



Celebrating 30 years of ABC Classic FM

# OUR FAVOURITES

ABC Classic FM presenters select their favourite music



ABC  
Classic FM

### **Celebrating 30 years of ABC Classic FM**

Tune in to ABC Classic FM and you'll hear our presenters celebrating music as no others can. Whether you are coming to classical music as a relative newcomer or have built up an extensive CD collection at home, ABC Classic FM provides a breadth of music to suit all tastes, presented by some of the country's finest broadcasters.

Playing the music you love is one of the great pleasures of being an ABC Classic FM presenter. This CD of personal passions demonstrates the rich variety of musical interests of the station's presenters. This diversity is matched only by the musical passions of the station's one million listeners who unwind and escape each week with the world's most beautiful music.

So this special 30th Anniversary CD is as much a reflection of your own magnificently diverse musical tastes as it is that of ABC Classic FM.

In 30 years not one day has passed when we have not celebrated the work of Australia's composers and musicians, bringing you concerts from venues as diverse as the performances. If there's wonderful music to be heard you can be sure ABC Classic FM will be there to share it with the nation.

This I am sure is the greatest achievement of ABC Classic FM and so it is fitting that many of the tracks on this CD feature great Australian performers alongside the very best from around the world.

Happy listening and Happy 30th, ABC Classic FM!

Best wishes



**Sue Howard**  
Director Radio  
Australian Broadcasting Corporation  
January 2006



CD 1

GEORGE FRIDERIC HANDEL 1685-1759

- 1 **Gird On Thy Sword** from Saul 5'39  
Gabrieli Consort and Players, Paul McCreesh



"Composed in 1738, *Saul* is in my opinion Handel's masterpiece. The libretto by Charles Jennens tells the story of the Old Testament king who was destroyed by jealousy in a way which reminds me of the tragedies of Oedipus or Hamlet. Handel's music is on a grand scale, using the most diverse orchestra he ever assembled, and the expansive final chorus (marking the coronation of David after Saul's death) is extravagant, exuberant and thrilling."

Graham Abbott

WOLFGANG AMADEUS MOZART 1756-1791

- 2 **Romance** from Piano Concerto in D minor K466 9'42  
English Chamber Orchestra, directed from the keyboard by Sir Georg Solti



"It was last century, my university studies included examining Mozart's Piano Concerto in D minor in detail. I fell in love with the work immediately, so too with the love of my life – or was it pure lust? I wasn't sure, but I did know that I had to make a mercy dash some two hours along the south coast of Adelaide in a violent storm after my late night shift at a restaurant, to argue my case before my heart's desire left the state for good – we would be the perfect couple,

sharing a life-long commitment of the most wondrous sort. My chariot of fire to deliver this great news? A Vee Dub Beetle, older than me and the six-volt variety. The first movement blasted through the speakers as the little Beetle was blasted all over the road by the violent winds. Every time I turned the volume up, the lights dimmed and the washers slowed – I didn't care. I was a man on a mission. To my complete horror it was all in vain. I now knew what unrequited love was. The drive home was much more sombre, eyes filled with tears. The rain was now inside the car and the wipers proved just as effective as on the drive there. My solace was to listen to the beautiful, tender slow second movement – it's marked 'Romance'. The irony was not lost on me, neither my enduring love for Mozart's masterpiece."

Damien Beaumont

ANTONIO VIVALDI 1678-1741

- 3 **Domine Deus** from Gloria in D major RV589 4'00  
Judith Nelson *soprano*, The Academy of Ancient Music, Simon Preston



"I sang this during the 'signing of the register' at my best friend's wedding, so it reminds me of lots of things including our friendship, the English church where the wedding was held, and my last year at uni when my voice teacher spent some time with me rehearsing it. Apart from giving me happy memories, it's also a great piece, and Vivaldi's consummate skill is on show: his understanding of the voice and the instruments to accompany it, his creativity, and his sensitivity to the text. Listen to it in your favourite quiet space!"

Julie Howard

JOHANNES BRAHMS 1833-1897

- 4 **Andantino – Presto non assai, ma con sentimento** from Clarinet Quintet Op. 115 4'30  
Deborah de Graaff *clarinet*, members of the Mozart Piano Quartet (Natalie Chee, Hannah Perowne *violins*, Hartmut Rohde *viola*, Peter Hoerr *cello*)



"In an age of bombast, Brahms was a truth-sayer. Unhopeful of a cosy Hereafter, and with the winds of Autumn already starting to pluck at his ears, he never scrimped in his service of Eternal Beauty, who must surely count him among her truest Black Knights."

Charles Southwood

PYOTR ILYICH TCHAIKOVSKY 1840-1893

- 5 **Intrada (Pas de deux)** from *The Nutcracker* 4'17  
Royal Concertgebouw Orchestra, Antal Dorati



"The Tchaikovsky ballet scores were my first introduction to classical music and have remained among my favourites ever since. The exquisite Pas de deux from *The Nutcracker* is one of Tchaikovsky's finest creations."

Geoff Bennett

JOHANN SEBASTIAN BACH 1685-1750

- 6 **Sanctus** from *Mass in B minor* 5'31  
The Monteverdi Choir, The English Baroque Soloists, John Eliot Gardiner



"Choosing one favourite track is impossibly difficult with as many favourites from as many styles as I seem to have. If I choose Bach I can't choose Monteverdi, or Beethoven or Brahms, or Schubert or Dvořák, or Debussy or Prokofiev or Shostakovich... But in the end I can't go past the music that articulates all the best in human and spiritual values, the music that aspires and transcends, the music of exaltation. It's Bach!"

Marian Arnold

CHRIS ABRAHAMS b. 1961

- 7 **From a Tower, Lost as Heat** 8'15  
Chris Abrahams *piano*



"Chris Abrahams has long been one of my favourite Australian artists – a gifted and fluent pianist with a legendary flair for improvisation. He's perhaps best known for his role in The Necks, a cult trio whose highly distinctive approach has won them fans worldwide. This piece is one of Chris's most haunting: just a simple melodic fragment, played over and over, soaked in reverb and surrounded by silences. We are calmed, perhaps, by the repetition but also disturbed; where is it going, and why along such a dark route?"

Julian Day

ELENA KATS-CHERNIN b. 1957

- 8 **Green Leaf** from *Wild Swans (Concert Suite)* 2'43  
Jane Sheldon *soprano*, Tasmanian Symphony Orchestra, Ola Rudner



"I always enjoy Elena's music...she has a strong sense of the present and of past times; she can be coolly observant, and deeply personal; she's catchy, and never stuffy; I love the airy combination here of the orchestra with the pure, high voice of Jane Sheldon. I always have to play this track two or three times in a row. I never want it to finish!"

Julia Lester

GIACOMO PUCCINI 1858-1924

- 9 **Crisantemi (Chrysanthemums)** 6'46  
Orpheus Chamber Orchestra



"*Crisantemi* was tacked onto the end of a CD of the Puccini *Gloria Mass* (presumably to fill up the space), which I was given for Christmas a couple of years ago. I came to love *Crisantemi* more than the Mass itself. Unromantic I know, but it's the truth!"

Margaret Throsby

RICHARD STRAUSS 1864-1949

- 10 **Beim Schlafengehn (On Going to Sleep)** from *Four Last Songs* 4'59  
Kiri Te Kanawa *soprano*, Vienna Philharmonic Orchestra, Sir Georg Solti



"I've always been fascinated by the ability of good composers to evoke complex and often contradictory emotions, at the same time. Joy and sadness, ecstasy and grief, they've learned how to play us as if we were their instrument. Richard Strauss can give you the impression that you, and whoever you're with, are alone as the world is coming to an end, and yet be optimistic that there's still a future somewhere. It's music for a cold night, someone you love, a fire and a bottle of red. Besides that, as a breakfast presenter, I think a lot about sleep."

Paul Bevan

FRANZ SCHUBERT 1797-1828

11 **Notturmo (Adagio in E-flat major D897)** 12'59

Beaux Arts Trio (Menahem Pressler *piano*, Daniel Guilet *violin*, Bernard Greenhouse *cello*)



"For me this piece is extreme beauty. Listening to Schubert's *Notturmo* in an armchair, I reckon I can experience the exhilaration others find in extreme sports. Radiant and intense, coloured with Schubert's special kind of poignancy and deep peace, it's a source of joy and solace whenever I hear it. And this performance by the Beaux Arts Trio, recorded in 1966, is my favourite. It seems to go right to the heart of the music."

Jo Mason

CD 2

ALFRED HILL 1870-1960

1 **Green Water** 6'24

Edgar Metcalfe *narrator*, West Australian Symphony Orchestra, Vladimir Ponkin



"A few years ago, while browsing in one of my favourite CD shops, I heard a customer exclaim angrily to the person serving him: 'But I heard it on the ABC. It must be available!' 'It' was Alfred Hill and John Wheeler's *Green Water*. I was able to mollify the man somewhat by telling him that *Green Water* was an in-house recording, one of more than a thousand produced by the ABC's Australian Music Unit solely for use by ABC Radio and Television programmers. To have this charming piece of Australiana available on CD for the first time will, I know, delight many people. I hope the disgruntled customer will be one of them."

Colin Fox

MAURICE RAVEL 1875-1937

2 **Pavane pour une infante défunte (Pavane for a Dead Princess)** 6'18

Stephanie McCallum *piano*



"Ravel's *Pavane* has a timeless, serene, other-worldly quality about it. The beautiful melody floats above the lute-like accompaniment transporting me to a glittering world of courtiers and their partners, moving to this stately dance. At the same time it's modern. Critics often write of Ravel's music as lacking emotion but I find his particular blend of classical form and voluptuous ambiguous harmonies very seductive. The piece sounds deceptively simple, but even I can play it on my piano."

Mairi Nicolson

FRANK DI SARIO b. 1970

3 **Arthur Boyd** 4'22

Frank Di Sario Trio (Barry Duggan *saxophone*, Tim Stevens *piano*, Frank Di Sario *bass*)



"Part of the privilege of being involved in recording jazz is watching how different combinations of musicians create something unique. I remember this Jazztrack session as something truly special. Frank Di Sario brought together two other superb artists and created sublime music. This piece reflects the joy and feeling of the session."

Mal Stanley

GEORGE FRIDERIC HANDEL

4 **Dall'ondoso periglio...Aure, deh, per pietà (From the perilous waves...Ye breezes, ah, take pity)** from Julius Caesar 7'27

Graham Pushee *countertenor*, Australian Brandenburg Orchestra, Paul Dyer



"This slow aria – from the final act of a long work filled with dazzling display arias – is to me a perfect example of 'saving the best till last'. Graham Pushee's formidable vocal technique and uncanny ability to extract the dramatic essence from a text are superbly demonstrated in this performance. I was privileged to hear him sing Julius Caesar many times in the theatre and never failed to be overawed by the completeness of his artistry and the wonder of Handel's musical invention."

Moffatt Oxenbould

THOMAS TALLIS c. 1505-1585

- 5 **Spem in alium** 9'33  
Cantillation, Antony Walker



"The first time I heard this was on a knackered tape recorder in my bedroom when I was about 15. Perhaps not quite the usual kick for a teenager, but I literally wore out the tape from playing it, as loud as possible. Suprisingly, my mum still yelled up the stairs to turn it down!"

Emma Ayres

LUDWIG VAN BEETHOVEN 1770-1827

- 6 **Allegretto** from Symphony No. 7 8'53  
Sydney Symphony Orchestra, Willem van Otterloo



"Maybe it's a sad thing, but I have absolute fond memories of Beethoven's Seventh Symphony – not altogether to do with the music, but that I was spending some time one evening very warm and unclothed in front of a nice warm fire with an English maiden. The music was divine..."

Malcolm Patterson

JOHANN SEBASTIAN BACH

- 7 **Wir setzen uns mit Tränen nieder** from St Matthew Passion 5'05  
The Monteverdi Choir, The English Baroque Soloists, John Eliot Gardiner



"It's the dance! It's the song! In this wonderful climax to the *St Matthew Passion*, where the followers of Jesus weep at the foot of the cross, the dance takes us on and beyond, inventively and courageously. I can never help comparing the introspection of more recent art, consumed by the ills of its age, with the hope that spilled out from that tiny study in St Thomas' School above the noisy and possibly smelly Leipzig Square. Bach was only too aware of the darkness, but his doors and windows were always open. That's eternally inspiring!"

Stephen Watkins

JOHN CROCKER b. 1944

- 8 **Deviation** 2'04  
John Crocker *synthesiser*  
COLIN BRUMBY b. 1933

- 9 **Fanfare and Trio** 1'45  
Studio brass ensemble  
ANN CARR-BOYD b. 1938

- 10 **Fanfare for Aunty in FM** 1'06  
Brian Evans and Don Wilson *trumpets*, John Champ and Robert Goode *pianos*,  
Noel Gilmour and John Sullivan *percussion*  
ROBERT HUGHES b. 1912

- 11 **Interlude** 1'37  
Michael Scott and Geoffrey Collins *flutes*, Kevin Murphy and Scott Daley *clarinets*,  
Noel Gilmour *percussion*, Robert Goode *piano*  
DON KAY b. 1933

- 12 **Proclamation Music** 1'51  
Michael Scott *flute*, Pauline Strait *oboe*, Kevin Murphy *clarinet*, John Noble *bassoon*,  
Malcolm Pierce *horn*  
WILLIAM LOVELOCK 1899-1986

- 13 **Festive Overture** 2'20  
Sydney Symphony Orchestra, Patrick Thomas



"I love these six pieces because they recapture for me some of exhilaration (and, let's face it, trepidation) of the opening day of 'ABC FM', as it was then called. We were heard in just four cities: Adelaide (where the studios were located), Sydney, Melbourne and Canberra. Even before the network started, our planners established ABC Classic FM's commitment to Australian music by commissioning short celebratory works from Australian composers – to be played throughout the opening day and at various times thereafter. Transmission began at 0600 hours (actually 0530 in Adelaide) on 24 January 1976, with John Crocker's piece emerging from the silence. Although these miniatures have occasionally been broadcast, and the Lovelock overture was once released on LP, this collection of broadcasting history is appearing on CD for the first time."

Bob Maynard



# LIFE IS BEAUTIFUL

with ABC Classic FM

## The perfect soundtrack to your day

Classical music can transform every moment of your day into something magical. No wonder over a million people unwind and escape each week with the world's most beautiful music on ABC Classic FM.

Whether you're ironing, sitting in traffic or getting dinner ready, ABC Classic FM can provide the perfect accompaniment to lift each moment into the extraordinary.

To discover when you can be inspired, recharged or relaxed visit our web site [abc.net.au/classic](http://abc.net.au/classic)

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