureen Meers for her program from 1pm to 2pm on Saturdays. I time my work so that I have lunch when it is on air... There was a fine muted trumpet solo in the Mantovani pieces. My family worked in cinema and on school holidays we were allowed to help. If the kiosk sales during a matinee interval were slow, I was told to go to the projectionist to tell him to play Mantovani 78s. Sure enough, some beaux went out and bought boxes of chocolate almonds for their beloveds... So that the theatre could be cleaned for the evening screenings, the records played included *Exhibition Swing* by Victor Sylvester or *Colonel Bogey*. The patrons moved out with pep in their steps. Philip Sametz and the Mell-O-Tones are always true to the genre. That the ABC let him go was a shame.

- Paul Carroll

Lifting Spirits

I have seen *Moods & Keys* and I found the presentation very interesting and informative. I have a question: In *Romance in G*, Svendsen seems to show different moods in that one music piece. Did he use different keys? What makes his music so enticing? I love that music, and it evokes different emotions every time I listen to it.

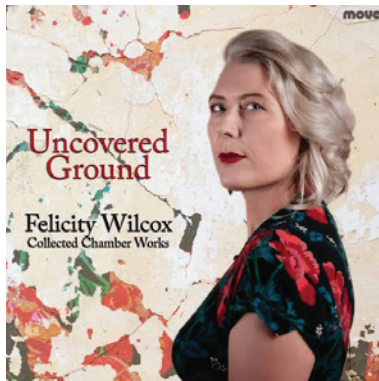
- Antoniette Torres, NY (USA)

CD REVIEWS

Uncovered Ground: Collected Chamber Works

Felicity Wilcox

Move Records MD 3456



Though Felicity Wilcox has been actively involved in composition since the mid-1980s, this album concentrates on chamber music written in the last decade. It highlights her collaborations with, both individually and collectively, musicians from Ensemble Offspring, Ironwood, Sydney Art Quartet and The Australia Ensemble. The music is startling in its originality and use of instrumental techniques and electronic treatments, with much of it informed by other cultures – the Indigenous influences in the bass clarinet solo *People of This Place* – and other eras – the dialogue between the 18th and 21st centuries in *Uncovered Ground*, and excerpts from *Gouttes*

d'un sang étranger, which 're-composes' music by the French Baroque composer Marin Marais. The album tantalises, too. There is one movement of Wilcox's string quartet, *SON-ombra*, but not the other, more shadowy, perhaps more introspective, movement. Also included is the calmly beautiful second movement, *Snow*, of *Falling*, her trio for clarinet, cello and piano. It is to be hoped that in time we will be able to hear both these works in their entirety as well as others of her compositions.

- Paul Cooke

Swingin' The Blues

Andrew Dickeson's Blue Rhythm Band

[Bandcamp](#)



Swingin' The Blues is the debut studio release from Andrew Dickeson, drums; Brad Child, tenor saxophone; Peter Locke, piano; and Jacob Graham, double bass; who collectively, are the Blue Rhythm Band. The album features ten of the 'good old good ones', and boy have these swing veterans delivered! From Duke Ellington favourites *It Don't Mean a Thing (If It Ain't Got That Swing)* and *In a Mellotone*, to Count Basie bangers, *Jumpin' at the Woodside* and *Splanky*, this collection is toe-tapping, leg slapping, and bound

to get you up and swinging. There is a real intimacy to the recording – it's like the band is in the room, grooving just for you. It presents an incredible opportunity to appreciate just how tight this quartet is. It plays these tunes with an effortless familiarity, while also adding a fun freshness to these well-trodden melodies, and saxophonist Child's delivery is dripping with spunk. Grab your headphones and bring Blue Rhythm Band home with you.

- Alex Siegers

Nino Rota: Chamber Music

Alpha Classics

ALPHA 7462



The Italian composer Nino Rota is known for his many film scores, particularly his extensive collaboration with Federico Fellini. This new recording demonstrates that his concert music is worthy of attention, too. Featuring a star-studded cast of fine French musicians, including the Swiss-born Emmanuel Pahud, the recordings and performances are wonderful and the pieces (with the possible exclusion of the first work on the disc) are truly enjoyable. Three works, in particular, drew the attention of this listener: *Nonetto*; *Piccola Offerta*

Musicale; and *Trio* for clarinet, cello and piano. The *Piccola Offerta Musicale* was a birthday gift to Rota's teacher, Alfredo Casella, and the piece is credited with being the work that brought Rota back to the concert hall. The *Nonetto* is a work of neo-classicism that has the sharpness of Stravinsky and the exuberance of his Italian mentors. Also featuring a few of Rota's solo piano works, this enjoyable recording is highly recommended.

- James Nightingale

Back To The Garden

Nick Haywood Trio with Petra Hayden

[Bandcamp](#)



Nick Haywood is a leading Australian double bassist and educator. His trio with pianist Colin Hopkins and drummer Niko Schäuble is known for unfolding simple themes into fluid and complex elements through collective exploration. Adding vocalist Petra Hayden with her extraordinary range transforms the trio into a quartet. The first track on *Back To The Garden* is *Shenandoah*. Hayden opens the piece by playing her voice as a musical instrument, humming the theme and setting the scene for the rest of this ruminative, seductive and expertly curated album. As a band leader, Haywood showcases his own talents and those of Colin Hopkins on piano and Niko Schauble on drums. The quality

of the sound is glorious. The album was recorded at Schauble's Pughouse Studios and was mixed and mastered by Schauble. It's hard to choose a favourite track. *A Whiter Shade of Pale*, *Windmills of Your Mind*, *Woodstock* and *The Moon is a Harsh Mistress* are standouts. The interpretation of *A Whiter Shade of Pale* is creative, expansive and thoughtful and Hopkins' delicate, controlled touch is perfect. Haywood is a generous band leader and an extraordinary bass player. He adds texture and technique to every track with his warmth and tone. You are left wanting more – so play the album again, it is compelling music.

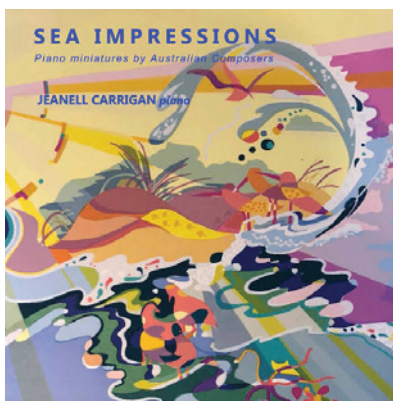
- Deborah Evans

Sea Impressions

Piano Miniatures by Australian Composers

Jeanell Carrigan, piano

Wirripang 108



Sea Impressions is a set of 24 miniatures for solo piano, all inspired by bodies of water. They are performed with skill by Jeanell Carrigan, who is Associate Professor in Collaborative Piano at the Sydney Conservatorium of Music. The composers here were either Australian-born or made their home here, and include Lindley Evans, Frank Hutchens, Linda Phillips, Esther Rofe, Edith Harray and Meta Overman. The piano miniatures reflect personal impressions of the ocean, rivers, waterfalls and waves, as well as islands surrounded by water. All attempt to capture an aquatic ambience and convey changing moods. The most

prominent composer on this disc, with more than half the tracks to his credit, is the New Zealand-born Frank Hutchens, one of the founding teachers of piano at the Conservatorium. His *At the Bathing Pool* conveys the atmosphere of an ocean swimming pool on a hot summer's day, while *The Enchanted Isle*, based on a poem by Thea Harker, conjures an imaginary 'mind-island'. This CD provides a range of piano works for an enjoyable afternoon's listening.

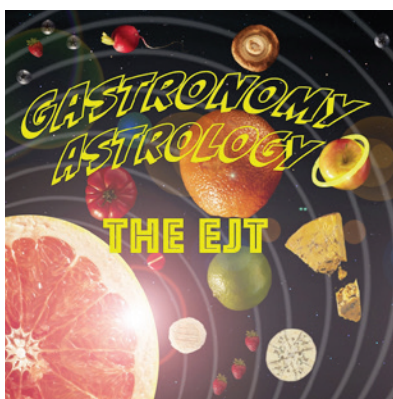
- Dan Bickel

Gastronomy Astrology

The EJT

Rippa Recordings

[Bandcamp](#)



A renewed love for homemade food and musical creation with inspiration were two aspects that developed amongst creatives during the 2020 lockdown. Bandleader/bassist Elsen Price seems to have been influenced by this on his latest release. Price seems well and truly shaped by straight-ahead fast food in his gastronomic theme, which could have ended up a complete mess and a culinary disaster if it wasn't for the fact that all involved in the cook-up were musical gourmets. Deftly utilizing his exceptional brigade, the bassist has chosen to deliver a performance of style with confidence, and with Casey Golden on piano and Ed Rodrigues on drums, his rhythm section is nearly perfect for this styled approach. Price is a bassist who can somewhat effortlessly

attain this approach with aplomb, displayed on the tracks *Gorgonzola Brie* and *Mystery Ingredient*. In the freer moments, the ideas simmer around the keyboard of Golden, an exceptional improviser possessing fluidity and melodic sensibility. Guitarist Felix Lalanne contributes some notable solos putting the icing on the cake, while the horns of Stuart Vandegraaff and James Ryan supply some solid meat on the crust. Just like pizza, there's a sense of sameness about what is served up, but as a whole it's delicious, delectable, and deftly organic. The recording is embellished by Price's rich personal aesthetic, musical imagination, and abundance of bass chops.

- Barry O'Sullivan

Monday 1 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 FINE MUSIC BREAKFAST

With James Hunter

09:00 DIVERSIONS IN FINE MUSIC

A year in retrospect: 1953

Prepared by Dan Bickel

- Arnold, M.** Oboe concerto, op 39 (1953). Malcolm Messiter, ob; London FO/Ross Pople. Hyperion CDA66332 **14**
- Britten, B.** Choral dances, from *Gloriana*, op 53 (1953). Ian Partridge, ten; Helen Tunstall, hp; The Sixteen/Harry Christophers. Collins 12862 **12**
- Ibert, J.** Louisville concerto (1953). Montreal SO/Charles Dutoit. Decca 440 332-2 **12**
- Ligeti, G.** Six bagatelles (1953). Canberra Wind Soloists. ABC 434 718-2 **11**
- Mompou, F.** Song and dance no 10, from *Cantigas de Alfonso X* (1953). Alicia de Larrocha, pf. Newton 8802096 **3**
- Shostakovich, D.** Concertino, op 94 (1953; arr. Zilberquit). Julia Zilberquit, pf; Moscow Virtuosi/Vladimir Spivakov. MusicMasters 67189-2 **16**
- Sutherland, M.** Six profiles (1953). Katie Zhukov, pf. Wirripang Wirr 030 **10**
- 10:30 CONCERT HALL**
Prepared by Anne Irish
- Delibes, L.** Suite from *Sylvia* (1876). New Philharmonia O/Charles Mackerras. EMI CDZ 7 62515 2 **16**
- Bruch, M.** Violin concerto no 1 in G minor, op 26 (1866-67). Anne-Sophie Mutter, vn; Berlin PO/Herbert von Karajan. DG 479 4110 **26**
- Beethoven, L.** Symphony no 7 in A, op 92 (1811-12). CO of Europe/Nikolaus Harnoncourt. Teldec 2292-46452-2 **40**

12:00 SWING SESSIONS

With John Buchanan

Featuring bands of the 1930s swing era and the dance bands of the 1920s taken from radio broadcasts, transcriptions and recording sessions

13:00 A BRITTEN CONCERT

Prepared by Derek Parker

- Britten, B.** Four sea interludes, from Peter Grimes, op 33a (1945). Concertgebouw O/ Eduard van Beinum. Decca 478 5364 **21**
- Piano concerto, op 13 (1945). Sviatoslav Richter, pf; English CO/Benjamin Britten. Decca 478 5364 **34**
- Sally in our alley; The Lincolnshire poacher. Peter Pears, ten; Benjamin Britten, pf. BBC BBCB 8006-2 **7**
- Suite on English folk tunes: A time there was, op 90 (1974). Britten Sinfonia/Nicholas Daniel. Harmonia Mundi HMU 807573 **17**

14:30 AUSTRALIAN PERFORMERS

Classical repertoire

Prepared by James Nightingale

- Haydn, J.** Keyboard trio no 14 in A flat, Hob.XV:14 (1789). Ensemble of the Classic Era. ABC 472 561-2 **22**
- Arriaga, J.** Erminia. Rosamund Illing, sop; Melbourne SO/Heribert Esser. ABC 434 898-2 **14**
- Giuliani, M.** Gran sonata eroica, op 150. Karin Schaupp, gui. Warner 8573833112 **9**
- Schubert, F.** Symphony no 6 in C, D589, *Little C major* (1817-18). Australian CO/Charles Mackerras. Omega OCD 1005 **33**

16:00 FINE MUSIC DRIVE

With Nicky Gluch

19:00 JAZZ PULSE

With Chris Wetherall

Jazz across the wide spectrum from early Louis to Coltrane, with plenty of Ellington and Basie, through to hard bop

20:00 STORMY MONDAY

With Austin Harrison

22:00 JAZZ AFTER HOURS

Late night jazz, to listen and engage, and relax

Tuesday 2 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Julie Simonds

09:00 DIVERSIONS IN FINE MUSIC

Colours of the keyboard

Prepared by Rex Burgess

- Satie, E.** Gnossiennes (1890-98). Jean-Yves Thibaudet, pf. Decca 470 290-2 **25**
- Liszt, F.** Elegies nos 1 and 2. Steven Isserlis, vc; Stephen Hough, pf. RCA 09026 68290 2 **9**
- Jolivet, A.** Piano sonata (1938). Christiane Mathé, pf. Schwann 3-1132-2 **23**
- Quantz, J.** Sonata in C, QV2:Anh.1. Belinda Webster, fl; Heather Stewart, vn; Helen Scott, vc; Günther Holler, hpd. Fine Music concert recording **13**
- Yashiro, A.** Classical suite (1951/56). Tomoe Kawabata, Aura Go, pf. Master Performers MP 015 **13**
- 10:30 CONCERT HALL**
Prepared by Dan Bickel
- Liszt, F.** Symphonic poem no 11: Battle of the Huns (1857). New Zealand SO/Michael Halász. Naxos 8.557846 **14**
- Mozart, W.** Violin concerto no 1 in B flat, K207 (1773). Takako Nishizaki, vn; Capella Istropolitana/Johannes Wildner. Naxos 8.550414 **26**
- Rodrigo, J.** Suite from *Soleriana* (1953). Asturias SO/Maximiano Valdés. Naxos 8.555844 **40**

12:00 JAZZ RHYTHM

With Jeannie McInnes

An eclectic blending of agreeable rhythm and melody from the New Orleans jazz roots through to recent decades, including many Australian bands

13:00 COMPOSER FOCUS Part 1

Anton Arensky

Prepared by Michael Morton-Evans

- Arensky, A.** Overture to *Dream on the Volga* (1891). USSR SO/Yevgeny Svetlanov. Melodiya SUCD 10-00149 **8**
- My heart quivers, from *Raphael* (1894). Vladimir Grishko, ten; Ukraine RSO/Vladimir Sirenko. Naxos 8.554843 **2**
- Impromptu, op 25 no 1; *Rêverie*, op 25 no 2 (pub. 1893). Stephen Coombs, pf. Hyperion CDA67066 **6**
- Étude, op 53 no 6; Mazurka, op 53 no 4, from *Six pieces* (1901). Stephen Coombs, pf. Hyperion CDA67066 **4**
- Suite no 3 in C, op 33, *Variations* (1894). USSR SO/Yevgeny Svetlanov. Melodiya Mel 10 00148 **30**

Study on a Chinese theme, op 25 no 3 (pub. 1893). Jenny Lin, pf.
BIS CD-1110 4

14:00 PESEK AND PETRENKO IN LIVERPOOL Part 1

Prepared by Ron Walledge

Dvorák, A. Overture: Carnival, op 92 (1891).
Virgin 7 59257 2 9

Strauss, R. Tone poem: Don Juan, op 20 (1888). Malcolm Stewart, vn.
Virgin VC 7 91171-2 17

Libor Pesek, cond (2 above)

Higdon, J. Violin concerto (2008). Hilary Hahn, vn.
DG 477 8777 32

Shostakovich, D. Symphony no 5 in D minor, op 47 (1937).
Naxos 8.572167 52

Vasily Petrenko, cond (2 above)

Royal Liverpool PO (all above)

16:00 FINE MUSIC DRIVE

With Andrew Dzedzic

19:00 THE JAZZ BEAT

With Lloyd Capps

Smooth small group jazz from the 50s on, and with a visit from Miles Davis each week

20:00 JUST IN

With Michael Field

A selection from the latest recordings to arrive at the Fine Music Library

22:00 CHAMBER SOIRÉE

Prepared by Albert Gormley

Martinu, B. String sextet (1932). Kenneth Sillito, vn; Malcolm Latchem, vn; Robert Smissens, va; Stephen Tees, va; Stephen Orton, vc; Roger Smith, vc.
Chandos CHAN 8771 15

Mozart, W. Duo no 2 in B flat, K424 (1783).
Gidon Kremer, vn; Kim Kashkashian, va.
DG 415 483-2 24

Bach, C.P.E. Trio in B flat (1731-47). Marzio Conti, fl; Alain Marion, fl; Daniele Roi, hpd.
Fonè 89 F 04-28 19

Krommer, F. Octet-partita in F, op 57 (1806).
Sydney Wind Octet.
Fine Music concert recording 19

Bartók, B. String quartet no 5 (1934). New Budapest Quartet.
Hyperion CDA66581/2 33

Wednesday 3 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Rescued from the shadows

Prepared by Elaine Siversen

Montéclair, M. de Deuxième concert (1730).
Jesse Read, bn, Doug McNames, vc; Karen Flint, hpd.
Etcetera KTC 1087 18

Ortiz, D. Four recercadas (arr. Thorn).
Benjamin Thorn, rec; Wayne Madden, spinet.
Move MD 3219 8

Valentini, Giuseppe. Concerto no 11 in A minor for four violins and orchestra (pub. 1710).
Olivia Centurioni, vn; Odile Edouard, vn; David Plantier, vn; Ensemble 415/Chiara Banchini, vn & dir.
Zig-Zag Territoires ZZT2020801 19

La Rue, P. de Salve Regina II. Viva Voce/
Peter Schubert.
Naxos 8.557896-97 10

Gambini, C. Memories of Paganini, op 50.
Bruno Mezzena, pf.
Dynamic CDS 05 25

10:30 CONCERT HALL

Prepared by Denis Patterson

Verdi, G. Overture to La battaglia di Legnano (1849).
La Scala PO/Riccardo Muti.
Sony SBK 89738 9

Field, J. Piano concerto no 3 in E flat (c1805).
Míceál O'Rourke, pf; London Mozart Players/
Matthias Bamert.
Chandos CHAN 9495 33

Gounod, C. Symphony no 2 in E flat (1856).
Sinfonia Finlandia/Patrick Gallois.
Naxos 8.557463 40

12:00 JAZZ SKETCHES

With Robert Vale

Focussing on contemporary jazz, often gathered from emerging cultures and Australian

13:00 CLASSICAL QUINTETS

Prepared by Elaine Siversen

Baermann, H. Quintet no 3 in E flat, op 23.
Wolfgang Meyer, cl; members of Academy of St Martin in the Fields.
EMI 5 57359 2 15

Boccherini, L. Quintet no 6 in G. Eros Roselli, gui; La Magnifica Comunità.
Brilliant Classics 94386 16

Danzi, F. Quintet in D minor, op 41 (pub. 1810).
Love Derwinger, pf; members of Berlin Philharmonic Wind Quintet.
BIS CD-552 23

14:00 CONTEMPLATION OF THE INFINITE

Prepared by Jennifer Foong

Holst, G. Ode to death, op 38 (1914). London Symphony Ch; City of London Sinfonia/
Richard Hickox.
Chandos CHAN 9437 13

Grieg, E. Death of Ase, from Peer Gynt, op 46 (1888).
Oslo Camerata/Stephan Barratt-Due.
Naxos 8.557890 4

Brahms, J. O Tod, wie bitter ist du, op 121 no 3 (1896).
Hans Hotter, bar; Gerald Moore, pf.
EMI 5 62807 2 4

Schubert, F. String quartet in D minor, D810, *Death and the maiden* (1824).
Emerson String Quartet.
DG 423 398-2 37

Dvorák, A. Death reigns, from Love songs, op 83 (1888).
Adriana Kucerová, sop; Christoph Eschenbach, pf.
Avie AV2234 2

Piazzolla, A. Death of the angel. Aquarelle
Guitar Quartet.
Chandos CHAN 10609 4

Alkan, C-V. Étude in G flat, op 35 no 10, *Song of love - song of death* (1847).
Stephanie McCallum, pf.
Tall Poppies TP055 10

Mussorgsky, M. Trepak, from Songs of dances and death.
Feodor Chaliapin, bass; Bolshoi TO/Lawrance Collingwood.
Naxos 111124-26 4

Strauss, R. Death and transfiguration, op 24 (1888-89).
Metropolitan Opera O/James Levine.
DG 469 804-2 27

16:00 FINE MUSIC DRIVE

With Tom Forrester-Paton

19:00 PLANET JAZZ

With Xavier Bichon

A musical journey to different parts of the world where jazz meets other musical traditions, from Africa to Europe, with a slice of Australia

20:00 AT THE OPERA

Prepared by James Nightingale

Handel, G. Alcina, HWV34. Opera in three acts. Anonymous libretto after Ludovico Ariosto's epic poem *Orlando Furioso* used by Riccardo Broschi for his 1728 opera *L'isola di Alcina*. First performed London, 1735.

ALCINA: Joyce DiDonato, sop

BRADAMANTE: Sonia Prina, mezz

MELISSO: Vito Priante, bass

RUGGIERO: Maite Beaumont, sop

MORGANA: Karina Galvin, sop

ORONTE: Kobie van Rensburg, ten

Il Complesso Barocco/Alan Curtis.

Archiv 479 1045

3:23

On Alcina's enchanted island, Bradamante, disguised as her brother Ricciardo, with her tutor Melisso, has been shipwrecked and cast ashore while she is searching for her lover, Ruggiero. They meet Morgana, Alcina's sister, who falls in love with the disguised Bradamante and promises to take them to Alcina who receives the travellers graciously. Ruggiero is present and later Bradamante confronts him. He recognises her as Ricciardo but denies any interest in Ricciardo's sister because he is the faithful lover of Alcina. However, others have been shipwrecked and have been changed into wild beasts by Alcina. Oronte, Alcina's commander-in-chief, who loves Morgana, is jealous of 'Ricciardo' and decides to make Ruggiero jealous too. He concocts a tale that Alcina now loves 'Ricciardo' and will no doubt soon add Ruggiero to her collection of discarded and transformed lovers. Alcina assures Ruggiero that her feelings are unchanged. Melisso, disguised as Ruggiero's tutor Atlante, gives him a magic ring which brings him to his senses. Ruggiero regrets his faithlessness to Bradamante and wishes to send a message of defiance to Alcina, but Melisso advises him to pretend that he still loves her and make his escape on the pretext of going hunting. Oronte brings the news that Ruggiero is planning to flee and Alcina begins to make spells to bind Ruggiero to her, but loses heart, unable to obliterate her tender feelings for him. Melisso tells Bradamante that the island is surrounded by Alcina's enchanted monsters and advises Ruggiero to take the Gorgonian shield and the winged horse to help him conquer them. Oronte announces to Alcina the complete defeat of her forces and she laments her cruel fate. Ruggiero smashes the urn which holds Alcina's secret power. All her spells are broken and the rocks, trees and animals resume their human shapes. They rejoice at their liberty and all celebrate the triumph of love.

Clementi, M. Piano sonata in B minor, op 40 no 2 (1802). Howard Shelley, pf.
Hyperion CDA67819 16

Thursday 4 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Simon Moore

09:00 DIVERSIONS IN FINE MUSIC The instruments: Woodwinds

Prepared by Anabela Pina

Du Prez, J. Celtic dawn (1988; arr. Du Prez).

Ensemble/Philip Pickett.

Linn CKD 031

5

Romberg, A. Clarinet quintet in E flat, op

57 (1819). Dieter Klöcker, cl; members of

Consortium Classicum.

Orfeo C314 941 A

20

Scarlatti, A. Flageolet concerto in A minor.

Les Passions/Jean-Marc Andrieu, flageolet &

dir.

Ligia Digital Lidi 0202167-06

10

Fauré, G. Pavane, op 50 (1887). Amy Dickson,

sax; London Session O/Chris Walden.

Sony 88725479572

7

Machado, C. Pé de Moleque; Quebra Queixo;

Paçoca. David Nuttall, ob; Timothy Kain, gui.

Tall Poppies TP119

9

Doppler, F. - Doppler, K. Duo concertant,

Souvenir de Prague. Claudi Arimany, fl;

Clara Novaková, fl:Elche City SO/Leonardo

Martínez.

Capriccio C5296

12

Fasch, J. Sanftes Brausen, süßes Sausen.

Klaus Mertens, bar; Ofer Frenkel, ob; Gili

Rinot, chalumeau; Christian Beuse, bn; Shalev

Ad-El, cond.

cpo 999 674-2

15

10:30 CONCERT HALL

Prepared by Jacky Ternisien

Respighi, O. Ancient airs and dances, suite

no 1 (1917). Australian CO/Christopher

Lyndon-Gee.

Omega OCD 1007

17

Herz, H. Piano concerto in D minor, op 87 no

3. Tasmanian SO/Howard Shelley, pf & dir.

Hyperion CDA67537

30

Farrenc, L. Symphony no 3 in G minor, op

36 (1847). Solistes Européens, Luxembourg/

Christoph König.

Naxos 8.573706

34

12:00 JAZZ, PURE AND SIMPLE

With Maureen Meers

Swing to Mainstream, with the *Great American Songbook* making regular appearances

13:00 JOYCE DiDONATO, MEZZO

Prepared by James Nightingale

Jommelli, N. Sprezza il furor del vento, from

Attilio Regolo (c1753). Il Pomo d'Oro/Maxim

Emelyanychev.

Erato 01902 95928469

7

Gluck, C. Se mai senti spirarti sul volto, from

La clemenza di Tito (1752). Lyon National

Opera Ch & O/Kazushi Ono.

Virgin 64198606

9

Obradors, F. Canciones clásicas españolas.

Julius Drake, pf.

Eloquentia EL 0608

16

Handel, G. Some dire event hangs o'er our

heads, from Jephtha, HVW70 (1752). Il Pomo

d'Oro/Maxim Emelyanychev.

Erato 01902 95928469

5

Pacini, G. Flutto che muggi, from Saffo

(1840). Héloïse Mas, mezz; Rémi Mathieu, ten;

Nabil Suliman, bar; Lyon National Opera Ch &

O/Riccardo Minasi.

Erato 08256 463656 2 3

14

Joyce DiDonato, mezz (all above)

14:00 FAMILY CONNECTIONS

Barenboim and du Pré

Prepared by Frank Morrison

Beethoven, L. Seven variations in E flat on

the theme Bei Männern, welche Liebe fühlen,

WoO46 (1801). Jacqueline du Pré, vc.

EMI CZS 5 68132 2

11

Brahms, J. Yearning appeased, op 91 no 1

(pub. 1884). Jessye Norman, sop.

DG 459 469-2

7

Mendelssohn, F. Songs without words, bk 4,

op 53 (1841).

DG 453 061-2

16

Chopin, F. Sonata in G minor, op 65 (1847).

Jacqueline du Pré, vc.

EMI CZS 5 68132 2

27

Daniel Barenboim, pf (all above)

Mozart, W. Piano concerto no 3 in D, K40

(1767). English CO/Daniel Barenboim, pf & dir.

EMI CDC 7 47987-2

13

Wolf, H. Das Ständchen, from Lieder on

poems by Joseph von Eichendorff. Dietrich

Fischer-Dieskau, bar; Daniel Barenboim, pf.

DG 439 975-2

3

Elgar, E. Cello concerto in E minor, op 85

(1919). Jacqueline du Pré, vc; Philadelphia O/

Daniel Barenboim.

Sony SB2K 63247

31

16:00 FINE MUSIC DRIVE

With Robert Gilchrist

19:00 THE NEW JAZZ STANDARD

With Frank Presley

A fresh perspective on modern music contributing to the standard jazz repertoire, with fine jazz interpretations from the world of pop, rock, film and contemporary jazz

20:00 THE WORLD OF A SYMPHONY

Prepared by Paul Cooke

d'Indy, V. Saugefleurie, op 21 (1884). BBC NO of Wales/Thierry Fischer.

Hyperion CDA67690 17

Villa-Lobos, H. Prole do bebê, suite no 1 (1918). Artur Rubinstein, pf.

RCA RD 85670 11

Oswald, H. Piano concerto in G minor, op 10 (c1888). Artur Pizarro, pf; BBC NO of Wales/Martyn Brabbins.

Hyperion CDA67984 30

Milhaud, D. Sonata, op 47 (1918). Jeanette Landré, fl, Pauline Oostenrijk, ob; Céleste Zerwald, cl, David Kuyken, pf.

RN Music MCCN120 20

Villa-Lobos, H. Symphony no 4, *Victory* (1919). São Paulo SO/Isaac Karabtshevsky.

Naxos 8.573151 31

22:00 STRINGS OF OLD

Prepared by James Nightingale

Schenck, J. Sonata no 2 in A minor for viols, from *Nymphs of the Rhine*, vol I (c1700). Les Voix Humaines.

Naxos 8.554414 11

Weiss, S. Lute concerto in D minor. Richard Stone, lute; Tempesta di Mare.

Chandos CHAN 0707 15

22:30 ULTIMA THULE

Ambient and atmospheric music

Friday 5 November**00:00 CONTEMPORARY COLLECTIVE****03:00 CLASSICAL TILL DAWN****06:00 FINE MUSIC BREAKFAST****09:00 DIVERSIONS IN FINE MUSIC
Something borrowed**

Prepared by Jacky Ternisien

Wagner, R. Trauersinfonie on motifs from *Euryanthe* by Weber (1844). Dresden PO/Michel Plasson.

EMI 5 56358 2 7

Hindemith, P. Symphonic metamorphoses on themes by Carl Maria von Weber (1943). London SO/Claudio Abbado.

Decca 478 5365 21

Fossa, F. de Grand duet no 9 in E, on themes from Haydn's String quartet, Hob.III:8. Jukka Savijoki, gui; Erik Stenstadvoid, gui.

apex 0927 49444 2 20

Herz, H. Fantasy and variations on various American national tunes, op 158. Philip Martin, pf.

Hyperion CDA67606 11

Waxman, F. Carmen fantasie (1947). Maxim Vengerov, vn; Israel PO/Zubin Mehta.

Teldec 9031-73266-2 10

Pasculli, A. Fantasia on the opera *Les Huguenots* by Meyerbeer. Ivan Paisov, ob; Natalia Shcherbakova, pf.

Naxos 8.570567 11

10:30 CONCERT HALL

Prepared by Jennifer Foong

Marquez, A. Danzón no 2 (1993). Simón Bolívar Youth O of Venezuela/Gustavo Dudamel.

DG 477 7457 10

Reger, M. Four tone poems after A. Böcklin, op 128 (1913). Royal Concertgebouw O/Neeme Järvi.

Chandos CHAN 8794 25

Rossini, G. Bassoon concerto (1845). Patrick De Ritis, bn; Würzburg PO/Enrico Calesso.

Naxos 8.573382 18

Bruch, M. Symphony no 1 in E flat, op 28 (pub. 1870). Gewandhaus O/Kurt Masur.

Philips 462 164-2 29

Bruch, M. Symphony no 1 in E flat, op 28 (pub. 1870). Gewandhaus O/Kurt Masur.

Philips 462 164-2 29

12:00 A JAZZ HOUR

With Barry O'Sullivan

Contemporary and modern sounds of 'now' in jazz from all corners of the globe with a focus on contemporary jazz from Australia and regular interviews with local and visiting musicians

13:00 A WALTON CONCERT

Prepared by Derek Parker

Walton, W. Crown Imperial (1937). New Philharmonia O.Suite from film, *Henry V* (1944; arr. Mathieson). Philharmonia O. 7

Violin concerto (1938-39). Yehudi Menuhin, vn; London SO. 15

Violin concerto (1938-39). Yehudi Menuhin, vn; London SO. 32

William Walton, cond (3 above)

EMI 5 65003 2

Partita (1957). Cleveland O/George Szell. Sony MPK 46732 15

Suite no 2 from *Façade* (1920/77-79). London PO/Jan Latham-Koenig.

Chandos CHAN 9148 11

14:30 AUSTRALIAN PERFORMERS

Prepared by James Nightingale

Mozart, W. Sonata no 4 in E flat, K282 (1774-75). Tamara-Anna Cislowska, pf.

MBS 42 12

Smalley, R. Piano trio (1991). Streeton Trio. Streeton STRONT001 15**Schubert, F.** The shepherd on the rock, D965 (1828). Jennifer Bates, sop; Nigel Westlake, cl; David Bollard, pf.

Tall Poppies TP011 12

Dvorák, A. Cello concerto in B minor, op 104 (1895). Liwei Qin, vc; Melbourne SO/David Stanhope.

ABC 456 356-2 42

ABC 456 356-2 42

16:00 FINE MUSIC DRIVE

With James Hunter

19:00 FRIDAY JAZZ SESSION

With Alex Siegers

A focus on the current Sydney jazz scene mixed with a range of international jazz stars and an occasional guest interview

20:00 EVENINGS WITH THE ORCHESTRA**Women soloists and composers**

Prepared by Robert Small

Mendelssohn, Fanny. Overture (c1830).

Women's PO/JoAnn Falletta. Koch 3 7169 2H1 11

Mayer, E. Symphony no 4 in B minor (1849-50; arr. Malzew). New Brandenburg PO/Stefan Malzew.

Capriccio C5339 37

Knopfler, M. Local hero saxophone concerto (1983). Amy Dickson, alto sax; Melbourne SO/Benjamin Northey.

ABC 481 0118 21

Knopfler, M. Local hero saxophone concerto (1983). Amy Dickson, alto sax; Melbourne SO/Benjamin Northey.

ABC 481 0118 21

Canteloube, J. When I was a little girl; Baïlèro; The shepherdess in the fields; The spinner, from *Songs of the Auvergne*. Sara Macliver, sop; Queensland SO/Brett Kelly.

ABC 476 570-3 15

Canteloube, J. When I was a little girl; Baïlèro; The shepherdess in the fields; The spinner, from *Songs of the Auvergne*. Sara Macliver, sop; Queensland SO/Brett Kelly.

ABC 476 570-3 15

Tailleferre, G. Concertino (1927). Gillian Benet, hp; Women's PO/JoAnn Falletta. Koch 3 7169 2H1 16**Glanville-Hicks, P.** Three gymnopédies (1934). Sydney SO/Myer Fredman. ABC 442 374-2 9

22:00 BAROQUE AND BEFORE

Jacques Paisible 300

Prepared by Susan Foulcher



Paisible, J. Sonata in D. Mark Bennett, tpt; Michael Laird, tpt; members of Parley of Instruments/Peter Holman. Hyperion CDA66817 **4**

Sonata no 9 in B flat. Michael Hill, rec; Thomas Platzgummer, vc; Eva Maria Pollerus, hpd. Paladino Music PMR0071 **9**

Blow, J. Suite from Venus and Adonis (1681). Stephen Pedder, vn; Julia Kuhn, vn; Mark Levy, va da gamba; William Carter, theorbo. Wigmore Hall Live WHLive0065 **12**

Paisible, J. Sonata quarta in C minor. Sally Melhuish, rec; Hans-Dieter Michatz, rec; Tim Bloomfield, bass vn; Monika Kornell, hpd. Salut SAL001 **8**

Purcell, H. Excerpts from King Arthur: Chacony; What power thou art; Fairest isle (1691). Andreas Scholl, ct; Accademia Bizantina. Decca 478 2262 **12**

Dieupart, C. Sonata in E minor for recorder and oboe. Ensemble Odyssee. Panclassics PC 10386 **7**

Handel, G. Arias from Crudel tiranno amor, HWV97 (1721). Nancy Argenta sop; Michael George, bass; Collegium Musicum 90/Simon Standage. Chandos CHAN 0583 **9**

Clarke, J. Suite in D (c1705). Håkan Hardenberger, tpt; Simon Preston, org. Philips 434 074-2 **11**

Paisible, J. Sett in F, from Six setts of aires (pub. 1720). Musica Barocca. Naxos 8.555045 **13**

Croft, W. The burial service (pub. 1724). Choir of St Paul's Cathedral/John Scott. Hyperion CDA66606 **13**

Paisible, J. The Queen's farewell march, from Music for Queen Mary (1695). New London Consort/Martin Neary. Sony SK 66243 **5**

Saturday 6 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 SATURDAY MORNING MUSIC
With David Garrett

09:00 WHAT'S ON IN MUSIC

Our weekly guide to musical events in and around Sydney

09:05 THE PIANO ALONE

Prepared by Jennifer Foong

Bach, J.S. Passacaglia in C minor, BWV582 (c1712; transcr. d'Albert). Piers Lane, pf. Hyperion CDA67709 **11**

Chopin, F. Andante spianato (1834) and Grande polonaise (1830-31), op 22. Benjamin Grosvenor, pf. Decca 478 5334 **13**

Alkan, C-V. Symphony nos 4 to 7, from 12 Studies in all the minor keys, op 39 (pub. 1857). Paul Wee, pf. BIS CD-2465 **26**

10:00 MUSICAL JOURNEYS

Prepared by Andrew Clark

Mendelssohn, F. String symphony no 9 in C minor, *Swiss* (1823). German Chamber Academy of Neuss/Johannes Goritzki. Claves 50-9002 **27**

Mussorgsky, M. St John's night on Bald Mountain (1867; orch. Rimsky-Korsakov 1886). Royal Liverpool PO/Charles Mackerras. Virgin VC 7 91174-2 **11**

MacCunn, H. The land of the mountain and the flood (1886). Williams-Fairey Engineering Band. Delta 60357 **9**

Grieg, E. In the hall of the mountain king, from Peer Gynt suite no 1, op 46 (1875). Eva Knardahl, pf. BIS CD-109 **2**

Bartók, B. Dances of Transylvania (1931; arr. Darvas). Il Quartettone. Giulia GS 201013 **5**

Elgar, E. From the Bavarian Highlands, op 27 (1896). Bournemouth Symphony Ch & Sinfonietta/Norman Del Mar. EMI CDC 7 49738 2 **24**

11:30 ON PARADE

Music that's band

Prepared by Owen Fisher

Bilik, J. American Civil War fantasy. Allentown Band/Ronald Demkee. AMP 2K 085 **10**

Maraguina, P. España Cani. Tokyo Kosei Wind O. Denon 32CG1629 **2**

Clark, J. The Prince of Denmark's march, *Trumpet voluntary*. Cory Band/Denzil Stephens. LP Delta 60357 **2**

Ball, E. The kingdom triumphant, Australian Brass Ensemble/Eric Banks. AB 195 **9**

12:00 URBAN JAZZ LOUNGE

With Leita Hutchings

New, hip, fun and traditional jazz: tons of cool jazz, presented in a chilled and laid-back, lounge style

13:00 OPERA IN MINIATURE

Prepared by Elaine Siverson

Mendelssohn, F. The two pedagogues. Singspiel in one act. Libretto by Johann Casper. First performed Berlin, 1824.

HERR VON ROBERT: Günther Wewel, bass
CARL: Adolf Dallapozza, ten
ELISE (vocal): Krisztina Laki, sop
ELISE (dialogue): Ingrid Heitmann
KINDERSCHRECK: Dietrich Fischer-Dieskau, bar
LUFTIG: Klaus Hirte, bar
HANNCHEN: Gabriele Fuchs, sop
Bavarian State Opera Ch & O/Heinz Wallberg. EMI 4 64329 2 **53**

Herr van Robert, an ambitious country gentleman, has a great respect for learning and uses strict drill to try to make his uninterested son, Carl, into a scholar. The villagers always turn to the village schoolmaster for advice in these matters so Robert decides to consult him. Herr Kinderschreck (whose name means more or less 'children's bogey-man') is an old-style teacher whose idea of instilling knowledge into his pupils is the liberal use of the cane. He recommends to Robert that he employ a strict private tutor, preferably a learned professor from Vienna.

The professor's letter of refusal, in reply to Robert's request, is intercepted by the professor's valet, Luftig, who arrives at Robert's country house posing as the professor. The maid, Hannchen, recognises the would-be-private-tutor as a past lover whom she still loves. The reluctant scholar, Carl, is only interested in his cousin, Elise, whom he loves. Rather than being exposed as a fraud, Luftig gives in to pressure from Carl and Hannchen and agrees to help frustrate the plans laid by Robert and Kinderschreck so that Carl and Elise can be together. The many complications that follow are all resolved at a big peasants' celebration resulting in two happy couples: Carl and Elise, Luftig and Hannchen.

Strauss, R. Marschallin's monologue; Duet; Closing scene of Act I, from *Der Rosenkavalier* (1911). Régine Crespin, sop; Hilde Gueden, sop; Elisabeth Söderström, sop; Heniz Holocek, ten; Vienna PO/Silvio Varviso. LP Decca JB 57 **27**

14:30 SATURDAY MATINEE

Featuring a major orchestral work

Prepared by Rita Felton

Dvorák, A. Slavonic dances, op 46 (1878).
London SO/Jean Martinon.
Decca 476 2742 **36**

Holst, G. A Somerset rhapsody (1906-07).
Queensland SO/Bernard Heinze.
LP ABC/WRC RO 1850/51 **11**

Saint-Saëns, C. Violin concerto no 2 in C, op
58 (1858). Philippe Graffin, vn; BBC Scottish
SO/Martyn Brabbins.
Hyperion CDA67074 **32**

Respighi, O. Sinfonia drammatica (1914).
BBC PO/Edward Downes.
Chandos CHAN 9213 **1:00**

17:00 SOCIETY SPOT**Folk Federation of NSW**

With Carole Garland

18:00 STAGE AND SCREEN

Prepared by Sue Jowell

Bernstein, L. Excerpts from On the town
(1944). Tim Flavin, Gregg Edelman, Ethan
Freeman, Simon Masterton-Smith, Richard
Mitchell, Michael Bauer, Nicolas Colicos,
David Frith, voices.
Jay Masterworks 1231 **15**

Berlin, I. The police of New York, from Face
the music (1932). Timothy Shew Ch.
DRG 94781 **2**

Bernstein, L. Gee, Officer Krupke, from
West Side story (1961). Russ Tamblyn, Tucker
Smith, Tony Mordente, Tommy Abbott, voices.
Columbia 467606 **4**

Strouse, C. Excerpts from Annie (1977).
Sandy Faison, Dorothy Loudon, Andrea
McArdle, Redi Shelton, voices.
JST 34712 **11**

Herman, J. Excerpts from Hello Dolly (1969).
Barbra Streisand, Michael Crawford, voices.
Philips 810368 **10**

Styne, J. Excerpts from Funny girl (1964).
Barbra Streisand, voice.
Angel 7 64661 **5**

Kander, J. Theme from New York, New York
(1977). Liza Minelli, voice.
Capitol 301 **3**

19:00 EMERGENT JAZZ

With Keith Pettigrew

Australian jazz of the 21st century featuring
high school jazz combos, tracks from Sydney's
pre-eminent jazz programs at UNSW and 'The
Con' and new Australian and international jazz
releases

20:00 THE LIFE OF A COMPOSER**Gabriel Urbain Fauré**

Prepared by Jacky Ternisien

Fauré, G. Pavane, op 50 (1887). Amy Dickson,
sax; London Session O/Chris Walden.
Sony 88725479572 **7**

Saint-Saëns, C. Fantasy in A, op 124 (1907).
Renaud Capuçon, vn; Marie-Pierre Langlamet,
hp.
Virgin 5 45602 2 **13**

Fauré, G. Après un rêve, op 7 no 1 (c1878);
Claire de lune, op 46 no 2 (1886); Mandoline,
op 58 no 1 (1891). Barbara Hendricks, sop;
Michel Dalberto, pf.
EMI CDC 7 49841 2 **8**

Ravel, M. Suite no 2 from Daphnis et Chloé
(1905). London SO/Charles Mackerras.
Centaur CRC 2090 **16**

Fauré, G. Suite: Dolly, op 56 (1894-97).
Kathryn Stott, pf, Martin Roscoe, pf.
Hyperion CDA66911/4 **13**

Suite from Pelléas et Mélisande, op 80 (1898).
Basle SO/Ivor Bolton.
Sony 19075818582 **19**

Piano quartet no 1 in C minor, op 15 (1876-79).
Artur Schnabel, pf; members of Guarneri
Quartet.
RCA RD 86256 **32**

22:00 SATURDAY NIGHT AT HOME

Prepared by Elaine Siverson

Leclair, J-M. Sonata in G for violin and
basso continuo (pub. 1723). Fabio Biondi, vn;
Maurizio Nadeo, vc; Pascal Monteilhet, lute;
Rinaldo Alessandrini, hpd.
Arcana A 39 **20**

Mozart, W. Symphony no 31 in D, K297, *Paris*
(1778). Academy of Ancient Music/Christopher
Hogwood.
L'Oiseau-Lyre 421 085-2 **17**

Schubert, F. Moments musicaux, D780 (1823-
28). Alfred Brendel, pf.
Decca 478 6968 **28**

Grieg, E. Incidental music to Peer Gynt
(1875). Lucia Popp, sop; Ambrosian Singers;
Stephen Shingles, va; Academy of St Martin in
the Fields/Neville Mariner.
EMI 7 47003 2 **48**

Sunday 7 November

00:00 CLASSIC-ALL THROUGH THE NIGHT**06:00 SUNDAY MORNING MUSIC**

With Stephen Wilson

09:00 MUSICA SACRA

Prepared by Stephen Matthews

Haydn, J. Missa brevis Sancti Joannis de
Deo. Vienna State Opera Choir; Vienna PO/
Karl Munchinger.
Decca 480 4716 **55**

10:00 THE CLASSICAL ERA

Prepared by Paul Cooke

Rosetti, A. Oboe concerto in C (1781-82).
Kurt W. Meier, ob; Zurich CO/Johannes
Moesus.
cpo 777 631-2 **21**

Pinto, G. Keyboard sonata in A, op 3 no 2
(1801). Riko Fukuda, fp.
Olympia OCD 494 **22**

Hoffmeister, F. String quartet in F, op 14 no 1
(1791). Aviv Quartet.
Naxos 8.555952 **18**

Mozart, W. Litaniae lauretanae in B flat, K109
(1771). Mitsuko Shirai, sop; Heidi Riess, cont;
Eberhard Büchner, ten; Hermann Christian
Polster, bass; Walter Heinz Bernstein, Volker
Bräutigam, org; Leipzig Radio Ch & SO/
Herbert Kegel.
Philips 422 520 2 **12**

Spohr, L. Symphony no 1 in E flat, op 20
(1811). Czecho-Slovak PO/Alfred Walter.
Marco Polo 8.223363 **35**

12:00 CLASSIC JAZZ AND RAGTIME

With Maureen Meers

The early days of jazz and ragtime as
recorded during the first 30 years of the 20th
century

13:00 WORLD MUSIC**Whirled Wide**

With Orli Zahava

Showcases diverse music from cultures
around the world, both traditional and modern,
featuring musicians from all corners of the
globe, including Australia

14:00 SEXTETS Part 1

Prepared by Gerald Holder

Milhaud, D. Scaramouche, op 165c (1937; arr Milhaud for wind sextet). Nicholas Russoniello, sax; Sydney Omega Ensemble/David Rowden. Fine Music concert recording **10**

Tchaikovsky, P. String sextet in D minor, op 70, *Souvenir de Florence* (1890/91-92). Yuri Bashmet, va; Natalia Gutman, vc; Borodin String Quartet. EMI 7 49775 2 **34**

Weber, B. Horn sextet no 2 in F. Horns of Czech PO. Supraphon 11 0780-2 **9**

15:00 SUNDAY SPECIAL**Remembering Rawsthorne**

Prepared by Paul Cooke



Rawsthorne, A. Clarinet concerto (1936-37). Thea King, cl; Northwest CO/Alun Francis. Hyperion CDA66031 **18**

Theme and four studies (c1940). John McCabe, pf. ASC CS 3 **9**

Concertante pastorale (1949). Conrad Marshall fl; Rebecca Goldberg, hn; Northern CO/David Lloyd-Jones. Naxos 8.553567 **10**

String quartet no 2 (1954). Maggini Quartet. Naxos 8.570136 **18**

Symphony no 2, *A pastoral symphony* (1959). Charlotte Ellett, sop; Bournemouth SO. Naxos 8.557480 **20**

Cello concerto (1965). Alexander Baillie, vc; Royal Scottish NO. Naxos 8.554763 **33**

David Lloyd-Jones, cond (2 above)

17:00 HOSANNA

Prepared by Stephen Matthews

Hymns. Jesu grant me this I pray; When I survey the wondrous cross; Love's redeeming work is done. Choir of The Abbey School, Tewkesbury; Carleton Etherington, org; Benjamin Nicholas, cond. Guild GMCD 7223 **10**

Leighton, K. Magnificat. Choir of St John's College Cambridge/Christopher Robinson. Brilliant Classics 95928/12 **5**

Bortnyansky, D. Sacred concerto no 105: Psalm 112. Yurlov Academic Choir/Stanslav Gusev. Brilliant Classics 95969 **6**

Hymns. Tis wonderful praise; This blessed time is come again. Oulainen Youth Choir/Tapani Tirila. Alba NCD46 **5**

Charpentier, M-A. Caecilia, virgo et martyr for eight voices. Ensemble Correspondances Sebastia Dauce. HMM 902280.87 **12**

Bruckner, A. Pange lingua; Tantum ergo. Latvian Radio Choir/Sigvards Klava. Ondine ODE1362-2 **6**

Bairstow, E. Of the Father's love begotten. Tewkesbury Abbey Schola Cantorum/Simon Bell. Regent REGCD 543 **7**

18:00 SMALL FORCES

Prepared by Anne Irish

Mozart, W. Trio, K498, *Kegelstatt* (1786). Martin Fröst, cl; Antoine Tamestit, va; Leif Ove Andsnes, pf. BIS CD-1893 **19**

Glazunov, A. Elegy in D flat, in memory of Franz Liszt, op 17 (1887). Zoe Knighton, vc; Amir Farid, pf. Move MD 3390 **10**

Schumann, R. Piano quartet in E flat, op 47 (1842). Thomas Riebl, va; Florestan Trio. Hyperion CDA67175 **27**

19:00 SUNDAY NIGHT CONCERT

Prepared by Rex Burgess

Beethoven, L. Overture to Leonore no 3, op 72a (1806). Berlin PO/Claudio Abbado. DG 435617-2 **15**

Koechlin, C. Quatre poèmes d'Edmond Haraucourt, op 7 (1890-95). Juliane Banse, sop; Stuttgart RSO/Heinz Holliger. SWR Music SWR19046 **19**

Mozart, W. Piano concerto no 20 in D minor, K466 (1785). Ian Munro, pf; Willoughby SO/Nicholas Milton. Fine Music concert recording **30**

Myaskovsky, N. Symphony no 21, op 51 (1924). SO of the Russian Federation/Yevgeny Svetlanov. Warner Classics 69698-8 **18**

20:30 NEW HORIZONS

Prepared by Calogero Panvino

Dillon, J. La femme invisible (1989). Artists of the Music Projects, London; Richard Bernos, cond. NMC D004 **17**

Ferneyhough, B. Lemma-icon-epigram (1981). Ian Pace, pf. NMC D066 **14**

Dillon, J. Windows and canopies (1985). Artists of the Music Projects, London; Richard Bernos, cond. NMC D004 **20**

Finsterer, M. Spherica I (2008). James Cuddeford, vn; Natsuko Yoshimoto, vn. Tall Poppies TP207 **12**

Adès, T. Violin concerto (2005). Anthony Marwood, vn; CO of Europe/Thomas Adès. EMI 4 57813 2 **20**

22:00 JAZZ AFTER HOURS

With Sue Jowell

Late night jazz, to listen and engage and relax

Monday 8 November**00:00 CLASSIC-ALL THROUGH THE NIGHT****06:00 FINE MUSIC BREAKFAST****09:00 DIVERSIONS IN FINE MUSIC**
A year in retrospect: 1790

Devienne, F. Trio no 2 in C (c1790). Sara Ligas, fl; Salvatore Rea, va; Vladimiro Atzeni, vc. Brilliant Classics 95686 **14**

Marsh, J. Symphony no 7 in E flat, *La chasse* (1790). London Mozart Players/Matthias Bamert. Chandos CHAN 10458 **10**

Pleyel, I. Serenade no 1 in F for wind octet (1790). Strasbourg PO Wind Octet. LP Erato STU 71278 **18**

Clementi, M. Piano sonata in F, op 23 no 2 (1790). Howard Shelley, pf. Hyperion CDA67729 **14**

Mozart, W. String quartet no 22 in B flat, K589 (1790). Quartetto Italiano. Decca 478 5555 **24**

10:30 CONCERT HALL

Prepared by David Brett

Weber, C.M. Overture to Der Freischütz (1821). Los Angeles PO/Zubin Mehta. Decca 475 7470 **9**

Mozart, W. Clarinet concerto in A, K622 (1791). Craig Hill, cl; Australian Brandenburg O/Paul Dyer. ABC 476 1250 **28**

Strauss, R. A hero's life, op 40 (1897-98). Philadelphia O/Eugene Ormandy. Sony SBK 48 272 **44**

12:00 SWING SESSIONS

With John Buchanan

13:00 DAWN AND EVENING

Prepared by Jacky Ternisien

Lambert, C. Aubade héroïque (1942). English Northern Philharmonia/David Lloyd-Jones. Hyperion CDA66565 **8****Brumby, C.** Aubade (1991). Glenn Murray, vn; Ann Carr-Boyd, pf. Jade JADCD 1069 **9****Poulenc, F.** Aubade, choreographic concerto (1929). Jacques Février, pf; Lamoureux Concerts O/Serge Baudo. Le Chant du Monde LDC 278.300 **21****Jolivet, A.** Serenade (1956). Groningen Guitar Duo. Ottavo OTR C49135 **12****Elgar, E.** Serenade in E minor, op 20 (1892). Bournemouth SO/Norman Del Mar. EMI CDM 5 65130 2 **13****Roussel, A.** Serenade, op 30 (1925). Mirage Quintet. Naxos 8.570444 **16****14:30 AN ELGAR CONCERT**

Prepared by Derek Parker

Elgar, E. Sospiri, op 70 (1914). English Northern Philharmonia/David Lloyd-Jones. Naxos 8.555068 **4**Sea pictures, op 37 (1897-99). Sarah Connolly, mezz. Chandos CHSA5140 (2) **22**Sketches for Symphony no 3 (1932-33). NMC D053 **56**

BBC SO/Andrew Davis (2 above)

16:00 FINE MUSIC DRIVE

With Michael Field

19:00 JAZZ PULSE

With Chris Wetherall

20:00 STORMY MONDAY

With Austin Harrison

22:00 JAZZ AFTER HOURS

With Gail Monjo

Tuesday 9 November

00:00 CONTEMPORARY COLLECTIVE**03:00 CLASSICAL TILL DAWN****06:00 FINE MUSIC BREAKFAST**

With Julie Simonds

09:00 DIVERSIONS IN FINE MUSIC**Colours of the keyboard**

Prepared by Brian Drummond

Mozart, W. Piano sonata D, K576, *Trumpet* (1789). Peter Serkin, pf. Pro Arte CDD 247 **16****Dvorák, A.** Bagatelles, op 47: nos 2 and 5 (1878). Rudolph Firkusny, pf; Juilliard String Quartet. CBS M2YK45672 **8****Chopin, F.** Piano sonata no 2 in B flat minor, op 35. Maurizio Pollini, pf. Philips 456 940-2 **23****Dupré, M.** Versets on Ave Maris Stella, from Vespers of the Virgin, op 18 (1918). Michael Dudman, org. ABC 461 754-2 **9****Smetana, B.** Piano trio in G minor, op 15 (1855/57). Florestan Trio. Hyperion CDA67730 **25****10:30 CONCERT HALL**

Prepared by Rita Felton

Ibert, J. Divertissement (1930). Montreal SO/Charles Dutoit. Decca 421 527-2 **15****Barber, S.** Violin concerto, op 14 (1939-40). Dene Olding, vn; Melbourne SO/Hiroyuki Iwaki. ABC 476 7182 **23****Brahms, J.** Symphony no 4 in E minor, op 98 (1884-85). Vienna PO/Leonard Bernstein. DG 410 084-2 **44****12:00 JAZZ RHYTHM**

With Jeannie McInnes

13:00 THE ENGLISH BAROQUE

Prepared by Derek Parker

Handel, G. Overture to Lothario, HWV26 (1729). Brandenburg Consort/Roy Goodman. Hyperion CDS44271/3 **6****Locke, M.** Music for His Majesty's sackbuts and cornetts (1661). New Zealand SO/James Judd. Classical Communications CCL CDG1263 **10****Avison, C.** Concerto in D, op 4 no 7 (pub. 1755). Avison Ensemble/Pavlo Beznosiuk. Naxos 8.557905-06 **7****Purcell, H.** Suite from Dioclesian (1690). Academy of St Martin in the Fields/Neville Marriner. Capriccio C8001 **13****Handel, G.** Concerto in B flat, HWV 294 (arr. E. Grigoryan). Slava Grigoryan, gui; Leonard Grigoryan, gui; Tasmanian SO/Benjamin Northey. ABC 476 5948 **14****14:00 THE ARTISTRY OF ANNE-SOPHIE MUTTER**

Prepared by Frank Morrison

Dvorák, A. Romance in F minor, op 11 (1873-79). Berlin PO/Manfred Honeck. DG 479 1060 **12****Mendelssohn, F.** Piano trio no 1 in D minor, op 49 (1839). Lyn Harrell, vc; André Previn, pf. DG 477 8001 **28****Sarasate, P. de** Zigeunerweisen, op 20 (1878). French NO/Seiji Ozawa. EMI CDC 7 47318 2 **8****Prokofiev, S.** Violin sonata in D, op 94a (1943-44). Lambert Orkis, pf. DG 469 503-2 **23****Copland, A.** Hoe-down, from Rodeo (1942). Mutter's Virtuosi/Ye-Eun Choi. DG 479 5021 **3****Sibelius, J.** Violin concerto in D minor, op 47 (1903). Staatskapelle Dresden/André Previn. DG 447 895-2 **32**

Anne-Sophie Mutter, vn (all above)

16:00 FINE MUSIC DRIVE

With Michael Morton-Evans

19:00 THE JAZZ BEAT

With Lloyd Capps

20:00 JUST IN

With James Nightingale

A selection from the latest recordings to arrive at the Fine Music Library

22:00 CHAMBER SOIRÉE

Prepared by Rex Burgess

Telemann, G. Quartet no 4 in B minor, from Paris quartets. Musica ad Rhenum. Brilliant Classics 94104 **17****Schubert, F.** String quartet no 8 in B flat, D112 (1814). Melos Quartet. DG 419 879-2 **27****Beethoven, L.** Cello sonata no 5 in D, op 102 no 2 (1815). Georg Pedersen, vc; Stephanie McCallum, pf. Fine Music concert recording **20****Rachmaninov, S.** Piano trio no 2 in D minor, *Élégiaque* (1893-1907). Zsolt-Tihamér Visontay, vn; Mats Lidström, vc; Vladimir Ashkenazy, pf. Decca 478 5346 **48**

Wednesday 10 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Rescued from the shadows

Prepared by Anabela Pina

Arriaga, J. Overture to The happy slaves (1820). Algarve O/Alvaro Cassuto. Naxos 8.557207 **7**

Szymanowska, M. Nocturne in B flat. Solveig Funseth, pf. Swedish Society SCD 1043 **5**

Matteis, N. Ballo di paesani e satiri included in Caldara's Don Chisciotte in corte della duchessa (c1727). La Ritirata/Josetxu Obregón. Glossa GCD 923104 **11**

Geminiani, F. The lass of Peaty's Mill; Leader Hughes and Yarrow (pub. 1749). Jamie MacDougall, ten; Concerto Caledonia/David McGuinness. Linn CKD 140 **9**

Carulli, F. Three sonatinas, op 196b. Leopoldo Saracino, gui; Massimo Palumbo, fp. Nuova Era 7174 **13**

Gluck, C. Suite from Don Juan (1761). Rhenish CO/Jan Corazolla. Christophorus CHE 0064-2 **19**

Janitsch, J. Quartet in G. Alfredo Bernardini, ob; Hiro Kurosaki, vn; Ensemble 1700/Dorothee Oberlinger. DHM 88875134062 **14**

10:30 CONCERT HALL

Prepared by Di Cox

Vaughan Williams, R. Overture to The wasps (1909). Queensland SO/Patrick Thomas. ABC 476 4565 **10**

Saint-Saëns, C. Piano concerto no 2 in G minor, op 22 (1868). Stephen Hough, pf; City of Birmingham SO/Sakari Oramo. Hyperion CDA67331/2 **22**

Elgar, E. Symphony no 1 in A flat, op 55 (1907-08). Staatskapelle Berlin/Daniel Barenboim. Decca 478 9353 **51**

12:00 JAZZ SKETCHES

With Robert Vale

13:00 JANE SHELDON, SOPRANO

Kats-Chernin, E. Eliza aria, from Wild swans (2002). Tasmanian SO/Ola Rudner. ABC 480 6403 **3**

Couperin, F. Troisième leçon de ténèbres (pub. 1717). Anna Fraser sop; Salut! Baroque. Salut Baroque SAL009 **13**

Sculthorpe, P. Maranoa lullaby (1984). Sinfonia Australis/David Stanhope. ABC 472 597-2 **3**

Nyman, M. Miserere, from The cook, the thief, his wife, and her lover (1989). Cantillation/Brett Weymark. ABC 472 597-2 **11**

Stanhope, P. Sea chronicles (1998). Ironwood. ABC 476 3870 **20**
Jane Sheldon, sop (all above)

14:00 INSPIRED BY NAPOLEON'S CENTENARY

Prepared by Nicky Gluch



Vierne, L. Triumphant march for the centenary of Napoléon I (1921). Christopher Bowers-Broadbent, org; London Gabrieli Brass Ensemble/Christopher Larkin. Hyperion CDA66275 **8**

Paisiello, G. Te Deum. Brass Ensemble Guy Touvron; St Petersburg Capella soloists, Ch & O/Vladislav Chernushenko. Koch 3-1208-2 **28**

Honegger, A. Excerpts from music for the film Napoleon (1927). USSR Ministry of Culture SO/Gennady Rozhdestvensky. LP Melodiya C10-20459 -009 **7**

Fauré, G. Cello sonata no 2, op 117 (1921). Maria Kliegel, vc; Nina Tichman, pf. Naxos 8.557889 **17**

Beethoven, L. 15 Variations and a fugue in E flat on an original theme, op 35, *Eroica* (1802). Ronald Brautigam, fp. BIS SACD-1673 **22**

Prokofiev, S. Symphonic suite from War and peace, op 91 (1941-43). Philharmonia O/Neeme Järvi. Chandos CHAN 9096 **27**

16:00 FINE MUSIC DRIVE

With Ross Hayes

19:00 PLANET JAZZ

With Xavier Bichon

20:00 AT THE OPERA

Prepared by Elaine Siverson

Wagner, R. The flying Dutchman. Opera in three acts. Libretto by the composer. First performed Dresden, 1843.

THE DUTCHMAN: Dietrich Fischer-Dieskau, bar

DALAND: Gottlob Frick, bass
SENTA: Marianne Schech, sop

ERIK: Rudolf Schock, ten
German Opera Choir; Staatskapelle Berlin/
Franz Konwitschny.

Brilliant Classics 94664 **2:22**

The Dutchman, a sea captain, invoked Satan and was condemned to sail the oceans for eternity. Every seven years he can land and, if he finds a woman who will be faithful until death, he can cease his wanderings. Off the coast of Norway, he collides with a vessel captained by Daland and, finding that Daland has a daughter, offers treasure for her hand in marriage. Senta, spinning with her friends, tells them of her dreams of saving the legendary Dutchman. When they meet, their attraction is immediate. Senta ignores the pleading of her lover, Erik, but the Dutchman fears her inconstancy and sets sail. Senta proves her devotion by throwing herself into the sea, thus saving him. Together they rise to Heaven.

Wie todesahnung ... O du, mein Holder Abendstern, from Tannhäuser (1845). Bavarian State Opera O/Robert Heger. EMI 9 73399 2 **4**

Schubert, F. Ensamkeit, D620 (1818). Gerald Moore, pf. DG 477 5765 **18**
Dietrich Fischer-Dieskau, bar (2 above)

23:00 MUSIC OF THE NIGHT

Jonny Greenwood

Prepared by Paul Cooke



Greenwood, J. Excerpts from Bodysong (2003). Colin Greenwood, elec bass; Jonny Greenwood, gui, banjo, ondes martenot, pf; Emperor Quartet. EMI 5 95147 2 **29**

Penderecki, K. Prelude for solo clarinet (1987). Michel Lethiec, cl. Naxos 8.557052 **4**

Greenwood, J. Suite from There will be blood. Copenhagen PO/André de Ridder. DG 479 2388 **21**

Thursday 11 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Simon Moore

09:00 DIVERSIONS IN FINE MUSIC

The instruments: Woodwinds

Prepared by James Nightingale

Fasch, J. Sonata in C for bassoon and basso continuo. Frances Eustace, bn; Jennifer Ward Clarke, vc; Paul Nicholson, hpd.
Amon Ra CD SAR 35 13

Amellér, A. Concertina, op 125 (1959). Jean-Marie Londeix, sax; Carmen Picard, pf.
MDG Archive 642 1417-2 14

Philidor, P. Suite no 3 in D. Wilbert Hazelzet, fl; Kate Clark, fl; Titia de Zwart, bass viol; Jacques Ogg, hpd.
Globe GLO 5107 12

Spohr, L. Six German songs, op 103 (1838). Mary Saunders, sop; Peter Cokkinias, cl; Myron Romanul, pf.
Centaur CRC 2016 17

Schumann, R. Mondnacht, op 39 no 5 (1840). Paul Dombrecht, ob; Jos van Immerseel, pf.
Accent ACC 78330 D 4

Feld, J. Flute sonata (1957). James Galway, fl; Phillip Moll, pf.
RCA RD 87802 19

10:30 CONCERT HALL

Prepared by Jacky Ternisien

Auber, D-F-E. Overture to Marco Spada (1852). New Philharmonia O/Richard Bonyngé.
Decca 466 431-2 9

Sauer, E. Piano concerto no 1 in E minor. Stephen Hough, pf; City of Birmingham SO/Lawrence Foster.
Hyperion CDA66790 30

Bomtempo, J. Symphony no 2 in D. Algarve O/Álvaro Cassuto.
Naxos 8.557163 42

12:00 JAZZ, PURE AND SIMPLE

With Maureen Meers

13:00 WILHELM KEMPF IN RECITAL

Prepared by Derek Parker

Chopin, F. Piano sonata no 2 in B flat minor, op 35 (1839).
Decca 452 307-2 23

Schumann, R. Kreisleriana, op 16. Philips 456 862-2 29

Chopin, F. Scherzo no 3 in C sharp minor, op 39 (1839).
Decca 452 307-2 7

Beethoven, L. Sonata no 32 in C minor, op 111 (1821-22).
Regis RRC9010 22
Wilhelm Kempff, pf (all above)

14:30 LITTLE-KNOWN COMPOSERS

Prepared by Brian Drummond

Ziehrer, C. Overture to King Jerome (1878). Slovak State PO/Christian Pollack.
Marco Polo 8.225332 5

Zaniboni, A. Sonata (1772). Stephen Lalor, mand; Louise Johnson, hp.
Fine Music concert recording 7

Zador, E. Rhapsody (1961). Budapest MÁV SO/Mariusz Smolij.
Naxos 8.573800 15

Zuccari, C. Flute sonata in G (pub. 1747). Mario Carbotta, fl; Roberto Cognazzo, hpd.
Nuova Era 7022 7

Zemlinsky, A. Symphony in B flat (1897). Ernst Senff Chamber Choir; Berlin RSO/Riccardo Chailly.
Decca 421 644-2 45

16:00 FINE MUSIC DRIVE

With Marilyn Schock

19:00 THE NEW JAZZ STANDARD

With Frank Presley

20:00 THE WORLD OF A SYMPHONY

Prepared by Di Cox

Cui, C. Concert suite for violin and orchestra, op 25 (1884). Takako Nishizaki, vn; Hong Kong PO/Kenneth Schermerhorn.
LP Marco Polo 6.220308 21

Glinka, M. Grand sextet in E flat for double bass, piano and string quartet (1832). Capricorn.
Hyperion CDA66163 25

Balakirev, M. Islamey: Oriental fantasy, op 19 no 6 (1869/1902). Julius Katchen, pf.
Decca 425 961-2 8

Borodin, A. Konchak's aria, from Prince Igor (1890). Nicolai Ghiurov, bass; London Symphony Ch & O/Edward Downes.
Decca 455 632-2 7

Rimsky-Korsakov, N. String quartet in F, op 12 (1875). Lyric Quartet.
Meridian CDE 84293 20

Borodin, A. Symphony no 2 in B minor (1869-76). Vienna PO/Rafael Kubelik.
EMI CZS 5 68223 2 27

22:00 STRINGS OF OLD

Prepared by James Nightingale

Campion, T. The sypres curten of the night (1601). Michael Chance, ct; Christopher Wilson, lute.
Chandos CHAN 0538 6

Marais, M. Suite I in A minor, from Troisième livre (pub. 1701). Jordi Savall, va da gamba; Hopkinson Smith, theorbo; Ton Koopman, hpd.
Alia Vox AVSA 9872 A/E 19

22:30 ULTIMA THULE

Friday 12 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Something borrowed

Prepared by Chris Blower

Czerny, C. Fantasy no 3, from Three brilliant fantasies after Schubert, op 339 (1836). Barry Tuckwell, hn; Daniel Blumenthal, pf.
Etcetera KTC1121 19

Bach, J.S. Concerto in D minor after Vivaldi, op 3 no 11, BWV596. André Isoir, org.
La Dolce Volta LDV 118.0 10

Satie, E. Gnossiennes (1889-97; arr. Groningen Guitar Duo). Groningen Guitar Duo.
Ottavo OTR C49135 19

Tausig, C. Ungarische Zigeunerweisen. Stephen Hough, pf.
Virgin 7 59304 2 11

Stravinsky, I. Excerpts from The firebird (1910; arr. Gottschick). Sabine Meyer, cl; Alliage Quintett.
Sony 88875190972 20

10:30 CONCERT HALL

Prepared by Derek Parker

Ireland, J. Overture: Satyricon (1946). London SO/Richard Hickox.
Chandos CHAN 8994 13

Hummel, J. Concerto in G for violin, piano and orchestra, op 17 (c1805). Alexander Trostiansky, vn; Polina Osetinskaya, pf; Russian PO/Gregory Rose.
Naxos 8.557595 37

Mozart, W. Symphony no 36 in C, K425, Linz (1783). English CO/Jeffrey Tate.
EMI 5 74185 2 33

12:00 A JAZZ HOUR

With Barry O'Sullivan

13:00 SPRING SONORITIES

Prepared by Brian Drummond

Palmgren, S. Spring dreams, from Pictures from Finland, op 24 (1910). Helsinki PO/Leif Segerstam.

Ondine ODE 1112-2 7

Milhaud, D. Spring concertino, op 135 (1934). Michael Guttman, vn; Royal PO/José Serebrier.

ASV DCA 855 10

Suk, J. Spring, op 22a (1902). Radoslav Kvapil, pf.

Unicorn-Kanchana DKP(CD)9159 14

Coates, E. Suite: Springtime (1937). BBC Concert O/John Wilson.

ASV WHL 2112 13

Delius, F. The march of Spring, from North Country sketches (1913-14). Welsh National Opera O/Charles Mackerras.

Argo 430 202-2 8

14:00 TRACING THE MUSICAL HERITAGE Part 12

Prepared by Chris Blower

Vieuxtemps, H. Fantasia appassionata, op 35 (c1852). Misha Keylin, vn; Slovak RSO/Andrew Mogrelia.

Naxos 8.570974 18

Gounod, C. Ave Maria, after Bach's BWV846 (1853). Nathalie Stutzmann, cont; Concerto Köln/Laurence Equilbey.

naïve V 5359 3

Ballet music from Faust (1859). London SO/ Richard Bonyngé.

Decca 452 772-2 19

Reicha, A. 18 Variations and a fantasy on Mozart's Se vuol ballare, op 51 (1804). Jean-Pierre Rampal, fl; Isaac Stern, vn; Mstislav Rostropovich, vc.

Sony SK 44568 17

Symphony in C minor. Beethoven Akademie/ Jan Caeyers.

Audis-Valois V 4834 22

Albrechtsberger, J. Aria de Passione Domine: O Traurigkeit, O Herzeleid (ed. Hanlon). Monica Groop, mezz; Christian Lindberg, tb; Ann Wallström, vn; Marit Bergman, vn; Olof Larsson, vc; Björn Gäfvert, org.

BIS CD-548 8

Harp concerto in C (1773). Elizabeth Hainen, hp; Bulgarian National RO/Rossen Milanov.

Avie AV 2221 21

16:00 FINE MUSIC DRIVE

With Stephen Wilson

19:00 FRIDAY JAZZ SESSION

with Alex Siegers

20:00 EVENINGS WITH THE ORCHESTRA

London Philharmonic Orchestra

Prepared by Frank Morrison

Brahms, J. Overture: Academic festival, op 80 (1880). Adrian Boult, cond.

EMI CDM 1 66425 2 10

Kabalevsky, D. Cello concerto no 2 in C, op 77 (1964). Steven Isserlis, vc; Andrew Litton, cond.

Virgin VC 7 90811-2 27

Mozart, W. Pace, pace, mio dolce tesoro, from The marriage of Figaro, K492 (1786).

Lucia Popp, sop; Thomas Allen, bar; Samuel Ramey, bass; Georg Solti, cond.

Decca 448 135-2 7

Rimsky-Korsakov, N. Capriccio espagnol, op 34 (1887). Joakim Svenheden, vn; Mariss Jansons, cond.

EMI 5 55227 2 16

Dvorák, A. Symphony no 6 in D, op 60 (1880). Mstislav Rostropovich, cond.

EMI 5 65705 2 49

London PO (all above)

22:00 BAROQUE AND BEFORE 18th century English baroque

Prepared by Andrew Dzedzic

Babell, W. Recorder concerto no 2 in D. Dan Laurin, rec; Van Wassenaer O/Makoto Akatsu.

BIS CD-985 7

Handel, G. Cara sposa, from Rinaldo, HWV7a (1711). Andreas Scholl, ct; Accademia Bizantina/Ottavio Dantone.

Decca 475 6569 9

Arne, T. Trio sonata in A for two violins and basso continuo, op 3 no 1 (1757). Members of Collegium Musicum 90.

Chandos CHAN 0666 16

Croft, W. Overture in D (1713). Michael Laird, tpt; Members of Parley of Instruments/Peter Holman.

Hyperion CDA66817 7

Boyce, W. Corydon and Miranda, a pastoral interlude (1750). Opera Restor'd/Peter Holman.

Hyperion CDA66935 17

Stanley, J. Suite of trumpet voluntaries no 2 in C. Gabriele Cassone, tpt; Antonio Frigé, org.

Nuova Era 7053 7

Handel, G. Concerto grosso in B flat, op 3 no 2, HWV313 (1715-22). Academy of Ancient Music/Richard Egarr.

Harmonia Mundi HMX2908417.24 11

Babell, W. Suite no 1: The most celebrated lessons (1717, arr. from Rinaldo). Erin Helyard, hpd.

ABC 481 5711 20

Stanley, J. Concerto in B minor for strings, op 2 no 2 (pub. 1742). Collegium Musicum 90.

Chandos CHAN 0638 12

Saturday 13 November**00:00 CLASSIC-ALL THROUGH THE NIGHT****06:00 SATURDAY MORNING MUSIC**
With Stephen Wilson**09:00 WHAT'S ON IN MUSIC**

Our weekly guide to musical events in and around Sydney

09:05 THE PIANO ALONE

Prepared by Anne Irish

Chopin, F. Scherzo no 2 in B flat minor, op 31 (1837). Maurizio Pollini, pf.

DG 477 8445 10

Nielsen, C. Five piano pieces, op 3 (c1890). Elisabeth Westenholz, pf.

BIS CD-167/168 7

Ravel, M. Pavan pour une infante défunte (1899). Jean-Yves Thibaudet, pf.

Decca 433 515-2 6

Liszt, F. Grandes études de Paganini, S141 (1851). Daniil Trifonov, pf.

DG 479 5529 25

10:00 MUSICAL JOURNEYS

Prepared by David Brett

Suppé, F. Overture to Morning, noon and night in Vienna (1844). Emanuel Brabec, vc; Vienna PO/Georg Solti.

Decca 478 2826 8

Strauss, J. II Waltz: The spirit of Vienna, op 354 (1873). Johann Strauss Ensemble/Russell McGregor, vn & dir.

ABC 476 4630 8

Kraus, J.M. Vienna flute quintet in D (1783). Lena Weman, fl; Jaap Schröder, vn; Per Sandklef, vn; Björn Sjögren, va; Kari Ottesen, vc.

Musica Sveciae MSCD 415 22

Stolz, R. Waltz: Viennese café. Berlin SO/ Robert Stolz.

Eurodisc 258 667 5

- Sieczynski, R.** Waltz: Vienna, city of my dreams. Barbara Bonney, sop; Ronald Schneider, pf.
Decca 476 2649 **3**
- Schumann, R.** Carnival jest from Vienna, op 26 (1839). Timothy Young, pf.
Fine Music concert recording **22**
- Strauss, J. II** Waltz: Tales from the Vienna Woods, op 325 (1868). Vienna PO/Herbert von Karajan.
Decca 478 5630 **12**
- 11:30 ON PARADE**
Military band classics
Prepared by Robert Small
- Rimsky-Korsakov, N.** Concerto for trombone and military band (1877; arr. Zurmühle).
Christian Lindberg, tb; Kosei Wind O/Chikara Imamura.
BIS CD-848 **12**
- Vaughan Williams, R.** English folk song suite (1923). Central Band of the Royal Air Force/
Duncan Stubbs.
Chandos CHAN 10847 **11**
- Sousa, J.P.** Liberty Bell. Royal Australian Navy Band/Philip Anderson.
Royal Australian Navy RAN-014 **2**
- 12:00 URBAN JAZZ LOUNGE**
With Leita Hutchings
- 13:00 IN A SENTIMENTAL MOOD**
With Maureen Meers
Nostalgic music and artists from the 30s, 40s and 50s and occasionally beyond, in a trip down many memory lanes
- 14:00 MEMORIES**
Prepared by James Nightingale
- Schultz, A.** After Nina, op 73 (2007). Paul Dean, cl; Patrick Murphy, vc; Stephen Emmerson, pf.
Wirripan Wirr 065 **11**
- Glanville-Hicks, P.** Etruscan concerto (1954).
Caroline Almonte, pf; Tasmanian SO/Richard Mills.
ABC 476 3222 **15**
- 14:30 SATURDAY MATINEE**
Operetta in the afternoon
Prepared by Anne-Louise Luccarini
- Zeller, C.** Der Obersteiger. Operetta in three acts. Libretto by Ludwig Held and Moritz West.
First performed Vienna, 1894.
- MINE MANAGER ZWACK: Wolfgang Müller-Lorenz, ten
COUNTESS FICHTENAU: Cornelia Zink, sop
NELLY: Anna Siminska, sop
MARTIN: Bernhard Berchtold, ten
PRINCE RODERICH: Santiago Bürgi, ten
ELFRIEDE: Donna Ellen, sop
Schönbrunn Music Theatre Ch & O/Herbert Mogg.
cpo 777 549-2 **1:26**
- Silver mine manager, Zwack, and Julie Fahnenschwinger had an affair resulting in the birth of a daughter, abandoned when Julie left the mountain village near the mine. Zwack has married, but is a philanderer. Currently he fancies Nelly who is in love with Martin, the foreman. Zwack has just sacked Martin who has now called the miners out on strike. To find out what is going on at the mine, Prince Roderich, the owner, poses as a volunteer worker. He befriends Martin, who confides that he has discovered a new silver vein which he will not reveal until he receives 3,000 florins from the owner. A countess, travelling incognito, and claiming to be Julie's cousin, arrives to visit Nelly, whom she knew as a child. When Martin visits Nelly, he is smitten by the countess but dares not speak to her, and asks his new friend (Prince Roderich in disguise) to speak on his behalf. Roderich also falls for Julie's supposed cousin, unaware that she is really the Countess Fichtenau. Zwack's wife, Elfriede, organises a party to support her husband's political ambitions. Zwack recognises the countess as Julie and comes to the conclusion that Nelly is her daughter and, therefore, his illegitimate daughter. This makes it impossible for him to continue his dalliance with her. The ensuing complications lead to Elfriede filing for divorce and Roderich paying the 3,000 florins to Martin. Two happy couples emerge from the mayhem: Prince Roderich and Countess Fichtenau (Julie) become engaged, and Martin is free to marry Nelly.
- Schubert, F.** Incidental music to Rosamunde, D797 (1823). Tasmanian SO/Sebastian Lang-Lessing.
ABC 476 4740 **23**
- Heuberger, R.** Im chambre séparée, from The opera ball. Beverly Sills, sop; London PO/Julius Rudel.
DG 471 766-2 **4**
- Strauss, J. II** Overture to Waldmeister (1895).
Sydney SO/Patrick Thomas.
Philips 411 143 **9**
- Zeller, C.** Wie mein Ahnl zwanzig Jahr, from Der Vogelhändler (1891). Richard Tauber, ten; O/Ernest Hauke.
EMI CDH 7 69787 2 **3**
- 17:00 SOCIETY SPOT**
Organ Music Society of NSW
With John Hanna
- 18:00 STAGE AND SCREEN**
Prepared by Maureen Meers
- Herbert, V.** Excerpts from Mlle. Modiste. **10**
Excerpts from The fortune teller. Arabesque Z6529 **8**
Excerpts from The Princess Pat. **14**
Excerpts from Natoma. Arabesque Z6561 **16**
Eastman Dryden O/Donald Hunsberger (all above).
- 19:00 EMERGENT JAZZ**
With Keith Pettigrew
- 20:00 THE LIFE OF A COMPOSER**
Lars-Erik Larsson
Prepared by James Nightingale
- Larsson, L-E.** The hours of the day, op 19 (1938). Malmö SO/James DePreist.
BIS CD-570 **22**
Watercolour; The box painter; The girl with the divining herb, from 12 Folksongs (1930s).
Anne Sofie von Otter, mezz; Bengt Forsberg, pf.
DG 463 479-2 **3**
Lyric fantasy, op 54 (c1967). Swedish CO/
Petter Sundkvist.
Naxos 8.553715 **5**
Saxophone concerto, op 14 (1934) Nobuya Sugawa, sax; BBC PO/Yutaka Sado.
Chandos CHAN 10466 **22**
Sonatina no 3, op 41 (1949). Hans Palsson, pf.
BIS CD-758 **7**
Kiss of the wind; Grass sings under wandering feet; The cloud, the flower and the lark, from Nine Gullberg songs, op 35 (1946).
Anne Sophie von Otter, sop; Bengt Forsberg, pf.
DG 474 700-2 **6**
String quartet no 3, op 65 (1975). Stenhammar Quartet.
Daphne 1035 **10**
Symphony no 3 in C minor, op 34 (1944-45).
Helsingborg SO/Sten Frykberg.
BIS CD-96 **33**

22:00 SATURDAY NIGHT AT HOME

Prepared by James Nightingale

Schubert, F. Sonata no 13 in A, D664 (c1820). Mitsuko Uchida, pf. Philips 475 6282 **19****Hasse, J.** Cantata: That fair breast, O Phyllis. Julianne Baird, sop; Nancy Hadden, fl; Erin Headley, bass viol; Malcolm Proud, hpd. CRD 3488 **20****Bach, J. Christian** Symphony in G minor, op 6 no 6 (1769). Academy of Ancient Music/Simon Standage. Chandos CHAN 0540 **15****Chaminade, C.** Trio no 2 in A minor, op 34 (1887). Trio Chausson. Mirare MIR 163 **24****Debussy, C.** Images (1905-12). Ulster O/Yan Pascal Tortelier. Chandos CHAN 8850 **34****Sunday 14 November****00:00 CLASSIC-ALL THROUGH THE NIGHT****06:00 SUNDAY MORNING MUSIC****09:00 MUSICA SACRA**

Prepared by Paul Cooke

Cavalli, F. Magnificat anima mea Dominum (1650). Song Company/Charles Colman. Fine Music tape archive **14****Messiaen, O.** Les bergers, from La nativité du Seigneur (1935). Naji Hakim, org. BBC Music BBCMM351 **6****Haydn, M.** Missa Sancti Hieronymi, *Oboe Mass* (1777). St Jacob's Chamber Choir; Ulf Söderberg, org; Ensemble Philidor/Eric Baude-Delhommais. BIS CD-859 **34****10:00 THE CLASSICAL ERA**

Prepared by Di Cox

Bach, J. Christian Sinfonia in D, op 18 no 4 (c1781). Failoni O/Hanspeter Gmür. Naxos 8. 553367 **11****Cannabich, C.** Flute quintet in D, op 7 no 5 (1768-69). Camerata Cologne. cpo 999 544-2 **17****Fasch, J.** Guitar concerto in D minor (arr. Chiesa). Slava Grigoryan, gui; Tasmanian SO/Benjamin Northey. ABC 480 6461 **15****Beck, F.** Symphony in F, op 3 no 1 (c1762). Toronto CO/Kevin Mallon. Naxos 8.570799 **17****Haydn, J.** Keyboard sonata no 58 in C, Hob.XVI:48 (1794-95). Alfred Brendel, pf. Philips 411 045-2 **12****Beethoven, L.** String quartet no 1 in F, op 18 no 1 (1798-1800). Smithson String Quartet. Harmonia Mundi RD 77029 **28****Bach, C.P.E.** Six sonatas (arr.). Melbourne Windpower/Richard Runnels. Move MD 3082 **10****12:00 CLASSIC JAZZ AND RAGTIME**

With Dave Mac

13:00 WORLD MUSIC**Whirled Wide**

With Gerry Myerson

14:00 SEXTETS Part 2

Prepared by Gerald Holder

Farrenc, L. Sextet in C minor, op 40 (1852). Eric Le Sage, pf; Les Vents Français. Warner Classics 0825646231850 **24****Mozart, W.** Grand sextet in concertante style (1779; arr. from Sinfonia concertante in E flat, K364). Hartmut Lindemann, va; David Pereira, vc; members of Australia Ensemble. ABC 481 0853 **31****15:00 SUNDAY SPECIAL****Music Inspired by Keats**

Prepared by Paul Cooke

Elgar, E. Overture: Froissart, op 19 (1890). New Zealand SO/James Judd. Naxos 8.557577 **14****Hadley, P.** La belle dame sans merci (pub. 1935). Neill Archer, ten; Stephen Richardson, bass; Philharmonia Ch & O/Matthias Bamert. Chandos CHAN 9539 **10****Howell, D.** Tone poem, Lamia (1950). Karelia State PO/Marius Stravinsky. Cameo Classics CC9037CD **15****Converse, F.** Endymion's narrative (1901). Buffalo PO/JoAnn Falletta. Naxos 8.559116 **21****Holst, G.** First choral symphony, op 41 (1925). Lynne Dawson, sop; Guildford Choral Society/Hilary Davan Wetton. Hyperion CDA66660 **49****17:00 HOSANNA**

Prepared by Meg Matthews

Hymns. When in our music God is glorified; Come down O love divine. Combined choirs of Christ Church Cambridge, Church of the Redeemer, Chestnut Hill, Massachusetts; Stuart Forster, org; Michael S. Murray, cond. Affetto AF 1901 **7****Josquin Desprez.** Ave Maria, Virgo serena à 4 (1502). Cantillation/Brett Weymark. ABC 476 5055 **5**Agnus Dei; Dona nobis, from Missa, Sine nomine. Canberra Chamber Singers/Dominic Harvey. PP3 1994CD **7****Hensel, F.** Hiob for choir in three movements. Chamber Choir of University of Dortmund; Florilegium Musicum/Willi Gundlach. Thorofon 2346 **12****Humperdinck, E.** When at night I go to sleep, from Hansel and Gretel. Elisabeth Grummer, sop; Elisabeth Schwarzkopf, sop; Philharmonia O/Herbert von Karajan. EMI CMS 7 69293 2 **4****Vaughan Williams, R.** Lord, Thou hast been our refuge. Choir of Westminster Abbey; Robert Quinney, org; James O'Donnell, cond. Hyperion CDA 6802D **8****Croft, W.** O God our help in ages past with organ improvisation. Choirs from RSCM Jubilee Summer School, Sydney; Peter Jewkes, org; David Hill, cond. Private recording **6****18:00 SMALL FORCES**

Prepared by Rex Burgess

Fauré, G. Violin sonata no 1 in A, op 13 (1876). Marina Marsden, vn; David Miller, pf. **24****Schubert, F.** String quartet movement in C minor, D703, *Quartettsatz* (1820). Goldner String Quartet. **10****Shostakovich, D.** Piano trio no 1 in C minor, op 8 (1923). Susie Park, vn; Timo-Veikko Valve, vc; Kathryn Selby, pf. **14**
Fine Music concert recordings (3 above)**Bach, J.S.** Arioso, from Cantata, BWV156 (1729). Slava Grigoryan, gui; Leonard Grigoryan, gui. ABC 481 5101 **5****19:00 SUNDAY NIGHT CONCERT**

Prepared by Anabela Pina

Freitas Branco, L. Suite Alentejana no 1 (1917). RTE National SO/Álvaro Cassuto. Naxos 8.570765 **21****Rodrigo, J.** Fantasy for a gentleman (1954). Andrés Segovia, gui; Symphony of the Air/Enrique Jordá. MCA MCAD 42067 **22****Schubert, F.** Six German dances, D820 (1824; arr. Webern). American SO/Leon Botstein. Koch 3-7307-2 **7**

Wranitzky, P. Grand characteristic symphony for the peace with the French Republic, op 31 (1797). London Mozart Players/Matthias Bamert.
Chandos CHAN 9916 31

20:30 NEW HORIZONS

Prepared by Krystal Li

Reale, P. Sonata no 10, *Sonata piazzollana* (2010/19). John Jensen, pf.
Naxos 8.559879 16

Pujol, M. Tangata de Agosto. Karin Schaupp, gui; Flinders Quartet.
ABC 476 4435 16

Golijov, O. Colorless moon; How slow the wind (2001-02). Dawn Upshaw, sop; Atlanta SO/Robert Spano.
DG 477 6426 14

Rojas, D. Mirimba (2010). Claire Edwardes, mar.
Tall Poppies TP215 3

Grusin, D. Three Latin-American dances (2000). Arnold Steinhardt, vn; Amanda Forsyth, vc; Dave Grusin, pf.
Naxos 8.559235 16

Kats-Chernin, E. Torque (2002). James Crabb, accordion; Tamara-Anna Cislowska, pf; Australian CO/Richard Tognetti.
ABC 476 102-6 15

22:00 JAZZ AFTER HOURS

With Deborah Evans

Monday 15 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 FINE MUSIC BREAKFAST
With James Hunter

09:00 DIVERSIONS IN FINE MUSIC
A year in retrospect: 1842
Prepared by Jacky Ternisien

Spohr, L. Overture in D, op 142: Im ersten Stil (1842). North German Radio PO/Howard Griffiths.
cpo 777 178-2 10

Gade, N. Scandinavian folksongs (1842). Anker Blyme, pf.
Marco Polo DCCD 9115 16

Berwald, F. Serious and joyful fancies (1842). Royal PO/Ulf Björlin.
EMI CDM 5 65073 2 8

Verdi, G. Va, pensiero, sull'ali dorata, from Nabucco (1842). Opera Australia Ch; State O of Victoria/Carlo Felice Cillario.
ABC 462 006-2 5

Mendelssohn, F. Scherzo; Intermezzo; Nocturne; Wedding march, from A midsummer night's dream, op 61 (1842). Slovak PO/Anthony Bramall.
Naxos 8.554433 20

Schumann, R. Phantasiestücke in A minor, op 88 (1842). Borodin Trio.
Chandos CHAN 8832/3 21

10:30 CONCERT HALL

Prepared by Gerald Holder

Arnold, M. Comedy overture: Beckus the dandipratt, op 5 (1943). BBC Concert O/Vernon Handley.
Sony 88875181702 8

Mozart, W. Piano concerto no 8 in C, K246, *Lützow* (1775). Mitsuko Uchida, pf; English CO/Jeffrey Tate.
Philips 475 7306 23

Berlioz, H. Symphonie fantastique, op 14 (1830). London SO/Pierre Boulez.
Sony SM3K 64 103 52

12:00 SWING SESSIONS

With John Buchanan

13:00 AUSTRALIAN PERFORMERS
Baroque repertoire
Prepared by James Nightingale

Roman, J. Sonata (1727). Marais Project. Fine Music concert recording 12

Scarlatti, A. Cantata: Bella madre de' fiori. Fiona Campbell, mezz; Giulia Panzeri, vn; Alice Evans, vn; Catherine Jones, vc; Kirsty McCahon, db; Michael Leopold, theorbo, gui; Neal Peres da Costa, hpd.
Fiona Campbell FC 111 27

Fux, J. Sonata á quattro. Sydney Consort. Sydney Consort SC 006 8

Telemann, G. Overture; Conclusion, from Tafelmusik suite no 1 in E minor (1732). Tasmanian SO/Geoffrey Lancaster.
ABC 434 899-2 33

14:30 FROM ROMANIA

Prepared by Derek Parker

Zamfir, G. Autumn colours. Gheorghe Zamfir, panpipes; Monte Carlo PO/Lawrence Foster.
LP Philips 412 221-1 7

Enescu, G. Cantabile e presto (1903-06). Susan Milan, fl; Ian Brown, pf.
Chandos CHAN 8609 6

Vieru, A. Cello concerto no 1 (1955). Catalin Ilea, vc; Ovidiu Badila, db; George Enescu PO Bucharest/Werner Stiefel.
Olympia OCD 422 16

Mihalovici, M. Musique nocturne, op 87. Eduard Brunner, cl; I Fiamminghi/Rudolf Werthen.
Schwann 3-1026-2 15

Enescu, G. Symphony no 1 in E flat, op 13 (1905). BBC PO/Gennady Rozhdestvensky.
Chandos CHAN 9507 35

16:00 FINE MUSIC DRIVE

With Peter Poole

19:00 JAZZ PULSE

With Chris Wetherall

20:00 STORMY MONDAY

With Austin Harrison

22:00 JAZZ AFTER HOURS

With Eddie Bernasconi

Tuesday 16 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST
With Julie Simonds

09:00 DIVERSIONS IN FINE MUSIC
Colours of the keyboard
Prepared by Frank Morrison

Muffat, G. Toccata no 4, from Apparatus musico-organisticus (1690). Martin Haselböck, org.
Naxos 8.553917 7

Fauré, G. Cello sonata no 1 in D minor, op 109 (1917). Alban Gerhardt, vc; Cecile Licad, pf.
Hyperion CDA67872 20

Couperin, F. Les fastes de la grande et ancienne, from Harpsichord pieces, bk 2, 11th order (pub. 1717). Blandine Verlet, hpd.
Astrée E 7754 7

Weber, C.M. Piano sonata no 3 in D minor, op 49 (1816). Garrick Ohlsson, pf.
Hyperion CDD22076 23

Mozart, W. Quintet in E flat, K452 (1784). Derek Wickens, ob; Robert Hill, cl; Martin Gatt, bn; Barry Tuckwell, hn; John Ogdon, pf.
Decca 421 393-2 23

10:30 CONCERT HALL

Prepared by James Nightingale

Scheibe, J. Sinfonia in B minor, from Mourning cantata for Queen Louise (1752). Concerto Copenhagen/Andrew Manze.
Chandos CHAN 0550 11

Beethoven, L. Piano concerto no 3 in C minor, op 37 (c1800). Steven Lubin, fp; Academy of Ancient Music/Christopher Hogwood.
L'Oiseau-Lyre 421 408-2 34

Alfvén, H. Symphony no 1 in F minor, op 7 (1897). Royal Scottish NO/Niklas Willén. Naxos 8.553962 **38**

12:00 JAZZ RHYTHM

With Jeannie McInnes

13:00 COMPOSER FOCUS Part 2

Alexander von Zemlinsky

Prepared by Michael Morton-Evans

Zemlinsky, A. Symphonic songs, op 20 (1929). Willard White, bass-bar; Royal Concertgebouw O/Riccardo Chailly. Decca 443 569-2 **18**

Käferlied, op 9 no 4, from Fantasies after poems by Richard Dehmel (1898); Der König von Thule, from Four ballades (1892-93). Silke Avenhaus, pf. Naxos 8.557331 **5**

Piano trio in D minor, op 3. Beaux Arts Trio. Philips 434 072-2 **28**

14:00 PESEK AND PETRENKO IN LIVERPOOL Part 2

Prepared by Ron Walledge

Rachmaninov, S. Piano concerto no 2 in C minor, op 18 (1901). Simon Trpceski, pf; Vasily Petrenko, cond. Avie AV2192 **34**

Shostakovich, D. Romance, from The gadfly (1955). Libor Pesek, cond. Sony 88697290382 **7**

Symphony no 1 in F minor, op 10 (1924-25). Naxos 8.572396 **33**

Tchaikovsky, P. Violin concerto in D, op 35 (1878). Hilary Hahn, vn. DG 477 8777 **36**

Vasily Petrenko, cond (2 above)

Royal Liverpool PO (all above)

16:00 FINE MUSIC DRIVE

With Andrew Dziedzic

19:00 THE JAZZ BEAT

With Lloyd Capps

20:00 JUST IN

With Charles Barton

A selection from the latest recordings to arrive at the Fine Music Library

22:00 CHAMBER SOIRÉE

Prepared by Frank Morrison

Brahms, J. Sextet no 1 in B flat, op 18 (1860). Norbert Brainin, vn; Siegmund Nissel, vn; Peter Schidlof, va; Cecil Aronowitz, va; Martin Lovett, vc; William Pleeth, vc. DG 419 875-2 **34**

Holst, G. Quintet in A flat, op 14 (1903). Vega Wind Quintet.

LDR LDRC 1002 **14**

Paine, J. Sonata, op 24 (1875-1905). Joseph Silverstein, vn; Virginia Eskin, pf. Northeastern NR 219 **17**

Stanhope, D. Three folksongs (c1973). Members of Sydney Brass. Tall Poppies TP199 **7**

Schubert, F. Piano trio no 1 in B flat, D898 (1827). Isaac Stern, vn; Leonard Rose, vc; Eugene Istomin, pf. Sony SM2K 64516 **38**

Wednesday 17 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Rescued from the shadows

Prepared by Jennifer Foong

Fasch, J. Overture in D. Tempesta di Mare/Gwyn Roberts, Richard Stone. Chandos CHAN 0791 **8**

Onslow, G. Wind quintet in F, op 81 no 3. Stalder Quintet. Jecklin 554-2 **21**

Rolla, A. Divertimento in E flat. Bettina Mussumeli, vn; I Solisti Veneti/Claudio Scimone. Erato ECD 75397 **12**

Clérambault, L-N. Le soleil, vainqueur des nuages. Mireille Delunsch, sop; Les Musiciens du Louvre/Marc Minkowski. Archiv 449 144-2 **17**

Triebensee, J. Partita in E flat. Collegium Musicum Prague. LP Supraphon 1111 2973G **21**

10:30 CONCERT HALL

Prepared by Michael Field

Moyzes, A. Pohronic dances, op 43. Czecho-Slovak RSO/Ondrej Lenard. Marco Polo 8.223278 **31**

Bach, J.S. Triple concerto in C, BWV1064 (c1724). Winifried Rademacher, vn; Elisabeth Kufferath, vn; Christine Pichlmeier, vn; Cologne CO/Helmut Müller-Bruhl. Naxos 8.553505 **17**

Beethoven, L. Symphony no 2 in D, op 36 (1801-02). Vienna PO/Andris Nelsons. DG 028948370719 **35**

12:00 JAZZ SKETCHES

With Robert Vale

13:00 RUSSIAN COMPOSERS

Prepared by James Nightingale

Mussorgsky, M. St John's night on Bald Mountain (1867; arr Rimsky-Korsakov). Vienna PO/Valery Gergiev. Philips 468 526-2 **12**

Glazunov, A. Violin concerto in A minor, op 82 (1904-05). Anne-Sophie Mutter, vn; National SO/Mstislav Rostropovich. Erato ECD 75506 **20**

Balakirev, M. Symphonic poem: Tamara (1867-82). BBC PO/Vassily Sinaisky. Chandos CHAN 9727 **21**

14:00 FROM NEW ZEALAND

Prepared by Derek Parker

Lilburn, D. Festival overture (1939). New Zealand SO/James Judd. Naxos 8.557697 **8**

String quartet in E minor (1946). Schola Musica Quartet. LP Kiwi-Pacific 2/SLD-58 **19**

Blom, D. Braided river (2017). Diana Blom, pf. Wirri pang Wirr 089 **15**

Daverne, G. Rondo (1984). Marc Taddei, tb; New Zealand SO/Kenneth Young. RCA VPCD0841 **8**

Hutchens, F. Piano quintet in E minor (1930). Joyce Hutchinson, pf; Austral String Quartet. LP Festival L 42018 **15**

Abbott, C. Flute concerto. James Galway, fl; Sydney SO/Louis Frémaux. LP RCA VRL1 7373 **18**

Carr, E. Ballet for young people: The snow maiden (1963). Queensland SO/Edwin Carr. LP ABC/Kiwi-Pacific SLD 55 **22**

16:00 FINE MUSIC DRIVE

With Tom Forrester-Paton

19:00 PLANET JAZZ

With Xavier Bichon

20:00 AT THE OPERA

Prepared by James Nightingale

Janáček, L. *Káta Kabanová*. Opera in three acts. Libretto by Vincenc Cervinka. First performed Brno, 1921.

TIKHON IVANICH KABANOV: Vladimir Krejcik, ten

KABANICHA: Nadezda Kniplová, cont

KÁTA: Elisabeth Söderström, sop

BORIS GRIGORYEVICH: Petr Dvorsky, ten

DIKOY: Dalibor Jedlicka, bass

Vienna PO/Charles Mackerras.

Decca 475 7518 **1:41**

Oppressed by her marriage to the weak Tikhon and dominated by Kabanicha, her bullying mother-in-law, Káta, who longs for the freedom of her youth, yields to temptation and has a brief affair with Boris, nephew of the merchant Dikoy. Unnerved by a storm, she confesses to her husband in public, bids farewell to Boris, who is being sent to Siberia by his uncle, and throws herself into the river.

22:00 MUSIC OF THE NIGHT

Prepared by James Nightingale

Haas, P. String quartet no 2, op 7, *From the monkey mountain* (1923; arr. Tognetti).

Australian CO/Richard Tognetti.

Chandos CHAN 10016 **33**

Schulhoff, E. Sonata no 3 (1927). Margaret Babinsky, pf.

Capriccio C7297 **18**

Kurtág, G. Hommage à Mihály András, 12 Microludes for string quartet, op 13 (1977-78).

Arditti String Quartet.

Disques Montaigne 789007 **10**

Gubaidulina, S. In Erwartung (1994). Rascher

Saxophone Quartet; Kroumata Percussion

Ensemble.

Caprice CAP 21441 **18**

Lutoslawski, W. Les espaces du sommeil (1975). Dietrich Fischer-Dieskau, bar; Berlin

PO/Witold Lutoslawski.

Philips 416 387-2 **14**

Saariaho, K. Terra memoria (2006). Meta4.

Ondine ODE 1242-2 **20**

Thursday 18 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Simon Moore

09:00 DIVERSIONS IN FINE MUSIC

The instruments: Woodwinds

Prepared by Jennifer Foong

Fasch, J. Chalumeau concerto in B flat. Gili Rinot, chalumeau; Ofer Frenkel, ob; Riekie

Menninga, ob; Kati Debretzeni, vn; Daphna Ravid, vn; Amos Boasson, va; Shalev Ad-El,

cond. **11**
cpo 999 674-2

Handel, G. Recorder sonata in A minor, HWV362. Dan Lauren, alto rec; Hidemi

Suzuki, vc; Masaaki Suzuki, hpd. **11**
BIS CD-955

Koechlin, C. Sonatine for saxophone and chamber orchestra, op 194b no 2 (1943).

David Brutti, sax; O Città Aperta/Filippo Farinelli.

Brilliant Classics 9266 **11**

Brod, H. Wind quintet in F, op 2 no 2. Albert Schweitzer Quintet.

cpo 999 498-2 **22**

Reinecke, C. Trio in B flat for clarinet, horn and piano, op 274 (c1905). Trio Slaskie.

Dux records DUX 1219 **26**

10:30 CONCERT HALL

Prepared by Peter Poole

Harty, H. With the wild geese (1910). NSO of Ireland/Proinnsías Ó Duinn.

Naxos 8.554732 **18**

Beethoven, L. Triple concerto in C, op 56 (1803-04). Renaud Capuçon, vn; Mischa

Maisky, vc; Martha Argerich, pf; Swiss-Italian O/Alexandre Rabinovitch-Barakovsky.

EMI 5 57773 2 **35**

Haydn, J. Symphony in E flat, Hob.I:103, *Drum roll* (1795). Symphony Nova Scotia/

Georg Tintner.

Naxos 8.557236 **30**

12:00 JAZZ, PURE AND SIMPLE

With Maureen Meers

13:00 THE ARTISTRY OF BEAUX ARTS TRIO

Prepared by Frank Morrison

Granados, E. Piano trio, op 50 (1894). Philips 446 684-2 **25**

Beethoven, L. Piano trio no 11 in G, op 121a, *Kakadu variations* (1792-95).

Philips 438 948-2 **17**

Turina, J. Circulo, op 91 (1936). Philips 446 684-2 **11**

Beaux Arts Trio (all above)

14:00 BEING 21 OR YOUNGER

Prepared by Jacky Ternisien

Schubert, F. Overture in D in the Italian style, D590 (1817). Menuhin FO/Yehudi Menuhin.

EMI 1 66445 2 **8**

Busoni, F. Trois morceaux, op 4-6 (1883).

Wolf Harden, pf.

Naxos 8.570249 **10**

Boulanger, L. Faust et Hélène (1913). Lynne Dawson, sop; Janson Howard, bass; BBC PO/

Yan Pascal Tortelier.

Chandos CHAN 9745 **30**

Handel, G. Chaconne in G (1706). Parley of Instruments Baroque O/Paul Nicholson.

Hyperion CDA66700 **7**

Chopin, F. Grand duo concertant in E (1831). Anner Bijlsma, vc; Lambert Orkis, pf.

DG 477 8445 **13**

Prokofiev, S. Piano concerto no 1 in D flat, op 10 (1912). Martha Argerich, pf; Montreal SO/

Charles Dutoit. **16**
EMI 5 56654 2

Mozart, W. Divertimento in D, K251 (1776). Josef Hanic, ob; Robert Johnson, hn; Casey

Rippon, hn; Marina Marsden, vn; Jennifer Curl, va; Andrew Raciti, db.

Fine Music concert recording **22**

16:00 FINE MUSIC DRIVE

With Sue Jowell

19:00 THE NEW JAZZ STANDARD

With Frank Presley

20:00 THE WORLD OF A SYMPHONY

Prepared by James Nightingale

Beethoven, L. Overture to Leonore, op 72a (1805-06). Tasmanian SO/Sebastian Lang-

Lessing. **14**
ABC 476 773-6

Brahms, J. Neue Liebeslieder-Walzer, op 65 (1874). Barbara Bonney, sop; Anne Sofie von

Otter, mezz; Kurt Streit, ten; Olaf Bär, bar; Helmut Deutsch, pf; Bengt Forsberg, pf.

EMI 5 55430 2 **20**

Dvorák, A. String quartet no 8 in E, op 80 (1876). Chilingirian Quartet.

Chandos CHAN 8755 **26**

Liszt, F. The fountains of the Villa d'Este, from Years of pilgrimage, Third year (1877). Barbara

Moser, pf. **6**
Gramola 98820

Brahms, J. Symphony no 1 in C minor, op 68 (1876). O Révolutionnaire et Romantique/John

Eliot Gardiner. **44**
Sol Deo Gloria SDG 702

22:00 STRINGS OF OLD
Prepared by James Nightingale

Reusner, E. Suite in G minor (pub. 1697). William Waters, lute.

Brilliant Classics 95242 **10**

Bach, J.S. Sonata no 2 in D, BWV1028 (1739-50). Daniel Yeadon, va da gamba; Neal Peres da Costa, hpd.
ABC 476 3394 **16**

22:30 ULTIMA THULE

Friday 19 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Something borrowed

Prepared by Paul Cooke

Britten, B. Corpus Christi carol, from A boy is born, op 3 (1932-33; arr. McGuire) Riley Lee, shakuhachi; Marshall McGuire, hp.
ABC 476 4870 **4**

Delius, F. Late swallows, from String quartet (1916-17; arr. Fenby). Bournemouth Sinfonietta/Norman Del Mar.
Chandos CHAN 6502 **9**

Busoni, F. Variations after Chopin's Prelude in C minor, op 84 (1884/1922). John Buttrick, pf.
Jecklin JD 623-2 **12**

Haydn, J. Grand duet no 1 in A, from String quartet, Hob.III:7 (c1765; arr. Fossa). Jukka Savijoki, gui; Erik Stenstadvold, gui.
apex 0927 494452 2 **18**

Couperin, F. Pièces en concert (1724; arr. Bazelaire). Corinne Morris, vc; Scottish CO.
Linn CKD 562 **14**

Mendelssohn, F. Clarinet quintet in C minor (1822; arr. Baermann). Dieter Klöcker, cl; members of Consortium Classicum.
Orfeo C314 941 A **22**

10:30 CONCERT HALL

Prepared by Andrew Clark

Elgar, E. Overture: In the South, op 50, *Allassio* (1904). Sydney SO/Vladimir Ashkenazy.
Exton EXCL-00029 **21**

Mozart, W. Piano concerto no 22 in E flat, K482 (1785). Piers Lane, pf; Queensland SO/Johannes Fritzschn.
ABC 481 0248 **35**

Mendelssohn, F. Symphony no 4 in A, op 90, *Italian* (1833). Vienna PO/Christoph von Dohnányi.
Decca 460 239-2 **26**

12:00 A JAZZ HOUR

With Barry O'Sullivan

13:00 GERMAN CLASSICAL HOUR

Prepared by James Nightingale

Richter, F. String quartet in B flat, op 5 no 2 (1768). Members of Concentus Musicus Vienna/Nikolaus Harnoncourt.
Teldec 8.41062 **12**

Gluck, C. Qu'entends-je?, from Orphée et Eurydice (1774; arr. 1859). Susan Graham, mezz; O of the Age of Enlightenment/Harry Bicket.
Erato 8573-85768-2 **7**

Bach, C.P.E. Rondo in C, Wq56 no 1 (1778). Geoffrey Lancaster, pf.
ABC 432 248-2 **9**

Spohr, L. Violin concerto no 10 in A, op 62 (1810). Ulf Hoelscher, vn; Berlin RSO/Christian Frölich.
cpo 999 232-2 **24**

14:00 AN AMERICAN ADVENTURE

Prepared by Ron Walledge

Gershwin, G. An American in Paris (1928). James Thomson, tpt; Montreal SO/Charles Dutoit.
Decca 425 111-2 **19**

MacDowell, E. Piano concerto no 2 in D minor, op 23 (1884-86). André Watts, pf; Dallas SO/Andrew Litton.
Telarc CD-80429 **26**

Copland, A. Ballet: Billy the Kid (1938). Detroit SO/Leonard Slatkin.
Naxos 8.559862 **33**

Korngold, E. Excerpts from The Sea Hawk (1940). Ambrosian Singers; National PO/Charles Gerhardt.
RCA GD80912 **8**

Herbert, V. Cello concerto no 2 in E minor, op 30 (1894). Yo-Yo Ma, vc; New York PO/Kurt Masur.
Sony SK 67173 **21**

16:00 FINE MUSIC DRIVE

With James Hunter

19:00 FRIDAY JAZZ SESSION

with Alex Siegers

20:00 EVENINGS WITH THE ORCHESTRA

The Iceland Symphony Orchestra

Prepared by Chris Blower

Sibelius, J. Karelia suite, op 11 (1893).
Naxos 8.554265 **16**

Runólfsson, K. Suite: On the crossroads (1938).
Chandos CHAN 9180 **18**
Petri Sakari, cond (2 above)

Rachmaninov, S. Piano concerto no 4 in G minor, op 40 (1927). William Black, pf; Igor Buketoff, cond.
Chandos CHAN 8987 **31**

d'Indy, V. Symphony no 2 in B flat, op 57 (1902-03). Rumon Gamba, cond.
Chandos CHAN 10514 **44**
Iceland SO (all above)

22:00 BAROQUE AND BEFORE

Bernardo Pasquini and his pupils

Prepared by Elaine Siverson

Pasquini, B. Partite diversi di follia. Philip Swanton, org.
LP Thorofon Capella MTH 286 **7**

Charpentier, M-A. Overture to Médée (1693).
Archiv 477 8610 **2**

Ballet music from Médée (1693).
Erato 3984-26129-2 **9**
Les Arts Florissants/William Christie (2 above)

Orpheus descending into Hell (1683). Henri Ledroit, ct; Guy de Mey, ten; Jacques Bona, bass; Ricercar Consort.
Ricercar RIC 037011 **16**

Muffat, G. Sonata no 5 in G (pub. 1682). Tasmanian Symphony Chamber Players/Geoffrey Lancaster.
ABC 456 667-2 **21**

Gasparini, F. Mirena e Floro o La Nana francese e Armena, Act III (1718). Kathleen van de Graaff, sop; Peter van de Graaff, bass-bar; Comic Intermezzo O.
Naxos 8.570035 **11**

Pasquini, B. Sonata in C; Pastorale in G. Liuwe Tamminga, org.
Accent ACC 10129 **7**

Durante, F. Amor, Metilde è morta (c1720). Judith Nelson, sop; René Jacobs, ct; Wieland Kuijken, vc; William Christie, hpd.
LP Harmonia Mundi HM 1014 **6**

Violin concerto no 2 in G minor. Elizabeth Wallfisch, vn; Raglan Baroque Players/Nicholas Kraemer.
Hyperion CDA67230 **11**

Scarlatti, D. Sonata in D. Nicholas Parle, hpd.
Tall Poppies TP057 **6**

Te Deum. Immortal Bach Ensemble; Lars Baunkilde, vle; Michael Dücker, theorbo; Leif Meyer, org; Morten Schuldt-Jensen, cond.
Naxos 8.570382 **6**

Saturday 20 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 SATURDAY MORNING MUSIC

09:00 WHAT'S ON IN MUSIC

Our weekly guide to musical events in and around Sydney

09:05 THE PIANO ALONE

Prepared by Chris Blower

Grieg, E. Lyric pieces, bk 7, op 62 (1895). Einar Steen-Nøkleberg, pf. Naxos 8.553395 **16**

Mozart, W. Fantasia in D minor, K397 (c1782). Simon Tedeschi, pf. Sony SK89233 **7**

Beethoven, L. Piano sonata no 23 in F minor, op 57, *Appassionata* (1804-06). Gerard Willems, pf. ABC 465 077-2 **25**

10:00 MUSICAL JOURNEYS

Prepared by Jennifer Foong

Lyapunov, S. Solemn overture on Russian themes, op 7 (1896). USSR SO/Yevgeny Svetlanov. Melodiya MCD 129 **16**

Bax, A. Tone poem: Tintagel (1917-19). London PO/Adrian Boult. Belart 461 3542 **13**

Piazzolla, A. Summer in Buenos Aires. Eleftheria Kotzia, gui. Chandos CHAN 9732 **6**

Williamson, M. London, from Travel diaries. Antony Gray, fp. ABC 472 902-2 **10**

Delibes, L. Les filles de Cadiz (1872). Victoria de Los Angeles, sop; Sinfonia of London/Rafael Frühbeck de Burgos. EMI 4 76799 2 **3**

Svendsen, J. Two Icelandic melodies (1877). Bournemouth Sinfonietta/Richard Studt. Naxos 8.553106 **6**

Mendelssohn, F. String symphony no 9 in C, *Swiss* (1823). Members of Australian CO/Richard Tognetti. Sony SK 57484 **26**

11:30 ON PARADE

Prepared by Owen Fisher

Sousa, J.P. Washington Post march. University of Michigan Symphony Band/H. Robert Reynolds. Quintessence 2CDQ 2016 **3**

Sullivan - Mackerras. Finale from Pineapple Poll (arr. Langford). Massed bands: Black Dyke, Besses o' th' Barn, Yorkshire Imperial Metals/Harry Mortimer. Chandos CHAN 8571 **2**

Trad. All through the night. Black Dyke Mills Band/Peter Parkes. LP RCA PL 25025 **4**

Beethoven, L. Themes from Symphony no 5. Manchester (CWS) Band/Alex Mortimer. LP Fontana STL 5480 **10**

Corelli, A. Variations on a theme. Allentown Band/Ronald Demkee. AMP 28173 B **6**

12:00 URBAN JAZZ LOUNGE

With Leita Hutchings

13:00 LESSER-KNOWN COMPOSERS

Prepared by Jacky Ternisien

Flotow, F. Overture to Martha (1847). Royal Scottish NO/Lance Friedel. Naxos 8.573418 **8**

Pachelbel, J. Lute suite in F sharp minor (arr. Söllscher). Göran Söllscher, gui. DG 474 815-2 **8**

Widor, C-M. Suite, op 34 (1877). Maria Cecilia Muñoz, fl; Tiffany Butt, pf. Ars ARS 38 129 **17**

Nicolai, O. Die Träne. Joan Sutherland, sop; Barry Tuckwell, hn; Richard Bonyngge, pf. Decca 421 552-2 **6**

Waldteufel, E. My dream, op 151 (1877). Slovak State PO/Alfred Walter. Marco Polo 8.223451 **10**

Sinding, C. Piano trio no 2 in A minor, op 64 (1902). Andrés Kiss, vn; Tamás Koó, vc; Ilona Prunyi, pf. Marco Polo 8.223283 **27**

14:30 SATURDAY MATINEE

At the ballet

Prepared by Jennifer Foong

Delibes - Minkus. Ballet: La source (1870). Royal Opera House O/Richard Bonyngge. Decca 460 418-2 **1:29**

Lully, J-B. Comédie ballet: Le bourgeois gentilhomme (1670). Tölz Boys' Choir; La Petite Bande/Gustav Leonhardt. Harmonia Mundi GD 77059 **43**

17:00 SOCIETY SPOT

Classical Guitar Society

With Darryl Rule

18:00 STAGE AND SCREEN

Music for animated film and TV

Prepared by Paul Cooke

Rosenman, L. Excerpts from The lord of the rings (1978). O/Leonard Rosenman. Fantasy 0025218400121 **10**

Hisaishi, J. Suite from Princess Mononoke (1997). New Japan Philharmonic World Dream O/Joe Hisaishi, pf & dir. Decca 0803489 **9**

Gross, G. Farscape: Revenging angel (2001). Guy Gross, synthesisers, samples. La-La Land LLC 1027 **36**

19:00 EMERGENT JAZZ

With Keith Pettigrew

20:00 THE LIFE OF A COMPOSER

John Ireland

Prepared by Di Cox

Ireland, J. A London overture (1936). West Australian SO. ABC 434 713-2 **13**

Piano concerto in E flat (1930). Geoffrey Tozer, pf; Melbourne SO. Unicorn-Kanchana DKP(CD) 9056 **24**

David Measham, cond (2 above)

Three Masfield ballads: Sea fever (1913); The bells of San Marie (1919); The vagabond (1922). Teddy Tahu Rhodes, bass-bar; Sharolyn Kimmorley, pf. ABC 476 717-5 **8**

Mai-dun, symphonic rhapsody (1920-21). Eric Parkin, pf; London PO/Bryden Thomson. Chandos CHAN 8461 **14**

Song of the Spring tides; Le catoroc; In a May morning, from Sarnia. John Lenehan, pf. Naxos 8.553700 **19**

Cello sonata (1923). Karine Georgian, vc; Ian Brown, pf. Chandos CHAN 9377/8 **21**

Prelude: The forgotten rite (1913). London SO/Richard Hickox. Chandos CHAN 8994 **9**

22:00 SATURDAY NIGHT AT HOME

Prepared by Rex Burgess

Respighi, O. Suite in E (c1901). Slovak RSO/Adriano. Naxos 8.557820 **33**

Debussy, C. Quatre chansons de jeunesse (1883). Elly Ameling, sop; Dalton Baldwin, pf. EMI CDM 7 64095 2 **14**

Vivaldi, A. Double concerto in D minor, RV541. Rinaldo Alessandrini, org; Europa Galante/Fabio Biondi, vn & dir. naïve OP 3086 **9**

Telemann, G. Overture in C, TWV55C3, *Hamburg ebb and flow*. Musica Antiqua Köln/ Reinhard Goebel. Archiv 479 1045 **24**

Albéniz, I. Suite: Iberia (1896-1909). London SO/Enrique Batiz. IMG IMGCD1607 **30**

Sunday 21 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 SUNDAY MORNING MUSIC
With Robert Small

09:00 MUSICA SACRA
Prepared by Jacky Ternisien

Desmarests, H. Psalm 129/130: De profundis clamavi ad te, Domine. Hanna Bayodi-Hirt, sop; Stéphanie Révidat, sop; François Nicolas Geslot, ct; Sébastien Droy, ten; Le Concert Spirituel/Hervé Niquet. MBF 1108 **24**

Richafort, J. Missa pro defunctis. Cinquecento Renaissance Vokal. Hyperion CDA67959 **32**

10:00 THE CLASSICAL ERA
Prepared by Rex Burgess

Mozart, W. Horn concerto no 1 in D, K412/514 (1791). Teunis van der Zwart, hn; Freiburg Baroque O/Petra Müllejans. Harmonia Mundi HMC 901946 **13**

Schubert, F. Piano sonata no 19 in C minor, D958 (1828). Paul Lewis, pf. Harmonia Mundi HMX 2908456.57 **32**

Beethoven, L. String quartet no 16 in F, op 135 (1826). Lindsay String Quartet. ASV DCS 403 **27**

Haydn, J. Mass in B flat, Hob.XXII:14, *Harmony Mass* (1802). Lynda Russell, sop; Catherine Wyn-Rogers, cont; William Kendall, ten; Michael George, bass; Choir of Winchester Cathedral; Brandenburg O/David Hill. Hyperion CDA66508 **40**

12:00 CLASSIC JAZZ AND RAGTIME
With Jeannie McInnes

13:00 WORLD MUSIC
Whirled Wide
With Anna Tranter

14:00 SEXTETS Part 3
Prepared by Gerald Holder

Turina, J. Sextet for viola and piano quintet, op 7, *Scène andalouse* (1912). Nash Ensemble. Hyperion CDA67889 **12**

Kozeluch, L. Wind sextet no 3 in E flat. Consortium Classicum. Orfeo 442 981 **12**

Dvorák, A. String sextet in A, op 48 (1878). Academy of St Martin in the Fields Chamber Ensemble. Chandos CHAN 8771 **29**

15:00 SUNDAY SPECIAL
Finnish music in the 20th century
Prepared by James Nightingale

Sibelius, J. Tone poem: Tapiola, op 112 (1926). Gothenburg SO/Neeme Järvi. BIS CD-312 **19**

Palmgren, S. Night in May; The sea. Simon Tedeschi, pf. Sony SK89233 **6**

Kokkonen, J. The hades of the birds, song cycle (1958). Monica Groop, mezz; Lahti SO/ Ulf Söderblom. BIS CD-485 **14**

Rautavaara, E. Cantus arcticus, op 61 (1972). Lahti SO/Osmo Vänskä. BIS CD-1038 **17**

Saariaho, K. Changing light (2002). Pia Freund, sop; Antti Tikkanen, vn. Ondine ODE 1242-2 **6**

Aho, K. Symphony no 7, *Insect symphony* (1988). Lahti SO/Osmo Vänskä. BIS CD-936 **46**

17:00 HOSANNA
Prepared by Richard Munge

Hymn. You raise me up. Joseph Platt, treb. **4**
How great Thou art. Aled Jones, ten. **4**
UCJ 476 5721 (2 above)

Psalms. No 120: When I was in trouble; no 121: I will lift up mine eyes. Choir of Salisbury Cathedral. Priory PRCD 1150 **5**

Alcock, W. Magnificat; Nunc dimittis in A. Boy choristers and lay vicars of Salisbury Cathedral. Priory PRCD 1118 **8**

John Challenger, org; David Halls, cond (2 above)

Blow, J. Anthem: Blessed is the man that hath not walked in the counsel of the ungodly. Choir of Winchester Cathedral; Parley of Instruments/David Hill. Hyperion CDD 22055 **9**

Purcell, H. Anthem: Remember not, Lord, our offences. Philip Ledger, cond. **3**

Stanford, C. Villiers Anthem: Coelus ascendit hodie. Stephen Cleobury, cond. **2**

Gibbons, O. Anthem: Hosanna to the son of David. Oliver Brett, org; Stephen Cleobury, cond. **3**
Choir of King's College Cambridge (3 above) EMI 50999 9 68957

Hymns. Be thou my guardian and my guide; Lord enthroned in heavenly splendour. Cantus Choro; Norman Kaye, org; Peter Chapman, cond. Move MD 3032 **6**

Vierne, L. Finale, from Symphony no 1. Simon Preston, org. Decca 430 091-2 **6**

18:00 SMALL FORCES
Prepared by Frank Morrison

Respighi, O. Piano quintet in F minor (1902). Massimo Palumbo, pf; Nuovo Quartetto Modigliani. Nuova Era SP 108 **18**

Haydn, J. String quartet in B flat, Hob.III:40 (1781). Lindsay String Quartet. ASV DCA 937 **18**

Kozeluch, L. Wind octet: Parthia in F. Consortium Classicum. Orfeo 442 981 **18**

19:00 SUNDAY NIGHT CONCERT
Prepared by Nicky Gluch

Cooke, A. Concerto for strings in D (1948). London PO/Nicholas Braithwaite. Lyrita SRCD.203 **16**

Paganini, N. Violin concerto no 4 in D minor (1829-30). Gidon Kremer, vn; Vienna PO/ Riccardo Muti. Philips 446 718-2 **32**

Glière, R. Symphony no 1 in E flat, op 8 (1899-1900). BBC PO/Edward Downes. Chandos CHAN 9160 **34**

20:30 NEW HORIZONS
Prepared by Nev Dorrington

O'Halloran, D. Silfur (2021). Dustin O'Halloran, pf; Siggí String Quartet. DG 483 9880 **1:00**

O'Halloran - Wiltzie. Invisible cities (2021). A Winged Victory for the Sullen O. Artificial Pinearch APAM FGCD 04 **10**

O'Halloran, D. The haunted Victorian pencil; Keep it dark, Deutschland (2019). Dustin O'Halloran, pf. Ninja Tune ZEN 255 **4**

O'Halloran - Wiltzie. Our Lord Debussy (2019). A Winged Victory for the Sullen O. Artificial PInearch APAM FGCD 04 10

22:00 JAZZ AFTER HOURS

Monday 22 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 FINE MUSIC BREAKFAST

With Robert Small

09:00 DIVERSIONS IN FINE MUSIC

A year in retrospect: 1903

Prepared by Gerald Holder

Ravel, M. Shéhérazade (1903). Renée Fleming, sop; Radio France PO/Alan Gilbert. Decca 478 3500 19

Sjögren, E. Poem, op 40 (1903). Tobias Ringborg, vn; Anders Kilström, pf. Caprice CAP 21714 6

Bridge, F. Blow, blow, thou winter wind; Dawn and evening (1903). Gerald Finley, bar; Roger Vignoles, pf. Hyperion CDA67181 4

Stanford, C. Villiers Irish rhapsody no 2 in F minor, op 84, *Lament for the son of Ossian* (1903). Ulster O/Vernon Handley. Chandos CHAN 7002 16

Rachmaninov, S. Five preludes, op 23: no 1 in F sharp minor; no 2 in B flat; no 3 in D minor; no 4 in D; no 9 in A flat (1903). Howard Shelley, pf. Hyperion CDS 44041 17

Holst, G. Quintet in A minor, op 3 (1903). Christopher O'Neal, ob; Julian Farrell, cl; Christopher Blake, hn; Richard Skinner, bn; Anthony Goldstone, pf. Chandos CHAN 9077 17

10:30 CONCERT HALL

Prepared by Dan Bickel

Rameau, J-P. Ballet music from Hippolyte et Aricie (1733). Les Arts Florissants/William Christie. Erato 3984-26129-2 20

Mozart, W. Bassoon concerto in B flat, K191 (1774). Milan Turkovic, bn; Stuttgart CO/Martin Sieghart. Orfeo C 223 911 A 19

Dvorák, A. Symphony no 4 in D minor, op 13 (1874). London SO/István Kertész. Decca 417 596-2 40

12:00 SWING SESSIONS

With John Buchanan

13:00 AUTUMN'S AURA

Prepared by Brian Drummond

Vitols, J. Autumn song (1927). Latvian NSO/ Dmitry Yablonsky. Marco Polo 8.223756 12

Chaminade, C. Autumn (c1890; orch. Uy). Michael Guttman, vn; Royal PO/José Serebrier. ASV DCA 855 7

Nilsson, A. Autumn for string sextet (2004). Uppsala Chamber Soloists. Phono Suecia PSCD 190 18

Constable, R. Autumn song (2005). Lamorna Nightingale, fl; Jocelyn Fazzone, pf. Fluteworthy Jul2013 6

Verdi, G. Autumn, from The four seasons, from The Sicilian Vespers (1855). Monte Carlo National Opera O/Antonio de Almeida. Philips 468 148-2 9

14:00 AFTERNOON CONCERT

Prepared by Ron Walledge

Weber, C.M. Bassoon concerto in F, op 75 (1811/22). Valery Popov, bn; Russian State SO/Valery Polyansky. Chandos CHAN 9656 17

Prokofiev, S. Suite from Lieutenant Kijé, op 60 (1934). Montreal SO/Charles Dutoit. Decca 478 5616 20

Beethoven, L. Piano concerto no 1 in C, op 15 (1795). Australian CO/Stephen Kovacevich, pf & dir. EMI CD-EMX 2177 37

Berlioz, H. Grande symphonie funèbre et triomphale, op 15 (1840). Jeffrey Budin, tb; Montreal Symphony Ch & O/Charles Dutoit. Decca 425 001-2 35

16:00 FINE MUSIC DRIVE

With David Brett

19:00 JAZZ PULSE

With Chris Wetherall

20:00 STORMY MONDAY

With Austin Harrison

22:00 JAZZ AFTER HOURS

With Gail Monjo

Tuesday 23 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Julie Simonds

09:00 DIVERSIONS IN FINE MUSIC

Colours of the keyboard

Prepared by Elaine Siverson

Schubert, F. Allegretto in C minor, D915 (1827). András Schiff, pf. ECM 481 1572 15

Haydn, J. Organ concerto in C, Hob.XIV:12 (c1750). Gábor Lehotka, org; Budapest Strings. Hungaroton HCD 31175 14

Satie, E. Gnossiennes (1890-98). Jean-Yves Thibaudet, pf. Decca 470 290-2 25

Goldberg, J. Prelude and fugue in F minor. Gregor Hollman, hpd. MD+G L 3318 9

Benjamin, A. Sonatina (1924). Jane Peters, vn; Rachel Valler, pf. MBS 27 17

10:30 CONCERT HALL

Prepared by Derek Parker

Bach, J.S. Overture no 1 in C, BWV1066 (c1724). Australian CO/Nicholas Kraemer. Fine Music tape archive 20

Bliss, A. Cello concerto (1970). Raphael Wallfisch, vc; Ulster O/Vernon Handley. Chandos CHAN 8818 26

Beethoven, L. Symphony no 5 in C minor, op 67 (1807-08). CO of Europe/Nikolaus Harnoncourt. Teldec 2292-46452-2 37

12:00 JAZZ RHYTHM

With Jeannie McInnes

13:00 RAMEAU AT THE BALLET

Prepared by Derek Parker

Rameau, J-P. Suite from Les Indes galantes. La Chapelle Royal O/Philippe Herreweghe. Harmonia Mundi HMP390808 15

Ballet: Nélée et Myrthis. Les Arts Florissants Ch & O. Harmonia Mundi HMC 901381 33

Ballet music from Les fêtes d'Hébé (1739). Les Arts Florissants. Erato 3984-26129-2 33

William Christie, dir (2 above)

14:30 CLASSICAL LADIES

Prepared by Jacky Ternisien

Reznicek, E. Overture to Donna Diana (1894). Royal Scottish NO/Lance Friedel. Naxos 8.573418 6

Adam, A. Excerpts from Giselle (1841). London SO/Richard Bonyngue. Decca 452 769-2 19

Giuliani, M. Marie Louise au berceau de son fils, romance, op 27. Rosa Maria Meister, sop; Jorge Fresno, gui.
 Jecklin JD 624-2 **5**

Berlioz, H. Zaïde, op 19 no 1 (1845). Janet Baker, mezz; City of London Sinfonia/Richard Hickox.
 Virgin VC 7 91164-2 **4**

Glinka, M. Serenade on themes from Donizetti's opera Anna Bolena (1832). Alexander Petrov, bn; Igor Makarov, hn; Andrei Kevorkov, va; Erik Pozdeev, vc; Rustem Gabdulin, db; Natalia Tsekhovskaya, hp; Leonid Ogrinchuk, pf.
 Olympia MKM 76 **20**

Tchaikovsky, P. Francesca da Rimini, symphonic fantasia after Dante, op 32 (1876). Australian Youth O/Christoph Eschenbach.
 ABC 426 210-2 **26**

16:00 FINE MUSIC DRIVE

With Michael Morton-Evans

19:00 THE JAZZ BEAT

With Lloyd Capps

20:00 JUST IN

With David Garrett

A selection from the latest recordings to arrive at the Fine Music Library

22:00 CHAMBER SOIRÉE

Prepared by Gerald Holder

Haydn, J. String quartet in D, op 76 no 5 (c1799). Vienna Konzerthaus Quartet.
 Westminster RC 8808678121735 **23**

Beethoven, L. Cello sonata no 3 in A, op 69 (1808). Yo-Yo Ma, vc; Emanuel Ax, pf.
 CBS M2K 42446 **28**

Brahms, J. Piano trio no 1 in B, op 8 (1853/89). Macquarie Trio.
 ABC 472 668-2 **38**

Shostakovich, D. String quartet no 8 in C minor, op 110 (1960). Jerusalem Quartet.
 Harmonia Mundi HMC 901953 **22**

Wednesday 24 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

09:00 DIVERSIONS IN FINE MUSIC

Rescued from the shadows

Prepared by Rex Burgess

Noordt, A. van Fantasia no 3 in E minor (1659). Leo van Doeselaar, org.
 NM Classics 92024 **7**

Locke, M. Incidental music for Thomas Shadwell's operatic version of The Tempest (1674). Parley of Instruments Renaissance Violin Band/Peter Holman.
 Hyperion CDA66667 **16**

Hollanders, H. Excerpts from Parnassus ecclesiasticus (1631). Caroline Stam, sop; Dorien Lievers, alto; Nico van der Meel, ten; Bas Ramselaar, bass; Musica Amphion/Pieter-Jan Belder, org & dir.
 Brilliant Classics 95917 **13**

Avison, C. Concerto grosso no 12 in D, after Domenico Scarlatti (1744). Tafelmusik Baroque O/Jean Lamon, vn & dir.
 SM5000 SMCD5061 **15**

Fesch, W. de Concerto grosso in D, op 10 no 4 (1741). Gordan Nikolitch, vn; Auvergne O/Arie van Beek.
 Olympia OCD 450 **12**

Dibdin, C. The brickdust man, a musical dialogue (1772). Yvonne Barclay, sop; Kevin West, ten; Opera Restor'd/Peter Holman.
 Hyperion CDA66608 **16**

10:30 CONCERT HALL

Prepared by Rita Felton

Gamley, D. Overture on colonial themes (1987). Band of Second Military District HQ; Sydney SO/William Reid.
 LP Philips 834 740-1 **15**

Tchaikovsky, P. Suite no 2 in C, op 53 (1883). Prague SO/Jirí Belohlávek.
 Supraphon 11 0969-2 **35**

Sibelius, J. Symphony no 5 in E flat, op 82 (1915/19). Berlin PO/Herbert von Karajan.
 EMI CDM 7 69224-2 **32**

12:00 JAZZ SKETCHES

With Robert Vale

13:00 TWENTIETH CENTURY BAROQUE

Prepared by Krystal Li

Casella, A. Siciliana e burlesca, op 23 (1914). Mario Carbotta, fl; Roberto Cognazzo, pf.
 Nuova Era 7185 **9**

Ravel, M. Le tombeau de Couperin (1913-17). Harold Gombert, ob; New York PO/Pierre Boulez.
 Sony SMK 45962 **17**

Davies, P. Maxwell Prelude and fugue in C sharp minor, after Bach (1972). Fires of London.
 Unicorn-Kanchana UKCD 2044 **5**

Sutherland, M. Concerto grosso. Sybil Copeland, vn; John Glickman, va; Max Cooke, hpd; Melbourne SO/John Hopkins.
 ABC 446 285-2 **21**

14:00 FAMILY CONNECTIONS

Felix and Fanny Mendelssohn

Prepared by Frank Morrison

Mendelssohn, F. Overture: The Hebrides, op 26, *Fingal's Cave* (1830). Philharmonia O/Walter Weller.
 Chandos CHAN 9099 **10**

Mendelssohn, Fanny. Sonata in G minor (1843). Béatrice Rauchs, pf.
 BIS CD-885 **17**

Mendelssohn, F. Concert piece no 1 in F minor, op 113 (1832). Peter Schmidl, cl; Pierre Pichler, bshn; Madoka Inui, pf.
 Naxos 8.557232 **9**

Mendelssohn, Fanny. String quartet in E flat (1834). Erato Quartet Basle.
 cpo 999 679-2 **20**

Mendelssohn, F. Piano concerto no 1 in G minor, op 25 (1831). Jean-Yves Thibaudet, pf; Gewandhaus O/Herbert Blomstedt.
 Decca 468 600-2 **20**

Mendelssohn, Fanny. Yours is my heart, op 7 no 6. Dorothea Craxton, sop; Babette Dorn, pf.
 Naxos 8.570981 **3**

Mendelssohn, F. Symphony no 1 in C minor, op 11 (1824). Gewandhaus O/Kurt Masur.
 Teldec 2292-44933-2 **29**

16:00 FINE MUSIC DRIVE

With Lloyd Capps

19:00 PLANET JAZZ

With Xavier Bichon

20:00 AT THE OPERA

Prepared by Camille Mercep

Donizetti, G. Maria Padilla. Opera in three acts. Libretto by Gaetano Rossi. First performed Milan, 1841.

MARIA PADILLA: Lois McDonall, sop
 INES PADILLA: Della Jones, sop
 DON RUIZ DI PADILLA: Graham Clark, ten
 DON PEDRO: Christian du Plessis, bar
 RAMIRO: Roderick Earle, bass
 DON LUIGI: Ian Caley, ten
 Geoffrey Mitchell Choir; London SO/Alun Francis.

Opera Rara ORC 6 **2:31**

Maria tells her sister Ines that although she secretly dreams of becoming a royal bride, she is strangely drawn to Mendez, one of the favourites of Don Pedro, the ruler of Castile. Her duenna overhears a plan that Don Pedro plans to abduct her and when he sneaks into her room disguised as Mendez, Maria tells him that she knows his true identity and to save her honour, he must promise to marry her. Don Pedro agrees, but tells her that for political reasons, the marriage must be kept secret. A faction of the Don Pedro's court wants him to

marry Bianca, a Bourbon princess, in order to avoid a civil war. He appears to be negotiating this, despite his secret marriage to Maria. Meanwhile, Maria's father, Don Ruiz di Padilla, arrives at the court. Believing that she is dishonoured and merely Don Pedro's mistress, he challenges the prince to a duel. The prince, not knowing who Don Ruiz is, orders him to be beaten. Maria visits her father and tries to explain that she is the secret wife of Don Pedro, but her father refuses to listen, the shame of the beating having driven him mad. Much to Maria's horror, Bianca arrives at the court amidst a fanfare, and is welcomed there as Don Pedro's bride and their queen. Furious, Maria is determined to assert her rights. Taking her bemused father with her, she snatches the crown from Pedro's hand and places it on her own head and claims the right to be recognised as Pedro's wife. Pedro, appalled to see the state of Ruiz, proclaims Maria his wife and the sole object of his affections.

Verdi, G. Gli arredi festivi, from Nabucco (1842). Welsh National Opera Ch & O/Richard Armstrong. EMI 5 66115 2 6

23:00 MUSIC OF THE NIGHT

Prepared by Angus McPherson

Shaw, C. Entr'acte (pub. 2019). Attacca Quartet. Nonesuch 7559-79260-9 11

Shostakovich, D. Seven romances on poems of Alexander Blok, op 127 (1967). Nadia Pelle, sop; Borodin Trio. Chandos CHAN 8924 26

Saariaho, K. Je sens un deuxième coeur (2003). Gloria Cheng, pf; members of Calder Quartet. Harmonia Mundi HMU 907578 17

Thursday 25 November

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST
With Simon Moore

09:00 DIVERSIONS IN FINE MUSIC
The Instruments: Woodwinds
Prepared by Paul Cooke

Mozart, W. Duet, from The abduction from the seraglio, K384 (1782). Wolfgang Schulz, fl; Hansjorg Schellenberger, ob. DG 423 611-2 17

Bach, J.S. Fantasia and fugue in C minor, BWV537 (transcr. Elgar). Bernard Shapiro, ob; Seattle SO/Gerard Schwarz. Delos DE 3098 10

Rolla, A. Divertimento ossin sestetto, B1 433. Mario Carbotta, fl; Carlo De Martini, va; Alice Bisanti, va; Marcello Scandelli, vc; Carlo Balzaretti, pf. Dynamic CDS 594 18

Rautavaara, E. Sonetto (1969). Kullervo Kojo, cl; Juhani Lagerspetz, pf. Finlandia 3984-27003-2 6

Bantock, G. Fifine dances: Allegretto grazioso e capricciosa from Fifine at the fair (1902). Roy Jowitt, cl; Royal PO/Vernon Handley. Hyperion CDA66630 8

Hurlstone, W. Trio in G minor (1899). Murray Khouri, cl; Peter Musson, bn; Stephen Emerson, pf. Continuum CCD 1079 20

10:30 CONCERT HALL

Prepared by David Brett

Sculthorpe, P. Kakadu (2003). Alexa Murray, cora; William Barton, did; Queensland SO/Michael Christie. ABC 481 1293 16

Mozart, W. Piano concerto no 3 in D, K40 (1767). English CO/Daniel Barenboim, pf & dir. EMI CDC 7 47987-2 13

Elgar, E. Symphony no 2 in E flat, op 63 (1911). London PO/Adrian Boult. First Hand Records FHR06 53

12:00 JAZZ, PURE AND SIMPLE

With Maureen Meers

13:00 ENGLISH CLASSICAL WORKS

Prepared by James Nightingale

Clementi, M. Sonata in F, op 1 no 4 (c1771). Howard Shelley, pf. Hyperion CDA67632 10

Cramer, J. Piano quintet in B flat, op 79 (1832). Nepomuk Fortepiano Quintet. Brilliant Classics 94377 20

Bach, J. Christian Perfida Cartismandua ... Fra l'orrore, from Carattaco (1767). Philippe Jaroussky, ct; Le Cercle de l'Harmonie/Jérémie Rhorer. Virgin 5099969456404 8

Abel, C. Symphony no 6 in E flat (pub.1767). Cantilena/Adrian Shepherd. Chandos CHAN 8648 13

14:00 THE WORLD'S A GARDEN

Prepared by Stephen Wilson

Coates, E. Tone poem: The enchanted garden (1938). Sydney SO/John Lanchbery. ABC 446 282-2 15

Falla, M. de Nights in the gardens of Spain (1909-15). Clifford Curzon, pf; New SO/Enrique Jorda. Decca 473 116-2 25

Brumby, C. Gardens of the Villa Taranto (1991). Jane Rayner, fl; Peter Lynch, gui. LR0001 10

Delius, F. In a summer garden (1908). Welsh National Opera O/Charles Mackerras. Argo 430 202-2 14

Fibich, Z. The garden party, from Studies of paintings, op 56 no 5 (1898-99). Radoslav Kvapil, pf. Unicorn-Kanchana DKP9149 6

Rodrigo, J. Music for a garden (1935). Castille and León SO/Max Bragado Darman. Naxos 8.557101 11

Vaughan Williams, R. The garden of Proserpine (1899). Jane Irwin, mezz; Bournemouth SO/Paul Daniel. Albion Records ALBCD012 25

16:00 FINE MUSIC DRIVE

With Marilyn Schock

19:00 THE NEW JAZZ STANDARD

With Frank Presley

20:00 THE WORLD OF A SYMPHONY

Prepared by Frank Morrison

Rimsky-Korsakov, N. Lullaby of the Sea Princess, from Sadko (1898). Galina Vishnevskaya, sop; London PO/Mstislav Rostropovich. EMI 5 65716 2 7

Prokofiev, S. Quintet in G minor, op 39 (1924). Joris van den Hauwe, ob; Walter Boeykens, cl; Marjeta Korosec, vn; Peter Despiegelaere, vn; Thérèse-Marie Gilissen, va; Étienne Siebens, db. Harmonia Mundi HMC 901419 21

Fauré, G. Nocturne no 13 in B minor, op 119 (1921). Kathryn Stott, pf. Hyperion CDA66911/4 7

Milhaud, D. Scaramouche, op 165b (1937). Pro Arte Guitar Trio. ASV CD WHL 2079 11

Rachmaninov, S. Andante con moto, from Symphonic dances, op 45 (1940). London PO/Vladimir Jurowski. Select LPO-2009AUS 10

Barber, S. Capricorn concerto, op 21 (1944). Joseph Mariano, fl; Robert Sprenkle, ob; Sidney Mear, tpt; Eastman-Rochester O/Howard Hanson. Mercury 475 6274 15

Stravinsky, I. Symphony in E flat, op 1 (1905-07). Suisse Romande O/Neeme Järvi. Chandos CHAN 9240 33

22:00 STRINGS OF OLD

Prepared by James Nightingale

Weiss, S. Suite in B flat. Lutz Kirchhof, lute.
Sony S2K 48391 14**Haydn, J.** Trio in D, Hob.XI:45 (1766-67).
Balázs Kakuk, baryton; Péter Lukács, va; Tibor
Párkányi, vc.
Hungaroton HCD 31174 12**22:30 ULTIMA THULE**

Friday 26 November

**00:00 CONTEMPORARY
COLLECTIVE****03:00 CLASSICAL TILL DAWN****06:00 FINE MUSIC BREAKFAST****09:00 DIVERSIONS IN FINE MUSIC
Something borrowed**

Prepared by Stephen Wilson

Massenet, J. Fantasy for flute on Meditation
from Thaïs (1894; arr. Prezman). Patrick
Gallois, fl; Fabrice Pierre, hp; London FO/Ross
Pople.
DG 445 822-2 5**Bach, J.S.** Prelude and fugue in D, BWV532
(1712; arr. Busoni) (1888). Wolf Harden, pf.
Naxos 8.570543 11**Myaskovsky, N.** String quartet no 11 in E flat,
op 67 no 2, *Reminiscences* (1945). Taneyev
Quartet.
Northern Flowers NFPMA 98005 26**Janáček, L.** Quartet no 1, *Kreutzer sonata*
(1923; arr. Richard Tognetti). Janáček CO.
Chandos CHAN 10678 18**Trad.** Do you remember Milice? (arr. Bessas).
Aquarelle Guitar Quartet.
Chandos CHAN 10609 4**Falla, M. de** Suite populaire espagnole
(transcr. Maréchal). André Navarra, vc; Erika
Kilcher, pf.
Calliope CAL 5673 14**10:30 CONCERT HALL**

Prepared by Michael Field

Haydn, M. Incidental music to Voltaire's Zaïre.
German Chamber Academy Neuss/Johannes
Goritzki.
cpo 999 512-2 28**Copland, A.** Clarinet concerto (1947-48).
Janet Hilton, cl; Scottish NO/Matthias Bamert.
Chandos CHAN 8618 17**Schumann, R.** Symphony no 2 in C, op 61
(1845-46). O Mozart/Claudio Abbado.
DG 479 1061 39**12:00 A JAZZ HOUR**

With Barry O'Sullivan

13:00 STEPHEN HOUGH IN FOCUS

Prepared by Derek Parker

Franck, C. Prelude, chorale and fugue (1884).
Hyperion CDA66918 18**Britten, B.** Five waltzes (1923-25/69).
Virgin VC 7 91203-2 20**Schumann, R.** Der Kontrabandiste.
Virgin 7 59304 2 2**Liszt, F.** Rhapsodie espagnol (c1863).
Virgin 5 61129 2 13

Stephen Hough, pf (all above)

14:00 THE FRENCH CONNECTION

Prepared by Jacky Ternisien

Dukas, P. Overture to Polyeucte (1891). BBC
PO/Yan Pascal Tortelier.
Chandos CHAN 241-32 15**Marais, M.** La sonnerie de St Geneviève du
Mont de Paris (1723). Fabio Biondi, vn; Rolf
Lislevand, theorbo; Jordi Savall, bass viol;
Pierre Hantäi, hpd.
Auvidis/Valois V 4640 8**Caplet, A.** Cinq ballades françaises (1919).
Claudette Leblanc, sop; Boaz Sharon, pf.
Unicorn-Kanchana DKP(CD)9142 13**Grabu, L.** Incidental music for Rochester's
play, *Valentinian* (1684). Parley of Instruments
Renaissance Violin Band/Peter Holman.
Hyperion CDA66667 12**Cras, J-E.** Quintet (1928). Michel Moraguès,
fl; Isabelle Moretti, hp; members of Quatuor
Parisii.
naive V 5129 21**Satie, E.** Trois gnessiennes (1890). Katia
Labèque, pf.
KML 1120 9**Gounod, C.** Symphony no 1 in D (1855).
Sinfonia Finlandia/Patrick Gallois.
Naxos 8.557463 28**16:00 FINE MUSIC DRIVE**

With Stephen Wilson

19:00 FRIDAY JAZZ SESSION

with Alex Siegers

**20:00 EVENINGS WITH THE
ORCHESTRA****Slovak Radio Symphony Orchestra**

Prepared by Rex Burgess

Bourgault-Ducoudray, L-A. Rhapsodie
cambodgienne (1882).
Marco Polo 8.225234 17**Ibert, J.** Suite élizabéthaine (1942). Daniela
Kubrická, sop; Slovak Philharmonic Choir.
Naxos 8.555568 22**Pilati, M.** Concerto in C (1931-32). Tomás
Nemec, pf.
Naxos 8.570873 26**Bliss, A.** Excerpts from Men of two worlds
(1945). Slovak Philharmonic Male Choir.
Marco Polo 8.223315 10**Respighi, O.** Suite in E (c1901).
Naxos 8.557820 33
Slovak RSO/Adriano (all above)**22:00 BAROQUE AND BEFORE****Arcangelo Corelli: his peers, collaborators
and students**

Prepared by Robert Gilchrist

Corelli, A. Sonata in D, op 5 no 1 (pub. 1700).
Chiara Banchini, vn; Kathy Gohl, vc; Luciano
Contini, theorbo; Jesper Christensen, hpd.
Harmonia Mundi 901307 12**Fiocco, J-H.** Aleph: Ego vir videns
paupertatem meam (1733). Cristina Miatello,
sop; Roberto Gini, vc; Diana Petech, org; .
Giulia GS 201021 8**Muffat, G.** Suite III: Illustres primitiae, from
Florilegium secundum (pub. 1698). Academy
of Ancient Music/Christopher Hogwood.
LP L'Oiseau-Lyre DSLO 591 13**Corelli, A.** Concerto grosso in G minor, op 6
no 8, *Christmas* (pub. 1714). Concerto Italiano/
Rinaldo Alessandrini.
Opus 111 OPS 30-156 15**Locatelli, P.** Sonata in D. Lev Yevgrafov, vc;
Lydia Yevgrafova, pf.
LP Melodiya C10 19589 000 19**Pachelbel, J.** Magnificat in C. King's Singers;
Charivari Agréable/Kah-Ming Ng.
Signum SIGCD198 20**Corelli, A.** Concerto da camera in F, op 6
no 12 (pub. 1714). New Dutch Academy CO/
Simon Murphy.
PentaTone PTC 5186 031 15**Montanari, A.** Recorder concerto in B flat. O/
Maurice Steger, rec & dir.
Harmonia Mundi HMC 902253 8

Saturday 27 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 SATURDAY MORNING MUSIC

With Peter Bell

09:00 WHAT'S ON IN MUSIC

Our weekly guide to musical events in and around Sydney

09:05 THE PIANO ALONE

Prepared by Jacky Ternisien

Busoni, F. Toccata (1920). 9

Liszt, F. Vallée d'Obermann, from *Années de pèlerinage*, no 6: Première année: Suisse. 13
Philips 456 733-2 (2 above)

Schubert, F. Moments musicaux, nos 1 to 6, D780 (1823-28). 28
Decca 478 6968

Alfred Brendel, pf (all above)

10:00 MUSICAL JOURNEYS

Prepared by Paul Cooke

Luigini, A. Ballet égyptien, op 12 (1875).

London SO/Richard Bonyngé.

Decca 452 768-2 22

Still, W. Africa (1928; arr. Arvey). Mark Boozer, pf.

Naxos 8.559210 24

Glanville-Hicks, P. Letters from Morocco (1952). Gerald English, ten; Tasmanian SO/ Antony Walker.

ABC 476 3222 14

Schmitt, F. First suite for the film *Salammbô*, op 76 (1925). French NO/Jacques Mercier.

Sony 88875192992 21

11:30 ON PARADE

Prepared by Chris Blower

Walton, W. Crown Imperial (1937; transcr. Duthoit). Michael Colburn, cond.

Naxos 8.570243 9

Ives, C. Decoration Day (1912). Timothy Foley, cond.

Naxos 8.570559 8

Schwarz, G. Above and beyond (2012). Gerard Schwarz, cond.

Naxos 8.573121 9

President's Own United States Marine Band (all above)

12:00 URBAN JAZZ LOUNGE

With Leita Hutchings

13:00 IN A SENTIMENTAL MOOD

With Maureen Meers

Nostalgic music and artists from the 30s, 40s and 50s and occasionally beyond, in a trip down many memory lanes

14:00 PRAYER FLAGS

Prepared by James Nightingale

Davidson, R. Trio (1993). Perihelion. Canberra School of Music CSM:30 21

Rigney, S. Prayer flags in bright wind (c2010). Slava Grigoryan, gui; Leonard Grigoryan, gui. hush.org.au HUSH010 5

14:30 SATURDAY MATINEE

A German Requiem

Prepared by Tom Forrester-Paton

Beethoven, L. To the distant beloved, op 98 (1816). Thomas Hampson, bar; Geoffrey Parsons, pf. EMI 5 75187 2 15

Schubert, F. Erster Verlust, D226 (1815). Dietrich Fischer-Dieskau, bar; Gerald Moore, pf. DG 477 5765 2

Beethoven, L. Ich liebe dich, WoO123 (c1795). Peter Schreier, ten; András Schiff, pf. Decca 444 817-2 2

Brahms, J. Alto rhapsody, op 53 (1869). Christa Ludwig, cont; Vienna Singverein; Vienna PO/Karl Böhm. DG 459 335-2 16

Beethoven, L. Adelaïde, op 46 (1794-95). Heinrich Schlusnus, bar; Franz Rupp, pf. Conifer TQ 305 6

Schubert, F. Ständchen: Leise flehen meine Lieder, from *Schwanengesang*, D957 no 4 (1828). Yvonne Kenny, sop; Melbourne SO/ Vladimir Kamirski. ABC 442 509-2 4

Ständchen, D920 (1827). Sarah Walker, mezz; male voice Ch; Graham Johnson, pf. Hyperion CDJ33008 6

Brahms, J. O Tod, wie bitter bist du, op 121 no 3, from *Vier ernste Gesänge* (1896). Kathleen Ferrier, cont; Phyllis Spurr, pf. Decca 421 299-2 4

Schubert, F. Dream of spring, from *Winterreise* D911 no 11 (1827). Jonas Kaufmann, ten; Helmut Deutsch, pf. Sony 88883795652 4

Brahms, J. An die Nachtigall, from *Four songs*, op 46 no 4 (1868). Dietrich Fischer-Dieskau, bar; Daniel Barenboim, pf. DG 447 501-2 3

Schubert, F. Am Feierabend, from *Die schöne Müllerin*, D795 (1823). Jonas Kaufmann, ten; Helmut Deutsch, pf. Decca 478 1528 3

Brahms, J. A German Requiem, op 45 (1865-68). Elisabeth Schwarzkopf, sop; Dietrich Fischer-Dieskau, bar; Philharmonia Ch & O/ Otto Klemperer.

EMI CDC 7 47238 2 1:09

17:00 SOCIETY SPOT

Sydney Schubert Society

With Ross Hayes

18:00 STAGE AND SCREEN

Out of this World

Prepared by Angela Cockburn

Brooks, J. Excerpts from *Metropolis* (1989). Brian Blessed, Judy Kuhn, Graham Bickley, voices; Original London Cast & O/David Firman. TER-ORBIS MUSC N39 18

Slade, J. Excerpts from *Salad days* (1954). Christine Matthews, Adam Bareham, Elizabeth Seal, Sheila Steafel, voices; Julian Slade, pf; Neil Rhoden, cond. TER-ORBIS MUSC N18 14

O'Brien, R. Excerpts from *The rocky horror show*. Christopher Lee, Howard Samuels, Kim Carswell, Tim Flavin, Aidan Bell, Anita Dobson, Adam Kane, voices; National SO Ensemble/Martin Yates. TER-ORBIS MUSC N41 14

19:00 EMERGENT JAZZ

With Keith Pettigrew

20:00 THE LIFE OF A COMPOSER

Elena Kats-Chernin

Prepared by Paul Cooke

Kats-Chernin, E. Stairs (1983). Sydney SO/ Hiroyuki Iwaki. Vox Australis VAST006-2 6

Sonata lost and found (1998). Lisa Moore, pf. Tall Poppies TP147 22

Ornamental air (2007). Swedish CO/Michael Collins. Chandos CHAN 10756 22

Intermezzo days (2011). Streeton Trio. STRONT002 10

Dark wind blowing (2009-12). Christopher Saunders, ten; Stefan Cassomenos, pf. Master Performers MP 020 15

Eggshell (2017). Tamara-Anna Cislowska, pf. ABC 481 6430 7

The witching hour (2016). Kees Boersma, db; Timothy Dunin, db; Alex Henery, db; Max McBride, db; Kirsty McCahon, db; Matthew McDonald, db; Robert Nairn, db; Caro Vigilante, db; Australian World O/Alexander Briger. ABC 481 6430 25

22:00 SATURDAY NIGHT AT HOME

Prepared by Chris Blower

Delius, F. Florida suite (1887). English SO/
William Boughton.
Nimbus NI 5450/3 **37****Davidov, K.** Cello concerto no 2 in A minor, op
14 (1863). Alexander Ziumbrovsky, vc; I Musici
de Montréal/Yuli Turovsky.
Chandos CHAN 9622 **26****Mozart, W.** String quartet no 7 in E flat, K160
(1773). Gagliano String Quartet
Fine Music concert recording **11****Beethoven, L.** Symphony no 7 in A, op 92
(1811-12). O Révolutionnaire et Romantique/
John Eliot Gardiner.
Archiv 439 900-2 **39****Sunday 28 November****00:00 CLASSIC-ALL THROUGH
THE NIGHT****06:00 SUNDAY MORNING MUSIC**

With Chloe Sinclair

09:00 MUSICA SACRA

Prepared by Nicky Gluch

Franck, C. Alleluia, from Choeur de Pâques.
Boys of Choir of King's College Cambridge/
Stephen Cleobury.
EMI 5 57896 2 **10****Fauré, G.** Mass for the fishermen of Villerville
(1881-82). Lausanne Vocal Ensemble; Marcelo
Giannini, org; Sinfonia Varsovia/Michel
Corboz.
Mirare MIR 028 **17****Rameau, J-P.** Motet: Deus noster refugium
(1713-15). Véronique Gens, sop; Isabelle
Desrochers, sop; Jean-Paul Fouchécourt,
ten; Hervé Lamy, bar; Peter Harvey, bass-bar;
Marcos Louriero de Sa, bass-bar; Stephan
Imboden, bass; Le Concert Spirituel/Hervé
Niquet.
Virgin 5 61526 2 **25****Rameau, J-P.** Motet: Deus noster refugium
(1713-15). Véronique Gens, sop; Isabelle
Desrochers, sop; Jean-Paul Fouchécourt,
ten; Hervé Lamy, bar; Peter Harvey, bass-bar;
Marcos Louriero de Sa, bass-bar; Stephan
Imboden, bass; Le Concert Spirituel/Hervé
Niquet.
Virgin 5 61526 2 **25****10:00 THE CLASSICAL ERA**

Prepared by Jacky Ternisien

Grétry, A-E-M. Overture to Le Magnifique
(1773). English CO/Richard Bonyngue.
Decca 440 844-2 **11****Jadin, H.** Sonata in F sharp minor, op 4 no 2
(pub. 1795). Jean-Claude Penner, pf.
Harmonia Mundi HMC 901189 **15****Solère, E.** Simphonie concertante in F (pub.
1790). Thea King, cl; Georgina Dobrée, cl;
English CO/Andrew Litton.
Hyperion CDD 22017 **18****Reicha, A.** Quintet in F, op 107 (1821-26).
Sarah Francis, ob; Allegri String Quartet.
Hyperion CDA66143 **24****Boieldieu, A.** Maintenant, from La dame
blanche (1825). Juan Diego Flórez, ten;
Bologna Communale Theatre Ch & O/Roberto
Abbado.
Decca 478 5948 **9****Kalkbrenner, F.** Piano concerto no 2 in E
minor, op 85 (1826). Tasmanian SO/Howard
Shelley, pf & dir.
Hyperion CDA67843 **33****12:00 CLASSIC JAZZ AND
RAGTIME**

With Dave Mac

13:00 WORLD MUSIC**Whirled Wide**

With Carole Garland

14:00 SEXTETS Part 4

Prepared by Gerald Holder

Beethoven, L. Sextet in E flat for two horns
and string quartet, op 81b (c1795). Gaudier
Ensemble.
Hyperion CDA66513 **16****Brahms, J.** Andante, ma moderato, theme
and variations for piano (arr. from String sextet
op 18, 1860). Emanuel Ax, pf.
Sony S2K 45 820 **11****Spohr, L.** String sextet, op 140 (1848).
Academy of St Martin in the Fields Chamber
Ensemble.
Chandos CHAN 9424 **26****15:00 SUNDAY SPECIAL****For court and theatre**

Prepared by Elaine Siverson

Purcell, H. Sonata. Fine Arts Brass Ensemble.
Nimbus NI 5546 **7**Ode: Celestial music did the gods inspire
(1689). Gillian Fisher, sop; Tessa Bonner, sop;
James Bowman, ct; Jonathan Kenney, ct;
Rogers Covey-Crump, ten; Charles Daniels,
ten; Michael George, bass; Charles Pott, bass;
King's Consort/Robert King.
Hyperion CDA66456 **17**Fantasias IX to XII (c1680). Members of
Hespèrion XX.
Astrée E 8536 **16**Sound the trumpet, from Welcome song
for James II (1687). Alfred Deller, ct; John
Whitworth, ct; L'Oiseau-Lyre Orchestral
Ensemble/Anthony Lewis.
Decca 443 393-2 **3**Sonata no 7 in E minor. Purcell Quartet.
Chandos CHAN 8591 **7**Music for a while, from Oedipus (c1692);
Sweeter than roses, from Pausanias (1695).
Anne Sofie von Otter, mezz; Jory Vinikour,
hpd.
Archiv 00289 477 5114 **6**Excerpts from: The old bachelor (1693);
Amphitryon (1690); The married beau (1694).
Academy of Ancient Music/Christopher
Hogwood.
Decca 467 454-2 **11**The Yorkshire feast song: Of old, when
heroes thought it base (1690). Gillian Fisher,
sop; Susan Hamilton, sop; James Bowman,
ct; Nigel Short, ct; Rogers Covey-Crump, ten;
Charles Daniels, ten; Michael George, bass;
Robert Evans, bass; King's Consort/Robert
King.
Hyperion CDA66587 **36****17:00 HOSANNA****Palestrina, G. da** Matin responsory (arr.). **3**
Hymn. Come, Thou Redeemer of the earth. **3**Choir of Wellington Cathedral/Andrew Cantrill
(2 above)
Raven OAR-630**Steel, C.** People, look east. Choir of
Magdalen College Oxford; Anna Lapwood,
org; Daniel Hyde, cond.
Opus Arte OA CD9022 D **3****Stainer, J.** How beautiful upon the
mountains. Choir of St Paul's Cathedral,
London/John Scott.
Hyperion CDA66519 **3****Palestrina, G. da** Hymn: Come, thou long
expected Jesus (arr.) **2****Goldschmidt, O.** A tender shoot. **2**
Choir of Chichester Cathedral; Timothy
Ravalde, org; Sarah Baldock, cond (2 above)
Herald HAVPCD379**Gibbons, O.** This is the record of John.
Rogers Covey-Crump, ct; Choir of Magdalen
College, Oxford; Fretwork/Bill Ives.
Harmonia Mundi HMU907337 **4****Bruckner, A.** Virga Jesse floruit. Choir of St
Paul's Cathedral, London/John Scott.
Hyperion CDH55463 **4****Palestrina, G. da** Hymn: O come, O come
Emmanuel (arr.) Choir of St Paul's Cathedral,
London; Andrew Lucas, org; John Scott,
cond.
Hyperion CDH55463 **4****Bach, J.S.** Chorale: Wachet auf, ruft uns
die Stimme, from Cantata BWV140. English
Baroque soloists; Monteverdi Choir/John Eliot
Gardiner.
DG 478 4231 **6**

Stanford, C. Villiers Benedictus in C, op 115.
Choir of Winchester Cathedral; Stephen Farr,
org; David Hill, cond.
Hyperion CDS44313 6

Manz, P. E'en so, Lord Jesus, quickly come.
Choir of Winchester Cathedral/Andrew
Lumsden.
Griffin GCCD 4052 3

18:00 SMALL FORCES

Prepared by Angus McPherson

Abbott, K. Undercurrent (2011). HD Duo.
Saxophone Classics CC4002 11

Reinecke, C. Sonata in E minor, op 167,
Undine (c1885). Michael Collins, cl; Michael
McHale, pf.
Chandos CHAN 10844 20

Schubert, F. Introduction and variations on
Trockne Blumen, D802 (1824). Peter-Lukas
Graf, fl; Bernd Glemser, pf.
Claves 50-9306 22

19:00 SUNDAY NIGHT CONCERT

Prepared by Frank Morrison

Debussy, C. Spring (1887). New Philharmonia
O/Pierre Boulez.
Sony SM2K 68 327 16

Bach, J. Christian Bassoon concerto in E
flat (ed. Wojciechowski). József Vajda, bn;
Budapest SO/György Lehel.
Hungaroton HRC 041 22

Strauss, R. A hero's life, op 40 (1897-98).
Sydney SO/Edo de Waart.
ABC 476 595-7 45

20:30 NEW HORIZONS

Vale: Frederic Rzewski

Prepared by James Nightingale

Cole, A. Glocken blocken (2014) Claire
Edwardes, mar, almglocken.
ABC 481 4828 5

Rzewski, F. A mensch, no 3 from Dreams part
1 (2012-13). Igor Levit, pf.
Sony 88985424452 10

Feldman, M. The king of Denmark (1964).
Markus Leoson, perc.
Nosag 071 6

Rzewski, F. To the earth (1985). Claire
Edwardes, perc.
Tall Poppies TP223 9

Johnson, T. Squares: Didactic music for a
solo instrument (2008). Douglas Wadle, narr;
Andrew Nathaniel McIntosh, va.
Populist Records PR002 7

Shaw, C. Ritornello 2 (pub. 2019). Attacca
Quartet.
Nonesuch 7559-79260-9 17

Rzewski, F. Pocket symphony (2000). Eighth
Blackbird.
Cedille Records CDR 90000 084 28

22:00 JAZZ AFTER HOURS

With Deborah Evans

Monday 29 November

00:00 CLASSIC-ALL THROUGH THE NIGHT

06:00 FINE MUSIC BREAKFAST

With James Hunter

09:00 DIVERSIONS IN FINE MUSIC

A year in retrospect: 1902

Prepared by Peter Poole

Ewald, V. Quintet no 1 in B flat minor, op 5
(1902). Center City Brass Quintet.
Chandos CHAN 10017 13

Mahler, G. Um Mitternacht, from Rückert
Lieder (1902). Christoph Prégardien, ten;
Michael Gees, pf.
Hänssler 98.256 6

Ich atmet' einen linden Duft, from three
Rückert Lieder (1902). Kathleen Ferrier, cont;
Vienna PO/Bruno Walter.
Decca 475 078-2 3

Martini, B. Three horsemen (1902). Martini
Quartet.
Naxos 8.553782 12

Dohnányi, E. Serenade in C, op 10 (1902).
Hibernia String Trio.
Dun Laoghaire County Council 20

Chaminade, C. Flute concertino, op 107
(1902). Paul Fried, fl; Robert Thies, pf.
Golden Tone GTCD 005 8

Grainger, P. Scandinavian suite (1902). Joel
Moerschel, vc; Stephen Drury, pf.
Northeastern NR 228 16

10:30 CONCERT HALL

Prepared by Derek Parker

Bernstein, L. Overture to Candide (1955-56).
Israel PO/Leonard Bernstein.
DG 469 115-2 4

Mozart, W. Piano concerto no 26 in D, K537,
Coronation (1788). Maria João Pires, pf;
Vienna PO/Claudio Abbado.
DG 479 1435 30

Schubert, F. Symphony no 9 in C,
D944, *Great C Major* (1825-28). Royal
Concertgebouw O/John Eliot Gardiner.
Radio Nederland RCO11004 48

12:00 SWING SESSIONS

With John Buchanan

13:00 TWENTIETH CENTURY BRITISH COMPOSERS

Prepared by James Nightingale

Walton, W. Variations on a theme by
Hindemith (1963). English Northern
Philharmonia/Paul Daniel.
Naxos 8.553869 23

Bowen, Y. Sonatina, op 144 (1954). Joop
Celis, pf.
Chandos CHAN 10593 10

Berkeley, L. Five poems by Auden, op 53
(1958). Philip Langridge, ten; Steuart Bedford,
pf.
Naxos 8.557204 10

Cooke, A. Sonata in B flat (1962). Thea King,
cl; Clifford Benson, pf.
Hyperion CDA66044 19

Bennett, Richard. Diversions (1990). Monte
Carlo PO/James DePreist.
Koch 3-7341-2 19

14:30 THE PRIX DE ROME

Prepared by Jacky Ternisien

Bizet, G. Overture: Patrie, op 19 (1873).
Detroit SO/Paul Paray.
Mercury 475 6268 11

Damase, J-M. Trio (1946). Anna Noakes, fl;
Ferenc Szucs, vc; Gillian Tingay, hp.
ASV DCA 898 12

Petit, P. Suite: Roma, l'unique objet (c1946).
Arabella Tenniswood-Harvey, pf.
Move MD 3410 13

Dutilleux, H. Deux sonnets de Jean Cassou
(1954). Renée Fleming, sop; Radio France PO/
Alan Gilbert.
Decca 4783500 8

Désenclos, A. Saxophone quartet (1962).
Deffayet Quartet.
EMI 5 72360 2 16

Gounod, C. Ballet music from Faust (1859).
London SO/Richard Bonyngé.
Decca 452 772-2 19

16:00 FINE MUSIC DRIVE

With Andrew Clark

19:00 JAZZ PULSE

With Chris Wetherall

20:00 STORMY MONDAY

22:00 JAZZ AFTER HOURS

With Gail Monjo

00:00 CONTEMPORARY COLLECTIVE

03:00 CLASSICAL TILL DAWN

06:00 FINE MUSIC BREAKFAST

With Julie Simonds

09:00 DIVERSIONS IN FINE MUSIC

Colours of the keyboard

Prepared by Jacky Ternisien

Liszt, F. Overture to Rossini's opera William Tell (1838). Leslie Howard, pf. Hyperion CDS44546 **14**

Bach, C.P.E. Sonata in F minor, Wq63 no 6 (1753). Christopher Hogwood, clvd. Decca 444 162-2 **14**

Pachelbel, J. Musical meditations on death. Douglas Lawrence, bamboo org. Move MD 3136 **6**

Benda, F. Sonata in F (arr. Munclinger). Jean-Pierre Rampal, fl; Viktorie Svihliková, hpd. Supraphon SU 3648-2 **9**

Saint-Saëns, C. Danse macabre in G minor, op 40 (1874; arr. Lemare). David Drury, org. ABC 432 527-2 **9**

Weber, C.M. Quartet in B flat, op 8 (1809). Isabelle Faust, vn; Boris Faust, va; Wolfgang Emanuel Schmidt, vc; Alexander Melnikov, fp. Harmonia Mundi HMC 902108 **27**

10:30 CONCERT HALL

Prepared by Andrew Clark

Alfvén, H. Suite from the ballet The prodigal son (1957). Stockholm PO/Neeme Järvi. BIS CD-455 **19**

Giuliani, M. Guitar concerto no 2 in A, op 36. Pepe Romero, gui; Academy of St Martin in the Fields/Neville Marriner.

Philips 454 262-2 **32**

Gade, N. Symphony no 7 in F, op 45 (pub. 1865). Stockholm Sinfonietta/Neeme Järvi. BIS CD-355 **31**

12:00 JAZZ RHYTHM

With Jeannie McInnes

13:00 CHAMBER CONCERT

Prepared by Derek Parker

Stravinsky, I. Suite italienne (1932). Tatjana Vassilieva, vc; Yumiko Urabe, pf. Naxos 8.555762 **17**

Poulenc, F. Trio (1926). François Leleux, ob; Jean-François Duquesnoy, bn; Emmanuel Strosser, pf. Harmonia Mundi HMN 911556 **13**

Ibert, J. String quartet (1937-42). New Netherlands String Quartet. Olympia OCD 469 **22**

14:00 PESEK AND PETRENKO IN LIVERPOOL Part 3

Prepared by Ron Walledge

Dvorák, A. Suite in A, op 98b, *American* (1895). Libor Pesek, cond. Virgin VC 7 90723-2 **23**

Tchaikovsky, P. The Voyevoda, op 78, symphonic ballad after Mickiewicz (1890-91). Vasily Petrenko, cond. Naxos 8.570568 **11**

Barber, S. Adagio for strings (1936; arr. 1938). Libor Pesek, cond. Sony 88697161052 **7**

Rachmaninov, S. Piano concerto no 3 in D minor, op 30 (1909). Simon Trpceski, pf. Avie AV2192 **42**

Shostakovich, D. Symphony no 9 in E flat, op 70 (1945). Naxos 8.572167 **27**

Vasily Petrenko, cond (2 above)

Royal Liverpool PO (all above)

16:00 FINE MUSIC DRIVE

With Peter Poole

19:00 THE JAZZ BEAT

With Lloyd Capps

20:00 JUST IN

With Robert Small

A selection from the latest recordings to arrive at the Fine Music Library

22:00 CHAMBER SOIRÉE

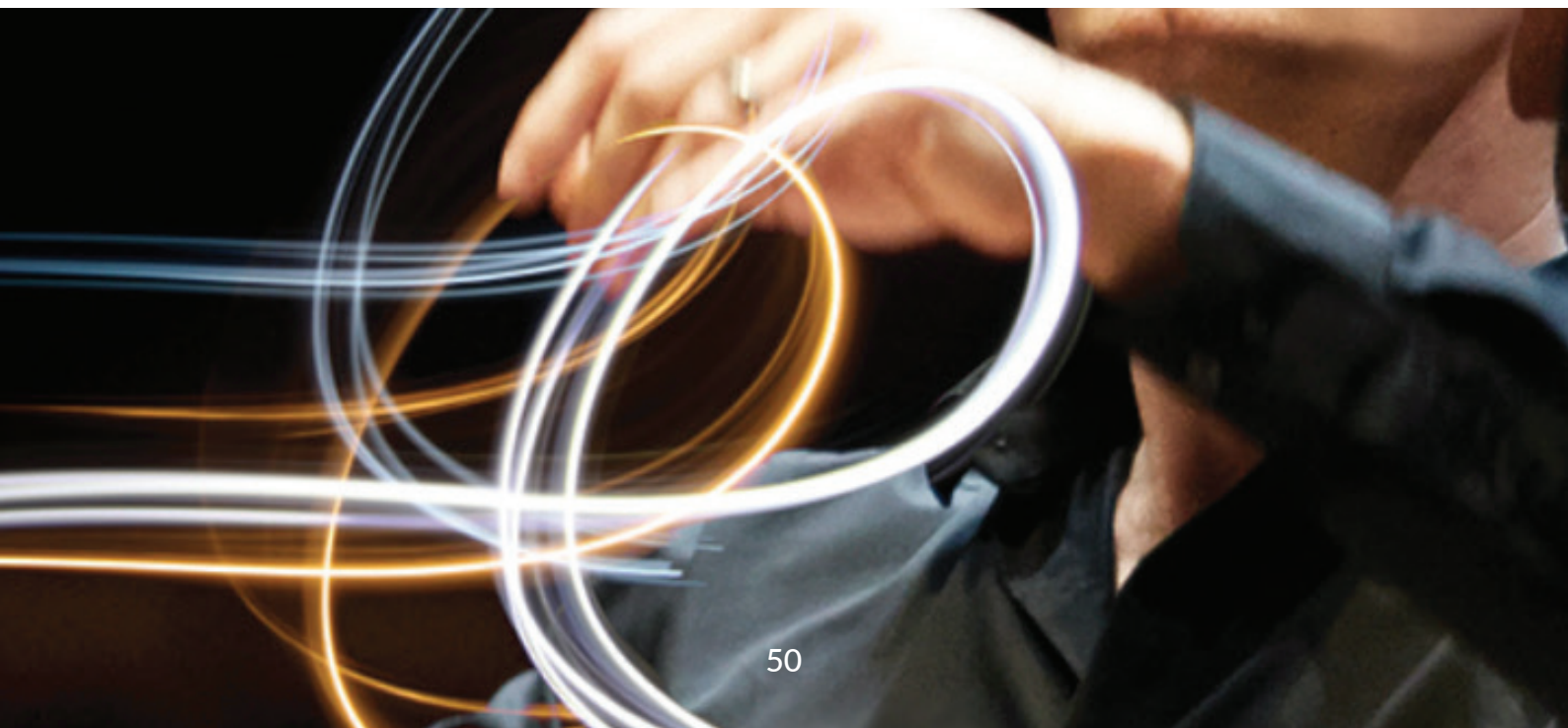
Prepared by Paul Cooke

Reicha, A. Wind quintet in F, op 88 no 6 (1817). Michael Thompson Wind Quintet. Naxos 8.554228 **33**

Paine, J. Sonata, op 24 (1875/1905). Joseph Silverstein, vn; Virginia Eskin, pf. Northeastern NR 219 **17**

Bowen, Y. Quintet in C minor, op 85 (1927). Endymion. Dutton Epoch LXBOX 2012 **26**

Beethoven, L. String quartet in E flat, op 127 (1824-25). Goldner String Quartet. ABC 476 3542 **37**



The following composers have works of at least five minutes on the November dates listed

Abbott, C. 1916-1994 17	d'Indy, V. 1851-1931 4,19	Hollanders, H. 1618-1623 24	Paine, J. 1839-1906 16,30	Sutherland, M. 1897-1984 1,24
Abbott, K. b1971 28	Damase, J-M. 1928-2013 29	Holst, G. 1874-1934 3,6,14,16,22	Paisible, J. 1650-1721 5	Svendensen, J. 1840-1911 20
Abel, C. 1723-1787 25	Danzl, F. 1763-1826 3	Honegger, A. 1892-1955 10	Paisiello, G. 1740-1816 10	Szymanowska, M. 1789-1831 10
Adam, A. 1803-1856 23	Daverne, G. b1939 17	Howell, D. 1898-1982 14	Palmgren, S. 1878-1951 12,21	
Adès, T. b1971 7	Davidov, K. 1838-1889 27	Hummel, J. 1778-1837 12	Pasculli, A. 1842-1924 5	Tailleferre, G. 1892-1983 5
Aho, K. b1949 21	Davidson, R. b1965 27	Hurlstone, W. 1876-1906 25	Pasquini, B. 1637-1710 19	Tausig, C. 1841-1871 12
Albéniz, I. 1860-1909 20	Davies, P. Maxwell 1934-2012 4	Hurtchens, F. 1892-1965 17	Petit, P. 1922-2000 29	Tchaikovsky, P. 1840-1893
Albrechtsberger, J. 1736-1809 12	Debussy, C. 1862-1918 13,20,28		Philidor, P. 1681-1731 11	7,16,23,24,30
Alcock, W. 1861-1947 21	Delibes, L. 1836-1891 1	Ibert, J. 1890-1962 1,9,26,30	Piazzolla, A. 1921-1992 20	Telemann, G. 1681-1767 9,15,20
Alfvén, H. 1872-1960 16,30	Delius, F. 1862-1934 12,19,25,27	Ireland, J. 1879-1962 12,20	Pilati, M. 1903-1938 26	Trienensee, J. 1772-1846 17
Alkan, C-V. 1813-1888 3,6	Désenclos, A. 1912-1971 29	Ives, C. 1874-1954 27	Pinto, G. 1785-1806 7	Turina, J. 1882-1949 18,21
Amellér, A. 1912-1990 11	Desmarests, H. 1661-1741 21		Pleyel, I. 1757-1831 8	
Arensky, A. 1861-1906 2	Devienne, F. 1759-1803 8	Jadin, H. 1769-1802 28	Poulenc, F. 1899-1963 8,30	
Arne, T. 1710-1778 12	Dibdin, C. c1745-1814 24	Janáček, L. 1854-1928 17,26	Prokofiev, S. 1891-1953	Valentini, Giuseppe. 1681-175 3
Arnold, M. 1921-2006 1,15	Dieupart, C. c1667-c17405	Janitsch, J. 1708-1763 10	9,10,18,22,25	Vaughan Williams, R. 1872-1958
Arriaga, J. 1806-1826 1,10	Dillon, J. b1950 7	Johnson, T. b1939 28	Pujol, M. b1957 14	10,13,14,25
Auber, D-F-E. 1782-1871 11	Dohnányi, E. 1877-1960 29	Jolivet, A. 1905-1974 2,8	Purcell, H. 1659-1695 5,9,28	Verdi, G. 1813-1901 3,22,24
Avison, C. 1709-1770 9,24	Donizetti, G. 1797-1848 24	Jommelli, N. 1714-1774 4		Vierne, L. 1870-1937 10,21
	Du Prez, J. b1946 4	Josquin Desprez. c1450-1521 14	Quantz, J. 1697-1773 2	Vieru, A. 1926-1998 15
Babell, W. c1690-1723 12	Dukas, P. 1865-1935 26			Vieuxtemps, H. 1820-1881 12
Bach, C.P.E. 1714-1788 2,14,19,30	Dupré, M. 1886-1971 9	Kabalevsky, D. 1904-1987 12	Rachmaninov, S. 1873-1943	Villa-Lobos, H. 1887-1959 4
Bach, J. Christian 1735 - 1782 13,14,25,28	Durante, F. 1684-1755 19	Kalkbrenner, F. 1785-1849 28	9,16,19,22,25,30	Vitols, J. 1863-1948 22
Bach, J.S. 1685-1750 6,12,14,17,18,23,25,26,28	Dutilleul, H. 1916-2013 29	Kats-Chernin, E. b1957 14,27	Rameau, J-P. 1683-1764 22,23,28	Vivaldi, A. 1678-1741 20
Baermann, H. 1784-1847 3	Dvorák, A. 1841-1904 2,5,6,9,12,18,21,22,30	Knopfler, M. b1949 5	Rautavaara, E. 1928-2016 21,25	
Baird, E. 1874-1946 7		Kochlin, C. 1867-1950 7,18	Ravel, M. 1875-1937 6,13,22,24	Wagner, R. 1813-1883 5,10
Balakirev, M. 1837-1910 11,17	Elgar, E. 1857-1934 4,6,8,10,14,19,25	Kokkonen, J. 1921-1996 21	Rawsthorne, A. 1905-1971 7	Walton, W. 1902-1983 5,27,29
Ball, E. 1903-1989 6	Enescu, G. 1881-1955 15	Korngold, E. 1897-1957 19	Reale, P. b1942 14	Waxman, F. 1906-1967 5
Bantock, G. 1868-1946 25	Ewald, V. 1860-1935 29	Kozeluch, K. 1747-1818 21	Reger, M. 1873-1916 5	Weber, B. 1766-1842 7
Barber, S. 1910-1981 9,25,30		Kraus, J.M. 1756-1792 13	Reicha, A. 1770-1836 12,28,30	Weber, C.M. 1786-1826 8,16,22,30
Bartók, B. 1881-1945 2	Falla, M. de 1876-1946 25,26	Krommer, F. 1759-1831 2	Reinecke, C. 1824-1910 18,28	Weiss, S. 1686-1750 4,25
Bax, A. 1883-1953 20	Farrenc, L. 1804-1875 4,14	Kurtág, G. b1926 17	Respighi, O. 1879-1936 4,6,20,21,26	Widor, C-M. 1844-1937 20
Beck, F. 1734-1809 14	Fasch, J. 1688-1758 4,11,14,17,18	La Rue, P. de c1460-1518 3	Reusner, E. 1636-1679 18	Williamson, M. 1931-2003 20
Beethoven, L. 1770-1827 1,4,7,9,10,11,14,16,17,18,20,21,22,23,27,28,30	Fauré, G. 1845-1924 4,6,10,14,16,25,28	Lambert, C. 1905-1951 8	Reznicek, E. 1860-1945 23	Wranitzky, P. 1756-1808 14
Benda, J. 1709-1786 30	Feld, J. 1925-2007 11	Larsson, L-E. 1908-1986 13	Richafort, J. c1480-c1547 21	
Benjamin, A. 1893-1960 23	Feldman, M. 1926-1987 28	Leclair, J-M. 1697-1764 6	Richter, F. 1709-1789 19	Yashiro, A. 1929-1976 2
Bennett, Richard. 1936-2012 29	Ferneyhough, B. b1943 7	Leighton, K. 1929-1988 7	Rigney, S. b1960 27	
Berkeley, L. 1903-1989 29	Fesch, W. de 1687-1757 24	Ligeti, G. 1923-2006 1	Rimsky-Korsakov, N. 1844-1908 11,12,13,25	Zador, E. 1894-1977 11
Berlioz, H. 1803-1869 15,22	Fibich, Z. 1850-1900 25	Liszt, F. 1811-1886 2,13,18,26,27,30	Rolla, A. 1757-1841 17,25	Zafir, G. b1941 15
Bernstein, L. 1918-1990 6	Field, J. 1782-1837 3	Locatelli, P. 1695-1764 26	Roman, J. 1694-1758 15	Zaniboni, A. d1767 11
Berwald, F. 1796-1868 15	Finsterer, M. b1962 7	Locke, M. c1621-1677 9,24	Romberg, A. 1767-1821 4	Zeller, C. 1842-1898 13
Biłik, J. 20th C 6	Fiocco, J-H. 1703-1741 26	Luigini, A. 1850-1906 27	Rosenman, L. 1924-2008 20	Zemlinsky, A. 1871-1942 11,16
Bizet, G. 1838-1875 29	Flotow, F. 1812-1883 20	Lully, J-B. 1632-1687 20	Rosetti, A. c1750-1792 7	Ziehrer, C. 1843-1922 11
Bliss, A. 1891-1975 23,26	Fossa, F. de 1775-1849 5	Lutoslawski, W. 1913-1994 17	Rossini, G. 1792-1868 5	Zucchi, C. 1704-1792 11
Blom, D. b1947 17	Franck, C. 1822-1890 26,28	Lyapunov, S. 1859-1924 20	Roussel, A. 1869-1937 8	
Blow, J. 1649-1708 5,21	Freitas Branco, L. 1890-1955 14		Rundölsson, K. 1900-1970 19	
Boccherini, L. 1743-1805 3	Fux, J. 1660-1741 15	MacCunn, H. 1868-1916 6	Rzewski, F. b1938 28	
Boieldieu, A. 1775-1834 28		Gambini, C. 1817-1890 15,30	Saariaho, K. b1952 17,21,24	
Bomtempo, J. 1771-1842 11	Gade, N. 1817-1890 15,30	Gamblin, C. 1819-1865 3	Saint-Saëns, C. 1835-1921 6,10,30	
Borodin, A. 1833-1887 11	Gambini, C. 1819-1865 3	Gamley, D. 1924-1998 24	Sarasate, P. de 1844-1908 9	
Bortnyansky, D. 1751-1825 7	Gasparini, F. 1661-1727 19	Marshall, G. 1860-1911 29	Satie, E. 1866-1925 2,12,23,26	
Boulanger, L. 1818-1918 18	Geminiani, F. 1687-1762 10	Maraix, M. 1656-1728 11,26	Sauer, E. 1862-1942 11	
Bourgault-Ducoudray, L-A. 1840-1910 26	Gershwin, G. 1898-1937 19	Marquez, A. b1950 5	Scarlati, A. 1659-1725 4,15	
Bowen, Y. 1884-1961 29,30	Giuliani, M. 1781-1829 1,23,30	Marsh, J. 1752-1828 8	Scarlati, D. 1685-1757 19	
Boyce, W. 1711-1779 12	Glanville-Hicks, P. 1912-1990 5,13,27	Martínou, B. 1890-1959 2,29	Scheibe, J. 1708-1776 16	
Brahms, J. 1833-1897 4,9,12,16,18,23,27,28	Glazunov, A. 1865-1936 7,17	Mattenet, J. 1842-1912 26	Schenck, J. 1660-1712 4	
Britten, B. 1913-1976 1,26	Glière, R. 1875-1956 21	Mattes, N. d c1707 10	Schmitt, F. 1870-1958 27	
Brook, H. 1801-1838 18	Glinka, M. 1804-1857 11,23	Mayer, E. 1812-1883 5	Schubert, F. 1797-1828 1,3,5,6,9,10,13,14,16,18,21,23,27,28,29	
Brooks, J. 1760-1809 27	Gluck, C. 1714-1787 4,10,19	Mendelssohn, F. 1809-1847 4,6,9,15,19,20,24	Schulhoff, E. 1894-1942 17	
Bruch, M. 1838-1920 1,5	Goldberg, J. 1727-1756 23	Mendelssohn, Fanny, 1805-1847 5,24	Schultz, A. b1960 13	
Bruckner, A. 1824-1896 7	Golijov, O. b1960 14	Messiaen, O. 1908-1992 14	Schumann, R. 1810-1856 7,11,13,15,26	
Brumby, C. 1933-2018 8,25	Gounod, C. 1818-1893 3,12,26,29	Mihalovici, M. 1898-1985 15	Schwarz, G. b1947 27	
Busoni, F. 1866-1924 18,19,27	Grabu, L. fl 1665-1694 26	Millhaud, D. 1892-1974 4,7,12,25	Sculthorpe, P. 1929-2014 25	
	Grainger, P. 1882-1961 29	Montanari, A. 1676-1737 26	Shaw, C. b1982 24,28	
Campion, T. 1567-1620 11	Granados, E. 1867-1916 18	Montéclair, M. de 1667-1737 3		Shostakovich, D. 1906-1975
Cannabich, C. 1731-1798 14	Greenwood, J. b1971 10	Mozzys, A. 1906-1984 17		1,2,14,16,23,24,30
Canteloube, J. 1879-1957 5	Grétry, A-E-M. 1741-1813 28	Moyzes, A. 1756-1791 2,4,5,6,7,8,9		2,9,12,21,24
Caplet, A. 1878-1925 26	Grieg, E. 1843-1907 6,20	Muffat, G. 1653-1704 16,19,26		Sinding, C. 1856-1941 20
Carr, E. 1926-2003 17	Gross, G. 20th C 2,20	Mussorgsky, M. 1839-1881 6,17		Sjögren, E. 1853-1918 22
Carulli, F. 1770-1841 10	Grusin, D. b1934 14	Myaskovskiy, N. 1881-1950 7,26		Slade, J. 1930-2006 27
Casella, A. 1883-1947 24	Gubaidulina, S. b1931 17			Smalley, R. 1943-2015 5
Cavalli, F. 1602-1676 14		Nicolai, O. 1810-1849 20		Smetana, B. 1824-1884 9
Chaminade, C. 1857-1944 13,22,29	Haas, P. 1899-1944 17	Nielsen, C. 1865-1931 13		Solère, E. 1753-1817 28
Charpentier, M-A. 1643-1704 7,19	Hadley, P. 1899-1973 14	Nilsson, A. b1954 22		Spohr, L. 1784-1859 7,11,15,19,28
Chopin, F. 1810-1849 4,6,9,11,13,18	Handel, G. 1685-1759 3,4,5,9,12,18	Noordt, A. van c1619-1675 24		Stanford, C. Villiers 1852-1924 22,28
Clarke, J. 1674-1707 5	Harty, H. 1879-1941 18	Nyman, M. b1944 10		Stanhope, D. b1951 16
Clementi, M. 1752-1832 3,8,25	Hasse, J. 1699-1783 13			Stanhope, P. b1969 10
Clérambault, L-N. 1676-1749 17	Haydn, J. 1732-1809 1,7,14,18,19,21,23,25	Obradors, F. 1897-1945 4		Stanley, J. 1712-1786 12
Coates, E. 1886-1957 12,25	Haydn, M. 1737-1806 14,26	Onslow, G. 1784-1853 17		Still, W. 1895-1978 27
Constable, R. 20th C 22	Hensel, F. see Mendelssohn, Fanny 14	Ortiz, D. c1510-c1570 3		Stolz, R. 1880-1975 13
Converse, F. 1871-1940 14	Herbert, V. 1859-1924 13,19	Oswald, H. 1852-1931 4		Strauss, J. II 1825-1899 13
Cooke, A. 1906-2005 21,29	Herman, J. 1931-2019 6	O'Brien, R. b1942 27		Strauss, R. 1864-1949 2,3,6,8,28
Copland, A. 1900-1990 19,26	Herz, H. 1803-1888 4,5	O'Halloran, D. b1971 21		Stravinsky, I. 1882-1971 12,25,30
Corelli, A. 1653-1713 20,26	Higdon, J. b1962 2			Strouse, C. b1928 6
Couperin, F. 1668-1733 10,16,19	Hindemith, P. 1895-1963 5	Pachelbel, J. 1653-1706 20,26,30		Styne, J. 1905-1994 6
Cramer, J. 1771-1858 25	Hisaishi, J. b1950 20	Pacini, G. 1796-1867 4		Suk, J. 1874-1935 12
Cras, J-E. 1879-1932 26	Hoffmeister, F. 1754-1812 7	Paganini, N. 1782-1840 21		Suppé, F. 1819-1895 13
Croft, W. 1678-1727 5,12,14				
Cui, C. 1835-1918 11				
Czerny, C. 1791-1857 12				

Key

Ch & O: Chorus & Orchestra
CO: Chamber Orchestra
FO: Festival Orchestra
NO: National Orchestra
NSO: National Symphony Orchestra
PO: Philharmonic Orchestra
RO: Radio Orchestra
RSO: Radio Symphony

Orchestra
RTO: Radio & Television Orchestra
RTV SO: Radio and Television Symphony Orchestra
SO: Symphony Orchestra
TO: Theatre Orchestra
alto: male alto
ban: bandoneon

bar: baritone
bshn: basset horn
bass: bass
bn: bassoon
bass bar: bass baritone
cl: clarinet
clvd: clavichord
cont: contralto
cora: cor anglais
ct: counter-tenor

db: double bass
dbr: double bassoon
dci: didjeridu
elec: electronic
fl: flute
fp: fortepiano
gui: guitar
hn: french horn
hp: harp
hpd: harpsichord

mand: mandolin
mar: marimba
mezz: mezzo-soprano
narr: narrator
ob: oboe
org: organ
perc: percussion
pf: piano
picc: piccolo
rec: recorder

sax: saxophone
sop: soprano
tb: trombone
ten: tenor
tmp: timpani
tpt: trumpet
treb: treble voice
va: viola
vc: cello
vn: violin

Music duration is shown after the record and citation



FOUNDERS' STUDIO HIRE

Are you a musician looking to record
an audition for an application,
or are you wanting to
record your own music?

We have a studio ready
for you to record in.

2MBS
fine
MUSIC
SYDNEY

Find out more at finemusicsydney.com/foundersstudio