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4CDs

VOLUME II

51-100

THE CLASSIC 100

YOUR 100 FAVOURITE CLASSICAL MASTERPIECES

A note on the recordings

Some historic recordings have been included in this compilation for their immense artistic value. While the sonic quality of these recordings may be inferior by today's audio standards, they contain music-making from a long-gone era that merits preservation. Many of these performances are regarded as definitive interpretations of these works.



ABC
Classic FM

What is the one piece of music you cannot live without?

The selection of a Classic 100 has been something of a first for the Australian Broadcasting Corporation: other broadcasters have produced such a thing, but never before in this country. One wonders whether or not there were other possibilities – for example, wouldn't record sales have indicated what is most popular, or concert schedules, or would the Australian list merely duplicate those from overseas? The answer is that they wouldn't suffice, for record sales are influenced by collections, by new releases; concert schedules by repertoire lists from contracted artists; overseas lists by overseas tastes, and ultimately the extent to which local audiences are familiar with classical music.

What has been produced here is a unique reflection of local conditions, history and interests, and I think we will see it influence concert scheduling in turn, radio programming at least in some degree and in particular programs, and also have an educational role, as a collection which may be recommended to people who are curious about classical music but not familiar with its mysteries and dead ends.

The Classic 100 list was gathered by receiving both email and letters from listeners, and the response certainly surprised us, for there were thousands of submissions. We invited people to submit their favourite work through *24 Hours* magazine and ABC Classic FM and then went through the process of culling and calling: for example, if a range of listeners suggested Handel's 'Hallelujah' chorus, 'Comfort ye/Every Valley' and 'He was despised', then we counted all as *Messiah*. Occasionally, but surprisingly rarely, a submission was indecipherable – people often mishear announcements on radio and it is not always possible to interpret.

A question I have frequently been asked is, "Will The Classic 100 list affect radio programming?" It is a question I must be cautious in answering, because there is a further implied question therein: Will ABC Classic FM be 'dumbed down'? in the famous words of a thousand anxious music lovers. The answer is no, it won't be, and therefore the list will not influence programming. But there is another answer; it will influence programming. Before you criticise my double speak, understand it is very helpful to know what people like, and therefore to give them what they want, in appropriate

circumstances. In radio we refer to 'time of day', which means that a piece may be chosen to suit both the listener's experience and expectations of what they'll hear at any part of the day. I suppose if anything, the list means that polarisation of content is likely – at once more pieces from the list and yet fewer, according to time of day.

Examination of the list is a fascinating study. Marian Arnold, who compiles and presents Listener Requests for ABC Classic FM, says there are few surprises. She sees such a pattern appearing over time. On the other hand, and perhaps revealed only by a study of the total submissions, is the diversity of interests and knowledge of music that our listeners and readers have. Such a work as the Fauré that makes it to 100th place is right out of left field, but the four Beethoven works in the top ten are confirmation of his achievement. Perhaps had the question been framed differently, the Beethoven sonatas may have made it as a block, perhaps Wagner's *Ring* cycle.

There was a disappointment in the exercise, though. There were no Australian works in The Classic 100. What does this mean and what should we do about it? Certainly I don't think we should conclude that Australians don't like the music of their own, at least not more than they dislike other 20th-century music. People are not yet familiar with 20th-century music, and it will be some years yet before the works appeal in the same way the Mozart Clarinet Concerto does. But the changes will appear. Already we comprehend that the Shostakovich symphonies are wonderful works, but not yet favourites like the Beethoven set. Already we know in our minds that *Nixon in China* by John Adams will make it to 'classical' status, but our hearts have not yet followed – it requires a Nixonian solution. One that the ABC may pursue is to focus ever harder on the music of our own, so as to at least give it an equal chance of assessment. It is indisputable that we have composers living here who are every bit as good as composers living overseas and also of the past.

Finally, a comparison: Our list is different from that of, say, Britain or Holland. What does this mean? Certainly it means that Australians have different tastes from Europeans. That is something to be proud of, for we might occasionally slip and think ourselves an outpost of European culture. In my view, the result shows that Australians think independently enough to escape the 'local' influences on culture overseas, and to be assured of its own.

I recommend The Classic 100 collection to you for a range of purposes: affirm your own taste, discover the joys others have already discovered and if you are not certain of what to choose as you discover classical music, then remember, thousands of others have trodden your path, exploit their experience.

John Crawford, Manager, ABC Classic FM
February 2002

The Classic 100

TRACK	RANK			TRACK	RANK		
		VOL. II CD1	[74'53]				
		SERGEI RACHMANINOV 1873-1943				SERGEY PROKOFIEV 1891-1953	
[1]	51	Rhapsody on a Theme of Paganini, Op. 43 – Variation 18	3'11	[8]	58	Romeo and Juliet, Op. 64 – Dance of the Knights (Montagues and Capulets)	3'55
		Ayako Uehara <i>piano</i> , Sydney Symphony Orchestra, Edvard Tchivzhel <i>conductor</i>				Sydney Symphony Orchestra, Christopher Nicholls <i>conductor</i>	
		LIVE RECORDING					
		ANTONÍN DVOŘÁK 1841-1904				EDWARD ELGAR 1857-1934	
[2]	52	Symphony No. 9 in E minor, Op. 95 'From the New World' – II. Largo (excerpt)	4'00	[9]	59	Pomp and Circumstance March in D major, Op. 39 No. 1	6'40
		Sydney Symphony Orchestra, José Serebrier <i>conductor</i>				Queensland Symphony Orchestra, Patrick Thomas <i>conductor</i>	
		GEORGE FRIDERIC HANDEL 1685-1759				BEDŘICH SMETANA 1824-1884	
[3]	53	Largo (Ombra mai fù) from Serse (Xerxes)	3'34	[10]	60	Má vlast (My Country) – Vltava (The Moldau)	12'27
		West Australian Symphony Orchestra, David Measham <i>conductor</i>				Sydney Symphony Orchestra, Edo de Waart <i>conductor</i>	
		WOLFGANG AMADEUS MOZART 1756-1791				PYOTR ILYICH TCHAIKOVSKY 1840-1893	
[4]	54	The Magic Flute, KV620 – 'Pa-Pa-Pa-Papagena'	2'28	[11]	61	1812 Overture, Op. 49	15'26
		Isobel Buchanan <i>soprano</i> , John Pringle <i>baritone</i> , Queensland Symphony Orchestra, Richard Bonyngé <i>conductor</i>				Sydney Symphony Orchestra, Stuart Challender <i>conductor</i>	
		ANTONÍN DVOŘÁK				GUSTAV MAHLER 1860-1911	
[5]	55	Song to the Moon from Rusalka, Op. 114	6'21	[12]	62	Symphony No. 2 in C minor 'Resurrection' – 'O glaube, mein Herz' (Finale – excerpt)	8'09
		Yvonne Kenny <i>soprano</i> , Melbourne Symphony Orchestra, Vladimir Kamirski <i>conductor</i>				Rosamund Illing <i>soprano</i> , Ellizabeth Campbell <i>mezzo-soprano</i> , Sydney Philharmonia Choir, Sydney Symphony Orchestra, Stuart Challender <i>conductor</i>	
		JOHANN SEBASTIAN BACH 1685-1750				LIVE RECORDING	
[6]	56	Goldberg Variations, BWV988 – Aria	3'52			VOL. II CD2	[79'52]
		Jacqueline Ogeil <i>harp</i>				JOHANN SEBASTIAN BACH	
		WOLFGANG AMADEUS MOZART				[1]	63
[7]	57	Ave verum corpus in D major, KV618	3'21			Cantata No. 78, BWV78 'Jesu, der du meine Seele' – 'Wir eilen mit schwachen, doch emsigen Schritten' (We hasten with faint but eager steps)	5'03
		Sydney Philharmonia Motet Choir and Orchestra, Antony Walker <i>conductor</i>				Sara Macliver <i>soprano</i> , Sally-Anne Russell <i>alto</i> , Daniel Yeadon <i>cello</i> , Orchestra of the Antipodes, Antony Walker <i>conductor</i>	
		LIVE RECORDING				HENRY LITOLFF 1818-1891	
						[2]	64
						Scherzo from Concerto Symphonique No. 4 in D minor, Op. 102	6'58
						Ian Munro <i>piano</i> , Tasmanian Symphony Orchestra, David Porcelijn <i>conductor</i>	

TRACK	RANK				TRACK	RANK			
[5]	78	GIACOMO PUCCINI 1858-1924 O mio babbino caro from Gianni Schicchi Yvonne Kenny <i>soprano</i> , Melbourne Symphony Orchestra, Vladimir Kamirski <i>conductor</i>	2'19		[13]	86	LUDWIG VAN BEETHOVEN Piano Sonata No. 8 in C minor, Op. 13 'Pathétique' – II. Adagio cantabile Gerard Willems <i>piano</i>	5'39	
[6]	79	JOHANN SEBASTIAN BACH Tocata and Fugue in D minor, BWV565 Michael Dudman <i>organ</i>	9'18		[14]	87	LUDWIG VAN BEETHOVEN Piano Concerto No. 4 in G major, Op. 58 – II. Andante con moto Gerard Willems <i>piano</i> , Sinfonia Australis, Antony Walker <i>conductor</i>	5'09	
[7]	80	LUDWIG VAN BEETHOVEN Symphony No. 7 in A major, Op. 92 – II. Allegretto Sydney Symphony Orchestra, Willem van Otterloo <i>conductor</i>	8'53		[15]	88	JOHANN SEBASTIAN BACH The Well-Tempered Clavier – Prelude in C major, BWV846 Michael Kieran Harvey <i>piano</i>	2'20	
[8]	81	MAURICE RAVEL 1875-1937 Boléro (excerpt) Sydney Symphony Orchestra, Stuart Challender <i>conductor</i>	5'10		VOL. II CD4 [75'12]				
[9]	82	ERIK SATIE 1866-1925 Gymnopédies – No. 1 Stephanie McCallum <i>piano</i>	3'02		[1]	89	FELIX MENDELSSOHN 1809-1847 Violin Concerto in E minor, Op. 64 – III. Allegro molto vivace Niki Vasilakis <i>violin</i> , Tasmanian Symphony Orchestra, Sebastian Lang-Lessing <i>conductor</i>	6'55	
[10]	83	CARL ORFF 1895-1982 Carmina burana – 'O Fortuna' Sydney Philharmonia Choirs and Orchestra, Antony Walker <i>conductor</i> LIVE RECORDING	2'31		[2]	90	JEAN SIBELIUS 1865-1957 Finlandia, Op. 26 Adelaide Symphony Orchestra, Arvo Volmer <i>conductor</i>	8'09	
[11]	84	WOLFGANG AMADEUS MOZART Clarinet Quintet in A major, KV581 – II. Larghetto Benny Goodman <i>clarinet</i> , Budapest String Quartet HISTORIC MONO RECORDING	5'29		[3]	91	PYOTR IL'YICH TCHAIKOVSKY Violin Concerto in D major, Op. 35 – III. Allegro vivacissimo Jascha Heifetz <i>violin</i> , London Philharmonic Orchestra, John Barbirolli <i>conductor</i> HISTORIC MONO RECORDING	8'32	
[12]	85	Soave sia il vento (Let the wind be gentle) from <i>Così fan tutte</i> , KV588 Amanda Thane <i>soprano</i> , Fiona Janes <i>mezzo-soprano</i> , David Brennan <i>baritone</i> , The Australian Opera and Ballet Orchestra, Carlo Rizzi <i>conductor</i>	2'39		[4]	92	HENRY PURCELL 1659-1695 Thy hand Belinda...When I am laid in earth (Dido's Lament) from <i>Dido and Aeneas</i> Fiona Campbell <i>mezzo-soprano</i> , Orchestra of the Antipodes, Antony Walker <i>conductor</i>	4'55	

TRACK RANK

[5]	93	<p>CLAUDE DEBUSSY 1862-1918 Clair de lune from Suite bergamasque Stephanie McCallum <i>piano</i></p>	5'11
[6]	94	<p>TOMASO ALBINONI 1671-1751 arr. Giazotto/Motzing Adagio in G minor Australian Broadcasting Corporation Philharmonic Orchestra, William Motzing <i>conductor</i></p>	5'20
[7]	95	<p>GEORGE FRIDERIC HANDEL Zadok the Priest, HWV258 from Coronation Anthems Sydney Philharmonia Symphonic Choir, Sydney Philharmonia Orchestra, Antony Walker <i>conductor</i> LIVE RECORDING</p>	5'33
[8]	96	<p>WOLFGANG AMADEUS MOZART Piano Concerto No. 20 in D minor, KV466 – II. Romanze Walter Gieseking <i>piano</i>, Philharmonia Orchestra, Hans Rosbaud <i>conductor</i> HISTORIC MONO RECORDING</p>	11'09
[9]	97	<p>IGOR STRAVINSKY 1882-1971 The Rite of Spring – Part I (Adoration of the Earth): Introduction Sydney Symphony Orchestra, Willem van Otterloo <i>conductor</i></p>	3'05
[10]	98	<p>EDVARD GRIEG 1843-1907 Morning from Peer Gynt – Suite No. 1, Op. 46 Tasmanian Symphony Orchestra, David Stanhope <i>conductor</i></p>	3'59
[11]	99	<p>ARAM KHACHATURIAN 1903-1978 Spartacus – Adagio of Spartacus and Phrygia West Australian Symphony Orchestra, David Measham <i>conductor</i></p>	5'39
[12]	100	<p>GABRIEL FAURÉ 1845-1924 Cantique de Jean Racine, Op. 11 Cantillation, David Drury <i>organ</i>, Antony Walker <i>conductor</i></p>	5'17

For ABC Classics

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The Classic 100 – Complete List

1. MOZART **Clarinet Concerto**
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The Lark Ascending
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4. BEETHOVEN
Piano Concerto No. 5 ‘Emperor’
5. BEETHOVEN **Violin Concerto**
6. BEETHOVEN
Symphony No. 6 ‘Pastoral’
7. BIZET **In the Depths of the Temple**
8. HANDEL **Messiah**
9. ALLEGRI **Miserere**
10. R. STRAUSS **Four Last Songs**
11. BACH **Jesu, Joy of Man’s Desiring**
12. BACH **St Matthew Passion**
13. RACHMANINOV
Piano Concerto No. 2
14. BRUCH **Violin Concerto No. 1**
15. FAURÉ **Requiem**
16. VIVALDI **The Four Seasons**
17. SCHUBERT **Nocturne in E-flat**
18. SCHUBERT **Piano Quintet ‘Trout’**
19. ELGAR **Cello Concerto**
20. BACH **Cello Suites**
21. RODRIGO **Concierto de Aranjuez**
22. BACH **Brandenburg Concertos**
23. PACHELBEL **Canon**
24. ELGAR **Enigma Variations**
25. VAUGHAN WILLIAMS
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27. BEETHOVEN **‘Moonlight’ Sonata**
28. SCHUBERT **String Quintet in C**
29. BACH **Mass in B minor**
30. MASCAGNI **Cavalleria rusticana**
31. MOZART **Piano Concerto No. 21**
32. MOZART **Requiem**
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34. BACH **Air on the G String**
35. BACH **Double Violin Concerto**
36. BARBER **Adagio for Strings**
37. VERDI **Chorus of the Hebrew Slaves**
38. PUCCINI **Madama Butterfly**
39. MASSENET **Méditation**
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41. SCHUBERT **An die Musik**
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43. MAHLER **Symphony No. 5**
44. VERDI **Requiem**
45. SAINT-SAËNS
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46. GLUCK **Che farà senza Euridice**
47. WAGNER **Liebestod**
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54. MOZART **The Magic Flute**
55. DVOŘÁK **Song to the Moon**
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59. ELGAR **Pomp and Circumstance**
60. SMETANA **Má Vlast**
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72. BACH **Violin Partita No. 2**
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78. PUCCINI **O mio babbino caro**
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80. BEETHOVEN **Symphony No. 7**
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82. SATIE **Gymnopédies**
83. ORFF **Carmina burana**
84. MOZART **Clarinet Quintet**
85. MOZART **Soave sia il vento**
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88. BACH **The Well-Tempered Clavier**
89. MENDELSSOHN **Violin Concerto**
90. SIBELIUS **Finlandia**
91. TCHAIKOVSKY **Violin Concerto**
92. PURCELL **When I am laid in earth**
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98. GRIEG **Morning**
99. KHACHATURIAN **Spartacus**
100. FAURÉ **Cantique de Jean Racine**



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