

Classic FM Hall of Fame

Sun 4 Oct, 2pm

Please note that all timings are approximate and may be subject to change. Performers are correct at time of uploading.

Domingo Hindoyan *conductor*

Aled Jones *presenter*

Recommended by
CLASSIC fm

John Williams *Main Theme from Star Wars* (06')
Beethoven *Symphony No. 7: IV. Allegro con brio (Finale)* (07')
Barber *Adagio for Strings* (08')
Dani Howard *Arian* (World Premiere) (06')
Britten *The Young Person's Guide to the Orchestra* (17')

- INTERVAL - (20')

Delibes *Hunter's Fanfare from Sylvia* (03')
Vaughan Williams *Fantasia on Greensleeves* (04')
Khachaturian *Adagio of Spartacus and Phrygia* (07')
Walton *Crown Imperial* (07')
John Williams *Theme from Schindler's List* (03')
Klaus Badelt *The Curse of the Black Pearl* from *Pirates of the Caribbean* (05')
Márquez *Conga del Fuego Nuevo* (05')

First Violins

Sophie Rosa
 Andrew Harvey
 Peter Liang
 Martin Richardson *
 Concettina Del Vecchio
 Stephan Mayer *
 Susanna Poole
 Elizabeth Lamberton
 Emily Mowbray
 Qian Wu
 Pak Ho Hong
 Helen Boardman
 Nathan Fenwick
 Laura Concar

Second Violins

Kate Richardson *
 Sophie McQueen
 Kate Marsden
 James Justin Evans *
 Sally Anne Anderson
 David Rimbault
 Olga Smoleń
 Frances Evans
 Chu Yu Yang
 Celia Goodwin
 Caterina Bordoni

Violas

Catherine Marwood
 Nadia Debono
 Sarah Hill
 David Ruby *
 Fiona Stunden *
 Ian Fair
 Daniel Sanxis
 Emily Davies
 Ray Lester
 Harriet Mitchell

Cellos

Karen Stephenson
 Hilary Browning *
 Ian Bracken *
 Gethyn Jones *
 Alexander Holladay
 Mark Lindley
 Anna Stuart
 Anna Crawford

Double Basses

Marcel Becker
 Nathan Knight
 Ashley Frampton *
 Nigel Dufty *
 Anthony Williams
 Filipe Dandalo

Flutes

Cormac Henry
 Helen Wilson

Piccolo

Sameeta Gahir

Oboes

Helena Mackie
 Catrin Ruth Davies *

Cor Anglais

Drake Gritton

Clarinets

Miquel Ramos Salvadó
 Jill Allan

Bass Clarinet

Emily Wilson

Bassoons

Will Kidner
 Rebekah Abramski

Contrabassoon

Gareth Twigg

Horns

Timothy Jackson
 Simon Griffiths
 Stephen Nicholls
 Timothy Nicholson
 Millie Lihoreau

Trumpets

Jonathan Clarke
 Hannah Mackenzie
 Jim Bulger
 Peter Chappell-Athans

Trombones

Simon Cowen
 Simon Powell

Bass Trombone

Simon Chappell

Tuba

Robin Haggart *

Timpani

Neil Hitt

Percussion

Matthew Brett
 Josephine Frieze
 Scott Lumsdaine
 Jim Goodwin
 Ben Gray
 Mark McDonald

Harp

Elizabeth McNulty

Piano/Celeste

Ian Buckle

Organ

Richard Lea

Classic FM Hall of Fame Programme Notes

About the Music

Thrilling, heroic, iconic – today's concert begins with John Williams' theme for George Lucas' *Star Wars* films. As soon as it rips into action we know we're in for an epic adventure, and that whatever peril we might face along the way, it's just got to end well! And that same spirit exists in Beethoven's Seventh Symphony. Composed during the turmoil of the Napoleonic wars, and also a time of great physical and mental struggle for the composer, the symphony is just packed with defiant joy. And nowhere more so than the work's wild showstopper of a finale – where pounding, relentless rhythms deliver so much energy and life. Samuel Barber's *Adagio for Strings* however is a sublimely beautiful expression of sadness and grief – personal grief perhaps, but also a song of shared loss.

Barber was just 25 when he wrote his *Adagio*, and British composer Dani Howard was 24 when she won Classic FM's composition prize, held to celebrate the station's 25th birthday. Now, in *nearly*-perfect symmetry, she's back with a new work to mark the 25th anniversary of Classic FM's partnership with the Royal Liverpool Philharmonic Orchestra. Her orchestral music has been described as 'lush', 'luminous' and 'effervescent' – sounds like we're in for a treat! Benjamin Britten was even younger – only 22 – when he composed his *The Young Person's Guide to the Orchestra*. It was commissioned for a film that was shown in schools to introduce all the instruments of the modern symphony orchestra. But it went on to become a runaway success, and today it's one of Britten's most popular works. Inspired by music from 17th century composer Henry Purcell, it's made up of a brilliant sequence of variations, giving every instrument in the orchestra its turn in the spotlight.

Next up, music from two hugely popular ballets. Léo Delibes' *Sylvia* wasn't much of a success at its 1876 premiere, but one very respected name, none other than fellow composer Tchaikovsky, recognised its quality immediately. In fact, he said that his own *Swan Lake* was 'poor stuff in comparison'. The 'Hunter's Farewell' is a celebration of the ballet's nymph characters, complete with plenty of grand fanfares. Aram Khachaturian's ballet *Spartacus*, however, was an instant hit. It wasn't much known in the UK though until some bright spark had the idea of using it as the theme tune for the TV series *The Onedin Line* (1971-80).

William Walton wrote his stirring *Crown Imperial* march for the coronation of King George VI in 1937. And with this piece – full of swagger, opulence, brilliance and a splendid 'big tune' – he became one of the few British composers to master ceremonial 'Pomp and Circumstance'. What a contrast to John Williams' theme from Steven Spielberg's 1993 film *Schindler's List*. With simple, exquisite dignity, this folk-like violin solo manages to tell of profound

love and immeasurable loss so perfectly, creating emotion that a more theatrical score would surely have missed.

German composer Klaus Badelt wasn't first choice to write the score for the 2003 film *Pirates of the Caribbean* – in fact he wasn't even the second choice. But with a bit of help from cinematic giant Hans Zimmer, the young composer quickly showed what he could do. Calling on fifteen different scenes from the film, *The Curse of the Black Pearl* brilliantly brings the story to life and conjures up its dreamlike atmosphere as only music can. The tangy and exuberant dance music of Latin America has been a constant inspiration for Mexican composer Arturo Márquez. Just about everyone dances the conga at some stage in their lives, but Márquez's *Conga del Fuego Nuevo* ('Conga of the New Fire') plays around with the dance's rhythms, though always making sure to leave that basic '1-2-3-kick!' in there somewhere!

Domingo Hindoyan

[Domingo Hindoyan](#) was born in Caracas in 1980 to a violinist father and a lawyer mother. He started his musical career as a violinist in the ground-breaking Venezuelan musical education programme El Sistema. He studied conducting at [Haute Ecole de Musique in Geneva](#), where he gained his masters, and in 2012 was invited to join the Allianz International Conductor's Academy, through which he worked with the London Philharmonic and the Philharmonia Orchestra and with conductors like Esa-Pekka Salonen and Sir Andrew Davis.

He was appointed first assistant conductor to [Daniel Barenboim](#) at the Deutsche Staatsoper Berlin in 2013, and in 2019, he took up a position as principal guest conductor of the Polish National Radio Symphony Orchestra. In the same year, he made his debut with the Royal Liverpool Philharmonic Orchestra and was appointed as the Orchestra's new Chief Conductor in 2020, taking up his position in September 2021. He has now extended his contract with the Orchestra to 2028.

Aled Jones

[Aled Jones MBE](#) has been enchanting audiences for more than 40 years and is eternally cherished as one of the most accomplished boy sopranos globally - captivating the world from his debut at 12-years-old in Handel's oratorio *Jephtha*, broadcasted on BBC2 and BBC Radio 3.

His early years included an array of TV appearances, [noteworthy performances](#), and record-breaking album releases. He even brought his soulful melody to stages alongside legends like Leonard Bernstein and Pavarotti. Despite a brief interlude in his recording career when his voice broke at 16, his musical journey soared to new heights, embracing diverse roles from narrating operas in Japanese to appearing in Tim Rice and Andrew Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat*.

Embarking on a successful career in broadcasting, he became a cherished voice on BBC Radio Wales and S4C, presenting timeless classics and bringing music closer to the hearts of millions. His classical albums *Aled* and *Higher* topped the charts and solidified his place in the musical realm. He also topped the charts in Australia and is the biggest selling classical artist down under. Aled Jones' journey has been a tapestry of diverse experiences, from dancing his way to the semi-final in [Strictly Come Dancing](#) to engaging audiences with programs like Good Morning Sunday and Friday Night is Music Night on BBC Radio 2. His charismatic presence has lit up not only radio waves but also the television screen, hosting his own chat show Weekend on ITV1 and celebrating monumental occasions like the Queen's 90th birthday.

He presents the most listened to shows on Classic FM on weekday mornings 10am to 1 pm. He is also the main presenter of the BBC's flagship religious TV programme Songs of Praise. His discography has blossomed 43 albums, selling over 10 million copies. His One Voice project topped the classical and official UK charts, and he continues to dazzle fans, merging past and present with concept albums that allow him to duet with his younger self. Aled will return to Liverpool Philharmonic Hall in December when he appears with Alexander Armstrong in [The Big Christmas Sing-a-Long](#).

John Williams

If you were asked to name a film composer, the chances are [John Williams](#) would be right at the top of your list. And yet, despite the New Yorker having composed some of the best-known, best-loved tunes in the business over his seven-decade career, garnering five Oscars and countless other accolades along the way, he [revealed in a recent interview](#) that in his view, film music wasn't a patch on history's great classical works. Fans may beg to differ of course, and they have plenty of evidence of Williams' musical genius to offer. Born in Queens in 1932, as a teenager, Williams moved with his family to Los Angeles. The young John headed east again to study at the Juilliard and Eastman School of Music before starting [his career](#) working as an orchestrator of film scores and a session pianist in Hollywood. In the 1950s he worked with greats like Henry Mancini and Elmer Bernstein and played piano on the *West Side Story* soundtrack.

His earliest solo commission was the 1958 B movie *Daddy-O*, although he then spent much of the 1960s working in television and it wasn't until 1965, and the Frank Sinatra vehicle *None But the Brave*, that he became a fulltime film composer. The first of his five Oscars came in 1972 for the Best Scoring: Adaptation and Original Song Score for *Fiddler on the Roof*.

Williams forged a partnership in the 1970s with Steven Spielberg, working on the rising star director's debut *The Sugarland Express* and going on to score 26 Spielberg films over more than four decades, including *Jaws*, *Close Encounters of the Third Kind*, the Indiana Jones movies, *Jurassic Park*, *Catch Me if You Can*,

War Horse and, at the age of 90, *The Fabelmans*. And, of course, he also collaborated with George Lucas to create the soundtrack for a galaxy far, far away.

Williams has enjoyed an astounding **54 Oscar nominations** during his career, including a 2024 nod for *Indiana Jones and the Dial of Destiny*, and in addition taking home the statuette for *Fiddler on the Roof* he has also triumphed with *Jaws*, *Star Wars*, *ET* and *Schindler's List*. Meanwhile away from the big screen, he has also composed orchestral works, several concertos, elegies, chamber pieces and a musical.

Listen to the main theme from *Star Wars*.

Ludwig van Beethoven

A musical Janus – and genius – who bestrode both the Classical period of Mozart and Haydn and the dawn of the 19th Century Romantic era, **Ludwig van Beethoven** remains a titan of classical music. He was born in Bonn in December 1770. Beethoven's father Johann was a singer who taught keyboard and violin – but he was also a heavy drinker who tried to turn the young Ludwig into another Mozart-style child prodigy through a draconian regime that involved plenty of stick and no carrot. The youngster was forced to leave school at 11 to earn money to support the family. Composition lessons led to his earliest works when he was still only 13 (*Nine Variations on a March by Dresler*), and as a teenager he was appointed court organist. He also started playing viola in the court orchestra.

In 1792, he finally escaped Bonn, and his father, and moved permanently to **Vienna** to study with Joseph Haydn, quickly gaining a reputation as the finest piano virtuoso in the city.

A month after he left for his new life, Johann Beethoven died. Along with his prowess at the keyboard, Beethoven began to make a name for himself as a composer. His earliest works included piano, cello and violin sonatas and trios.

The early years in Vienna also saw the first signs of hearing trouble which would become increasingly debilitating to the point that by around 1815 the composer was **completely deaf**.

Then in 1800 came his First Symphony, and from there to the 'Emperor' Piano Concerto in 1809, and despite ever shifting employment and the disruption of the Napoleonic Wars, **the decade** saw the composer change the face of classical music. Beethoven's purple patch included six symphonies – among them the mighty Fifth and the '*Pastoral*' *Symphony No.6*, numerous sonatas – including the *Moonlight Sonata*, his *Violin Concerto* and his only opera, *Fidelio*, produced in 1805.

In 1814 his deafness forced him to give up performing, but he continued to compose and conduct, despite not being able to hear what was being played for him. Ill health also dogged the revolutionary composer, but as he entered

the final decade of his life, and after a few years of little meaningful output, he also rallied creatively, returning to the keyboard to compose his first piano sonatas in many years. He also wrote two mighty works for massed voices – his *Missa Solemnis* and *Ninth Symphony*.

Beethoven died of cirrhosis of the liver in Vienna on March 26, 1827, at the age of 56. Thousands of people lined the route of his **funeral cortege**, and his pallbearers included fellow composers Hummel, Carl Czerny and a young Franz Schubert.

Did you know? When Beethoven started to wear spectacles like one of his friends, the talented amateur cellist Baron Nikolaus Zmeskall, he wrote 'Obbligato for Two Pairs of Spectacles' in E flat for them to play together – the Baron on cello and Beethoven on viola.

Listen to the Royal Liverpool Philharmonic playing the second movement of Beethoven's *Symphony No.6 in F major*.

Samuel Barber

Twentieth Century American composer Samuel Barber was born in West Chester, Pennsylvania in March 1910. Barber came from a musical family – his mother played the piano, his aunt was the American contralto Louise Homer, and his uncle Sidney Homer was a composer. And the young Samuel began writing music as a child, including an opera at the age of 10.

Aged 14, he became one of the first students to enrol in the Curtis Institute of Music in Philadelphia and where he studied composition, piano and singing. And it was at the Curtis Institute where the teenage Barber also met Gian Carlo Menotti (composer of *Amahl and the Night Visitors*) who became Barber's partner for more than 40 years. A regular visitor to Europe, Barber was in Austria in 1936 when he composed a string quartet. Two years later he repurposed its slow central movement and his *Adagio for Strings* was born.

Such was its success, that he was able to shed many of his commitments as a singer (he had a rich baritone voice), choral conductor and teacher and instead concentrate on composing. Barber's other most notable works over a 50-year career included his *Violin Concerto*, premiered in Philadelphia in 1941, the orchestral works *Essays for Orchestra* and *School for Scandal*, the *Piano Sonata in E flat minor* which was commissioned by Irving Berlin and Richard Rodgers for the 25th anniversary of the League of Composers, and his 1962 *Piano Concerto* which won him both a Pulitzer (his second after the opera *Vanessa*) and a Music Critic Circle Award. He also composed two symphonies and set dozens of poems for voice and piano among other pieces.

However, his 1966 opera *Antony and Cleopatra*, composed for the opening of the New York Met and with a libretto by Franco Zeffirelli who also produced,

was a flop. Barber would continue to compose, on and off, until his death from cancer in January 1981 at the age of 70.

Did you know? In an interview in the New York Times in 1971, Barber said of his own music: “It is said that I have no style at all but that doesn’t matter. I just go on doing, as they say, my thing. I believe this takes a certain courage.”

Dani Howard

British composer [Dani Howard](#) has formed a close and harmonious relationship with the Royal Liverpool Philharmonic Orchestra over the last decade. Described as having a “luminous and effervescent sound world” (Gramophone) and “a brilliant command of the orchestra” (The Times), the British composer is quickly gaining international recognition with regular performances across Europe, the US and Asia.

Howard’s work has been commissioned and performed by orchestras around the world including the Royal Liverpool Philharmonic, London Symphony, BBC Symphony, Royal Stockholm Philharmonic, Gävle Symphony, Hong Kong Philharmonic and Amarillo and Charlotte Symphony Orchestras in the United States, and her music has been championed by conductors such as Domingo Hindoyan, Vasily Petrenko, [Paavo Järvi](#), Elim Chan, Kazuki Yamada, Mark Wigglesworth, Chloé Van Soeterstède, Xian Zhang and Michael Sanderling.

In addition to *Arian*, being premiered at Liverpool Philharmonic Hall, the 26/27 season brings a new chamber work for London Brass premiering at Kings Place. Her Cello Concerto *Maverick* (2026), premiered by her former teacher Richard Bamping and Hong Kong Philharmonic Orchestra in May 2026, sees its UK premiere with BBC Philharmonic Orchestra and Chetham’s School of Music. The recording of her saxophone and piano work *Dancing Shadows* (2021) is coming out this season, performed by Jonathan Radford and Ashley Fripp. The EP is released in Autumn 2026 alongside a dance film. Howard is also writing a Violin Concerto for Emily Sun premiering in summer 2027, alongside a Left-Hand Piano Concerto for pianist Nicholas McCarthy.

In the 2025/26 season she returned to the BBC Proms with the world premiere of her Concerto for Brass *Signal* and was Bournemouth Symphony Orchestra’s inaugural Celebrated Composer with performances including the UK premiere of her *Saxophone Concerto* (2024), performed by Jess Gillam.

In 2024, Howard was appointed Resident Artist with the National Youth Orchestra of Great Britain and was commissioned to write two new works for NYO, including a large-scale orchestral work at the BBC Proms, *Three, Four AND...* (2024), for over 260 musicians, which was broadcast on BBC Four. That year also saw the release of Howard’s debut album, *Dani Howard Orchestral Works*, on Rubicon Classics, featuring the RLPO and trombonist Peter Moore, conducted by Pablo Urbina and Michael Seal.

Following the premiere of Howard's *Trombone Concerto* (2021) with Peter Moore and the RLPO conducted by Domingo Hindoyan, the work has since received performances from London Symphony Orchestra, BBC Philharmonic, Gävle Symfoniorkester, The Orchestra NOW and with Hartford Symphony Orchestra in October 2026. In 2022, she won a Royal Philharmonic Society Award for the which was dubbed "an instant classic" (The Times). Other orchestral highlights include a *Percussion Concerto* (2024) for Dame Evelyn Glennie and the BBC National Orchestra of Wales, alongside works such as *Ellipsis* (2022) premiered by Vasily Petrenko and Royal Philharmonic Orchestra in celebration of its 75th anniversary, *Coalescence* (2019) for the RLPO and *Gates of Spring* (2019) for London Symphony Orchestra and Elim Chan.

Born and raised in Hong Kong, Howard studied drums, piano, and cello from an early age. At the age of nine she began a nine-year mentorship under Richard Bamping, Principal Cellist of the Hong Kong Philharmonic. She graduated with First Class Honours from the Royal College of Music as a Rose Williams Scholar, studying composition under Jonathan Cole.

Benjamin Britten

"Composing is like driving down a foggy road towards a house," explained Benjamin Britten. "Slowly, you see more details of the house – the colour of the slates and bricks, the shapes of the windows. The notes are the bricks and the mortar of the house." **Britten** himself was one of the most important musical housebuilders in 20th Century British music. And his own bricks-and-mortar home for almost two decades, *The Red House* at Aldeburgh (which he shared with his life partner Peter Pears and which now houses the Britten-Pears Foundation), was also a place of great creativity for him. It was just down the road in 1948 that he started what became the Aldeburgh Festival.

A prolific child prodigy, he had started composing by the age of 10 and as a teenager studied with composer Frank Bridge, really taking on board Bridge's maxim of being true to your own artistic vision. He later attended the Royal College of Music on a scholarship, where his tutors included Vaughan Williams and John Ireland. He developed a distinctive musical voice, informed by **a diverse range of influences**, from Henry Purcell to Schoenberg and Anton Berg, English folk music and Japanese Noh theatre.

Britten is perhaps best known for his operas – among them *Peter Grimes*, *Billy Budd*, *Albert Herring*, *Death in Venice* and *The Turn of the Screw* – but he also produced song cycles, choral works, film music (notably his 1936 documentary soundtrack *Night Mail* with words by poet, and friend, WH Auden) and chamber and orchestral pieces. His popular Christmas choral piece *A Ceremony of Carols* dates from 1942 and was composed at sea as Britten and Pears were returning from a three-year stay in America. Twenty years later, he was commissioned to write the *War Requiem* for the consecration of Coventry's new cathedral.

In the final year of his life, Britten was made a life peer, taking the title Baron Britten of Aldeburgh. And it was there that he died in December 1976, aged 63.

Did you know? The British premiere of Britten's *Violin Concerto* was given at the Queen's Hall in London in 1941. The soloist was Birkenhead-born Thomas Matthews, former leader of the Liverpool Philharmonic Orchestra. In March 1947, Matthews also gave the first performance of the work at Liverpool Philharmonic Hall, conducted by Charles Groves.

Léo Delibes

French 19th Century Romantic composer [Léo Delibes](#) remains best known for his ballets and operas – the latter including *Lakmé* which includes perhaps his most famous melody, the [Flower Duet](#). He was born Clément Philibert Léo in La Flèche in the Loire Valley in February 1836. His mother, a talented amateur musician, was the daughter of an opera singer while Delibes' maternal great uncle was the organist Edouard Batiste.

An only child, after his father died when he was 11, the young Léo and his mother moved to Paris where a year later he entered the prestigious Conservatoire. He was a chorister at the Madeleine and while still a student became a church organist and, notably for his future composing career, an accompanist at the Théâtre Lyrique – one of the city's four opera companies. His own first stage work, a one-act comic opera titled *Deux sous de charbon* – which translates as 'two pennies' worth of coal', was premiered at the Théâtre des Folies-Nouvelles in 1856. A host of comic operas followed, many for Offenbach who founded and ran the city's Théâtre des Bouffes-Parisiens. In the early 1860s, [Delibes](#) was appointed chorus master at the Paris Opera. His first ballet composition dates to 1866, but his first major success was with [Coppelia](#) in 1870, which he followed in 1876 with the ballet *Sylvia*.

While he was a prolific producer of comic opera, the older Delibes turned to grand opera. His 1880 work *Jean de Nivelle*, set in 15th Century France, was a major success during his lifetime, although as already mentioned, it is *Lakmé*, his tragic story set in 19th Century British India, and premiered at Paris's Opera-Comique in April 1883, which is best known today, albeit mainly for its exquisite duet which soared into widespread public consciousness thanks to a British Airways commercial.

In 1881 he was made a Professor of Composition at the Conservatoire. Having struggled with poor health for some time, Delibes passed away in Paris in January 1891 aged 54. His final opera, *Kassya*, was completed by Jules Massenet and performed two years after its composer's death.

Ralph Vaughan Williams

[Ralph Vaughan Williams](#) was born in the Cotswold village of Down Ampney in 1872, the scion of a wealthy and well-connected family – his paternal grandfather was a judge while on his mother's side his ancestors included Josiah Wedgwood and Erasmus and Charles Darwin.

His father Arthur, a vicar, died when the young Ralph was a toddler and he was taken by his mother to be raised at her family home, Leith Hill, in leafy Surrey where, aged five, he started music lessons with a Wedgwood aunt – and the same year composed his first piece, *The Robin's Nest*. Aged 18 he enrolled at the Royal College of Music where tutors included Hubert Parry. On his family's insistence, Vaughan Williams went up to study music at Cambridge where he mixed with contemporaries like Bertrand Russell and the future historian G M Trevelyan, and met his first wife Adeline, before returning to the RCM, whose director was Sir George Grove and where he studied with Charles Villiers Stanford. It was here he also forged a lifelong friendship with Gustav Holst. In 1907-8 Vaughan Williams spent three months in Paris studying with Ravel.

In addition to composition, his early career was spent writing about music and editing *The English Hymnal*, and in 1905 he founded the Leith Hill Music Festival. He also developed what became a passion for collecting and preserving the nation's [traditional folk songs](#). The young composer started travelling around the country in 1903, noting and collecting examples of Britain's oral musical tradition which he not only wove into his own compositions but also influenced his style. His work brought him into the orbit of fellow folk song collector Cecil Sharp and of George Butterworth who both became close friends as well as colleagues. He was greatly affected by Butterworth's death at the Somme and dedicated his [London Symphony to him](#).

Having served as a stretcher bearer in the Royal Army Medical Corps in the First World War, during the Second World War among his activities he helped organise the daily concerts held at the National Gallery, chaired a Home Office committee for the release of interned alien musicians, and served on CEMA – the Council for the Encouragement of Music and the Arts and the forerunner of the Arts Council.

During a career which stretched for 60 years, [Vaughan Williams](#) amassed a prodigious catalogue of compositions. Widely regarded as among Britain's greatest symphonists – and his nine symphonies were considered groundbreaking, his output also included opera, ballet, orchestral and chamber pieces, secular and religious music.

Among his best-known and best-loved non-symphonic works are *Fantasia on a Theme by Thomas Tallis*, *Fantasia on 'Greensleeves'*, his *English Folk Song Suite*, *The Wasps* and, of course, *The Lark Ascending*. Vaughan Williams died in London in August 1958, aged 85, months after completing his Ninth Symphony.

[A grand memorial](#) was held the following month in Westminster Abbey where his ashes were interred – the first commoner to be afforded the honour since Henry Purcell.

Did you know? Vaughan Williams had a long-standing and very fond friendship with the Liverpool-born mezzo soprano Nancy Evans, who often appeared at his Leith Hill Festival and for whom he composed vocal parts such as the mezzo role in his Christmas cantata *Hodie*.

Aram Khachaturian

Composer [Aram Khachaturian](#) was born into an Armenian family in the city of Tiflis, now the Georgian capital Tbilisi, in 1903, the youngest of five children. The Soviet Union subsumed Armenia and Georgia while Khachaturian was still a teenager, and at 21 he moved to Moscow where an older brother was director of the Moscow Art Theatre.

Khachaturian studied cello and then later composition at the Gnessin Musical Institute, then later joined the Moscow Conservatory. It was there in 1935 that he composed his First Symphony as a graduation piece. It was soon being performed by prominent orchestras and was, it's been suggested, admired by his contemporary Dmitri Shostakovich. The folk music that was the soundtrack of Khachaturian's Caucasus childhood was to have a profound and lasting impact on his own compositional output which fused Eastern folk traditions with Western European music, and which covered a broad range of musical genres, from epic symphonic to wind band works, piano, violin and cello concertos, songs, instrumental and chamber pieces.

Over the course of four decades, he also wrote many film scores, mostly of the patriotic variety. But he remains perhaps best known in the 21st Century for his 1936 *Piano Concerto in D flat major*, and for his ballet music. *Gayane*, composed before the Second World War but which received its premiere in Perm in 1942, has an Armenian setting and features the irresistible [Sabre Dance](#). It also spawned three concert suites which have proved popular with film makers. The Adagio third suite featured in Kubrick's 2001: A Space Odyssey, and in the 1979 film Caligula as well as being referenced by the late James Horner in his scores for Aliens among others.

And then there is *Spartacus*, composed in the early 1950s, which follows the exploits of the famous leader of the slave uprising, and which won its composer the prestigious Lenin Prize. Khachaturian composed four orchestral suites of music from the ballet, of which the opening Adagio of Spartacus and Phrygia from *Spartacus Suite No.2* is the most famous part. The composer died in Moscow in 1978.

Did you know? Khachaturian composed the state anthem for the Armenian Soviet Socialist Republic, serving as the official anthem from 1944 to the break-up of the USSR in 1991.

Watch footage from [The Onedin Line](#) featuring the music of Aram Khachaturian from his *Spartacus Suite No.2*.

William Walton

The son of a Lancashire choirmaster who trained under Charles Halle and a vocalist mother, [William – later Sir William – Walton](#) was born in Oldham in 1902 and would go on to enjoy a 60-year musical career.

At the age of 10 he won a place as a chorister at Christ Church Cathedral School in Oxford, going on to become an undergraduate at the university college at the tender age of 16. Walton had already started composing by then – Sir Hubert Parry was one who was impressed by his potential.

It was also there he met figures including Siegfried Sassoon and Sacheverell Sitwell who introduced him to his siblings Osbert and Edith, with whom the young Walton lodged.

Osbert Sitwell would go on to arrange the text for Walton's *Belshazzar's Feast* while earlier, in 1922, the young composer also collaborated with Edith Sitwell, setting her experimental poetry to music in what became [Façade: An Entertainment](#) – in which the future Dame recited her verse through a megaphone from behind a decorated screen and over instrumental accompaniment performed by a sextet.

Walton is best known for his orchestral works (his Second Symphony was commissioned in 1955 by the Liverpool Philharmonic Society) but composed in a range of genres including piano and vocal works, opera, ballet and many film scores including Laurence Olivier's *Henry V*, *Hamlet* and *Richard III*.

Meanwhile in 1942 he worked on Leslie Howard's *The First of the Few*, from which Walton created his orchestral *Spitfire Prelude and Fugue*, premiered in Liverpool's Philharmonic Hall on January 2, 1943, in a concert conducted by its composer.

In 1956, after visiting the island several times during the post-war years, Walton and his wife Susanna moved permanently to Ischia where they built a home and the famous [La Mortella Gardens](#). Walton was knighted in 1951 and in 1967 he became a member of the Order of Merit. He died at his villa on Ischia in March 1983 aged 80, and his ashes were buried in the gardens there although there is also a [memorial stone](#) to the composer in Westminster Abbey which was unveiled by his widow during a memorial service in July the same year.

Did you know? Walton was commissioned to compose *Crown Imperial* for the coronation of King George VI in Westminster Abbey in 1937. It was subsequently played at the coronation of Elizabeth II in 1953, ahead of Charles III's coronation in Westminster Abbey in 2023 and as a recessional at the wedding of Prince William and Catherine Middleton in 2011.

Klaus Badelt

German composer, producer and arranger [Klaus Badelt](#) is best known for his collaborations with Oscar-winning Hans Zimmer and his work on numerous Hollywood blockbuster films. Born in Frankfurt in 1967, he started his career composing for commercials and films in Germany before being invited by fellow countryman Zimmer to [work in California](#). Over the last quarter of a century, the prolific Badelt has helped to compose scores for dozens of high-profile and blockbuster films, either in collaboration with Zimmer or independently.

His work with Zimmer includes music for *Gladiator*, *The Thin Red Line*, *The Prince of Egypt*, *Mission Impossible 2*, *Pearl Harbor* and *The Pledge*, while his solo scores include *K-19: The Widowmaker*, *Equilibrium*, *Pirates of the Caribbean: The Curse of the Black Pearl* – on which Zimmer also had a hand in some key themes, *The Time Machine*, which won him the Discovery of the Year Award at the World Soundtrack Awards 2003 and *Catwoman*.

He contributed music to Michael Kamen's score for *X-Men* and is also known for his work on Werner Herzog films and in French and Chinese cinema.

In 2004, Badelt founded his own film music company, Theme Park Studios, in Santa Monica, while he also wrote the music for the closing ceremony of the 2008 Beijing Olympics.

Arturo Márquez

It can safely be said that, with one work - *Danzón No.2* - [Arturo Márquez](#) has put his stamp on concert music for all time. Inspired by a Cuban dance form that migrated to the Mexican Gulf Coast city of Veracruz, it is one of the most popular orchestral works in the world today. Also ever more popular is the brief, lively *Conga del fuego nuevo* (Conga of New Fire).

In addition to his series of danzones, Márquez has composed a number of brief tone poems illuminating episodes in Mexico's history, such as the battle between Benito Juárez and Mexico's Emperor Maximilian (*De Juárez a Maximiliano*), a "romance" depicting the stormy relationship of Frieda Kahlo and Diego Rivera (*En torno a Frieda y Diego*), and the Mexico City student protests of 1968 (*Goyas*).

Yet another abiding interest has been the concerto form: to date, Márquez has written concertos for flute, clarinet, cello, harp and trumpet – Venezuelan trumpet virtuoso Pacho Flores inspiring and premiering his [Concierto de Otoño](#).

[Márquez](#) was born in the Mexican state of Sonora in 1950. He began his musical training in La Puente, California in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with composers as Joaquín Gutiérrez Heras, Hector Quintanar and Federico Ibarra. He also

studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

He has received commissions from the Los Angeles Philharmonic, Organization of American States, San Antonio Symphony, Universidad Metropolitana de Mexico, Universidad Nacional Autónoma de Mexico (UNAM), Festival Cervantino, Festival del Caribe, Festival de la Ciudad de Mexico, and the Rockefeller Foundation, and grants from the Institute of Fine Arts of Mexico, the French Government and the Fulbright Foundation. In 1994 he received the composition scholarship of Mexico's Consejo Nacional para la Cultura y las Artes.

Meanwhile in February 2006, Márquez received the Medalla de Oro de Bellas Artes (Gold Medal of Fine Arts), the highest honour given to artists by Mexico's Instituto Nacional de Bellas Artes.