

CLASSIC FM

Famous Composers

written by Darren Henley



read by
Aled Jones



NAXOS
AudioBooks

Includes more than
15 music
excerpts



BEETHOVEN

MOZART

BACH

VIVALDI

SHOSTAKOVICH

DVOŘÁK

1	An introduction to Famous Composers	3:30
	J.S. Bach: Brandenburg Concerto No. 3	
	Cologne Chamber Orchestra; Müller-Brühl	8.554607
	Vivaldi: Spring from The Four Seasons	
	Takako Nishizaki, violin; Capella Istropolitana; Gunzenhauser	8.550056
2	The six composers	2:51
	Vivaldi: Autumn from The Four Seasons	
	Takako Nishizaki, violin; Capella Istropolitana; Gunzenhauser	8.550056
	Bach: Brandenburg Concerto No. 4	
	Cologne CO; Müller-Brühl	8.554608
	Mozart: Eine kleine Nachtmusik	
	Capella Istropolitana; Sobotka	8.550026
	Beethoven: Symphony No. 5	
	Nicolaus Esterházy Sinfonia; Drahos	8.553476
	Dvořák: Humoresque for violin and piano	
	Takako Nishizaki, violin; Jenő Jandó, piano	8.550306
	Shostakovich: Piano Concerto No. 2	
	Michael Houstoun, piano; New Zealand SO; Lyndon-Gee	8.553126

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- Antonio Vivaldi (1678–1741)**
- 3 The Four Seasons: Autumn, Spring and Summer 4:19
Takako Nishizaki, violin; Capella Istropolitana; Gunzenhauser 8.550056
- 4 The Four Seasons: Autumn and Winter 2:53
Takako Nishizaki, violin; Capella Istropolitana; Gunzenhauser 8.550056
- 5 The Red Priest 3:27
Gloria
Schola Cantorum of Oxford; Summerly; Cologne CO; Ward 8.550767
- 6 Vivaldi and the Concerto 5:22
Oboe Concerto in F, RV 455 8.550384
Gabriela Krcková, oboe; Capella Istropolitana; Kreček
Flute Concerto in D, RV 428 'Il Gardellino' 8.553101
Béla Drahos, flute; Nicolaus Esterházy Sinfonia
Bassoon Concerto in C, RV 476 8.555937
Tamás Benkócs, bassoon; Nicolaus Esterházy Sinfonia
Concerto for Treble Recorder 8.553829
László Kecskeméti, recorder; Nicolaus Esterházy Sinfonia

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- 7 The Story of Count Giacomo Durazzo 3:45
Mandolin Concerto in C, RV 425
Paul O'Dette, mandolin; The Parley of Instruments; Roy Goodman CDA66160
Courtesy of Hyperion Records

Johann Sebastian Bach (1685–1750)

- 8 Early music lessons 2:48
Orchestral Suite No. 3 in D, BWV 1068
Capella Istropolitana; Dvořák 8.554043
The Italian Concerto
Laurence Cummings, harpsichord 8.554724
- 9 Bach and the organ 3:53
Tocatta and Fugue in D minor
Wolfgang Rübsam, organ 8.553859
- 10 Bach at Weimar 4:17
St Matthew Passion
Hungarian Festival Choir; Hungarian State SO; Oberfrank 8.553823
Brandenburg Concerto No. 3
Soloists; Cologne CO; Müller-Brühl 8.554607

-
- 11 Bach and Count von Keyserlingk 2:51
Goldberg Variations
Jenő Jandó, piano 8.557268
Air on a G String from Orchestral Suite No. 3
Soloists; Cologne CO; Müller-Brühl 8.554609
- 12 Bach and his family 3:52
Coffee Cantata
Soloists; Failoni CO (Budapest); Antál 8.550641
- 13 Bach and maths 3:12
The Art of Fugue
Wolfgang Rübsam, organ 8.550703
Brandenburg Concerto No. 3
Soloists; Cologne CO; Müller-Brühl 8.554607
- Wolfgang Amadeus Mozart (1756–1791)**
- 14 A composer of famous works 3:24
The Marriage of Figaro
Capella Istropolitana; Wordsworth 8.550185
Symphony No. 41 'Jupiter'
Capella Istropolitana; Wordsworth 8.550299
The Magic Flute
Soloists; Failoni Orchestra; Halás 8.660030–31

Clarinet Concerto	
Ernst Ottensamer, clarinet; Vienna Mozart Academy; Wildner	8.550345
Ave Verum	
Kosice Teachers' Choir; Camerata Cassovia; Wildner	8.550495
Variations on 'Ah, vous dirai-je, maman'	
Jenő Jandó, piano	8.550258
A Musical Joke	
Kodály Quartet	8.550437
15 Mozart's early life	3:09
Horn Concerto No. 4	
Michael Thompson, horn; Bournemouth Sinfonietta	8.553592
16 Leopold, Wolfgang and Nannerl – the Mozarts on tour	4:12
Piano Sonata No. 8 in A minor	
Jenő Jandó, piano	8.550445
Allegri: Miserere	
Oxford Camerata; Summerly	8.553238
17 Mozart and his contemporaries	3:47
Clementi: Piano Sonata in B flat major, Op. 8 No. 3	
Susan Alexander-Max, fortepiano	8.555808
Piano Sonata No. 11 in A	
Jenő Jandó, piano	8.550258

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- 18 More great works 3:28
Papagena and Papageno from The Magic Flute
Andrea Martin, baritone; Donna Robin, soprano;
Capella Istropolitana; Wildner 8.550435
Symphony No. 40 in G minor
Capella Istropolitana; Wordsworth 8.550299
Rondo alla turca from Piano Sonata No. 11 in A
Jenő Jandó, piano 8.550258
- 19 Eine kleine Nachtmusik and a sad end 2:24
Eine kleine Nachtmusik
Vienna Mozart Orchestra; Sobotka 8.550026
Sinfonia concertante
Takako Nishizaki, violin; Ladislav Kyselak, viola;
Capella Istropolitana, Gunzenhauser 8.550332

20	Ludwig van Beethoven (1770–1827)	
	Early years	3:40
	Symphony No. 3	
	Nicolaus Esterházy Sinfonia; Drahos	8.553475
	Symphony No. 5	
	Nicolaus Esterházy Sinfonia; Drahos	8.553476
	Piano Sonata No. 14 in C sharp minor 'Moonlight'	
	Jenő Jandó, piano	8.550045
21	Beethoven as a pianist	3:40
	Piano Sonata No. 8 in C minor 'Pathétique'	
	Jenő Jandó, piano	8.550045
	Für Elise	
	Jenő Jandó, piano	8.553795
22	Beethoven's hearing loss and domestic life	4:23
23	Incidental music and an opera	4:10
	Egmont Overture	
	Slovak SO; Gunzenhauser	8.550072
	Prisoners' Chorus from Fidelio	
	Slovak Philharmonic Chorus; Slovak Radio SO; Wildner	8.550507

24	Beethoven's symphonies	2:36
	Symphony No. 1	
	Nicolaus Esterházy Sinfonia; Drahos	8.553474
	Symphony No. 3	
	Nicolaus Esterházy Sinfonia; Drahos	8.553475
25	The Ninth and Fifth symphonies	3:47
	Symphony No. 9	
	Nicolaus Esterházy Sinfonia; Drahos	8.553478
	Symphony No. 5	
	Nicolaus Esterházy Sinfonia; Drahos	8.553476
	Antonín Dvořák (1841–1904)	
26	Early life and music	4:33
	String Quartet No. 12 in F 'American'	
	Moyzes Quartet	8.550251
	The zither	
	Dubbing from original soundtrack of The Third Man (Kárás), Sep. 1949	8.558040–46
	Sonatina for violin and piano	
	Qian Zhou, violin; Edmund Battersby, piano	8.554413

27	His contemporaries and a hobby	3:20
28	Nationalism	4:22
	Slavonic Dance No. 8	
	Slovak PO; Košler	8.550143
	Symphony No. 7	
	Slovak PO; Gunzenhauser	8.550270
29	Travels to America – The New World	5:56
	Piano Trio in F minor ‘Dumky’	
	Joachim Trio	8.550444
	Symphony No. 9 ‘From the New World’	
	Slovak PO; Gunzenhauser	8.550271
	I Don't Feel No Ways Tired (African American Spiritual)	
	Marian Anderson, contralto; Kosti Vehanen, piano	8.120566
30	The Cello Concerto and more hobbies	4:14
	Cello Concerto	
	Maria Kliegel, cello; RPO; Halász	8.550503

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- 31 Back to Bohemia 4:59
Song to the Moon from Rusalka
Jana Valaskova, soprano; Slovak Radio SO; Wildner 8.553166
Humoresque for violin and piano
Qian Zhou, violin; Edmund Battersby, piano 8.554413
String Quartet No. 12 in F 'American'
Moyzes Quartet 8.550251
- Dmitri Shostakovich (1906–1975)**
- 32 Russia and his early life 3:32
Piano Concerto No. 2 in F
Michael Houstoun, piano; New Zealand SO; Lyndon-Gee 8.553126
Symphony No. 1 in F minor
Slovak Radio SO; Slovak 8.550623
- 33 Life in Russia – communism – Shostakovich in trouble 3:33
Symphony No. 5
Slovak Radio SO; Slovak 8.550632
- 34 The Second World War 2:35
Symphony No. 7 in C 'Leningrad'
Slovak Radio SO; Slovak 8.550627

35	Jazz and film music	4:00
	Tahiti Trot	
	Russian State SO; Yablonsky	8.555949
	Romance from The Gadfly	
	National SO of the Ukraine; Kuchar	8.553299
36	Family life	3:53
	Piano Concerto No. 2 in F	
	Michael Houstoun, piano; New Zealand SO; Lyndon-Gee	8.553126
	String Quartet No. 8 in C minor	
	Éder Quartet	8.550973
37	Out of this world	1:24
	Piano Concerto No. 2 in F	
	Michael Houstoun, piano; New Zealand SO; Lyndon-Gee	8.553126

Total time & 2: 2:16:21

Additional voices: Richenda Carey, Barrie Jamieson, Stephen Critchlow, Clare Corbett, Sebastian Comberti and Richard Butcher – recorded by Malcolm Blackmoor at Motivation Sound Studios, London

Darren Henley

FAMOUS COMPOSERS

These six famous composers wrote ‘classical music’. But what *is* ‘classical music’?

Generally, the term today refers to older music, different from pop or jazz. Sometimes ‘classical music’ describes what is considered to be ‘serious music’, though that is often nonsense because some of the best-known pieces of classical music – like Vivaldi’s *Four Seasons*, Bach’s ‘Brandenburg’ Concertos, or Mozart’s *Eine kleine Nachtmusik* – are not ‘serious’ at all: they’re light-hearted and fun. Bach, Mozart and Beethoven *did* write a lot of serious music, but not all the time. They had a sense of humour too!

For the people who lived at the same time as these composers, this ‘classical music’ was simply music which was ‘composed’ in a careful and planned way, and written down. When Bach, Mozart and Beethoven lived, there were pop singers and entertainers who sang and played popular songs, just as we have pop bands now; sometimes these entertainers even took some of Mozart’s best opera tunes and made popular hits of them. But there was a difference even then between the popular

music and the composed music.

The same is true of music in the 21st century. There is classical music, modern classical music, popular music, world music – and many other labels, including film music. In the end, the label on the box doesn’t matter: it is *music*.

As you listen to the music on this recording, from Vivaldi in the early 18th century to Shostakovich in the 20th, you will notice how much it changes in its sound and character. Music changes as the centuries change. Vivaldi’s concerto *Spring* from *The Four Seasons* sounds totally different from Shostakovich’s Fifth Symphony, written some 200 years later. Mozart’s Symphony No. 40 has a completely different character from Dvořák’s Symphony No. 9 ‘From the New World’.

You may say that this is hardly surprising: after all, times change. And you would be right, for music always reflects the *time* in which it is written and the *people* it is written for – and, of course, the person (the *composer*) who is writing it! These six composers had very different personalities.



Antonio Vivaldi (1678–1741) was clearly an extrovert, lively personality who simply wouldn't allow himself to be limited by being a priest!

Music poured out of him quite naturally, and he made the most of every opportunity he had to ensure that his music was played – even if he had to bend the rules a bit, or encourage all the girls in a school to play his latest compositions!



J.S. Bach (1685–1750). Music was clearly in the soul of J.S. Bach – but so was his acceptance of the ordered society in which he lived,

meaning that everything, including him, had its proper place and rank. If you read the letters he wrote to the Margrave of Brandenburg (for whom he wrote his excellent 'Brandenburg' Concertos) you might be surprised at their humble tone.

To His Royal Highness My Lord Christian Ludwig, Margrave of Brandenburg (etc. etc. etc.)

Your Royal Highness,

As I had a couple of years ago the pleasure of appearing before Your Royal Highness, by virtue of Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the small talents that Heaven has given me for Music, and as in taking leave of Your Royal Highness, Your Highness deigned to honour me with the command to send him some pieces of my own composition, I have, in accordance with Your Highness's most gracious orders, taken the liberty of rendering my most humble duty to Your Royal Highness with the present concertos, begging Your Highness most humbly not to judge their imperfection, with that rigour of the fine and delicate taste that the whole world knows Your Highness has for musical pieces; but rather to infer from them, the profound respect and the most humble obedience that I attempt to demonstrate therewith. For the rest, Sire, I beg Your Royal Highness, very humbly, to have the goodness to continue Your Highness's gracious favour towards me, and to be assured that nothing is so close to my heart as the wish to be employed on occasions more worthy of Your Royal Highness and of Your Highness's service - I, who without an equal in zeal am, Sire, Your Royal Highness's most humble and obedient servant,

Johann Sebastian Bach.

This is from one of the greatest composers who ever lived, to a man who, in history, was not important at all! The Margrave, in his turn, regarded Bach as a mere servant and would expect him to eat with servants in the kitchen, not in the dining room. And Bach himself would have accepted this, even though his unique genius poured out of him each day that he played his organ or sat writing his music at top speed – which was most days!



Mozart (1756–1791) was born only five years after Bach had died, but times were changing fast and his music is quite different. His talent shone out of him even when he was a little boy. He began learning at the age of four how to write music and play the keyboard, and he was so astonishing that he was soon taken by his father all over the world to show off what he could do. He wrote a huge amount of wonderful music in his life, but unfortunately he was a bit careless with his money and died not only very young (aged 35) but very poor as well.



Beethoven (1770–1827) was a totally different kind of man. He knew he was someone special. He *demand*ed that important people – princes and dukes and counts – took him seriously as a creative musician, and they did. Beethoven was writing at a time when society was beginning to change: people were starting to question whether it was right that kings and princes should be at the top and ordinary working people below. The French Revolution in 1789 sparked changes all over Europe. An individual with talent started to be recognised as worthy in his or her own right, whether rich or poor. It didn't matter who your father was: talent was enough to catapult you out of the servants' quarters.

Listen to Beethoven's music, remembering the music of Bach or Mozart: you can hear the difference. Bach's and Mozart's music is neat and orderly. But Beethoven's Symphony No. 5, his opera *Fidelio* and his Symphony No. 9 have a new boldness. Beethoven is saying: 'Listen – you can make your own destiny'. And this is exactly what happened, from the 19th century onwards.



Antonín Dvořák (1841–1904) came from a simple butcher's family in Bohemia, but his natural talent took him all the way to America. Music was becoming international:

Dvořák might have been a simple Bohemian from Europe, but his music spoke (still speaks!) to millions on both sides of the Atlantic. The rapid changes in society helped the talented Dvořák to become successful.



Dmitri Shostakovich (1906–1975) encountered very different problems because of huge changes in his native Russia in the 20th century. Communism turned Russia into

the Soviet Union, where it was expected that even artists had to do what they were told. It was a backward step. Where was the freedom of the artist that Beethoven had fought for? Suddenly, Shostakovich and other Russians like him were told how to write music by men who only wanted to control society. Somehow, the genius of Shostakovich slipped past these controls – though it took courage! These difficult times are reflected in Shostakovich's music:

listening to it, you can gain some idea of the journey that he travelled to find his artistic freedom.

Through the music of these composers – this 'classical music' – you can begin to get an idea of what it was like to live in the time of Vivaldi, Bach, Mozart, Beethoven, Dvořák and Shostakovich. It helps to build a complete picture, in which you can see what they wore, the kind of houses they lived in, the kind of lives they led: when they wore wigs and a frock coat; when the trains started criss-crossing Europe; when the sound of harpsichords was taken over by the sound of the piano; when small orchestras gave way to big orchestras.

The musical pieces by these composers are like snapshots in time, but they still seem as fresh and thrilling as when they were first played. That is the mystery of music and the genius of our 'Famous Composers'.

Notes by Nicolas Soames

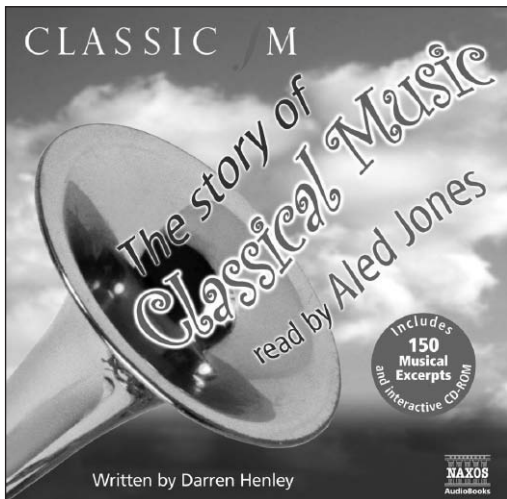


Darren Henley is the Station Manager of Classic FM. His radio programmes have been honoured by the Sony Radio Academy Awards, the British Radio Awards, the New York International Radio Festival and the United Nations. He writes regularly for Classic FM Magazine. Previously a journalist for ITN and Invicta Radio in Kent, he is the co-author of autobiographies of Aled Jones and of the band G4, both published by Virgin Books, and of four books about classical music published by Boosey & Hawkes. His first Naxos audiobook, *The Story of Classical Music*, which was also narrated by Aled Jones, was nominated for a Grammy Award and named as best original work by the Audiobook Publishers Association in 2005.

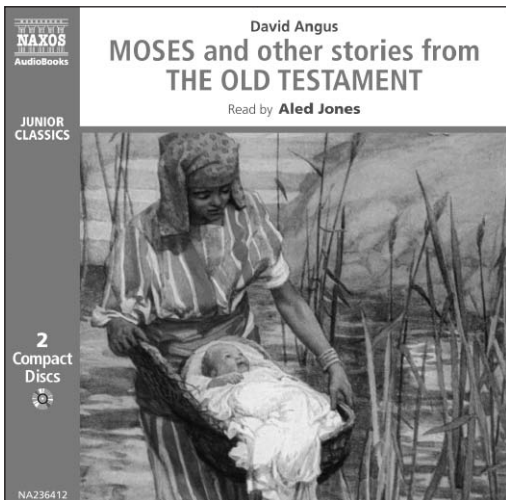


Aled Jones is the presenter of the Sunday breakfast show on Classic FM and Sunday morning interview programme on BBC Radio Wales. On television, he is one of the main presenters of BBC One's *Songs of Praise* and also hosts the BBC One Wales arts programme *On Show*. As a boy soprano, he sold more than six million records worldwide. In 2002, he returned to performing, this time as a baritone. His albums *Aled* and *Higher* have each sold more than 300,000 copies and his most recent album is *New Horizons*. His other recordings for Naxos AudioBooks include *The Story of Classical Music* and *Moses and other stories from The Old Testament*.

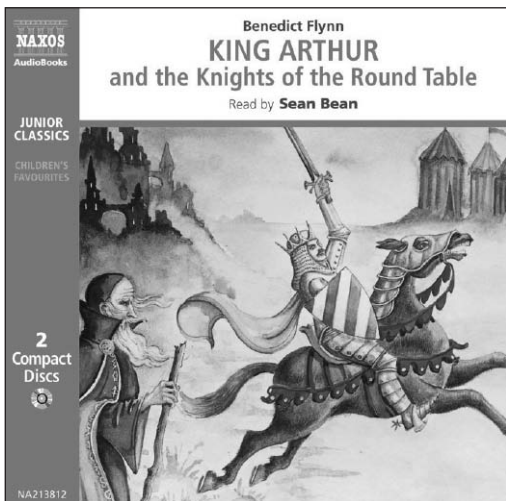
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Darren Henley
FAMOUS COMPOSERS

Read by **Aled Jones**

Here are the fascinating and very different lives of six great composers who left their mark on history. Each composer's music reflects his personality as well as the time in which he lived; and even though all this music crosses the centuries, each composer is more popular now than he was in his lifetime. Vivaldi's *Four Seasons*, Bach's Toccata and Fugue in D minor for organ, Mozart's *Eine kleine Nachtmusik*, the famous opening to Beethoven's Symphony No. 5, Dvořák's dreamy Symphony No. 9 'From the New World' and Shostakovich's exciting Symphony No. 5 are all as powerful in the 21st century as they were when they were written.

Aled Jones tells the story of their lives with a light touch and more than 75 music excerpts.

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Total time
2:16:21