

SEPTEMBER • OCTOBER • NOVEMBER

Quarter Notes

WCPE 89.7 FM, The Classical Station • Fall 2023



**Interviews with The Classical Station Staff
and Congressman David Price!**

Membership Drive

Wagner's Ring Cycle

WCPE Daily Schedule

Weekdays	
12:00 midnight	<i>Sleepers, Awake</i> with Dane Bryant Frazier
5:30 a.m.	<i>Rise and Shine</i> with Emily Moss
10:00 a.m.	<i>Classical Café</i> with Nick Robinson
Fridays	All-Request Friday
1:00 p.m.	<i>As You Like It</i> with Katherine Hill
4:00 p.m.	<i>Allegro</i> with Dick Storck
5:30 p.m.	5:30 waltz
7:00 p.m.	Mondays through Wednesdays and Fridays: <i>Concert Hall</i> with Andy Huber, Bruce Matheny, Mark Schreiner, Tony Waller, Mike Huber and a variety of hosts Thursdays: <i>Thursday Night Opera House</i> with Dr. Jay Pierson
8:00 p.m.	Mondays: <i>Monday Night at the Symphony</i> with Andy Huber, Tony Waller and a variety of hosts
10:00 p.m.	<i>Music in the Night</i> with Tony Waller, Mike Huber, Bo Degnan, and a variety of hosts
Saturdays	
12:00 midnight	<i>Sleepers, Awake</i>
6:00 a.m.	<i>Weekend Classics</i> with Tanja Greaves, Helen Halva, Peggy Powell, Joyce Kidd, and a variety of volunteer hosts
6:00 p.m.	<i>Saturday Evening Request Program</i> with Haydn Jones
Sundays	
12:00	<i>Sleepers, Awake</i> with Dane Bryant Frazier
6:00 a.m.	<i>Weekend Classics</i> with Chuck Till and a variety of volunteer hosts
7:30 a.m.	<i>Sing for Joy</i> with The Rev. Alexandra M. Jacob
8:00 a.m.	<i>Great Sacred Music</i> with Mick Anderson
12:00 p.m.	<i>Weekend Classics</i> with Greysolynne Hyman, Bruce Huffine, Jon Bailey, George Leef, Tanya Leigh, and volunteer hosts
6:00 p.m.	<i>Preview</i> with Dan Poirier, Steve Thebes, and a variety of hosts
9:00 p.m.	<i>Peaceful Reflections</i> with Ed Amend

On the cover:

Academy of Saint Martin
in the Fields

Photo: Benjamin Ealovega

Quarter Notes®

WCPE's member magazine
Vol. 45, no. 3

The mission of WCPE (TheClassicalStation.org) is to expand the community of classical music lovers by sharing classical music with everyone, everywhere, at any time. We entertain, educate, and engage our audience with informative announcers, programs, and publications. We strive to make it easy to appreciate and enjoy *Great Classical Music*.

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*This staff member is also an announcer.

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WCPE

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Meet Your Host – Katherine Hill



How long have you been an announcer at WCPE, and what attracted you to The Classical Station? I have been working and announcing at WCPE since May 2023. I have always listened to The Classical Station, and it was time for a career change. I was very excited to have the possibility of working at a place that combines my love of music and wanting to share my passion for classical music.

How did you get involved in broadcasting? I worked with the live charity event, "Bob's Buddies". Being around the studio and watching how it was all put together, I just knew I wanted to experience that one day.

Do you have a background in music performance? I graduated from UNC Greensboro with a Bachelor of Music degree with an emphasis in Opera. I am a soprano and have performed professionally; I worked with Rebecca Cook-Carter at Central Piedmont Community College and James Meena at Opera Carolina.

Have you seen any performances around the world? My husband and I lived in Vienna for about 8 months; I got to acclimate to the Viennese way of living and saw countless performances. The most memorable performance was *La Bohème* by Puccini at The Wienstaatsoper with Angel Blue as Mimi. I also saw *Der Rosenkavalier* with Joyce DiDonato!

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Is there anything else your listeners might want to know? I was on *Family Feud* in 2022, where I got to sing to Steve Harvey! I sang part of a *Carmen* aria for him and the audience.

Home Sweet HOME



Thank You for Your Support!

First of all, allow me to thank you for your continued support of WCPE Radio and our *Great Classical Music!* This year marks two special anniversaries for the Station — this past July 18th, we celebrated our 45th On-Air Anniversary, and on December 4th we will celebrate the 50th Anniversary of our Incorporation. I remember that day we walked into the Secretary of State's office and they stamped our Articles of Incorporation; it took us almost five more years to get on the air, because we had no finances to speak of, and we had to design and construct everything by hand.

We'll schedule an Open House to celebrate that day, the date of which we'll announce in the near future. If you come to our studios in northeast Wake County, you'll see exactly what you are supporting with your donation dollars, and you'll know that WCPE allocates your gift towards items that matter. This will also be an opportunity to meet each other and share ideas and opinions — you'll be able to meet the staff and find new and old friends among other WCPE listeners. It will be an interesting and unique family gathering for The Classical Station. I hope to see you here!



Deborah Proctor
General Manager

The Fall Pledge Drive starts at the end of October. During the Fall Pledge Drive, the thrust of the over-the-air campaign will be directed towards new listeners; this number is ever-increasing, and it's our job to demonstrate to them why it's time to become new Members. There are ill winds blowing, but the Station will adhere to broadcasting *Great Classical Music* exclusively, remaining a place where you and other listeners can seek a little solace from the world.

Thank you for being here for us, especially if you are one of the folks who have been listening for a decade or two!



Classical Music has been around for a long time, and The Classical Station will be there to keep playing the music that you love for generations to come. You can help us do that by leaving a Legacy Gift. For more information about how you can support the station, contact Membership Services at 919-556-5178.

Program Notes



Marc-André Hamelin

photo: Sim Cammely-Clarke

September 5: Marc-André Hamelin

Chopin: Introduction and Rondo in E-flat, op. 16

Canadian pianist Marc-André Hamelin grew up in Montreal, where he studied at the École de Musique Vincent d'Indy. His 2000 recording of Godowsky's *Studies on Chopin's Etudes* won the Gramophone Instrumental Award. Hamelin composes for piano and player piano.

September 8 Antonín Dvořák

10 a.m. Symphony in E Minor, op. 95 (*From the New World*)

Dvořák masterfully combines folk tunes with sophisticated harmonic material in this justifiably famous work. Commonly performed and enjoyed for its energetic contours, to the careful listener this symphony reveals as much drama in the slow swells of the second movement as in the staccato stabs of the finale. In this recent recording, Gustavo Dudamel leads the Los Angeles Philharmonic in a performance thoroughly American in its character: spirited, optimistic, and outsized.

September 11 Wolfgang Amadeus Mozart

10 a.m. W.A. Mozart: Requiem K. 626

The world turned to this sublime piece of music composed by Mozart to begin the healing process after the terror attacks of 9/11, 2001. On this 22nd anniversary of that fateful morning, we again seek comfort in Mozart's *Requiem*, a work he composed in the last days of his life.



Wolfgang Amadeus Mozart

photo: Wikimedia Commons

PROGRAM NOTES

September 13 Clara Wieck Schumann

1 p.m. Piano Trio in G Minor

Clara Wieck is famous for her compositions as well as her influence on two other titans of the Romantic era: Robert Schumann, whom she married, and Johannes Brahms, her lifelong friend. Her Piano Trio in G Minor, an elegiac masterpiece, was composed during a particularly turbulent time in Clara's life, but offers glimpses of hope behind its melancholy themes.

September 21 Gustav Holst

10 p.m. *Invocation*

An odd meter contributes to the wandering feeling of *Invocation*, a beautiful piece for cello and orchestra. Julian Lloyd Webber, a champion of Holst and the person largely responsible for the emergence of this work, plays the cello and joins the Philharmonia Orchestra in this delicate, nuanced recording.

October 9 Camille Saint-Saëns

3 p.m. Symphony no. 3 in C Minor, op. 78 (*Organ*)

As the first work The Classical Station ever played over the airwaves, the unique and

exciting 'Organ' Symphony commands a special place in our history. Since the station debuted 45 years ago, 'Organ' has been aired hundreds of times, but each time it reminds listeners of the power of classical music to connect people in local communities, across the nation, and the world over.

October 22 Franz Liszt

12 p.m. *Les Préludes*

Franz Liszt's grand tone poem anticipates many of the techniques used in film music to create excitement and accompany grand spectacles. The moody, accelerating strings in the introduction could easily presage disaster or doubt for a film's heroine, but the release—rapid *ostinato* strings layered under a thundering brass line—sounds like the score to a dramatic victory.

October 25 Midori

Beethoven: Violin Concerto, op. 61

A child prodigy, violinist Midori started her career playing a 1/16th violin at the age of 3. She celebrated her 18th birthday with a performance of Bartók's violin concerto at Carnegie Hall, and is currently Professor of Music at the University of Southern California.

October 25 George Bizet

3 p.m. Symphony in C

George Bizet's massive talent was on display early. He moved quickly from child prodigy to sophisticated composer, winning the coveted Prix de Rome as a teenager, and eventually composed more than 90 complete works. His final composition, the ubiquitous opera *Carmen*, earned him eternal fame, while beautiful works like the Symphony in C were released to little fanfare in his time but have grown to captivate listeners.

November 14 Fanny Mendelssohn-Hensel

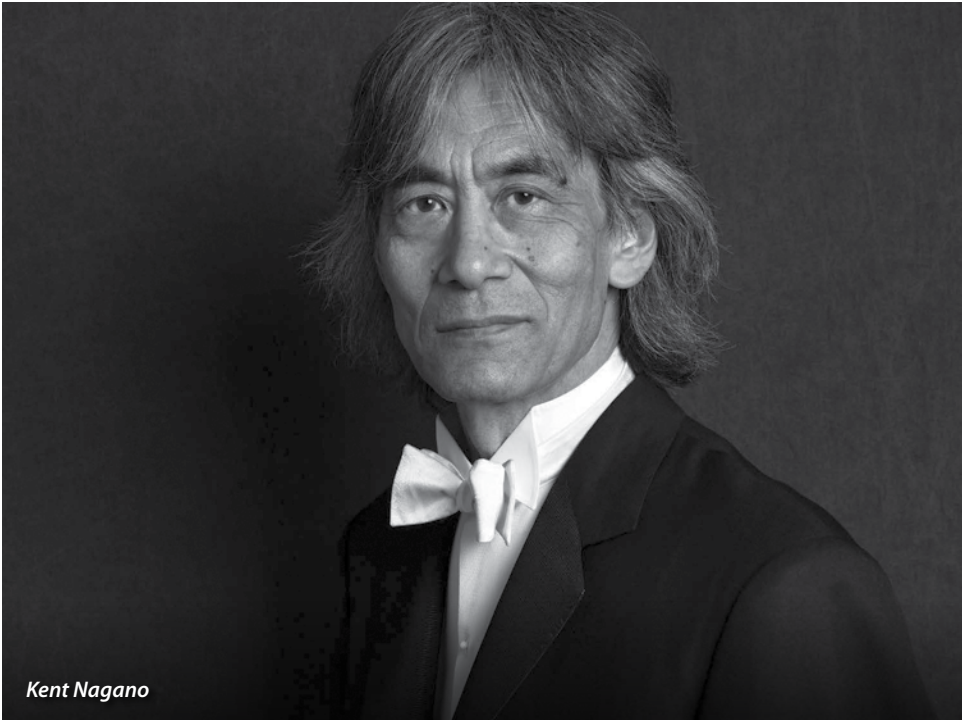
12 p.m. String Quartet in E-flat

The harmonic ambiguity of the String Quartet in E-flat should have struck Fanny's brother Felix as innovative, but he instead criticized what he interpreted to be her lack of focus. Deeply affected by his criticism,



Midori

photo: Timothy Greenfield-Sanders



Kent Nagano

photo: Sergio Wermes

Hensel limited her output thereafter to mostly shorter works. More than a decade later, she regained her confidence and wrote the Piano Trio in D Minor, which, along with the String Quartet, remains a permanent part of the chamber repertoire.

November 18 Carl Maria von Weber

1 a.m. Clarinet Quintet in B-flat, op. 34

Weber, known mostly for his famous opera *Der Freischütz*, was an influential figure in many respects: he was an expert orchestrator, an open-minded composer who infused non-Western melodies in his music, and a significant contributor to the development of German opera. Weber was

also a master of chamber works, including the beautiful Clarinet Quintet in B-flat. The music—like the man—seems comfortable moving between the elegant forms of the Classical era and the emotive outbursts of the Romantic.

November 22 Kent Nagano

Saint-Saëns Violin Concerto no. 2 in C, op. 58

Raised in California, noted opera conductor Kent Nagano has worked with companies in Lyon, France, with the Bavarian State Opera, and as Music Director of the Hamburg State Opera and the Montreal Symphony Orchestra.



Want to listen to classical music on your smart phone? The free WCPE Radio app plays nothing but *Great Classical Music*, 24 hours a day. You can hear the music you love on The Classical Station everywhere you go. Download our app using the QR code.

Fall Highlights

September 8 Celebration

Antonín Dvořák

Czech composer Antonín Dvořák's musical legacy has roots in both the old and new world. After building his reputation as a composer in Europe, he became the Director of the National Conservatory of Music in New York. There, he wrote two of his most famous works: Symphony No. 9 and Cello Concerto in B Minor. Both works are among the most influential in their forms, and are still performed to appreciative audiences in America, Europe, and the rest of the world.

September 11

Patriots' Day

Patriots' Day recognizes the display of bravery that occurred on September 11th, 2001, as we remember those who were lost. Our programming will feature works of reflection and remembrance as we commemorate that day.

September 15

High Holy Days

The High Holy Days, the most sacred time of the Jewish year, are introduced by the sound of the shofar welcoming Rosh Hashanah, the New Year. Join The Classical Station at 6:00 p.m. on September 15 for a special program



Antonín Dvořák

photo: Wikimedia Commons

celebrating the beginning of the Jewish year 5784. The holiest day of the Jewish year, Yom Kippur, the Day of Atonement, starts the evening of September 24.

September 23

Fall in the Great Outdoors

Art and the outdoors have always been inextricably linked. During the Romantic era, writers, painters, and musicians found



Fall at Serenity Lake, Alaska

photo: Galyna Andriukh/shutterstock

that spending time in nature contributed to their creative process and provided inspiration for their work. On this, the first day of fall, enjoy works inspired by or written about the great outdoors, and take The Classical Station's app with you on your own inspiring journey into nature!

September 30–October 1 Great Ballet Days

Enjoy some of classical music's greatest works as we highlight the special relationship between music and dance. This weekend will feature selections from Tchaikovsky, Verdi, and Prokofiev to be heard, enjoyed, and even danced to.

October 19-29 Membership Drive

All of the *Great Classical Music* you hear on The Classical Station is made possible by the generosity of our listeners. Please join us as we welcome new members, ask current members to renew, and invite all of our listeners to help keep Great Classical Music playing on the air, over the internet, and via our app. You can support the station anytime at TheClassicalStation.org.

November 23 Thanksgiving

The Classical Station celebrates a day of gratitude with a collection of soothing works by American composers like Aaron Copland, Amy Beach, William Grant Still, and many more. Enjoy a day of gratitude with family, friends, and The Classical Station.

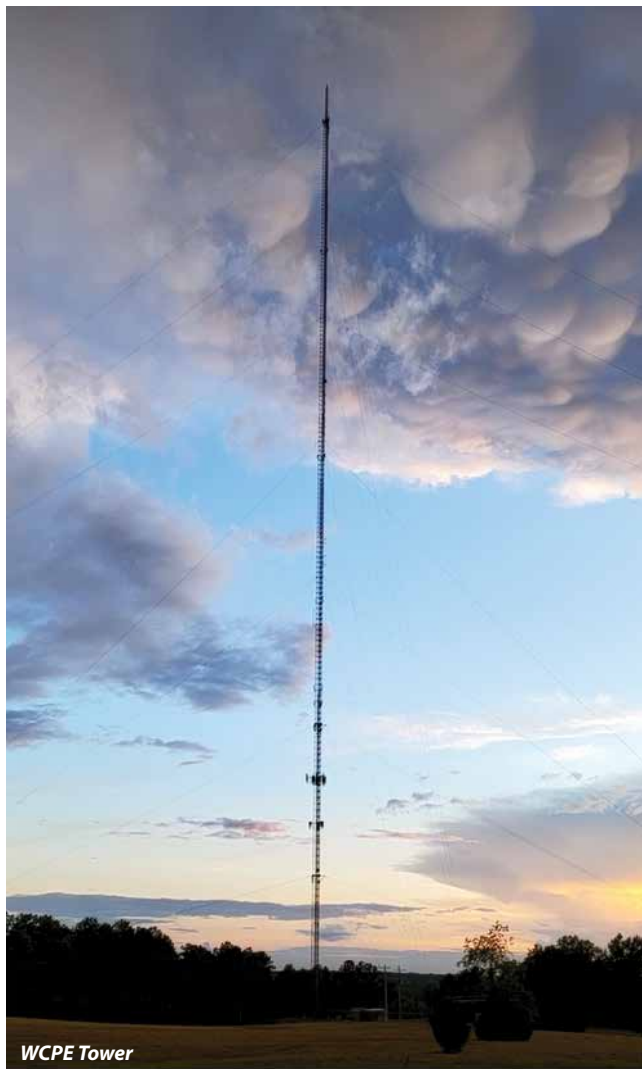


Photo: WCPE The Classical Station

Request Hours

For selected hours each Friday and Saturday, The Classical Station invites our listeners to request a work that could be the highlight of their day. Let someone across town—or across the globe—know you're thinking about them by dedicating a favorite composition. Call us at 919-556-0123 or visit our website, TheClassicalStation.org, to reserve your personal part of The Classical Station. Request hours are open from 10:00 a.m. to 8 p.m. on Fridays and from 6:00 p.m. to 12:00 a.m. on Saturdays.

MONDAYS THIS QUARTER

My Life
in music

First Mondays at 7:00 p.m.

Professional musicians share stories about their careers on *My Life in Music*. Join us on the first Monday of each month at 7 p.m. for both interviews and musical highlights. Our guests on *My Life in Music* for Fall 2023 are Canadian pianist Jan Lisiecki, English choral conductor James O'Donnell, and French organist Jean-Willy Kunz.



photo: Christoph Morlin

Jan Lisiecki

September



photo: Clare Clifford

James O'Donnell

October



photo: Sarah Laroche

Jean-Willy Kunz

November

Renaissance
Fare

Second Mondays at 7:00 p.m.
With host George Douglas

September's *Renaissance Fare* program will feature music for recorders and horns, two favorite instruments from the period. We will hear the Pro Arte Recorder Ensemble, the Piffaro Band, Ensemble Galilei and much more. The program airs on Monday, September 11 at 7:00 p.m.

In October we will hear the top hits from 1492 featuring some of the most popular British groups playing the music of that time...the Purcell Consort of Voices, the New London Consort and more. Listen on Monday, October 9 at 7:00 p.m.

September

- 4 Cleveland Orchestra
- 11 New York Philharmonic
- 18 Royal Liverpool Philharmonic
- 25 London Symphony Orchestra

October

- 2 Bavarian Radio Symphony Orchestra
- 9 Academy of St Martin's in the Fields
- 16 Baltimore Symphony
- 23 Boston Symphony
- 30 Orchestra of the Eighteenth Century

November

- 6 Philadelphia Orchestra
- 13 Bournemouth Symphony Orchestra
- 20 Nashville Symphony
- 27 Montreal Symphony

Monday Night
at the symphony

By Naomi Lambert
Mondays at 8:00 p.m.

Monday Night at the Symphony is your opportunity to enjoy the world's greatest symphonic ensembles from the comfort of your own home. Our music department selects performances by favorite groups based in the United States and overseas; we seek out brand new recordings, as well as notable historic pieces led by the legends of the twentieth century. Each Monday evening you will hear a major work by a giant of the classical repertoire mixed with shorter works.

This fall, our selections include the New York Philharmonic, The Philadelphia Orchestra, and the Nashville Symphony. Europe is represented by the Royal Liverpool Philharmonic, the Academy of St. Martin in the Fields and, for the first time, the Netherlands-based Orchestra of the Eighteenth Century.



London Symphony Orchestra

photo: John Davis

November's program will feature music that would have been familiar to the settlers who landed in Jamestown in 1607. We will hear the Early Music Consort of London, The New York Renaissance Band, the Baltimore Consort, and much more. Be sure to listen on Monday, November 13 at 7:00 p.m.

Listen to *Renaissance Fare* on the second Monday of each month on The Classical Station at 7:00 p.m.



Detail, Concert Italian School, Image from Wikimedia Commons

THURSDAY • NIGHT

OPERA HOUSE

Thursdays at 7:00 p.m.
With host Dr. Jay Pierson

The Ring Cycle comes to *Thursday Night Opera House!* The operas making up Richard Wagner's remarkable musical achievement will begin with *Das Rheingold* in October, continuing with *Die Walküre* in November, *Siegfried* in December, and *Götterdämmerung* in January. All performances will be led by Georg Solti and the Vienna Philharmonic.

September 7 *Beethoven's Fidelio*

Ludwig van Beethoven's only opera tells the tale of *Fidelio* (Behrens), known as Leonore, as she rescues her husband, Florestan (Hofmann), a political prisoner. The music is dramatic, exuberant, and exciting.

September 14 *Bizet's Carmen*

Georges Bizet never visited Spain, but imbued this popular opera with that country's vivid and vibrant melodies. Since its first performance in 1875, it has remained a favorite of opera-goers worldwide.

September 21 *Donizetti's Lucia di Lammermoor*

Gaetano Donizetti's opera is the quintessential example of the nineteenth century *bel canto* style. Lucia (Sutherland) portrays an innocent woman manipulated by the men in her life. (*Archival broadcast by the late Al Ruocchio.*)

Sept 28 *Lehár's The Merry Widow*

Franz Lehár's *The Merry Widow* (Studer) debuted in 1905. It is filled with uplifting waltzes, comical and tender moments, and includes the eloquent aria, "*Vilja, O Vilja*".

October 5 *Gounod's Faust*

Beautiful arias and duets abound in Charles Gounod's dramatic work. Mephistopheles (Van Dam) makes a pact with Dr. Faust (Leech), granting him eternal youth in exchange for his soul.

October 12 *Offenbach's The Tales of Hoffmann*

Jacques Offenbach tells four wonderful stories in one great opera. As the poet Hoffmann (Domingo) waits for a singer to finish her opera performance, he tells stories of lost love to his friend, Nicklausse (Eder). (*Archival broadcast by the late Al Ruocchio.*)

October 19 *Wagner's Das Rheingold*

Das Rheingold is the first of four dramas that make up Richard Wagner's *The Ring of the Nibelung*. The Rhinemaidens guard the Rhinegold and explain to Alberich (Neidlinger) that it can give people power to rule the world. Alberich curses love and steals the gold.

October 26 *Fall Membership Drive*

Tune in for a special presentation of opera highlights during the Fall Membership Drive!

November 2 *Handel's Giulio Cesare*

In one of G.F. Handel's most successful operas, Julius Caesar (Treigle) and Cleopatra (Sills) overcome their enemies and Cleopatra is crowned queen.

November 9 *Wagner's Die Walküre*

The Ring Cycle continues! The scheming Norse gods have sent the earth into conflict. Fricka's (Ludwig) love for Wotan (Hotter) enrages her father. The fiery "Ride of the Valkyries" propels the dramatic action.

November 16 *Mozart's Così fan tutte*

W. A. Mozart presents comic opera at its best! A pair of gentlemen are in love with two sisters and plot to test their fidelity. The men go off to a fictitious war and return disguised as soldiers trying to seduce each other's lover. Do the sisters give in?

November 23

See our Program Listings for soothing music on this date.

November 30 *Bellini's I Puritani*

Elvira (Sutherland) has been promised in marriage to Ricardo (Cappuccilli), a man she despises. When Arturo (Pavarotti) is pardoned from execution, their love prevails. Vincenzo Bellini's *I Puritani* was chosen by the MET to celebrate Sutherland's 25th year with the company. (*Archival broadcast by the late Al Ruocchio.*)

Great Sacred Music

Sundays at 8:00 a.m.

September 3

Bach: Cantata BWV 140
Haydn: *Lord Nelson Mass*

September 10

Bach: Cantata BWV 191
Poulenc: *Gloria*

September 17

Bach: Cantata BWV 99
Milhaud: *Sacred Service for the Sabbath Morning*

September 24

Bach: Cantata BWV 8
Bruch: *Moses*

October 1

Bach: Cantata BWV 100
Rossini: *Petite messe solennelle*

October 8

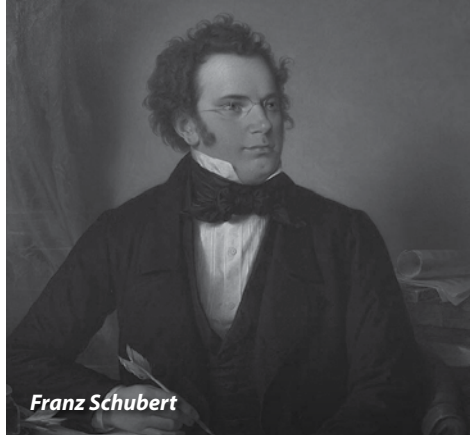
Bach: Cantata BWV 33
Mendelssohn: *Christus*

October 15

Bach: Cantata BWV 164
Mozart: Great Mass in C Minor K. 427

October 22

Fall Membership Drive
Listener Favorites



Wilhelm August Bleek, 1835. Image from Wikimedia Commons

October 29

Fall Membership Drive
Listener Favorites

November 5

Bach: Cantata BWV 125
Schubert: Mass No. 2 in G D. 167

November 12

Bach: Cantata BWV 195
Vivaldi: *Beatus Vir*, RV 597

November 19

Bach: Cantata BWV 29
Bruckner: *Te Deum*

November 26

Bach: Cantata BWV 61
Monteverdi: *Vespers*

Great Sacred Music is made possible by our listeners and the following people and organizations:

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Montgomery, AL

Claude and Sarah Snow

Chapel Hill, NC

If you or your organization would like to be a patron of Great Sacred Music, contact Mick Anderson via e-mail or phone at 919-556-5178.

Preview!

Sundays at 6:00 p.m.
With Steve Thebes and Dan Poirier

By Rob Kennedy

Preview! brings you the latest classical releases and local arts news, presenting new recordings of old favorites, new soloists and ensembles, and interviews with composers, performers, and conductors. This fall's *Preview!* guests include violinist Randall Goosby, conductor Al Sturgis, and Elizabeth Beilman, NC Chamber Music Institute Executive Director.



Randall Goosby

photo: Jeremy Mitchell



Elizabeth Beilman

photo: Gloria Duarte

peaceful reflections

Sundays at 9:00 p.m.
With host Ed Amend

Join the Classical Station for a selection of relaxing music to bring your Sunday to a soothing conclusion. A blend of orchestral, organ, and choral works will help you reflect on the previous week and prepare for the week ahead.

photo: Hans/Pixabay

Program Listings

September Featured Works

For a complete list of a specific day's music, go to TheClassicalStation.org and click "Playlists".

1 Friday

1:00 a.m. . . . Beethoven: Symphony no. 5 in C Minor, op. 67

8:00 a.m. . . . Brahms: *Tragic Overture*, op. 81

All-Request Friday

2 Saturday

1:00 a.m. . . . Schubert: Symphony no. 9 in C, D. 944 (*Great*)

9:00 a.m. . . . Debussy: "Clouds" from *Nocturnes*

10:00 a.m. . . . Elgar: Symphony no. 1 in A-flat, op. 55

12:00 p.m. . . . Beethoven: String Quartet no. 2 in G, op. 18 no. 2

2:00 p.m. . . . Vaughan Williams: *The Lark Ascending*

3:00 p.m. . . . Berlioz: *Symphonie fantastique*, op. 14

3 Sunday

1:00 a.m. . . . Tchaikovsky: *Manfred Symphony*, op. 58

7:00 a.m. . . . Rutter: "This is the day"

9:00 a.m. . . . Bach: Cantata 140 (*Wachet auf, ruft uns die Stimme*)

10:00 a.m. . . . Haydn: *Lord Nelson Mass*

12:00 p.m. . . . Bach: *Brandenburg Concerto* no. 1 in F, BWV 1046

2:00 p.m. . . . Mozart: Symphony no. 33 in B-flat, K. 319

3:00 p.m. . . . Wagner: Prelude to Act 1 & "Love-Death" from *Tristan & Isolde*

5:00 p.m. . . . Chopin: Scherzo no. 2 in B-flat Minor, op. 31

9:00 p.m. . . . Bach: Mass in B Minor, BWV 232: Part 1

10:00 p.m. . . . Bach: Mass in B Minor, BWV 232: Part 2

4 Monday

1:00 a.m. . . . Bruckner: String Quintet in F

9:00 a.m. . . . Liszt: Piano Concerto in E Minor (*Malediction*)

10:00 a.m. . . . Dvořák: Symphony no. 2 in B-flat, op. 4

12:00 p.m. . . . Beethoven: String Quartet no. 11 in F Minor, op. 95 (*Serioso*)

2:00 p.m. . . . Schumann, C.: Three Romances for Piano, op. 11

3:00 p.m. . . . Brahms: Piano Concerto no. 1 in D Minor, op. 15

7:00 p.m. . . . My Life in Music – Jan Lisiecki

8:00 p.m. . . . Beethoven: Symphony no. 9 in D Minor, op. 125 (*Choral*)

10:00 p.m. . . . Mozart: Violin Sonata in B-flat, K. 454

5 Tuesday

1:00 a.m. . . . Dvořák: Symphony no. 1 in C Minor (*The Bells of Zlonice*)

9:00 a.m. . . . Price: Violin Concerto no. 2

10:00 a.m. . . . Elgar: Violin Concerto in B Minor, op. 61

12:00 p.m. . . . Vaughan Williams: *Fantasia on a Theme of Thomas Tallis*

2:00 p.m. . . . Rossini: Overture to *Semiramide*

3:00 p.m. . . . Brahms: Symphony no. 1 in C Minor, op. 68

7:00 p.m. . . . Chopin: Introduction and Rondo in E-flat, op. 16

8:00 p.m. . . . Rachmaninoff: Symphony no. 2 in E Minor, op. 27

10:00 p.m. . . . Debussy: *Suite Bergamasque*

6 Wednesday

1:00 a.m. . . . Brahms: Piano Concerto no. 2 in B-flat, op. 83

9:00 a.m. . . . Haydn: Symphony no. 77 in B-flat

10:00 a.m. . . . Beethoven: Symphony no. 3 in E-flat, op. 55 (*Eroica*)

12:00 p.m. . . . Mendelssohn: String Quartet in E-flat, op. 12

2:00 p.m. . . . Schubert: Piano Piece in E-flat Minor, D. 946 no. 1

3:00 p.m. . . . Tchaikovsky: Symphony no. 5 in E Minor, op. 64

8:00 p.m. . . . Tchaikovsky: Symphony no. 3 in D, op. 29 (*Polish*)

10:00 p.m. . . . Wagner: *Siegfried Idyll*

7 Thursday

1:00 a.m. . . . Mozart: Serenade no. 4 in D, K. 203

9:00 a.m. . . . Mozart: Violin Concerto no. 1 in B-flat, K. 207

PROGRAM LISTINGS (SEPTEMBER)

- 10:00 a.m. . . . Beethoven: Violin Concerto in D, op. 61
12:00 p.m. . . . Schubert: Variations in A-flat on an Original Theme, D. 813
2:00 p.m. . . . Brahms: *Variations on a Theme by Haydn*, op. 56a
3:00 p.m. . . . Schmidt: Symphony no. 2 in E-flat
7:00 p.m. . . . Thursday Night Opera House – Beethoven: *Fidelio*
10:00 p.m. . . . Haydn: String Quartet in F-sharp Minor, op. 50 no. 4

8 Friday

- 1:00 a.m. . . . Dvořák: *Poetic Tone Pictures*, op. 85
All-Request Friday
10:00 a.m. . . . Dvořák: Symphony no. 9 in E Minor, op. 96 (*From the New World*)
9:00 p.m. . . . Dvořák: Cello Concerto in B Minor, op. 104

9 Saturday

- 1:00 a.m. . . . Elgar: Symphony no. 2 in E-flat, op. 63
9:00 a.m. . . . Haydn: Symphony no. 29 in E, Hob. I:29
10:00 a.m. . . . Handel: *Water Music - Complete*
12:00 p.m. . . . Bach: *Brandenburg Concerto* no. 5 in D, BWV 1050
2:00 p.m. . . . Mozart: Piano Sonata no. 14 in C Minor, K. 457
3:00 p.m. . . . Bach, C.P.E.: Flute Concerto in A
4:00 p.m. . . . Mendelssohn: Piano Concerto no. 2 in D Minor, op. 40

10 Sunday

- 1:00 a.m. . . . Schubert: String Quintet in C, D. 956
7:00 a.m. . . . Bruckner: "Ave Maria"
9:00 a.m. . . . Bach: Cantata 191 (*Gloria in excelsis Deo*)
10:00 a.m. . . . Poulenc: *Gloria*
12:00 p.m. . . . Holst: *Egdon Heath*, op. 47
2:00 p.m. . . . Barber: Symphony no. 1, op. 9 (in one movement)
3:00 p.m. . . . Haydn: String Quartet in C, op. 54 no. 2
4:00 p.m. . . . Beethoven: Quartet no. 16 in F, op. 135
10:00 p.m. . . . Fauré: *Requiem*, op. 48

11 Monday

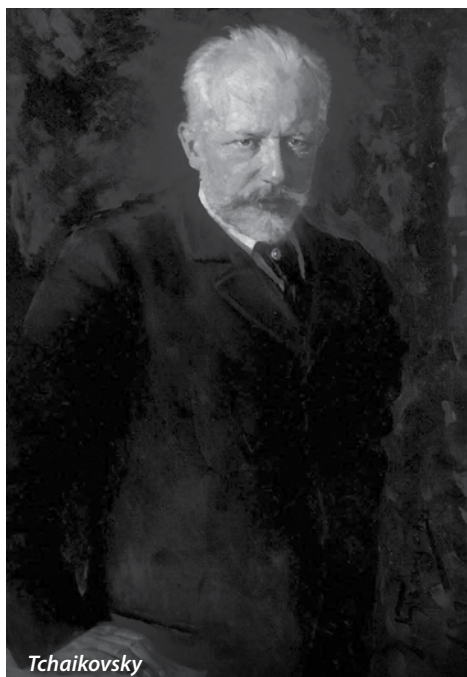
- 1:00 a.m. . . . Beethoven: String Quartet no. 10 in E-flat, op. 74 (*Harp*)
9:00 a.m. . . . Beethoven: String Trio in D, op. 9 no. 2
10:00 a.m. . . . Mozart: Requiem in D Minor, K. 626
12:00 p.m. . . . Bizet: *L'Arlesienne Suite* no. 2
2:00 p.m. . . . Liszt: Piano Concerto no. 1 in E-flat (*Triangle*)
3:00 p.m. . . . Tchaikovsky: Symphony no. 6 in B Minor, op. 74 (*Pathétique*)
7:00 p.m. . . . Renaissance Fare
10:00 p.m. . . . Mozart: Duo no. 2 in B-flat, K. 424

12 Tuesday

- 1:00 a.m. . . . Schumann: Piano Quintet in E-flat, op. 44
9:00 a.m. . . . Tchaikovsky: *Capriccio italien*, op. 45
10:00 a.m. . . . Brahms: Symphony no. 4 in E Minor, op. 98
12:00 p.m. . . . Chopin: Ballade no. 4 in F Minor, op. 52
2:00 p.m. . . . Wagner: Overture to *Tannhauser*
3:00 p.m. . . . Mendelssohn: Symphony no. 1 in C Minor, op. 11
8:00 p.m. . . . Mozart: Symphony no. 41 in C, K. 551 (*Jupiter*)
10:00 p.m. . . . Mahler: Adagietto from Symphony no. 5 in C-sharp Minor

13 Wednesday

- 1:00 a.m. . . . Beethoven: Piano Concerto no. 3 in C Minor, op. 37
9:00 a.m. . . . Saint-Saëns: *Carnival of the Animals*
10:00 a.m. . . . Mozart: Piano Concerto no. 27 in B-flat, K. 595
12:00 p.m. . . . Schumann, C.: Piano Trio in G Minor, op. 17
2:00 p.m. . . . Handel: Concerto Grosso in A, op. 6 no. 11
3:00 p.m. . . . Beethoven: Symphony no. 2 in D, op. 36
8:00 p.m. . . . Mozart: Symphony no. 40 in G Minor, K. 550



Tchaikovsky

photo: Wikimedia Commons

14 Thursday

- 1:00 a.m. . . . Dvořák: Symphony no. 3 in E-flat, op. 10
- 9:00 a.m. . . . Haydn: Horn Concerto no. 1 in D
- 10:00 a.m. . . . Beethoven: Piano Concerto no. 5 in E-flat, op. 73 (*Emperor*)
- 12:00 p.m. . . . Cherubini: Symphony in D
- 2:00 p.m. . . . Brahms: *Academic Festival Overture*, op.80
- 3:00 p.m. . . . Dvořák: Piano Concerto in G Minor, op. 33
- 5:00 p.m. . . . Wagner: Prelude to Act 1 from *Lohengrin*
- 7:00 p.m. . . . Thursday Night Opera House – Bizet: *Carmen*
- 10:00 p.m. . . . Bach: Sonata no. 3 in C, BWV 1005

15 Friday

- 1:00 a.m. . . . Chopin: *Preludes*, op. 28
- All-Request Friday
- 6:00 p.m. . . . Rosh Hashanah program begins

16 Saturday

- 1:00 a.m. . . . Mendelssohn: Symphony no. 5, op. 107 (*Reformation*)
- 9:00 a.m. . . . Mozart: Bassoon Concerto in B-flat, K. 191

- 10:00 a.m. . . . Schumann: Symphony no. 4 in D Minor, op. 120
- 12:00 p.m. . . . Haydn: String Quartet in E-flat, op. 64 no. 6
- 2:00 p.m. . . . Mozart: Violin Concerto no. 3 in G, K. 216
- 3:00 p.m. . . . Bach: *Brandenburg Concerto* no. 1 in F, BWV 1046
- 5:00 p.m. . . . Tchaikovsky: *Swan Lake*: Act IV, op. 20

17 Sunday

- 1:00 a.m. . . . Saint-Saëns: Piano Concerto no. 1 in D, op. 17
- 7:00 a.m. . . . Tallis: "If ye love Me"
- 10:00 a.m. . . . Milhaud: *Sacred Service*
- 12:00 p.m. . . . Liszt: *Hungarian Rhapsody* no. 6 in D
- 2:00 p.m. . . . Bach, C.P.E.: Cello Concerto in A
- 3:00 p.m. . . . Mendelssohn: String Quartet no. 2 in A Minor, op. 13
- 4:00 p.m. . . . Bach: Violin Concerto no. 2 in E, BWV 1042
- 9:00 p.m. . . . Traditional: *Sephardic Songs*

18 Monday

- 1:00 a.m. . . . Schumann: Symphony no. 3 in E-flat, op. 97 (*Rhenish*)
- 9:00 a.m. . . . Haydn, M.: Symphony no. 11 in B-flat
- 10:00 a.m. . . . Mozart: Symphony no. 39 in E-flat, K. 543
- 12:00 p.m. . . . Schubert: Rondo in B Minor, D. 895
- 2:00 p.m. . . . Handel: Overture in B-flat from *Rodrigo*
- 3:00 p.m. . . . Tchaikovsky: Symphony no. 2 in C Minor, op. 17 (*Little Russian*)
- 5:00 p.m. . . . Rossini: Overture to *The Barber of Seville*
- 8:00 p.m. . . . Elgar: *Enigma Variations*, op. 36
- 10:00 p.m. . . . Wagner: Prelude to Act 1 from *Parsifal*

19 Tuesday

- 1:00 a.m. . . . Haydn: Symphony no. 104 in D (*London*)
- 9:00 a.m. . . . Tchaikovsky: Piano Concerto no. 3 in E-flat, op. 75
- 10:00 a.m. . . . Chopin: Piano Concerto no. 1 in E Minor, op. 11

PROGRAM LISTINGS (SEPTEMBER)

- 12:00 p.m. . . .Mozart: String Quartet no. 8 in F, K. 168
2:00 p.m. . . .Dukas: *Sorcerer's Apprentice*
3:00 p.m. . . .Tchaikovsky: Symphony no. 1 in G Minor, op. 13 (*Winter Dreams*)
5:00 p.m. . . .Saint-Saëns: *Danse macabre*, op. 40
8:00 p.m. . . .Mozart: Violin Concerto no. 4 in D, K. 218
10:00 p.m. . . .Bach: *English Suite* no. 5 in E Minor, BWV 810

20 Wednesday

- 1:00 a.m. . . .Beethoven: Symphony no. 6 in F, op. 68 (*Pastoral*)
9:00 a.m. . . .Mendelssohn: String Symphony no. 06 in E-flat
10:00 a.m. . . .Mozart: Serenade no. 7 in D, K. 250 (*Haffner*)
12:00 p.m. . . .Schubert: String Trio in B-flat, D. 581
2:00 p.m. . . .Nicolai: Overture to *The Merry Wives of Windsor*
3:00 p.m. . . .Tchaikovsky: Violin Concerto in D, op. 35
6:00 p.m. . . .Rachmaninoff: "Vocalise"
8:00 p.m. . . .Saint-Saëns: Violin Concerto no. 3 in B Minor, op. 61
10:00 p.m. . . .Barber: Violin Concerto, op. 14

21 Thursday

- 1:00 a.m. . . .Schubert: Piano Quintet in A, D. 667 (*Trout*)
9:00 a.m. . . .Glazunov: Autumn from The Seasons, op. 67 (*a ballet*)
10:00 a.m. . . .Dvořák: *Cypresses*
12:00 p.m. . . .Beethoven: Piano Sonata no. 21 in C, op. 53 (*Waldstein*)
2:00 p.m. . . .Mussorgsky: *Night on Bald Mountain*
3:00 p.m. . . .Holst: *The Planets*, op. 32
5:00 p.m. . . .Sibelius: *Finlandia*, op. 26
7:00 p.m. . . .Thursday Night Opera House – Donizetti: *Lucia di Lammermoor*
10:00 p.m. . . .Holst: *Invocation*

22 Friday

- 1:00 a.m. . . .Schubert: Octet in F for Strings & Winds, D. 803

All-Request Friday

23 Saturday

- 1:00 a.m. . . .Mozart: String Quintet in G Minor, K. 516
9:00 a.m. . . .Vivaldi: *Autumn* from *Four Seasons*
10:00 a.m. . . .Dvořák: Symphony no. 7 in D Minor, op. 70
12:00 p.m. . . .Debussy: *Spring (Symphonic Suite)*
2:00 p.m. . . .Strauss, Jr.: "Tales from the Vienna Woods"
3:00 p.m. . . .Mozart: Symphony no. 38 in D, K. 504 (*Prague*)
5:00 p.m. . . .Handel: Suite in G from *Water Music*

24 Sunday

- 1:00 a.m. . . .Sibelius: Symphony no. 7 in C, op. 105
7:00 a.m. . . .Palestrina: "Alma redemptoris mater"
10:00 a.m. . . .Bruch: *Moses: Part I*, op. 67
12:00 p.m. . . .Weber: Clarinet Concerto no. 1 in F Minor, op. 73
2:00 p.m. . . .Mozart: Symphony no. 34 in C, K. 338
3:00 p.m. . . .Mendelssohn: String Quartet in E-flat (*w/o opus number*)
5:00 p.m. . . .Haydn: Cello Concerto no. 1 in C
9:00 p.m. . . .Brahms: *Schicksalslied*, op. 54 (*Song of Destiny*)



Max Bruch

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PROGRAM LISTINGS (SEPTEMBER)

25 Monday

- 1:00 a.m. . . . Schubert: Symphony no. 5 in B-flat, D. 485
- 9:00 a.m. . . . Mozart: Piano Sonata no. 17 in B-flat, K. 570
- 10:00 a.m. . . . Brahms: Piano Quartet no. 3 in C Minor, op. 60
- 12:00 p.m. . . . Elgar: Serenade for Strings in E Minor, op. 20
- 2:00 p.m. . . . Mozart: Horn Concerto no. 2 in E-flat, K. 417
- 3:00 p.m. . . . Beethoven: Symphony no. 8 in F, op. 93
- 5:00 p.m. . . . Khachaturian: "Lullaby" from *Gayne*
- 8:00 p.m. . . . Rachmaninoff: Symphony no. 2 in E Minor, op. 27
- 10:00 p.m. . . . Fauré: Nocturne no. 1 in E-flat Minor, op. 33 no. 1

26 Tuesday

- 1:00 a.m. . . . Strauss, R.: *Death and Transfiguration*, op. 24
- 9:00 a.m. . . . Mozart: Fantasia in C Minor, K. 475
- 10:00 a.m. . . . Haydn: Symphony no. 082 in C (*The Bear*)
- 12:00 p.m. . . . Bach: Cello Suite no. 1 in G, BWV 1007
- 2:00 p.m. . . . Gershwin: *Rhapsody in Blue*
- 3:00 p.m. . . . Beethoven: Piano Concerto no. 4 in G, op. 58
- 5:00 p.m. . . . Corelli: Concerto Grosso in D, op. 6 no. 7
- 8:00 p.m. . . . Mozart: Symphony no. 36 in C, K. 425 (*Linz*)
- 10:00 p.m. . . . Debussy: *Estampes*

27 Wednesday

- 1:00 a.m. . . . Schubert: String Quartet in A Minor, D.804 (*Rosamunde*)
- 9:00 a.m. . . . Mozart: Horn Concerto no. 4 in E-flat, K. 495
- 10:00 a.m. . . . Dvořák: String Quartet no. 8 in E, op. 80
- 12:00 p.m. . . . Wagner: "Forest Murmurs" from *Siegfried*
- 2:00 p.m. . . . Bruch: *Serenade on Swedish Melodies*
- 3:00 p.m. . . . Beethoven: Symphony no. 7 in A, op. 92

- 5:00 p.m. . . . Mozart: Rondo in B-flat for Violin and Orchestra, K. 269
- 8:00 p.m. . . . Schubert: Symphony no. 1 in D, D. 82
- 10:00 p.m. . . . Chopin: *Nocturnes*, op. 27

28 Thursday

- 1:00 a.m. . . . Brahms: String Quartet no. 3 in B-flat, op. 67
- 9:00 a.m. . . . Dittersdorf: Symphony in C (*The Four Ages of Man*)
- 10:00 a.m. . . . Mozart: Piano Concerto no. 20 in D Minor, K. 466
- 12:00 p.m. . . . Telemann: Concerto in B Minor for Viola da gamba and Flute
- 2:00 p.m. . . . Bach, C.P.E.: String Symphony in B-flat
- 3:00 p.m. . . . Dvořák: Piano Quartet in D, op. 23
- 6:00 p.m. . . . Sibelius: *Rakastava (The Lover)*, op. 14
- 7:00 p.m. . . . Thursday Night Opera House – Lehár: *The Merry Widow*
- 10:00 p.m. . . . Dvořák: Romance in F Minor, op. 11

29 Friday

- 1:00 a.m. . . . Haydn: Symphony no. 100 in G (*Military*)
- All-Request Friday

30 Saturday

- 1:00 a.m. . . . Korngold: Sinfonietta in B, op. 5
- 9:00 a.m. . . . Mendelssohn: *Hebrides Overture*, op. 26
- 10:00 a.m. . . . Tchaikovsky: Prologue & Act I from *Sleeping Beauty*, op. 66
- 12:00 p.m. . . . Copland: *Four Dance Episodes from Rodeo*
- 2:00 p.m. . . . Tchaikovsky: Suite from *Swan Lake*, op. 20
- 3:00 p.m. . . . Brahms: Symphony no. 3 in F, op. 90
- 5:00 p.m. . . . Verdi: "Autumn" from *Four Seasons Ballet*

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PROGRAM LISTINGS (OCTOBER)

October Featured Works

For a complete list of a specific day's music, go to TheClassicalStation.org and click "Playlists".

1 Sunday

- 1:00 a.m. . . . Beethoven: Symphony no. 3 in E-flat, op. 55 (*Eroica*)
- 7:00 a.m. . . . Fauré: "Cantique de Jean Racine", op. 11
- 9:00 a.m. . . . Bach: Cantata 100 (*Was Gott tut, das ist wohlgetan*)
- 10:00 a.m. . . . Rossini: *Petite Messe solennelle*, Part I
- 12:00 p.m. . . . Verdi: *Four Seasons Ballet* from *The Sicilian Vespers*
- 1:00 p.m. . . . Dukas: *Sorcerer's Apprentice*
- 2:00 p.m. . . . Haydn: Symphony no. 40 in F
- 3:00 p.m. . . . Prokofiev: *Romeo and Juliet*: Suite no. 3, op. 101
- 5:00 p.m. . . . Dvořák: *Symphonic Variations*, op. 78
- 9:00 p.m. . . . Handel: *Chandos Anthem* no. 6 (*As pants the Hart for cooling streams*)

2 Monday

- 1:00 a.m. . . . Sibelius: Violin Concerto in D Minor, op. 47
- 9:00 a.m. . . . Elgar: *The Wand of Youth*, Suite no. 2
- 10:00 a.m. . . . Mendelssohn: Symphony no. 4 in A, op. 90 (*Italian*)
- 12:00 p.m. . . . Haydn: String Quartet in C, op. 64 no. 1
- 2:00 p.m. . . . Brahms: *Hungarian Dances* nos. 1-6
- 3:00 p.m. . . . Schubert: Symphony no. 4 in C Minor, D. 417 (*Tragic*)
- 7:00 p.m. . . . My Life in Music – James O'Donnell
- 8:00 p.m. . . . Beethoven: Violin Concerto in D, op. 61
- 10:00 p.m. . . . Bach: Prelude and Fugue nos. 13-16 from *The Well-Tempered Clavier*, Book 1

3 Tuesday

- 1:00 a.m. . . . Brahms: Symphony no. 1 in C Minor, op. 68
- 9:00 a.m. . . . Bach: Cello Suite no. 2 in D Minor, BWV 1008

- 10:00 a.m. . . . Schubert: Symphony no. 6 in C, D. 589
- 12:00 p.m. . . . Bach: Orchestral Suite no. 1 in C, BWV 1066
- 2:00 p.m. . . . Rimsky-Korsakov: *Capriccio espagnol*, op. 34
- 3:00 p.m. . . . Mozart: Violin Concerto no. 5 in A, K. 219 (*Turkish*)
- 5:00 p.m. . . . Chopin: Nocturne in A-flat, op. 32 no. 2
- 7:00 p.m. . . . Liszt: Piano Concerto no. 2 in A
- 8:00 p.m. . . . Beethoven: Piano Concerto no. 2 in B-flat, op. 19
- 10:00 p.m. . . . Dvořák: String Trio in C, op. 74

4 Wednesday

- 1:00 a.m. . . . Mozart: Piano Concerto no. 18 in B-flat, K. 456
- 9:00 a.m. . . . Bach, C.P.E.: *Berlin Symphony* in F, Wq. 181
- 10:00 a.m. . . . Rachmaninoff: Piano Concerto no. 2 in C Minor, op. 18
- 12:00 p.m. . . . Handel: Concerto Grosso in F, op. 3 no. 4
- 2:00 p.m. . . . Dvořák: *Tragic Overture*
- 3:00 p.m. . . . Sibelius: Symphony no. 1 in E Minor, op. 39
- 5:00 p.m. . . . Chopin: Berceuse in D-flat, op. 57
- 8:00 p.m. . . . Tchaikovsky: *Manfred Symphony*, op. 58
- 10:00 p.m. . . . Delius: "The Walk to the Paradise Garden"

5 Thursday

- 1:00 a.m. . . . Debussy: *Images for Orchestra*
- 9:00 a.m. . . . Grieg: *Norwegian Dances*, op. 35
- 10:00 a.m. . . . Sibelius: Symphony no. 6 in D Minor, op. 104
- 12:00 p.m. . . . Mozart: Symphony no. 33 in B-flat, K. 319
- 2:00 p.m. . . . Tchaikovsky: *Swan Lake*: Act III — "Pas de six", op. 20
- 3:00 p.m. . . . Mozart: Piano Concerto no. 24 in C Minor, K. 491
- 7:00 p.m. . . . Thursday Night Opera House — Gounod: *Faust*
- 10:00 p.m. . . . Brahms: *Six Chorale Preludes*

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| _____ As You Like It | _____ Classical Cafe |
| _____ Concert Hall | _____ Great Sacred Music |
| _____ Metropolitan Opera | _____ Monday Night at the Symphony |
| _____ Music in the Night | _____ My Life in Music |
| _____ Peaceful Reflections | _____ Preview! |
| _____ Renaissance Fare | _____ Rise and Shine |
| _____ Saturday Evening Request | _____ Sleepers, Awake! |
| _____ Thursday Night Opera | _____ Wavelengths |

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| <input type="checkbox"/> Program Notes | <input type="checkbox"/> An Interview With... |
| <input type="checkbox"/> Lately We've Heard | <input type="checkbox"/> Lately We've Read |
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5 P.M. - 7 P.M.							
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Thank You Gifts

CD# 1 Yo-Yo Ma, Leonidas Kavakos & Emanuel Ax: *Beethoven for Three - Symphony No. 6 and Op. 1, No. 3*

Like the trio's first *Beethoven for Three* release — Symphonies Nos. 2 & 5 — this recording challenges the traditional boundary between chamber and orchestral repertoire to offer the listener two very different sides of the composer using the same three voices.

FMV \$13.97

CD #2 Randall Goosby: *Violin Concertos by Max Bruch and Florence Price*

Conducted by Yannick Nézet-Séguin, Randall Goosby performs Max Bruch's Violin Concerto and both of Florence Price's Violin Concertos. They are recorded by the Grammy-winning team behind Nézet-Séguin's Florence Price Symphonies 1 & 3.

FMV \$13.98

CD #3 Paavo Järvi: *Haydn - London Symphonies 101 & 103*

Paavo Järvi conducts the Deutsche Kammerphilharmonie in the first part of a planned cycle of Haydn's London symphonies, Nos. 101 and 103.

FMV \$23.99

CD #4 Martha Argerich: *Ravel/Beethoven*

Legend of the piano Martha Argerich is releasing her first-ever album partnering the Israel Philharmonic Orchestra under the baton of its new musical director: Lahav Shani.

FMV \$16.75

CD #5 Joyce DiDonato and Lisette Oropesa: *Handel's Theodora*

Opera superstars Joyce DiDonato and Lisette Oropesa perform in this thrilling recording of Handel's *Theodora*.

FMV \$24.98

CD #6 John Rutter: *Fancies*

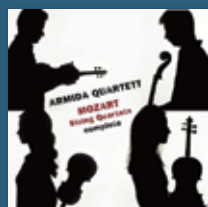
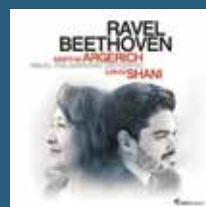
This light and accessible collection explores a variety of song cycles of Elizabethan poetry by John Rutter.

FMV \$11.57

CD #7 Armida Quartet: *Mozart—Complete String Quartets*

From 2016 to 2022, the Armida Quartet tackled the complete quartets of Mozart. All seven CDs of their recordings are available as a premium thank-you gift.

FMV \$89.50



PROGRAM LISTINGS (OCTOBER)

6 Friday

- 1:00 a.m. . . . Tchaikovsky: String Quartet no. 1 in D, op. 11
9:00 a.m. . . . Beethoven: Piano Sonata no. 13 in E-flat, op. 27 no. 1

All-Request Friday

- 10:00 p.m. . . . Liszt: Berceuse (*Lullaby*)

7 Saturday

- 1:00 a.m. . . . Beethoven: String Quartet no. 5 in A, op. 18 no. 5
9:00 a.m. . . . Brahms: Piano Trio no. 3 in C Minor, op. 101
10:00 a.m. . . . Tchaikovsky: String Quartet no. 3 in E-flat Minor, op. 30
12:00 p.m. . . . Schumann: Symphony in G Minor (*Zwickau*)
2:00 p.m. . . . Bach, J.C.: Symphony in G, op. 6 no. 1
3:00 p.m. . . . Schubert: Symphony no. 8 in B Minor, D. 759 (*Unfinished*)
5:00 p.m. . . . Haydn: Symphony no. 46 in B

8 Sunday

- 1:00 a.m. . . . Tchaikovsky: Piano Concerto no. 1 in B-flat Minor, op. 23
7:00 a.m. . . . Fauré: "Pie Jesu" from *Requiem*, op. 48
9:00 a.m. . . . Bach: Cantata 33 (*Alein zu dir, Herr Jesu Christ*)
10:00 a.m. . . . Mendelssohn: *Christus*
12:00 p.m. . . . Mozart: Symphony no. 21 in A, K. 134
2:00 p.m. . . . Schumann: Cello Concerto in A Minor, op. 129
3:00 p.m. . . . Mendelssohn: Piano Trio no. 2 in C Minor, op. 66
9:00 p.m. . . . Schubert: *Swan Songs*, D. 957

9 Monday

- 1:00 a.m. . . . Mozart: String Quartet no. 19 in C, K. 465 (*Dissonant*)
9:00 a.m. . . . Saint-Saëns: Violin Concerto no. 1 in A, op. 20
10:00 a.m. . . . Grieg: Symphony in C Minor
12:00 p.m. . . . Haydn: Symphony no. 47 in G (*Palindrome*)
2:00 p.m. . . . Schubert: String Quartet no. 8 in B-flat, D. 112

- 3:00 p.m. . . . Saint-Saëns: Symphony no. 3 in C Minor, op. 78 (*Organ*)
7:00 p.m. . . . Renaissance Fare
8:00 p.m. . . . Bruch: Violin Concerto no. 1 in G Minor, op. 26
10:00 p.m. . . . Haydn: Symphony no. 54 in G

10 Tuesday

- 1:00 a.m. . . . Mozart: Serenade no. 10 in B-flat (for winds), K. 361 (*Gran Partita*)
9:00 a.m. . . . Debussy: Violin Sonata in G Minor
10:00 a.m. . . . Handel: Suite in F from *Water Music*
12:00 p.m. . . . Boyce: Concerto Grosso in B-flat
2:00 p.m. . . . Mendelssohn: Violin Concerto in D Minor
3:00 p.m. . . . Beethoven: Piano Concerto no. 1 in C, op. 15
5:00 p.m. . . . Debussy: Arabesque no. 1
8:00 p.m. . . . Wagner: Symphony in C
10:00 p.m. . . . Bach: Prelude and Fugue Nos. 1-4 from *The Well-Tempered Clavier, Book 1*

11 Wednesday

- 1:00 a.m. . . . Haydn: Symphony no. 092 in G (*Oxford*)
9:00 a.m. . . . Dvořák: *Carnival Overture*, op. 92
10:00 a.m. . . . Beethoven: Symphony no. 8 in F, op. 93
12:00 p.m. . . . Grieg: *In Autumn (A Concert Overture)*, op. 11
2:00 p.m. . . . Weber: Symphony no. 2 in C
3:00 p.m. . . . Mozart: Piano Concerto no. 21 in C, K. 467
5:00 p.m. . . . Vivaldi: Violin Concerto in A Minor, op. 3 no. 6
8:00 p.m. . . . Schumann: Symphony no. 1 in B-flat, op. 38 (*Spring*)
10:00 p.m. . . . Schumann, C.: Piano Concerto no. 1 in A Minor op.7

12 Thursday

- 1:00 a.m. . . . Tchaikovsky: Suite from *Sleeping Beauty*, op. 66
9:00 a.m. . . . Wagner: Prelude to Act 1 from *Lohengrin*
10:00 a.m. . . . Schubert: Symphony no. 2 in B-flat, D. 125

PROGRAM LISTINGS (OCTOBER)

- 12:00 p.m. . . . Bach, J.C.: Quintet in D
2:00 p.m. . . . Mozart: Divertimento no. 9 in B-flat
(for winds), K. 240
3:00 p.m. . . . Mozart: Symphony no. 41 in C,
K. 551 (*Jupiter*)
7:00 p.m. . . . Thursday Night Opera House —
Offenbach's *The Tales of Hoffmann*
10:00 p.m. . . . Haydn: String Quartet in G Minor,
op. 74 no. 3 (*The Rider*)

13 Friday

- 1:00 a.m. . . . Tchaikovsky: Symphony no. 2 in
C Minor, op. 17 (*Little Russian*)
9:00 a.m. . . . Mozart: Concertone in C for Two
Violins & Orchestra, K. 190
All-Request Friday
10:00 p.m. . . . Bruch: Kol Nidrei, op. 47 (*Adagio on
Hebrew Melodies*)

14 Saturday

- 1:00 a.m. . . . Saint-Saëns: String Quartet in E
Minor, op. 112
9:00 a.m. . . . Brahms: Three Intermezzi, op. 117
10:00 a.m. . . . Tchaikovsky: Orchestral Suite no. 4
in G, op. 61 (*Mozartiana*)
12:00 p.m. . . . Mendelssohn-Hensel: String Quartet
in E-flat
2:00 p.m. . . . Dvořák: *American Suite*, op. 98b
3:00 p.m. . . . Haydn: Symphony no. 008 in G
(*Evening*)
5:00 p.m. . . . Elgar: Cello Concerto in E Minor,
op. 85

15 Sunday

- 1:00 a.m. . . . Mozart: Piano Concerto no. 13 in C,
K. 415
7:00 a.m. . . . Rutter: "God be in my head"
9:00 a.m. . . . Bach: Cantata 164 (*Ihr, die ihr euch
von Christo nennet*)
10:00 a.m. . . . Mozart: Mass in C Minor, K. 427
(Great)
12:00 p.m. . . . Mozart: Symphony no. 25 in G Minor,
K. 183
2:00 p.m. . . . Handel: Concerto Grosso in D, op. 6
no. 5
3:00 p.m. . . . Mozart: Symphony no. 14 in A,
K. 114



Robert Schumann

Photo: Wikimedia Commons

- 9:00 p.m. . . . Mendelssohn: *Hymn: Three Sacred
Songs and Fugue*, op. 96

16 Monday

- 1:00 a.m. . . . Schubert: String Quartet no. 10 in
E-flat, D. 87
9:00 a.m. . . . Mozart: Oboe Concerto in C, K. 314
10:00 a.m. T . . . chaikovsky: Violin Concerto in D,
op. 35
12:00 p.m. . . . Haydn: String Quartet in B-flat,
op. 76 no. 4 (*Sunrise*)
2:00 p.m. . . . Dvořák: Scherzo capriccioso, op. 66
3:00 p.m. . . . Haydn: Symphony no. 083 in
G Minor (*The Hen*)
5:00 p.m. . . . Massenet: "Meditation" from *Thais*
8:00 p.m. . . . Prokofiev: *Romeo and Juliet*
10:00 p.m. . . . Brahms: Clarinet Sonata in F Minor,
op. 120 no. 1

17 Tuesday

- 1:00 a.m. . . . Mozart: Piano Quartet no. 1 in
G Minor, K. 478
9:00 a.m. . . . Beethoven: Overture to *Egmont*,
op. 84
10:00 a.m. . . . Haydn: Symphony no. 103 in E-flat
(*Drum Roll*)
12:00 p.m. . . . Bach: Violin Concerto no. 1 in
A Minor, BWV 1041
2:00 p.m. . . . Haydn: Notturmo no. 3 in C

PROGRAM LISTINGS (OCTOBER/NOVEMBER)

- 3:00 p.m. . . .Schumann: Symphony no. 4 in D Minor, op. 120
5:00 p.m. . . .Weber: "Polonaise brillante", op. 72
8:00 p.m. . . .Chopin: *Preludes*, op. 28
10:00 p.m. . . .Wagner: Prelude to Act 1 from *Parsifal*

18 Wednesday

- 1:00 a.m. . . .Schumann: String Quartet in A, op. 41 no. 3
9:00 a.m. . . .Bach, C.P.E.: Trio Sonata in A Minor
10:00 a.m. . . .Haydn: Symphony no. 101 in D (*Clock*)
12:00 p.m. . . .Beethoven: Romance no. 2 in F for Violin, op. 50
2:00 p.m. . . .Verdi: "Spring" from *Four Seasons Ballet*
3:00 p.m. . . .Mozart: Piano Concerto no. 19 in F, K. 459
5:00 p.m. . . .Debussy: "Play of the Waves" from *La Mer*
8:00 p.m. . . .Mendelssohn: Symphony no. 1 in C Minor, op. 11
10:00 p.m. . . .Barber: Adagio for Strings, op. 11

October 19-29

Fall Fund Drive

November Featured Works

For a complete list of a specific day's music, go to TheClassicalStation.org and click "Playlists".

1 Wednesday

- 1:00 a.m. . . .Brahms: Piano Concerto no. 2 in B-flat, op. 83
3:00 a.m. . . .Bizet: "L'amour est un oiseau rebelle (Habanera)" from *Carmen*
9:00 a.m. . . .Vivaldi: Concerto no. 4 in E Minor for 4 Violins, RV 550
10:00 a.m. . . .Beethoven: Symphony no. 6 in F, op. 68 (*Pastoral*)
12:00 p.m. . . .Schubert: *4 Impromptus*, D. 935
2:00 p.m. . . .Mozart: Horn Concerto no. 3 in E-flat, K. 447
3:00 p.m. . . .Sibelius: Symphony no. 2 in D, op. 43

- 5:00 p.m. . . .Falla: "Ritual Fire Dance" from *El amor brujo (Love, the Magician)*
7:00 p.m. . . .Hummel: Piano Quintet in E-flat Minor, op. 87
8:00 p.m. . . .Brahms: Symphony no. 1 in C Minor, op. 68
10:00 p.m. . . .Fauré: Ballade for Piano and Orchestra, op. 19

2 Thursday

- 1:00 a.m. . . .Mahler: Symphony no. 1 in D (*Titan*)
9:00 a.m. . . .Mozart: String Quartet no. 20 in D, K. 499
10:00 a.m. . . .Haydn: Cello Concerto no. 2 in D
12:00 p.m. . . .Bach, W.F.: Sinfonia in F
2:00 p.m. . . .Heinichen: Concerto in G
3:00 p.m. . . .Tchaikovsky: Symphony no. 4 in F Minor, op. 36
7:00 p.m. . . .Thursday Night Opera House — Handel: *Giulio Cesare*
10:00 p.m. . . .Debussy: *Images for Piano, Series I*

3 Friday

- 1:00 a.m. . . .Respighi: Suite for Flute and Strings
8:00 a.m. . . .Bach: *Brandenburg Concerto no. 4* in G: III. Presto: Finale, BWV 1049

All-Request Friday

- 10:00 p.m. . . .Tárrega: "Recuerdos de la Alhambra"

4 Saturday

- 1:00 a.m. . . .Sibelius: Symphony no. 4 in A Minor, op. 63
9:00 a.m. . . .Bach: Sonata in G for Violin and Continuo, BWV 1021
10:00 a.m. . . .Tchaikovsky: Piano Concerto no. 1 in B-flat Minor, op. 23
12:00 p.m. . . .Haydn: String Quartet in E-flat, op. 76 no. 6
1:00 p.m. . . .Boccherini: Cello Concerto no. 10 in D
2:00 p.m. . . .Smetana: *Má vlast (My Fatherland)*

5 Sunday

- 1:00 a.m. . . .Brahms: String Quartet no. 2 in A Minor, op. 51 no. 2
7:00 a.m. . . .Haydn: Trumpet Concerto in E-flat
9:00 a.m. . . .Bach: Cantata 125 (*Mit Fried und Freud ich fahr dahin*)

PROGRAM LISTINGS (NOVEMBER)

- 10:00 a.m. . . Schubert: Mass no. 2 in G, D. 167
12:00 p.m. . . Chopin: Fantasia in F Minor, op. 49
2:00 p.m. . . Grieg: *Holberg Suite*, op. 40
3:00 p.m. . . Mendelssohn: Violin Concerto in E Minor, op. 64
5:00 p.m. . . Vivaldi: *Four Seasons*

6 Monday

- 1:00 a.m. . . Bach: Partita no. 2 in D Minor for solo violin, BWV 1004
9:00 a.m. . . Sousa: *Sandalphon Waltzes*
10:00 a.m. . . Schubert: Piano Sonata in B-flat, D. 960
12:00 p.m. . . Bizet: *Carmen Suite*
2:00 p.m. . . Mozart: Piano Trio no. 3 in B-flat, K. 502
3:00 p.m. . . Holst: *The Planets*, op. 32
7:00 p.m. . . My Life in Music — Jean-Willy Kunz
8:00 p.m. . . Rachmaninoff: Symphony no. 1 in D Minor, op. 13
10:00 p.m. . . Barber: Adagio for Strings, op. 11

7 Tuesday

- 1:00 a.m. . . Mozart: Symphony no. 35 in D, K. 385 (*Haffner*)
4:00 a.m. . . Delibes: "Ou va la jeune Indoue? (*Bell Song*)" from *Lakmé*
9:00 a.m. . . Brahms: Six Piano Pieces, op. 118
11:00 a.m. . . Chopin: *Les Sylphides*
12:00 p.m. . . Schumann: Piano Trio no. 2 in F, op. 80
2:00 p.m. . . Rimsky-Korsakov: *Russian Easter Overture*, op. 36
3:00 p.m. . . Schubert: Symphony no. 3 in D, D. 200
8:00 p.m. . . Mendelssohn: Octet in E-flat, op. 20
10:00 p.m. . . Haydn: Quartet in D for Lute & Strings

8 Wednesday

- 1:00 a.m. . . Bach: *English Suite* no. 6, BWV 811
9:00 a.m. . . Bach, J.C.: Sinfonia Concertante in C
10:00 a.m. . . Beethoven: Symphony no. 5 in C Minor, op. 67
12:00 p.m. . . Vivaldi: Concerto for Clarinet and Orchestra no. 1 in B-flat (*Sant'Angelo*)
2:00 p.m. . . Dvořák: Serenade in E for Strings, op. 22

- 3:00 p.m. . . Grieg: Suite no. 1 from Peer Gynt, op. 46
3:18 p.m. . . Grieg: Suite no. 2 from Peer Gynt, op. 55
8:00 p.m. . . Beethoven: Symphony no. 7 in A, op. 92
10:00 p.m. . . Dowland: *Works for Lute*

9 Thursday

- 1:00 a.m. . . Ravel: Piano Concerto in G
4:00 a.m. . . Bizet: "Toreador Song" from *Carmen*
9:00 a.m. . . Saint-Saëns: *Omphale's Spinning Wheel*
10:00 a.m. . . Handel: *Water Music - Complete*
12:00 p.m. . . Schumann: *Scenes from Childhood*, op. 15
2:00 p.m. . . Wagner: Overture to *Rienzi*
3:00 p.m. . . Mussorgsky: *Pictures at an Exhibition*
7:00 p.m. . . Thursday Night Opera House — Wagner: *Die Walküre*
10:00 p.m. . . Mendelssohn: Cello Sonata no. 1 in B-flat, op. 45

10 Friday

- 1:00 a.m. . . Borodin: Symphony no. 2 in B Minor
8:00 a.m. . . Couperin: *Royal Concert* no. 4
All-Request Friday
10:00 p.m. . . Debussy: *Six Épigraphes Antiques*

11 Saturday

- 1:00 a.m. . . Schumann: Symphony no. 1 in B-flat, op. 38 (*Spring*)
9:00 a.m. . . Offenbach: Overture to *Orpheus in the Underworld*
10:00 a.m. . . Beethoven: Triple Concerto in C, op. 56
11:00 a.m. . . TAPS
11:00 a.m. . . Ward: "America the Beautiful"
12:00 p.m. . . Dvořák: Piano Quintet no. 2 in A, op. 81
2:00 p.m. . . Berlioz: "Love Scene" from *Romeo & Juliet*, op. 17
3:00 p.m. . . Williams: "Summon the Heroes"
9:00 p.m. . . TAPS
9:00 p.m. . . Berlin: "God Bless America"

PROGRAM LISTINGS (NOVEMBER)

12 Sunday

- 1:00 a.m. . . Brahms: Double Concerto for Violin & Cello in A Minor, op. 102
- 7:00 a.m. . . Franck: Prelude, Chorale & Fugue
- 9:00 a.m. . . Bach: Cantata BWV195 (*Dem Gerechten muss das Licht*)
- 10:00 a.m. . . Vivaldi: *Beatus vir*, RV 597
- 12:00 p.m. . . Borodin: String Quartet no. 2 in D
- 2:00 p.m. . . Mozart: Piano Sonata no. 1 in C, K. 279
- 3:00 p.m. . . Tchaikovsky: Symphony no. 6 in B Minor, op. 74 (*Pathétique*)
- 5:00 p.m. . . My Life in Music — Jean-Willy Kunz
- 9:00 p.m. . . Vivaldi: *Stabat Mater*, RV 621

13 Monday

- 1:00 a.m. . . Bach: Partita no. 4 in D, BWV 828
- 9:00 a.m. . . Vaughan Williams: Overture to *The Wasps*
- 10:00 a.m. . . Bruch: Violin Concerto no. 1 in G Minor, op. 26
- 12:00 p.m. . . Telemann: Concerto in E Minor for flute and recorder
- 2:00 p.m. . . Mozart: Serenade no. 11 in E-flat (for winds), K. 375
- 3:00 p.m. . . Vaughan Williams: Symphony no. 5 in D
- 7:00 p.m. . . Renaissance Fare
- 8:00 p.m. . . Dvořák: Symphony no. 1 in C Minor (*The Bells of Zlonice*)
- 10:00 p.m. . . Ravel: *Gaspard de la nuit*

14 Tuesday

- 1:00 a.m. . . Copland: "Four Dance Episodes" from *Rodeo*
- 9:00 a.m. . . Mozart, L.: Sinfonia in F
- 10:00 a.m. . . Vivaldi: *Four Seasons*
- 12:00 p.m. . . Mendelssohn-Hensel: String Quartet in E-flat
- 2:00 p.m. . . Holst: *A Moorside Suite*
- 3:00 p.m. . . Chausson: Concert in D for Violin, Piano & String Orchestra, op. 21
- 8:00 p.m. . . Rachmaninoff: Piano Concerto no. 3 in D Minor, op. 30
- 10:00 p.m. . . Beethoven: Piano Trio in B-flat, op. 11

15 Wednesday

- 1:00 a.m. . . Sibelius: Violin Concerto in D Minor, op. 47
- 9:00 a.m. . . Smetana: String Quartet no. 1 in E Minor (*From My Life*) (orchestrated)
- 10:00 a.m. . . Schumann: Piano Concerto in A Minor, op. 54
- 12:00 p.m. . . Donizetti: String Quartet no. 9 in D Minor
- 2:00 p.m. . . Strauss, R.: Concerto in D for Oboe and Small Orchestra
- 3:00 p.m. . . Beethoven: Symphony no. 3 in E-flat, op. 55 (*Eroica*)
- 8:00 p.m. . . Liszt: Piano Concerto no. 1 in E-flat (*Triangle*)
- 10:00 p.m. . . Debussy: *Prelude to the Afternoon of a Faun*

16 Thursday

- 1:00 a.m. . . Schubert: String Quartet in A Minor, D.804 (*Rosamunde*)
- 9:00 a.m. . . Vivaldi: Cello Concerto in D Minor, RV 406
- 10:00 a.m. . . Bach: *Brandenburg Concerto* no. 6 in B-flat, BWV 1051
- 12:00 p.m. . . Pachelbel: Canon in D
- 2:00 p.m. . . Vaughan Williams: *The Lark Ascending*
- 3:00 p.m. . . Schubert: Piano Quintet in A, D. 667 (*Trout*)
- 7:00 p.m. . . Thursday Night Opera House — Mozart: *Così fan tutte*
- 10:00 p.m. . . Brahms: *Variations on an Original Theme*, op. 21 no. 1

17 Friday

- 1:00 a.m. . . Beethoven: Symphony no. 8 in F, op. 93
- 8:00 a.m. . . Haydn: Symphony no. 10 in D
- All-Request Friday
- 10:00 p.m. . . Fauré: Violin Sonata in E Minor, op. 108

18 Saturday

- 1:00 a.m. . . Weber: Clarinet Quintet in B-flat, op. 34, J182
- 9:00 a.m. . . Mozart: Piano Sonata no. 4 in E-flat, K. 282
- 10:00 a.m. . . Tchaikovsky: Violin Concerto in D, op. 35

PROGRAM LISTINGS (NOVEMBER)

- 12:00 p.m. . . Brahms: Piano Trio no. 1 in B, op. 8
2:00 p.m. . . Grieg: Piano Concerto in A Minor, op. 16
3:00 p.m. . . Sibelius: Symphony no. 5 in E-flat, op. 82
5:00 p.m. . . Elgar: *Nursery Suite*

19 Sunday

- 1:00 a.m. . . Rimsky-Korsakov: Symphony no. 1 in E Minor, op. 1
7:00 a.m. . . Beethoven: *12 Variations on Handel's "See the Conquering Hero Comes"*
9:00 a.m. . . Bach: Cantata (*Wir danken dir, Gott, wir danken dir*) BWV 29
10:00 a.m. . . Bruckner: *Te Deum*
12:00 p.m. . . Tchaikovsky: *Variations on a Rocooco Theme*, op. 33
2:00 p.m. . . Respighi: Suite no. 1 from *Ancient Airs & Dances*, P. 109
3:00 p.m. . . Beethoven: Piano Sonata no. 14 in C-sharp Minor, op. 27 no. 2 (*Moonlight*)
5:00 p.m. . . Renaissance Fare
9:00 p.m. . . Mozart: Mass in C, K. 257 (*Credo*)

20 Monday

- 1:00 a.m. . . Gershwin: *Rhapsody in Blue*
9:00 a.m. . . Sibelius: *Finlandia*
10:00 a.m. . . Dvořák: Symphony no. 8 in G, op. 88
12:00 p.m. . . Beethoven: String Quartet no. 2 in G, op. 18, no. 2
2:00 p.m. . . Couperin: *Royal Concert* no. 3
3:00 p.m. . . Brahms: Piano Concerto no. 1 in D Minor, op. 15
8:00 p.m. . . Beach: Symphony in E Minor, op. 32 (*Gaelic*)
9:00 p.m. . . Brahms: Cello Sonata no. 1 in E Minor, op. 38
10:00 p.m. . . Bach: *English Suite* no. 1 in A, BWV 806

21 Tuesday

- 1:00 a.m. . . Debussy: *Preludes*, Book I
9:00 a.m. . . Mussorgsky: *Night on Bald Mountain*
10:00 a.m. . . Saint-Saëns: Symphony no. 1 in E-flat, op. 2
12:00 p.m. . . Mendelssohn: String Symphony no. 7 in D Minor

- 2:00 p.m. . . Schubert: Symphony no. 5 in B-flat, D. 485
3:00 p.m. . . Rachmaninoff: *Rhapsody on a Theme of Paganini*, op. 43
8:00 p.m. . . Saint-Saëns: Piano Concerto no. 4 in C Minor, op. 44
10:00 p.m. . . Schumann: Three Romances for Cello, op. 94

22 Wednesday

- 1:00 a.m. . . Rodrigo: *Concierto de Aranjuez*
9:00 a.m. . . Bruch: Concerto in E Minor for Clarinet & Viola, op. 88
10:00 a.m. . . Schumann: *Kreisleriana*, op. 16
11:00 a.m. . . Stravinsky: *Pulcinella Suite*
12:00 p.m. . . Britten: *Simple Symphony*, op. 4
2:00 p.m. . . Mozart: Piano Concerto no. 22 in E-flat, K. 482
3:00 p.m. . . Beethoven: Symphony no. 1 in C, op. 21
7:00 p.m. . . Rodrigo: *Concierto Andaluz (for four guitars and orchestra)*
8:00 p.m. . . Beethoven: Piano Concerto no. 3 in C Minor, op. 37
10:00 p.m. . . Britten: *Soirees musicales*, op. 9

23 Thursday

- 1:00 a.m. . . Falla: *The Three-Cornered Hat*
7:00 a.m. . . Schubert: "Musical Moment" no. 2 in A-flat
8:00 a.m. . . Verdi: Ballet Music from *Aida*
9:00 a.m. . . Dvořák: String Quartet no. 12 in F, op. 96 (*American*)
10:00 a.m. . . Prokofiev: *Peter and the Wolf*, op. 67
12:00 p.m. . . Traditional: "We Gather Together (Prayer of Thanksgiving)"
2:00 p.m. . . Bach: *Brandenburg Concerto* no. 1 in F, BWV 1046
3:00 p.m. . . Handel: *Music for the Royal Fireworks*
8:00 p.m. . . Brahms: Symphony no. 3 in F, op. 90
10:00 p.m. . . Holst: *St. Paul's Suite*, op. 29

24 Friday

- 1:00 a.m. . . Haydn: Symphony no. 42 in D
8:00 a.m. . . Khachaturian: *Masquerade Suite*

PROGRAM LISTINGS (NOVEMBER)



photo: Wikimedia Commons

Prokofiev

All-Request Friday

10:00 p.m. . . Dvořák: Serenade in D Minor for Winds, op. 44

25 Saturday

1:00 a.m. . . Brahms: Violin Concerto in D, op. 77
9:00 a.m. . . Rossini: *Overture to William Tell*
10:00 a.m. . . Smetana: *Festive Symphony*
12:00 p.m. . . Mozart: Clarinet Concerto in A, K. 622
2:00 p.m. . . Ravel: *Bolero*
3:00 p.m. . . Tchaikovsky: *Romeo and Juliet Fantasy Overture*, TH 42
5:00 p.m. . . Bruch: *Scottish Fantasy for Violin and Orchestra*, op. 46

26 Sunday

1:00 a.m. . . Brahms: String Quintet no. 2 in G, op. 111
7:00 a.m. . . Franck: *Brilliant Variations on a Rondo from Auber's "Gustave III"*
9:00 a.m. . . Bach: Cantata 62 (*Nun komm, der Heiden Heiland*)
10:00 a.m. . . Monteverdi: *Vespers of the Blessed Virgin, Pt. I*
12:00 p.m. . . Beethoven: Violin Sonata no. 5 in F, op. 24 (*Spring*)
2:00 p.m. . . Debussy: "Clair de lune" from *Suite Bergamasque*, L. 75

3:00 p.m. . . Dvořák: Cello Concerto in B Minor, op. 104
5:00 p.m. . . Schubert: Symphony no. 8 in B Minor, D. 759 (*Unfinished*)
9:00 p.m. . . Canteloube: Selections from *Songs of the Auvergne*

27 Monday

1:00 a.m. . . Sibelius: Symphony no. 3 in C, op. 52
9:00 a.m. . . Mozart: Piano Sonata no. 9 in D, K. 311
10:00 a.m. . . Grieg: *Symphonic Dances*, op. 64
12:00 p.m. . . Paganini: Quartet no. 15 for String Trio & Guitar
2:00 p.m. . . Chopin: Piano Concerto no. 2 in F Minor, op. 21
3:00 p.m. . . Bizet: Symphony in C
8:00 p.m. . . Mahler: Symphony no. 5 in C-sharp Minor
9:00 p.m. . . Saint-Saëns: Violin Concerto no. 2 in C, op. 58
10:00 p.m. . . Mozart: Violin Sonata in A, K. 526

28 Tuesday

1:00 a.m. . . Beethoven: Quintet in E-flat for Piano & Winds, op. 16
9:00 a.m. . . Mendelssohn: Selections from *Songs Without Words*
10:00 a.m. . . Beethoven: Piano Sonata no. 23 in F Minor, op. 57 (*Appassionata*)
12:00 p.m. . . Debussy: *Jeux (Games)*
2:00 p.m. . . Bizet: *Carmen Suite*
3:00 p.m. . . Schubert: Symphony no. 9 in C, D. 944 (*Great*)
8:00 p.m. . . Beethoven: String Trio in G, op. 9 no. 1
10:00 p.m. . . Schumann: *Carnival Jest from Vienna*, op. 26

29 Wednesday

1:00 a.m. . . Tchaikovsky: Symphony no. 5 in E Minor, op. 64
9:00 a.m. . . Donizetti: Ballet Music from *La Favorita*
10:00 a.m. . . Mozart: Symphony no. 41 in C, K. 551 (*Jupiter*)
12:00 p.m. . . Elgar: Introduction & Allegro for Strings, op. 47

PROGRAM LISTINGS (NOVEMBER)

2:00 p.m. . . Haydn: Symphony no. 85 in B-flat
(*The Queen*)
3:00 p.m. . . Ravel: *Daphnis et Chloe*: Suite no. 2
8:00 p.m. . . Respighi: *Rossiniana*
10:00 p.m. . . Fauré: Impromptu no. 6 in D-flat,
op. 86

30 Thursday

1:00 a.m. . . Tchaikovsky: Symphony no. 2 in
C Minor, op. 17 (*Little Russian*)
9:00 a.m. . . Salieri: Piano Concerto in C
10:00 a.m. . . Berlioz: *Symphonie fantastique*,
op. 14

12:00 p.m. . . Schumann: String Quartet in A Minor,
op. 41 no. 1
2:00 p.m. . . Mendelssohn: Symphony no. 3 in
A Minor, op. 56 (*Scottish*)
3:00 p.m. . . Prokofiev: Symphony no. 1 in D, op. 25
(*Classical*)
7:00 p.m. . . Thursday Night Opera House —
Bellini: *I Puritani*
10:00 p.m. . . Bach: Prelude and Fugue Nos. 17-20
from *The Well-Tempered Clavier*,
Book 1

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Supporting Music Education in Our Community

We believe that music education should be available to all students. Unfortunately, many students don't have access to music classes at school. The Classical Station partners with other musical nonprofits to help ensure that music is accessible to young people right here in our community.

The Classical Station's Education Fund plays a vital role in supporting and enriching classical music education initiatives throughout our region. Grants for scholarships, lessons, and concert experiences as well as instruments are awarded every spring. This year, the Education Fund awarded over \$16,000 in grants to the following organizations: Community Music School, Kidznotes, Musical Empowerment, NC Arts in Action, North Carolina Chamber Music Institute, the School of Hope, and the SKJAJA Fund.

The Classical Station's Education Fund is made possible through your generosity. We



are incredibly grateful to members who allocate 10% of their gifts to support this important cause. Your donations directly support the advancement of classical music education in our community. Over the last 14 years, the Education Fund has granted over \$138,000 to various organizations and initiatives, providing essential resources to nurture and inspire the next generation of classical musicians.

To learn more information about the Education Fund or to support its initiatives, please visit www.TheClassicalStation.org.

WCPE and Me

by David Price

My work as a Congressman with WCPE was thoroughly enjoyable, drawing on my fascination with radio and love of classical music, two interests dating from my teenage years, long before I gave politics more than a passing thought. My hometown, Erwin, Tennessee, was one of hundreds where 1,000-watt AM stations were planted in the 1950s. As a high school senior I had the heady experience of co-hosting a pop request program and then being hired as a weekend announcer.

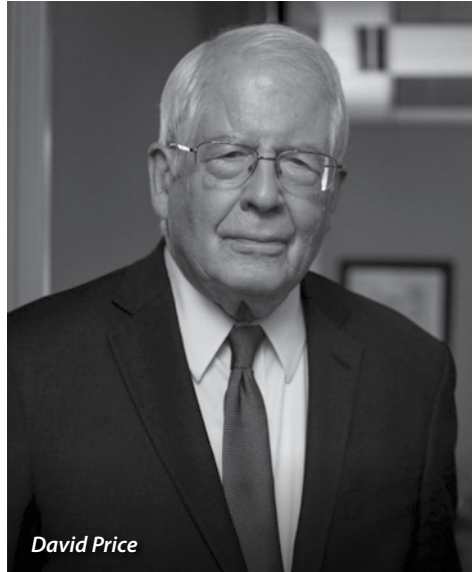
By then I had been in the marching and concert bands through high school and had started a combo band, the Devilaires (as in Erwin Blue Devils), which taped a 15-minute weekly show for the radio station at my home on Thursday nights. Only in small-town America!

My parents taught at the high school and my dad, despite a lack of formal musical training, started the school's first band in the 1930s. My mother loved to play sheet music on the piano and light classics on the phonograph - Strauss, Kern, and especially Dick Liebert at the Radio City Music Hall organ!

I played the French Horn passably enough to become a Marching Tar Heel and to play in the concert band and wind ensemble at UNC-Chapel Hill. I associated band with friends and good times and gradually developed a wider range of musical tastes. As a graduate student, I plotted a self-improvement program with the tutelage of a fellow-student, and began to collect classical recordings, usually under the Nonesuch label.

My late wife Lisa knew more about classical music than I and had an uncanny ability to identify pieces and composers. WCPE began broadcasting soon after we came to North Carolina. We were early listeners - I remember those scratchy BBC newscasts - and became faithful supporters.

Then came my election to Congress and an opportunity to work with the station in a way that brought those early influences into play. The station was being prevented, by an obsolete Federal Communications Commission rule, from broadcasting at full power in all



David Price

directions. The rule, designed to limit interference between adjacent signals, had been liberalized for commercial but not public stations. Our multi-year fight culminated with the FCC's authorizing of a full-power signal in 2002, benefiting WCPE and public stations across the country.

Station Manager Deborah Proctor relentlessly pursued this outcome, assembling a first-rate pro bono legal team and pursuing members of Congress on a bipartisan, bicameral basis. It was to honor this achievement and her extraordinary social entrepreneurship, as well as to recognize WCPE and its major contribution to the cultural life of the Triangle and the state, that I nominated Deborah for the Governor's North Carolina Award, which she received in 2019.

Today, I am still proud to be a WCPE listener and sustainer, observing with amazement and admiration what the station has attained - still with local announcers and a North Carolina touch, but also world-class programming and, literally, worldwide coverage. "Full power" indeed! Congratulations as you celebrate 45 years of service. ♪

David E. Price is a Polis Distinguished Fellow at the Sanford School of Public Policy, Duke University. He represented NC's Fourth District in the U.S. House, 1987-94, 1997-2022.

Deborah Proctor:

45 Years With The Classical Station

For our special 45th Anniversary edition of Quarter Notes, we interviewed the General Manager of The Classical Station, Deborah Proctor.

How did you get involved in starting The Classical Station?

My father was an electrical engineer, although his forte was rotating components and motors, aeronautical indicators, things like that. However, he got me into the basis of engineering. In fact, many of his old textbooks were on broadcasting because when he was going to college, radio was just beginning. When I was in high school, you had to have a license to operate radio, TV, and shortwave stations. There were three levels of the test, and to operate the power station, you had to get what they called a first class license. I studied those books for about a year and finally went to the FCC office in Norfolk, Virginia, and took the test. I had to walk to my first job in broadcasting. The engineering field of broadcasting was where I got a lot of the practical experience.

My father always said to find something that you would do for free and then make that your profession. I got together with some people and applied for a license on this frequency; we applied for 12,000 watts. We didn't have any money at all other than our own earnings, so we rebuilt everything we used, the audio console, the turntable preamp. But we got going, and then we put in an application for 100,000 watts.

It got refused. So I immediately contacted communications attorneys in Raleigh. We had 30 days to appeal. We put together an appeal and got it to the FCC, and after several years the appeal was finally granted and they gave us a permit for 100,000 watts. Prior to that, Durham Live Broadcasting had

donated a 12-foot tower to us, so, of course, we wanted to use all 12. The FCC said we could, but we'd have to limit our coverage toward the west because of a conflict in stations.

We fought that for a number of years. Congressman David Price helped us a lot. David put in a bill to halt the funding of the FCC, and the FCC used what they called a "Raleigh waiver", so we got to broadcast with a full legal limit of 100,000 watts. And just recently, a couple of other stations have used the Raleigh waiver to get some increases and better coverage, so that was a big deal.

A while later, Internet broadcasting started to catch on. I remember saying, "Who's going to listen to the radio or the computer?" but then we started getting a good number of listeners on the Internet. The Digital Millennium Copyright Act came up and essentially said that we had to pay rights and royalties for broadcasting music over the Internet. The argument was, that if you're broadcasting something on the Internet,



Deborah Proctor

someone can make a copy of it. This went into a very big battle in Washington.

The law was passed, giving almost all of the nonprofit independent webcasters fair, equitable rights on the Internet. One of the things that was incorporated into the law was a great number of restrictions: they couldn't say what was going to be played, they couldn't play more than three selections within a certain period, they couldn't publish

“Classical” is something that is enduring and long lasting. It's a style of music that touches our basic nature. It flows, in a way. Whether it is a vocal work that is sung in Italian or Latin or another language, it doesn't matter. You can listen to it and you know what it means.

a pre-announcing program guide--except in the case of broadcasting classical music on or before November 31st, 1998. And guess who was already doing it? So that's why we can publish things like *Quarter Notes*.

What's kept us up is the support of our donors, the people working here, the volunteers, the whole place. We were just fortunate so many times by accident. It's a good group and an excellent bunch of dedicated people who care. You know, we've had our rough spots, but A filled in for B, B helped C, C filled in for A. We're looking forward to being on the air for 45 years.

What was winning the Governor's Award like? Was it inspired by anything specific or was it more due to a gradual increase of public appreciation?

The driving factor in winning that award was the way we equalized the playing field on the Internet, in regards to the broadcast regulations and their effect on small broadcasters. I look at things from the engineering standpoint, but that award was given for public

service. I didn't think of myself as a public servant, I'm just doing what comes natural and what is enjoyable, but it was very nice and I was proud to meet Governor Cooper. We went to the governor's mansion, and it turned out that we were the first people there. And so we got to talk to Governor Cooper, right off, and we met Mrs. Cooper. And the thing that the one thing I remember out of the whole thing, was that when the governor was talking, she was looking at him so beautifully and so lovingly. But what a lucky guy and what a loving wife.

How have people engaged with The Classical Station?

During the pandemic, we got so, so many letters, saying things like, “I can't do anything right now to help you. But thank you, because I'm locked up here in the house going nuts. I'm worried about my son and my daughter, this and that, and for a few minutes I forgot about it.” And we got a letter one time: “My sister, Christine, just got a new hearing aid. She was able to hear sounds for the first time. Prior to that, the music was just rhythm and vibrations that she felt with her fingers. And then she heard classical music for the first time, and it was your station.”

I was at the transponder one time, at three in the morning, and I had to work on the main transmitter. I could go off the air for 5 minutes and get it done, or I could keep it on the air and work on it in half an hour or so. I felt I shouldn't take it down. Three days later, I get a letter from a family in Chapel Hill that said, “My dad was dying at 3:15 in the morning, and you played his favorite song.” And who knows how many other things like that happen?

Why do you think classical music in particular is something that really touches people?

It has a certain permanence. I mean, it's in the very name. “Classical” is something that is enduring and long lasting. It's a style of music that touches our basic nature. It flows, in a way. Whether it is a vocal work that is sung in Italian or Latin or another language, it doesn't matter. You can listen to it and you know what it means. Human beings just instinctively have a connection with every other human being. That spans music and time. ♪

Dick Storck: *A Retrospective on Radio Broadcasting*

What was it like to broadcast *Top of the Morning in Khorat, Thailand, in the U.S. Air Force?*

Dick Storck: It was almost like a civilian job in many ways, although we did wear our khaki uniforms. The barracks was right across the street from the radio station. And yeah, I'd get up early in the morning, at about 5:00, and I'd get up, walk across the street, and go on the air at 6:00. Sometimes it was a little tougher to get up early in the morning because there was a beer garden on base.

We did a comedy routine, and there were prerecorded comedy songs. I played Top 40 music interspersed with safety reminders and public service announcements, as well as some national news. At the top of the hour, there was a newscast; one of my best buddies who shared my dorm was the newscaster. We all became pretty close. In fact, today I just had lunch with another Air Force buddy who was also in broadcasting back then. He served at the original station I was at. The Top 40 music was just a touch of home for the guys over there. It was basically the number one station in town.

What has your experience in broadcast radio been like?

DS: I saw an advertisement for a little microphone that connected to a radio. One of my parents' friends had a son who had already gotten that microphone and connected it up to a radio. I went up to his bedroom and

broadcast to the folks downstairs--that was the start of something.

We moved to Charlotte from New York in 1952, and I started watching a disc jockey do a remote broadcast from a Howard Johnson's restaurant on Saturday morning. When I caught the bug, the engineer there who ran the board began teaching me some engineering things and had me operate the knobs and stuff like that. I built my own little radio station in Charlotte, and *The Charlotte News* did an article on me. After the feature story came out, the manager of a local radio station in Charlotte called me up and said, "Congratulations on the story, how would you like to come out here?" I worked there in junior high and high school.

I got my first FCC license in 1956 when I was 13 years old, then WBTV gave me a scholarship to the High School Radio TV Institute at UNC. My junior year in high school, I took all the courses necessary to get into UNC, brought up my grades, and majored in radio, television, and motion



photo courtesy of Dick Storck

picture. I got out of the Air Force in 1970 and went into television as the production manager of WRDU-TV, Channel 28. That's where I met Deborah Proctor, and I've been here 25 years now.

Has classical music always been an interest to you?

DS: I showed an interest quite early in playing the piano at my grandma's house, and

(continued on page 41)

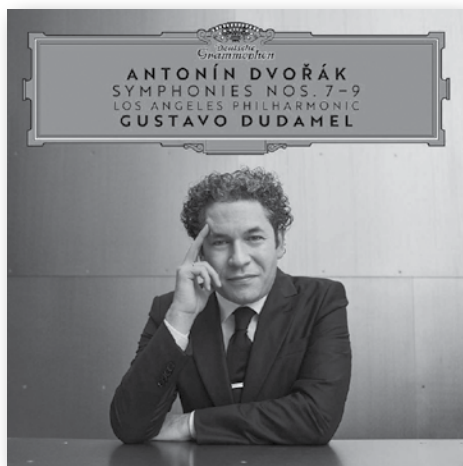
A New Recording from a New World

Reviewed by Bethany Tillerson

Dvořák's *New World Symphony* premiered in 1893 and is a masterpiece of 19th-century classical music. Dvorak was inspired by Native American and African American music and his life in America, which comes through in the symphony's song-like melodies. Influences from Native American, African American, and even Scottish melodies and folk tunes can be heard in the emphasis on call-and-response and in the pentatonic scale used throughout the symphony. The L.A. Philharmonic's 2022 recording's on dynamic contrast and lyrical phrasing create an energetic, vigorous experience.

The beauty of the L.A. Philharmonic's recording comes about due to Gustavo Dudamel's attention to tone and dynamics. Dudamel manages to highlight sections of the orchestra so as to bring out the individual players even as they work together to create a whole. There is little in the way of other instruments "swallowing up" lighter instruments. For example, in the last three minutes of the fourth movement, as the brass picks up the pace, the rest of the orchestra joins in with a blast of energy, but this never drowns out the light timbre of the piccolos whirring away. The lyrical phrasing still manages to end the symphony on a dramatic note, utilizing sudden transitions between *fortissimo* and slow, mournful *pianissimo* chords. Similarly, at the end of the second movement, Dudamel gives a certain freedom to the articulations and he takes his time drawing the orchestra down in volume. This helps to make the louder beginning of the third movement more startling in contrast.

Dvorak's usage of varied note values and articulations (and Dudamel's interpretation of the composer's vision) complements the symphony's vivid atmosphere. Dudamel allows melodic freedom to guide instruments throughout the symphony. The second movement begins with a chorale-like series of long notes before a brief silence transitions into a *legato* English horn solo, and the slow, somewhat repetitive chorale contrasts with the solo's flowing melody. Throughout the second



movement, the phrasing is free enough to provide even more of a lyrical quality than most orchestras give to these melodies, and it's easy to imagine audiences humming the main theme on the way home. The LA Philharmonic's program notes accompanying the piece point to Dvorak's melodic talent as an intrinsic appeal of the symphony.

The *New World Symphony* continues to be impactful over a century after it was composed. Dvořák's symphony is a masterpiece of emotion and image-building, and the diverse array of influences from around the globe give this picture of America a universal appeal. The LA Philharmonic's rendition of it is an intense, free-flowing interpretation of melodies and phrases which have become iconic. ♪

Give the gift of *Great Classical Music* by sending a gift membership to your friends and loved ones! We'll send a lovely card announcing their new membership, and they'll receive *Quarter Notes* through the next year.

Deutsche Kammerphilharmonie, Paavo Järvi: Haydn – London Symphonies Vol. 1, Symphonies No. 101 “The Clock” and No. 103 “Drum Roll”

Reviewed by Caleb Gardner

What one enjoys most about Haydn's symphonic work depends largely on their expectations. One kind of aficionado most appreciates his humor, finding wit and whimsy in every unexpected pause or texture. The historian follows his progress as the father of the symphony, tracking his growth in ambition and complexity of structure. Many Haydn fans simply enjoy lovely classical music, and appreciate that his work is rewarding to both the passive and active listener. A new recording of symphonies Nos. 101 and 103, the first part of the Deutsche Kammerphilharmonie Bremen's planned cycle of Haydn's London symphonies, led by Paavo Järvi, attempts to meet the expectations of each of these listeners.

This recording from Järvi and the Kammerphilharmonie follows their well-received symphonic cycles by Brahms, Schubert, and Beethoven. Yet the distance between Haydn and those composers is vast in both years and musical style. Brahms, for example, was born more than a century after Haydn, and the artistic and musical changes during those hundred years were arguably the most rapid and dynamic in cultural history. Can a conductor and group so comfortable with the drama of the Romantic repertoire authentically approach an early classical jokester?

What makes this recording so splendid is the ability of the orchestra to respectfully channel their experience with an array of eras and textures into these graceful, exuberant



compositions. Nowhere is this more apparent than in the finale of No. 101, “The Clock”. The opening bars bring the familiar intimacy of a chamber ensemble, delivering Haydn's nimble melodies with appropriate eighteenth-century reserve. But when the rest of the orchestra joins, they do so with nineteenth-century force. It's a potent combination of textures and an enlightening way to hear Haydn's otherwise familiar works.

Järvi makes other choices, in particular his tempos, which eschew modern recording tradition but are musically effective. The *adagio* introductions to both symphonies can seem like disconnected dirges when taken too slowly. Järvi moves through both at a brisk tempo which naturally connects with the fast sections that follow. The finale to “Drum Roll”, a highlight of the CD, thrills by punctuating a breakneck tempo with sudden stops. Järvi's tendency to speed won't please everyone; the famous second movement of “The Clock” rushes past expectation and seems to tick faster than any timepiece from any era.

The precise performances and outstanding production value of this recording will reward the most astute and detail-oriented Haydn historian, but also complement a lunch date for the most casual of his listeners. Paavo Järvi and the Kammerphilharmonie have successfully achieved that most delicate of balances and produced a work both artful and entertaining. ♪

Ten Masterpieces of Music

By Harvey Sachs

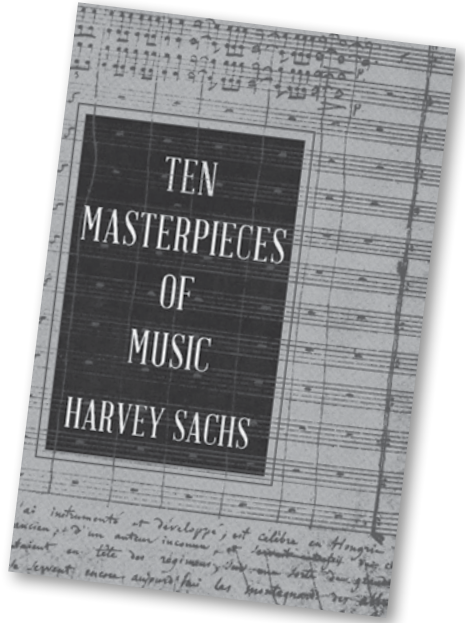
Liveright Publishing Corporation 2021

Reviewed by Greysolynne Hyman

There are many masterpieces of classical music. No doubt one (or more) of the composers—Mozart and Beethoven; Schubert, Schumann, Berlioz, Verdi, and Brahms; Sibelius, Prokofiev, and Stravinsky—whose work was chosen for this book, *Ten Masterpieces of Music* by Harvey Sachs, is one of your favorites. Mr. Sachs, a musical historian who is a faculty member of the Curtis Institute of Music, explains in engaging detail what is brilliant about the piece of music he selected for each composer and how it fits into his life and cultural context. His writing style makes one suspect that he is sitting at his keyboard with a knowing smile. This book is exceptionally interesting and readable.

The great variety within classical music was an important consideration in choosing the pieces for this book. Ten different genres are represented: a sonata (piano), a trio, a quartet, a quintet, a song cycle, an opera, an opera/oratorio, a symphony, a concerto (piano), and a requiem. Some of the music is vocal, some is instrumental, and some is a combination; different numbers of performers are required. These compositions were written in the Classical, Romantic, and Modern styles of classical music, and special attention is given to transitions between these styles.

Mr. Sachs' descriptions of the structure of a piece and the emotions it evokes are vivid. For example, in the development section of the first movement of Brahms' String Quintet No. 2 in G major, Op. 111, he writes of "fearful anguish (G Minor): four bars of



gut-wrenching chords give way to a series of battling arpeggios in eighth- or sixteenth-note patterns" (p. 215). His translations of traditional Italian musical directions are clear and his translations of directions from German and French are also very helpful.

In addition to a pointed life history of each composer, his place in the timeline of the pantheon of composers is cited—who is contemporary but younger or older, or how long a major composer has been dead or when one will be born. Interactions among composers are a feature of the book. Each chapter ends with experiences of that composer regarding the subject of the next chapter.

This book is written so that anyone who reads it will enjoy and benefit from it. All that is necessary is an interest in classical music! ♪

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Celtic Throne

Armstrong International Cultural Foundation
celticthrone.com

Chamber Music of Raleigh

P.O. Box 2059
Raleigh, NC 27602
chambermusicraleigh.org

Chamber Orchestra of the Triangle

309 W. Morgan St.
Durham, NC 27701
chamberorchestraofthetriangle.org

Choral Society of Durham

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Durham, NC 27701
919-560-2733
choral-society.org

Christ Baptist Church

400 Newton Rd.
Raleigh, NC 27615
919-573-5454
christbaptist.org

Christ Church Raleigh

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Raleigh, NC
919-834-6259
ccral.org

Christ the King Lutheran Church

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Eastern Music Festival

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easternmusicfestival.org

Fayetteville Symphony Orchestra

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910-433-4690
Fayettevillesymphony.org

First Presbyterian Church

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Durham, NC 27701
919-682-5511
firstpres-durham.org

Greensboro Symphony

200 N. Davie St. Suite 301
Greensboro, NC 27401
336-335-5456
greensborosymphony.org

Greenville Choral Society

Greenville, NC
252-412-7927
greenvillechoralsoc.com

Halle Cultural Arts Center

237 N. Salem St.
Apex, NC 27502
919-249-1120

Holy Trinity Anglican Church

549 N. Blount Street
Raleigh, NC 27604
htraleigh.org

Keith Robertson

9121 Anson Way Suite 200
Raleigh, NC 27615
919-258-2984
Keithrobertson-ea.com

Louisburg College

501 North Main Street
Louisburg, NC 27549
www.jpacarts.com

NC Master Chorale

227 W. Martin St.
Raleigh, NC 27601
919-856-9700
ncmasterchorale.org

NC Specialty Foods

NC Dept. of Agriculture
ncspecialtyfoods.org

North Carolina Museum of Art

2110 Blue Ridge Rd.
Raleigh, NC 27607
919-839-6262
ncartmuseum.org

North Carolina Opera

612 Wade Ave. Suite 100
Raleigh, NC 27605
919-792-3850
ncopera.org

North Carolina Symphony

3700 Glenwood Ave. Suite 130
Raleigh, NC 27612
919-733-2750
ncsymphony.org

Mark Rossnagel, Pianist

Bach & His Admirers
mark.rossnagel@gmail.com

Oak City Voices

theoakcityvoices.org

Paderewski Festival of Raleigh

Dr. Alvin M. Fountain of
Raleigh, organizer
103 Birkhaven Dr.
Cary, NC 27518-8942

Raleigh Community Orchestra

6339 Glenwood Ave.
Raleigh, NC 27612
919-807-1487
raleighcommunityorchestra.org

Raleigh Ringers

www.rr.org

Raleigh Symphony Orchestra

2424 Wycliff Rd. Suite 102A
Raleigh, NC 27607
919-546-9755
raleighsymphony.org

St. Matthew's Episcopal Church

Kindred Spirits
stmatthewshillsborough.org

The Senior Network

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info@theseniornetwork.org

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Research Triangle Park, NC 27709
trianglebrass.org

Triangle Guitar Society

triangleguitarsociety.org

Triangle Wagner Society

919-383-5998
trianglewagnersociety.com

Triangle Wind Ensemble

P.O. Box 701
Cary, NC 27512
919-960-1893
trianglewind.org

UNC Honors

106 Stadium Drive
Chapel Hill, NC 27514
honorscarolina.unc.edu

Vocal Arts Ensemble

Rodney Wynkoop
vocalartsensemble.org

Voices of Chapel Hill

P. O. Box 3011
Chapel Hill, NC 27515
voiceschapelhill.org

Wake Forest Garden Club

Membership opportunities/
upcoming events
wfgardenclub.org

Wake Radiology

3949 Browning Pl.
Raleigh, NC 27609
919-232-4700
wakerad.com

Women's Voices Chorus

P. O. Box 2854
Chapel Hill, NC 27515
womensvoiceschorus.org

Classical Events* and Promotional Partners**Burning Coal Theatre Company**

burningcoal.org

Carolina Ballet

carolinaballet.com

Chamber Music Raleigh

chambermusicraleigh.org

Chamber Orchestra of the Triangle

chamberorchestraofthetriangle.org

Duke Chapel Music

chapel.duke.edu

Fayetteville Symphony Orchestra

P.O. Box 302
Fayetteville, NC 28302
910-433-4690
Fayettevillesymphony.org

***North Carolina Opera**

ncopera.org

***North Carolina Symphony**

ncsymphony.org

The Senior Network

954-666-2040
info@theseniornetwork.org

***Wake Forest Chamber of Commerce**

wakeforestchamber.org

Wake Forest Garden Club

wfgardenclub.org

Women's Voice Chorus

womensvoicechorus.org

For information on becoming a business partner, contact businesssupport@TheClassicalStation.org or **919-556-5178**.

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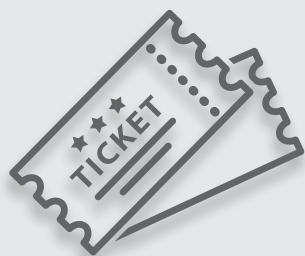
A Sustainer's Story

Ruby E. Whitten

I have always enjoyed all music, but I learned to really appreciate classical music after attending church services in some of Europe's magnificent cathedrals, including Georgenkirche in Eisenach, Germany, which Johann Sebastian Bach and his family attended centuries ago. Hearing the music played in these magnificent structures was truly awe-inspiring.

My husband was transferred to Raleigh, NC, from Boca Raton, FL, in 1985. That's when I started listening to WCPE. I realized then that this was a very special station with talented announcers and a variety of programs. I miss the soothing voice of the late Sherman Wallace, the announcer for *Sleepers, Awake* on those occasional sleepless nights. Emily Moss greets me each morning with the *Rise and Shine* program. I'm intrigued with the music that George Douglas plays during *Renaissance Fare*, music composed centuries ago and very different than what we hear today. *All-Request Friday* and *Great Sacred Music* are also favorites of mine.

One of my favorite volunteer activities is working in the pollinator garden at The Classical Station. This garden was planted by the Wake Forest Garden Club and is tended by its members; listening to the station's music while I work among the plants, birds, bees, and butterflies enriches my day.



Enjoy going to the symphony, the opera, or the theater? Join us on Wednesday mornings during *Classical Café* for the Weekly Ticket Giveaway. Call in for your chance to win free tickets to upcoming concerts at 919-556-0123.

Dick Storck *(continued from page 34)*

I was able to play by ear. My mom was a pianist and played a lot of Chopin. It was due to my mom's influence that I started liking music. I ended up taking piano lessons at a very young age from the bandmaster at school in New York.

In Charlotte, when I was ten I learned piano from a man named Ziggy Hurwitz, the organist at the First Presbyterian Church of Charlotte. He was also a jazz musician who played with the Dorsey and Goodman bands during the big band era.

How has The Classical Station changed since you joined?

Obviously, the Internet made a great impact. 89.7 had just become 100,000-watt when I came here. Its antenna height was about 750 feet, which is about halfway up the tower. We did not have permission to broadcast from the very top of the tower.

Then, through the kindness of congressional leaders, including David Price of the FCC, we were approved to go to the top of the tower, but we had to shield the Chapel Hill area because it had a station on an adjacent frequency, and the FCC thought that they would cancel each other out and get a lot of interference.

Eventually we got a ruling from the FCC that because of the sophisticated radios, an overlap of signals was not a problem, so we were able to broadcast 360 degrees from the top of the 1200-foot tall tower. We also put transmitter stations in various smaller areas. Our first transmitter was bought in Aberdeen. Now, we have about six different low-power transmitters and a full-power station. Since I've been here, the big things were going online with streaming, setting up a satellite, and going to 100,000 watts for power at the top of the tower. 🎵



The Classical Station's Education Fund supports music education in the community. You can allocate 10% of your donation to The Classical Station to the Education Fund.

WCPE in Raleigh, NC, is licensed by the Federal Communications Commission to broadcast on 89.7MHz with 100,000 watts.

WCPE is the flagship of The Classical Station. The Classical Station's programming is carried on the following FM channels in North Carolina and Virginia:

- W202BQ on 88.3 MHz (Aberdeen, Pinehurst, Southern Pines)
- W205CA on 88.9 MHz (Foxfire Village)
- W210BS on 89.9 MHz (New Bern)
- WZPE on 90.1 MHz (Bath)
- WURI on 90.9 MHz (Manteo)
- W216BE on 91.1 MHz (Buxton)
- W237CM on 95.3 MHz (Fayetteville)
- W247BG on 97.3 MHz (Greenville)
- W275AW on 102.9 MHz (Danville, VA)
- W292DF on 106.3 MHz (Martinsville, VA)



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Boston Symphony Orchestra with Andris Nelsons

photo: Marco Borggreve

89.7  **WCPE**

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