

March • April • May

Quarter Notes

WCPE Radio, The Classical Station • Spring 2023



Interview with Jennifer Higdon

Women's History Month

Women in the Enlightenment

WCPE Daily Schedule

Weekdays	
12:00 midnight	<i>Sleepers, Awake</i> with Sherman Wallace
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 Naomi Lambert and Joyce Kidd
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 Dr. Jay Pierson, Tony Waller, Mike Huber, Bo Degnan, and a variety of hosts
Saturdays	
12:00 midnight	<i>Sleepers, Awake</i> with Dane Bryant Frazier
6:00 a.m.	<i>Weekend Classics</i> with Tanja Greaves, Helen Halva, Peggy Powell, Joyce Kidd, and a variety of volunteer hosts
1:00 p.m.	"Live from The Metropolitan Opera"
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 Rob Kennedy
12:00 p.m.	<i>Weekend Classics</i> with Greysolynne Hyman, Bruce Huffine, Jon Bailey, Tanya Leigh, George Leef, 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>Wavelengths</i> with Ed Amend
10:00 p.m.	<i>Peaceful Reflections</i> with Ed Amend

Quarter Notes®

WCPE's member magazine
Vol. 45, no. 1

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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Meet Your Host – Dane Bryant Frazier



When did you start announcing at WCPE?

I started announcing at The Classical Station in June 2022.

How did you get involved in broadcasting?

This is my first job broadcasting; however, as a kid I would tape myself on a cassette as I “announced” baseball games!

Do you have a favorite genre of music/composer?

My favorite genres are classical, rock, pop, blues, and jazz. My favorite composers are John Williams, Tchaikovsky, and Howard Shore.

Can you tell us about your musical background, hobbies, or interests?

I am a composer, conductor, and musician. I earned a Bachelor of Professional Studies degree in Music for Film, TV, and Games. During my teen years, I performed at a variety of venues; I also used this time to compose my own orchestral compositions. I created my own virtual orchestra using YouTube to bring together musicians to play the compositions I had written. Though my goal is to compose for films and documentaries, my dream is to conduct the NC Symphony, as well as conduct compositions I’ve written.

I love all kinds of sports, especially hockey and baseball. I also enjoy spending a lot of time with my siblings, parents, and grandparents. My family has lived in this area for several generations. I am very content in working in my own quiet studio in my hometown.

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On the cover:

Jennifer Higdon
Photo: J Henry Fair



home sweet home

Home, Sweet Home

I believe one of the unique offerings of The Classical Station is our Great Classical Music listings, where everyone can go online and see what we are playing later in the day, the week, and even month. It is a great way of planning their listening and finding out when their favorite classical works will be playing on our station. Our playlists and our announcers are part of what makes The Classical Station special.

Please tell your friends and family about our advanced schedule. General knowledge of this station and our playlists would greatly increase our immediate listenership – and many of these new listeners will become our long-term listeners. Any ideas which you may have of getting the word out about this, especially on a national basis, would be most appreciated.

Another project with which we could use your help is improving our website to make it more user-friendly. We want to approach this from the new person's viewpoint; I think they're going to be interested in listening to us and finding out how we can be of value to them. This is what I want to enhance – the Station and the website's offerings to them. We want them to come back to us again after their first visit and begin to look at us as one of their classical music sources. So we'd like your ideas on how we can fine-tune the website and attract new listeners.



Deborah Proctor
General Manager

So here's what it boils down to: your friends across the country need to know that The Classical Station is available to them, and I hope you'll give us your ideas on how we can pass the word around. Your ideas can help ensure that our Great Classical Music remains a part of your quality of life as well as that of our global community. Thank you for listening and for your support!

A handwritten signature in black ink that reads "Deborah".



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 Dan McHugh at dan@theclassicalstation.org.

March 1 Frederic Chopin

10 a.m. Preludes: op. 28

The music in this set—which follows Bach's preludes through all 24 keys—represents a core part of the piano repertoire. No. 4 in E Minor and No. 15 in D-flat Major are among the best known of classical works, yet some of the less popular pieces are just as powerful: No. 6 places the melody far below the accompaniment to ominous effect, while No. 23 shimmers with pure, unadulterated joy.

March 4 Antonio Vivaldi

11 a.m. *Four Seasons*

One of the Baroque era's most famous works is an early example of program music—music which follows an extra-musical design or theme. It is not known whether Vivaldi composed the set of poems which served as his guide to the seasons, but he did follow the program closely. The four violin concerti celebrate the seasons by mimicking characteristic sounds of each: the singing of birds, the barking of dogs, the roar of thunderstorms, and the warmth of winter fires.

March 5 Heitor Villa-Lobos

6 p.m. *Five Preludes for Guitar*

Brazilian guitarist Plínio Fernandes interprets the preludes with technical, musical, and cultural authority in this definitive recording of Heitor Villa-Lobos' masterpiece. Amateur guitarists commonly approach the work for its technical challenges and idiomatic style, but Fernandes allows his relaxed virtuosity to be absorbed by the power of the score.

March 6 Yannick Nézet-Séguin

10 a.m. Florence Price: Symphony no. 3 in C Minor

Maestro Nézet-Séguin was born in Quebec province. He is currently music director of the Metropolitan Opera and the Philadelphia Orchestra. A protégé of Giulini, his early appointments were as a choral director in Montreal. The Rotterdam Philharmonic was his first international appointment in 2006.

March 21 Johann Sebastian Bach

5 p.m. Prelude No. 1 in C from *The Well-Tempered Clavier, Book 1*

The stately perfection of Bach's music continues to be the subject of study and wonder by musicians, mathematicians, and philosophers. Yet the plain elegance of his music has emotional appeal to all willing simply to listen. In this unadorned work, Bach tells a story through a series of chord progressions in which each change, somehow, feels both inevitable and surprising.

March 31 Franz Josef Haydn

9 a.m. Trumpet Concerto in E-flat

Anton Weidinger was a trumpet virtuoso and craftsman who developed a keyed horn several decades before its common use. This piece, written by Haydn specifically to exploit the capabilities of that new instrument, remains a favorite of both trumpet players and fans of exciting, uplifting works.



program notes

April 1 Sergei Rachmaninoff

10 a.m. Piano Concerto no. 2 in C Minor, op. 18

The wildly popular Concerto no. 2 delights concert audiences worldwide with its memorable melodies and fiery keyboard flourishes. Rachmaninoff credited the abundance of ideas to Nikolai Dahl, a neurologist who used hypnosis and positive enforcement therapy to help him recover from depression and writer's block. The score was dedicated to Mr. Dahl, to whom the world still owes a debt of gratitude.

April 7 Leif Ove Andsnes

9 a.m. W.A. Mozart: Quartet no. 2 in E-flat, K. 493

Norwegian pianist Leif Ove Andsnes has a distinguished record of performing and recording the world's greatest piano works. His commanding technique is matched to extraordinary production value in this graceful, intimate recording.

April 9 Florence Price

12 p.m. Symphony no. 1 in E Minor

The process of recovering from a broken foot may have influenced the writing of this piece. The first movement emulates Dvořák's ninth symphony in placing American folk melodies in sophisticated harmonic settings, while the second employs a massive horn section in service to a somber hymn. The following two movements—a West African dance and a racing, rousing finale—seem like the work of someone ready to get up and celebrate their recovery.



April 14 Alisa Weilerstein

9 a.m. Beethoven: Cello Sonata no. 3 in A, op. 69

American cellist Alisa Weilerstein is a graduate of Columbia University and a recipient of a MacArthur Genius Award. With her parents, Donald and Vivian, she is also a member of the Weilerstein Trio. As a champion of contemporary music, Ms. Weilerstein has worked closely with composers Lera Auerbach and Pascal Dusapin.

April 22 Franz Welser-Möst

11 a.m. Richard Strauss: "Neapolitan Folk Life" from *Aus Italien*, op. 16

The violin was Franz Welser-Möst's early focus while based in his hometown of Linz, Austria. Following a car crash, he turned his attention towards conducting. He has been principal conductor of the London



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 on the back of every issue.



photo: Julia Wesely

Franz Welser-Möst

Philharmonic and the Vienna State Opera. As current music director of the Cleveland Orchestra, he introduced an orchestral residency in Vienna.

April 27 Sergie Prokofiev

10 a.m. *Romeo and Juliet*: Highlights

In 1935, Prokofiev accepted a lucrative commission from his mother Russia to compose a ballet of his choice and reinvigorate the national music scene. His effort is considered among the greatest achievements in Soviet ballet. This set of excerpts captures the beauty, drama, and power of destiny which accompanies the star-crossed lovers through romance and death.

May 7 Johannes Brahms

10 a.m. *A German Requiem*

The deaths of his mother and his friend Robert Schumann were the motivation behind Brahms' emotionally-charged *A German Requiem*.

2 p.m. Symphony no. 4 in E Minor, op. 98

Brahms thought of himself as a traditional 'classical' composer, but was fluent in the

use of the 'romantic' harmonic and melodic techniques of his day. The fourth movement—a chaconne theme borrowed from Bach and given dozens of sophisticated variations—is a remarkable example of Brahms' ability to transcend eras.

May 15 Anne Akiko Meyers

9 a.m. Einojuhani Rautavaara: *Fantasia*

Acknowledged as a child prodigy, Anne Akiko Meyers was raised in California. She first performed with the New York Philharmonic at the age of 12. The 'del Gesu' Guarneri violin is her preferred instrument. Ms. Meyers has commissioned original works and cadenzas from many contemporary composers including Wynton Marsalis, John Corigliano and Einojuhani Rautavaara.

Listen to Great Classical
Music 24/7 by streaming at
TheClassicalStation.org!

spring highlights

March:

Women's History Month

Celebrate the accomplishments of women in classical music with a multi-faceted month of appreciation. Enjoy works written by historical composers Florence Price, Fanny Mendelssohn, Amy Beach, Clara Schumann, Élisabeth-Claude Jacquet de la Guerre, Cécile Chaminade, and more. Listen for compositions of living artists like Caroline Shaw, Joan Tower, Charlotte Bray, and Tania León. And tune in for our series of interviews with women working in classical music today: Jennifer Higdon, Michelle di Russo, and Rachel Barton Pine.

March 20th

First Day of Spring

Spring has been a time of celebration since time immemorial, as warmer weather brings the natural world to exuberant life again. Listen for life-affirming works about the joys of nature from Beethoven, Delius, Vivaldi, and many more on this first full day of spring.

March 21st

Celebration: Johann Sebastian Bach

Along with Beethoven and Mozart, Bach is generally considered among the greatest musical minds to have ever lived. Our celebration will sample the vast array of works—solo, vocal, and those written for both large and small ensemble—which demonstrate why Bach's massive influence continues unabated, some three-and-a-half centuries after his birth.

April 5th

Passover

Today's sunset marks the beginning of the eight-day festival of Passover. Our special program this evening features the music accompanying the story of the Exodus.

April 9th

Easter

A Special Edition of Great Sacred Music

Trumpets sound in J.S. Bach's exuberant *Easter Oratorio* celebrating the Resurrection. Hector Berlioz' monumental *Tē Deum*—the premiere of which the NY Times reports



photo: Wikimedia Commons

Clara Schumann



"used 100 string players, 50 winds, 2 choirs of 100 each and a children's choir of 600"—brings Easter morning to a thrilling conclusion.

April 29-30

Cinema Classics Weekend

As film music rises in popularity, more and more performers, composers, and ensembles are accepting the legitimacy of film composition as an art form, and are bringing these works—and their audiences—to the concert hall. Our Cinema Classics weekend will feature a wide range of classical works found in movies and music written specifically for film. A special edition of *Preview!* will offer commentary on a selection of the most creative film composers working today.

May 6th-7th

Celebration: Johannes Brahms and Peter Tchaikovsky

In an amusing coincidence of musical trivia, two titans of classical music, Brahms (1833) and Tchaikovsky (1840), were born on the same day only a few years apart. Our celebration will offer close comparison of the two Romantics, as we hear their piano works, chamber music, concerti, and great symphonies performed throughout a special weekend of *Great Classical Music*.

May 29th

Memorial Day

Join The Classical Station for a special day of remembrance as we honor the sacrifices of the armed services and their families. Our playlist will include a selection of works from American composers and pieces befitting this national holiday.

May 31st

Invitation to the Dance

It is likely that dance and music developed together as art forms, and remain inseparable. We invite our listeners to celebrate the approach of summer with The Classical Station as we present works designed to make us jump, spin, twist, and shake. Or, at the very least, to tap our toes.

Request Hours

For up to twelve hours each Friday and six hours every Saturday, The Classical Station invites our listeners to join the music department! Dedicate a favorite composition to someone across town—or across the globe. Call or visit our website early in the week to reserve your place in The Classical Station's program.



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.

mondays this quarter

My Life in music

First Mondays at 7:00 p.m.
Second Sundays at 5:00 p.m.
(All times eastern)
With host Rob Kennedy

My Life in Music delves into classical musicians' careers and explores their lives filled with music. Our featured guests this quarter are Carlos Miguel Prieto, Music Director Designate of the NC Symphony Orchestra; William Weisser, former Minister of Music of Edenton St. United Methodist Church; and pianist Kathryn Stott. *My Life in Music* airs on the first Monday of each month, with a follow up broadcast on the following Sunday.



photo: North Carolina Symphony

Carlos Miguel Prieto

March



photo courtesy of William Weisser

William Weisser

April



photo: Jacqui Ferry

Kathryn Stott

May

Renaissance Fare

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

This month *Renaissance Fare* features music for lute, cittern, theorbo and other renaissance instruments now considered part of the guitar family. Music will be performed by some of the best interpreters of this music including Andrés Segovia, Julian Bream and more. Tune in on Monday, March 13, at 7:00 p.m. ET with a repeat performance on Sunday, March 19, at 5:00 p.m. ET.

Renaissance Fare in April celebrates the beauty and hope of spring with music from the primary religious celebrations for the month, Easter and Passover. Join me for our April edition of *Renaissance Fare* on Monday, April 10, at 7:00 p.m. and Sunday, April 16 at 5:00 p.m.

mondays this quarter

Monday Night at the symphony

By Naomi Lambert
Mondays at 8:00 p.m. (eastern)

Each Monday evening, The Classical Station curates a special program of music from the great orchestras of the world. By selecting recordings under different music directors and by diverse composers, we highlight the evolution of each group across the decades. Tune in to listen to two hours of wonderful symphonic sounds created by one major orchestra from either North America or Europe.

This quarter we'll hear from the Canadian ensemble Tafelmusik Baroque Orchestra for the first time. Another first-time feature is the National Symphony, based in D.C. Less familiar European orchestras who will be featured are the Finnish Radio Symphony and the Stuttgart Radio Symphony Orchestra.

March

- 6 Tafelmusik Baroque Orchestra
- 13 Dallas Symphony Orchestra
- 20 Philharmonia Orchestra
- 27 Spring Membership Drive

April

- 3 National Symphony Orchestra
- 10 Finnish Radio Symphony Orchestra
- 17 Royal Philharmonic Orchestra
- 24 Rotterdam Philharmonic Orchestra

May

- 1 St. Louis Symphony Orchestra
- 8 BBC Philharmonic
- 15 Los Angeles Philharmonic
- 22 Orchestre de la Suisse Romande
- 29 Stuttgart Radio Symphony Orchestra



Summer is a comin' and there are many great Renaissance tunes that celebrate the most popular season of the year. We will dance around the maypole and celebrate the lusty month of May. Be sure to tune in to *Renaissance Fare* on Monday, May 8 at 7:00 p.m. ET and Sunday, May 14 at 5:00 p.m. ET.

Listen to *Renaissance Fare* on the second Monday of each month on WCPE, TheClassicalStation.org, at 7:00 p.m. ET with a repeat broadcast on the following Sunday at 5:00 p.m. ET.



opera house

THURSDAY • NIGHT

OPERA HOUSE

Thursdays at 7:00 p.m. (eastern)

With host Dr. Jay Pierson

March 2 Smyth's *The Wreckers*

In 1906, Ethel Smyth was the first woman to have her works performed at The Metropolitan Opera. Influenced by the works of Wagner and Berlioz, her music is grand and robust. *The Wreckers* is a tragic tale of love, deception, and sorcery.

March 9 Simon/Norman's *The Secret Garden*

In this musical, Mary Lennox (Eagan), an orphaned ten-year old girl, brings joy to her brooding uncle (Patinkin) in Yorkshire.

March 16 Verdi's *Aida*

Aida is a tragic romance set in Egypt, filled with thrilling choruses, amazingly difficult arias, and brilliant orchestration...all of which show Verdi at his finest. (Archival broadcast by the late Al Ruocchio.)

Viardot's *Le Dernier Sorcier*

March 23 Beach's *Cabildo*

Forgotten until 2005, *The Last Sorcerer* is a drama filled with elves, princes and sorcerers. *Cabildo* tells the story of the pirate Lafitte (Perry) when Mary (Hellekant) visits his cell in the Cabildo.

March 30 Spring Membership Drive

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

Mascagni & Leoncavallo's *Cavalleria*

April 6 *Rusticana/Pagliacci*

Known as *Cav/Pag*, these operas have been performed as a double bill since 1893. They are prime examples of *verismo*, focusing on the lives of common people.

April 13 Berlioz's *Beatrice and Benedict*

Love blooms in this operatic adaptation of Shakespeare's comedy, *Much Ado About Nothing*.

April 20 Verdi's *Rigoletto*

Filled with drama, intrigue and deception, Verdi's masterpiece had a triumphal premiere in 1851 and has remained a mainstay in the operatic repertoire. (Archival broadcast by the late Al Ruocchio.)

April 27 Floyd's *Cold Sassy Tree*

Based on Olive Ann Burns' 1984 novel, Floyd's opera is captivating and compelling. Classical music meets folk music, making for an entertaining listen!

May 4 Gluck's *Alceste*

Based on a play by Euripides, Gluck's 1767 masterpiece is a story of love and redemption, in which Alceste (Ringholz) sacrifices herself to keep her husband alive. Ultimately, Apollo's (Martinsson) intervention makes for a joyous ending.

May 11 Mozart's *La Clemenza di Tito*

La Clemenza di Tito was written in 1791 while Mozart was composing his last opera, *Die Zauberflöte*. Remaining popular after Mozart's death, it is still performed today in major opera houses and music festivals. (Archival broadcast by the late Al Ruocchio.)

May 18 Dvořák's *Rusalka*

The water nymph Rusalka (Fleming) falls in love with a human, the Prince (Heppner), when he comes to swim in her lake, and wishes to become human. Dvořák's ninth opera is filled with exquisite melodies and colorful characters!

Cornelius's *The Barber of Baghdad*

May 25 Busoni's *Arlucchino*

With a few nods to Rossini, *The Barber of Baghdad* is a comic opera. Busoni's *Arlucchino* is an opera in four short acts, each of which depicts a different personality of the Comedia del'Arte character, Harlequin (Gester).

May your spring be filled with *Great Classical Music!*

sundays this quarter

March 5

Bach: Motet BWV 227
Saint-Saëns: *Messe de Requiem*, op. 54

March 12

Bach: Cantata BWV 54
Biber: Requiem à 15 in A Major

March 19

Bach: Cantata BWV 182
Tyberg: Mass No. 1 in G

March 26

Spring Membership Drive

April 2

Spring Membership Drive

April 9

Bach: *Easter Oratorio* BWV 249
Berlioz: *Te Deum*

April 16

Bach: Cantata BWV 67
Mozart: Mass in C, K. 66

April 23

Bach: Cantata BWV 112
Ramirez: *Misa Criolla*

April 30

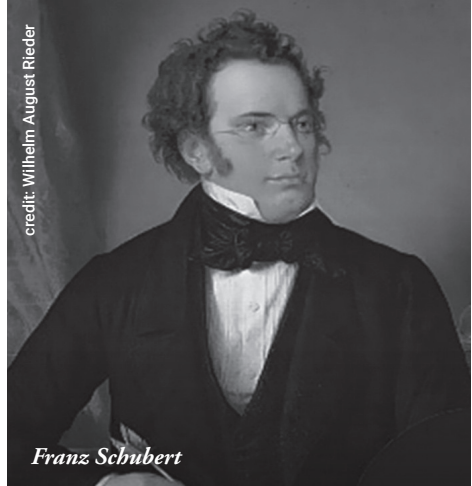
Bach: Cantata BWV 103
Schubert: Mass in A-flat

May 7

Bach: Cantata BWV 108
Brahms: *A German Requiem*

Great Sacred Music

Sundays at 8:00 a.m. (eastern)
With host Rob Kennedy



May 14

Bach: Cantata BWV 86
Dale: *Materna Requiem*

May 21

Bach: Cantata BWV 183
Handel: *Joshua*

May 28

Bach: Cantata BWV 34
Sixten: *Requiem*

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

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Kirk of Kildare

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Rev. David Livingstone James

Cary, NC

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William Marley

Raleigh, NC

Dr. Thomas Nutt-Powell

Boston, MA

William Raper

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Carter Reed

Montgomery, AL

The Rev. & Mrs. Charles M. Smith

Washington, NC

Claude and Sarah Snow

Chapel Hill, NC

If you or your organization would like to be a patron of Great Sacred Music,
contact Rob Kennedy via e-mail or phone at 919-740-5180.



sundays this quarter

Preview!

Sundays at 6:00 p.m. (eastern)
With host David Jeffrey Smith

By Rob Kennedy

Preview! brings you the latest classical releases and local arts news, offering a unique look into artists' new projects, their approach to their work, and the experiences they have had as classical musicians. Listen for more interpretations of Beethoven's symphonies from the same superstar trio of Yo-Yo Ma, Emanuel Ax, and Leonidas Kavakos that brought us *Beethoven for Three*. Enjoy a new recording of Dvořák's forgotten piano music by Leif Ove Andsnes. Join us as we celebrate Women's History Month. In March, Jennifer Higdon, Michelle Di Russo, Eldbjørg Hemsing, and Rachel Barton Pine all join The Classical Station to talk about their work.



photo: Gregor Hohenberg

wavelengths

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

Following *Preview!* each Sunday night, The Classical Station showcases the best music from contemporary composers and significant artists of the last century. Caroline Shaw, Tania León, Andrew Norman, Jennifer Higdon, Hildur Guðnadóttir, and Errollyn Wallen are among the many contemporary composers whom we will feature. Enjoy a special All-Film Edition of *Preview!! Wavelengths* on April 30th as we highlight the most creative film composers working today.



photo: Gail Hadani

peaceful reflections

Sundays at 10:00 p.m. (eastern)
With host Ed Amend

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



A N I N T E R V I E W W I T H

Jennifer Higdon

Our Music Director Caleb Gardner speaks with GRAMMY and Pulitzer Prize winning composer

Caleb Gardner: Part of your background includes growing up listening to mostly pop music and not taking up serious composition until college. In what specific ways do you think that history affects your compositions?

Jennifer Higdon: Ooh, that's a good question. One of the things I think I may have picked up from all the pop music I listen to, as a kid especially, was from The Beatles. I remember that I felt like they were always telling a story with their songs. There's something about the need to communicate that feels imperative to me. And I know for every artist this is a little different. Some people are interested in just making a statement. Other people are interested in making a statement to a certain group of people, and then other people are interested in making a statement that they would like to be understood by as many people as possible. And when I look back on it now, I have a fondness for melody and rhythm. It sounds really simple, but I think that might come from the pop realm. It's storytelling through music, even if you don't have words. I'm getting ready to write a string quartet right now, and I'm sitting here obsessing: "What am I going to do that's going to make this piece stand out on a concert? What can I do to hold up against, say, Beethoven?" Because as a composer, you want to make something that will still hold the weight of the concert along with the other composers on that bill.

Gardner: Contemporary classical composer is a pretty tough gig to get. Was there a moment—practical, philosophical or professional—where you said, "I've made it; this is my moment?"

Higdon: Yes, I have to admit; it was the day I won the Pulitzer Prize, which is kind of sad when you think about all the years you're laboring and you're never quite sure from year to year how it's going to go. I always felt like I was catching up because I started late. When that happened, I literally stopped and took a beat and said, "Oh, wait a minute. I guess this means I've actually made it."

Gardner: Are there any moments in your career—winning at the GRAMMYS, or

accepting a Pulitzer Prize—that stick out in your mind?

Higdon: I think the things that stick out for me actually happened to be the audience interactions—people getting excited about a piece or coming out with tears in their eyes, or sometimes I get a letter from someone who said, "I was playing in a high school honors orchestra, and we did your piece *Blue Cathedral*, and I can't tell you how much that meant to me." So a lot of it is actually the personal interactions with audience members and musicians who felt touched.

I always say to myself it seems miraculous that I could make someone have that response. But it also reminds you why you write music. I think writing music a lot of the time is living with doubt. That's the majority of your life, living



photo: Andrew Bogard

with questions and doubt and never being on firm footing. That's what it feels like because you don't know if the next piece you're going to write is going to work. Will this be a piece that will speak to the performers and the audience? You're never on firm footing. This isn't like accounting. It's a form of art, and that's pretty different. But I so love the interactions with audience members and performers. And I'm lucky because I've had loads of little tiny interactions that just kind of mean the world to me. The grandmother coming up to me with her granddaughter and saying, "Thank you for writing something that both of us like". It does make you go, 'Wow, thank you'. That's a real compliment. ♪

thank you gifts

Spring 2023

WCPE is pleased to offer the following selection of thank-you gifts when you make a donation to support *Great Classical Music* on WCPE. All members also receive a subscription of *Quarter Notes*. Learn more about the benefits of membership at TheClassicalStation.org.

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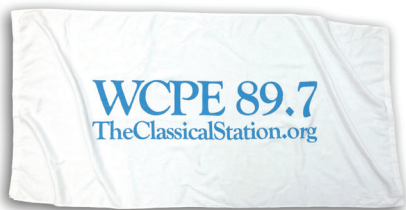
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CD# 1 Hilary Hahn: *Eclipse*

Hilary Hahn delivers interpretations of three works charged with universal emotions, yet rooted in the composers' musical heritage: Dvořák's Violin Concerto, Ginastera's Violin Concerto, and Sarasate's *Carmen Fantasy*.

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CD #2 Rinaldo Alessandrini: *Vivaldi/Bach*

Vivaldi/Bach is the latest recording from Rinaldo Alessandrini and his Concerto Italiano. The program alternates between original concertos and adaptations in a juxtaposition entirely Alessandrini's own.

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Pianist Yuja Wang, clarinetist Andreas Ottensamer and cellist Gautier Capuçon have earned a reputation as a "super-trio".

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Leif Ove Andsnes presents the most substantial piano collection by the great Romantic composer Antonín Dvořák—the unjustly neglected *Poetic Tone Pictures*.

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CD #5 Cuarteto Casals: *String Quartets Vol. 2*

After the early quartets and the famous 'Dissonance' Quartet, the Cuarteto Casals continues its exploration of the set of works Mozart dedicated to Joseph Haydn.

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CD #6 Lisette Oropesa: *French Bel Canto Arias*

On her second solo album Lisette Oropesa has combined two of her greatest loves, the French language and Italian bel canto.

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CD #7 The Gesualdo Six: *Lux Aeterna*

"A sequence for the souls of the departed, to be heard by those who remember them" is how Owain Park characterizes this latest release from The Gesualdo Six.

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CD #8 John Williams: *The Berlin Concert*

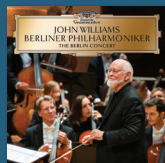
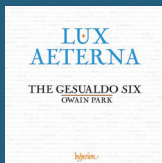
Composer John Williams leads the Berlin Philharmonic in performances of favorite selections from hit movies such as *Indiana Jones*, *Harry Potter*, and *Star Wars*.

FMV \$19.59

CD #9 Klaus Mäkelä: *Sibelius*

Chief Conductor of the Oslo Philharmonic and Music Director of Orchestre de Paris Klaus Mäkelä announces his debut album, *Sibelius*. Having played the music of Jean Sibelius for over 100 years, the Oslo Philharmonic performs all Sibelius symphonies plus fragments of the unfinished 8th as well as his last symphonic poem, "Tapiola".

FMV \$29.99



met broadcast schedule



**All broadcasts begin at 1:00 ET.
See the entire schedule at
TheClassicalStation.org.**

March 4

Listeners Choice: Great Met Broadcasts
Opera TBA

March 11

La Traviata (Verdi)

Nicola Luisotti; Angel Blue (Violetta Valéry),
Dmytro Popov (Alfredo Germont), Artur Ruciński
(Giorgio Germont)

March 18 (12 p.m.)

Lohengrin (Wagner) – New Production

Yannick Nézet-Séguin; Piotr Beczała (Lohengrin),
Tamara Wilson (Elsa), Christine Goerke (Ortrud),
Evgeny Nikitin (Telramund), Günther Groissböck
(Heinrich), Brian Mulligan (Herald)

March 25 (12 p.m.)

Norma (Bellini)

Maurizio Benini; Sonya Yoncheva (Norma),
Ekaterina Gubanova (Adalgisa), Michael Spyres
(Pollione), Christian Van Horn (Oroveso)

April 1 (12:30 p.m.)

Falstaff (Verdi)

Daniele Rustioni; Michael Volle (Falstaff),
Ailyn Pérez (Alice Ford), Marie-Nicole Lemieux
(Mistress Quickly), Christopher Maltman (Ford),
Hera Hyesang Park (Nannetta), Bogdan Volkov
(Fenton), Jennifer Johnson Cano (Meg Page)

April 8

Tosca (Puccini)

Domingo Hindoyan; Angela Gheorghiu (Tosca),
Yusif Eyvazov (Cavaradossi), Željko Lučić
(Scarpia), Patrick Carfizzi (Sacristan)

April 15 (12 p.m.)

Der Rosenkavaler (Strauss)

Simone Young; Isabel Leonard (Octavian), Lise
Davidsen (Marschallin), Günther Groissböck
(Baron Ochs), Erin Morley (Sophie), Markus
Brück (Faninal), Katharine Goeldner (Annina),
Thomas Ebenstein (Valzacchi), René Barbera (A
Singer)

April 22

Idomeneo (Mozart)

Manfred Honeck; Michael Spyres (Idomeneo),
Ying Fang (Ilia), Federica Lombardi (Elettra),
Kate Lindsey (Idamante), Paolo Fanale (Arbace),
Issachah Savage (High Priest)

April 29

Peter Grimes (Britten)

Nicholas Carter; Allan Clayton (Peter Grimes),
Nicole Car (Ellen Orford), Adam Plachetka
(Balstrode)

May 6

La Bohème (Puccini)

Yannick Nézet-Séguin; Eleonora Buratto (Mimi),
Stephen Costello (Rodolfo), Kristina Mkhitarian
(Musetta), Davide Luciano (Marcello), Christian
Van Horn (Colline), Alexey Lavrov (Schaunard),
Donald Maxwell (Benoit/Alcindoro)

May 13

Aida (Verdi)

Paolo Carignani; Michelle Bradley (Aida), Marcelo
Álvarez (Radamès), Olesya Petrova (Amneris),
George Gagnidze (Amonasro), Christian Van
Horn (Ramfis), Krzysztof Bączyk (The King)

May 20

Don Giovanni (Mozart)

Nathalie Stutzmann; Peter Mattei (Don
Giovanni), Federica Lombardi (Donna Anna),
Adam Plachetka (Leporello), Ana María Martínez
(Donna Elvira), Ben Bliss (Don Ottavio), Ying
Fang (Zerlina), Alfred Walker (Masetto), Alexander
Tsybalyuk (The Commendatore)

May 27

Champion (Blanchard)

Yannick Nézet-Séguin; Ryan Speedo Green (Young
Emile Griffith), Eric Owens (Emile Griffith),
Latoria Moore (Emelda Griffith), Stephanie Blythe
(Kathy Hagen), Paul Groves (Howie Albert), Eric
Greene (Benny "Kid" Paret)

program listings (march)

March Featured Works

All programming is subject to change. For a complete list of a specific day's music, go to TheClassicalStation.org.

1 Wednesday

9:00 a.m.	Boccherini: Symphony in B-flat, op. 35 no. 6
10:00 a.m.	Chopin: <i>Preludes</i> , op. 28
12:00 p.m.	Harbach: <i>Demarest Suite</i>
2:00 p.m.	Chopin: Cello Sonata in G Minor, op. 65
3:00 p.m.	Mozart: Violin Concerto no. 1 in B-flat, K. 207
5:00 p.m.	Chopin: Nocturne in E-flat, op. 9 no. 2
7:00 p.m.	Chopin: Piano Concerto no. 1 in E Minor, op. 11
10:00 p.m.	Chopin: <i>Nocturnes</i> , op. 27

2 Thursday

9:00 a.m.	Smetana: "The Moldau" from <i>Má Vlast (My Fatherland)</i>
10:00 a.m.	Brahms: Symphony no. 1 in C Minor, op. 68
12:00 p.m.	Méhul: Overture to <i>Young Henry's Hunt</i>
2:00 p.m.	Verdi: "Summer" & "Autumn" from <i>The Sicilian Vespers</i>
3:00 p.m.	Smetana: Overture and Dances from <i>The Bartered Bride</i>
5:00 p.m.	Williams: "Finale" from <i>The Empire Strikes Back</i>
7:00 p.m.	Thursday Night Opera House – Smyth: <i>The Wreckers</i>
10:00 p.m.	Smetana: String Quartet no. 1 in E Minor (<i>From My Life</i>)

3 Friday

All Request Friday

4 Saturday

8:00 a.m.	Clementi: Symphony in D, op. 18 no. 2
9:00 a.m.	Schumann: Piano Quartet in C Minor
10:00 a.m.	Sibelius: Symphony no. 6 in D Minor, op. 104
11:00 a.m.	Vivaldi: <i>The Four Seasons</i>
1:00 p.m.	Metropolitan Opera – Listeners Choice: Great Met Broadcasts
4:00 p.m.	Vivaldi: Violin Concerto in E Minor, RV 278

5 Sunday

9:00 a.m.	Bach: Motet no. 3, BWV 227 (<i>Jesu, Meine Freude</i>)
10:00 a.m.	Saint-Saëns: <i>Messe de Requiem</i> , op. 54
12:00 p.m.	Villa-Lobos: String Quartet no. 17
2:00 p.m.	Foote: Suite in E for Strings, op. 63
3:00 p.m.	Ravel: <i>Bolero</i>
6:00 p.m.	Villa-Lobos: <i>Five Preludes for Guitar</i>

6 Monday

9:00 a.m.	Blasius: Suite no. 3 in E-flat for Winds
10:00 a.m.	Price: Symphony no. 3 in C Minor
12:00 p.m.	Liszt: <i>Three Sonnets of Petrarch</i> from <i>Years of Pilgrimage: The Second Year – Italy</i>
2:00 p.m.	Heinichen: Concerto in F
4:00 p.m.	Silvestri: <i>Back to the Future</i> Overture
5:00 p.m.	Morricone: "Finale"
7:00 p.m.	My Life In Music
10:00 p.m.	Bach: Cello Suite no. 2 in D Minor, BWV 1008

7 Tuesday

9:00 a.m.	Bruch: "Finale" from <i>Scottish Fantasy for Violin and Orchestra</i> , op. 46
10:00 a.m.	Ravel: <i>Le Tombeau de Couperin</i>
12:00 p.m.	Corelli: Concerto Grosso in C Minor, op. 6 no. 3
2:00 p.m.	Ravel: Piano Concerto in G
4:00 p.m.	Benda: Symphony no. 2 in G
5:00 p.m.	Bach: Gavottes I & II from Cello Suite no. 6 in D, BWV 1012
7:00 p.m.	Bruch: Violin Concerto no. 2 in D Minor, op. 44
10:00 p.m.	Ravel: <i>Gaspard de la Nuit</i>

8 Wednesday

9:00 a.m.	Bach, C.P.E.: Harpsichord Concerto in D Minor
10:00 a.m.	Hovhannes: Symphony no. 6, op. 173 (<i>Celestial Gate</i>)
12:00 p.m.	Carulli: Guitar Concerto in E Minor, op. 140
2:00 p.m.	Bach, C.P.E.: String Symphony in B-flat
4:00 p.m.	Gottschalk: "Grand Tarantelle"
5:00 p.m.	Beethoven: Bagatelle in A Minor (<i>Für Elise</i>)

program listings (march)

7:00 p.m. Suk: Symphony in E, op. 14
 10:00 p.m. Chaminade: Flute Concertino in D, op. 107

9 Thursday

9:00 a.m. Schumann, C.: *Three Romances*, op. 22
 10:00 a.m. Barber: Violin Concerto, op. 14
 12:00 p.m. Locklair: *Phoenix for Orchestra*
 2:00 p.m. Brahms: *Tragic Overture*, op. 81
 4:00 p.m. Torke: *SOUTH, a concerto for oboe*
 5:00 p.m. Mozart: Symphony in D Major: III. Presto (after the "Posthorn" Serenade, K. 320)
 7:00 p.m. Thursday Night Opera House – Simon/Norman: *The Secret Garden*
 10:00 p.m. Barber: Adagio for Strings, op. 11

10 Friday

All-Request Friday

11 Saturday

9:00 a.m. Handel: Concerto Grosso in D Minor, op. 3 no. 5
 10:00 a.m. Taneyev, A.: Symphony no. 2 in B-flat Minor, op. 21
 11:00 a.m. Mendelssohn-Hensel: Piano Sonata in G Minor
 12:00 p.m. Wagner: Prelude to Act 1 from *Lohengrin*
 1:00 p.m. Metropolitan Opera – Verdi: *La Traviata*
 5:00 p.m. Mendelssohn: Capriccio brillant in B Minor, op. 22

12 Sunday

9:00 a.m. Bach: Cantata 54 (*Widerstehe Doch Der Sunde*)

10:00 a.m. Biber: Requiem à 15 in A Major
 12:00 p.m. Bond: Concerto no. 5 in G Minor
 2:00 p.m. Vaughan Williams: *The Lark Ascending*
 3:00 p.m. Karayev: "Symphonic Engravings" from *Don Quixote*
 5:00 p.m. My Life In Music
 6:00 p.m. Shaw: "Aurora Borealis"

13 Monday

9:00 a.m. Sullivan: *Overture di Ballo*
 10:00 a.m. D'Indy: *Symphony on a French Mountain Air*, op. 25
 12:00 p.m. Boccherini: Cello Concerto no. 1 in C
 2:00 p.m. Saint-Saëns: Cello Concerto no. 2 in D Minor, op. 119
 4:00 p.m. Harbach: *Arcadian Reverie for String Orchestra*
 5:00 p.m. Mozart: Overture to *The Marriage of Figaro*, K. 492
 7:00 p.m. Renaissance Fare
 10:00 p.m. Wolf-Ferrari: Suite Concertino in F, op. 16

14 Tuesday

9:00 a.m. Mussorgsky: *Night on Bald Mountain*
 10:00 a.m. Telemann: Overture in D from *Tafelmusik*
 12:00 p.m. Strauss Sr.: "Sounds of the Lorelei on the Rhine" (*A Waltz*)
 2:00 p.m. Smyth: Violin Sonata in A Minor, op. 7
 4:00 p.m. Dukas: *Sorcerer's Apprentice*
 5:00 p.m. Sullivan: Overture to *Princess Ida*
 7:00 p.m. Tchaikovsky: Violin Concerto in D, op. 35
 10:00 p.m. Brahms: Clarinet Sonata in F Minor, op. 120 no. 1



Every weekday afternoon, join Naomi Lambert on *As you Like It* for the Afternoon Enigma - a series of questions designed to expand your knowledge of classical music. You can participate by calling 919-556-0123 or by answering the Enigma on Facebook or Twitter.

program listings (march)

15 Wednesday

9:00 a.m.	Franck: <i>Symphonic Variations</i>
10:00 a.m.	Mendelssohn: Violin Concerto in E Minor, op. 64
12:00 p.m.	Harbach: <i>Jubilee Symphony</i>
2:00 p.m.	Schubert: String Quartet no. 7 in D, D. 94
4:00 p.m.	Vivaldi: Cello Concerto in F, RV 412
5:00 p.m.	Alfvén: "Dance of the Shepherdess" from <i>The Mountain King</i> , op. 37
7:00 p.m.	Beethoven: Violin Concerto in D, op. 61
10:00 p.m.	Granados: <i>Romantic Scenes</i>

16 Thursday

9:00 a.m.	Bach: Selections from <i>Goldberg Variations</i> , BWV 988
10:00 a.m.	Elgar: Cello Concerto in E Minor, op. 85
12:00 p.m.	Liszt: <i>Hungarian Rhapsody</i> no. 1 in F Minor
2:00 p.m.	Arriaga: Symphony in D Minor
4:00 p.m.	Saint-Saëns: <i>Danse Macabre</i> , op. 40
5:00 p.m.	Chopin: Waltz in A-flat, op. 64 no. 3
7:00 p.m.	Thursday Night Opera House – Verdi: <i>Aida</i>
10:00 p.m.	Clarke, R.: Adagio for String Quartet

17 Friday

All-Request Friday

9:00 p.m.	Field: Piano Concerto no. 4 in E-flat
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18 Saturday

9:00 a.m.	Schumann, C.: <i>Three Romances for Piano</i> , op. 11
10:00 a.m.	Rimsky-Korsakov: <i>Scheherazade</i> , op. 35
11:00 a.m.	Haydn: Piano Sonata no. 52 in G
12:00 p.m.	Gade: Novelette no. 2 in E for Strings, op. 58
12:00 p.m.	Metropolitan Opera – Wagner: <i>Lohengrin</i>
5:00 p.m.	Saint-Saëns: Piano Concerto no. 2 in G Minor, op. 22

19 Sunday

9:00 a.m.	Bach: Cantata 182 (<i>Himmelskonig, Sei Willkommen</i>)
10:00 a.m.	Tyberg: Mass no. 1 in G
12:00 p.m.	Netzel: Suite for Violin and String Orchestra, op. 83

2:00 p.m.	Wesley: Symphony no. 5 in E-flat
3:00 p.m.	Weber: Concert Piece in F Minor for piano and orchestra, op. 79
5:00 p.m.	Renaissance Fare

20 Monday

9:00 a.m.	Debussy: Spring (<i>a Symphonic Suite</i>)
10:00 a.m.	Beethoven: Symphony no. 6 in F, op. 68 (<i>Pastoral</i>)
12:00 p.m.	Vivaldi: Spring from <i>The Four Seasons</i>
2:00 p.m.	Copland: <i>Appalachian Spring</i>
4:00 p.m.	Beach: Romance in A, op. 23
5:00 p.m.	Grieg: "Morning Mood" from <i>Peer Gynt Suite</i> no. 1, op. 46
8:00 p.m.	Schumann: Symphony no. 1 in B-flat, op. 38 (<i>Spring</i>)
10:00 p.m.	Delius: <i>Late Swallows</i>

21 Tuesday

9:00 a.m.	Giuliani: Guitar Concerto no. 1 in A, op. 30
10:00 a.m.	Bach: Chaconne from Violin Partita in D Minor, BWV 1004
12:00 p.m.	Bach: <i>Brandenburg Concerto</i> no. 3 in G, BWV 1048
2:00 p.m.	Harbach: <i>Transformations for String Orchestra</i>
4:00 p.m.	Franck: <i>Redemption (a Symphonic Poem)</i>
5:00 p.m.	Bach: Prelude no. 1 in C from <i>The Well-Tempered Clavier, Book 1</i>
7:00 p.m.	Bach: Cello Suite no. 1 in G, BWV 1007
10:00 p.m.	Bach: Partita no. 4 in D, BWV 828

22 Wednesday

9:00 a.m.	MacCunn: "The Land of the Mountain and the Flood", op. 3
10:00 a.m.	Handel: Suite in F from <i>Water Music</i>
12:00 p.m.	Bach, C.P.E.: Symphony in F
2:00 p.m.	Mendelssohn-Hensel: String Quartet in E-flat
4:00 p.m.	Liszt: <i>Fantasia on Hungarian Folk Themes</i>
5:00 p.m.	Hisaishi: "One Summer's Day" (from the film <i>Spirited Away</i>)
7:00 p.m.	Kalliwoda: Symphony no. 5 in B Minor, op. 106

program listings (march/april)

10:00 p.m. | Schubert: "Introduction and Variations on 'Withered Flowers'", D. 802

23 Thursday

9:00 a.m. | Beethoven: Piano Sonata no. 14 in C-sharp Minor, op. 27 no. 2 (*Moonlight*)
 10:00 a.m. | Wirén: Symphony no. 2, op. 14
 12:00 p.m. | Strauss, R.: *Don Juan*, op. 20 (*a Symphonic Poem*)
 2:00 p.m. | Diamond: Symphony no. 4
 4:00 p.m. | Chaminade: "Fileuse" from *Concert Etudes*, op. 35
 5:00 p.m. | Brahms: "Hungarian Dance" no. 4 in F Minor
 7:00 p.m. | Thursday Night Opera House – TBD
 10:00 p.m. | Torroba: *Castles of Spain*

March 24-April 2

Spring Membership Drive

25 Saturday

12:00 p.m. | Metropolitan Opera – Bellini: *Norma*

April Featured Works

All programming is subject to change. For a complete list of a specific day's music, go to TheClassicalStation.org.

1 Saturday

12:30 p.m. | Metropolitan Opera – Verdi: *Falstaff*

3 Monday

9:00 a.m. | Offenbach: *Ballet des Mouches*
 10:00 a.m. | Castelnuovo-Tedesco: Guitar Concerto no. 2 in C, op. 160
 12:00 p.m. | Mozart: Symphony in C, K. 208
 2:00 p.m. | Britten: *Variations and Fugue on a Theme of Purcell*, op. 34
 4:00 p.m. | Verdi: Ballet Music from *Macbeth*
 5:00 p.m. | Gade: Overture to *Mariotta*
 7:00 p.m. | My Life In Music
 10:00 p.m. | Castelnuovo-Tedesco: *Three Mediterranean Preludes*, op. 176

4 Tuesday

9:00 a.m. | Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*
 10:00 a.m. | Haydn: Symphony no. 99 in E-flat

12:00 p.m. | Corelli: Concerto Grosso in F, op. 6 no. 12

2:00 p.m. | Devienne: Flute Concerto no. 8 in G

4:00 p.m. | Boyce: Symphony no. 5 in D

5:00 p.m. | Chopin: Nocturne no. 20 in C-sharp Minor, op. Posth.

7:00 p.m. | Sibelius: Violin Concerto in D Minor, op. 47

10:00 p.m. | Schumann: String Quartet in A Minor, op. 41 no. 1

5 Wednesday

9:00 a.m. | Elgar: Serenade for Strings in E Minor, op. 20

10:00 a.m. | Spohr: Quintet in C Minor, op. 52

12:00 p.m. | Telemann: Polish Concerto in G Major, TWV 43:G7

2:00 p.m. | Respighi: *The Fountains of Rome (a Symphonic Poem)*

4:00 p.m. | Glass: *Mad Rush*

5:00 p.m. | Meyerbeer: "Coronation March" from *Le Prophète*

7:00 p.m. | Mussorgsky: *Pictures at an Exhibition*

10:00 p.m. | Spohr: String Quintet no. 4 in A Minor, op. 91

6 Thursday

9:00 a.m. | Ben-Haim: *Pastorale Variée for Clarinet and Piano*, op. 31b

10:00 a.m. | Schumann: Symphony no. 2 in C, op. 61

12:00 p.m. | Avison: Concerto Grosso no. 7 in G Minor

2:00 p.m. | Mozart: Symphony in F, K. 75

4:00 p.m. | Falkenberg: Io: *Celestial Tug of War* from *The Moons Symphony*

5:00 p.m. | Mascagni: Intermezzo from *Cavalleria rusticana*

7:00 p.m. | Thursday Night Opera House – Mascagni/Leoncavallo: *Cavalleria Rusticana/Pagliacci*

10:00 p.m. | Enescu: Second Suite for Orchestra, op. 20

7 Friday

9:00 a.m. | Mozart: Quartet no. 2 in E-flat, K. 493

All-Request Friday

program listings (april)

8 Saturday

9:00 a.m.	Tartini: Violin Concerto in A
10:00 a.m.	Brahms: Violin Concerto in D, op. 77
11:00 a.m.	Purcell: <i>Dido and Aeneas: Suite</i>
12:00 p.m.	Schumann, C.: Sonata in G Minor
1:00 p.m.	Metropolitan Opera – Puccini: <i>Tosca</i>
5:00 p.m.	Schubert: Symphony no. 8 in B Minor, D. 759 (<i>Unfinished</i>)

4:00 p.m.	Larchet: "By the Waters of Moyle (Nocturne for Orchestra)"
5:00 p.m.	Ginastera: "Dance of the Delightful Young Girl" from <i>Argentine Dances</i> , op. 2 no. 2
7:00 p.m.	Beethoven: Piano Concerto no. 5 in E-flat, op. 73 (<i>Emperor</i>)
10:00 p.m.	Mahler: Adagietto from Symphony no. 5 in C-sharp Minor

9 Sunday

9:00 a.m.	Bach: <i>Easter Oratorio</i> , BWV 249
10:00 a.m.	Berlioz: <i>Te Deum</i> , op. 22
12:00 p.m.	Price: Symphony no. 1 in E Minor
2:00 p.m.	Gershwin: <i>An American in Paris</i>
3:00 p.m.	Torroba: <i>Castles of Spain</i>
5:00 p.m.	My Life In Music

10 Monday

9:00 a.m.	German: <i>Gypsy Suite</i>
10:00 a.m.	Mozart: Piano Concerto no. 21 in C, K. 467
12:00 p.m.	Leclair: Sonata no. 5 in G
2:00 p.m.	Bizet: <i>L'Arlesienne Suite</i> no. 2
3:00 p.m.	Smit: <i>Divertimento</i>
5:00 p.m.	Elgar: "March of the Mogul Emperors" from <i>The Crown of India</i> , op. 66
7:00 p.m.	Renaissance Fare
10:00 p.m.	Brahms: Cello Sonata no. 1 in E Minor, op. 38

11 Tuesday

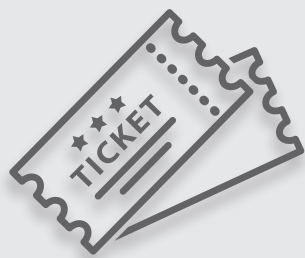
9:00 a.m.	Ravel: <i>La Valse</i>
10:00 a.m.	Saint-Saëns: Symphony no. 3 in C Minor, op. 78 (<i>Organ</i>)
12:00 p.m.	Holborne: Four Pieces for Lute
2:00 p.m.	Boccherini: Symphony in D Minor, op. 12 no. 4 (<i>House of the Devil</i>)

12 Wednesday

9:00 a.m.	Lanner: "The Romantics", op. 167
10:00 a.m.	Dvořák: Symphony no. 4 in D Minor, op. 13
12:00 p.m.	Ireland: "Epic March"
2:00 p.m.	Parry: Nonet in B-flat for Winds
4:00 p.m.	Cherubini: Concert Overture
5:00 p.m.	Sibelius: "Andante Festivo"
7:00 p.m.	Elgar: <i>Enigma Variations</i> , op. 36
10:00 p.m.	Mahler: Piano Quartet Movement in A Minor

13 Thursday

9:00 a.m.	Haydn: Violin Concerto no. 2 in G
10:00 a.m.	Bennett: Piano Concerto no. 5 in F Minor
12:00 p.m.	Khachaturian: "Adagio of Spartacus and Phrygia" from <i>Spartacus</i>
2:00 p.m.	Hummel: Trumpet Concerto
4:00 p.m.	Paine: Prelude to <i>Oedipus Tyrannus</i> , op. 35
5:00 p.m.	Horner: "The Ludlows" from <i>Legends of the Fall</i>
7:00 p.m.	Thursday Night Opera House – Berlioz: <i>Beatrice and Benedict</i>
10:00 p.m.	Mendelssohn: Symphony no. 3 in A Minor, op. 56 (<i>Scottish</i>)



Enjoy going to the symphony, the opera, or the theater? Join Nick Robinson 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.

program listings (april)

14 Friday

9:00 a.m. | Beethoven: Cello Sonata no. 3 in A, op. 69

All-Request Friday

15 Saturday

9:00 a.m. | Mozart: Piano Trio in D Minor, K. 442

10:00 a.m. | Schumann: Symphony no. 4 in D Minor, op. 120

11:00 a.m. | Vaughan Williams: Concerto Grosso

12:00 p.m. | Handel: Selections from *Water Music*

1:00 p.m. | Metropolitan Opera – Strauss: *Der Rosenklavier*

5:00 p.m. | Crusell: Clarinet Concerto no. 1 in B-flat, op. 1

16 Sunday

9:00 a.m. | Bach: Cantata 67 (*Halt Im Gedachtnis Jesum Christ*)

10:00 a.m. | Mozart: Mass in C, K. 66 (*Domenicus*)

12:00 p.m. | Mompou: *Suite Compostelana*

2:00 p.m. | Bach: *Brandenburg Concerto* no. 1 in F, BWV 1046

3:00 p.m. | Webern: *In the Summer Wind*

5:00 p.m. | Renaissance Fare

17 Monday

9:00 a.m. | Schubert: Symphony no. 3 in D, D. 200

10:00 a.m. | Beach: Symphony in E Minor, op. 32 (*Gaelic*)

12:00 p.m. | Geminiani: Concerto no. 9 in A

2:00 p.m. | Weber: Clarinet Concerto no. 2 in E-flat, op. 74

4:00 p.m. | Sor: *Variations on a Theme by Mozart*, op. 9

5:00 p.m. | Mendelssohn: Scherzo from *A Midsummer Night's Dream*

7:00 p.m. | Schubert: Piano Quintet in A, D. 667 (*Trout*)

10:00 p.m. | Mozart: Flute Quartet no. 3 in C, K. 285b

18 Tuesday

9:00 a.m. | Suppé: Overture to *Light Cavalry*

10:00 a.m. | Beethoven: Piano Trio in E-flat, op. 1 no. 1

12:00 p.m. | Amram: *Theme and Variations on 'Red River Valley' for Flute and Strings*

2:00 p.m. | Barber: Symphony no. 1, op. 9 (*Symphony in One Movement*)

4:00 p.m. | Handel: Overture to *Lotario*

5:00 p.m. | Copland: *Fanfare for the Common Man*

7:00 p.m. | Beethoven: Symphony no. 2 in D, op. 36

10:00 p.m. | Vieuxtemps: Cello Concerto no. 1 in A Minor, op. 46

19 Wednesday

9:00 a.m. | Tchaikovsky: *Variations on a Rococo Theme*, op. 33

10:00 a.m. | Dobrzynsk: Symphony no. 2 in C Minor, op. 15 (*Characteristic*)

12:00 p.m. | Bach: Chaconne from Violin Partita in D Minor, BWV 1004

2:00 p.m. | Rachmaninoff: *The Isle of the Dead*, op. 29

4:00 p.m. | Weber: Overture to *Oberon*

5:00 p.m. | Richter: "On the Nature of Daylight"

7:00 p.m. | Dvořák: Symphony no. 9 in E Minor, op. 95 (*From the New World*)

10:00 p.m. | Granados: *Poetic Waltzes*

20 Thursday

9:00 a.m. | Dvořák: Romance in F Minor, op. 11

10:00 a.m. | Raff: Symphony no. 9 in E Minor, op. 208 (*In Summer*)

12:00 p.m. | Vivaldi: Cello Concerto in C Minor, RV 401

2:00 p.m. | Haydn: String Quartet in C, op. 33 no. 3

4:00 p.m. | Offenbach: Overture to *Orpheus in the Underworld*

5:00 p.m. | Beethoven: Symphony no. 8 in F: II. Allegretto scherzando, op. 93

7:00 p.m. | Thursday Night Opera House – Verdi: *Rigoletto*

10:00 p.m. | Debussy: *Images for Piano, Series I*

21 Friday

All-Request Friday

22 Saturday

9:00 a.m. | Torelli: Sinfonia in C

10:00 a.m. | Smyth: Serenade in D

11:00 a.m. | Strauss, R.: "Neapolitan Folk Life" from *Aus Italien*, op. 16

12:00 p.m. | Hoffmann, E.T.A.: Harp Quintet in C

1:00 p.m. | Metropolitan Opera – Mozart: *Idomeneo*

5:00 p.m. | Voříšek: Symphony in D, op. 24

program listings (april)

23 Sunday

9:00 a.m.	Bach: Cantata 112 (<i>Der Herr Ist Mein Getreuer Hirt</i>)
10:00 a.m.	Ramirez: <i>Misa Criolla</i>
12:00 p.m.	Mozart: Piano Sonata no. 14 in C Minor, K. 457
2:00 p.m.	Debussy: <i>La Mer (The Sea)</i>
3:00 p.m.	Gershwin: <i>Rhapsody in Blue</i>
5:00 p.m.	Saint-Saëns: Violin Concerto no. 1 in A, op. 20

24 Monday

9:00 a.m.	Haydn: Horn Concerto no. 1 in D
10:00 a.m.	Harvey: <i>Concerto Antico for Guitar and Small Orchestra</i>
12:00 p.m.	Heinichen: Concerto in G Minor for Oboe and Flute
2:00 p.m.	Weber: Clarinet Concerto no. 1 in F Minor, op. 73
4:00 p.m.	Still: Violin Suite (1943)
5:00 p.m.	Dvořák: Slavonic Dance in G Minor, op. 46 no. 8
7:00 p.m.	Brahms: Symphony no. 3 in F, op. 90
10:00 p.m.	Fauré: String Quartet in E Minor, op. 121

25 Tuesday

9:00 a.m.	Borodin: Symphony no. 3 in A Minor (unfinished)
10:00 a.m.	Sibelius: Symphony no. 4 in A Minor, op. 63
12:00 p.m.	Mendelssohn: "Hebrides Overture", op. 26
2:00 p.m.	Reinecke: Flute Sonata, op. 167 (<i>Undine</i>)
4:00 p.m.	Vivaldi: Bassoon Concerto in A Minor, RV 497
5:00 p.m.	Massenet: "The Last Sleep of the Virgin"
7:00 p.m.	Beethoven: Symphony no. 7 in A, op. 92
10:00 p.m.	Mozart: Duo no. 2 in B-flat, K. 424

26 Wednesday

9:00 a.m.	Haydn: String Quartet in D Minor, op. 76 no. 2 (<i>Quinten</i>)
10:00 a.m.	Beethoven: Piano Concerto no. 3 in C Minor, op. 37
12:00 p.m.	Enescu: Romanian Rhapsody no. 1 in A

2:00 p.m.	Rosetti: Horn Concerto in D Minor
4:00 p.m.	Sibelius: <i>Finlandia</i> , op. 26
5:00 p.m.	Glazunov: Serenade no. 2, op. 11
7:00 p.m.	Dvořák: Cello Concerto in B Minor, op. 104
10:00 p.m.	Bruch: <i>Kol Nidrei</i> , op. 47 (<i>Adagio on Hebrew Melodies</i>)

27 Thursday

9:00 a.m.	Elgar: <i>Severn Suite</i> , op. 87
10:00 a.m.	Prokofiev: Highlights from <i>Romeo and Juliet</i>
12:00 p.m.	Handel: Oboe Concerto no. 3 in G Minor, HWV 287
2:00 p.m.	Berlioz: "Love Scene" from <i>Romeo & Juliet</i> , op. 17
4:00 p.m.	Matiegka: Sonata no. 1 in C, op. 31
5:00 p.m.	Granados: "Danza Lenta"
7:00 p.m.	Thursday Night Opera House – Floyd: <i>Cold Sassy Tree</i>
10:00 p.m.	Schubert: String Quartet no. 4 in C, D. 46

28 Friday

All-Request Friday

29 Saturday

8:00 a.m.	Walton: Suite from <i>Henry V</i>
9:00 a.m.	Gershwin: <i>An American In Paris</i>
10:00 a.m.	Handel: <i>Faithful Shepherd Suite</i>
11:00 a.m.	Herrmann: <i>Fahrenheit 451: Suite for Strings, Harps and Percussion</i>
12:00 p.m.	Shore: Selections from <i>The Hobbit: The Battle of the Five Armies</i>
1:00 p.m.	Metropolitan Opera – Britten: <i>Peter Grimes</i>
5:00 p.m.	Williams: Suite from <i>Far and Away</i>

30 Sunday

9:00 a.m.	Bach: Cantata 103 (<i>Ihr Werdet Weinen Und Heulen...</i>)
10:00 a.m.	Schubert: Mass in A-flat, D. 678
12:00 p.m.	Mozart: Clarinet Concerto in A, K. 622
2:00 p.m.	Lehár: Waltzes from <i>The Count of Luxembourg</i>
3:00 p.m.	Prokofiev: <i>Lieutenant Kije Suite</i> , op. 60
5:00 p.m.	Beethoven: Piano Sonata no. 14 in C-sharp Minor, op. 27 no. 2 (<i>Moonlight</i>)

program listings (may)

May Featured Works

All programming is subject to change. For a complete list of a specific day's music, go to TheClassicalStation.org.

1 Monday

9:00 a.m.	Telemann: <i>Paris Quartet</i> no. 8 in A Minor
10:00 a.m.	Alfvén: <i>Symphony</i> no. 3 in E, op. 23
12:00 p.m.	Wassenaer: <i>Concerto</i> in F Minor
2:00 p.m.	Mendelssohn: <i>Piano Concerto</i> no. 1 in G Minor, op. 25
4:00 p.m.	Nicolai: <i>Overture to The Merry Wives of Windsor</i>
5:00 p.m.	Mascagni: <i>Intermezzo</i> from <i>L'amico Fritz</i>
7:00 p.m.	My Life In Music
10:00 p.m.	Schumann: <i>Forest Scenes</i> , op. 82

2 Tuesday

9:00 a.m.	Lumbye: "Dream Pictures" (<i>A Fantasy for Orchestra</i>)
10:00 a.m.	Kalinnikov: <i>Symphony</i> no. 2 in A
12:00 p.m.	Mozart: <i>Symphony</i> no. 21 in A, K. 134
2:00 p.m.	Liszt: <i>Piano Concerto</i> no. 1 in E-flat (<i>Triangle</i>)
4:00 p.m.	Hemsi: <i>Meditation</i> , op. 15
5:00 p.m.	Verdi: <i>Prelude to La Traviata</i> , Act III
7:00 p.m.	Sibelius: <i>Symphony</i> no. 1 in E Minor, op. 39
10:00 p.m.	Maslanka: <i>Recitation Book</i>

3 Wednesday

9:00 a.m.	Bach, C.P.E.: <i>Cello Concerto</i> in A
10:00 a.m.	Franck: <i>Symphony</i> in D Minor
12:00 p.m.	Arne: <i>Symphony</i> no. 4 in C Minor
2:00 p.m.	Crusell: <i>Clarinet Concerto</i> no. 1 in B-flat, op. 1
4:00 p.m.	Harbach: <i>Rhapsody Jardine</i> for Oboe and String Orchestra
5:00 p.m.	Gluck: "Dance of the Furies" from <i>Orfeo ed Euridice</i>
7:00 p.m.	Beethoven: <i>Symphony</i> no. 6 in F, op. 68 (<i>Pastoral</i>)
10:00 p.m.	Nielsen: <i>String Quintet</i> in G

4 Thursday

9:00 a.m.	Boccherini: <i>String Quintet</i> in F Minor, op. 11 no. 4
10:00 a.m.	Řezníček: <i>Violin Concerto</i> in E Minor

12:00 p.m.	Vaughan Williams: <i>Norfolk Rhapsody</i> no. 1
2:00 p.m.	Copland: "Four Dance Episodes" from <i>Rodeo</i>
4:00 p.m.	Leith: "Pushing my thumb through a plate"
5:00 p.m.	Rachmaninoff: <i>Prelude</i> in G Minor, op. 23 no. 5
7:00 p.m.	Thursday Night Opera House – Gluck: <i>Alceste</i>
10:00 p.m.	Wagner: <i>Siegfried Idyll</i>

5 Friday

All-Request Friday

6 Saturday

9:00 a.m.	Tchaikovsky: <i>String Quartet</i> no. 1 in D, op. 11
10:00 a.m.	Brahms: <i>Piano Concerto</i> no. 1 in D Minor, op. 15
11:00 a.m.	Britten: <i>Simple Symphony</i> , op. 4
12:00 p.m.	Boccherini: <i>Guitar Quintet</i> no. 6 in G
1:00 p.m.	Metropolitan Opera – Puccini: <i>La Bohème</i>
4:00 p.m.	Brahms: <i>Symphony</i> no. 1 in C Minor, op. 68
5:00 p.m.	Tchaikovsky: "Melancholy Serenade", op. 26

7 Sunday

9:00 a.m.	Bach: <i>Cantata 108 (Es Ist Euch Gut, Dass Ich Hingehe...)</i>
10:00 a.m.	Brahms: <i>A German Requiem</i> , op. 45
12:00 p.m.	Tchaikovsky: <i>Symphony</i> no. 6 in B Minor, op. 74 (<i>Pathétique</i>)
2:00 p.m.	Brahms: <i>Symphony</i> no. 4 in E Minor, op. 98
4:00 p.m.	Tchaikovsky: <i>Piano Concerto</i> no. 3 in E-flat, op. 75
6:00 p.m.	Brahms: <i>Intermezzo</i> in A, op. 118 no. 2
8:00 p.m.	Tchaikovsky: "Lensky's Aria" from <i>Eugene Onegin</i> , op. 24
10:00 p.m.	Brahms: <i>Clarinet Quintet</i> in B Minor, op. 115

8 Monday

9:00 a.m.	Gottschalk: "Grand Tarantelle"
10:00 a.m.	Stamitz, K.: <i>Grand Pastoral Symphony</i> in G (<i>Le Jour Variable</i>)
12:00 p.m.	Mozart: <i>Symphony</i> no. 24 in B-flat, K. 182

program listings (may)

2:00 p.m.	Haydn: Cello Concerto no. 1 in C
4:00 p.m.	Beethoven: Overture to <i>Egmont</i> , op. 84
5:00 p.m.	Karayev: Lullaby from <i>The Path of Thunder</i>
7:00 p.m.	Renaissance Fare
10:00 p.m.	Bach: Lute Suite in A Minor (originally C Minor), BWV 997

9 Tuesday

9:00 a.m.	Veracini: Overture no. 4 in F
10:00 a.m.	Beethoven: Symphony no. 3 in E-flat, op. 55 (<i>Eroica</i>)
12:00 p.m.	Barber: "Overture to The School for Scandal", op. 5
2:00 p.m.	Beach: <i>Dreams of Columbine</i> , op. 65
4:00 p.m.	Catalani: "Contemplation"
5:00 p.m.	Brahms: Intermezzo in A Minor, op. 76 no. 7
7:00 p.m.	Berlioz: <i>Symphonie Fantastique</i> , op. 14

10 Wednesday

9:00 a.m.	Leclair: Violin Concerto in A Minor, op. 7 no. 5
10:00 a.m.	Schubert: Symphony no. 4 in C Minor, D. 417 (<i>Tragic</i>)
12:00 p.m.	Wagner: Prelude to Act 1 from <i>Parsifal</i>
2:00 p.m.	Ravel: <i>Mother Goose Suite</i>
4:00 p.m.	Buxtehude: Trio Sonata in D, op. 2 no. 2
5:00 p.m.	D'Ambrosio: Canzonetta, op. 6
7:00 p.m.	Mozart: Symphony no. 41 in C, K. 551 (<i>Jupiter</i>)
10:00 p.m.	Leclair: <i>Musical Recreation</i> no. 2

11 Thursday

9:00 a.m.	Grieg: <i>Holberg Suite</i> , op. 40
10:00 a.m.	Still: Symphony no. 2 (<i>Song of a New Race</i>)
12:00 p.m.	Wirén: Serenade for Strings, op. 11
2:00 p.m.	Kodály: <i>Hary Janos Suite</i>
4:00 p.m.	Gossec: Symphony Concertante for Two Harps
5:00 p.m.	Delius: "La Calinda"
7:00 p.m.	Thursday Night Opera House – Mozart: <i>La Clamenza di Tito</i>
10:00 p.m.	Couperin, L.: Pieces in F

12 Friday

All-Request Friday

13 Saturday

9:00 a.m.	Sullivan: Symphony in E (<i>Irish</i>)
10:00 a.m.	Respighi: <i>The Birds</i>
11:00 a.m.	Rodrigo: <i>Concierto de Aranjuez</i>
12:00 p.m.	Mendelssohn-Hensel: Piano Trio in D Minor, op. 11
1:00 p.m.	Metropolitan Opera – Verdi: <i>Aida</i>
5:00 p.m.	Sullivan: Cello Concerto in D

14 Sunday

9:03 a.m.	Bach: Cantata 86 (<i>Wahrlich, Wahrlich, Ich Sage Euch</i>)
10:03 a.m.	Dale: <i>Materna Requiem</i>
12:00 p.m.	Arriaga: String Quartet no. 3 in E-flat
2:00 p.m.	Ravel: <i>Mother Goose Suite</i>
3:00 p.m.	Wesley: Symphony no. 6 in B-flat
5:00 p.m.	My Life In Music

15 Monday

9:00 a.m.	Rautavaara: <i>Fantasia</i>
10:00 a.m.	Clarke, R.: Piano Trio
12:00 p.m.	Monteverdi: <i>Monteverdiana</i>
2:00 p.m.	Purcell: <i>Four Pavans</i>
4:00 p.m.	Chopin: Polonaise in C Minor, op. 40 no. 2
5:00 p.m.	MacDowell: Suite for Large Orchestra: I. In a haunted forest, op. 42
7:00 p.m.	Tchaikovsky: Symphony no. 1 in G Minor, op. 13 (<i>Winter Dreams</i>)
10:00 p.m.	Granados: "Dialogue in the Jailhouse" from <i>Goyescas</i>

16 Tuesday

9:00 a.m.	Arensky: <i>Variations on a Theme of Tchaikovsky</i> , op. 35a
10:00 a.m.	Schubert: Symphony no. 9 in C, D. 944 (<i>Great</i>)
12:00 p.m.	Chopin: Ballade no. 1 in G Minor, op. 23
2:00 p.m.	Haydn: Symphony no. 043 in E-flat (<i>Mercury</i>)
4:00 p.m.	Salzedo: "Scintillation"
5:00 p.m.	Verdi: Prelude to <i>Aida</i>
7:00 p.m.	Brahms: Symphony no. 2 in D, op. 73
10:00 p.m.	Bach: Sonata no. 2 in A Minor, BWV 1003

program listings (may)

17 Wednesday

9:00 a.m.	Satie: <i>Three Gymnopédies</i>
10:00 a.m.	Mozart: Flute Concerto no. 2 in D, K. 314
12:00 p.m.	Tartini: <i>Sinfonia pastorale</i> in D
2:00 p.m.	Molino: Guitar Concerto in E Minor, op. 56
4:00 p.m.	Hérold: Overture to <i>Zampa</i>
5:00 p.m.	Lortzing: Overture to <i>Regina</i>
7:00 p.m.	Field: Piano Concerto no. 2 in A-flat
10:00 p.m.	Mahler: Symphony no. 9 in D: IV. Adagio

18 Thursday

9:00 a.m.	Wagner: Prelude to Act 1 & "Love Death" from <i>Tristan & Isolde</i>
10:00 a.m.	Goldmark: Symphony no. 2 in E-flat, op. 35
12:00 p.m.	Still: "Kaintuck" (<i>A Poem for Piano and Orchestra</i>)
2:00 p.m.	Boyce: Symphony no. 1 in B-flat
4:00 p.m.	Holst: <i>Japanese Suite</i> , op. 33
5:00 p.m.	Khachaturian: Waltz from <i>Masquerade</i>
7:00 p.m.	Thursday Night Opera House – Dvořák: <i>Rusalka</i>
10:00 p.m.	Fauré: Impromptu no. 6 in D-flat, op. 86

19 Friday

All-Request Friday

20 Saturday

9:00 a.m.	Mozart, L.: Concerto in D
10:00 a.m.	Alwyn: <i>Lyra Angelica</i>
11:00 a.m.	Strauss, R.: Horn Concerto no. 2 in E-flat
12:00 p.m.	Telemann: Violin Concerto no. 4 in E
1:00 p.m.	Metropolitan Opera – Mozart: <i>Don Giovanni</i>
5:00 p.m.	Giuliani: <i>Grand Duo Concertante</i> in A, op. 85

21 Sunday

9:03 a.m.	Bach: Cantata 183 (<i>Sie Werden Euch In Den Bann Tun...</i>)
10:03 a.m.	Handel: <i>Joshua</i> , Act I
12:00 p.m.	Haydn: Symphony no. 47 in G (<i>Palindrome</i>)

2:00 p.m.	Mendelssohn: Quartet no. 1 in E-flat, op. 12
3:00 p.m.	Schumann, C.: Piano Concerto in A Minor, op. 7
5:00 p.m.	Renaissance Fare

22 Monday

9:00 a.m.	Wagner: Prelude to Act 1 from <i>Lohengrin</i>
10:00 a.m.	Beethoven: Symphony no. 9 in D Minor, op. 125 (Choral)
12:00 p.m.	Zimmer: "Time" from <i>Inception</i>
2:00 p.m.	Bach: Keyboard Concerto no. 2 in E, BWV 1053
4:00 p.m.	Wagner: "Good Friday Music" from <i>Parsifal</i>
5:00 p.m.	Glazunov: Serenade no. 1, op. 7
7:00 p.m.	Vaughan Williams: Symphony no. 5 in D
10:00 p.m.	Wagner: Prelude to Act 3 from <i>Tristan & Isolde</i>

23 Tuesday

9:00 a.m.	Tchaikovsky: <i>Romeo & Juliet Fantasy Overture</i>
10:00 a.m.	Schumann: Piano Quintet in E-flat, op. 44
12:00 p.m.	Berwald: "Play of the Elves"
2:00 p.m.	Bärmann: <i>Concert Piece For 2 Clarinets & Orchestra</i>
4:00 p.m.	Hertel: Concerto in A Minor
5:00 p.m.	Coates: "The Dambusters" (a March)
7:00 p.m.	Schumann: Symphony no. 3 in E-flat, op. 97 (<i>Rhenish</i>)
10:00 p.m.	Beethoven: String Quartet no. 10 in E-flat, op. 74 (<i>Harp</i>)

24 Wednesday

9:00 a.m.	Haydn: Piano Trio no. 45 in E-flat
10:00 a.m.	Tchaikovsky: Suite from <i>Swan Lake</i> , op. 20
12:00 p.m.	Heinichen: Oboe Concerto in G Minor
2:00 p.m.	Zelenka: Capriccio no. 1 in D
4:00 p.m.	Adams, H.L.: Etude in G-flat from <i>Twelve Etudes</i>
5:00 p.m.	Larsson: Scherzo from <i>Pastoral Suite</i> , op. 19
7:00 p.m.	Bizet: Symphony in C
10:00 p.m.	Rachmaninoff: Cello Sonata in G Minor, op. 19

program listings (may)

25 Thursday

9:00 a.m.	Danzi: Concertante in B-flat for Flute and Clarinet, op. 41
10:00 a.m.	Grieg: Symphony in C Minor
12:00 p.m.	Arne: Symphony no. 3 in E-flat
2:00 p.m.	Massenet: Ballet Music from <i>Le Cid</i>
4:00 p.m.	Offenbach: Overture to <i>Voyage to the Moon</i>
5:00 p.m.	Sullivan: Overture to <i>H.M.S. Pinafore</i>
7:00 p.m.	Thursday Night Opera House – Cornelius/Busoni: <i>The Barber of Baghdad/Arlecchino</i>
10:00 p.m.	Tchaikovsky: String Quartet no. 2 in F, op. 22

26 Friday

All-Request Friday

27 Saturday

9:00 a.m.	Dett: "Magnolia Suite"
10:00 a.m.	Schubert: Symphony no. 5 in B-flat, D. 485
11:00 a.m.	Enescu: <i>First Suite for Orchestra</i> , op. 9
12:00 p.m.	Stamitz, K.: <i>Grand Pastoral Symphony in G (Le Jour Variable)</i>
1:00 p.m.	Metropolitan Opera – Blanchard: <i>Champion</i>
5:00 p.m.	Veracini: Overture no. 2 in F

28 Sunday

9:03 a.m.	Bach: Cantata 34 (<i>O Ewiges Feuer, O Ursprung Der Liebe</i>)
10:03 a.m.	Sixten: Requiem
12:00 p.m.	Mozart: Symphony no. 35 in D, K. 385 (<i>Haffner</i>)
2:00 p.m.	Schumann: Piano Quartet in E-flat, op. 47
3:00 p.m.	Handel: <i>Concerto Grosso</i> in A Minor, op. 6 no. 4
5:00 p.m.	Ponce: <i>Sonata Romantica</i>

29 Monday

9:00 a.m.	Harbach: Symphony no. 7 (<i>O Pioneers!</i>)
10:00 a.m.	Albéniz: <i>Suite Española</i> , op. 47
12:00 p.m.	Barber: Adagio for Strings, op. 11
2:00 p.m.	Ross: Clarinet Concerto
4:00 p.m.	Gallagher: <i>Quiet Reflections</i>
5:00 p.m.	Copland: <i>Fanfare for the Common Man</i>
6:00 p.m.	TAPS
7:00 p.m.	Locklair: Symphony no. 2 (<i>America</i>)
10:00 p.m.	Beach: Piano Quintet in F-sharp Minor, op. 67

30 Tuesday

9:00 a.m.	Haydn: String Quartet in E-flat, op. 76 no. 6
10:00 a.m.	Elgar: Piano Quintet in A Minor, op. 84
12:00 p.m.	Leclair: Sonata no. 3 in G Minor
2:00 p.m.	Schumann: <i>Five Pieces in Folk Style</i> , op. 102
4:00 p.m.	Sarasate: <i>Spanish Dances</i> , op. 26
5:00 p.m.	Bach: "Jesu, Joy of Man's Desiring"
7:00 p.m.	Schumann: Piano Concerto in A Minor, op. 54
10:00 p.m.	Strauss, R.: <i>Ein Heldenleben</i> , op. 40 (<i>A Hero's Life</i>)

31 Wednesday

9:00 a.m.	Alwyn: <i>Elizabethan Dances</i>
10:00 a.m.	Dvořák: <i>Slavonic Dances</i> , op. 46
12:00 p.m.	Bach: Bouree I & II from <i>English Suite</i> no. 2 in A Minor, BWV 807
2:00 p.m.	Falla: Three Dances from <i>The Three-Cornered Hat</i>
4:00 p.m.	Strauss Jr.: "The Blue Danube"
5:00 p.m.	Mendelssohn: Scherzo from <i>A Midsummer Night's Dream</i>
7:00 p.m.	Respighi: Ancient Airs & Dances
10:00 p.m.	Weber: "Invitation to the Dance", op. 65



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lately we've heard

Dvořák: Poetic Tone Poems

By Leif Ove Andsnes

Reviewed by Caleb Gardner

Decorated Norwegian pianist Leif Ove Andsnes boasts a comprehensive discography stretching back to 1989, which includes works for both solo piano and ensemble.

For the last decade, as a Sony Classics artist, he has approached some of the greatest and best-known pieces in the piano repertoire: Beethoven's piano concertos, a Chopin collection, and, more recently, a set of recordings focusing on the compositions of Mozart in the years 1785 and 1786.

His latest effort, *Dvořák: Poetic Tone Pictures*, joins 2017's *Sibelius* as an exploration of a very popular composer's least popular works. According to Andsnes, "this is the great forgotten cycle of nineteenth-century piano music." "Forgotten" may be a bit of a misnomer. Dvořák's piano works, though full of musically compelling ideas, do not always utilize the instrument's capabilities as one expects of music from a titan of the Romantic era. It follows that professional concert pianists would choose to "forget" these works in favor of performing and recording familiar virtuosic pieces which may be impressive to their audiences. Andsnes seeks to remedy that musical loss with his skilled interpretations here.

Some of the pieces across the nearly hour-long set fit comfortably in the category of idiomatic, Romantic-era piano music. The lyrical melodies and rapidly arpeggiated accompaniment of "Spring Song" are reminiscent of similar works by Liszt or Chopin, while the pianistic flourishes of "On the Holy Mountain" contribute to its elegant atmosphere. At other moments, particularly during "In the Old Castle" and



"Bacchanalia," Dvořák seems to be searching for textures and effects for which the keyboard isn't quite designed. The balance of works presented contributes to the success of the set as a whole: it feels like a narrative vacillating between familiar and unfamiliar, shifting between light and shadow.

Andsnes demonstrates the mature approach typical of his interpretations; he asserts the artistry of his phrasing and dynamic choices in thoughtful deference to the composer's intent. His playing in the first piece, "Twilight Way," is emblematic of his work throughout the set, seamlessly transitioning between cloudy textures, racing dyads, and forceful chords. During "Furiant," Andsnes articulates a moving melodic thread through a restless set of textural transformations, and he delivers a passionate conclusion to "At the Hero's Grave" with mournful style.

This sublime performance of Dvořák's composition is captured in great detail by an excellent production team, who work closely with Mr. Andsnes to deliver a listening experience both pleasant and dynamic. Taken as a whole, *Poetic Tone Pictures* is a graceful and memorable presentation of a long-neglected, if not quite forgotten, piano cycle. ♪

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Women and Musical Salons in the Enlightenment

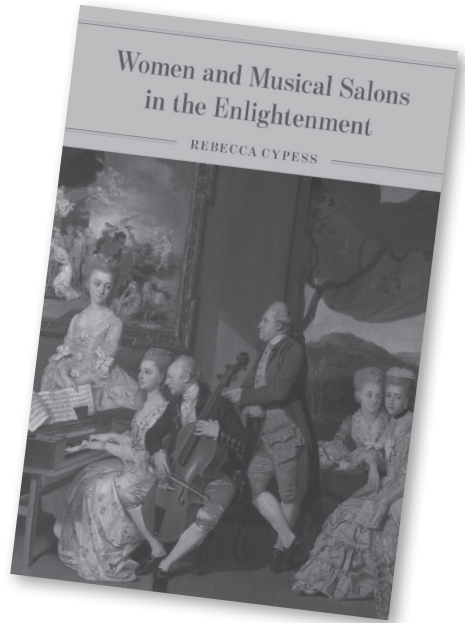
by Rebecca Cypess

Reviewed by Dan McHugh

Dr. Rebecca Cypess specializes in the history of women and Judaism in classical music. As a harpsichordist and scholar, she has written extensively on Salon culture in the eighteenth and nineteenth centuries and recorded albums with the Raritan Players, most recently “In the Salon of Madame Brillon: Music and Friendship in Benjamin Franklin’s Paris.” Her new book, *Women and Musical Salons in the Enlightenment*, explores the overlooked role of the Salon and the women who hosted them in the second half of the eighteenth century.

Salons were fundamental to musical life during the Enlightenment. These liminal spaces, neither public nor private, filled in the gaps of royal courts, churches, and subscription concerts in eighteenth-century Europe. Artists, intellectuals, scientists, the growing business class, musicians, and others gathered at Salons for conversation, music, and food. Hostesses, known as *salonnières*, exercised their agency on the boundary of the home and public life. Music was central to Salon life, and the art of conversation can be clearly heard in the rhetorical style of composers such as Haydn and Boccherini.

Women and Musical Salons in the Enlightenment is structured around the history of Salon culture and focuses on different hostesses around Europe and America. Sarah Levy, a Jewish *salonnière* in Berlin, who studied with Wilhelm Friedemann Bach, collected a large music library, and hosted events attended by both Christian and Jewish families. Another *salonnière*, Madame Brillon, befriended Benjamin Franklin, the American ambassador to France. Brillon, a brilliant composer, owned keyboard instruments from across Europe and actively participated in the exchange of musical ideas across the Atlantic. While whisked away to the whimsical Salon, we are also reminded



that societal expectations still constrained women. For example, one *salonnière* was rebuked by her father for establishing a subscription concert series because that business was not becoming of a lady.

The strength of the book lies in Cypess’s engagement with recent scholarship. Setting aside the Beethoven hero narrative, Cypess’s exploration of music history from a social and cultural perspective opens the door to new ways of thinking about the past. Cypess’s analysis of the established historical narrative only adds to the enjoyment of the book.

This book is recommended to anyone interested in a fresh perspective on the history of classical music. It includes portraits, musical examples, and an up-to-date bibliography, offers a completely new look at the accomplishments of women in music history as well as how Salons played an important role in the development of music and culture. For an even more interactive experience, listening to Cypess’s many recordings of music from this period is highly recommended. ♪

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Glynis & Rick Tanner

We moved to NC from Los Angeles in 1994. We were frequent visitors to the Hollywood Bowl; listening to the LA Philharmonic under the stars hooked us on classical music. As our North Carolina roots grew, we found WCPE. First on traditional radio, then in HD, and now via streaming, The Classical Station has become our constant companion.



Glynis grew up listening to her father play the works of Tchaikovsky and Prokofiev. In high school, she studied violin, piano, and sang in the choir, exposing her to the beauty of Handel, Bach, and Chopin. College brought a deep appreciation for opera and the opportunity to hear the Chicago Symphony Orchestra conducted by Sir Georg Solti.

Volunteerism is essential to our values. We have committed to many organizations which are supported by volunteer efforts—a very different dynamic than a for-profit enterprise. At The Classical Station, the focus is solely on Great Classical Music.

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