

CLASSIC *f*M

Programme information

Saturday 3rd April to Friday 9th April 2021

WEEK 14



Clockwise from top left: John Suchet, Margherita Taylor, Bill Turnbull, Anne-Marie Minhall

THE CLASSIC FM HALL OF FAME 2021

Saturday 3rd to Monday 5th April, 9am to 9pm

Across the Easter weekend, we continue to count down the world's biggest annual survey of classical music tastes: **The Classic FM Hall of Fame**. The chart, which is now in its 26th year, is compiled entirely by the public from votes received during the first months of 2021.

From 9am to 9pm, across all four days, the 300 pieces of music the nation has chosen as its favourites are unveiled, with that all-important number one revealed just before 9pm on Easter Monday.

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WEEK 14

SATURDAY 3RD APRIL

9am to 9pm: THE CLASSIC FM HALL OF FAME 2021

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9am to 12pm: THE CLASSIC FM HALL OF FAME with BILL TURNBULL

12pm to 3pm: THE CLASSIC FM HALL OF FAME with CATHERINE BOTT

3pm to 6pm: THE CLASSIC FM HALL OF FAME with JOHN BRUNNING

6pm to 9pm: THE CLASSIC FM HALL OF FAME with MARGHERITA TAYLOR

9pm to 10pm: THE CLASSIC FM CHRONICLES with MOIRA STUART (2 / 4)

Moira continues her musical journey through the ages and tonight focuses on the Classical and Early romantic periods.

Ludwig van Beethoven, one of the giants of classical music, began composing during the late Classical period of the 18th century in a style inherited from Mozart and Haydn. He eventually outgrew it, and split apart the Classical style at the seams, marking the dawn of the Romantic era in music.

The Romantic era of the 19th century became known for its intense energy and passion. The rigid forms of classical music gave way to greater expression, and music grew closer to art, literature and theatre. We hear this exemplified through music by the Italian composer of opera Gioachino Rossini and his work *The Barber of Seville*, Austrian composer of songs Franz Schubert and French composer Louise Farrenc, who started putting pen to paper at the age of 15.

As well as symphonies, the tone poem and descriptive overture were popular as pieces of stand-alone orchestral music that evoked anything from a painting or poem to a feeling of nationalistic fervour, as heard in Mendelssohn's *Hebrides Overture*. The Romantic era also gave birth to the virtuoso. Franz Liszt and Frederic Chopin were two of the greatest of their time and both wrote demanding piano music to show off their own brilliance. The evening concludes with German pianist, composer and piano teacher Clara Schumann. Regarded as one of the most distinguished pianists of the era, she exerted her influence over a 61-year concert career.

SUNDAY 4TH APRIL

9am to 9pm: THE CLASSIC FM HALL OF FAME 2021

Across the Easter weekend, we continue to count down the world's biggest annual survey of classical music tastes: **The Classic FM Hall of Fame**. The chart, which is now in its 26th year, is compiled entirely by the public from votes received during the first months of 2021.

From 9am to 9pm, across all four days, the 300 pieces of music the nation has chosen as its favourites are unveiled, with that all-important number one revealed just before 9pm on Easter Monday.

9am to 12 midday: THE CLASSIC FM HALL OF FAME with BILL TURNBULL

12pm to 3pm: THE CLASSIC FM HALL OF FAME with CATHERINE BOTT

3pm to 6pm: THE CLASSIC FM HALL OF FAME with JOHN BRUNNING

6pm to 9pm: THE CLASSIC FM HALL OF FAME with MARGHERITA TAYLOR

9pm to 10pm: THE CLASSIC FM CHRONICLES with MOIRA STUART (3 / 4)

Moira shines the spotlight on the Late Romantic period of classical music, in the third instalment of The Classic FM Chronicles.

As with the Early Romantic period, composers continued to embrace their passionate side and attempted to use music to express deep emotions from tragedy to love. We hear this tonight through Dvořák's 'New World' symphony, Verdi's opera *Nabucco*, and Edward Elgar's 'Enigma' variations.

Moira shares how the expansion of the orchestra helped Tchaikovsky bring to life his ballet *The Nutcracker* and tells the story of how Mahler decided that less than one thousand performers was simply not enough. Meanwhile, in France, musical impressionists like their painting counterparts transcribed their emotions onto paper, as heard in Debussy's *Suite Bergamasque*, and composers such as Coleridge-Taylor used their incredible compositions to fight against racial prejudice, paving the way for the likes of Florence Price who was the first African-American woman to have her music performed by a major symphony orchestra.

MONDAY 5TH APRIL

9am to 9pm: THE CLASSIC FM HALL OF FAME 2021

It's the final stretch of the world's biggest annual survey of classical music tastes: **The Classic FM Hall of Fame**. The chart, which is now in its 26th year, is compiled entirely by the public from votes received during the first months of 2021.

From 9am to 9pm, across all four days of the Easter weekend, the 300 pieces of music the nation has chosen as its favourites have been revealed sequentially. The all-important number one will be played just before 9pm tonight.

9am to 12pm: THE CLASSIC FM HALL OF FAME with ALED JONES

12pm to 3pm: THE CLASSIC FM HALL OF FAME with ANNE-MARIE MINHALL

3pm to 6pm: THE CLASSIC FM HALL OF FAME with JOHN BRUNNING

6pm to 9pm: THE CLASSIC FM HALL OF FAME with JOHN SUCHET

9pm to 10pm: THE CLASSIC FM CHRONICLES with MOIRA STUART (4 / 4)

Across the Easter weekend, Moira has taken a journey through the history of classical music and tonight she presents the final instalment, venturing into the Neo-Classical period before concluding in the 21st century.

The history and politics of the 20th century provided inspiration for the diverse range of musical styles developed between 1900 and 1999, pioneered by composers ranging from Dmitri Shostakovich to Benjamin Britten. Composers reacted against established musical trends, creating exciting new forms and styles. American composers like Scott Joplin began to fuse classical music with jazz and ragtime, meanwhile George Walker became the first African- American to win the Pulitzer Prize for Music. Tonight, we hear their works *The Entertainer* and *Lyric for Strings* respectively. Meanwhile, film music and video game music increased in popularity towards the end of the century, with scores by the likes of John Williams for the big screen and Nobuo Uematsu for the games console making their mark on classical music.

TUESDAY 6TH APRIL

**8pm to 10pm: THE CLASSIC FM CONCERT with JOHN SUCHET:
THE CLASSIC FM GUIDE TO THE ORCHESTRA – STRINGS**

John puts on his mortarboard cap and goes back to basics this week, with a section-by-section guide to the modern symphony orchestra, starting today with the string section.

To begin, a piece written for a doubled string orchestra: Vaughan Williams' *Fantasia on a theme by Thomas Tallis*, of which a critic after its premiere said, "one is never quite sure whether one is listening to something very old or very new", before the famous Canon in D by Pachelbel with its repetitive string lines. John explores techniques such as pizzicato in Tchaikovsky's Symphony No.4, and there's a rare chance for the viola to shine, thanks to Berlioz.

Ralph Vaughan Williams
Fantasia on a theme by Thomas Tallis
Orpheus Chamber Orchestra

Johann Pachelbel
Canon in D major
City of London Sinfonia

Peter Ilich Tchaikovsky
Symphony No.4 in F minor Opus 36
Vladimir Jurowski conducts the London Philharmonic Orchestra

Gioachino Rossini
String Sonata No.1 in G major
Neville Marriner conducts the Academy of St Martin in the Fields

Hector Berlioz
Harold in Italy – Serenade
Leonard Bernstein conducts the Orchestre National de France

Benjamin Britten
A Simple Symphony
Orpheus Chamber Orchestra

WEDNESDAY 7TH APRIL

**8pm to 10pm: THE CLASSIC FM CONCERT with JOHN SUCHET:
THE CLASSIC FM GUIDE TO THE ORCHESTRA - BRASS**

John turns his attention to the most rambunctious section of musicians, in his exploration of the different roles in an orchestra.

The Scottish Chamber Orchestra under Robin Ticciati plays Haydn's 'Hornsignal' symphony, which was written to celebrate the appointment of an impressive (and very expensive at the time) four player horn section at the court of Prince Nikolaus Esterhazy. Elsewhere, trombones and trumpets signal both war and jollity in the London Symphony Orchestra's recording of Holst's *The Planets*, and there's music by Wagner, who loved brass instruments so much that he commissioned a completely new one.

Richard Wagner
Ride of the Valkyries
Riccardo Chailly conducts the Royal Concertgebouw Orchestra

George Gershwin
An American in Paris
Zubin Mehta conducts the New York Philharmonic Orchestra

Gustav Holst
The Planets Opus 32
Colin Davis conducts the London Symphony Orchestra and Chorus

Joseph Haydn
Symphony No.31 in D major
(‘Hornsignal’)
Robin Ticciati conducts the Scottish Chamber Orchestra

THURSDAY 8TH APRIL

**8pm to 10pm: THE CLASSIC FM CONCERT with JOHN SUCHET:
THE CLASSIC FM GUIDE TO THE ORCHESTRA – WIND**

It's the wind section's turn in the spotlight tonight, as John celebrates those sat between strings and brass.

Debussy's *Prélude à l'après-midi d'un faune* opens the programme. Its famous dreamy flute solo was first played by the great musician George Barrere while only a 17 year old student. After, the clarinet plays a supporting, but unmistakable, role in Gershwin's *Rhapsody in Blue*, and there's a haunting moment for cor anglais in Dvořák's 'New World' symphony.

Claude Debussy
Prélude à l'après-midi d'un faune
Kurt Masur conducts the New York Philharmonic Orchestra

George Gershwin
Rhapsody in Blue
Wayne Marshall directs the Alborg Symphony Orchestra from the Piano

Antonin Dvořák
Symphony No.9 in E minor Opus 95
(*'From the New World'*)
Marin Alsop conducts the Baltimore Symphony Orchestra

Wolfgang Amadeus Mozart
Sinfonia Concertante in E-flat major K.297
Horn: Alessio Allegrini
Clarinet: Alessandro Carbonare
Bassoon: Guillaume Santana
Oboe: Lucas Macias Navarro
Claudio Abbado conducts Orchestra Mozart

Dmitri Shostakovich
Jazz Suite No.1
Riccardo Chailly conducts the Royal Concertgebouw Orchestra

FRIDAY 9TH APRIL

**8pm to 10pm: THE CLASSIC FM CONCERT with JOHN SUCHET:
THE CLASSIC FM GUIDE TO THE ORCHESTRA – PERCUSSION**

John's weeklong guide to the orchestra ends with a showcase of the versatile, and often overlooked, section that sits right at the back of the stage: percussion.

The xylophone imitates rattling bones in Saint-Saëns' *Danse Macabre*, there's revolutionary use of cannon as percussion in a Tchaikovsky showpiece, and the snare drum is hit an impressive 4050 times in Ravel's *Bolero*.

To round off the week-long series, the City of Birmingham Symphony Orchestra play Britten's *Young Person's Guide to the Orchestra*, which gives each instrument a chance to shine.

Camille Saint-Saëns
Danse Macabre Opus 40
Violin: Madeline Adkins
Thierry Fischer conducts the Utah Symphony Orchestra

Peter Ilich Tchaikovsky
1812 Overture Opus 49
Antonio Pappano conducts the National Academy of St Cecilia Orchestra

Maurice Ravel
Bolero
Daniel Barenboim conducts the Chicago Symphony Orchestra

Joseph Haydn
Symphony No.100 in G major
(*'Military'*)
Howard Shelley conducts the Swiss-Italian Orchestra

Arturo Marquez
Danzon No.2
Gustavo Dudamel conducts the Simon Bolivar Symphony Orchestra

Benjamin Britten
Young Person's Guide to the Orchestra
Simon Rattle conducts the City of Birmingham Symphony Orchestra