

# 89.7



# WCPE

Great Classical Music, 24 Hours A Day

August 31, 2023

Dear Friends and Listeners,

This is a most unusual letter and a very important survey; I hope you will read this note and complete the survey and mail it back to us. I really want to know what you think and how you feel!

**This is not a veiled fundraising attempt, as are many other group's "surveys". There is no response card, save for asking for your city, you are anonymous. This is so you can give me your honest opinion about two serious concerns.**

Our Station's working guide to our presentations recognizes the authors and works which have gained widespread esteem over time. We strive to broadcast the classics which have earned the highest standing above all others, which are outstanding in their nature, quality, and eminence; and, have stood the test of longstanding and widespread popularity, widely recognized as true classics.

We limit our selections to those works from the Baroque, Classical, and Early-Romantic periods of musical history. Our format selections are time-honored masterpieces of well-established composers. We also will include works written at any time by new composers which parallel the compositional and tonal style of these earlier periods, and are written and performed in the style and aura of the well-known popular masters. We are dedicated to giving you a relaxing, satisfying, and musically enjoyable experience. *Not airing modern, discordant, and difficult music is one concern.*

The Metropolitan Opera for generations has presented the best, not only in the quality of their productions, but in the careful selection of their titles. Our first Metropolitan Opera broadcast was on December 3rd, 1988, when *Tosca* was presented. This tradition goes back 35 years for us.

Recently, this tradition has been changing. We declined to broadcast the Met's presentation of *The Champion* because it contained vulgar language and a theme unsuitable for a general audience. All age groups listen to our station; we want parents to know that they can leave our station playing for their children because our broadcasts are without mature themes or foul language. Please consider this note from one of our listeners:

***"I love to have classical music playing in my home as background music for my children. Your program is the best I have found. I am happy to have such a friendly way to get quality classical music filling my home!" Jennifer in Idaho***

We must maintain the trust of listeners like this mother for the sake of her children and the many other parents with families who trust us, not only in North Carolina, but across our Nation. *Broadcasting adult themes and harsh language, particularly in English, is the second concern.* This coming season, the Metropolitan Opera has chosen several operas which are written in a non-classical music style, have adult themes and language, and are in English. I feel they aren't suitable for broadcast on our station. These operas will be broadcast on other stations and the internet.

*"Florence e el Amazona"* is simply outside of the bounds of our musical format guidelines. A recent employee who was very liberal in the wide-spanning view of what constitutes the limits of material acceptable for broadcast on this station, said this opera was *"basically okay"*. Having heard it I found that the *"basically okay"* would be most *"basically not okay"* for far too many listeners.

"*Dead Man Walking*" is about the execution of a convicted murderer, Joseph de Rocher, and based on his real-life double murder. Unfortunately, de Rocher tortured to death a young couple. In listening to this, I heard the adolescents screaming, I heard the boy being shot, then I heard the girl screaming during an attempted rape by de Rocher before he knifed her to death to silence her.

"*X: The Life and Times of Malcolm X*" is presented in English. It addresses adult themes and contains offensive language plainly audible to everyone, children included. This makes this opera unsuitable for a general audience.

"*Fire Shut up in my Bones*" is presented in English. It addresses adult themes and contains offensive language plainly audible to everyone, children included. This makes this opera unsuitable for a general audience.

"*El Nino*" is supposedly about the visit of the Archangel Gabriel to the Virgin Mary. However, in this non-Biblical version, when the Holy Spirit overshadows Mary, she undergoes pain and mental agony. The music and background vocalization in that scene leaves nothing to the imagination. Other non-biblical sources are used in the libretto.

"*The Hours*" is presented in English. It contains a fantasy segment contemplating a young girl's suicidal death, a second segment with yet another's suicidal contemplation; finally, another segment culminating in an actual death. Another opera not suitable for a general audience.

**(In the survey, we will ask a few questions related to these Seven Specific Operas).**

To the Good: This upcoming Metropolitan Opera's season does have many time-tested and great operas which have been enjoyed by multiple generations. We are happy to broadcast:

**The Met's presentation of Bizet's *Carmen*; Donizetti's *L'Elisir d'Amore*; Gluck's *Orfeo ed Euridice*; Gounod's *Romeo et Juliette*; Mozart's *The Magic Flute* and *Le Nozze di Figaro*; Puccini's *La Boheme*, *Turandot*, *La Rondine*, and *Madama Butterfly*; Strauss's *Die Fledermaus*; Verdi's *Requiem*, *Nabucco*, *Un Ballo in Maschera*, and *La Forza del Destino*; and, Wagner's *Tannhauser* will all be heard on the Classical Station as part of the Met's Season.**

Thank You,



Now let's start the survey questions; this is anonymous, so please give us your unabridged answers. Don't hold back any comments! **With respect to the Seven Specific Operas:**

- 1) Do you feel we have a responsibility to broadcast material suitable for a general audience, and the decision to with hold "adult themes" and profanity from our broadcasts?  Yes  No  Unsure
- 2) Do you feel we should air all the Met Operas regardless of profanity or adult themes? This is what I may have to decide; so please help!  Yes  No
- 3) Do you think some people may lower their donation or giving support of the Classical Station in protest if we DO NOT broadcast the Seven Specific Operas?  Yes  No  Unsure

4) Do you think some people may lower their donation or support of the Classical Station in protest if we DO broadcast any of the operas with profanity or adult themes?  Yes  No  Unsure

5) Do you feel that individual radio stations should have the right to decline operas like the Seven Specific Operas, and that the Met should understand and comply with the stations' wishes?  Yes  No  Unsure

6) Do you feel that the Met should schedule operas with adult themes and profanity even though a minor or adolescent can tune in the broadcast on any of the millions of radios?  Yes  No  Unsure

7) Some have postulated that the Met is trying to bring in a new generation of listeners specifically using adult themes and profanity. Do you think this is a good idea for the Met?  Yes  No  Unsure

8) Continuing the "bring in a new generation idea", if such is the case, do you think these new listeners will remain loyal and support the Met over upcoming years?  Yes  No  Unsure

9) Do you feel the Met should return to their prior practice of choosing operas from the great composers of the past?  Yes  No  Unsure

10) If the Met wishes to schedule operas like the Seven Specific Operas with adult themes and profanity, do you think the Met should make an alternative "traditional" opera available to stations who do not wish to broadcast adult themes or profanity?  Yes  No  Unsure

11) Continuing the alternative "traditional" opera idea, would you be happy to listen to an old but very popular archival recording of a past memorable Met Opera?  Yes  No  Unsure

For the rest of questions, assume the operas do not contain profanity or "adult themes".

12) Do you feel we should air unpopular or obscure operas now and then simply because they exist?  Yes  No  Unsure

13) If we do air an unpopular or obscure opera, would you actually listen despite it being less than sterling?  Yes  No  Unsure

14) If the overture to an opera you've not heard before is lack-luster or boring, would you continue to listen to the rest of the opera?  Yes  No  Unsure

15) All other things being equal, is an opera presentation in English less appealing to you?  Yes  No  Unsure

16) If you listen to an unfamiliar opera, and you decide you don't like it, how many minutes before you tune out?  1  2  3  4  5  6  8  10

17) Would you tell us what city and state you live in? \_\_\_\_\_

18) Where do you listen to us? Circle/ Write-in: Home Work Car Other: \_\_\_\_\_

19) Circle the days you usually listen: Sun Mon Tues Wed Thu Fri Sat

20) Circle the times you usually listen: Morning Early Aftn Late Aftn Evening Overnight

Now, as we do not plan to broadcast "*Florenca en el Amazonas*"; "*Dead Man Walking*"; "*X: The Life and Times of Malcolm X*"; "*Fire Shut up in my Bones*"; "*El Nino*"; or "*The Hours*", we need to find seven popular and desirable substitute operas, so from the following list, please choose seven operas which you'd like to hear, or might listen to if you're not an opera fan:

First, are you an opera fan?  YES!  yes  Maybe  no  NO!

- |   |   |
|---|---|
| <input type="checkbox"/> Aida, Verdi                          | <input type="checkbox"/> The Barber of Seville, Rossini     |
| <input type="checkbox"/> Billy Budd, Britten                  | <input type="checkbox"/> Bluebeard's Castle, Bartok         |
| <input type="checkbox"/> Boris Godunov, Mussorgsky            | <input type="checkbox"/> Carmen, Bizet                      |
| <input type="checkbox"/> The Coronation of Poppea, Monteverdi | <input type="checkbox"/> Cosi fan Tutte, Mozart             |
| <input type="checkbox"/> Das Rheingold, Wagner                | <input type="checkbox"/> Der Freischutz, von Weber          |
| <input type="checkbox"/> Der Rosenkavalier, Strauss           | <input type="checkbox"/> Dialogues des Carmelites, Poulenc  |
| <input type="checkbox"/> Dido and Aeneas, Purcell             | <input type="checkbox"/> Die Fledermaus, Strauss II         |
| <input type="checkbox"/> Die Dreigroschenoper, Weill          | <input type="checkbox"/> Don Carols, Verdi                  |
| <input type="checkbox"/> Don Giovanni, Mozart                 | <input type="checkbox"/> Don Pasquale, Donizetti            |
| <input type="checkbox"/> Elektra, Strauss                     | <input type="checkbox"/> Eugene Onegin, Tchaikovsky         |
| <input type="checkbox"/> Falstaff, Verdi                      | <input type="checkbox"/> Faust, Gounod                      |
| <input type="checkbox"/> Fidelio, Beethoven                   | <input type="checkbox"/> The Flying Dutchman, Wagner        |
| <input type="checkbox"/> Gotterdammerung, Wagner              | <input type="checkbox"/> I Pagliacci, Leoncavallo           |
| <input type="checkbox"/> Idomeneo, Mozart                     | <input type="checkbox"/> Il Trovatore, Verdi                |
| <input type="checkbox"/> Jenufa, Janacek                      | <input type="checkbox"/> Julius Caesar in Egypt, Handel     |
| <input type="checkbox"/> Katya Kabanova, Janacek              | <input type="checkbox"/> L'Elizir d'Amore, donizetti        |
| <input type="checkbox"/> La Boheme, Puccini                   | <input type="checkbox"/> La Cenerentola, Rossini            |
| <input type="checkbox"/> La Forza del Destino, Verdi          | <input type="checkbox"/> La Traviata, Verdi                 |
| <input type="checkbox"/> Lady Macbeth Mtsensk, Shostakovich   | <input type="checkbox"/> Les Contes D'Hoffman, Offenback    |
| <input type="checkbox"/> Les Huguenots, Meyerbeer             | <input type="checkbox"/> Les Troyens, Berlioz               |
| <input type="checkbox"/> Lohengrin, Wagner                    | <input type="checkbox"/> Lucia di Lammermoor, Donizetti     |
| <input type="checkbox"/> Macbeth, Verdi                       | <input type="checkbox"/> Madama Butterfly, Puccini          |
| <input type="checkbox"/> The Magic Flute, Mozart              | <input type="checkbox"/> Manon Lescaut, Puccini             |
| <input type="checkbox"/> Manon, Massenet                      | <input type="checkbox"/> The Marriage of Figaro, Mozart     |
| <input type="checkbox"/> Master Singer of Nuremberg, Wagner   | <input type="checkbox"/> Norma, Bellini                     |
| <input type="checkbox"/> Orpheus and Eurydice, Gluck          | <input type="checkbox"/> Otello, Verdi                      |
| <input type="checkbox"/> Parsifal, Wagenr                     | <input type="checkbox"/> Pelleas et Melisande, Debussy      |
| <input type="checkbox"/> Pique Dame, Tchaikovsky              | <input type="checkbox"/> Prodana Nevesta, Smetana           |
| <input type="checkbox"/> Rigoletto, Verdi                     | <input type="checkbox"/> Ring of the Nibelungen, Wagner     |
| <input type="checkbox"/> Salome, Strauss                      | <input type="checkbox"/> Servant turned Mistress, Pergolesi |
| <input type="checkbox"/> Siegfried, Wagner                    | <input type="checkbox"/> Simon Boccanegra, Verdi            |
| <input type="checkbox"/> Tannhauser, Wagner                   | <input type="checkbox"/> Tosca, Puccini                     |
| <input type="checkbox"/> Tristan und Isolde, Wagner           | <input type="checkbox"/> Turandot, Puccini                  |
| <input type="checkbox"/> The Turn of the Screw, Britten       | <input type="checkbox"/> The Valkyrie, Wagner               |

Did we leave out any operas you'd like to hear; which ones?

Did we list any operas that you do NOT enjoy hearing? Line through or cross out those you dislike.

Thank you so much for completing this important survey; please mail it to us as soon as you can!