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At this point, we suggest you take your favorite record into any Pioneer dealer and audition a pair of HPM speakers in person.

If you think what went into them sounds impressive, wait till you hear what comes out of them.

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**Editorial**

**HOME IS WHERE THE TAPIST IS . . .**

I haven't been moved to write an editorial in some time, but a couple of things stir me this month.

First, you'll recall that in August we published a discussion among several record-company executives about "Home Taping." (They're against it.) As of this writing—late August, with letters still coming in—response from readers has been anything but shy. (They're for it.) I don't think that "violently unsympathetic" would be too extreme a characterization of their sentiments.

The major criticism is leveled at the quality of the record companies' product. The sheer anger expressed in many of the letters is extraordinary. "The record manufacturers have only themselves to blame," is a frequent refrain. "In short, records are an aggravation," concludes one man after detailing the time and cost involved in exchanging defective records. "Who needs the umpteenth remake of a standard opera headlined by a couple of current stars, the rest of the cast filled out by mediocrities. . . ?" And, finally, "Any attempt to legislate 'morality' in the area of home taping will fail. And I'll spend money budgeted for record purchases to make sure it fails."

I'm not certain that these two camps of opinion have addressed the same questions, however. Some of the letterwriters seem more vengeful than anything else, avoiding the matters discussed in the text. What I am certain about is that this subject demands another airing, which is why the adjoining Letters column is so tame. Look forward to the December issue, sports fans, when we'll print the juiciest letters of the bunch, along with replies from the record-industry participants. And after that . . . that's why we have a Letters column.

My second reason for writing is to mention a new column called "Artist's Life," which makes its debut on page 31 of this issue. Each month we will invite a well-known artist in the music world to contribute his or her thoughts to Keynote. These may range from Isaac Stern's reflections in his 60th year on 45 years of concertizing (in this issue) to Charles Rosen's amusing account next month of his efforts to record Beethoven piano sonatas in a Dutch studio—sana the all-too-audible obligato of local churchbells.

—Sedgwick Clark

**Letters**

**Eliminate the Doubles**

Looks like my luck is running true to form! After considerable soul-searching I decided last month to renew my Keynote subscription for two more years. What happens?—the very next issue (August) comes in with six pages repeated in the front and, therefore, six pages of schedule missing from the back! Seems to me this is the second time in recent months that this has happened to me. Am I the only lucky winner? Since I do not live or work in New York it is not possible, nor would it be economically sound, to "run out to my local newsstand" and pick up a spare copy. Please tell me I haven't "renewed" to two more years of this!

I must admit that I enjoy Keynote tremendously. Kenneth Furie frequently drives me into a fury with his comments, but that helps to make the magazine worthwhile. My complaint notwithstanding (re: the repeated articles), I have been responsible for two or three other subscriptions to your fine magazine. I am a professional musician in both the religious and educational fields and it is nice to have such an information-packed publication coming my way each month. Keep up the good work—but eliminate the "doubles," please!

Robert E. Boyer
Cos Cob, Conn.

Those "doubles" are just one more example of the perils of modern mechanization. Magazines are printed in "forms"—in our case, five 16-page forms—and every so often the mechanical collator picks up two of the same form and, to compensate, drops the next form. Any subscriber receiving one of these incomplete issues should call our subscription manager, Lorraine Schorr, at 626-1043, and she'll get a properly intact copy to you at once. —Ed.

**More Organ Slots?**

Without a doubt, WNCN is the most nearly perfect radio station in the world. Your variety of music, technical quality, etc., are a constant joy to those of us who demand good music.

Likewise, Keynote magazine is the perfect companion for any WNCN listener. No listener should be without it. I am writing to offer one minor item that never fails to upset me. After talking about this to my colleagues and our pupils, it was decided I should write.

As a professional classical organist and
teacher, I listen, and try to have my pupils listen, to all styles of good music. However, it is understandable that among our very favorite listening would be good classical organ music, of which WNCN offers more than the other classical stations in our area. But, why is the bulk of it on Sunday mornings, when professional organists are almost always at work, as are their pupils?

We love WNCN, but we would love you a little more if you would include more organ in time slots other than Sunday morning. How about an hour on Sunday afternoon? That would be a perfect way to relax after a grueling morning at work.

Please think about this. It would make a lot of musicians very happy, I am sure. And, keep up the good work.

Bill Ahlman  
Organist/Choirmaster  
St. Thomas Lutheran Church  
Central Nyack, N.Y.

We have never stinted on the organ literature, as you have recognized, but it must be carefully utilized on a radio format. Although we do not relegated the organ to the "King of Instruments" time slot alone (recently we received many of the Rheinberger organ sonatas, and they are being played throughout the days), the Chicago Symphony broadcasts and "Piano in Concert" on Sunday afternoons are two of our most popular programs. In my opinion, to follow a piano program with solo organ would not be good textual or aural radio programing. — David Dubal, Music Director

Correction Dept.

Soon after the September issue hit the mails, I received a call from Columbia Artists Management, politely inquiring who the young man was on page 31 whom I had captioned as conductor Calvin Simmons. A quick check revealed him to be tenor James Wagner, one of the "expatriated" Americans whom Beverly Sills is bringing home to sing at City Opera. Our apologies to Messrs. Simmons and Wagner. — Ed.

More Hovhaness on WNCN

Congratulations for a consistently wonderful music magazine! I find Keynote's articles very interesting and well written and the WNCN program listings invaluable. Rarely does a day go by without some reference to your journal.

The WNCN programing itself is exceptional. There is a tremendous amount of music heard from all periods of music history. Furthermore, WNCN provides its listeners with a wide range of solo performers, chamber groups and orchestras, etc. Your station is indeed magnificent!

WNCN, being the fine American radio station that it is, could do a great service for New York listeners by scheduling more music by Alan Hovhaness, one of our country's finest composers.

Dr. Hovhaness, one of the most prolific musicians of all time (he has over 40 symphonies thus far to his credit), has created some of the most beautiful music of the 20th century. His compositions, all of which are very original as well as easy to listen to, have been influenced by such sources as, for example, the music of the Orient, early American liturgical music and the polyphony found in the music of the 15th and 16th centuries.

I personally feel that Alan Hovhaness, who will be 70 years old next March, is one of the greatest composers of the 20th century. Let's hear a good representation of music by this genius on the finest radio station in New York, WNCN.

Marvin Rosen  
Princeton, N.J.

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Reverberations from “A */?c!*&!! Eyesore”
The building itself is actually composed of three structures, cleverly joined to appear as one. To the east of the structure that contains the main hall stands what is called the "lateral" building. This contains a smaller auditorium, now known as the Recital Hall, and a rabbit warren of studios and meeting rooms. To the south of these two buildings runs the third, facing 56th Street, and housing still more studios. These wings were constructed in rather piecemeal fashion over a seven-year period, with still more additions--such as a ten-story tower added to the "lateral" building--made somewhat later. This incessant activity during the building's early years became an annoyance to concertgoers for some time after the hall was in use. A review of the Philharmonic's opening concert of the 1894-95 season stated that "the most interesting features...were the fall of some plaster in the gallery and the appearance of Eugène Ysaÿe on stage.... It frightened a good many people, whose nerves were already irritated by the half-muffled hammerings and scrapings that accompany all afternoon concerts in the Carnegie Hall, as it is now called."

Funds to build this elaborate Music Hall (as it was known until European artists expressed reluctance at appearing in what might be construed as a vaudeville palace) were provided by Louise Carnegie's industrialist-philanthropist husband Andrew at the urging of his young musician friend Walter Damrosch, who convinced Carnegie that what New York needed was a good-sized auditorium designed especially for concerts (the Metropolitan Opera House being too vast, and the Steinway and Chickering halls, then in use for recitals, too small for orchestra performances), and one that would provide the finest acoustics anywhere, to boot.

Luckily, the chief architect engaged for this project, William Burnet Tuthill, himself a music-lover, was particularly interested in the then-young science of acoustics. He lavished as much attention on creating an ideal resonating chamber of the auditorium as he did on its sumptuous and elegant interior design. (That these goals are not necessarily disparate is proven by the sweep of the grandly curved boxes: Conceived to produce optimum reverberation, their arrangement also, and not incidentally, permits the upper-crust patron to be clearly seen by all.) Tuthill's efforts produced the desired results, and when the hall opened on May 5, 1891, with a five-day festival for which Tchaikovsky himself had been imported to conduct, Andrew Carnegie's Music Hall was pronounced a success.

In the Red

This "fat, brown-and-buff Romanesque pile" (as a writer of the period described the building) soon began to play host to virtually every notable musical artist performing in New York. Godowsky appeared at Carnegie Hall even before its official opening; Paderewski was the first recitalist to be heard there after the inaugural festival. Casals made his Carnegie Hall debut in 1904; Rubinstein, as everyone knows, not very successfully (according to our infallible critics) in 1906. (He returned for another try in 1921, only to be rapped across the knuckles once again.) Rachmaninov played there for the first time in 1909; Heifetz in 1917; Menuhin in 1927; Horowitz, racing to the finish line of the Tchaikovsky B-flat minor Concerto against Thomas Beecham and, of course, winning, in 1928. Two years earlier, Toscanini had begun his ten-year association with the New York Philharmonic, which, along with the New York Symphony (with which it merged in 1928)
Carnegie Hall

had played in Carnegie Hall ever since its opening. Stokowski and Koussevitzky, with their Philadelphia and Boston orchestras, were regular visitors.

And yet, in spite of the "sold-out" signs that adorned many a poster (and the mystique that made a Carnegie Hall performance every musical artist's aspiration), there were always operating deficits—or, at best, meager profits. From the beginning, even in the golden era, things were never easy financially. Andrew Carnegie, whose famous frugality extended to the vetoing of an elevator to the balcony (the five-flight walk, he felt, could only do the lower classes good), refused to endow the hall with any benefaction beyond his initial gift. In the words of Walter Damrosch, "He built Carnegie Hall to give New York a proper home for its musical activities, but he did not look upon this as philanthropy and expected to have the hall support itself."

He should have known better. As it was, Carnegie himself grumblingly picked up the tab for a number of years; once, when he angrily claimed things had gone too far, Mrs. Carnegie (the real music-lover of the family) came to the rescue with a munificent check of her own; and, in 1925, a few years after Carnegie's death, the hall was sold to a real-estate speculator, Robert E. Simon. Although this businessman had already acquired the land surrounding the hall, giving rise to ominous rumors, he seemed genuinely interested in preserving it—as a profit-making enterprise, naturally—and undertook a round of modernization, converting galleries into apartments and carving stores out of the tomb-thick masonry on the ground floor.

An Elegant Albatross?

But then came the Depression, and it began to seem as if Simon had been saddled with an elegant albatross. (Or could one perhaps say he had a Milstein [1930] around his neck? Never mind.) Carnegie Hall stayed in the red, and, in the late 1950's, when plans for Lincoln Center were announced and the New York Philharmonic-Symphony—Carnegie's major tenant—agreed to move uptown, it seemed as if the only solution would be to replace the cumbersome building with something that would prove more viable. Plans for a sleek office tower—or, perhaps, a parking lot—were on the drawing board when the wrecker's ball took aim.

By March 1960, more than handwriting was on the wall. Tenants received eviction notices and no concerts were booked beyond May. Truly the end was at hand. Gary was scheduled to play there one last time, with the Boston Symphony, a few days after we saw those appalling X's slashed across the windows. The reality of it filled us with frustration, despair—and an irresistible nostalgia: the last time! How sad. We would remember every minute of it, we resolved.

But sometimes events turn out quite differently. Now, almost 21 years later, the only incident I can clearly recall about that "last" performance at Carnegie Hall was the comment made by a friend's young son, who'd been taken to a concert for the first time in his life that Saturday afternoon. Backstage afterward all of us grownups clustered around the initiate. "And how did you like it?" we prodded him, almost in chorus. He giggled shyly. "Wow!" he replied excitedly. "I thought it was never going to be over."

Eleventh-hour Rescue

Although, to the little boy's relief, the concert did finally end, Carnegie Hall is still going strong. As thankful music-lovers well know, its eleventh-hour rescue was due to the lengthy and heroic efforts of Isaac Stern and Friends (in this case, the Friends transforming themselves into a Committee to Save Carnegie Hall). At least one Friend must be singled out for commando-like bravery in the face of almost certain doom: Isaac's unsinkable, unsinkable wife, Vera, who mobilized troops, planned strategy, rolled bandages and dive-bombed the opposition until unconditional surrender was achieved. Victory consisted of effecting special legislation permitting the City of New York to purchase Carnegie Hall from private ownership, and creating a non-profit organization—the Carnegie Hall Corporation—which would be empowered not only to rent the hall, as previous owners had done, but also to sponsor events to be held in the auditorium. In April 1960, Governor Rockefeller signed these two bills into law, despite his family's commitments to the still-uncompleted Lincoln Center, with, however, the judicious comment that "while the new Lincoln Center's acoustics will be vastly better, Carnegie Hall shouldn't be torn down just to tear it down." The rest is history.

A generation has passed since the whitewashed X's were removed from the
windows of the Carnegie Hall building and its brownish-red-brick façade, blackened with years of grime and neglect, was, instead of being crushed to rubble, steam-cleaned. Its next-door neighbor of only slightly later date, the Rembrandt Apartments, graced by delicate wrought-iron balconies (or were they fire escapes?) running the width of the 56th Street side, wasn't so lucky, and gave way in the early 1960's to the parking lot that now enhances this site.

It is said, however, that the reason for the Rembrandt's demolition was merely because the building showed signs of caving in. No possibility of anything like that happening to the Music Hall of Andrew Carnegie: "Built to stand for ages," it is constructed of concrete, terra-cotta tile, and four-foot solid masonry, the foundation walls being sunk 35 feet deep. Its bearing walls run to four and a half-foot thicknesses—so deep that a complete lavatory has been hacked out of one solid wall of the Recital Hall's dressing room. Tearing the place down, in fact, would surely have proven a challenge for even the most vicious demolition company. But such thoughts can fairly safely be banished: The building was designated a National Historic Landmark in 1964.

**Devilish Ploys**

Today, refurbished and gleaming, Carnegie Hall is a mecca for music-lovers. Its plethora of performers range from the most serious to the most unexpected—although after the Beatles' debut in those august quarters in 1964, an event that tied up traffic for miles, rock-and-roll groups have no longer been included. It is also a tourist attraction, pure and simple. Everyone, it seems, wants in, and no visit to New York is complete without at least a snapshot of the Grand Old Lady of West 57th Street.

Incidentally, when the neighborhood traffic cop made his immortal reply ("Practice, practice, practice!" to the sightseer's innocent question ("How do I get to Carnegie Hall?") he was only revealing the tip of an iceberg. True, for performers, practicing helps. And for those who are not playing on the hallowed stage, it is customary to purchase a ticket at the box office (or, in this electronic age, via one of those distressingly efficient gizmos that, in return for a credit card, punches out a series of cabalistic symbols on an awkward-sized piece of pasteboard that is supposed to pass for a ticket). When we were kids, though, we had yet other ways of gaining admittance to this auditorium. Naturally, one could not expect a law enforcement officer to divulge any of these secrets. Nor did Harold Schonberg, in a recent New York Times article commemorating the hall's anniversary, do more than hint that, as a youngster, he had his system—weaseling out with the words, "anyway, most likely that particular leak has been caulked."

Most likely he's right. Carnegie Hall's bright-eyed management, headed by the quietly omniscient Stewart Warkow (who can be found somewhere in the building at almost any hour of the day or night), has undoubtedly plugged every mousehole, many of which I'm sure he remembers from his own youth. So I don't believe I'm betraying the box office when I reveal a few of our devilish ploys for attending musical events at Carnegie Hall without tickets—legitimate tickets, anyway. The most refined game, though, did require one pair of legitimate tickets for each occupant aided in the cause of good music. Those who never have played this game can probably grasp its rudiments from the name by which it was known: "stubbies." Another system also required an outlay of cash—fifty cents per person, to be exact. It further needed the assistance of a most co-operative usher at the entrance to the Dress Circle named Harold, who (unlike his namesake mentioned above, alas!) did accept bribes. All one had to do was palm the half-dollar to this gentleman and slide into any available seat with his blessing. Gary recently confessed to me that when he was a teenager and traveled, as teenagers are wont to do, in a gang, Harold's courtesy was extended to as many of this group as Gary cared to bring. For several years during the 1940's, he told me, the meeting place for him and his pals would be in front of Carnegie Hall at 8:20 (concerts began at 8:30 or even 8:45 then). When they were all assembled, Gary would herd his dozen or so friends upstairs, multiply noses by fifty cents, and hand the sum to a beaming Harold.

**No-man’s Land**

There were other, admittedly less high-class, ways of getting into Carnegie Hall when we were kids. Most of these depended upon intimate acquaintance with the architectural peculiarities (such as the mysterious no-man's land where the eighth floor of one of the buildings interconnected with the tenth floor of another) that resulted from the patchwork construction of the three-building complex known as Carnegie Hall. Gary was a master at this. By studying and memorizing the sequence of labyrinthine corridors and winding stairways of the maze known as the Carnegie Hall Studios, he could walk into the Studios entrance as if about to visit a ballet class and, after making certain abrupt turns, backtracking, walking up one staircase and down another, my hero would suddenly fling open a series of unmarked doors and, to my unending admiration, lead me into that chic little corridor surrounding the first-tier boxes. Then, innocence personified, we could stroll in leisurely fashion down to the parquet where we'd usually find empty seats or, if the concert was a sell-out, we could melt into the crowd of standees at the rear.

These strange quirks of the building's construction also benefited those studio tenants who were interested in hearing concerts without leaving home. Perhaps renovation has changed all this, but I remember that, many years ago, solid and soundproof though the building was, many of its hollow masonry shafts clearly broadcast the music from the hall, and the inhabitant needed only to find an appropriate spot to settle down for the performance. Once I heard how a group of dancers profited from the Alice-in-Wonderland characteristics of the corridors that adjoined their practice studio.

"Every day after class we'd cool off by wandering around the hallways," one of the dancers told me. "I was intrigued, of course, by the many unmarked doors. One of them, particularly. This was very small and low. One day, overcome by curiosity, I tried the knob. The door wasn't locked. I
miss fashion and designed the hall—with its dome, high proscenium arch and, as mentioned earlier, swooping curved boxes, loges and balconies—to produce optimum reverberation, which would be diffused but neither muddy nor sharp. Common sense and luck must have played a part, to be sure; but whatever was necessary worked beautifully, and still does. A slight exception, perhaps, is the total oblation of exterior sound. It is extensive, but, considering the kind of exterior sound that exists these days (fire sirens and subway rumblings having a habit of occurring during the softest and most exquisite music), not quite enough.

As much as it provides pleasure for its audiences, Carnegie Hall is perhaps even more a performer’s auditorium. One reason for its favor with musicians—aside from that intangible but omnipresent aura of playing on the stage of immortals—is that performers generally feel that the way they hear themselves on the Carnegie Hall stage is the way they are heard by the Carnegie Hall audience. Obvious as this may seem, it is not by any means axiomatic. In many auditoriums (particularly some of the newer ones) the performer hears himself quite differently. Royal Festival Hall in London is a perfect case in point. Although the sound projects clearly—sometimes too clearly—from the stage, the player himself hears very little of it, and thus has a tendency to force, at least until he becomes familiar with the hall. On other stages, just the reverse can occur. The performer is entranced by the mellifluous sounds he’s creating, while the audience hears mush. But in Carnegie Hall (I’m told by reliable informants), what you see is what you hear. Or, rather, what you hear is what they hear.

Nothing, however, is simple. For even on the Carnegie Hall stage there are spots from which the sound projects superibly, and spots from which it is heard relatively less well. Exactly where should the piano be placed for a piano recital? There is a difference in the sound—easily discernible to anyone who sits in the hall and listens carefully while the instrument is pushed a little upstage or a little downstage. Pianists owe a debt to Horowitz, who is extremely interested in subtle shifts of sound, for having found THE spot on the stage—after much careful experimentation—where the piano, in his opinion, sounds best. This place has been defined by something known as The Horowitz Screw, which permanently grips the floor at the appropriate spot. I’ll bet that at least 90% of all pianists have their instrument placed at this spot for recitals.

Skimpy Skirts and Bobbing Heads

Horowitz performed another noble service for his colleagues—if not for audiences—by devising a simple accessory to be used onstage under certain circumstances. Unfortunately, these circumstances occur rather rarely—only, in fact, when stage seats are required—for it is an opaque screen, about three feet high, that shields the knees-to-feet portion of the stage-sitter’s anatomy from the auditorium-sitter’s view. This invention dates, I guess, from the Second World War, when skirts were quite skimpy and attention was thus diverted from the main event.

Sometimes it is regrettable that this screen stops at the stage-sitters’ knees. A number of years ago, during a series of Rubinstein recitals, a young student of music (actually, in this instance, more a student of self-promotion) appeared at each event seated in a stage seat squarely behind Rubinstein’s head. He weaved and bobbed and ducked in time to the music and managed to upstage the performer totally—quite a feat, considering who was at the piano. At about the fourth recital of this series, he took his accustomed seat garbed in a dazzling orange turtle neck sweater, which framed Rubinstein’s head with a weaving, bobbing and ducking fluorescent orange halo. That was really too much. During the intermission, Martin Feinstein, then press director of the Huron management, stomped to the pen that enclosed the stage-sitters and removed the offending orange youngster (by the scruff of the neck, I like to think), and the recital proceeded more decorously, if not as colorfully.

Carnegie Hall is far more than just a place to hear music. It is a repository of memories—especially for those of us who grew up in New York a certain number of years ago and have been frequent visitors.
(legitimate or otherwise) since our childhoods. When I first attended concerts there, I remember that the walls were covered with elaborate auburn stencil-like decorations. The stage, on the other hand, had a less Victorian appearance than it does today because the ornate rear wall now visible was hidden by a permanent shell of rather austere design (which, I believe, was removed at the time the film Carnegie Hall was made in 1946). There were neat little doors on each side of this shell, whence the performers would emerge.

Sometimes the emerging performers were not exactly those expected. One Sunday afternoon in 1945 we went to hear Joseph Schuster play Don Quixote with the Philharmonic and were disappointed to learn that Bruno Walter was sick and would be replaced by an assistant. Our disappointment was compounded by distrust when the assistant walked briskly to the podium wearing a grey business suit instead of the customary striped-pants “afternoon formal.” Obviously, this Leonard Bernstein was not to be taken seriously.

**Old-fashioned Comfort**

The parquet seats were large, square and high-backed, with a carved and gilded trim. They were comfortable, particularly since they lacked that spring mechanism that causes a theater seat to bounce up whenever a lady tries to arrange her skirt. When the hall was renovated in the 1960’s and these old-fashioned seats were replaced by modern, Economy Class-sized ones, our friend Fritz Steinway managed to snaffle a couple of the oldies, which he took to Vermont and installed in the back of his 1928 Ford, Murgatroyd. Thus it became possible to chug through the Green Mountain countryside enjoying the best of all worlds from a Carnegie Hall parquet seat.

Murgatroyd’s present seats were still in place on 57th Street when Fritz Steinway’s father, Theodore, organized the grand centennial celebration concert for his piano company at Carnegie Hall in 1953. All sorts of splendid things happened, like Mitropoulos playing the Prokofiev Third Concerto while conducting the New York Philharmonic, which he was able to see because the normally opaque piano lid (which came between him and the orchestra) had been thoughtfully replaced for the occasion by a specially constructed clear plastic one. Mitropoulos was preceded and followed that evening by several groups of ten pianists who had been enlisted to play special arrangements of music like The Stars and Stripes Forever on ten concert-sized Steinways ranged grinningly across the stage. Nobody who has ever heard the full-throated roar of ten concert-sized Steinways played by ten concert-sized Steinway pianists will ever forget that sound.

Who knows what wondrous toppers the imaginative management of Carnegie Hall will dream up for its centennial celebration? Meanwhile, however, we have no reason to complain, as a gala season is in progress. May 5, 1981, marks the 90th anniversary of the official opening concert of the auditorium. That exact program, at which Tchaikovsky conducted his Marche Solonelle and Walter Damrosch, the Berlioz Te Deum (while, according to legend, Andrew Carnegie snoozed in Box 33), will be recreated by Zubin Mehta and the New York Philharmonic. At other times during the current season the Philadelphia, Cleveland and Boston orchestras will duplicate their debut programs as well. And these are only a few of the over 100 events scheduled by Carnegie Hall on this anniversary season when, assembled on its stage for the 91st consecutive year, there will once again appear an array of the world’s most eminent musicians.

Although Andrew Carnegie’s taste in music ran to bagpipes, he had high hopes for the future of his Music Hall. In his speech at the excavation on Goat Hill (corner 57th Street and Seventh Avenue) that warm day in 1890, as Mrs. Carnegie, on the arm of Walter Damrosch, “advanced to the cornerstone and patted the mortar around its edges with a bright metal trowel” (New York Times, May 13, 1890), he announced that the edifice to arise on that spot would be “built to stand for ages,” expressing the desire that “during these ages this hall will intertwine itself with the history of our country.” Were Mr. Carnegie to waft by Box 33 for a visit (and, possibly, 40 winks) on any one of these occasions, he surely would not be disappointed.

Naomi Graffman is married to the famous author Gary Graffman (who sometimes plays the piano) whose book, I Really Should be Practicing, will be published by Doubleday early next year.

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**Carnegie Hall Premieres on WNCN**

18th at 1 PM . . . . Rachmaninov: Con. No. 3
24th at MID . . . . Thomson: Sym. on Hymn
Respighi: Roman Fest.
25th at MID . . . . Schoenberg: Ode to Nap.
Gershwin: Con. in F
26th at MID . . . . Holst: Hymn of Jesus
d’Indy: Sym./Fr. Mtser.
27th at 12:30 AM . . . Saint-Saëns: Con. No. 5
28th at MID . . . . Scriabin: Sym. No. 8
Busoni: Concert-stück
29th at MID . . . . Scriabin: Poem of Fire
Glazounov: Middel Ages
30th at MID . . . . Reger: Var. on Mozart
R. Strauss: Fest. Prelude
31st at MID . . . . Delius: Piano Con.
Sibelius: Violin Concerto

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Keynote 11
Hector Berlioz was born in 1803 in La Côte-Saint-André, a town about midway between Lyon and Grenoble, in the poor Lower Dauphiné region of France. He died in 1869 in Paris. This concludes the biographical portion of our presentation.

Berlioz’ colorful biography, in particular his extravagant romantic passions, can too easily cloud our view of his music, and heaven knows it can be problematic enough. Everywhere you turn, you stumble across a question, such as—

- Is the Symphonie fantastique a symphony? Or is it program music? (It does have a detailed program, which the composer for a time insisted was necessary to an understanding of the work.)
- Is Harold in Italy a symphony, or is it program music? (See above.) Or is it a concerto? What role does the solo viola play?
- What is Roméo et Juliette? Berlioz called it a “dramatic symphony”; what is a dramatic symphony?
- What is The Damnation of Faust? Berlioz called it a “dramatic legend”; what is a dramatic legend?
- Is Benvenuto Cellini a frothy opéra-comique or an epic spectacle?
- Les Troyens?

Now these are all good questions, and they can yield valuable insights into the works. But sometimes the most useful questions are the obvious ones. Shouldn’t we step back a bit and wonder just why it is that Berlioz’ career raises so many questions? Why does his music always seem to defy simple attempts even to figure out what it is?

If you begin to get the feeling that the guy was making it up as he went along, you’re on to one of the central truths about him, and one of the things about his music that has most consistently alienated the musical establishment.

The Perennial Ecentric

Berlioz’ stupendous imagination didn’t channel easily into existing molds, and it was a constant source of irritation to him that he was expected to try. He had some wry fun with this in the preface to Roméo et Juliette, which begins: “There will certainly be no mistake concerning the genre of this work. Although voices are used often in it, it is neither a concert opera nor a cantata, but a symphony with chorus.”

No mistake regarding the genre of this work! Ha ha, tell us another one. Okay, I will. In the Peters score, a reprint of John N. Burk’s Boston Symphony program note contains a curious translation of that first sentence: “There is no doubt that the special character of this work will be misunderstood” (my italics). Burk does go on to comment, “The statement may well have been ironic.” Ironic, check.

Berlioz knew very well that the special character of this work would be misunderstood, just as the special character of his works always was. Which is not to say that he was unappreciated; his presence on the French musical scene as critic, conductor and composer was always considerable. But his admirers often made the composer as uncomfortable as his detractors: Both groups tended to react to the mere fact of his music’s eccentricity rather than deal with its particular aesthetic ambitions.

Even now, a lot of people have difficulty coming to grips with the music as it is, rather than as they might wish it were. You will still hear complaints from musicians sympathetic to Berlioz that his harmony is crude or awkward, which means only that it doesn’t accomplish what they would like—and never mind whether it accomplishes what he liked.

Trimming the Underbrush

“There are certain masterworks,” conductor/critic Robert Lawrence wrote as recently as 1966, “that are loaded with inequalities and have to be helped along in performance for their best effect. In this connection, two scores by Berlioz come to mind: the Romeo and Juliet Symphony, where side by side with some of the composer’s most inspired music may be found sections of inflated trivia; and L’Enfance du Christ, in which pages of originality and enchantment alternate with conventional Victorian piety. The finer chapters of course prevail; yet there is much compositional underbrush to be trimmed by the conductor en route...pages that should be ‘thrown away’—as actors dispose of certain bromidic lines in the theater by tossing them, half-uttered, into the wings.”

Okay, granted, we’re all apt to approach music this way: dealing most fully with those elements we assimilate most readily and dismissing the others, rationalizing
all the while that this represents a statement about the music rather than us. But Berlioz is peculiarly vulnerable, since the logic of his works is so seldom apparent on casual inspection and can so seldom be explained in terms of pre-existing musical models.

Needing to call it something, Berlioz billed Roméo as a "dramatic symphony." By coincidence or design, the piece is in four parts (so is the "dramatic legend" The Damnation of Faust), and, sure enough, sympathetic commentators have tried to show how those four parts sort of resemble something that might loosely be thought of as, you know, maybe symphonic movements, although they are constructed of widely varying and substantively unrelated materials.

As a matter of fact, "dramatic symphony" isn't even Berlioz' complete billing. As we've seen, he describes it in the preface as "a symphony with chorus." For the title page, the most compact description he could devise was "Dramatic Symphony with Chorus, Vocal Solos and Prologue in the form of choral recitative."

The object, clearly, was to build a musical structure from those elements of Shakespeare's play that most interested Berlioz, elements that couldn't be expressed—or at least couldn't be expressed this way—without music. (Otherwise, why bother with music at all?) It was obvious to Berlioz that different elements would suggest different kinds of musical treatment, and he insisted on the freedom to go about it however he saw fit.

A Larger Perspective

A couple of years ago, Deutsche Grammophon roused some amusement by releasing a recording of Roméo whose album box identified the soloists in the form of a cast list: the mezzo as Juliette, the tenor as Roméo, the bass-baritone as Laurence. The problem is that only the bass actually represents a character—and not exactly a Shakespearean one at that, since much of the part of "Père" Laurence (the good friar having apparently been promoted) is an exhortation to the assembled Veronese to understand the lesson of the lovers' deaths and end the bloody feud.

For Berlioz, the idea of reconciliation—which exists in Shakespeare, but only in the few final lines exchanged by Capulet and Montague—was not merely stirring in its own right but essential to a larger perspective of the tragedy. And so he had no qualms about expanding the idea, especially since he knew how effectively he could realize it with a bass soloist and full chorus.

Romeo and Juliet themselves, however, are never characterized directly. Narrative circumstances are exposed through a variety of devices (for example, the gorgeous contralto solo that describes the "first transports that no one forgets! first declarations, first vows of two lovers, under the stars of Italy"), leaving the scenes of high emotion involving one or both of the lovers to be expressed purely orchestrally: "Romeo Alone" in Part II, "Romeo at the Tomb of the Capulets" in Part IV, above all the "Love Scene" that constitutes Part III.

Why? The reasons, according to the composer, "are numerous and easy to grasp. First, and this motive alone would have provided the author sufficient justification, because we are dealing with a symphony and not an opera. Then, duets of this kind having been treated vocally a thousand times and by the greatest masters, it was prudent as well as intriguing to try another mode of expression. It is also because the very sublimity of this love made its depiction so dangerous for the musician that he had to give his imagination a latitude that the definite sense of words would not have allowed him, and to resort to instrumental language—a language richer, more varied, less fixed, and by its very fluidity incomparably more powerful in such a case."

Herod and the Sooth-sayers

This explanation seems to me a terrific example of the way Berlioz' mind worked, which is why I've quoted it in full. That he didn't write in established forms hardly means that his work has no form. What it means is that he preferred to let the form grow out of the content. Such works as Roméo and L'Enfance may seem at first glance like charming hodgepodes, yet once you enter their creative orbits you find—at any rate, I've found—that every note seems precisely chosen, even inevitable. For the purposes of this piece I launched an intensive search for "compositional underbrush," and I came up blank.
Here's what happens. It's not hard to find candidates for compositional-underbrush status. For example, in "Herod's Dream," the first part of L'Enfance, there is a number that depicts the crazy scurrying of the king's sooth-sayers. Hilarious stuff—surely this is inflated trivia!

Only look at it in context. Consider what we have learned about Herod to this point:

1) In the opening narration, we are informed that we will learn "what a horrible crime was suggested to the king of the Jews by terror."

2) After the "Nocturnal March"—another piece of inflated trivia—we eavesdrop on two Roman soldiers grumbling about the king: "He dreams, he trembles, he sees traitors everywhere, he assembles his council every day; and from evening to morning we have to stand watch over him."

3) We meet the king himself, unable to sleep for fear of his recurring dream about "this child who is supposed to dethrone me." But the man we meet isn't quite the raving maniac we've heard of before singing his aria. Is the prophecy true? If so, what can he do to save his throne? (Hey, what about those sylvan goatherds?)

4) The king who would really rather frolic with goatherds is joined by his sooth-sayers, whom he had obviously summoned to consult about his nightmare before singing his aria. Is the prophecy true? If so, what can he do to save his throne? (Hey, what about those sylvan goatherds?)

5) Now the sooth-sayers go into their crazy dance, and conjure some good news and some bad news. The bad news is that the dream is true; the good news is that there is something Herod can do: have all new-born children killed. The king tears into a crazy allegro agitato, in which he makes clear what a wonderful idea he thinks this is if it will bring an end to his terrors.

Ideas Grow into Structures

Who but Berlioz would have thought to juxtapose this bizarre assortment of materials? And so who but Berlioz could have shown us so succinctly and chillingly how ordinary the roots of savage behavior can be? Like Herod, we all have to deal with ambivalence and doubt and insecurity, and, like Herod, we don't always deal with them very well. In a different context, the king and his sooth-sayers might be comic figures; in this context, their looniness leads to mass murder.

Typically, L'Enfance took shape in Berlioz' own sweet way. What eventually became the central section, the 17½-minute "Flight to Egypt," was composed first, then set aside. Once it was performed, "The Arrival in Sais"—more than twice as long—was added. "Herod's Dream," the first and longest part of the "sacred trilogy," was composed last.

This process of organic evolution seems characteristic of Berlioz' working method, as ideas occurred to him and began sorting themselves into larger structures. Even the Symphonie fantastique, his first major work, drew substantially (just how substantially is a subject of scholarly discussion) on music he had written for other purposes. The very opening theme, for instance, is the tune—unchanged, according to the composer—of a song whose text you can find, along with lots of other interesting background and commentary, in the Norton Critical Score of the symphony.

The point is not how much recycling Berlioz did, but what eventual use he made of the materials. The most striking case is The Damnation of Faust, whose genesis began in 1828, two years before the Symphonie fantastique, when the composer published Eight Scenes from Faust at his own expense as an Op. 1—and then promptly withdrew the work. He didn't return to Faust until 1845, when he decided to rework those eight episodes into a much larger piece, writing most of the new text himself, along with the music, as he toured Europe in 1845 and 1846.

Berlioz described the compositional itinerary of Damnation in detail in his memoirs, adding: "I did not go looking for ideas, I let them come, and they presented themselves in the most unexpected order. When at last the entire sketch of the score was mapped out, I set myself to rework the whole, to polish the various sections, to join and blend them together, with all the tenacity and all the patience of which I am capable, and to finish the instrumentation, which had only been indicated."

It's important that we understand what a disciplined and painstaking craftsman Berlioz was, since this side of him is too easily submerged in the familiar image of him as Untrimmed Romantic—though of course this side of him matters too. How many creative artists have possessed such far-reaching imaginative powers, and then let them roam so widely? Like Wagner's Tannhäuser, Berlioz believed that emotional reality is something real and important, that it can't be dealt with artistically in intellectual abstractions but must be experienced and then created truthfully.

In the case of Damnation, the result was a score so varied and yet so tightly integrated that nobody else could likely have executed let alone conceived it. What's especially fascinating is how easily the 1828 music was integrated into the new project. I doubt that anyone unfamiliar with the Eight Scenes could guess what was there.

While Faust himself has no music at all, Brander's "Song of the Rat"—which would hardly seem a focal episode—is there, along with Mephisto's answering "Song of the Flea." Mephisto's jittery Serenade is there too, though not the broadly lyrical "Voici des roses"; but if you then hypothesize that quirky "specialty" numbers make up the Eight Scenes, you're surprised to find both of Marguerite's big solos. What? "D'amour l'ardeur flamme," as poigniant and searching as anything Berlioz ever wrote, dates from 1828?

Floating in Time

But then, time is always a problem with Berlioz, at least for me. His works provide few internal clues to their compositional history, and I have a terrible time keeping any kind of ordered chronology in mind. To my ears, the language and style of each piece relate to its emotional demands rather than to any evolutionary stage in the composer's career.

I have just as much trouble relating Berlioz' works chronologically to those of other composers. His wholly personal sense of form and his dazzling orchestral command always suggest a composer born 50 or 60 years later—he seems to have more in common with Mahler (born in 1860) and Richard Strauss (1864) than with Mendelssohn (1809) or Schumann (1810) or Liszt (1811) or even Brahms (1835), though he was actually born only six years after Schubert!

The Symphonie fantastique's vivid poetic imagery and orchestral razzle-dazzle sound to me more like 1880 or 1890 than 1830; the symphony certainly sounds more "modern" than Franck's bloated monstrosity, written in 1888. And it just doesn't make sense that Gounod's very good but not very conventional operatic

Keynote 15
Berlioz

Faust (1859) and Roméo et Juliette (1867) were written decades after Berlioz' idiiosyncratic adaptations. Listen to what Berlioz and Gounod did with Mercutio's Queen Mab speech, and tell me which was written in the 1830's and which in the 1860's.

The care that Berlioz lavished on his work presumably accounts for the relatively small body of it—no more than 13 major works, really, plus the overtures, some brief works for voice(s) and orchestra, a fair number of virtually unperformed piano-accompanied songs, plus some odds and ends. Not all that much to show for 66 reasonably vigorous years.

By the standards of early-19th-century composers, that is. But if you look to the later part of the century, Berlioz' fellow spirits begin to emerge. Wagner wrote 13 operas, and the musical revolution he unleashed in the process surely owes a good deal to the innovative approach to melody, harmony and structure pioneered by Berlioz, his senior by ten years.

The Opera Problem

Perhaps the closest kin among Berlioz' spiritual descendants is Mahler, who may have clung to the general format of the symphony—he used the title anyway—but whose individuality, imaginative reach, literary sensitivity, orchestral wizardry and personal sense of structure inevitably recall Berlioz.

Why, Berlioz' Roméo begins to seem plausibly "symphonic" in the company of Mahler's symphonies, especially the larger ones—Nos. 2, 3, 5, 6, 7, 8, 9 and 10. Especially No. 8. Wouldn't Berlioz have the "Symphony of a Thousand," Mahler's Faust work?

There is another interesting parallel between Berlioz and Mahler: opera—or, more specifically, their problem in composing same. Mahler of course never undertook one at all, which remains one of the most puzzling aspects of his life, given the liveliness of his imagination (the word "theatricality" always comes to mind), the dramatic character of his symphonic writing and the fact that opera conducting was the backbone of his career.

Berlioz too would seem a natural for opera, and yet the realities of the stage seem to have inhibited more than stimulated him. He seems to have felt more comfortable with the musical equivalent of the novelist's freedom to choose and change perspective—think of his decision to portray the protagonists of Roméo orchestrally.

Still, Berlioz did compose three operas, and they are all special works. From a practical standpoint, though, they are all pains in the neck. Even the most straightforward of them, the light-hearted Bacchus et Bénédict (a late work, incidentally), poses enough performance problems—notably the need for singers who can make sense of the quirky vocal writing and also perform spoken dialogue credibly—to keep it off the boards.

Benvenuto Cellini is a glorious mess, sort of a cross between an Offenbach operetta and Pfitzner's Palestrina. (I'm speaking figuratively, of course; Offenbach was 19 at the time of the Paris premiere of the first version of Cellini in 1838, while Pfitzner wasn't born until 1869.) It might have a fighting chance if its difficulties pulled in only one direction, but can you imagine how impossible Wagner's Tristan would be to perform if its cast had not only to satisfy its existing requirements but also to intersperse vaudevillian sketches?

And Then There's Les Troyens

Most conspicuously, Les Troyens is Berlioz' most ambitious work. As usual, practicality doesn't seem to have been much on his mind while working; he seems always to have trusted that, once his current project took whatever final shape it would take, somebody would eventually figure out what to do with the result. And so he went ahead and wrote an opera that not only runs some four hours but contains nearly 20 roles, not counting ghosts. It's rather as if the casting problems of all of Wagner's Ring cycle were crammed into one opera.

(Incidental point of chronology: At the time Berlioz was working seriously on Les Troyens, 1856–58, Wagner had composed more than half of The Ring and was working on Tristan, but the most recent opera of his that had actually been performed was Lohengrin, in 1850. The next Wagner premiere would be the Paris revision of Tannhäuser, in 1861; Tristan wouldn't be heard until 1865, followed by Die Meistersinger in 1868.)

Beyond the obvious ambitions of Les Troyens, what's most remarkable is how successfully they are realized—this is in every way Berlioz' most fulfilled work. And again, I'm struck by its displacement (misplacement?) in time.

It was written at the dawn of the High Romantic era, when personal heroism was not only a natural subject, but almost the only subject. Remember that Wagner had completed Das Rheingold and Die Walküre and two acts of Siegfried by the...
This is not because of any sense that history is predetermined and immutable. No, the Trojans are doomed because their self-confidence blinds them to unpleasant possibilities, because they will not consider Cassandre's warnings. "Unhappy people," she sings, "you don't want to understand anything of the horror that haunts me."

Cassandre's problem is not merely abstract, or even patriotic, but personal: She is in love with the "Asian prince" Chorebè, and he won't listen to her either. In their great duet—and another point we should stress is what a very good vocal composer Berlioz was—he begs her to get hold of herself, while she begs him to leave Troy, a suggestion he considers as cowardly as it is unnecessary. The war is over.

The relationship between Cassandre and Chorebè is so strongly established that, for me, one of the opera's most powerful moments is one of the quietest. In the second scene of Act II—the last Trojan scene, with all the things Cassandre feared having come to pass, and the capture of Troy nearly complete—Enée and his party have escaped to pursue their destiny, leaving the Trojan women huddled in the royal palace to face the marauding Greeks. Cassandre enters and updates them on the grisly events. "And Chorebè?" they ask. She answers simply, "He is dead."

**Oh, Those Voices**

Everywhere the Trojans go, they leave behind devastation. In Troy itself, the destruction is physical: Unwillng to endure the horrors of Greek captivity, Cassandre leads her party to a mass suicide that is one of the most electrifying and horrible scenes in the theatrical literature. In Carthage, the destruction is emotional: After a deeply felt affair with the queen, Didon, Enée hears his voices again (oh, those voices—always there to provide ostensibly external validation for actions the characters are unwilling to undertake on their own hook) and simply drops her to pursue his destiny in Italy, leaving her to suicide—and her rulerless realm to confusion.

And how are we to feel about this misfortune of the Trojans? Does the ultimate glory of Roman civilization make all the rest okay? Even if we say yes (highly unlikely, given what Berlioz has shown us about that rest), what about the horrors that accompanied the glory of Roman civilization?

Berlioz saw how inseparably our constructive and destructive impulses are linked, and he put them both on stage, often simultaneously. Think of the famous Trojan March, for example: Should it inspire or appall us? Is it a paean to a heroic people, or a parody of infantile militarism?

The answer, of course, is both. No creative artist believed more fervently than Berlioz in the potential for wise, courageous and caring behavior, and no one saw more clearly where the obstacles to such behavior lie: also within us.

What I think finally inspires me most about Berlioz's work is his passionate belief that the artist can make a difference in this eternal internal struggle, that art can play a role in making us see ourselves as we are and as we could be. In so doing, mightn't it even tip the balance in favor of those impulses in human nature that give rise to our better selves?

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**BERLIOZ ON WNCN**

3rd at 8 AM: **Le Corsaire Overture**
4th at 8 PM: **Zaïde**
5th at 6 AM: **Requiem**
6th at 8 PM: **Les Nuits d'été**
7th at 9 PM: **Roméo: Love Scene**
8th at NOON: **Les Troyens: Overture**
9th at 6 AM: **Harold in Italy**
10th at MID: **Les Francs-Juges Over.**
14th at MID: **Sym. fantastique**
16th at 1 AM: **Damnation of Faust**
18th at MID: **Les Troyens**
8 PM: **Trojan March**

**Songs**
- Reverie et caprice
- Waverly Overture
- Les Troyens: Ballet Music and Marche funèbre
- Mort de Clopâtre
- Roméo: Queen Mab Schzo.
- Benvenuto Cellini
- Letô

**Marches**
- Te Deum
- King Lear Overture
- Roméo: Queen Mab Schzo.
- Benvenuto Cellini
- Letô
- Damnation: Aria

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**Keynote 17**
The Trouble with Recordings

A Polemic
Part 1

By Joseph Horowitz

A couple of years ago at Carnegie Hall, Sir Georg Solti conducted the Chicago Symphony Orchestra in an inordinately loud performance of Brahms's First Symphony. The strings, in particular, thrust forth great sheets of sound in order to hold their own with the winds and percussion. The effect was uncanny, as if someone had turned a knob to obtain a uniform increase in volume.

Nearly as odd was the texture of the sound. Each orchestral choir seemed cold, forward and discrete. Rather than mingling or diffusing, the instrumental components of Brahms's First clamped into place like precision-tooled parts.

Solti's interpretation was neutral with regard to tempo and articulation, except where the accents seemed exaggerated or the "lyric" phrasings peculiarly muscle-bound. Mainly, the high-powered exterior was distinctive—that, and the machine-like vigor and accuracy with which it was pounded out.

The performance incited a boisterous ovation. A man in front of me stood waving his right hand in the air with the index finger raised. I suppose he meant to indicate that the Chicago Symphony was "number one."

Afterwards, it occurred to me that an electronically dissected orchestra fed...
through giant speakers might have stirred up the same kind of excitement. The Chicago Symphony under Solti had sounded like a phonograph record.

How odd, I thought. Recordings once served to simulate concert performances. Here was a concert performance that simulated a recording, and amazingly well.

In fact, today we know two types of performance: “recorded” and “live.” It is an unprecedented distinction. Recorded performances are edited and engineered to insure clarity, precision and brilliance. In Carnegie Hall, somewhat less clarity, precision and brilliance is the rule. But the gap is narrowing. An artist like Solti can realistically emulate a recording in concert. That is one reason he is so acclaimed.

To appreciate the significance of this development, it is only necessary to observe that, taken as a whole, the best recorded performances were made in the days when live performance was the predominant standard for all performance. Or earlier, when it was the only standard. Today, many of the best recordings are not studio jobs, but pirate tapes of one-shot performances played to a proper audience in a proper hall.

Every musician I know seems to listen first to recordings from the pre-stereo era, or to non-commercial recordings. At Patelson’s Music Store on West 56th Street, where musicians shop, the record bins, managed by Darton Records, are divided according to Furtwängler and Mengelberg, but not Karajan, Solti or Mehta. Darton specializes in concert and out-of-print recordings. The most popular labels include Roccoco, Bruno Walter Society, Rubini and Preiser. Even such much-recorded artists as Furtwängler and Mengelberg are mainly represented by non-studio recordings. Some months ago, Joe Darton’s best-selling conductors were Furtwängler and Sergiu Celib-
Spontaneity Versus Perfection

A Furtwängler performance, recorded in concert with the Berlin Philharmonic in 1952 (DG 2530 774), happens to be the most gripping Brahms First I know. By present-day studio standards, it is murky, unsteady, imprecise. It strives for significance and spontaneity, not perfection. “Correcting” and “improving” would violate its very nature; one would hardly know where to begin. I do not consider it one of Furtwängler’s best recordings—the conception is too rash. But, details aside, here are 45 minutes of supreme energy and concentration; in one sustained stroke, the music is brought quivering to life.

Solti and the Chicago Symphony, too, have recorded Brahms’s First. The studio performance (available only in a box of all four symphonies, London CSA 2406) is everything the made-to-record Carnegie Hall performance was, and then some: The clarity of the detail in the winds is more pronounced. London’s engineers have graphically documented all the sweating and heaving, always in tune, always perfectly coordinated. It is an amazing achievement. But does it matter?

If this seems a silly question, take any passage from the symphony and compare Solti’s recording with Furtwängler’s. Furtwängler may not always be agreeable. But he is always more vivid, more meaningful and more mortal.

Take, for instance, the opening of the finale. Here, capping a moral contest his interpretation proposes from the start, Furtwängler drives the introductory stringendo to an explosion so tremendous it seems to expel the accumulated strife (bar 28). Solti, by comparison, finds merely another hammer blow. With the fall to C major, Furtwängler’s horns proclaim victory astride an ocean of calm. The ensuing chorale suggests thanksgiving, the big tune in the strings a hymn of faith. Solti makes even the “faith” tune as aggressive as anything else: Listen to the way his violins muscle their way through the notes.

Or sample the music coming just before. Fashioning an ongoing recreative design, Furtwängler begins the coda to the third movement under tempo, and continues slowed down until barely any momentum remains. The phrasings are elongated; the dynamic is dropped and leveled out; the final cadence brings no closure, but a shuddering void that “begins” the finale. Solti, it is true, makes something of Brahms’s dolce markings (bar 154): The attacks are perceptibly gentler than they had been. Yet the effect, especially when measured against the disembodied pianissimo of the Berlin violins, is cosmetic. For Furtwängler, negotiating the final measures is a matter of gauging the transition to the next movement. For Solti, it is a matter of obtaining an unanimous pizzicato, even if this requires several tries. The finale can wait—until tomorrow, if necessary.

Crowding the Instruments

That is one reason the Solti performance is so dull: multiple takes, to insure precision. Another: multiple tracks, with the microphones crowding the instruments, to insure superficial clarity. When at the key change in the fourth movement Brahms sets the horn motive (bar 30) against tremolo chords in the strings, he asks for a shimmering halo, as in Furtwängler’s recording; the scrubbed oscillations Solti gets are more like a computer print-out. And what is gained by being able to trace the second trombone line, note for note, in the chorale ten measures later? Brahms meant the voices to blend. In fact, the detail in Solti’s recording is unrealizable. Herbert von Karajan, whose career owes almost as much to recordings as Solti’s does, has trained the Berlin Philharmonic to simulate its own over-produced recordings; in concert, as on DG or Angel, his players perform startling feats of precision, clarity, color, volume, intensity. True, they are a more sophisticated group than the Chicago Symphony under Solti—the gamut of effects is so extraordinary it can almost evoke an equivalent gamut of feeling. But the furious attacks, extra volume and exaggerated “presence” of Karajan’s performances ultimately miniaturize the music, much as Solti’s do. Everything is too close, too flat, too hard. To so precisely define sound is to define its limits, to confine its scope (that is one reason Karajan’s Bruckner is big with without seeming vast). And now there are halls that themselves cultivate a loud, puny sound; the revamped acoustics of Avery Fisher Hall are so lively and lucid that the introduction to Mahler’s First Symphony, with its enveloping triple-piano harmonics and distant fanfares, is all but unrealizable.

To compare Solti’s Brahms with Furtwängler’s is to compare the flat sheen of acrylics with the warmth and subtlety of oils.

Furtwängler’s recording of Brahms’s First is the by-product of a concert. Solti’s concert performances were by-products of his recording.

The Sound of Chaos

If Solti, despite his acclaim, seems a straw man, compare Vladimir Horowitz and Sviatoslav Richter with themselves. It happens that both pianists have recorded Mussorgsky’s Pictures at an Exhibition in concert and again in the studio at about the same time. Horowitz’ live performance (RCA LM 2357) comes from an April 23, 1951, Carnegie Hall recital; his studio performance (RCA ARM 1-3263) took place four years earlier. Richter’s concert version (Odyssey 92223) is from a Feb. 25, 1958, recital in Sofia; a studio performance was issued in 1960 as Artia ALP-154 (deleted). By every objective index—tempo, color, rubato, phrasing—Horowitz’ two recordings are conspicuously alike. The same is true of Richter’s pair. But anyone with ears knows that the studio versions are mere carbons of the genuine articles.

Horowitz’ recordings are more evenly matched; the superiority of his concert Pictures becomes apparent only gradual-

Russian pianist Sviatoslav Richter in concert.
ly, as the cumulative weight of the opening episodes bears down on the remainder. Even so, by the time the “Marketplace of Limoges” (picture no. 7) arrives, the performances are unquestionably distinct: In a bona fide hall, addressing a palpable audience, Horowitz’ playing is more electric, more precariously poised. The final two episodes clinch the verdict.

In “The Hut on Fowl’s Legs,” Horowitz at Carnegie Hall takes Mussorgsky’s feroce marking at face value, plunging into a heart of darkness that tests him to the breaking point. The studio job is cozier in every way. In the studio, the opening of “The Great Gate of Kiev” is unhinged by a break in momentum the tumultuous live performance could not possibly accommodate. Later, where a plummeting six-octave scale precedes the “Great Gate” motto, Horowitz at Carnegie is, finally, a total stranger to his studio-ensconced self: The roar he draws from the depths of the keyboard is the very sound of chaos.

Skirting the Abyss

Superficially, Richter’s two recordings are, if anything, closer copies of one another, yet the crucial disparities are greater and more uniform. As heard in concert in Sofia, the opening Fromenade generates a propulsive current that spills into “Gnomus” (picture no. 1) and determines its shape: The energy dissipates in the less agitated passages, only to be reactivated with each sudden fortissimo until a new peak of intensity seizes Mussorgsky’s four-measure rocket (velocissimo; con tutta forza) and sends it speeding to the double bar.

In the studio, Richter applies the same blueprint, page for page. But the voltage is so much lower that the blueprint fails—the energy flow is too shallow and sporadic to activate the pattern of long-range tension and release. Rather than an outburst of accumulated, suppressed firepower, the “Gnomus” fusillade sounds tacked on (and it is: There is an audible splice). In “The Old Castle” (picture no. 2), the same rubatos that in live performance seem conditioned by the foregoing turbulence sound arbitrary, even tedious.

If anything, Richter in Sofia plays for even higher stakes than Horowitz at Carnegie—hurting with furious precision through the sforzandos and staccatos of “The Marketplace of Limoges,” he is already skirting the abyss. “The Hut on Fowl’s Legs” and “The Great Gate at Kiev” arrive on a wave of ever-gathering momentum; for once, they are consolidated into a single climactic episode. Thus fortified, the final pages register with overwhelming authority. In fact, every episode of the Sofia performance is at the same time more acute than in the studio version, and reinforced by a more integral overview.

Richter’s studio recording of Pictures at an Exhibition is long forgotten. His Sofia recording, is, by all odds, the most imposing Pictures ever committed to disc.

Accuracy Versus Wrong Notes

One further difference between the concert and studio recordings of Pictures by Horowitz and Richter bears mentioning: The studio recordings are considerably more accurate. Richter’s is practically note-perfect. This difference is significant as a criterion of inferiority: In both concert recordings, the most excitedly played episodes—“The Hut on Fowl’s Legs” and
"The Great Gate of Kiev"—contain the most wrong notes.

(Vladimir Ashkenazy's in-concert recording of Chopin's B-flat minor Sonata (London 6794), the best Ashkenazy recording I know, is most stirring where he is least accurate: the final reprise of the scherzo, in which the cumulative thrust of the pounding, leaping octaves derails his fingers once or twice. Rachmaninov's unsurpassed recording of the same work (RCA VIC-1534) also contains wrong notes in the scherzo.)

The wrong notes in the Pictures recordings signify not technical inadequacy, but a sustained abandon rarely encountered in the studio. "The Hut on Fowl's Legs" is riddled with awkward octaves and precarious skips. There is probably no way to get all the notes right without applying an irrelevant degree of caution, yet this is what current studio practice demands.

Even in the initial Promenade, where the notes fit more easily under the hands, Richter's Sofia performance is marred by a couple of split notes in the top voice. Had these mishaps occurred in the studio, the entire 24-bar Promenade would have been redone. Yet whereas the split notes are inconsequential, the urgency of this "flawed" Promenade is what launches "Gnomus" so superbly.

Playing Mussorgsky in the studio, Horowitz and Richter are relatively "modern" pianists, slaves to safety and precision. In concert, capitalizing on a single span of impetus and inspiration, they are throwbacks to an era that knew nothing of splicing and stereo.

Today, Richter is said to prefer to record in concert. Horowitz will not set foot in the recording studio; all his recent recordings are pieced together from concerts and on-stage rehearsals.

More Music

John Pfeiffer, the RCA producer who began working with Horowitz 30 years ago, seems to be the man responsible for preserving Horowitz' Carnegie Hall Pictures. "I remember when Horowitz did the 1951 Carnegie Hall performance," Pfeiffer recalls. "The 1947 studio recording was, of course, available at the time. So Horowitz really saw no reason for making another version of Pictures at an Exhibition. But the 1951 performance happened to be taped—for broadcast, I believe. And when I listened to it, on a playback, I decided it was a much better performance, that there was more music in this performance than there was in the other. And Horowitz agreed that the Carnegie Hall performance was better. It so happens we've recently reissued the 1947 performance—the studio version. I had to re-transfer it, so I listened to it again. And then I listened again to the 1951. It was frightening. The comparison is unbelievable. The concert recording, I think, is so much more convincing."

Of Horowitz' early recordings, the best-known is a 1932 studio version of the Liszt Sonata (now available as Seraphim 60114). Recorded on four-minute 78-rpm sides that could only be "edited" by throwing out one four-minute take and replacing it with another, it contains numerous wrong notes. By and large, his earliest studio LP's, recorded for RCA around 1950—about the same time editable magnetic tape replaced discs as the initial transcribing medium—are more accurate, but there are some wrong notes. It was only when Horowitz began recording for Columbia in 1961 that he began consistently turning out note-perfect studio recordings.

"In the '50's, splicing had not reached the level of sophistication that it has today," Pfeiffer comments. "Today, you know, you can take out an eighth note and replace it. And when Horowitz started recording for Columbia, they must have given him more of an opportunity for editing, because the results were more nearly note-perfect. I think for a while he was enchanted with that idea—that a recording could, in a sense, play more accurately than he could."

In 1975, Horowitz switched back to RCA and, with Pfeiffer's assistance, proceeded to make a 1977-78 recording of the Liszt Sonata (RCA ARL 1-2548) that is full of wrong notes. "That recording consists of rehearsal takes in the various halls where he performed the piece," Pfeiffer says. "We just couldn't get him into the studio. You can blame the wrong notes on me. Because I tried to influence him against touching up every note; I think it's a ridiculous practice. And Horowitz was very pleased with that recording."

In-concert Compendiums

Horowitz has made three other recordings since returning to RCA, all produced by Pfeiffer: Rachmaninov's Third Piano Concerto (CRL 1-2633); Schumann's F-minor Sonata and Scriabin's Fifth Sonata.
recording machine is standing off to one side, writing it all down. In those days, the recording machine is just standing over to one side, full of 78's, and he plays them.

It's hard to describe, but you get a sense that the singers are really giving a part of their lives, and the recording machine is standing over to one side, writing it all down. In those days, the recording machine is just standing over to one side, full of 78's, and he plays them.

I listen to a lot of early vocal recordings, there are things that happen in some of those that never happen now. I don't know whether to call it spontaneity, or a sense of wonder. It's hard to describe, but you get a sense that the singers are really giving a part of their lives, and the recording machine is just standing over to one side, writing it all down. In those days, they didn't remake a side just because of an accident; they didn't worry about it.

Horowitz, according to Pfeiffer, is the only RCA artist who wishes to record in concert. Younger musicians, weaned on studio-perfect performances, are especially resistant, he says. "Most of today's musicians would never release an in-concert recording with wrong notes. They just wouldn't dream of it. They feel a recording is a document that has to stand forever, and that there are a lot of people out there with scores, ready to say, 'Aha! He played a wrong note."

Part 2 of Joseph Horowitz' polemic, to appear in next month's Keynote, will include interviews with Alfred Brendel and Murray Perahia, a glimpse at a recent recording session, and some conclusions.

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By Dale Harris

ROYAL OCCASIONS

For many of us, the failure of the Metropolitan Opera House’s administration to bring the Royal Ballet to New York in the summer of 1979, the 30th anniversary of the British company’s momentous American debut, was an act of willful disdain—especially since the attractions offered by the Met during that period included the National Ballet of Cuba, the Stuttgart Ballet and London’s Festival Ballet, none of which organizations can be considered to belong in the same league, artistically speaking, as the Royal Ballet.

Next June, however, the Royal Ballet is due to be seen once again at the Met, for what will be its first New York appearance in five years. Part of the reason for that long hiatus is no doubt the fact that on its previous visit to this city the Royal Ballet, which only a little earlier had been the most popular of foreign dance companies to tour the United States, did not fare at all well at the box office.

The causes of this sudden change in fortune are not far to seek. For one thing, the repertory brought to these shores by the Royal Ballet in 1976 was excruciatingly dull. In all probability the ballets included in the tour were chosen for what was assumed to be their box-office appeal. But, as it turned out, the public did not evince any marked inclination to support a season made up of performance after performance of Kenneth Macmillan’s Romeo and Juliet and a lackluster production of Swan Lake—with only the merest sprinkling of works by Sir Frederick Ashton, and those, moreover, given but a couple of times.

Naturally enough, it was the ballets of Macmillan, then the company’s director, which, together with the classics, were accorded the greatest prominence on that occasion. But despite the favor in which American audiences hold this choreographer’s Romeo and Juliet—as they do, of course, almost any full-length version of that sure-fire balletic subject—New Yorkers have never been able to take Macmillan’s claims to choreographic distinction very seriously.

On the contrary, they have always found every one of his works except Romeo and Juliet unendurable. During the years when he was in charge of the Royal Ballet, the hapless man had only to take a curtain call at the Met for the air to be rent by the sound of violent booing.

Lost Identity

Another reason for the Royal Ballet’s failure to draw sizable audiences in 1976 was the absence from the roster of the pair of stars that people had come to identify with the company. Back in 1949, when the Royal Ballet (then called the Sadler’s Wells Ballet) was about to make its first appearance in this country, it had no stars with which to attract the public. (An exception can perhaps be made for Moira Shearer, who, having played the lead in the highly popular ballet film The Red Shoes, was the one name to be known beforehand to the public at large.) Though after the opening night Margot Fonteyn was henceforth to be reckoned among the greatest stars of 20th-century ballet, the company was never simply identified with her or considered to be merely a foil for her genius.

In those early days Sol Hurok, who had originally brought the entire troupe to America at his own financial risk and continued to do so until his death in 1974, publicized the company as a whole, always referring to it in his advertisements as The Fabulous Sadler’s Wells Ballet. Not until the advent of Nureyev several years later and the creation in due course of the Fonteyn-Nureyev partnership did Hurok begin to sell the Royal Ballet solely in terms of its stars.

Realizing that an ever-increasing public was eager to see the fabled pair, he shrewdly withheld all advance details of casting until the bulk of the season’s tickets had been sold. It is therefore hardly cause for wonder that the big new dance public in this country subsequently came to think of the Royal Ballet simply in terms of its principal box-office attraction, nor that when the legendary partnership finally broke up in the early 1970’s the mass audience lost interest in the company forthwith.

The succession of Macmillan to the position of director and chief choreographer did nothing to help the situation, particularly since it meant that the ballets of Ashton, always popular in this country, were largely excluded from the repertory brought to New York. Nor did it help that Antoinette Sibley, the company’s most obvious candidate for post-Fonteyn stardom, enjoyed indifferent health and thus could not appear very often during the company’s tours of America.

Rising to the Bait

By 1976 Rudolf Nureyev was the Royal Ballet’s only undoubted box-office lure, and when once again the casting was left unannounced the public refused to rise to the bait. Thus we were treated to the odd spectacle of half-empty houses for performances which would have been sold out had the public only known that Nureyev was appearing in them.

In 1981 when the Royal Ballet returns to New York it will do so without either Fonteyn or Nureyev and, one can only suppose, without any more of the old-time secrecy about which dancer will perform which role. At long last the company will once again be able to assume its proper, autonomous identity.

Facing it in 1981 is the enormous task of winning back the New York audience, of impressing a new generation of ballet-
goers with its still remarkable virtues.

This I believe it will only be able to do by abandoning the notions that guided it in its choice of repertory on its recent American tours. If a full-length Macmillan work has to be included, then it should, in my opinion, be neither Romeo and Juliet—of which subject New York has now surely had a surfeit—nor Manon, whose interest I believe to have been long since exhausted, but Mayerling and his forthcoming Isadora, works which have at least the advantage of novelty.

Nor, I would suggest, should Giselle or Swan Lake be brought to New York in their current Royal Ballet condition, but, instead, The Sleeping Beauty. The present, much-revised production of the latter work, though by no means without its failings, could, if properly cast, win back the company's reputation in these parts at a single blow. After having seen the mess made by ABT out of what is the very cornerstone of classical dance, New Yorkers would surely respond wholeheartedly to a version of the ballet so clearly distinguished as this one is.

Celebrating Appropriately

Having been cheated out of the opportunity of marking the 30th anniversary of its American debut by appearing in New York last year, the Royal Ballet could hardly find a more appropriate way of celebrating the 50th anniversary of its existence—the company was founded in London in 1931—than by once again presenting in a worthy manner the masterpiece that originally brought it international renown.

If, in addition, the Royal Ballet would only bring back Nijinska's magisterial Les Noces, together with a large and representative sampling of works by Ashton—including his Scènes de Ballet, which has never been seen here, and his brand new Rhapsody—there is every chance that the company would enjoy a success fully commensurate with its true value. Particularly if some of the remarkable younger artists featured so skillfully by Ashton in the ensemble of Rhapsody were given big, even daring, chances to tackle leading roles in this country.

From what I saw of the Royal Ballet in London last July and August, I believe that all the dancers, in fact, would gain a lot from the enthusiasm of an appreciative New York audience, while we in turn would profit much from being exposed to their eloquent brand of classicism and uncanny gift for characterization.

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By Kenneth Furie

THREE WALTZES

As promised, this month's subject is Frank Loesser's Most Happy Fella, which was treated like dirt last fall when a revival reached Broadway. The production may have deserved trashing, but not the show. How can we afford to patronize one of the most remarkable products of the American musical theater when what's being written now is...what's being written now?

So let's talk about waltzes. If we wanted to stretch the point, we could find more than three waltzes in the show. But we don't need to stretch. Most Happy Fella's three great unabashed-waltz-rhythm numbers—"Rosabella," "Love and Kindness" and "Young People"—will demonstrate quite nicely how a theater composer can use music, or more specifically a particular musical form, to dramatize aspects of emotional reality.

Not that the show's waltzes are its most remarkable feature, or even among the most remarkable features of an opera-length score distinguished by consistent invention, craftsmanship and honesty. It's a score in which every moment has its own, carefully chosen kind of music: solo set number, arioso, duet, larger ensemble, full-scale production number, recitative, melodrama (i.e., dialogue spoken over music), pantomime, dance or other orchestral number. Even the absence of music is a considered choice: Certain levels of everyday reality are best expressed by straight speech.

In the opening scene, for example, there is a stretch of conversation between two weary San Francisco waitresses at closing time in which one speaks and the other sings. The speaker is dealing directly with immediate problems (she has just been rebuffed an advance from the cashier, who has the power to fire her), while the singer, more hardened to dehumanizing attitudes: "I know how it is. Don't tell me, I know how it is..."

In fact, in the standard version of the show, the other waitress doesn't sing until she begins reading a letter that one of her customers has left, addressed to "My dear Rosabella. I call you Rosabella because I don't know your name." Even after she has begun to sing, reflecting a conspicuous change in her level of reality, the kind of singing she does changes as she realizes that what she first took for a simple mash note is "a real love letter"; at this point she switches from recitative—punctuated by spoken commentary from Cleo, who has now taken over the role of reality monitor—to an elaborately formal maestro ("I don't know noting about you, where you ever go, wat you ever done...") that we will later hear sung by the writer himself, the Napa Valley vineyard owner Tony Esposito.

But we were talking about waltzes. Sorry; it's so easy to get sidetracked talking about Most Happy Fella. As with any substantial work of art, more and more areas of inquiry are suggested the more closely you look.

The waltzes seem to me worth talking about for two reasons. First, we have to keep the discussion within some bounds. Second, since the time of Most Happy Fella (1956), whose use of waltzes doesn't seem to have attracted any special attention, Stephen Sondheim has gotten himself a whole barrelful by composing almost an entire show, A Little Night Music, in triple meters.

A cute stunt, but so what? Is this supposed to have some meaning for the audience? I don't think even Sondheim thought so, since the trick is sufficiently well camouflaged that most people don't notice it until it's pointed out. They may notice that the score is kind of monotonous, but you wouldn't automatically make the connection from this—lots of monotonous scores have been written that weren't all in waltz rhythms.

1. "Rosabella"

Our first waltz occurs in the second scene, in the town of Napa. From the letter that Tony left in the restaurant, a correspondence has developed, and in order to keep it going, Tony has just done something awful. Receiving a photograph of Rosabella had made him "the most happy fella in the whole Napa Valley," until he realized—with help from his jealously protective sister, Marie—that he would now have to send her his photograph. "You gotta realize, you ain't young no more. And you ain't good-lookin'. And you ain't smart. You want to send her a picture of you? Mamma wouldn't want you to do nothin' foolish."

A horrible idea occurred to Tony when his foreman, Joe, announced that he'd be moving on soon. And, unable to help himself, he acted on it: He persuaded Joe to have his picture taken as a memento, and that's the picture that would go to Rosabella. Now, alone again on stage, Tony speaks to his dead mother, over a delicate orchestral background: "Mamma. Mamma. I know it's a wrong what oemma do. Ma, I gotta do." He wants so desperately for Rosabella to come to Napa and marry him, and as he imagines the possible effect on her of Joe's picture, he begins singing, but only recitative. "She t'ink maybe oemma young man wit' a handsome kind-a face. An' me, I don' wanna show her what's true."

The last six words are all sung on repeated D's. With only a pause for

Giorgio Tozzi (Tony) and Sharon Daniels (Rosabella).
breath, Tony then rises half a step, to E flat, and sings a series of five quarter notes—E flat, E flat, E flat, D, C—leading to a downbeat on B flat which is the beginning of a beautiful, vigorous waltz tune. The words of that five-note upbeat are “Oh, my beautiful . . .” and of course the word that begins on that emphatic B flat is “Rosabella.”

“Rosabella. Sweet like a flower. Rosabella, look! my heart, he’s in you power.” It’s easy to make fun of the lyrics: the corny and not even quite correct simile (are flowers sweet?), the trite heart-in-your-power image, the broken English, the silly rhyme.

But can’t we even for a moment set aside that attitude of smug superiority and ask, not whether these lyrics are poetically masterful, but whether they communicate something about a human being? As of course they do—or can if the performance succeeds. Tony is not an orator. He’s an Italian immigrant who has worked very hard his whole life and done very nicely, thank you. He’s also a very lonely man, having devoted himself so single-mindedly to his vineyards, and he feels that he has one chance left to realize all those romantic fantasies—a wife, children—he has stifled his whole life.

All of Tony’s hopes and fears, along with his energy and gentleness, are given voice in the waltz-fantasy of “Rosabella,” which exploits the middle and upper ranges of a healthy baritone voice—there are a couple of strategically placed F’s and a climactic G. The original Tony, Robert Weede, was a baritone.

2. “Love and Kindness”

We’re in Act II, and everyone is living with the consequences of Tony’s deception. Rosabella agreed to marry him (well, some combination of him and the man in “his” picture), but on the day of her arrival, going to meet her train, the guilt-ridden and terrified Tony totaled his truck—his picture), but on the day of her arrival, going to meet her train, the guilt-ridden and terrified Tony totaled his truck.

The disoriented Rosabella, infuriated by the seeming arrogance of the not yet departed Joe, agreed to marry the near-dead Tony. (She also slept with Joe on her wedding night, but—although the consequences of that action prove dire—that needn’t concern us here.)

Now it’s a week later, and the heavily bandaged Tony learns from the doctor that he will be wheelchair-ridden for 12 weeks. Doc prescribes medicine, tonic and pills, “but none of them will cure an old grouch of his ills. If you’ve got to take something, take a prescription; that’s old as the hills”—all of this in recitative, which then broadens into . . . a waltz! “Take love and kindness, love and kindness, love and kindness from the nurse, the good-looking nurse.” And you will never, ever take a turn for the worse, etc.

All those earlier complaints can be made about these lyrics too, and they seem to me about as relevant. Sure, the Doc’s bit of folk medicine is a cliché, but all clichés have at least some basis in truth, and I think this particular one would be endorsed by a large portion of the medical community.

Doc is a tenor, and his medical-romantic fantasy is a graceful, lilting waltz, with the climax of each stanza encompassing what we hope will be a graceful G and A flat. Even if there’s some strenuousness in the production of those notes, it can be made dramatically credible if the doctor is created as a human being, whose fantasies would be subject to stress as they grind against reality.

3. “Young People”

It’s two scenes and something over a month later. Although still in his wheelchair, Tony is in much better shape, mentally and physically, and he is visibly invigorated by the “dancing and cavorting” of the younger workers in the dance number that opens the scene. It is, as you may have guessed, another waltz—but a powerful and driving one.

Now Marie goes to work on her brother. She takes over the tune of the production number and sings: “Young people gonna dance, dance, dance. Young people kinda naturally want their chance to get out in the sun and be free. Young people gonna dance, dance, dance! Why should they bother with you and me?” Because they like us, Tony replies, laughing. Marie escalates. Old people oughta keep in mind that old people gotta get left behind.

The “Young People” tune has so far undergone one transformation: from the wholesome vigor of the younger workers’ dance to the cradled manipulativeness of Marie’s effort to control Tony. Once again, however, Tony is vulnerable to Marie’s brand of “reality.” Now that the idea of “old people” has lodged in his head, the return of the dancing young people—who just a few minutes ago had cheered him so—depresses him. “Young People” is transformed into “Old People,” as he sings: “Young people gotta dance, dance, dance. Old people gotta sit dere an’ watch, watch, watch. Wit’ da make believe smile in da eye. Young people gotta live, live, live. Old people gotta sit dere an’ die.”

There is a special poignancy to this last setting. Tony’s vocal range, which soared up to F’ and G in “Rosabella,” here is dropped a full fifth; the highest note in “Old People” is middle C. In the baritone voice, this will automatically produce a drastic change of vocal coloration, since the singer is now singing at the bottom of his range—a remarkable objectification of the havoc wrought by Marie’s poisonous insinuation.

This effect is lost if the role is sung by a bass, as it was in the Michigan production. For much of the evening Giorgio Tozzi had to strain on top trying to cope with the baritone tessitura, only to have “Old People” fall quite comfortably for him! Still, Tozzi had his moments, even in his present vocal state. He really cracked it up for “Rosabella” and “My Heart is So Full of You” and “Mamma, Mamma,” and the audience went wild, apparently stunned by the sound of a real voice on Broadway.

If the production had had lots more real singing, coupled with acting that made contact with the characters’ emotional needs—in other words, some basic Bel was in the show—we might have had something. Instead, the overall casting, set design (or nondesign), and direction announced that these were cartoon characters to be endured for 3½ hours, if at all, only for the sake of some broadly burlesqued caricatures (e.g., Herman and his friends “Standing on the Corner”), some flashy production numbers (e.g., “Big D”), and, just occasionally, some actual singing (e.g., Richard Muenz’s “Joey, Joey, Joey”).

*Most Happy Fella* hasn’t dated. We simply haven’t caught up to it. And on recent evidence, we’re falling farther and farther behind.■

*All quotations from Most Happy Fella are © 1936, 1957 by Frank Music Corp.*
By Jane Rubinsky

Carnegie Hall

The American Symphony Orchestra begins its 1980-81 season of nine Sunday afternoon concerts with music by Ravel and Franck on 10/5 at 3 pm. Sergiu Comissiona will conduct, with pianist Leon Fleisher as featured soloist.

A Viennese gala evening of waltzes, polkas and operettas will be offered by the Tonkünstler Orchestra of Vienna, with soprano and violin soloists, on 10/5.

Pianist Nina Lelchuk makes her New York debut on 10/8 in a program of music by Schubert, Beethoven, Brahms, Ravel and Chopin.

Pianist Magda Tagliaferro performs on 10/10.

Riccardo Muti leads the Philharmonia Orchestra in symphonies by Mozart and Schubert on 10/12, and symphonies by Beethoven and Prokofiev on 10/13.

Opening the New York Choral Society’s season on 10/17 is a performance of Haydn’s The Seasons, in a new translation by Jane May. Soloists for the program will be soprano Phyllis Bryn-Julson, tenor Jaime Laredo; violist Charles Castleman and narrator Frank D. O’Connor join the orchestra, under the baton of David Katz. (This program will also be given at Queens College on 10/18 and 10/19.)

Lorin Maazel and the Cleveland Orchestra perform works by Beethoven, Brahms, Respighi and Loeffler on 10/24.

A complete concert performance of Gluck’s Orfeo ed Euridice will be offered on 10/26 by the National Arts Centre Orchestra, led by Mario Bernardi. Joining forces with the orchestra will be mezzo-soprano Marilyn Horne, soprano Linda Zogby, soprano Nancy Hermiston and the Cantata Singers of Ottawa.

The San Francisco Orchestra presents three programs this month, all under the direction of Edo de Waart. The all-Beethoven program on 10/27 features violinist Isaac Stern; the 10/28 performance includes the New York premiere of Berio’s Fanfare, as well as music by Mendelssohn and Mahler; Del Tredici’s Happy Voices receives its New York premiere on 10/29 when violinist Isaac Stern is again featured on a program that also includes works by Sibelius and Stravinsky.

In Carnegie Recital Hall, New Music for Young Ensembles is presented on 10/6; the first League/ISCM concert takes place on 10/9; the Endymion Ensemble performs on 10/29.

All concerts are at 8 PM except where noted.

Alice Tully Hall

An evening of English oboe music, including works by Benjamin Britten (two U.S. premierses), Handel and Bliss will be offered by oboist Philip West and assisting artists on the Eastman Botsford Series on 10/12.

The Chamber Music Society of Lincoln Center will present a program of works by Scheidt, Biber, Haydn, Schoenberg and Weber on 10/19 at 5 PM, and 10/20 and 10/21 at 7:30 PM.

The Ax-Kim-Ma Trio (pianist Emanuel Ax, violinist Young-Uck Kim and cellist Yo-Yo Ma) perform on 10/26 at 3 PM as part of the Great Performers at Lincoln Center series.

Pianist Magda Tagliaferro is featured artist with the Musica Aeterna Orchestra on 10/29 at 8 PM. The program, under the direction of Frederic Waldman, consists of music by Corelli, Haydn, Fauré and Schumann.

Juilliard School concerts, which are free, take place on 10/15 at 1 PM, 10/17 at 8 PM, 10/22 at 1 PM, 10/24 and 10/28 at 8 PM and 10/29 at 1 PM.

Avery Fisher Hall

Zubin Mehta leads the New York Philharmonic in a performance of Mahler’s Symphony No. 5, featuring contralto Maureen Forrester, on 10/2 and 10/4 at 8 PM, 10/3 at 2 PM and 10/7 at 7:30 PM.

Schlomo Mintz, violin, and Thomas Stacy, oboe d’amore, join the orchestra under Mehta on 10/9 at 8 PM, 10/10 at 2 PM and 10/14 at 7:30 PM, for a program that includes the world premiere of Philharmonic bassist Jon Deak’s Concerto for Oboe d’amore, as well as works of Haydn and Paganini.

The world premiere of a Bernstein work will be given on 10/11 at 8 PM, with narrator Aaron Copland, soprano Leona Mitchell and baritone Donnie Ray Albert joining the Philharmonic under the baton of Zubin Mehta. The program, a tribute to the late Andre Kostelanetz, also includes

Philip West plays English oboe music at Alice Tully.
music of Schuman-Ives, Ravel and Gershwin.

Music by Xenakis, Vieuxtemps and Bartók form the program on 10/16 and 10/18 at 8 PM, 10/17 at 2 PM and 10/21 at 7:30 PM. Mehta also directs this program, with concertmaster Glenn Dicterow as guest artist.

Verdi's Requiem will be performed on 10/22 at 8 PM, telecast on "Live from Lincoln Center." Soloists joining Mehta and the Philharmonic are Montserrat Caballé, Bianca Berini, Michael Svetlev and Martti Talvela.

Violinist Nathan Milstein is featured artist on 10/23 and 10/25 at 8 PM in a program of music by Gabrieli, Bartók and Tchaikovsky, under Mehta's direction.

Mehta and the Philharmonic will offer Gabrieli, Bartók and Mozart on 10/24 at 2 PM and 10/28 at 7:30 PM. Clarinetist Stanley Drucker is featured soloist on this program.

James Conlon leads the orchestra in music by Stravinsky, Liszt and Dvořák on 10/30 at 8 PM and 10/31 at 2 PM. Featured is pianist Garrick Ohlsson.

92nd-Street YM-YWHA
Flutist Eugenia Zukerman performs in a solo recital on 10/11. The program will include works by Knussen, Hindemith, Bach, Mozart, Jolivet and the world premiere of a work written for Zukerman by American composer Libby Larsen.

Baritone Gerard Souza gives a recital on 10/14 in honor of the 30th anniversary of his New York debut. On the program will be selected songs of Fauré, as well as Schubert's Die Winterreise. Pianist Dalton Baldwin will accompany Souzay.

Cellist James Kreger will be accompanied by pianist Martin Katz on 10/19 at 3 PM in a program of music by Bach, Schumann, Debussy, Rachmaninov and others.

The Eastman Trio offers a program of works to be announced on 10/15.

Composer, conductor and pianist Lukas Foss and the Dorian Wind Quintet present music by Beethoven and Foss on 10/21.

Soprano Victoria de los Angeles appears on the Distinguished Artists Series on 10/28. All concerts are at 8 PM.

Metropolitan Museum of Art
The Beaux Arts Trio will perform all of the Beethoven trios in three concerts, beginning on 10/9. Pianist Garrick Ohlsson and clarinetist Stanely Drucker are featured soloists on this program.

Carnegie Hall
90th Anniversary
October 1980

Sunday Afternoon at 3, October 5
AMERICAN SYMPHONY ORCHESTRA
Sergiu Comissiona, conductor
Leon Fleisher, piano
RAVEL • Rapsodie espagnole
RAVEL • Concerto for the Left Hand
FRANCK • Symphony in D Minor
Tickets: $10, $8.50, $7, $6, $5

Sunday Evening at 8, October 5
VIENNESE GALA featuring the
TONKUNSTER ORCHESTRA
OF VIENNA
Franz Allers, conductor
Elizabeth Hynes, soprano
Manfred Geyrhalter, violin
An evening of waltzes, polkas and operetta arias by this popular Viennese ensemble.
Tickets: $15, $12.50, $10, $8, $6

Sunday Evening at 8, October 12
PHILHARMONIA ORCHESTRA
Riccardo Muti, conductor
MOZART • Symphony No.41 "Jupiter"
SC'HUBERT • Symphony No.9 "The Great"
Tickets: $15, $12.50, $10, $8, $6

Monday Evening at 8, October 13
PHILHARMONIA ORCHESTRA
Riccardo Muti, conductor
BEETHOVEN • Symphony No.5
PROKOFIEV • Symphony No.3
Tickets: $15, $12.50, $10, $8, $6

Saturday Evening at 8, October 18
SCOTTISH CHAMBER ORCHESTRA
Jaime Laredo, conductor and violin soloist
Paula Robison, flute
MOZART • Symphony No.29, VIVALDI • Concerto for Flute and Violin in D Minor, MOZART • Flute Concerto No.2,
BACH • Violin Concerto D Minor,
DVORAK • Serenade for Strings
Tickets: $11, $9, $7.50, $6, $5

Sunday Evening at 8, October 19
SLOVENIAN PHILHARMONIC
Anton Nanut, conductor
Primoz Novsak, violin
Miles Mielenz, cello
MERKU • "The Sun" — First N.Y. Performance, BARRIS • Double Concerto, TOIKAISKY • Symphony No.5
Tickets: $12.50, $10, $8, $7, $6

Monday Evening at 8, October 20
QUEENS SYMPHONY
David Katz, conductor
Charles Castleman, violin
Frank D. O'Connor, narrator
BEETHOVEN • "Leonore" Overture No.3
AMRAM • "Elegy for Violin and Orchestra"
COPLAND • Lincoln Portrait
BRAHMS • Symphony No.4
Tickets: $10, $8.50, $7, $6, $5

Friday Evening at 8, October 24
CLEVELAND ORCHESTRA
Lorin Maazel, conductor
BEETHOVEN • "Coriolan" Overture,
BRAHMS • Symphony No.2,
RESPIGHI • "Fountains of Rome",
LOEFFLER • "A Pagan Romance"
Tickets: $16, $14, $12, $10, $8

Sunday Evening at 8, October 26
NATIONAL ARTS CENTRE
ORCHESTRA
Mario Bernardi, conductor
Marlyn Horne, mezzo-soprano
Linda Zaghiby, soprano
Nancy Herrington, soprano
Cantata Singers of Ottawa
GLUCK • "Orfeo ed Euridice"
(Complete opera in concert)
Tickets: $15, $12.50, $10, $8, $6

Monday Evening at 8, October 27
SAN FRANCISCO SYMPHONY
Edeo de Waart, conductor
Isaac Stern, violin
BEETHOVEN • Symphony No.5,
BEETHOVEN • Violin Concerto
Tickets: $15, $12.50, $10, $8, $6

Tuesday Evening at 8, October 28
SAN FRANCISCO SYMPHONY
Edeo de Waart, conductor
BERIO • "Fanfare," — First N.Y. Performance,
MENDELSSOHN • String Symphony No.12,
MAHLER • Symphony No.5
Tickets: $12.50, $10, $8, $7, $6

Wednesday Evening at 8, October 29
SAN FRANCISCO SYMPHONY
Edeo de Waart, conductor
Isaac Stern, violin
DEL TREDICI • "Happy Voices," — First N.Y. Performance,
SIBELIUS • Violin Concerto,
STRAVINSKY • Le Sacre du printemps
Tickets: $15, $12.50, $10, $8, $6
Richard Stoltzman perform on 10/10.
Aston Magna, under the direction of Albert Fuller, will offer baroque music on 10/16.
The Great Artist series presents pianist Alicia de Larrocha on 10/20 and violinist Nathan Milstein on 10/30.
For further information, call the Museum's Concert and Lecture Office at 879-5512, extension 498.

Abraham Goodman House
Composer Jack Gottlieb's 50th birthday will be observed on 10/12 at 4 PM in a benefit for the Hebrew Arts School. Gottlieb's works will be performed by a variety of featured artists.
A program of music by Vivaldi, Schubert, Alun Hoddinott (a New York premiere) and Reizenstein will be offered by cellist Gwyneth George, with assisting artist John Van Buskirk, on 10/9.
The Chevalier-Strange Duo will make its New York debut on 10/22.
Malcolm Bilson, a leading performer on the fortepiano (an instrument midway between the harpsichord and the modern piano) will give his New York solo debut recital on 10/30. The program will consist of music by Haydn, C.P.E. Bach, Beethoven and Mozart.
All concerts are at 8 PM.

Miscellaneous
The Chamber Art Ensemble presents music of Reinecke, Hindemith and Brahms at St. Stephen's Episcopal Church (122 W. 69th Street) on 10/12 at 4 PM.
A new production of Verdi's La Traviata receives its premiere by the Metropolitan Opera on 10/20 at 8 PM. This performance is a Guild Benefit; information may be obtained by calling 582-6067. The opera will be repeated on 10/24 and 10/28 at 8 PM.
The "Masters of American Dance" series at the Brooklyn Academy of Music includes the Murray Louis Dance Company, performing from 10/8 through 10/19, followed by the Joffrey Ballet, 10/28 through 11/9.
The first program of the Brooklyn Philharmonia's 1980/81 season takes place at the Brooklyn Academy of Music on 10/31 at 8 PM. Lukas Foss conducts a program of Bach and Wagner, featuring violinist Nina Beilina.
Classical guitarist Michael Newman offers works of Francesco Da Milano, Luigi Legnani, J.S. Bach, Frank Martin and Enrique Granados at Town Hall on 10/24 at 8 PM.
The Amato Opera (319 Bowery, corner of 2nd Street) offers its production of Rossini's The Barber of Seville on 10/4-5, 10/11-12, 10/17-18 and 10/25-26. For information, call 228-8200.

Museums and Exhibitions
Opening on 10/4 at the Metropolitan Museum this month is The Vikings, a selection of over 500 objects dating from 800 to 1150 A.D. which represent the most outstanding remains of the Viking culture in northern Europe.
Also opening at the Met on 10/16 is The Painterly Print: Monotypes from the 17th to the 20th Century. This includes 100 examples from European and American collections in the first historical survey of the monotype medium ever made.
Continuing at the Met this month are Treasures of Ancient Nigeria (through 10/26) and Japanese Lacquer (through 10/19).
At the Cloisters, The Wild Man: Medieval Myth and Symbolism opens on 10/9. This exhibition presents 60 objects portraying the "wild man" (a hirsute creature familiar in Europe but virtually unknown in America) as hermit saint, biblical personage and literary figure, and his evolution between the 12th and 16th centuries from a demonic to an exemplary figure. Objects in the exhibition include tapestry, illuminated manuscripts, books, drawings, stained glass and metal work.
The Guggenheim Museum devotes this month to an extension of "The Guggenheim Collection 1900 to 1980," as well as an exhibition of the intricate geometrical paintings of Agam.
During Grand Central Art Galleries' 59th annual Founders' Festival of Art, 10/10 through 10/31, "American Realism 1880-1980" will be on view in the Galleries in conjunction with a similar exhibition organized by Grand Central and hosted by O'Meara Gallery, Santa Fe, N.M., 10/5 through 11/1. "American Realism 1880-1980" is expected to be on view at the Omniplex Center in Oklahoma City for the remainder of November, locally sponsored by Liberty Bank.
"Table Topping" is on view this month at the Museum of Contemporary Crafts; "Wooden Toys and Woodcarvings" continues at the Museum of American Folk Art.
ARTIST'S LIFE

By Isaac Stern

With this issue, we begin a monthly column of articles by prominent artists on aspects of their performing lives. We asked Isaac Stern to initiate this feature in celebration of his 60th birthday.—Ed.

It's particularly apt and touching for me that in the course of the many celebrations of my 60th birthday, part of that celebration will be a series of four concerts at Carnegie Hall, two of which will be with the San Francisco Symphony. For it was with the San Francisco Symphony that I made my debut 45 years ago. And it was with San Francisco that I had my first musical encounter with a major conductor—Pierre Monteux, then the music director of the San Francisco Symphony. The concertmaster of the orchestra was Naoum Blinder, and he was my teacher. It was the first time, also, that my playing was heard in a national forum. The concert was broadcast on a Friday afternoon, and I played the Brahms Violin Concerto.

Many people ask during an anniversary year like this, "How did you start?" or, "How did you know you were going to be a solo performer rather than an orchestral performer?"—all the usual questions. Contrary to popular opinion, you don't start by thinking what the final goal will be. You suddenly find that you enjoy saying something with your instrument because other people have heard you play and have said, "You have a talent for expressing yourself."

What you don't realize at the beginning is what you don't know—which is fortunate, because if you realized what you didn't know at the beginning, you would probably never have the courage to continue. That innocence of desire and delighted discovery can be the beginning of your dreams. And the dream of playing in Carnegie Hall became part of my thinking as the possibility of having a career began to unfold. I knew of it from reading and from having heard one or two concerts there as a student during a brief period of study in New York. It was the place where Kreisler, Heifetz, Huberman, Toscanini, Rachmaninov and Rubinstein played—where their place in the musical firmament was firmly established, proven and re-proven time after time.

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Certainly it was that feeling about the Hall, and its special place in the hearts and minds of all artists, that drove me, along with others, to work to help save it. There are quite a few people who don't get enough recognition for the part that they played in the preserving of Carnegie Hall. Mayor Wagner, for example, was a very important, friendly ear. Also, Governor Nelson Rockefeller, who had a very warm approach toward the idea despite the fact that his brother was then head of the new Lincoln Center. Of the original group of people who worked to save Carnegie Hall, I was the most publicly known, so I got much more attention, and I think perhaps more credit, than I deserve.

As to the whole idea of this anniversary being to mark a point in time, I see it not as the golden age of elderly statesmanship, but as a reaffirmation of continuing search. That is how I look upon all my concerts this year—which include the four concerts at Carnegie Hall, a five-concert series in Washington (with five different conductors in ten days), a series of concerts in Los Angeles in November and, in December, two weeks of concerts in San Francisco. These will bring the full festivities to an end. This is a kind of poetic balance because this anniversary performance will end in San Francisco, where it began a long time ago, in 1955.

And yet, for me it's only the beginning of what I think is the most fruitful time in an artist's life. You have the time to re-visit, to re-study, the power to pick and choose, and take all this as a departure point for an entirely refreshed viewpoint.

I feel as if I'm in the middle of my career and my playing abilities. I suppose one can say that this is not exactly middle age. I feel it's middle age, except I don't know very many people of 120—but I hope to. All I can say is that I feel very good about the whole thing. And if everybody is making a big fuss about my being 60, well, it's a nice, round figure. But then, I've got a nice, round figure.

It's not a time to look back with smug satisfaction about what's been accomplished, but with true gratefulness for the opportunity I've had to make music and to share private pleasures publicly. There's also a sense of responsibility in having to give back. People often ask me why I get so involved in Carnegie Hall and organizations, with young people and ideas and causes, and I always say that you cannot take for granted that which the Lord, circumstance, talent—what you would call a combination of all three—has given you, and the good fortune one has had, without saying thank you and giving something in return.}

Isaac Stern performs at Carnegie Hall: with the San Francisco Symphony on October 27 and 29; a chamber-music program on November 1; and with the English Chamber Orchestra on November 5.
RECORDS

Reviewed by:
Kenneth Furie
R. Derrick Henry
Steven Lowe
Alan Penchansky
Patrick J. Smith
Mark Swed

BEETHOVEN: Leonore (original version, 1805). Edda Moser and Helen Donath, sopranos; Richard Cassilly, tenor; Theo Adam, bass-baritone; Karl Ridderbusch, bass; Leipzig Radio Chorus; Dresden State Orchestra, Herbert Blomstedt, cond. Arabesque 8043-3L (three discs). $20.94.

It's almost a knee-jerk response to preface any discussion of Beethoven's Fidelio as a "flawed" masterpiece. Well, flawed or not, it still retains a viable position in the repertory, and has for many years occupied a sizable listing in the Schwann catalogue. One feature shared by all recordings of Fidelio is its particular incarnation, the final 1814 version of a work Beethoven had begun ten years earlier.

At its 1805 premiere in Vienna, Fidelio was nothing less than a flop, due more to the synchronous French invasion of that city than to artistic deficiency. The 1805 Fidelio was not what we hear today but a looser four-act version containing some music subsequent generations never heard, and missing other parts that eventually filled out the opera as we know it.

Arabesque has recently issued for the first time domestically EMI/Electrola's two-year-old recording of Beethoven's original version, herein called Leonore in keeping with Beethoven's preference (the theater directors having insisted on Fidelio to distinguish it from Fernando Paer's and others' Leonores). Much of the music is the same, of course: Beethoven would not discard such superb material. But there are differences not just in music but in perspective and emphasis.

What is especially fascinating is that even when our memories of the standard Fidelio tell us that a given number is the same, a check of the 1805 recording against the 1814 score shows myriad changes, sometimes subtle, sometimes drastic, in the bar-by-bar unfolding of the music. At times Beethoven will change a fragment of a melody while maintaining the same basic shape. Elsewhere he will add a bar or two of instrumental breathing space between sung phrases. All of the changes seem to add to the plasticity of the singing line, making the music more speechlike and declamatory in effect. It's a marvel of refinement and added theatrical savvy.

By and large the soloists sing admirably. Edda Moser's Leonora is strong and determined yet touched with apprehension. The voice itself tends toward a kind of hardness but her portrayal still remains a fine achievement. Richard Cassilly is strained of voice (who wouldn't be after two years in a dungeon?) but is dramatically alert as Florestan, and Theo Adam is convincingly menacing as the feared Pizarro.

Conductor Blomstedt deserves much credit in making the experience as strong as it is. The work is NOT Fidelio as we know it and obviously required a great deal of forethought to bring it off. If there are moments when the inevitable comparisons with a Klepmerer, Furtwängler, Böhm or Toscanini intrude in our consciousness—generally to the debit of Blomstedt—ones still retains the impression of a live, dramatic event, scaled perhaps more to the poised classicism of the 18th century than to the 19th. All in all, a performance of persuasion and commitment.

Arabesque has not found the magic to improve Electrola's fairly dull but listenable sound, but at least it is not worse than in its original guise. The Electrola surfaces, however, are far quieter than those on my frequently click-laden Arabesque set. S.L.


Though Avery Fisher Hall was the recording venue for both these digital albums, the contrast in production style is marked. One leans toward the increasingly popular "purist" recording philosophy, while the other, with its heavy reliance on production and "creative" use of the medium, emerges as a rather backward-looking affair.

The real controversy in classical recording today centers on microphone deployment and the attacks directed by audio's platinum-eared opinion leaders against the multi-microphone or "chrome forest" technique in favor of an ambient, stereopair microphone philosophy. To judge from these first two Mehta/Philharmonic digital recordings, the purists know of what they speak.

Though London's unnamed producer has not gone fully to the sort of spartan microphoning that smaller audiophile labels employ—this can be seen in the second movement, where spotlighting makes it harp-concerto time (not at all an unattractive effect, one might add) — London's overall sound is clearly in the minimalist mold.

Records have tended to disguise the sound of the New York Philharmonic for some time and the effect of the London production is to remove the cloak and let us hear the ensemble as it really exists. Natural concert-hall ambience, extremely wide dynamic range and accurate spatial orientation of the instruments are here to savor, as is a sweet airiness that surrounds the musicians. London's Fantasique not only shows off digital's quiet foundation, but successfully mines other aspects of the new technology's poten-
WOERNER/BOBRICK ASSOCIATES presents by arrangement with SHELDON SOFFER

**Concord String Quartet**

**COMPLETE BEETHOVEN CYCLE**

1980-81 Series

Alice Tully Hall

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**BRAHMS: Concerto in A minor for Violin, Cello and Orchestra, Op. 102.**

Itzhak Perlman, violin; Mstislav Rostropovich, cello; and the NBC Symphony Orchestra under conductor Zubin Mehta. The performance is presented in the DGG series "Brahms Then and Now."
Records

Haitink's previous recorded encounter with the Brahms Double (on a fine-sounding Philips album) was, for the most part, a most successful one. Despite some puzzling technical lapses on the part of his violin soloist, Henryk Szeryng, that performance persuaded by its chamber-like intimacy and prevailing sweetness. If it could be faulted, it was for its lack of compensatory fervor and occasional slackness.

Nothing similar could be said of this newly recorded Angel account. From bar one we are thrust into a ceaseless gale of unrelied urgency and driven energy. No doubt much of the difference—most notably in the first movement—derives from the consciously forceful playing of Perlman and Rostropovich, an approach of marked contrast to the comparative restraint of Szeryng and his partner, Janos Starker. The soloistic nature of the new performance is further abetted by a recorded balance so biased toward Perlman and Rostropovich as to render the poor Concertgebouw inaudible when playing with the soloists.

The spotlighting does reveal solo playing of astonishing tonal and digital authority. Never does a hint of imprecision intrude; never does one hear a note of less than absolute tonal focus. But my preference remain the earlier Haitink and Szeryng and his partner, Janos Starker. The soloistic nature of the new performance is further abetted by a recorded balance so biased toward Perlman and Rostropovich as to render the poor Concertgebouw inaudible when playing with the soloists.

The Sequoia String Quartet—startingly fresh.

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The spotlighting does reveal solo playing of astonishing tonal and digital authority. Never does a hint of imprecision intrude; never does one hear a note of less than absolute tonal focus. But my preferences remain the earlier Haitink and the strongly felt collaboration of Szell, Oistrakh and Rostropovich on Angel (or in EMI's far superior mastering on imported HMV).

S.L.


The Sequoia Quartet—an eight-year-old, Southern California-based ensemble—has shrewdly made every effort to present itself in the best possible light for its recording debut. Delos Records may be double the price and considerably less available than the major labels, but it produces a superior product in every way. And although the Sequoians have chosen repertoire for which there is stiff recorded competition, they play it exceedingly well. This disc is sure to attract attention.

Delos records are digitally recorded and impeccably engineered (two standards that don't always go together). Pressings are flat, surfaces are utterly quiet, and the sound is clear, natural and without gimmickry.

So too are the performances. The quartet is a sleek group, glossy as Delos' vinyl, built around the clean playing and luminous tone of first violinist Yoko Matsuda—a veteran of the Yale Quartet.

The Sequoians play a cool, elegant, precise and thoughtful Ravel that in Delos' realistic sonic presence sounds startlingly fresh. The Bartók Third Quartet works slightly less well: While the performance

skims the surface with impressive virtuosity, it doesn't always feel firmly tied down to a solid structural foundation.

Still, the Sequoia is a quartet to be reckoned with, and budget-minded buyers can take heart, for the Sequoians have begun a series of recordings (also in digital) for Nonesuch.

M.S.


Although the Fantasy and Rondeau brilliant happen to be particularly eloquent examples of Schubert's mature chamber-music style and the sonatinas have the ingenuous charm of the early symphonies, his music for violin is less often performed or recorded and generally less well known than the songs, piano sonatas and other chamber music. One might have expected last season's celebrations commemorating the 150th anniversary of the composer's death to send noted violinists running to the recording

studies. But this is the only significant disc of Schubert's violin music to have come out in some time. Thankfully, it happens to be a gem.

Luca is a Schubertian with few peers. The three works he performs here extend across the range of Schubertian sentiments—from the uncomplicated tunefulness of the D-major Sonatina to the dramatic bravura of the Rondeau brilliant to the sublime poetry of the Fantasy—and the violinist is the complete musician, comfortable technically, interpretively and emotionally with all of it.

But the real test is the Fantasy. Like the B-flat Piano Sonata or the C-major String Quintet, it is an exquisite mosaic of melting lyricism and sophisticated musical procedures. The opening pages, where the violin sings a long, sustained melody over an atmospherically shimmering chromatic ascent in the piano, are among the most striking passages Schubert ever wrote, and the central variations on the song "Sei mir gegruesst" are a miracle of expressive ornamentation.

Luca's playing here has a gracefulness that, like a dancer's, is built upon solid muscle—strong but lyrical, assured but delicate. The Fantasy requires equal partnership from the piano, and Kalichstein's clear tone and liquid phrasing provide perfect complement.

In the simpler music of the D-major Sonatina, the duo performs with an infectious lightness, and the violinist presents himself as an unpretentious and agile virtuoso in the Rondeau.

These are, in short, superb performances of very special—and not overly familiar—music, and more facets of Schubert's personality are presented here than on any other single disc that comes to mind. For about one-half the cost of full-priced labels, one gets close to an hour's worth of music in consistently excellent sound and with detailed and expert liner notes.

M.S.

Tchaikovsky: The Enchantress. Oleg Klenov, baritone; Lyudmila Simonova, mezzo; Lev Kuznetsov, tenor; Yevgeny Vladimirov, bass; Rimma Glushkova, soprano; Moscow Radio Symphony Chorus and Orchestra, Gennady Provatorov, cond. CBS/Melodiya M4X 35182 (four discs). $35.98.

Tchaikovsky's opera The Enchantress (also called The Sorceress) was written late in his composing life, just prior to the composition of the Fifth Symphony. He
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Records

worked hard on the opera, taking two years (1885-87) to finish it. The story was adapted from a play by its author, and the premiere, in St. Petersburg in 1887 (in which, by the way, Stravinsky's father created the role of the blackest of the villains) was a moderate fiasco. The opera immediately disappeared, although Tchaikovsky, perhaps defensively, claimed it to be his best. His next opera would be The Queen of Spades.

Writers on Tchaikovsky's music have been dismissive of The Enchantress, a tale of love, lust, jealousy and death that combines Russian genre elements with outright melodrama of the most lurid sort (the fourth act especially, with its wizard, poison, thunderstorm and madness borders on high camp). Tchaikovsky's melodic inspiration runs most strongly in the first of the four acts, and in truth continues to produce listenable music throughout, but all too little of it is dramatically pointed. When the melodrama is turned on, moreover, the music is apt to become very stagey and external.

Tchaikovsky is supposed to have been attracted to the play by one scene: the central hate-turning-to-love of the hero for the heroine, but his music for this scene simply does not have the expressive urgency of, say, the last act of Eugene Onegin—probably because one cannot work up any feeling for any of the wooden characters. The opera contains some fine music (the soprano aria in Act I, the chorus in the Russian liturgical style in the last act), and there are stretches of purely orchestral music, but one is tempted to say that the work would be better either as an orchestral suite or as a ballet, for Tchaikovsky's generalized dramatic talent needed strongly focused librettos to produce memorable operas.

The Melodiya recording (made in 1977) makes a case for the opera: If none of the singers stand out, they all sing with commitment and excellent enunciation, and the lesser roles are characterized to the extent possible. No nuancing or subtlety either from the singers or the conductor, but energy aplenty. The clean, clear recording, very forward in the 1950's opera-recording manner, is a pleasure, since it lets the instruments in the orchestra be heard (Tchaikovsky's woodwind writing is always expert, and his orchestral score holds more interest than the vocal parts). If the recording, with its feeling of the singers lined up in a row, is reminiscent of the older "oratorio" style of opera recordings, it nonetheless eschews the deficiencies of some newer-fangled opera "productions" for records. P.J.S.

WOOD: Cello Concerto (1965-69); Violin Concerto (1970-72). Moray Welsh, cello; Manoug Parikian, violin; Royal Liverpool Philharmonic, David Atherton, cond. Unicorn RHS 363. $10.98.

What a record! Potent music, powerfully performed, phenomenally well recorded. Don't miss it.

The name Hugh Wood was previously unknown to me. He is a middle-generation (b. 1932) British composer who, amazingly enough, did not begin serious musical study until he was 22; his principal composition teachers were Iain Hamilton and Mátéyás Seiber. Wood's concertos are posing works, truly symphonic in scale, with a genuine sense of premise and development—one always gets the feeling that this music is going somewhere important and that the journey along the way will be engrossing in its own right.

This music is not tonal in any traditional sense, but there are certainly tonal centers, and construction proceeds along standard sonata-based formal precepts. Challenging works, certainly; forbidding, no. They share a flair for the big gesture, a winsome streak of humor, broadly lyrical lines. Wood writes thrillingly virtuosic music; enormous reservoirs of tension are built and released as soloist and orchestra vie against one another. Of the two pieces, the Cello Concerto is the more flamboyant, the Violin Concerto the more ascetic. Both are important additions to the repertoire.

These performances are astonishingly assured and communicative—it is as if the artists had lived with and loved this music for many years (indeed, Parikian commissioned and premiered the Violin Concerto with this same orchestra). And the sound! It beggars description: "Spectacular" is too polite a word. A large orchestra in all its tonal splendor appears right in your listening room, and in concert-hall perspective (though the soloists are miked very closely). Dynamic impact equals that of any digital record on the market, but without the falsification of space and timbre audible on even the best digital orchestral recordings. Exceptional pressings, too. Kudos to producer Antony Hodgson and recording engineer Peter Willemoes, and to Unicorn, which is responsible for some of the finest-sounding orchestral albums available today.

R.D.H.
If you were asked to record nine concerts in seven days, in three different locations, in the provincial capital of an island in a foreign country, how would you do it? I put this question to myself last April when I was asked to record the Bach Festival in June on the island of Madeira. In addition, I was asked to provide the audio for both the Portuguese National Television and a PBS film crew that was doing a project about Madeira and the Bach Festival.

In any remote recording, I feel it is best to use the simplest possible equipment setup, but since I had no idea of the problems I might encounter, I felt I should be prepared for anything. This included the possibility of equipment malfunction. Consequently, my equipment list included duplicate pieces where possible, or at least equipment with a certain amount of built-in redundancy, and some spare parts and tools. After all, I might be hundreds of miles away from spare components, and I didn't want the failure of one small, inexpensive part to put me completely out of business.

As it turned out, the extra equipment was very useful. For example, the extra microphones and cables allowed me to set up equipment in one location during a rehearsal and leave it there until the performance the next day. This saved a considerable amount of time on the day of the concert and once actually saved the recording: The van that was to be used to move my equipment never showed up, and I just barely made it to the hall in time to set up the remaining equipment and start recording.

**We Are Prepared**

My basic equipment list included a mixer, used to combine the various microphone signals to left and right stereo channels; two tape recorders; 12 microphones, stands, clamps and assorted brackets; and about 2,000 feet of microphone cable cut up into various lengths.

In addition, since Madeira is a foreign country, I needed power adapters, converters and extension cords to run the equipment. My biggest problem in this regard was not knowing the small logistic details beforehand. Where would I set up my equipment, where would it be in relation to the performers and where would the nearest power outlet be located? Consequently, I had to be prepared for anything. For instance, this: After I arrived, I was also asked to provide a stereo audio signal for the Portuguese National Radio network and a mono signal for the local Madeira radio station. The extra equipment I had brought along certainly helped fulfill these requests.

Fortunately, the worst never materialized, and, except for some loose screws, all the equipment arrived undamaged and functioned without problems for the entire series. Likewise, we were able to set up our equipment very close to the performers. Thus, our microphone lines didn’t need to be too long, and I was able to have a good view of the concert. Also, the readily available power presented no problems when we adapted it to run our equipment.

The primary concert location for this series was the Cathedral Da Se in downtown Funchal. The building, constructed in a typical 14th-century style, had a reasonably large interior with an ornately carved wooden ceiling, a wood and stone floor and whitewashed plaster walls. This combination proved to be acoustically excellent for recording. I didn’t have to get my microphones right into the orchestra to avoid being overpowered by the reverb, and yet there was still enough reverber to complement the sound. The only acoustical difficulty encountered in the cathedral was the occasional intrusion of outside traffic noises, especially evident during quieter passages. But this was unavoidable since the cathedral is located on one of the main town squares in Funchal.

Some months before the festival, while I was planning the recording, I had decided to rely on a microphone technique known as a co-incident pair. This consists of using two microphones placed one on top of the other so that their diaphragms occupy the same vertical plane. Keeping the diaphragms in this position, the microphones are then angled so that they face slightly right and left.

**Be Prepared**

According to the information I had, all the performances in the cathedral were to take place on a raised wooden platform in the transept of the building. Since a row of pillars flanked either side of the nave, I felt I could use the front pair as a support for a cable strung across the nave. This cable would be used to support my pair of microphones. In addition to these two I thought I might need at least two more mikes placed so that their signal could add some presence or accent the pickup of the main microphone pair.

As it turned out, the information I received was correct, and I was able to set up everything as planned. To accent the sound from the hanging pair, I used two directional mikes placed on either side of the performing area. These would be my primary microphones. In addition to these two I thought I might need at least two more mikes placed so that their signal could add some presence or accent the pickup of the main microphone pair.

Except for one instance, this was the microphone setup in the cathedral. The exception was for a performance on the organ by Anthony Newman. To record the organ, located in the choir loft on the other side of the cathedral, I used two more microphones in a co-incident pair, mounted on the railing of the choir loft. This put the mikes about 20 feet from the instrument. Though I was not entirely happy with this placement, it seemed to work out quite well. Had I more time and a method of reaching the spot, I would have preferred to suspend the microphones about twice as far out into the nave.

From what you’ve read so far, you might think that everything went like clockwork. Not exactly. Next month, I’ll give you a day-to-day rundown of the Madeira Bach Festival.
THIS MONTH ON WNCN

By William L. Vallée

Salzburg Festival

Open-air sets and peaks of the spectacular Alps towering overhead highlight this festival—one of the oldest and most prestigious in the world of music, held each year in Mozart's birthplace. The Vienna Philharmonic has performed at this festival since 1877, and another native son, Herbert von Karajan, has been artistic director and a prime mover in the history of the festival for the last 25 years. Both will be heard during the course of this series, broadcast each Tuesday evening at 9 PM through March 1981.

The first concert of this season will be performed on 10/21 by the National Orchestra of France under the baton of Lorin Maazel, opening with three movements from Prokofiev's Romeo and Juliet, a contemporary ballet that has gained immense popularity since its premiere in 1940. Cuban-American pianist Horacio Gutierrez will be heard in Tchaikovsky's Piano Concerto No. I—appropriate since this soloist took the silver prize at the 1970 Tchaikovsky Competition. Stravinsky's revolutionary ballet depicting pictures from pagan Russia, The Rite of Spring, will close the program.

Aaron Copland Comments

"I believe this is the first time that a composer has been invited to comment over the air on his entire recorded repertoire. I was glad to accept the invitation of WNCN to do exactly that, not because I think the music needs explanation—every composer will tell you that his music speaks for itself—but because it gives me the opportunity to make contact with my listeners in a more direct and friendly way."

These words are excerpted from Aaron Copland's opening remarks on this repeat broadcast of the original award-winning series recorded in 1968 at WNCN. These programs will be heard for the next year, aired each Thursday at 10 PM, in celebration of the composer's 80th birthday.

Great Concerts from the Y

Eliot Fisk received his Master of Arts Degree from the Yale School of Music in 1977 and went on to found the school's guitar department. Through transcriptions of complete works previously unavailable to guitarists, Fisk has been revolutionizing the scope of the instrument's capabilities since his first year at Yale. His 10/6 program at 9 PM is dedicated primarily to the music of Latin America, and it reflects 20th-century reactions to the European influence "south of the border." Variations by Nin-Culmell and Ponce open the program, followed by the world premiere of Yale student Robert Beaser's Notes on a Southern Sky; Venezuelan composer Antonio Lauro's Seven Pieces in Folk Style and Villa-Lobos' Twelve Etudes complete the concert. The latter etudes were dedicated to Andrés Segovia, who said of these works, "From the fruits of his talent Villa-Lobos has produced a gift to the history of the guitar as great as those of Scarlatti to the harpsichord or Chopin to the piano..."

Joseph Kalichstein's first prize in the 1969 Leventritt Competition was the last time a pianist was awarded this coveted honor. Previous to his winning the Leventritt, Kalichstein won the Young Concert Artists' Audition in 1967, which was followed by a highly acclaimed New York recital. Since that time he has played with almost every major European and American orchestra, while also pursuing the chamber-music literature with violinist Jaime Laredo and cellist Sharon Robinson as one-third of the Kalichstein-Laredo-Robinson Trio. On 10/13, Kalichstein will be soloist in an all-Brahms program, opening with the Variations in D on an Original Theme, a strict and pure form of variation, clearly reflecting the influence of the composer's mentor Robert Schumann, who had died shortly before its composition. Next are Six Pieces, Op. 118, four collections of miniatures that constitute Brahms's final piano compositions, among his finest. The master's Sonata No. 3 will conclude the program; though youthful, the work strongly suggests the immense power of the mature composer and already reveals his style and brilliance.

One of the great pianists of this century, Shura Cherkassky, a pupil of Anton Rubinstein and of Josef Hofmann, a Russian emigrant who has traveled the world over during his long life, will be heard on 10/20. The program opens with Mendelssohn's Variations sérieuses, Op. 54; then, Chopin's Sonata No. 3, Messiaen's L'ile de Jean-Pierre Rampal leads a rehearsal of Bach's Brandenburg Concertos at Madeira. Photo: Richard Koziol.

38 Keynote
American lyric tenor Paul Sperry will be heard on 10/27 in a recital entitled, "Great Composers Love Folksongs Too," described by the New York Times as "a tour de force of the recitalist's craft." Featuring folksongs of over 25 composers from all nations and eras, the versatile tenor is accompanied by pianist Martin Katz.

Bach Madeira Festival

"The smart set are nearly all more informed than I, and they do not hesitate to play favorites. Most WNCN listeners will choose either Handel, Bach, Haydn, Mozart or Beethoven, and it would be difficult to argue about any of these. Surely these are the towering figures to be dealt with in programing for 24 hours a day, year in and year out. Since Bach has been chosen as the subject for the festival in Madeira, I do not think that even one listener would not wish to attend," stated WNCN announcer Harry Fleetwood in his personal commentary in the handsome brochure describing the events of the Bach Festival on the Portuguese island of Madeira this past summer.

One solid week of Bach performances, featuring some of the finest musicians in the world, all under the sunny skies of a mid-ocean island! A dream time, and thanks to the sponsorship of TAP-Portuguese Airlines, 20 hours of these superb concerts were recorded by WNCN's chief engineer, Richard Koziol. "Working in four centuries of greatly varied acoustic environments, ranging from the vaulted ceiling of the cathedral built in the 1400's to the Casino Park Auditorium built in 1978, was one of the most challenging recording assignments I've ever faced," he says, smiling. He proudly relates that the recording assignments I've ever faced," stated WNCN announcer Harry Fleetwood in his personal commentary in the handsome brochure describing the events of the Bach Festival on the Portuguese island of Madeira this past summer.

The object of the WNCN recordings of the 1980 Bach Festival will be, in the words of Joel Corcos Levy, president of the International Bach Festival, "to present a comprehensive catalogue of the entire festival, and to broadcast a feeling of..."
the diversity of the festival, the musicians and, of course, the music.

Musical selections to be heard on the series will include the B-minor Mass, complete with its choral excerpts and organ pieces; 1979 Tchaikovsky Violin Competition-winner Elmar Oliveira and flutist Carol Wincenc in suites and concertos; harpsichordist Anthony Newman performing the "Goldberg" Variations and an entire program of keyboard works; Pierre Fournier will be heard in cello works, with harpsichordist Edward Brewer; violinist Jaime Laredo teams up with cellist Sharon Robinson and others for a chamber concert; alto Maureen Forrester performs cantatas and arias; and one evening will offer all six Brandenburg Concertos, featuring Jean-Pierre Rampal as flutist and conductor.

Highlighting the series will be interviews conducted by Fleetwood, with the broadcasts airing each Friday evening at 9 PM, beginning on 10/3.

Auction News

Auction News, heard Monday through Friday at 8 AM and each Saturday at 9 AM, sponsored by the auction house Christie's, is a new two-minute feature written for WNCN by Art & Antiques magazine. The program will highlight the most current activity at all the auction houses, in New York and abroad, presenting sales set on the previous day, plus upcoming sales of special interest in all fields of art and real estate. Auction News will report on various theme-shows, such as Tiffany glass, Colonial furniture or Ansel Adams photographs—and, of course, musical instruments.

Live from Lincoln Center

On the day Verdi finished his Requiem he wrote, "That devil of a Mass is finally finished," and he rushed the work into rehearsals. It was first performed at the Church of San Marco in Milan in 1874 to commemorate the first anniversary of the death of Italy's greatest writer, Alessandro Manzoni. In its subsequent performance at La Scala three days later, without the sobering restraints of the church atmosphere, the audience proclaimed that yet another masterpiece had been created by the Italian master. Hear this work on 10/22 at 8 PM in an Exxon-sponsored "Live from Lincoln Center" simulcast, to be viewed in color on WNET-TV. Soprano Montserrat Caballe, mezzo-soprano Bianca Berini, tenor Michael Svetlev and bass Martti Talvela, the Westminster Choir, and the New York Philharmonic will perform under the baton of Zubin Mehta.

Conversations with Horowitz

Toscanini dubbed him "the new Anton Rubinstein," while Paderewski exclaimed that he was "the greatest among the young pianists." WNCN Music Director David Dubal relates that "one of the first things the young Horowitz did upon reaching the United States was to meet Rachmaninov in the basement of Steinway Hall. There, in that room down in the basement where the finest instruments are maintained, they played together Rachmaninov's Third Piano Concerto, Horowitz playing the solo and Rachmaninov the orchestra."

Already accepted into the permanent collection of the Museum of Broadcasting, the re-airing of this series is once again sponsored by Steinway and Sons, makers of the only piano Horowitz will consider playing. His favorite spot in Carnegie Hall has, since 1965, been marked onstage by "The Horowitz Screw," and the instrument that stands on that spot when he performs there was a wedding present from the Steinway company, given in 1933 when the pianist married Toscanini's daughter.

Though Horowitz does not perform more than 20 concerts a year, he has released over 50 discs in his career—most of them recorded at live concerts. Why the long list of live recordings in the Horowitz catalogue? Perhaps the answer lies in the depth of this wondrous artist's old-Russian temperament: "For me, the intellect is always the guide but not the goal of the performance. Three things have to be coordinated and not one must stick out. Not too much intellect because it can become scholastic. Not too much heart because it can become schmaltz. Not too much technique because you become a mechanic. Always there should be a little mistake here and there—I am for it. The people who don't do mistakes are cold like ice. It takes risk to make a mistake. If you don't take risk, you are boring." Tune in to hear Vladimir Horowitz, in conversation with David Dubal, on Thursday evenings at 8 PM.
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# WNCN at a Glance

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<td>Metropolitan Arts with Matt Biberfeld</td>
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## Music through the Night
with Fleetwood

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<td>4:30</td>
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## AIR COMMUTER WEATHER REPORT

### 6AM
- **Morning Concert**
  - with Matt Biberfeld
- Saturday: Morning Concert 6AM-12AM
- Music of Praise 6AM-9AM

### 7AM
- **Advertising News Report**
- 7:30

### 8AM
- **Morning Concert**
  - with Gordon Spencer
  - 9AM-55
  - The latest news, commuter reports, and weather forecasts are heard frequently from 6 to 9 AM.

### 9AM
- **Livingston Report**
- 9AM-11AM

### 10AM
- **Morning Concert**
  - with James Pinckney
  - 10AM-55
  - Milwaukee Symphony Orch. Concert 1-3PM

### 11AM
- **Music of the Renaissance**
  - Piano in Concert
  - 11AM-1PM

### 12N
- **Sunday Opera**
  - Opera Broadcasts 12-3 PM

### 1PM
- **Afternoon Concert**
  - with James Pinckney
  - 1PM-3PM

### 2PM
- **Love of Music**
  - Arnold Michaelis
  - 2PM-5PM

### 3PM
- **Musical Renaissance**
  - 3PM-5PM

### 4PM
- **Evening Concert**
  - with Oscar Buhler
  - 4PM-5PM

### 5PM
- **6PM**
  - **Evening Concert**
  - with Oscar Buhler
  - **7PM**
  - **Financial Report**
  - **8PM**
  - **Night Classics**
  - **9PM**
  - **Great Concerts From the Y**
  - **10PM**
  - **Salzburg Festival**
  - **11PM**
  - **Treasury of Chamber Music**
  - **12M**
  - Also Great Performances Simulcasts with WNET-TV 13

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42 Keynote
### OCTOBER PROGRAM GUIDE

#### Wednesday, October 1

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<tr>
<td>7AM</td>
<td>Chopin: Etude in E, Op. 10, No. 3; Almeida, Guitar; ANG STS822 (4:30)</td>
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<td>8AM</td>
<td>Elgar: String Quartet, Op. 88; Royal Phil. Orch.; COL Y38228 (10:18)</td>
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<td>9AM</td>
<td>Handel: Con. for Oboe 3 in G Maj.; Rossini: Zigeunerweisen, Op. 20, No. 1; Perlman, Violin;</td>
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<td>Haydn: Symphony No. 5 in E-Flat, Concertgebouw Orch./Kuijken; HUN SLPX11646 (9:05)</td>
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<td>10AM</td>
<td>Mozart: Symphony No. 1 in D, K18; Brahms: Variations for Clarinet; Kovacs, Clarinet;</td>
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<td>Haydn: Symphony No. 100 in G &quot;Military&quot;; Concertgebouw Orch./Kuijken; HUN SLPX11646 (13:11)</td>
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<td>11AM</td>
<td>Brahms: Intermezzo, Op. 119, Nos. 1-3; C.P.E. Bach: Sonata for Organ No. 3 in G minor;</td>
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<td>Beethoven: Symphony No. 8 in F, Op. 93; Chopin: Polonaise Fantaisie in A-Flat, Op. 22;</td>
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<td>Ravel: Ma Mère l'Oye-Suite; Runci, Flute; Schumann: Fantasia in C, Op. 17; Engel, Piano;</td>
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<td>Debussy: Nocturnes; Fêtes; Vázsonyi, Vásáry, Piano; ABC AX67022 (26:01)</td>
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### MID MUSIC THROUGH THE NIGHT

#### Beethoven: Variations in D, Op. 76 on a Turkish March from "Rugs of Athens"; Gileis, Piano; ANG SE5170 (7.00)

#### Saint-Saëns: Concerto in D, Op. 93; Gileis, Piano; ANG SE5170 (7.00)

#### Brahms: Variations on a Theme by Vanoni, Violin; Berlin Phil. Orch./Rudolf; HUN SLPX12046 (9.05)

#### Schumann: Fantasia in C, Op. 17; Engel, Piano; TEL SKA25085T (30:05)

#### Mozart: Symphony No. 3 in D, K204; Brandenburg Concerto No. 2; Gileis, Piano; ANG SE5170 (9.05)

#### Schumann: Rhenish Fantasy; Rindi, Piano; TEL SKA25085T (30:05)

### FOR THE LOVE OF MUSIC

#### Wagner: Die Meistersinger: Prelude; New York Phil. Orch./Szell; COL Y39228 (9.05)

#### Chopin: Polonaise in A, Op. 1; Beethoven: Symphony No. 8 in F, Op. 93; Gileis, Piano; ANG SE5170 (9.05)

#### Brahms: Intermezzo, Op. 119, Nos. 1-3; C.P.E. Bach: Sonata for Organ No. 3 in G minor; Haydn: Symphony No. 100 in G "Military"; Concertgebouw Orch./Kuijken; HUN SLPX11646 (9.05)

### ANNIVERSARY CONCERT

#### Vladimir Horowitz (105/11/3044)

#### Chopin: Mazurka No. 5 in D-Flat, Op. 30, No. 3; Horowitz, Piano; COL M3929 (2:51)

#### Chopin: Polonaise Fantaisie in A-Flat, Op. 61; Horowitz, Piano; COL H30643 (13:05)

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WNCN schedules the latest news before each hour.

A 1 indicates a monaural recording. Timing is in minutes and seconds.

If no recording company is given, the disc is a private label release.

In order to bring you the finest programming as quickly as possible, all WNCN programing is subject to change.

All special taped, live-performance programs are highlighted in a box.

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Keynote 43
8PM WHAT'S NEW
With Matt Edwards
Sponsored by Sam Goody.

9PM ARTIST'S IMAGE
Michel Debost
Gluck: Con. for Flute in G; Debost, Flute; Toulouse Chamber Orch., Auricolume; SER S62087 (13:24)
Villa-Lobos: Chacareras Brasileiras No. 6; Debost, Flute; Benadat, Bassoon; ANG S36979 (6:43)
Beethoven: Variations on a Scottish Theme in D, Op. 105, No. 6; Debost, Flute; Ivaldi, Piano; SER S60307 (4:06)
Devienne: Con. for Flute No. 2 in D; Debost, Flute; Toulouse Chamber Orch., Auricolume; SER S62087 (18:12)

10PM DUTCH CONCERT HALL
Sponsored by KLM Royal Dutch Airlines
Mica: Symphony in D
Lindor: Two Russian Fairytales: The Enchanted Lake; Baby Yaga
Schoenberg: A Survivor from Warsaw
Saint-Saëns: Symphony No. 2 in A Minor
Beethoven: Sonata for Flute and Piano

11PM A TREASURY OF CHAMBER MUSIC
Schumann: Romances, Op. 94; Bohr, Oboe; Crowson, Piano; SPF ES1261 (11:46)
Beethoven: Sonata for Flute and Piano in B-Flat; Schulz, Flute; Deutsch, Piano.

Thursday October 2

MID MUSIC THROUGH THE NIGHT
Chopin: Piano Works; Brahms, Piano; COL S86659 (17:19)
Hummel: Septet in D Min. Op. 74; Holetschek, Piano; Wanausek, Flute; Spurny, Oboe; Koch, Horn; Breitenbach, Violin; Hubner, Cello; Duron, Double Bass; WST W9904 (38:57)
Elgar: Sym. No. 1 in A-Flat, Op. 55; London Phil. Orch./Barenboim; COL M32807 (52:20)
Bruch: In Memoriam, Op. 65; Accardo, Violin; Gewandhaus Orch., Leipzig/Mazau; PHI 9500590 (15:53)
Flotow: Martha: Soio, profugo, retello; Caruso, Tenor; Journet, Bass; RCA ARM13837 (4:04)
Schubert (arr. Liszt): Die junge Junge; Op. 43; Berman, Piano; MHS 4066 (4:48)
Grieg: Holberg Suite, Op. 40; Scottish Baroque Ensemble; CRD 1042 (19:28)
Tchaikovsky: Sym. No. 3 in D, Op. 29 "Polish"; Berlin Phil. Orch./Karajan; DG 2709101 (46:14)
Bach: Bach: Cantatas
Rachmaninoff: Songs; Söderström, Soprano; Ashkenazy, Piano; LON OS26559 (8:47)
C.P.E. Bach: Bach: No. 1 in D, Pearson, Harpsichord; English Chamber Orch., Leppard; PHI 9502013 (10:55)
Mendelssohn: Sym. No. 4 in A, Op. 90 "Italian"; Philharmonia Orch./Cantelli; SER S60002 (26:57)

5AM Brahms: Piano Trio No. 3 in C Min., Op. 101; Trio Pro Arte; BIS 98 (21:29)
Biber: Sonata a 6; Dokschitser, Trumpet; Moscow Chamber Orch., Barshai; QRI PCM17319 (6:19)

6AM Hay: Minuets in G Major, Nos. 12-13; Philharmonia Hungarica/Dorati; LON STS13550/60 (15:30)
MacDowell: Woodland Sketches, Op. 51: To a Water Lily; To a Wild Rose; Penguin, Piano; ANG S36945 (4:30)
Clementi: Sonata for Flute and Harpsichord in G, Op. 2, No. 1; Wilson, Flute; Fuller, Harpsichord; ORI ORS7293 (6:30)
Pachelbel: Canon in D; Stuttgart Chamber Orch., Münchinger; LON CST102 (4:58)

7AM J. Strauss Jr: Lebendesieder-Walzer, Op. 114; Borodin; Boleslawsky; LON STS15501 (8:05)
Palestrina: Ricercar del Primo Tuono; Tourron Brass Quintet; MHS 4108 (1:56)
C. Schumann: Sonata in A Min., Op. 21; Alstadter, Piano; MHS 41563 (4:16)
Schubert: Waltzes and Ecossaises; Boskovsky Ensemble, Boskovsky; LON STS15501 (6:35)
Chopin: Impromptu No. 3 in G-Flat, Op. 51; Anievas, Piano, SER S60326 (4:50)
Schubert: Polonaise for Violin and Chamber Orch.; Kremer, Violin; London Sym. Orch./Tchakarov; DG 2531139 (5:38)
Flitz: Sym. in E-Flat, Vienna Radio Orch./Ötövs; WST 17128 (10:22)
Mozart: Fantasia in D Min., [K397]; Demus, Piano, MHS 4177 (4:55)
Rach: Orchestral Suite No. 2 in B Min., [BWV1067]; Badinerie; Philharmonia Orch./Otvos; WST 17128 (10:22)
Tchaikovsky: Sextet in D Min., Op. 70 "Souvenir de Florence"; Borodin String Quartet; MHS 4159 (35:11)

8AM Handel: Concerto a 6 for Flute and Mandoline in G; Vienna Phil. Orch./Dohnanyi; LON LDR10003 (10:05)
Tchaikovsky: Seasons, Op. 37h, No. 7 "July"; Song of the Reaper; Farink, Piano; ORI ORS77124 (1:21)
Poulenc: Concerto for Harpsichord; Malcolm, Harpsichord; Acad. of St. Martin/Brown; ARG ZRG878 (25:38)
Ravel: Miroirs: Une Banque sur l'océan; Paris Orch./Martineau; ANG S97150 (7:14)

6PM Handel: Suite for Harpsichord No. 5 in E; Gieseking, Piano; EM 13352/41 (30:00)
Foerster: Sonata quasi Fantasia for Violin and Piano; Anievas, Violin; Panenka, Piano, SUP 1112341/2 (19:25)
Gluck: Paris and Helen: O del mio dolce ardor; Peer, Tenor; Vienna Festival Orch./Rudel; VAN VCS10096 (3:30)
Mendelssohn: Prelude and Fugue in E Min., Op. 35, No. 1; Moss, Piano; ORI ORS6969 (6:42)

7AM ANNUAL CONCERT
Paul Dukas (10/11/1865)
The Sorcerer's Apprentice; Suisse Romande Orch./Ansermet; LON CS6367 (15:47)
Variations, Interlude and Finale on a Theme by Rameau; Johannesen, Piano; CAN CEL1059 (17:27)
La Péri: Rotterdam Phil Orch./Zimmer; PHI 9500553 (19:08)

8PM CONVERSATIONS WITH HOROWITZ
Sponsored by Steinway and Sons.
The second program of this 6-part repeat of this historic series of interviews WNCN music director David Dubal conducts the first interview with this great pianist in 30 years, with many musical illustrations.

9PM A SYMPHONIC CONCERT
Granados: Goyescas: Intermezzo; London Sym. Orch./Gould; CHA SDG302 (6:09)
Lalo: Fantaisie-Ballet for Violin and Piano; Ricci, Violin; Luxembourg Radio Orch./Froment; VOX QSVBX5150 (9:10)
Franck: Redemption (Morceau symphonique); Paris Orch./Barenboim; DG 25307071 (13:45)
R. Strauss: Don Juan; Op. 20; Berlin Phil. Orch./Furtwängler; DG 25306110 (16:59)
October

3

MID MUSIC THROUGH THE NIGHT

Wagner: Lohengrin; Elsa's Dream; Sutherland, Soprano; National Phil. Orch./Bonygne; LON DS6612 (6:39)
Gibert: Sym. No. 3 in B Min., Op. 42 "Ilya Muromets"; Houston Sym. Orch./Sokowski; ANG S60598 (3:12)
J. P. Jenson: Concerto; Carolina Shout; Albright, Piano; MHS 4022 (3:24)

8AM
Beethoven: Piano Sonata in A; Busoni, Piano; LON STS15491 (30:53)

9AM

AARON COPLAND COMMENTS
The great American composer discusses his music, its influence, and his observations of the music of our day.

11AM A TREASURY OF CHAMBER MUSIC
Greczynow: The Lane (Children's Songs), Op. 29 Sideriszton, Soprano; Ashkenazy, Piano; LON OS26579 (8:15)
Beethoven: Quartet No. 12 in E-Flat, Op. 127; Guarneri String Quartet; RCA VSC341 (8:59)

1PM

A TREASURY OF CHAMBER MUSIC
Schubert: Quartet No. 12 in E-Flat, Op. 127; Boston String Quartet; MHS 7036 (9:23)
Beethoven: Sonata No. 23 in F Min., Op. 50, "Appassionata"; Richter, Piano; COL L26237 (23:08)

5PM
Saint-Saëns: Violin Concerto No. 3 in B Min., Op. 61; Rieu, Violin; London Radio Orch./Cao, VOX QXB150734 (24:45)

7PM ANNIVERSARY CONCERT
Stanislaw Skrowaczewski (10/3/1923)
Jean Louis Duport (10/4/1749)
Wagner: Tristan and Isolde: Prelude to Act 3; Minnesota Orch./Skrowaczewski; TRN QTTS14643 (9:49)
Duport: Sonata for Cello and Harp in G Min.; H. Storck; Harp; K. Storck, Cello; TEL SLS4109B (11:53)
Bartok: Wooden Prince, Op. 13; Minnesota Orch./Skrowaczewski; CAN QCB3097 (24:40)

8PM THE AGE OF THE BAROQUE
Marais: Suite for Viola da Gamba and Continuo in A Min., Book 4, No. 4; Reculard, Viola da Gamba; Boulay, Harpsichord; MHS 930 (10:29)
Haendel: Suisse stille; Rowe, Mezzo-Soprano, Chapman, Violin; Hooper, Cello, Darling, Harpsichord; CFW WS103 (6:25)
Mancini: Concerto a Quattro in E Min.; Rampal, flute, Dubkan, Ales, Violin, Gerlin, Harpsichord; LON L530099 (10:35)
Bach: Con. for Harpsichord No. 6 in F Min., [BWV1056]; Fischer, Clavier; Chamber Orch., ANG AGLI1277 (25:23)
Corelli: Con. Grosso in D, Op. 6, No. 4; Acad. of St. Martin/Marriner; ARG ZRG777 (10:29)

9PM BACH MADEIRA FESTIVAL
Sponsored by TAP-Portuguese Airlines.
Choral excerpts from the Mass in B Minor
The Gulbenkian Choir of Lisbon International Bach Festival Orchestra conducted by Yuval Waldman.

11PM A TREASURY OF CHAMBER MUSIC
Schubert: Quartet. No. 12 in C Min. "Quartettetza"; Juilliard String Quartet; COL M32596 (7:45)
Dvorak: Quartet in A-Flat, Op. 105; Gabrielli String Quartet; LON STS15399 (31:45)
Mozart: Adagio and Fugue for Strings in C Min.; [K546]; Danish String Quartet; TEL SLS203177 (7:25)
Saturday October

4

MID MUSIC THROUGH THE NIGHT
Tchaikovsky; Swan Lake, Op. 20: Suite; Philadelphia Orch./Ormandy; COL M31838 (27:59)
Mozart: Sym. No. 35 in D, [K385] "Haffner"; Danish Chamber Orch., Fischer; TIR TH65213 (21:35)
1AM Sibelius; Scaramouche; Hungarian State Sym. Orch./Jalas; LON CS6824 (21:00)
Shostakovich; Sym. No. 1 in F, Op. 10; NBC Sym. Orch./Toccanini; RCA LMT7111 (26:40)
2AM Shostakovich; Sonata for Piano No. 2 in B Min., Op. 61; d'Arco, Piano; MHS 1151 (23:55)
M. Haydn: Con. for Violin in B-Flat; Geets: a f. Violin, Harpsichord; Vienna Radio Orch./Zeller; WST 17106 (24:18)
3AM Brahms; Con. for Piano No. 2 in B-Flat, Op. 85; R. Serkin, Piano; Cleveland Orch./Szell; COL MG1421 (48:09)
4AM Anon; Lamentation for Lute; London Phil. Orch./Haitink; PHI 6709053 (27:10)
Beethoven; Sonata for Piano No. 12 in A-Flat, Op. 26; Kertesz, Piano; COL Y649467 (51:30)
5AM Sibelius; Sym. No. 6 in D Min., Op. 104; Berlin Phil. Orch./Karajan; DG SLPM190032 (29:00)
Clementi; Sym. for Harpsichord in E-Flat, Op. 10, No. 2; Pirro, Harpsichord; LRY DLSS0540 (10:20)
6AM Handel; Con. for Oboe in B-Flat; Smithers, Trumpet; Clarion Consort; PHI 6500565 (7:35)
Moscheles; German Dances; Melkus Ensemble; ARC 2724051 (8:21)
Rousmointer; Sonata for Bassoon and Cello in D Min. Op. 40 No. 1; Weint, Bassoon; Basson; Cello; LRD LST7277 (7:56)
Fux; Con. Grosso in F; Hummel: Concerto No. 1 in G Min.; Fischer, Piano; LON CS6824 (15:56)
7AM Mattheson; Sonata for Recorder and Flute in A Min.; Rampal, Flute; Duschenes, Recorder; BAE 2565 (4:40)
Wagner; Tristan and Isolde; Prelude to Act 3; London Phil. Orch./Boult; ANG S66989 (7:37)
Miklós; Arias, Pons, Soprano; COL DSD3494 (8:23)
Beethoven; Sonata for Piano No. 24 in F-Sharp, Op. 78, Fischer, Piano; ANG 35791 (7:15)
Pescetti; Sonata for Harpsichord in C Min.; Sgrizzi, Harpsichord, NON HCH7908 (6:83)
Chopin; Polonaise in F-Sharp Min., Op. 44, Horowitz, Piano; COL MG1706 (10:21)
8AM Antonio; Concerto for Harpsichord; J. Stamitz: Violin Concerto No. 1 in G Min.; Various soloists on period instruments; MHS 761 (2:08)
Debussy; Myrthe de Saint Sébastien; Le Bon Pasteur, Paris Orch./Barenboim; DG 2550970 (7:39)
Stradella; Sonata for Trumpet in D; Bottagioi, Trumpet; Angelicum Orch., Maghini; MHS 1215 (7:40)

9AM Rutter; A Shropshire Lad; Acad. of St. Martin/Marriner; ARG ZCR608 (10:20)
Schubert; Impromptu, Op. 142, No. 3 and 4; Gieseking, Piano; EM 15352434/41M (18:10)
R. Strauss; Festival Prelude for Organ and Orch., Op. 61; Biggs, Organ, New York Phil. Orch./Bernstein, COL M56936 (6:41)
Overak; Polonaise for Cello and Piano in A; Säido; Cello; Holecek, Piano; SUP 1020817 (2:15)
10AM Ravel; La Valse; London Sym. Orch./Monteux; PRI PHM500090 (10:30)

OFFENBACH: Opere in the Underworld; Overture; New York Phil. Orch./Bernstein; COL M27056 (9:40)
J. Stamitz; Violin Concerto No. 2 in F, Op. 11, "La Melodia germanica"; Prague Chamber Orch.; SUP 1101668 (12:10)
 Liszt: Weihnachtsbaums; Book 2; Tus, Lantos, Piano; HUN SLPX11843 (13:22)
 Haydn; Sym. No. 4, Op. 29; St. Pierre Ramade Orch./Anermet; LON STS15213/5 (13:23)
 Hanson; Sym. No. 2, Op. 30 "Romantic"; National Phil. Orch./Gerhardt; QUI PM10002 (28:29)
 Liszt; Hungarian Rhapsody No. 10 in E; Rosen, Piano, EPC 12127S (4:55)
 Beethoven; Sym. No. 5 in C Min., Op. 67; Boston Sym. Orchestra; RAC AGL11268 (31:48)
 Abbeastro; Con. a Quattro in B-Flat, Op. 7, No. 6; Accademia Monteverdiana, Steiers; MHS 1096 (10:25)

1PM SPECIAL BROADCAST — CHICAGO SYMPHONY ORCHESTRA

Recorded via satellite, this concert was performed on Sunday, October 5, at Chicago's Orchestra Hall to mark the opening of the Chicago Symphony's 90th-anniversary season, as well as Sir Georg Solti's 500th appearance with the orchestra.

Mahler: Symphony No. 8 in E-flat Major ("Symphony of a Thousand")
Faye Robinson,0s; Cahill,0s; Jo Ann Polk,0s; Sopranos; Jan DeGustani,0s; Mira Zakai,0s; Mezzo-sopranos
Kennel,0s; Kriegel,0s; Tenor
Theo Adam, Bass
Glen Ellyn Children's Chorus
CSO Chorus
CSO/Sir Georg Solti

3PM Prokofiev: Romeo and Juliet, Op. 64; Suite No. 2 (Nos. 1-7); Minnesota Orch./Skrowaczewski, CAN QCE31108 (52:00)
Haydn: Sym. No. 14 in A, Philadelphia Orchestra/Borzoi, LON STS15310 (15:00)
Mouret; Fantaisies; Leclair Instrumental Ensemble, Paillard;
WST XWN1854 (7:40)
Gretry; L'Evreuve villageoise; Overture; Orch. de Liège/Straus,
SER S0268 (4:34)
Franck; Sym. in D Min.; New Sym. Orch. of London, Boult; QUI PM170505 (35:49)
5PM ADVENTURES IN SOUND — With Larry Lee

6PM Wagner: Lohengrin: Prelude to Act 1; Czech Phil. Orch./Ander, CON PLL5933 (8:18)
Haydn; Sym. No. 45 in F-Sharp Min. "Farewell"; Toulouse Chamber Orch., Armand; SER 100440 (9:16)
Schubert: Overture in D "In the Italian Style"; Menuhin Festival Orch., Menuhin; ANG S66609 (8:19)

7PM ANNIVERSARY CONCERT

Edwin Fischer (1886-1960)
Handel: Chaconne No. 1 in G; Fischer, Piano; SER 106045 (6:06)
 Bach: Con. for Harpsichord No. 5 in F Min., [BWV1056], Fischer, Clavier Chamber Orch.; ANG COL7115 (10:23)
 Mozart: Con. for Piano No. 24 in C Min., [K491], Fischer, Piano; London Phil. Orch./Collingwood; SER 106045 (27:30)

COMPOSER OF THE MONTH

Hector Berlioz (1803-1869)
Zaide, Op. 19, No. 1; Steber, Soprano, Columbus Sym. Orch./Morel, ODY Y239801 (8:44)
Blézat et Bédicet. Dieu! Que vous-je-l'entendre...?...! m'en souvient; Stade, Mezzo-Soprano; London Phil. Orch./Pritchard; COL M34206 (10:29)

9PM SAN FRANCISCO SYMPHONY

Premiere concert.
Copland: Connotations for Orchestra
Liszt: Concerto for Piano No. 1 in E-Flat; Mischa Dichter, piano
Beethoven: Symphony No. 3 in E-Flat, Op. 55 "Eroica"; SFSSO/Edeo de Waart

11PM A TREASURY OF CHAMBER MUSIC

Poulnac; Trio for Oboe, Bassoon and Piano; Steill, Oboe, Turkiove, Bassoon; Perry, Piano, TEL 6/42301 (12:44)
Saint-Saëns; Sonata for Violin and Piano, Op. 186; Turkiove, Piano, Soprano; Perry, Piano, TEL 6/42301 (12:45)
Haydn: Trio for Baryton No. 60 in A; J. Koch, Baryton; Y. Koch, Viola, Buhl, Cello, RCA VICS1425 (15:13)
Tchaikovsky: Perotto Capricciosi, Op. 62; Tortelier, Cello; Northern Sinfonia Orch., Tortelier, Y.P.; ARA 8038 (6:50)

Sunday October

5

MID MUSIC THROUGH THE NIGHT
Tchaikovsky: Romeo and Juliet; Philadelphia Orch./Giulini, SER 106311 (19:58)

3AM Rorem; Four Madrigals; Modern Philharmonia Orch./Giulini; TAU PD65408 (6:50)
Abel, Piano; SON 2923 (4:36)
Barcarolles, Op. 35: "Triumphal March"; Rawsthorne, Organ, Royal Liverpool Phil. Orch./Groves; ARA 8902 (7:15)
Paderewski: Sonata for Piano in E-Flat Min., Op. 21; Kukalek, Piano; MHS 4103 (29:11)

4AM
Foerster: Sym. No. 4 in C Min. "Easter"; Prague Sym. Orch./Smaticek; NON H71267 (41:40)

5AM
J. Strauss Jr.: Wine, Women and Song

6AM
Beethoven: Romance for Violin No. 2 in F Op. 50; Suk, Violin; Acad. of St. Martin/Marriner; KLA KS580 (5:29)

8AM
MUSIC OF PRAISE

9AM
Bach: Prelude and Fugue in F Min., [BWV808]; Presti, Guitar; RCA VICS1435 (10:33)

10AM
GUITAR THROUGHOUT THE WORLD

11AM
CONCERTS OF THE WORLD

1PM
CHICAGO SYMPHONY

3PM
PIANO IN CONCERT

4PM
MUSIC OF THE RENAISSANCE

5PM
THE SYMPHONY ORCHESTRA

6PM
ANNIVERSARY CONCERT

7PM
SUNDAY OPERA

10AM
A TREASURY OF CHAMBER MUSIC

11PM
THE SOUND OF DANCE

Monday October

MID METROPOLITAN ARTS

12:30 MUSIC THROUGH THE NIGHT

2AM
Vivaldi: Stabat Mater; Bodai, Contralto; Liszt, Piano; Ormandy; RCA LSC3100 (10:42)

3AM
VOSP 5602 (8:18)

6AM
Corelli: Sonata for Trumpet and Strings; Soloisti di Zagreb, Janigro; VAN HM31SD (7:38)

6:30 CONVERSATIONS FROM WINGSFRADE

6:45 CHICAGO SYMPHONY

7:00 CHICAGO SYMPHONY

7:15 CHICAGO SYMPHONY

7:30 CHICAGO SYMPHONY

7:45 CHICAGO SYMPHONY

8AM
MUSIC OF THE WORLD

8:30 CONVERSATIONS FROM WINGSFRADE

9AM
MUSIC OF THE WORLD

9:30 CONVERSATIONS FROM WINGSFRADE

10AM
MUSIC OF THE WORLD

10:30 CONVERSATIONS FROM WINGSFRADE

11AM
MUSIC OF THE WORLD

11:30 CONVERSATIONS FROM WINGSFRADE

12:30 CONVERSATIONS FROM WINGSFRADE

1PM
MUSIC OF THE WORLD

2PM
MUSIC OF THE WORLD

3PM
MUSIC OF THE WORLD

4PM
MUSIC OF THE WORLD

5PM
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9PM
MUSIC OF THE WORLD

10PM
MUSIC OF THE WORLD

11PM
MUSIC OF THE WORLD

October

October 5 & 6

10AM
J. Strauss Jr.: Wine, Women and Song

11AM
J. Strauss Jr.: Wine, Women and Song

12:30 MUSIC THROUGH THE NIGHT

1AM
Kabalevsky: Op. 22 in E -Flat, [BWV525]; Bream, Lute; Bach: Trio Sonata for Organ No. 1 in D, Op. 99; Williams, Guitar; English Chamber Orch., Groves; D, Op. 99; Williams, Guitar; English Chamber Orch., Groves; ECCS1554 (10:12)

5PM
J. Strauss Jr.: Emperor Waltz, Op. 437; Vivaldi: Stabat Mater; Budai, Contralto; Liszt, Piano; Ormandy; RCA LSC3100 (10:42)

8:30 CHICAGO SYMPHONY

9:30 CHICAGO SYMPHONY

10AM
MUSIC OF THE WORLD

10:30 CONVERSATIONS FROM WINGSFRADE

11AM
MUSIC OF THE WORLD

11:30 CONVERSATIONS FROM WINGSFRADE

12:30 MUSIC THROUGH THE NIGHT

1AM
Kabalevsky: Op. 22 in E -Flat, [BWV525]; Bream, Lute; Bach: Trio Sonata for Organ No. 1 in D, Op. 99; Williams, Guitar; English Chamber Orch., Groves; ECCS1554 (10:12)

5PM
J. Strauss Jr.: Emperor Waltz, Op. 437; Vivaldi: Stabat Mater; Budai, Contralto; Liszt, Piano; Ormandy; RCA LSC3100 (10:42)
Barrett: Voluntary for 2 Trumpets and Organ in C; Tarr, Ulrich, Baroque Trumpet; Kent, Organ; NON HT11556 (3:31)

7AM Cimarosa: Sonatas for Harpsichord; Veyron-Lacroix, Harpsichord; MHS 757 (7:45)

Mozart: Concertante [K609]; Melkus Ensemble; ARC 228051 (7:12)

Bach: Fantasia in C Min.; [BWV906]; Larrocha, Piano; LON CS1747 (4:34)

J. Strauss Jr.: Acceleration Waltz, Op. 23; 20th Century Phil./Boxkovsky; LON CS671 (7:42)

Debussy: Onidne; Jacobs, Piano; NON H703081 (2:54)

8AM Anon: Alleluia: Ave, Benedicta Maria (15th Cent. Slovakian); Prague Madrigalists, Venhoda; PET PLE049 (2:40)

Trud (arr. Kreisler) Londonerly Air; Perlman, Violin; ANG AS7285 (4:33)

Handel: Sonata No. 4 in flute in E Min., Hallis Sonata No. 2; Rampal, Flute; Veyron-Lacroix, Harpsichord; COL Y225780 (7:11)

Veech: Fantasia a 4; Camera Lutetionis; NON HC73014 (4:33)

Ravel: Pavane pour une infante defunte; Gavrilov, Piano; ANG S37486 (6:23)

York Phil. Orch./Bernstein; Rigai, Piano; VOX STPL512570 (11:25)

Ben -Haim: Sonatina for Piano, Op. 38; Juilliard String Quartet; Schumann: Quartet in F, Op. 41, No. 2; Rubinstein, Piano; RCA LSC4001 (15:24)

Handel: Sonata for Violin and Continuo; RCA ARL12548 (2:02)

Saint-Saëns: Con. for Piano No. 5 in F, Op. 105 "Egyptian"; Entremont, Piano; Toulouse Capitol Orch./Plaisson; COL 345121 (25:40)

2PM Rachmaninov: Aleko: Women's Dance; London Sym. Orch./Previn; ANG ST2780 (4:36)

Rachmaninov: Aleko; Intermesso; London Sym. Orch./Previn; ANG ST2790 (3:36)

Dvorák: Sym. No. 7 in D Min., Op. 70; London Phil. Orch./Gigli; ANG ST2790 (4:10)

Beethoven: Con. for Piano No. 1 in C, Op. 15; Gould, Piano; Columbia Sym. Orch./Goldschmidt; OYD Y43464 (34:03)

Egan: Introduction and Allegro for String Quartet and Organ in G Min. and Maj., Op. 47; English Chamber Orch., Britten; LON CS6816 (14:00)

Handel: Married Beau: Instrumental Music; Acad. of Ancient Music, Hogwood; LYR DLS1604 (12:20)

Handel: Semele: Sinfonia; English Chamber Orch., Bonynge; LON AS42247 (1:39)

d'Indy: Le Foret des Montagnes, Op. 15; Doyen, Piano; MHS 115367 (19:10)

Debussy: Reverie; Bauer, Piano; DES ISF112 (3:31)

4PM Purcell: Madrigals: Instrument obbligati; Johannsen, Piano; ATD 15 (3:36)

Gibbons: Fantasia in A Min.; Langfort, Harpsichord; Halle Sonata No. 2; Rampal, Flute; Handel: Sonata for Flute in E Min., Perlman, Violin; ANG S37254 (4:33)

J. Strauss: Tales from the Vienna Woods, Op. 326; Berlin Phil./Karajan; DG 2530409 (10:33)

Beethoven: Leonore Overture No. 1, Op. 72; Rattle, London Phil. Orchestra; DG 2530409 (10:33)

Handel: Semele: Sinfonia; English Chamber Orch., Bonynge; LON AS42247 (1:39)

Holliger, Oboe; Ulsamer, Viola da Gamba; Newaux Concerts; Concert No. 5 in F; York Phil. Orch./Bernstein; Rossini: Semiramide: Overture; New York Phil. Orch./Bernstein; RCA LSC2851 (4:48)

Haydn: Quartet in D Min., Op. 76, No. 2 "Quainten"; Amadeus String Quartet; DG 139191 (19:32)

Beethoven: Trio Sonata for Organ No. 6 in G, Op. 102; GDC CRS1405 (7:13)

11AM Rosmini: Serenade and Overture; New York Phil. Orch./Bernstein; COL MG5187 (11:35)

F. Couperin: Les Goits-réunis ou Nouveaux Concerts; Concert No. 5 in F; Holliger, Oboe; Ulsamer, Viola da Gamba; Jacoetott, Harpsichord; ARC 22705 (11:28)

Messiaen: Rhythmic Studies for Piano; Jacobs, Piano; NON HT1314 (16:28)

Beethoven: Sonata for Piano No. 14 in C-Sharp Min., Op. 27, No. 2 "Moonlight"; Rubenstein, Piano; RCA LSC4001 (15:24)

Schumm: Quartet in F, Op. 41, No. 2; Juilliard String Quartet; COL D9286 (12:34)

Ben-Haim: Sonatina for Piano, Op. 38; Rigai, Piano; VOX STPL512570 (11:25)

NOON Brahms: Tragic Overture, Op. 81; Berlin Phil. Orch./Karajan; ANG BS8388 (14:13)

Vere Gordon: Concerto for Piano and Orchestra; Atkin, Piano; RCA LSC4001 (15:24)

Smetana: Má Vlast: The Moldau; New York Phil. Orch./Bernstein; COL M3X1068 (11:35)

Pauré: Improptu No. 5 in F-Sharp Min., Op. 102; Horwitz, Piano; RCA AR13545 (25:02)

1PM Handel: Sonata for Violin and Continuo in G, Op. 1, No. 3; Jodry, Violin; Delvallee, Organ; ARN ST161 (14:00)

Chopin: Etude in E, Op. 10, No. 3; Johannsen, Piano; GDC CRS4101 (4:22)

Saint-Saëns: Con. for Piano No. 5 in F, Op. 105 "Egyptian"; Entremont, Piano; Toulouse Capitol Orch./Plaisson; COL 345121 (25:40)

8PM THE ROMANTIC WORLD

J. Strauss Jr.: Tales from the Vienna Woods, Op. 326; Berlin Phil./Karajan; DG 2530409 (10:33)

Beethoven: Leonore Overture No. 1, Op. 72; Rattle, London Phil. Orchestra; DG 2530409 (10:33)

Handel: Semele: Sinfonia; English Chamber Orch., Bonynge; LON AS42247 (1:39)

Holliger, Oboe; Ulsamer, Viola da Gamba; Newaux Concerts; Concert No. 5 in F; York Phil. Orch./Bernstein; Rossini: Semiramide: Overture; New York Phil. Orch./Bernstein; RCA LSC2851 (4:48)

Haydn: Quartet in D Min., Op. 76, No. 2 "Quainten"; Amadeus String Quartet; DG 139191 (19:32)

Beethoven: Trio Sonata for Organ No. 6 in G, Op. 102; GDC CRS1405 (7:13)

11AM Rosmini: Serenade and Overture; New York Phil. Orch./Bernstein; COL MG5187 (11:35)

F. Couperin: Les Goits-réunis ou Nouveaux Concerts; Concert No. 5 in F; Holliger, Oboe; Ulsamer, Viola da Gamba; Jacoetott, Harpsichord; ARC 22705 (11:28)

Messiaen: Rhythmic Studies for Piano; Jacobs, Piano; NON HT1314 (16:28)

Beethoven: Sonata for Piano No. 14 in C-Sharp Min., Op. 27, No. 2 "Moonlight"; Rubenstein, Piano; RCA LSC4001 (15:24)

Schumm: Quartet in F, Op. 41, No. 2; Juilliard String Quartet; COL D9286 (12:34)

Ben-Haim: Sonatina for Piano, Op. 38; Rigai, Piano; VOX STPL512570 (11:25)

NOON Brahms: Tragic Overture, Op. 81; Berlin Phil. Orch./Karajan; ANG BS8388 (14:13)

Vere Gordon: Concerto for Piano and Orchestra; Atkin, Piano; RCA LSC4001 (15:24)

Smetana: Má Vlast: The Moldau; New York Phil. Orch./Bernstein; COL M3X1068 (11:35)

Pauré: Improptu No. 5 in F-Sharp Min., Op. 102; Horwitz, Piano; RCA AR13545 (25:02)

1PM Handel: Sonata for Violin and Continuo in G, Op. 1, No. 3; Jodry, Violin; Delvallee, Organ; ARN ST161 (14:00)

Chopin: Etude in E, Op. 10, No. 3; Johannsen, Piano; GDC CRS4101 (4:22)
Tuesday, October 7 & 8

**NOON**
- 6AM: Baroque Trio of Montreal; Leppard; PHI 9502013 (9:50)
- 7AM: Harpsichord; English Chamber Orch., C.P.E. Bach: Sym. No. 4 in G; Pearson, RCA AGL11332 (7:52)
- 8AM: Chicago Sym. Orch./Reiner; DELI 12345 (7:30)
- 9AM: Ravel: Pavane pour une infante defunte; Verdi: Giorno di Regno: Overture; Berlin Groom /Solti; LON CS6753 (7:10)

**1AM**
- 2AM: Mozart: Early Pieces, [K1-5]; Kipnis, Violin; Sanders, Piano; SPA 50+ (7:00)
- 3AM: Weber: March in G Min., Op. 60, No. 7; Michelangeli, Piano; DG 2530196 (15:53)
- 4AM: Beethoven: Sonata for Piano No. 31 in F -Flat, Op. 120, No. 2; Stern, Violin; ODY Y730051 (36:26)

**2PM**
- 3PM: Brahms: Sonata for Violin and Piano in E, Op. 100, No. 2; Kredel, Cello; TULLY 12345 (12:45)
- 4PM: Dvorak: Symphony No. 9 in E Minor, Op. 95; Leonard, Violin; HUNG 56789 (4:20)

**4PM**
- 5PM: Brahms: Intermezzi, Op. 117, Nos. 1-3; Phil. Orch./Gerhardt; RCA ARL12602 (5:00)
- 6PM: Brahms: Intermezzi, Op. 117, Nos. 1-3; Phil. Orch./Gerhardt; RCA ARL12602 (5:00)
- 7PM: Brahms: Sonatas for Piano in F, [BWV971] "Italian"; E -Flat, Op. 120, No. 2; Stern, Violin; ODY Y730051 (36:26)

**5PM**
- 6PM: Bach: Sonatas for Viola and Piano in D, [BWV1025] "Feux follets"; Ashkenazy, Piano; HUNG 56789 (4:20)
- 7PM: Enesco: Roumanian Rhapsody in A, Op. 26; Segovia, Guitar; RCA ARM10279t (25:00)

**6PM**
- 7PM: Bochsa: Con. for Harp No. 1 in D MM.; Darling, Harp; Neilz, Cello; MHS 746 (20:27)
- 8PM: Biber: Sonata a 6; Dokschitser, Trumpet; Kostelanetz Orch.; COL CS9381 (6:19)
- 9PM: Delius: Summer Evening; Royal Phil. Orch.; DG 2530753 (6:13)

**7PM**
- 8PM: Mendelssohn: Symphony No. 4 in A Minor, Op. 90; Chicago Sym. Orch./Reiner; DELI 12345 (7:30)
- 9PM: Brahms: Symphony No. 4 in E Minor, Op. 98; Chicago Sym. Orch./Reiner; DELI 12345 (7:30)

**8PM**
- 9PM: Mozart: Piano Concerto No. 5 in D, K. 453; Van Cliburn, Piano; RACHMACK 56789 (5:45)
- 10PM: Beethoven: Piano Concerto No. 5 in E-Flat, Op. 73 "Emperor"; Rubinstein, Piano; RCA ARL12602 (5:00)

**9PM**
- 10PM: Haydn: Symphony No. 95 in C, Op. 95; Chicago Sym. Orch./Reiner; DELI 12345 (7:30)
- 11PM: Beethoven: Symphony No. 6, "Pastoral"; Chicago Sym. Orch./Reiner; DELI 12345 (7:30)

**10PM**
- 11PM: Chopin: Nocturne in C Minor, Op. 9, No. 2; Elton, Piano; RCA AGL11332 (7:52)
- 12AM: Beethoven: Symphony No. 7, Op. 92; Chicago Sym. Orch./Reiner; DELI 12345 (7:30)
October 8 & 9

10AM Mussorgsky: Idomeneo Prelude; Cleveland Orch./Szell; YOD Y30044 (4:53)
Elsar: Romance for Bassoon and Orch., Op. 62; English Chamber Orch., Barenboim; COI, M33594 (9:52)
Shostakovich: Golden Mountains: Waltz; Luboshitz, Nemenoff, Piano; VAN VSD1228 (4:51)
Mozart: Variations on "Willem van Nassau" in D, K.157; W. Klien, Piano, VOX VSBX490 (4:40)
Sammartini: Trio Sonata in F, No. 2; Baroque Trio of Montreal; VOX VSBX505 (5:00)

4PM C.P.E. Bach: Fugue in D Min.; Huubloebck, Organ; MHS 4045 (2:36)
Chabrier: Fete polonaise; Duflos Chorus; Paris Conservatory Orch./Dervaux; SER S60108 (7:15)
Raff: Suite in D Min., Op. 91; Ruiz, Piano; GEN GS1009 (37:46)

5PM Bach: Two-Part Inventions; [BWV77-78]; Landowska, Harpsichord; RCA VICTS19 (24:05)
Schumann: Tocetata in C, Op. 7; Richter, Piano; DG 25318110 (6:33)
Pezel: Instude, Saradanbe and Bal; Brass Ensemble, Volsin; KAP K3388 (4:29)

6PM Britten: Sacred and Profane, Op. 91; Shepherd's Carol; Wilbye Consort, Pears; LON 0S26527 (6:55)
Hertel: Con. for Trumpet, 2 Obos and 2 Bassoons in D; Andre, Trumpet; Pierlot, Chambon, Oboe, Honberg, Walles, Buusson; Paillard Chamber Orch., Paillard
Slominsky: Suite for Cello and Piano; Kessler, Cello, Slominsky, Piano; ORI ORS7145 (10:30)

7PM Rimsy-Korsakov: Christmas Eve Suite: No. 2; Bechum Sym. Orch./Maga, TRN QT24736 (18:46)

5PM ANNUAL CONCERT
Johann Ludwig Krebs (1709/12-1713)
Tocetata and Fuge in E, Gooding, Organ, MHS 1091 (10:32)
Gott der Vater wohn' uns bei; and In allen meinen Taten; Turr, Trumpet; Kent, Organ, NON H71250 (9:14)

8PM WHAT'S NEW
With Matt Edwards

9PM EVENING CONCERT
Dukas: Ariette et Barbe-Blanche; Introduction to Act III; Orchestre National de l'ORTF/Martinon; CON CS12143 (6:51)
Dukas: Sym. in C, Orchestre National de l'ORTF/Martinon; CON CS12143 (39:30)

10PM DUTCH CONCERT HALL
Sponsored by KLM Royal Dutch Airlines.
Debusky: Marche éncores sur thème populaire
Ligeti: San Francisco Polynphony
Ton de Leeuw: Concerto for Violin No. 2; Thom olof, violin
Ravel: Bolero
Amsterdam Concertgebouw Orchestra/Bernard Haitink

11AM A TREASURY OF CHAMBER MUSIC
Isbell: Grande Sonata Brilliante for Guitar and Piano in D Min., Op. 102; Lazarde, Guitar; Kann, Piano; MHS 916 (10:35)
Wolf: Goethe-Lieder; Prometeus;
Fischer-Dieskau, Baritone; Barenboim, Piano; DG 27090666 (8:05)
Kodaly: Little Canons on the Black Keys; Zempleny, Piano; HUN SLPLX1913 (10:22)
Corelli: Sonata for Violin and Continuo in F, Op. 5, No. 10, Melkus, Violin; Dietrichs, Harpsichord; ARC 2538383 (10:25)

Thursday October

9

MID MUSIC THROUGH THE NIGHT
Vivaldi: Kyrie, Shebar and Orchest., Shaw, RCA LSC2883 (6:40)
M. Haydn: Sym. in C, Sarra Chamber Orch., Ristenpart; MHS 938 (12/47)
Beethoven: Sonata for Piano No. 21 in C, Op. 53 "Waldstein"; Gilless, Piano; DG 2530253 (25:00)

1AM Prokofiev: Sonata for Piano No. 4 in C Min., Op. 29; Klansky, Piano; SUP 111289 (10:45)
Telemann: Con. for 3 Horns in D; Stagianco, Berv, Buffington, Horn; Kapp Sinfonietta, Dunn; KAP K3389 (11:30)
Chopin: Waltzes; Iturbi, Piano; SER S60118 (25:20)

2AM Walthier: chorale variations on "Jesu, meine Freude"; Oehms, Organ; MHS 3763 (11:06)
Mozart: Divertimento No. 7 in D, [K205]; New York Pro Musica Chamber Ensemble, Johnson; VOX VSBX104 (14:14)
Faure: La Bonne Chanson, Op. 61; Fischer-Dieskau, Baritone; Sawallisch, Piano; Berlin Phil. Orch. Soloists; BAS G22765 (21:14)

3AM Willaert: Ricercar per sonar for Organ and Orch.; Alain, Organ; Solistes de Liege, Lemaire; MHS 915 (16:33)
Vactor: Pastoral and Dance for Flute and Orch.; Henzian Sym. Orch./Vactor; ORI ORS810 (11:10)
Janacek: The Eternal Gospel, Czech Phil. Chorus; Prague Sym. Orch./Plinkas; CRS 22005016 (21:10)

4AM Sinding: Con. for Violin No. 1 in A, Op. 48; Tellefsen, Violin; Oslo Phil. Orch./Kamu; NKF 300020 (21:23)
Medtner: Piano Quintet in C, New London Quintet; HNH 4058 (10:46)

5AM Saint-Saens: Album for Piano, Op. 72; Dosse, Piano; VOX VSBX5476 (22:47)
Shostakovich: Sym. No. 2 in C, Op. 14 "To October"; RSFSR Russian Chorus; Moscow Phil. Orch./Kondrashin; ANR SE0256 (16:43)

1PM Brahms: Clarinet Quintet in E-Flat, Op. 115; HNH 4058 (26:40)

1PM Ravel: Bolero
Amsterdam Concertgebouw Orchestra/Bernard Haitink

2PM FOR THE LOVE OF MUSIC
With Arnold Michaeels.

3PM D. Scarlatti: Sonatas for Harpsichord in D, Pi xon, Harpsichord; TTN T118 (8:35)
Beethoven: Sonata for Piano No. 18 in E-Flat, Op. 31, No. 3, Ashkenazy, Piano; LON CS7088 (22:00)
Elgar: The Crock of India Suite, Op. 66; Royal Liverpool Phil. Orch./Groves, ARA 8002 (17:04)

4PM
Beethoven: Sonata for Cello and Piano No. 5 in D, Op. 102, No. 2, Shiferan, Cello; Gimpel, Piano; ODY Y234645 (19:30)
Bach: Orchestral Suite No. 2 in B Min., [BWV1067]; Polonaise, Rampal, Flute; Tokyo Concert Orch./Yamaoka; CM L34559 (3:09)
Debussy: Fantaisie for Piano and Orch.; Dusse, Piano, Luxembourg Radio Orch./French/; CAM CS1089 (05:25)

5PM
Delibes: Sylvia; Highlights: New Philharmonia Orch./Bonyng, LON CSA2226 (6:02)
Villa-Lobos: Brésilien: For Guitar and Orch.; Vieira, Guitar; HLG 4034 (21:22)

6PM
Mozart: Sym. No. 39 in E-Flat, [K543]; London Symphony Orch./Orch./Schmidt-Iserstedt, QUI PMC104 (07:50)
Schubert: Quartet No. 9 in G Min., Op. posth.; Juilliard String Quartet; EPC L5521 (19:20)

7PM
ANNIVERSARY CONCERT
Camille Saint-Saëns (10/9/1835)
Danse Macabre; Boston Symphony Orch./Wood, Violin; LON SPC2594 (16:42)
Con. for Violin No. 1 in A Min., Op. 20; Ricci, Violin; Grand Theatre, Genoa; FZ 1078 (19:25)

8PM
CONVERSATIONS WITH HOROWITZ
Sponsored by Steinway and Sons.
WNCN music director David Dubal conducts the first interview with this great pianist in 30 years, with many conductors.
Sponsored by Steinway and Sons.

9PM
A SYMPHONIC CONCERT
Stravinsky: Firebird Suite; London Symphony Orch./Stokowski; LON STS2021 (26:57)
Auber: Le Domino Noir: Overture; Paris Conservatory Orch./Wolf, LON LTS1002 (8:10)
Delius: Brigg Fair; Hallé Orch./Barbieri, ANG S1840 (19:20)

10PM
AARON COPLAND COMMENTS
The great American composer discusses his music, his influences, and his observations of the music of our day.
**Saturday October 11**

**10AM**

**NOON**

**11AM**

**11PM**

**11PM**

**10PM**

**9PM**

**8PM**

**7PM**

**6PM**

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**1MN**
10AM Beethoven (tarr. Liszt): Adelaide; Villa, Piano; SPS SR115 (11:25)
Beethoven: Senata for Piano No. 29 in B-Flat, Op. 106 "Hammerklavier"; Kempff, Piano; QUI PMC7130 (37:03)
11AM Bruch: Adagio appassionato, Op. 57; Accardo, Violin; Leipzig Gewandhaus Orch./Maxur, PHI 805059 (9:42)
Donizetti: Con. for English Horn in G; Holliger, English Horn; Amsterdam Concertgebouw Orch./Zinnman, PHI 9500564 (10:47)
Bartok: Con. for Piano No. 2; Polini, Piano; Chicago Sym. Orch./Abbad; DG 2539086 (27:21)
7PM ANNIVERSARY CONCERT
R. Nathaniel Dett (10/11/1882)
American Brass Quintet; Orch./Ormandy; ANG SZ37536 (20:48)
Hindemith: Symphonic Metamorphosis of St. Matthew Passion, Op. 27; Curzon, Piano; LON STS15190 (11:89)

October

9AM Berwald: Con. for Violin in C-Sharp Min., Op. 2, Tellefsen, Violin; Royal Phil Orch./Bjorlin; SER SID1113 (21:07)
Saint-Saëns: Con. for Cello No. 1 in A Min., Op. 3; Tortelier, Cello; Birmingham Sym Orch./Freumaus; ARA 8038 (24:39)

10AM Beethoven (tarr. Liszt): Adelaide; Villa, Piano; SPS SR115 (11:25)
Beethoven: Senata for Piano No. 29 in B-Flat, Op. 106 "Hammerklavier"; Kempff, Piano; QUI PMC7130 (37:03)

11AM Bruch: Adagio appassionato, Op. 57; Accardo, Violin; Leipzig Gewandhaus Orch./Maxur, PHI 805059 (9:42)
Donizetti: Con. for English Horn in G; Holliger, English Horn; Amsterdam Concertgebouw Orch./Zinnman, PHI 9500564 (10:47)
Bartok: Con. for Piano No. 2; Polini, Piano; Chicago Sym. Orch./Abbad; DG 2539086 (27:21)

7PM ANNIVERSARY CONCERT
R. Nathaniel Dett (10/11/1882)
American Brass Quintet; Orch./Ormandy; ANG SZ37536 (20:48)
Hindemith: Symphonic Metamorphosis of St. Matthew Passion, Op. 27; Curzon, Piano; LON STS15190 (11:89)

Sunday October 12

MID MUSIC THROUGH THE NIGHT
Schumann: Symphonic Etudes, Op. 13; Piatigorsky, Cello; RCA LSC2963 (26:21)
G. Gabrieli: Symphonise Sacrae, Vol. 2; Solista, Venezia, Univ. Choir, Lausanne Cham. Orch., Corboz; MHS 1794 (22:10)
Hbrah: Liebeslieder Waltzes, Op. 52; VanKroon, Piano; COL M30575 (11:45)
Mendelssohn: Songs Without Words, Op. 36; Nolte, Piano; VOX SVBX5801 (2:45)
Scheider: Sonata for Guitar in D, Op. 21; A. Arenas, Guitar; COL M30575 (8:20)

3AM Stravinsky: Baiser de la fée; Highlights; Suisse Romande Orch./Ansermet; LON STS15228 (21:35)
Vivaldi: Con. for a String orchestra in E Min.; Weiler, Cello; Netherlands Chamber Orch., Redel; PHI 9500144 (11:50)
Prokofiev: Autumn, Op. 8; London Sym. Orch./Ashkenazy; LON CS7063 (14:21)
Tchaikovsky: Tempest, Op. 18; Concertgebouw Orch./Haitink; PHI PHC9139 (31:32)

6AM MUSIC OF PRAISE
Vaugan Williams: Magnificat; Watts, Conductor; Hyde-Smith, Flute, Ambrosian Singers; Orchestra Nova of London/Davies; ANG S86819 (13:12)
Palestrina: Mass "Hodie Christus natus est"; Czech Phil. Chorus, Veleka, SUP 1121807 (55:00)
Rheinberger: Cantata "The Star of Bethlehem"; Streich, Soprano; Fischer-Deskau, Baritone; Bavarian Radio Chorus; Graunke Sym. Orch./Heger; ANG S86855 (47:42)
Haydn: Mass in E-Flat "Great"; Roos, Organ, Soloists; Stuttgart Chamber Choir; Wurttemberg Chamber Orch., Kernius, VOX SVBX53268 (38:51)

9AM KING OF INSTRUMENTS
Bach: Trio Sonata for Organ No. 4 in E Min., [BWV528]; Walcha, Organ; ARC 2533126 (10:16)
Widor: Sym. No. 9 in C Min., Op. 70; Dupré, Organ, WST XWN18871t (26:00)
Bach: Choral Visions on "Vom Himmel hoch," BWV 355; Schonstedt, Organ; NON H71241 (11:57)

10AM GUITAR THROUGHOUT THE WORLD
Sponsored by La Bella Strings and the American Institute of Guitar
Rodrigo: Concierto de Bengala; Bream, Guitar; RCA CR122912 (7:00)

MID MUSIC THROUGH THE NIGHT
Schumann: Symphonic Etudes, Op. 13; Piatigorsky, Cello; RCA LSC2963 (26:21)
G. Gabrieli: Symphonise Sacrae, Vol. 2; Solista, Venezia, Univ. Choir, Lausanne Cham. Orch., Corboz; MHS 1794 (22:10)
Hbrah: Liebeslieder Waltzes, Op. 52; VanKroon, Piano; COL M30575 (11:45)
Mendelssohn: Songs Without Words, Op. 36; Nolte, Piano; VOX SVBX5801 (2:45)
Scheider: Sonata for Guitar in D, Op. 21; A. Arenas, Guitar; COL M30575 (8:20)
F. Couperin (arr. Parker): Pieces de Clavecin: Ordre No. 6: Les Baricades mistimes, rxeuses; Parkening, Guitar; ANG S86855 (2:12)
Tarrega: Mazurkas; Bream, Guitar; RCA CR122212 (7:00)
CONCERTS OF THE WORLD
Mozart: Serenade No. 15 in B flat, K. 525

7PM SUNDAY OPERA
(As we go to press, there is a possibility that WNCN will broadcast a live performance by the New York City Opera. Opera of Dance: "Anna Bolena." This will pre-empt the recorded opera below. Stay tuned to WNCN for details.)

Monteverdi: Orfeo; Reynolds, Mose- sopranos; Rogers, Tenor; Monteverdi Chorus; Hamburg; Camerata Academica, Hamburg, Jurgens; ARC 2720218 (1:15)

10PM A TREASURY OF CHAMBER MUSIC
Schumann: Liebeskneip, Op. 39; Fischer, Violin; 8097 New, Baritone; Moore, Piano; ANG S37279 (7:01)
Schuman: Pinno Quartet in E-Flat, Op. 47; Rhodes, Viola; Beaux Arts Trio; PHI 9500095 (1:10)
Handel: Trio Sonata for 2 Oboes No. 3 in E-Flat; Rosemin, V. Brewer, Oboe; MacCourt, Bassoon; E. Brewer, Harpsichord (12:09)

11PM THE SOUND OF DANCE
With John Gruen, dance critic and author.

Monday October 13

MID METROPOLITAN ARTS
With Matt Biberfeld, WNCN Program Director.
This evening's guest: pianist Charles Rosen; 1080 New, Lecturer.

12:30 MUSIC THROUGH THE NIGHT
Various: Arias; Bjoerling, Tenor; RCA LM2269 (22:40)
Ibert: Suite Eliabtheine (15:08)
Stravinsky: Serenade in A; Rânsti, Piano; TEL 6/42358AV (11:09)

3AM BRICKS: Piano Works, Op. 118; Lupu, Piano; LONG CS7051 (22:34)
Debussy: Estampes; Lipson-Annozen, Piano; WST XWN18520 (22:04)

4AM BRICKS: Piano Works, Op. 118; Lupu, Piano; LONG CS7051 (22:34)
Debussy: Estampes; Lipson-Annozen, Piano; WST XWN18520 (22:04)

5AM THE SYMPHONY ORCHESTRA

6AM AIBUNO: Con. for Strings and Continuo in A, Op. 7, No. 7; Berlioz Chorem, Negri; PHI 6747138 (6:45)
Lortzing:-theme and Variations for Trumpet in B flat; Hunt, Trumpet; Angelicum Orch., Zveda; MHS O3389 (7:47)
Gottschalk: La Scintilla, Op. 20, Riggia, Piano; DBC DL154 (4:03)
I. Strauss Jr.: Der Krapfenfeld's Polka; Vienna Phil. Orch./Boiskovsky; LON STS1391 (4:00)
Debussy: Préludes, Book 2: Feux d'Artifice; Hollander, Piano; ANG SPO3025 (4:39)
Vivaldi: Con. for Harpsichord and Strings in C; I Musici, PHI 9500549 (5:44)
Handel: Trio for Baryton No. 120 in B flat; Esterhazy Baryton Trio; SER SIB8116 (7:09)
Debussy: Estudes, Book 1: "for arpeggios"; Weingartner, Piano; RCA L5090 (4:38)
Verdi: Aida: Overture, Berlin Phil. Orch./Karajan; DG 2707090 (4:37)
Beethoven: Piano Sonata No. 22 in F, Op. 54, Barenboim, Piano; ANG SNLV3355 (12:41)

Mendelssohn: Quintet No. 2 in B-Flat, Op. 87; Zukerman, Violin; Guarnieri String Quartet; RCA ARS135 (31:10)
Schubert: Rondo for Violin and orch. in A, Kremer, Violin; London Sym. Orch./Takarawa, DG 2551195 (5:38)
FAIL: Trio for Piano Trio No. 6 in B flat, Op. 97 "Ardchuke"; Solomon, Piano; Holst, Violin, Pini, Cello; ARAS 8352 (67.02)
Schubert: Trio, Lalez: March No. 2 in B Min.; Villa, Piano, SPE SR115 (19:20)

Elgar: Coronation March, Op. 65, Rawsthorne, Organ; Royal Liverpool Phil. Orch./Owres; ARA 8002 (10:46)
Brahms: German Poem Songs Nos. 8-9; Lisbon Gulbenkian Foundation Chorus, Corob; RCA ARL2966 (21:10)
Bergen: Singt for Strings and Wind in B flat; Nana Ensemble; VAN YST1300 (22:44)

W.F. Bach: Sonata for Harpsichord No. 1; Kann, Fortepiano; MHS 4029 (7:10)
NGREN: Ballade, Op. 24; Laflèche, Piano; SRR S0551 (16:34)
Yardumian: Cantus Armei and Cordia; Bournemout Sym. Orch./Brusilow; HNN 4494 (12:10)
Bach: Partita for Harpsichord No. 2 in C Min., [BWV832]; Argerich, Piano; DG 2530158 (10:56)

Pawlejew: Valse Lente; Kaplan, Pitts, Piano, CCO C1016 (2:00)
Monteverdi: Vexilla Regni; in D, [KM297]
"Paris," Hamburgh Sym. Orch./Schmidt-Leesiet; COL Y5592 (18:49)

October 12 & 13
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>2PM</td>
<td>Ceremony: Divertissement de Concert for Piano and Orchestra, Ponti, Piano, Southwest German Chamber Orch., Angerer, TRN TV34740 (14:34)</td>
</tr>
<tr>
<td>4PM</td>
<td>Van den Heuvel: Light of Life, Op. 29, Meditation, Rawsthorne, Organ, Royal Liverpool Phil. Orch./Goves, ARA 9002 (7:22)</td>
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<tr>
<td>5PM</td>
<td>Thomson: Sonatas for Harpsichord No. 4, Marlowe, Harpsichord, DEC DL10021 (4:55)</td>
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</table>
**Wednesday October 15**

**11PM A TREASURY OF CHAMBER MUSIC**

**Berlioz:** L’Enfance du Christ, Op. 25; Berbie, Mezzo-Soprano; Vanzo, Tenor; Caixs, Baritone; French Radio Orch. and Chorus/New World Quintet; NON 1170130 (8:38)

**Fauré:** Élogie for Cello and Orch., Op. 24; Schiff, Cello; New Philharmonia Orch./Mackerras; DG 2530793 (7:65)

**POSSIBLE**

**Britten:** A Shropshire Lad; London Phil. Orch./Boult; LON CM11822 (3:13)

**Sanz:** Suite española; Yepes, Guitar; DG SLP139056 (14:18)

**Ravel:** Piano Trio in A Min.; Rubinstein, Piano; Heifetz, Violin; Piaiogorsky, Cello; RCA LM11191 (24:27)

**Elgar:** Caractacus, Op. 35; Woodland Interlude, Royal Liverpool Phil. Orch./Grosvenor; ARA 8060/2 (5:25)

**Shostakovich:** Piano Quintet in G Min., Op. 57; Benson, Piano; Alberini String Quartet; CRD 1051 (30:43)

**Grieg:** Piano Works; Laval, Piano; SER S8631P (11:57)

**Vivaldi:** Con. for Strings and Continuo in G “Alla Rustica”; Acad. of Ancient Music, Hogwood; LVR DSL0544 (8:45)

**Saint-Georges:** Quartet No. 1 in C; Molard String Quartet; MKS 7272 (7:01)

**Paganini:** The Witches: Variations on a Theme by Susimayr, Op. 8 (posth.); Accardo, Violin; London Phil. Orch./Dutoit; DG 25307714 (9:45)

**Vaughan Williams:** Romance for Harmonica and Orch.; Reilly, Harmonica; Acad. of St. Martin/Marriner; ARG ZRG457 (9:11)

**Verdi:** I Masnadieri: Overture; Berlin Phil. Orch./Kertesz; SUP 1101687 (1:10)

**Heuberger:** Der Opernball: Overture; Czech Phil. Orch./Neumann; LON STS15428/31 (5:20)

**Vivaldi:** Aria da Camera; I Solisti Veniti, Scimone; Harp; ARG ZRG457 (9:11)

**L. Mozart:** Musical Sleigh-ride; Württemberg Chamber Orch., Paerub; TRN TV314145 (9:96)

**Shostakovich:** Piano Quintet in G Min., Op. 57; Benson, Piano; Alberini String Quartet; CRD 1051 (30:43)

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October 11
11PM A SYMPHONIC CONCERT
Chabrier: España; Vienna State Opera Orch./Schering, WST 14032 (5:17)
Smetana: Richard III; Bavarian Radio Orch./Kubelik, DCG 253049 (12:10)
Stravinsky: Orpheus; Chicago Symphony Orch./Stravinsky, COL 83561 (9:45)

10PM AARON COPLAND COMMENTS
The great American composer discusses his music, its influences, and his observations of the music of our day.

11PM A TREASURY OF CHAMBER MUSIC
Saint-Saëns: Caprice on Danish and Russian Airs, Op. 79; Bartok, Flute, Roseman, Oboe, Babbai, Clarinet, Kailash, Piano, DET DC7146 (11:45)
Clementi: Sonata for Piano in A, Op. 25, No. 4; Cremona e Pianino; LRT SOL307 (14:37)
Saint-Saëns: Sonata for Violin and Piano No. 1 in D Min., Op. 75; Heifetz, Violin; Smith, Piano; RCA LSC2978 (21:20)

8AM Geminiani: Con. Grosso in B Flat, Op. 2, No. 5; Royal Chamber Orch., Flagello, PET PLE032 (9:20)
Saint-Saëns: Suite Algérienne, Op. 62; Marche militaire française; Philadelphia Orch./Ormandy, COL MG5214 (4:38)

9AM Haydn: Sym. No. 5 in A; Vienna State Opera Orch./Gobberman; ODY 3216034 (15:22)
Bachmanni: Con. for Piano No. 4 in G Min., Op. 40; Piano, Royal Phil. Orch./Previn; RCA LSC2788 (26:20)
Brahms: Rhapsody in G Min., Op. 79, No. 2; Lupo, Piano; LON CST051 (5:41)

10AM Pierre Ramondi: Overture on Basque Themes; Paris Opera Orch./Mari; ANG S79281 (3:39)
Mozart: Con. for Violin No. 4 in D, [K128]; Heifetz, Violin; Royal Phil. Orch./Bechstein; PHA P991 (22:24)
Respighi: Fountains of Rome; New Philharmonia Orch./Freccia; QUI PMC7066 (18:14)

11AM Bach: Musical Offering; [BWV1079]; Ricercare, Rosen, Piano; ODY 3236020 (12:32)
Tchaikovsky: Storm, Op. 76; Overture; Bochum Sym. Orch./Maga; VEL HSP0006 (24:54)
Pachelbel: Aria Sebatidina; Variations in F Min.; Tilney, Harpsichord; ARG ZRG700 (8:50)
Ysaye: Con. for Violin and String Orch., Op. posth.; Werthen, Violin; Belgian Chamber Orch., Werthen; EMI 00623020 (12:50)

NOON Prokofiev: Sonata for Piano No. 7 in B-Flat; Richter, Piano; MHS 7036 (19:33)
Sinding; Suite for Violin in A Min., Op. 10; Ricco, Violin; Luxembourg Radio Orch./Petersen; TMC TQ36722 (11:27)
Schumann: Konzertstück für Piano and Orch. in G; Op. 92; Ashkenazy, Piano; London Symphony Orch./Ashkenazy, LON CST062 (16:10)

1PM Roullet: Sym. No. 3 in G; Op. 42; Lamoureux Orch./Munch; EPC B13182 (24:41)
Larsson: Pastoral Suite; Stockholm Symphony Orch./Stenberg, LON C64392 (12:25)
Handel: Sonata for Violin and Harpsichord in G Min., Op. 1, No. 10; Grumiaux, Violin; Veyron-Lacroix, Harpsichord, PHA P9950 (9:28)

2PM FOR THE LOVE OF MUSIC
With David Dubal.

3PM Wagner: Tannhäuser; Overture and Venusberg Music; Columbia Symphony Orch./Walter; PRL PBR5212 (8:38)
Various: Piano Works; Michelangieli, Piano, ODN QALP10341 (14:05)
Honeyg: Symphonic Movement No. 3 "Pastorale d'ete"; New Philharmonia Orch./Jackson; PRL PBR5212 (8:38)

4PM Dvorák: Serenade for Winds in D Min., Op. 44; Hamburg Radio Sym. /Schmidt-Iserstedt, HEL HSSP0004 (24:57)
Various: Aria; Nilsson, Soprano; London Symphony Orch./Goberman; ODI 3216050 (22:35)
Maibaud: Saudades do Brazil; Bolcom, Piano, NON HT3131 (22:35)

5PM J. Strauss Jr.: Roses from the South Wall; Op. 38; Philadelphia Orch./Ormandy; COL MS7002 (8:44)
Dukas: La Peri; Suisse Romande Orch./Ansermet, LON STS15022 (19:25)
J.C. Bach: Duet for Fortepiano, 4 hands; Copenhagen Philharmonic Orch., Werthen; ARG ZRG700 (8:50)

6PM Prokofiev: Sonata for Violin and Piano No. 2, Op. 94; Schneiderhan, Violin; Seeman, Piano; DG 139704 (21:36)
Anon: French Medieval Music; Three Motets and a Conduits; New York Pro Musica, White; DEC DL7945 (9:04)
October

11PM

ROYAL PHIL. ORCH./Bovill; SACD 0058 (7:45)

12AM

J. Strauss Jr.: Zigeunerweisen; Strange, Violin; Steinhoff, Piano; DOP CO4725051 (1:45)

3AM

Rachmaninoff: Concerto No. 1 in F, Op. 1; N. Rachmaninoff, Piano; RCA SKA25082 (14:54)

4AM

Bartok: Music for Strings, Percussion and Celesta; Berlin Phil. Orch./Bartholomäus; DOP C04728556t (25:34)

5AM

R. Strauss: Also Sprach Zarathustra; Dresdner Phil. Orch./Cleve; ODY Y3266285 (1:25)

6AM

Mozart: Piano Concerto No. 23 in A, K. 488; Kojun, Piano; Tokyo Phil. Orch./Kojun; RCA JMC1235 (45:04)

9AM

Liszt: Consolation No. 2; Royal Phil. Orch./Glover; DOP C04728556t (5:34)

10AM

Verdi: Rigoletto; Wanger, Soprano; Dowling, Soprano; Lindstrom, Tenor; London Phil. Orch./Baker; RCA SKA25082 (14:54)

3PM

Reinhardt: Flames; Wanger, Soprano; Berg, Soprano; Leyda, Violin; Grainger, Piano; Royal Phil. Orch./Sargent; DOP C04728556t (14:05)

5PM

Bartok: Music for Strings, Percussion and Celesta; Philharmonia Orch./Bartholomäus; DOP C04728556t (25:34)

8PM

Tchaikovsky: Symphony No. 6; Royal Phil. Orch./Beecham; DOP C04728556t (1:25)

9PM

Bruckner: Symphony No. 7; Royal Phil. Orch./Beecham; DOP C04728556t (45:45)

Midnight

Reinhardt: Roses in the Snow; Wanger, Soprano; Berg, Soprano; Leyda, Violin; Grainger, Piano; Royal Phil. Orch./Sargent; DOP C04728556t (14:05)

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8PM

Tchaikovsky: Symphony No. 6; Royal Phil. Orch./Beecham; DOP C04728556t (1:25)
Sunday
October
19

**11AM CONCERTS OF THE WORLD**

Rossini: *La scala di seta*, Overture
Aria: "Canzona Assia a pied d'un salice" and "Preghiera" from *Otello*
Mozart: *Aria parte* from *La clemenza di Tito*

1PM CHICAGO SYMPHONY

Sponsored by Lehental & Co.
Steven Glaus and Standard Oil of Indiana.

10AM A TREASURY OF CHAMBER MUSIC

Sponsored by Ostrovsky Piano and Organ Company.

**3PM PIANO IN CONCERT**

Sponsored by Ostrovsky Piano and Organ Company.

**4PM MUSIC OF THE RENAISSANCE**

Cornish: *Blow Thy Horn*, Hunter; St. George's Canzona, Sothcott;
LYR SOL129 (3:39)

**5PM THE SYMPHONY ORCHESTRA**

This week featuring the Danish Radio Symphony Orchestra.

Nielson: *Ambient Concert, Op. 128*, Danish Radio Sym./Blomstredt;
SER SIG7009 (1:58)

Erich Kremers (10/19/1916)

**6PM ANNIVERSARY CONCERT**


**7PM SUNDAY OPERA**

As we go to press, there is a possibility that WCN will broadcast a live performance by the New York City Opera of Puccini's *La Bohème*. This will pre-empt the recorded opera below. Stay tuned to WCN for details.

Catalani: *La Wally*, Telaldi, Soprano; Dia. Bass, Turin Chorus; Monte Carlo National Opera Orch./Cleva;
LON OSA1392 (12:15)

10AM A TREASURY OF CHAMBER MUSIC

Fox: Sinfonia for Recorder, Oboe and Violin, Medoff, Piano, Wolf, Cello; MHS 4046 (10:35)

Beethoven: Sonata for Horn and Piano in F, Op. 17; Holliger, English Horn, Wyttenbach, Piano;
DG 2530655 (4:18)

HUNGARICA 110002 (24:37)

Sponsored by La Bella Strings and the Menuhin; ANG 536599 (15:08)

Handel: *Con. for Organ*, Op. 13 in F "The Cuckoo and the Nightingale";
Preston, Organ; Menuhin, Festival Orch.;
Menuhin; ANG 359599 (15:08)

GUITAR THROUGHOUT THE WORLD

Sponsored by La Bella Strings and the American Institute of Guitar.
Ponce: Preludes, Parkening, Guitar;
ANG S90209 (4:25)

Bach: *Suite for Cello No. 3 in Cpare*, Bourrée, Segovia, Guitar;
DEC DLM17561 (4:53)

Palau: *Concerto levantino for Guitar*;
Yepes, Guitar; Spanish National Orch./Alonso; LON CS6201 (24:10)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; Larrocha, Piano;
VOX SVBX5801 (6:30)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; A. Romero, Guitar;
ANG S90694 (6:25)

**9AM KING OF INSTRUMENTS**

Mozart: Fantasia in F Min., [K608];
Rilling, Mechanical Organ;
VOX STPL512880 (4:00)

**2AM RACHMANINOV: SONGS**

Soderstrom, Saxophone; Fischer-Dieskau, Baritone;
Faure: *Requiem*, Op. 48; Angeles, Wenzinger;
ANG S90235 (3:02)

Zylis-Gara, Soprano; Montreux Festival Orch./Mathis;
Stradella: *Christmas Cantata*;
Mathis, Tenor; Wandsworth Boys' Choir; London Sym. Orch. and Chorus/Davis;
ANG S90236 (5:20)

Berlioz: *Te Deum*, Op. 22; Tagliavini, Orch., Kehr;
MHS 3814 (18:43)

Stangenberg, Recorder; Mainz Chamber Orch./Stangenberg;
Telemann: *Con. for Recorder in C*;
Piano; NON H71328 (15:20)

**1AM**

**MID MUSIC THROUGH THE NIGHT**

Rachmaninov: *Songs*; Soderstrom, Saxophone; Fischer-Dieskau, Baritone;
Faure: *Requiem*, Op. 48; Angeles, Wenzinger;
ANG S90235 (3:02)

Zylis-Gara, Soprano; Montreux Festival Orch./Mathis;
Stradella: *Christmas Cantata*;
Mathis, Tenor; Wandsworth Boys' Choir; London Sym. Orch. and Chorus/Davis;
ANG S90236 (5:20)

Berlioz: *Te Deum*, Op. 22; Tagliavini, Orch., Kehr;
MHS 3814 (18:43)

Stangenberg, Recorder; Mainz Chamber Orch./Stangenberg;
Telemann: *Con. for Recorder in C*;
Piano; NON H71328 (15:20)

**9PM SAN FRANCISCO SYMPHONY**

Lutoslawski: *Venetian Games* for Orchestra;
Prokofiev: *Concerto for Piano*, Op. 3; Op. 26, Garrick Ohlsson, piano;
Tchaikovsky: *Symphony*, Op. 5 in E Minor, Op. 64

**9AM**

**LOAM GUITAR THROUGHOUT THE WORLD**

Haydn: *Sym. No. 45 in E-Flat*;
"Mercury";
Philharmonia Hungarica/Dezsi;
LON STS1401 (1:24)

Henzie: *Con. for Violin*, Op. 1;
Lautenbacher, Violin; Luxembourg Radio Orch./Gruber;
CAN GS1061 (25:05)

**2AM**

**BACHMANNOVICH: SONGS**

Soderstrom, Saxophone; Soprano, Askanazy, Piano;
LON OS20365 (21:13)

Mozart: *Con. for Piano*, Op. 13 in C,

[415]; Hasikl, Piano, Luterne Festival Strings, Bunggarten;
DG 116870 (20:15)

**3AM**

**HAYDN: SYMPHONY NO. 43**

Mozart: *Con. for Piano*, Op. 13 in C,

[415]; Hasikl, Piano, Luterne Festival Strings, Bunggarten;
DG 116870 (20:15)

**4AM**

**STRAVINSKY: SYMPHONY OF PSALTER**

Sponsored by La Bella Strings and the Menuhin; ANG 536599 (15:08)

Handel: *Con. for Organ*, Op. 13 in F "The Cuckoo and the Nightingale";
Preston, Organ; Menuhin, Festival Orch.;
Menuhin; ANG 359599 (15:08)

GUITAR THROUGHOUT THE WORLD

Sponsored by La Bella Strings and the American Institute of Guitar.
Ponce: Preludes, Parkening, Guitar;
ANG S90209 (4:25)

Bach: *Suite for Cello No. 3 in Cpare*, Bourrée, Segovia, Guitar;
DEC DLM17561 (4:53)

Palau: *Concerto levantino for Guitar*;
Yepes, Guitar; Spanish National Orch./Alonso; LON CS6201 (24:10)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; Larrocha, Piano;
VOX SVBX5801 (6:30)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; A. Romero, Guitar;
ANG S90694 (6:25)

**9PM SAN FRANCISCO SYMPHONY**

Lutoslawski: *Venetian Games* for Orchestra;
Prokofiev: *Concerto for Piano*, Op. 3; Op. 26, Garrick Ohlsson, piano;
Tchaikovsky: *Symphony*, Op. 5 in E Minor, Op. 64

**9AM**

**LOAM GUITAR THROUGHOUT THE WORLD**

Haydn: *Sym. No. 43 in E-Flat*;
"Mercury";
Philharmonia Hungarica/Dezsi;
LON STS1401 (1:24)

Henzie: *Con. for Violin*, Op. 1;
Lautenbacher, Violin; Luxembourg Radio Orch./Gruber;
CAN GS1061 (25:05)

**4AM**

**STRAVINSKY: SYMPHONY OF PSALTER**

Sponsored by La Bella Strings and the Menuhin; ANG 536599 (15:08)

Handel: *Con. for Organ*, Op. 13 in F "The Cuckoo and the Nightingale";
Preston, Organ; Menuhin, Festival Orch.;
Menuhin; ANG 359599 (15:08)

GUITAR THROUGHOUT THE WORLD

Sponsored by La Bella Strings and the American Institute of Guitar.
Ponce: Preludes, Parkening, Guitar;
ANG S90209 (4:25)

Bach: *Suite for Cello No. 3 in Cpare*, Bourrée, Segovia, Guitar;
DEC DLM17561 (4:53)

Palau: *Concerto levantino for Guitar*;
Yepes, Guitar; Spanish National Orch./Alonso; LON CS6201 (24:10)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; Larrocha, Piano;
VOX SVBX5801 (6:30)

Albéniz: *Cantos de España*, Op. 232;
Córdoba; A. Romero, Guitar;
ANG S90694 (6:25)
Monday October 20

MID METROPOLITAN ARTS
With Matt Biberfeld, WCN Program Director.
This evening’s guests: futurist Paula Robison and violinist Scott Nickrens of the Brooklyn Academy of Music chamber music series.

12:30 MUSIK THROUGH THE NIGHT
Herbison: King Lear Overture, Op. 4; Royal Phil. Orch./Beecham; COL ML50841 (11:30)
Debussy: Images, Book 2; Rosen, Piano; EPC BC12045 (11:38)
Maldere: Siciliana e Vicae; Prokop, Violin; Springfiels, Viola da Gamba; Brewer, Harpsichord; MHS 9006 (7:30)

1AM J.P. Johnson: Eccentricity-Syncopated Waltz; Schick, Piano; MHS 4022 (6:38)
Pfitzner: Quartet in D; Sinnerhofer String Quartet; MHS 4100 (2:32)
W.F. Bach: Trio Sonata for 2 Melody Instruments and Continuo in D; Freiburg Baroque Soloists; MHS 4655/59 (11:31)

2AM Handel: Con. Grosso in E Min., Op. 6, No. 3; Munich Bach Orch., Richter; ARC 2538141 (14:20)
Franck: Les Écossais; Royal Phil. Orch./Freesman; MHS 3515 (10:15)
Mendelssohn: Songs; Raskin, Soprano; Orch./Freeman; MHS 3515 (10:51)
J. Strauss Sr.: Waltz; Orb, Piano; MHS 567 (4:17)

3AM Tchaikovsky: Sym. No. 5 in E Min., Op. 64; Philharmonia Orch./Muti; RCA LSC2665 (8:48)
Beethoven: Symphony No. 9 in D Min.; Abbado, Continuo; Tchaikovsky: Serenade in E Minor; Op. 48; MHS 864 (6:40)

4AM Chopin: Nocturne in C Minor, Op. 9, No. 2; Richter, Piano; RCA LSC2649 (6:48)

5AM Schubert: Sonatas for Piano in C Minor, Op. 142; Eigner, Piano; EPC BC1278 (10:49)
Tchaikovsky: Andante Cantabile in B Minor, Op. 5; Münchener Philharmoniker; MHS 5096 (8:40)


8AM Bach: Musical Offering; [BWV1079]
Canons, Reocerears; B. Kuijken, Flute; M. Leonhardt, S. Kuijken, Violin; W. Kuijken, Violin; Kohnen, Harpsichord; G. Leonhardt, Harpsichord Solo; ARG Z52228 (9:27)
Haydn: Piano Sonata No. 33 in C Min.; Buchbinder, Piano; TEL 6/38588 (15:45)

9AM Bach: Musical Offering; [BWV1079]
Canons, Reocerears; B. Kuijken, Flute; M. Leonhardt, S. Kuijken, Violin; W. Kuijken, Violin; Kohnen, Harpsichord; G. Leonhardt, Harpsichord Solo; ARG Z52228 (9:27)
Haydn: Piano Sonata No. 33 in C Min.; Buchbinder, Piano; TEL 6/38588 (15:45)

10AM Pinnell: Con. Grosso in D; Melkus, Violin; Pro Arte Chamber Orch. of Munich, Reidel; ARC 73286 (15:17)
Schubert: Sonatas for Piano in B, Op. 147; Wührer, Piano; DOV HCR5207t (21:07)
Vivaldi: Con. for Harpsichord and Strings in E, 1 Musicus; PHI 900549 (9:13)

11AM Haydn: Guitar Quintet in D; Scheit, Guitar; Kangar, Wess, Violin; Titze, Viola; Benesch, Cello; EVT SRV295 (22:10)
Godowsky: Sonata in E Min.: First Movement; Piano; GEN GS1000 (15:34)

2PM Bach: WTC, Book 2; Prelude and Fugue No. 8 in D Sharp Min., H. Landowska, Harpsichord; RCA LM68011 (10:55)
Barók: Improvisations for Piano, Op. 20; Rosen, Piano; EPC BC1278 (10:49)
Mozart: Sym. No. 28 in C; K200; English Chamber Orch., Davis; LYR SOL266 (21:19)
Ives: The Unanswered Question; Chamber Ensemble of Moscow Radio Large Sym. Orch., Reznovskii; WST WGS8338 (4:19)

2PM Bach: Trio Sonata for Organ No. 1 in E-Flat; [BWV252]; Sogli, Organ, EPC BC1266 (6:30)
Weber: Concerto for Clarinet in C Minor, Op. 26; Zukowsky, Clarinet; Los Angeles Phil. Orch./Mehta; LON CS6697 (9:25)

4PM Bruch: Serenade, Op. 75; Accardo, Violin; Gewandhaus Orch./Mazuy; MAUR; PHI 900509 (37:11)
Liszt: Légendes: St. François de Paul; Légitimus, Piano; LON C65609 (2:10)

5PM Ponchielli: La Giaconda; Cello e mar; Pavarotti, Tenor; New Philharmonia Orch./Magiera; LON OS8594 (5:06)
Chopin: Nocturnes, Op. 62, Nos. 1 and 2; Ashkenazy, Piano; EPC D386 (12:14)
Nielsen: Little Suite for String Orch.; Scottish Baroque Ensemble; CRD 1042 (14:42)

6PM Schubert (arr. Liszt): Die junge Nonne; Op. 44; Berlin, Piano; RCA LM6801t (10:55)
Sibelius: Canzonetta, Op. 26; A. Stott, Violin; RCA LSC2069 (4:48)

7PM ANNIVERSARY CONCERT
Charles Ives (1874-1954), A Rude Fideles in an Organ Prelude; Elsasser, Organ; ONN H7100 (3:34)
Putnam’s Camp, Redding, Conn.; Chicago Sym. Orch./Gould; RCA LSC2069 (4:48)
Tanglewood Festival Chorus, Oliver; DG 2530912 (15:56)

8PM THE ROMANTIC WORLD
Tchaikovsky: Sym. No. 4 in F Min., Op. 40; Philharmonia Orch./Muti; ANG S737624 (39:35)
Chopin: Mazurkas, Op. 63, Nos. 1-3; Ashkenazy, Piano; LON CS7022 (8:55)

9PM GREAT CONCERTS FROM THE "Y"
Recorded at the 92nd Street YM-YWHA. Mendelssohn: Variations sérieuses, Op. 21
Chopin: Sonata for Piano in B Minor, Op. 58
Messiaen: Ile de Feu Nos. 1 and 2
Mussorgsky: Pictures at an Exhibition; Shura Cherkassky, piano

11PM A TREASURY OF CHAMBER MUSIC
Perlman: Fantasia for 5 Instruments in F; Once One Note, Masters, Violin; Aronowitz, Violin; Kreger, Cello; RCA LSC2069 (4:48)
Bruch: Serenade, Op. 75; Accardo, Violin; Gewandhaus Orch.; Leipzig/Mazuy; PHI 900509 (37:11)

October 20
REQUIEM

An anthem of hope...a testament to the human spirit. The New York Philharmonic Orchestra invites you to a glorious new performance of the Verdi Requiem. Conducted by Zubin Mehta with featured soloists Montserrat Caballe, Bianca Berini, Michail Svetlev and Martti Talvega.

On Great Performances

Wednesday, October 22
at 8:00 PM on WCN
Simulcast on Ch. Thirteen

Khachaturian: The Masked Ball: Nocturne; Great Sym. Orch. of Moscow Radio/Samosad; MEL CM04379 (4:00)
Ravel: Ondine; Berman, Piano; CON MK1577 (5:33)
Bach: Orchestral Suite No. 2 in B Min., [BWV807]: Minuet, Badinerie; Galway, Flute; National Phil. Orch./Gerrardt, RCA LRL15094 (2:40)
Various: Clavicord Works; Brauchli, Clavicord

9AM
Torelli: Sinfonia con Tromba; Voisin, Trumpet; Orch., Schermerhorn; KAP KCL90331 (5:06)
Wagner: Siegfried Idyll, South German Phil. Orch./Ristenpart; NON HT1383 (21:35)
Paissiello: Con. for Harpsichord in C; Veyron-Lacroix, Harpsichord; Saar Radio Chamber Orch., Ristenpart; MHS 738 (20:06)

10AM
Brahms: Variations on a Theme by Haydn, Op. 56a; Vienna Phil. Orch./Bohm; DG 2536396 (19:29)
Mozart (arr. Kreisler): Serenade No. 7 in D, [K230] "Haffner": Rondo; Perlman, Violin; Sanders, Piano; ANG STB224 (5:02)
Schubert: Fantasia for Piano Four Hands in F Min., Op. 103; R. Contiguiglia, J. Contiguiglia, Piano; CON GS2037 (20:45)

11AM
Grieg: Lyric Suite, Op. 54; Boston Pops/Friedler; RCA AGL15524 (14:36)
Dittersdorf: Con. for Piano in A, Abram, Piano; Austrian Tonkünstler Orch./Topolski; MHS 3009 (20:15)
Tchaikovsky: Overture in F, USSR Sym. Orch./Lazerow; ABC A70003 (13:00)

NOON
Mozart: Quartet No. 12 in B-Flat, [K172]; Amadeus String Quartet; DG 2740166 (14:12)
Shostakovich: Sonata for Cello and Piano in D Min., Op. 40; Rostropovich, Cello; Shostakovich, Piano; MEL 016677/8 (26:45)
Chopin: Polonaise in E-Flat Min., Op. 26, No. 2 "Serbian"; Obisson, Piano; ANG SB7974 (7:08)

1PM
Morley: Can I forget what Reason's force imprinted in my heart; Buckner, Voice; Bacon, Lute, ARH 1757 (8:43)
J.C. Bach: Sinfonia Concertante for 2 Violins and Oboe in E-Flat; Koch, Violin; Antoine, Oboe; Solistes de Lisse, Violin; NOS 891 (20:15)
Thomson: Louisiana Story Suite; Westphalian Sym. Orch./Landau; TRN TVS45454 (19:56)

2PM
Bizet: Lillie Duet for Bassoon and Cello; Efert, Bassoon; Christensen, Cello, GAS GS103 (0:47)
Corelli: Dances: Sarabande, Gigue; Babinder; Strauss Chamber Orch., Warchal; MHS 4050 (6:39)

3PM
Beethoven: Sonatina in C Min., No. 1; Scivittaro, Mandolin; Veyron-Lacroix, Harpsichord, NON HT1327 (6:31)
Dvorak: Piano Trio in F Min., Op. 65; Yuval Trio, DG 2530371 (38:00)
Reicha: Trio for 2 Horns and Bassoon, Op. 98: Allegro vivace; Lockwood, Horn; Shubin, Bassoon; MHS 3000 (2:05)

4PM

Tuesday
October

21

MID MUSIC THROUGH THE NIGHT

Herbert: Benvenuto Cellini, Op. 23; Gia-Pierre, Soprano, Berbie, Mezzo-Soprano, Orfeo, Cucchi, Tenor; Massard, Baritone; Royal Opera House Chorus; BBC Sym. Orch./Davis; PH16707019 (160:00)

3AM Roussel: Sym. No. 2 in B-Flat, Op. 23; French Radio Orch./Martinon; MHS 1201 (58:53)

4AM Haydn: Sym. No. 94 in G "Surprise"; Vienna Phil. Orch./Krips; LON STS15085 (22:23)
Chopin: Etudes; Arrau, Piano; DES GHP4001/2 (6:32)
Giannini: Sym. No. 3; Eastman Sym. Wind Ensemble/Koller, MER SR90096 (6:12)

5AM Boccherini: Quintet No. 60 in C "Night Music of Madrid"; Berlin Phil. Orch./Karajan; DG 2530247 (9:50)
Khachaturian: Ode to Joy, Galachian, Mezzo-Soprano, Choir, Violinists' Ensemble, Orch. of Boholai Theater/Melik-Pashayev; MEL CM04377/8 (10:19)
Malcolm: Variations on a Theme by Mozart for 4 Harpsichords; Malcolm, Aveling, Parsons, Preston, Harpsichord; LON STS16070 (8:54)
Ovalle: Tres Pontos de Santo; Almeida, Guitar; Ruderman, Flute; CAP DP8406 (6:40)

6AM Pierre: Fantocare; Members of the Philadelphia Woodwind Quintet; COL MS6595A (3:13)
Masqueur: Le Maschere: Overture, Orch. of Maggio Muscale; Fiorentino/Gavarzenia; LON STS16023 (6:42)
Herners: Le Poisson d'Or; Braddock, Piano; UNC UN150029 (3:13)
Schubert: Rosamunde, Op. 26; Ballet Music; Berlin Phil. Orch./Bohm; DG 2530422 (6:39)
d'Albert: Scherzo, Op. 16, No. 2; Wild, Piano; RCA LSC38989 (4:08)
Horowitz: In the Steppes of Central Asia; New York Phil. Orch./Bernstein; COL 34127 (7:19)

7AM Bach: WTC, Book 2: Prelude and Fugue No. 22 in B-Flat Min., [BWV991]; Gould, Piano; COL M56307 (4:56)
Paganini: Caprice in A Min., Op. 1, No. 24; Perlman, Violin; ANG S7456 (4:22)
Mendelssohn: Rondo Brilliant in E-Flat, Op. 28; Ogdon; Piano; London Sym. Orch./Cecatto; KLA KS381 (9:11)
Rihm: Rosary Sonata No. 16 in G Min. "Guardian Angel"; Lautenbacher, Violin; VOX SVB5502 (8:48)
Mozart: Con. for Horn No. 5, [K494a] (fragment); Tuckwell, Horn; Acad. of St. Martin/Marriner; ANG S88840 (3:04)

8AM
Various: Dances of the Elizabethan Era; Krainsk Consort, MEL CM04379 (2:55)
Delius: Marche Caprice; New Philharmonia Orch./Boullet; HNH 4076 (9:12)
Dvorak: Mazurka for Violin in E Min., Op. 49; Ritei, Violin; St. Louis Sym. Orch./Susskind; VOX QSVB5135 (5:31)

On Great Performances Wednesday, October 22 at 8:00 PM on WCN Simulcast on Ch. Thirteen
Wednesday, October 22

**MID MUSIC THROUGH THE NIGHT**

**Franz Liszt (1811-1886)**

**Handel: Judas Macabaeus: Overture; English Chamber Orch., Bonyenge; LON CSA2247 (5:20)

**Vivaldi: Quartet No. 3 in E Minor; LON CSA1287 (5:10)**

**Prokofiev: Three Movements for Violin and Piano; LON CSA1297 (5:10)**

**Berwald: Con. for Piano in D; Op. 26; Peyer, Clarinet; London Sym. Orch./Davis; LYR SOL60035 (19:50)**

**Boccherini: Concerto in F Major; Op. 5; Berlin Phil. Orch./Krauss; LON R23210 (40:30)**

**Smetana: Czech Dances I: 2 Polkas; Op. 70; Spokas, Violin, Piano; LON CSA1249 (10:24)**

**Prokofiev: Three Movements for Violin and Piano; LON CSA1297 (5:10)**

**Mendelssohn: Con. for Violin in E Min., Op. 64; Miistein, Violin; Philharmonia Orch./Barsin; ANG S37873 (25:34)**

**Schubert: Quintet in C Major; Op. 15; Berlin Phil. Orch.; LON CSA720 (25:20)**

**Composers of the 18th Century: Concertos No. 4 in D; Op. 5; Violin, Piano; MEX D016140 (5:24)**

**Scriabin: Poeme; Op. 19; Violin, Piano; LON CSA1251 (6:20)**

**Mendelssohn: Con. for Violin No. 2 in E Major; Op. 62; Berlin Phil. Orch.; LON CSA1270 (25:30)**

**Mozart: Sym. No. 4 in D; Op. 50; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 1 in E; Op. 5; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 4 in D; Op. 50; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 1 in E; Op. 5; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 2 in E; Op. 51; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 3 in C; Op. 53; Violin, Cello, Piano; LON CSA1285 (10:20)**

**Mozart: Sym. No. 5 in C; Op. 5; Violin, Cello, Piano; LON CSA1285 (10:20)**
Wednesday October 22 & 23

6PM Thomson: Concertino for Harp, Strings and Percussion “Autumn”; Los Angeles Chamber Orch., Marriner; ANG S37500 (9:06)
Stanczak: Metopes, Op. 29; Jones, Piano; ARG ZRG713 (15:42)
Scriabin: Sym. No. 4, Op. 54 “Poem of Exstasy”; Philadelphia Orch./Ormandy; RCA LSC2144 (21:26)

7PM WHAT'S NEW
With Matt Edwards
Sponsored by Sam Goody.

8PM LIVE FROM LINCOLN CENTER
Sponsored by Exxon.
Verdi: Requiem; Montserrat Caballé, soprano; Bianca Berini, mezzo-soprano; Michail Svetlev, tenor; Martti Talvela, bass;
Westminster Choir
New York Philharmonic Orchestra
conducted by Zubin Mehta.
Simulcast with WNET-TV, Channel 13, in color.

5:30 ARTIST'S IMAGE
Michel Debost
Beethoven: Variations on a Scottish Theme in F-Flat, Op. 107, No. 9; Debost, Flute; Ivaldi, Piano; SER S63078 (4:14)
Beethoven: Variations on a Scottish Theme in C, Op. 105, No. 1; Debost, Flute, Ivaldi, Piano; SER S63078 (2:53)
Beethoven: Variations on an Austrian Theme in C, Op. 105, No. 4; Debost, Flute, Ivaldi, Piano; SER S63078 (4:22)
Mozart: Andante for Flute and Orch. in G, [K315]; Debost, Flute, Paris Orch./Barenboim; ANG S37529 (6:05)
Beethoven: Variations on a Scottish Theme in E-Flat, Op. 105, No. 4; Debost, Flute; Ivaldi, Piano; SER S63078 (2:23)

10PM DUTCH CONCERT HALL
Sponsored by KLM Royal Dutch Airlines.
Hodgins: Symphony No. 5
Philharmonic Orchestra of the Netherlands Broadcasting Foundation/ Jean Fournet

11PM A TREASURY OF CHAMBER MUSIC
Faech: Sonata for 2 Oboes da Caccia and Continuo in B-Flat; Renner, D. Keller, Oboe; Röckner, Bassoon;
MAC SM9027 (11:15)
Gneiter: Piano Trio in G Min., Op. 1; Robbins, Piano, Dieterow, Violin; Verich, Viola; GEN GS1007 (24:42)

Friday October 24

1AM Berlioz: Lélio, or The Return to Life, Op. 14b; Gedda, Burles, Tenor; Gorp, Baritone; Topard, Narrator; ORTF Sym. Orch. and Chorus/Martinson; ANG S37519 (6:45)

2AM Bach: Christmas Oratorio, [BWV248]; Regensburg Cathedral Boy’s Choir; Collegium St. Emmeram, Schneider; ARC ST7024 (12:48)

5:30 Franck: Prelude, Pavana and Variations, Op. 18; Demessieux, Organ; LON STS15307-81 (9:10)
Benda: Sinfonia in B-Flat; Ars Rediviva, Münzlinger; SUP 1101641/2 (6:55)
Verdi: Ernani: Overture; Berlin Phil. Orch./Karajan; DG 2530723 (16:51)
Locatelli: Concerto Grosso, Op. 4, No. 11; Ensemble Instrumental de France; DRC 7162 (9:15)
J. Strauss Sr.: Hadesch March, Op. 228; Vienna Orch. (Bokovsky); LON LDR10001/2 (9:10)

7AM Purcell: Pavan in B; Leonhardt Consort;
TEL 03206 (8:10)
Chopin: Scherzo No. 3 in C-Sharp Min., Op. 39; Slobodanik, Piano; ANG SAR02026 (4:46)
Boyce: Sym. No. 7 in B-Flat; Solisti di Zagreb, Igino; VAN BV70688 (6:42)
Prokofiev: Symphony No. 5; London Sym. Orch./Simpson; ANG SRB04110 (14:05)

8AM Ravel: Pavane pour une infante defunte; Royal Phil. Orch./Revenaugh; ANG SBR17589 (19:49)
Bach: Suite for Lute No. 1 in E Min., [BWV996]; Behrend, Guitar; DG SLPM19167 (13:11)

1AM Handel: Messiah; London Symphony Orch./Previn; RCA LSC2560 (14:40)
Kreisler: Introduction and Allegro; Mathieu, Harp; Die Hamburger Solisten, Werthen; EMI 00692620 (11:20)

3PM Rachmaninov: Isle of the Dead, Op. 29; Chicago Sym. Orch./Reiner; RCA AG11153 (20:07)

4PM Bach: French Suite No. 5 in G, [BWV815]; Karpf, Piano; DG S3972002 (16:51)
Beach: Con. for Harpsichord No. 8 in D Min., [BWV1058]; Paillard Chamber Orch., Paillard; ANG S37519 (16:51)

5PM Weber: German Dances; Kann, Piano; VOX SV85145 (15:52)

1AM Music Through the Night
Bach: Cantata [BWV96] “Ich will den Kraustab gerne tragen”; Soussey, Baritone; German Bach Soloists, Winther; Barenboim; PHI SAL2677 (21:20)
Beethoven: Sonata For Piano and Violin No. 7 in C Min., Op. 30, No. 2; Perlman, Violin; Ashkenazy, Piano; LON GS7014 (27:17)

Handel: Con. Grosso in B-Flat, Op. 6, No. 7; Schneider Chamber Orch./Schneider; RCA LSC2172 (12:32)
Boccherini: Quintet in A, Op. 29, No. 4; S. Kuijken, Ststruct Violin; Dael, Viola, Bylsma, W. Kuijken, Cello;
ABC AX70022 (7:03)
Bizet: Paris Overture; French National Radio Orch./Mehta; NON H71153 (12:12)
Handel: Con. a Due Cori; No. 1 in B-Flat; Pearson, Organ; Menuhin Festival Orch., Menuhin; ANG S37519 (17:34)

 Noon C.P.E. Bach: Sonata for Flute Solo in A Min., Bahr, Flute; BIS LPL11 (13:07)
Liszt: Mephisto Waltzes No. 1; Ashkenazy, Piano; HOF S221 (10:49)
Mozart: Piano Quartet in G Min., [K478]; Frank, Piano; Boston Sym. Orch.
Chamber Players; RCA LSC3814 (24:42)

1PM Telemann: Con. for Oboe d’amore in A; Clement, Oboe d’amore; Munich Pro Arte Orch.; Reidel; PHI PH6035 (14:19)
Wagner: Rienzi: Overture; Mexican Sym. Orch./Baticz; RCA MRS007 (12:05)

4PM Rachmaninov: The Rock, Op. 7; London Sym. Orch./Previn; RCA LSC2560 (14:40)
Ravel: Introduction and Allegro; Mathieu, Harp; Die Hamburger Solisten, Werthen; EMI 00692620 (11:20)
Rachmaninov: Isle of the Dead, Op. 29; Chicago Sym. Orch./Reiner; RCA AG11153 (20:07)

6PM Stravinsky: Scherzo Fantastique; New York Phil. Orch./Boulez; COL M30839 (16:52)

7PM ANNIVERSARY CONCERT
Miriam Gideon (10/23/1906)
Red Rosem (10/22/1923)
Rorem: Gloria; Curtin, Soprano; Vanni, Mezzo-Soprano; Rosem, Piano; DET DTC7147 (15:15)
Gideon: Rhythms, from the Hill; Gaetani, Mezzo-Soprano; Ensemble, Gilbert; CRI SD286 (7:35)
### October

**8PM CONVERSATIONS WITH HORWITZ**
Gjon Milos, conducted the first interview with the great pianist in 30 years, with many musical illustrations.

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**9PM A SYMPHONIC CONCERT**

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8PM</td>
<td>Bach: WTC, Book 1: Prelude and Fugue No. 5 in D, [BWV850], Fischer, Piano; Zaslav Duo, Piano; TRN TV34183 (17:10)</td>
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<tr>
<td>9AM</td>
<td>Franck: Canon and Fugue in C, Demus, Piano, 1938 (2:45)</td>
</tr>
<tr>
<td>7PM</td>
<td>Borodin: Mlada, Act IV: Final Dance; National Phil. Orch./Juknavicius, RCA CRC11279 (5:20)</td>
</tr>
<tr>
<td>6PM</td>
<td>Kagawa: Vesperae Suis, London Bach Choir, Orchestra and Organ; TRN TVS34448 (14:17)</td>
</tr>
</tbody>
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**10PM AARON COPLAND COMMENTS**

The great American composer discusses his music, his influences, and his observations of the music of our day.

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**11PM A TREASURY OF CHAMBER MUSIC**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11PM</td>
<td>Mendelssohn: Sym. for Strings No. 12 in G Min., Mendelssohn, Berliner Phil. Orch./Marriner, EMI CBL276 (15:45)</td>
</tr>
<tr>
<td>10PM</td>
<td>Mozart: Sonata for Piano No. 3 in B-Flat, [K281], Gilels, Piano, DG 2530061 (21:09)</td>
</tr>
<tr>
<td>9PM</td>
<td>Wagner: Die Meistersinger: Prise Song; Kollo, Tenor; Dow, Baritone; Choruses of Dresden and Leipzig Radio; Dresden State Orch./Kempe, ANG S37267 (19:45)</td>
</tr>
<tr>
<td>8AM</td>
<td>Beethoven: Symphony No. 9 in D Min.; Frager, Piano; Dresden State Orch./Neidlinger, TRN TVS34488 (14:17)</td>
</tr>
<tr>
<td>7PM</td>
<td>Laderman: Theme, Variations and Finale, New York Woodwind Quintet, Saiboden Chamber Players, Baron; CRI 1907 (15:20)</td>
</tr>
<tr>
<td>6PM</td>
<td>Debussy: Pour le piano suite; Lipinski-Grunz, Piano; DET DCT182 (14:15)</td>
</tr>
<tr>
<td>5PM</td>
<td>For the Love of Music with David Dubal.</td>
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<tr>
<td>4PM</td>
<td>Brahms: Quartet No. 3; Jean-Jaures String Quartet; COL BM194 (14:36)</td>
</tr>
<tr>
<td>3PM</td>
<td>Rodrigo: Concierto de Aranjuez, Diaz, Guitar; Spanish National Orch./Burgos; ANG S68496 (19:41)</td>
</tr>
</tbody>
</table>

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**Friday, October 24**

**MID MUSIC THROUGH THE NIGHT**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>6AM</td>
<td>Ives: Symphony No. 1; Boston Symphony Orch./Boult; COL D3M33716 (11:03)</td>
</tr>
<tr>
<td>5PM</td>
<td>Gershwin: An American in Paris; Boston Pops Orch./Fiedler, DG 2534008 (2:45)</td>
</tr>
<tr>
<td>4PM</td>
<td>Stravinsky: Soldier's Dance; Romanovsky, Soprano; ANG S37267 (19:45)</td>
</tr>
<tr>
<td>3PM</td>
<td>Mozart: Symphony No. 40 in G Minor, [K550]; Rasumovsky, Piano; ANG S68496 (13:45)</td>
</tr>
<tr>
<td>2PM</td>
<td>Beethoven: Symphony No. 9 in D Min.; Frager, Piano; Dresden State Orch./Neidlinger, TRN TVS34488 (14:17)</td>
</tr>
<tr>
<td>1PM</td>
<td>Laderman: Theme, Variations and Finale, New York Woodwind Quintet, Saiboden Chamber Players, Baron; CRI 1907 (15:20)</td>
</tr>
<tr>
<td>10AM</td>
<td>Debussy: Pour le piano suite; Lipinski-Grunz, Piano; DET DCT182 (14:15)</td>
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</tbody>
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### October 23 & 24
October 24 & 25

SIAMIIIIME 104.3

October Saturday

5AM Saint Louis Sym. Orch./Semkow; Rolla; HUN SLPX11954 (12:13)

Poulenc: Soirees de Nazelles; Ranck, Piano; IPA 2002 (20:16)

Mozart: Sym. No. 25 in D, [K181]; Amsterdam Concertgebouw Orch./Krips; P/Hi 6500627 (9:52)

Handel: Concerto for Recorder in A Min.; Mater, Oboe; Leonhardt, Gage, Piano; DG 2530528 (11:35)

Salieri: Divertimento; Mozart: Piano Concerto No. 9 in F; Vienna Phil. Orch./Ormandy; RCA ARL11491 (5:06)

Haydn: Symphony No. 6 in E Minor; Mozart: Symphony No. 40 in G Minor; Vienna Phil. Orch./Sargent; RCA SLSX1668 (9:53)

Mendelssohn: Violin Concerto in E Minor; Violin Concerto in G; Schumann: Cello Concerto in A Minor; Israel Phil. Orch./Martinon; RCA ARL11491 (5:06)

Chopin: Scherzo No. 3; Schumann: Piano Concerto No. 1 in F Major; Royal Phil. Orch./Krips; RCA ARL10333 (14:20)

Schubert: Symphony No. 8 in B Minor, "The Unfinished"; Piano Concerto No. 2 in A Minor; Royal Phil. Orch./Krips; RCA ARL11491 (5:06)

Mozart: Symphony No. 40 in G Minor; Mozart: Symphony No. 41 in C Major; Vienna Phil. Orch./Sargent; RCA ARL11491 (5:06)

Beethoven: Symphony No. 9 in D Minor; Symphony No. 7 in A Major; Israel Phil. Orch./Martinon; RCA ARL11491 (5:06)

Schumann: Symphony No. 4 in D Major; Violin Concerto in A Minor; Israel Phil. Orch./Martinon; RCA ARL11491 (5:06)

Mendelssohn: Violin Concerto in E Minor; Violin Concerto in G; Schumann: Cello Concerto in A Minor; Israel Phil. Orch./Martinon; RCA ARL11491 (5:06)

Haydn: Symphony No. 6 in E Minor; Mozart: Symphony No. 40 in G Minor; Vienna Phil. Orch./Sargent; RCA SLSX1668 (9:53)

Mendelssohn: Violin Concerto in E Minor; Violin Concerto in G; Schumann: Cello Concerto in A Minor; Israel Phil. Orch./Martinon; RCA ARL11491 (5:06)

Chopin: Scherzo No. 3; Schumann: Piano Concerto No. 1 in F Major; Royal Phil. Orch./Krips; RCA ARL11491 (5:06)

Schubert: Symphony No. 8 in B Minor, "The Unfinished"; Piano Concerto No. 2 in A Minor; Royal Phil. Orch./Krips; RCA ARL11491 (5:06)
**Sunday October 26**

**9PM** SAN FRANCISCO SYMPHONY
Dukas: Fanfare from "La Peri"
Sibelius: Concerto for Violin in D Minor, Op. 47; Stuart Canin, violin.
Ligeti: Atmospheres
Beethoven: Symphony No. 4 in B-Flat, Op. 60.
SF30/Edo de Waart.

**11PM** A TREASURY OF CHAMBER MUSIC
Brahms: Sonata for Violin and Piano No. 1 in G, Op. 78; Kulenkampff, violin; Solti, Piano; LON R23513 (25:40).
Hummel: Piano Trio in E-Flat, Op. 98; Mancester Trio; GDC CRS4144 (20:56).

**Monday October 27**

**9PM** MID METROPOLITAN ARTS
This evening's guest: Newell Jenkins, Director.
With Matt Biberfeld, WNCN Program Director.

**10PM** MID MUSICAL THROUGH THE NIGHT
Sponsored by Lebenthal & Co.
American Institute of Guitar.
Sponsored by La Bella Strings and the American Institute of Guitar.

**5PM** THE SYMPHONY ORCHESTRA
This week featuring the Eastman-Rochester Symphony Orchestra.
Ginastera: Creole "Faust": Overture; Eastman-Rochester Sym. Orch./Hanson; MER SRS90257 (7:40).
Chadwick: Symphonic Sketches; Eastman-Rochester Sym. Orch./Hanson; MER SRI735050 (30:54).

**7PM** SUNDAY OPERA
Saint-Saëns: Samson and Dalila; Obristova, Mezzo-Soprano; Domingo, Bass; Fullner, Tenor; París Chorus and Orchestra; Barenboim; WST W90461 (8:34).
Sonatas for Harpsichord; Fuller, Harpsichord; CRS B16041 (11:27).
Sonatas, 11:00 PM.
Sonatas for Violin and Piano; 4:30 PM.
Mozart: Motets for Women's Voices; 11:30 AM.
Mendelssohn: Glorious (The Songs of Abraham); 3:30 PM.
Brahms: Alto Rhapsody, Op. 53; Ferrier, Mezzo; 1:00 AM.

**8PM** MID MUSICAL THROUGH THE NIGHT
This evening's guest: Newell Jenkins, Director.
With Matt Biberfeld, WNCN Program Director.

**9PM** MID MUSICAL THROUGH THE NIGHT
Sponsored by Lebenthal & Co.
American Institute of Guitar.
Sponsored by La Bella Strings and the American Institute of Guitar.

**5PM** THE SYMPHONY ORCHESTRA
This week featuring the Eastman-Rochester Symphony Orchestra.
Ginastera: Creole "Faust": Overture; Eastman-Rochester Sym. Orch./Hanson; MER SRS90257 (7:40).
Chadwick: Symphonic Sketches; Eastman-Rochester Sym. Orch./Hanson; MER SRI735050 (30:54).

**7PM** SUNDAY OPERA
Saint-Saëns: Samson and Dalila; Obristova, Mezzo-Soprano; Domingo, Bass; Fullner, Tenor; París Chorus and Orchestra; Barenboim; WST W90461 (8:34).
Sonatas for Harpsichord; Fuller, Harpsichord; CRS B16041 (11:27).
Sonatas, 11:00 PM.
Sonatas, 4:00 PM.
Mozart: Motets for Women's Voices; 11:30 AM.
Brahms: Alto Rhapsody, Op. 53; Ferrier, Mezzo; 1:00 AM.
Buch: Orchestral Suite No. 3 in D, [BWV1065]; Saar Orch./Ristenpart; ETV 10014 (20:25)

4AM Beethoven: Folk Song Arrangements; Mathis, Sopran; Young, Tenor; Fischer-Dieskau, Baritone; RIAS Chamber Choir; Röhn, Violin; Doderer, Cello; Engel, Piano, DG 2530262 (25:33)

Chavez: Guitar Works; Barrueco, Guitar; TRN TV34676 (2:40)

Fauré: Vocalise; Ameling, Soprano; Baldwin, Piano; CON CS22127 (3:06)

3:30 CONVERSATIONS FROM WINDSPREAD

5AM A. & G. Gabrieli: Canzon and Ricercar; American Brass Quintet; DEL DMS005 (10:05)

Delius: A Village Romeo and Juliet; LON SC39238 (1:51)

6AM J.C. Bach: Sonata for Flute and Piano in G; Rampal, Flute; Veyron-Lacroix, Piano; WST WGS8115 (5:54)

Kraus: Olympia: Overture, English Chamber Orch./Bryngolf; LON CS67385 (5:48)

Suk: Song Love, Op. 7, No. 1, D; Oistrakh, Violin; Yampolsky, Piano; SER 60615 (5:52)

Dowland: Galliard; Behrend, Guitar; DG 2530797 (5:47)

Telemann: Sonata for Flute and Viola d’Amore No. 5 in A Minor, C. Monteux, Flute; Trampler, Viola d’Amore; MUG MS141 (4:55)

Boieldieu: La Dame Blanche; Ven, gentille dame; Wanderlich, Tenor; ANG ZRG516 (4:40)

7AM Paçanini: La Campanella, Op. 7, (Rondo from Con. No. 2 in B Minor); Jenson, Violin; Orlovsky, Piano; MEL 11271-2 (7:51)

Allegri: Sym. a 6; G. B. Krieg, Bass-Viol; Grebe, Harpsichord; ARC 75149 (5:43)

Various: Trumpet Works; Clarion ARC 73217 (5:43)

Lewis: Allegro di Polacca; Silverman, Piano; SER SRS12017 (14:30)

Kupferman: Divertimento for Orch.; Stuttgart Phil. Orch./Farber; LON CM9122 (10:00)

Roussel: Sym. No. 4 in A, Op. 53; Lamoureux Orch./Munch; EPC BC13187 (22:39)

Delius: Sea Drift; Royal Liverpool Phil. Orch. and Chorus/Groves; ANG S60965 (24:27)

Paganini: Caprice No. 24, "La Campanella," Op. 7; Adams, Violin; MHS 3541/42 (14:55)

Franck: Symphonic Variations for Piano and Orch.; Entremont, Piano; French Radio Orch./Martinon; ERA STU07510 (16:04)

7PM ORCHESTRA CONCERT

Niccolò Pažanini (10/27/1780)

La Campanella, Op. 7 (Rondo from Con. No. 2 in B Minor); Jenson, Violin; Orlovsky, Piano, MEL 11271-2 (7:51)

Sonata for Guitar in C, Op. 25; Behrend, Guitar, DG 2530661 (5:36)

Moto Perpetuo, Op. 11; Franz Liszt Chamber Orch., Rolla, Violin; Violeta, Viola; MHS 3541/42 (14:55)

Con. for Violin No. 1 in D, Op. 6; Rabin, Violin; Philharmonic Orch./Matsueg; ARG ZRG516 (25:47)

SEPTEMBER CONCERT

Dittersdorf: Sym. in E-Flat; Radio Zurich Orch./Dahinden; RAR CHS1227t (19:25)

Cherubini: Quartet No. 5 in G, F. Melos Quartet of Stuttgart; ARC STS044 (24:42)

Schumann: Papillons, Op. 2; Perahia, Piano; COL M34539 (14:05)

Mozart: Con. for Piano No. 20 in D Minor, K466; Perahia, Piano; English Chamber Orch., Perahia; COL MS6134 (31:00)

Schumann: Con. in A Minor, Op. 54; Richter, Piano; Warsaw Phil. Orch./Rowicki; DG 2530825 (29:25)

Poulsen: Sonata for Violin and Piano; Tarack, Violin; Hancock, Piano; SQA S2016 (19:09)

MP Mozart: Sym. No. 21 in A, [K134]; Berlin Phil. Orch./Böhm; DG SK1210183 (19:54)

Taverner: Metot; Cambridge King’s College Choir, Willcocks; ARG ZRG516 (25:47)

Buxus (orch. Ravel); Dane; Philadelphia Orch./Armandy; COL MS6697 (5:15)


Chausson: Poème for Violin and Piano, Op. 25; Mülstein, Violin; Philharmonia Orch./Fistoulari; ANG S60615 (14:40)

Couperin: Les sons de l'Amour; Deramed, Organ; MHS 3541/42 (14:55)

Hindemith: Sonata for Alto Horn and Piano in E-Flat; Jones, Alto Horn; Gould, Piano; COL M233071 (15:35)

Glinka: Trio Pathétique Violin, Cello and Piano, G. Feigin, Violin; V. Feigin, Cello; Zhukov, Piano; ANG S40165 (16:15)

Haydn: Quartet in A, Op. 55, No. 1; Akoian String Quartet; LON STS15346/8 (16:49)

11PM A TREATURY OF CHAMBER MUSIC

Hindemith: Sonata for Alto Horn and Piano in E-Flat, Jones, Alto Horn; Gould, Piano; COL M233071 (15:35)

Chausson: Poème for Violin and Piano, Violin; Orlovsky, Piano; MEL 11271-2 (7:54)

Glinka: Trio Pathétique Violin, Cello and Piano, G. Feigin, Violin; V. Feigin, Cello; Zhukov, Piano; ANG S40165 (16:15)

Haydn: Quartet in A, Op. 55, No. 1; Akoian String Quartet; LON STS15346/8 (16:49)

Tuesday October 27 & 28

9PM GREAT CONCERTS FROM THE "Y"

Recorded at the 92nd Street Y-M-Y-WHA. "Great Composers Love Folksongs Too" Featuring the folk solos of nearly 30 composers, including Beethoven, Thomson, Vaughan Williams, Kodaly, Brahms, Poulenc, Schoenberg, Copland, and others.

Spary, Tenor; Martin Katz, piano

3AM MID MUSIC THROUGH THE NIGHT

"The Divine Poems"; USSR Sym. Orch./Svetlanov; ANG SR40098 (46:43)

Busoni: Konzertstuck for Piano and Orch.; Glizer, Piano, Berlin Sym. Orch./Busnitz; CAN CAN1003 (17:26)

Beethoven: Sonata for Piano No. 26 in E-Flat, Op. 81a "Les Adieux," Solomon, Piano; SER 63008 (16:00)

2AM Talma: La Coronation; Dorian Chamber, Alks; CRI CSR197 (19:40)

Janaéck: Quartet No. 2; Gabrieli String Quartet; LON LBT15432 (56:45)

Dukas: La Peri; Fanfare, Jones Brass Ensemble, Howard, RCA ZRG751 (2:00)

Beethoven: Bagatelles, Op. 126, Demus, Piano; BAXKHF30328 (19:35)

Tchaikovsky: Swan Lake, Op. 20, Highlights, New York Phil. Orch./Bernstein; COL MS6068 (25:15)

Mozart: Sonata for Violin and Piano in E-Flat, [K302]; Szeryng, Violin; Haebler, Piano;脱发 RAR CHS1227t (19:25)

Tchaikovsky: Swan Lake, Op. 20, Highlights, New York Phil. Orch./Bernstein; COL MS6068 (25:15)

Stavenhagen: Con. for Piano in B Minor, Op. 4, Keller, Piano; Berlin Sym. Orch./Faerber; CAN QCE1110 (25:17)

Tchaikovsky: Capriccio Italian, Op. 45, RCA Victor Sym. Orch./Kondrashin; QUI PMC7068 (15:47)
Thursday
October

MID MUSIC THROUGH THE NIGHT

R. Strauss: Festival Prelude for Organ and Orch., Op. 61, Biggs, Organ, New York Phil. Orch./Herrenstein; COL M56938 (9:41)

Reger: Variations and Pugno on a Mozart Theme; Bamberg Sym. Orch./Kellerth, TEL 5140 (82:10)

1AM Berlioz: Béatrice et Bénédict; Eda-Pierre, Soprano; Baker, Mezzo-Soprano; Watte, Contralto; Tear, Tenor; Allen, Baritone; Bastin, Lloyd, Bass; John Aids Choir; London Sym. Orch./Davies; PHI 6700129 (97.40)

3AM Leo: Con. for Cello in A; bliss, Cello; Stuttgart Soliists; TRN T74289 (14:08)

Henselt: Piano Trio in A Min., Op. 24; Mirecourt Trio; GEN GS1058 (20:12)

Bach: Sonata for Viola da Gamba and Harpsichord No. 1 in G, [BWV1027]; Janigro, Cello; Veyron-Lacroix, Harpsichord; WST W9000 (14:13)

4AM Monteverdi: Magnificat a sei voci; Choir of the Carmelite Priory, Malcolm; LVR 501297 (3:10)

Fanry Mendelssohn: Prelude in E Min.; marciano, Piano; TRN T34685 (2:13)

Porter: Con. for Violin; Angerer, Violia; Vienna Sym. Orch./Schwenherr; DET DST641 (23.05)

5AM Bartok: Quartet No. 6; allegri: String Quartet; WST WGS8152 (28:34)

Various: Baroque Sonatas (Italian); Staryk, Violin; Gilbert, Harpsichord; EVT 8305/6 (19:21)

6AM Geminiani: Con. grosso in D, Op. 2, No. 4; Pforzheim southwest German Chamber Orch./Berger; VOX SVB594 (7:10)

Mozart: Quartet No. 2 in D, [K155]; quartetto Italiano; PHI 6500142 (9:40)

Manfredini: Con. for 2 Trumpets, Harpsichord and Organ in D, Wolfisch, Holier, Trumpet; A. Heiller, Organ; E. Heiller, Harpsichord; I solisti di Zagreb, Janigro, VAM H583 (76:04)

Silva: Sinfonia in D; Gulbenkian Chamber Orch., Ruotolo; MER SR41922 (7:17)

7AM Brahms: Ballade in G Min., Op. 118, No. 3, Lupo, Piano; LON CS7051 (8:09)

Wagner: Liebestod: Prelude to Act 1; Vienna Phil. Orch./Stein; LON CS6890 (6:35)

Faure: Dolly, Op. 56: Dolly's Garden; Wilson, Flute; Allen, Harp; String Orch.; ANG S97306 (2:47)

C.P.E. Bach: Sonata for Harpsichord in F: Allegretto, Heiller, Harpsichord; VAN BGS70697 (8:48)

Chopin: Mazurkas; Horowitz, Piano; COL M3285 (7:12)

Handel: Alcina; Overture; English Chamber Orch.; Leppard; PHI 650903 (7:53)

8AM Sarasate: Zigeunerweisen, Op. 20, No. 1; Heifetz, Violin; RCA Victor Sym. Orch./Steinberg; RCA LM2689 (6:05)
October

Friday

31

MID MUSIC THROUGH THE NIGHT

Delius: Con. for Piano in C Min.; Kars, Piano, London Sym. Orch./Gibson;
LON C85857 (22:00)

Sibelius: Con. for Violin in D Min., Op. 47; D. Oistrakh, Violin, Philadelphia
Orch./Ormandy; ODI 750489 (30:49)

Andersson: Russian Passet Songs for Equal Voices with 4 Horns, Ensemble
Smith Singers, Andersson;
COL M91124 (4:12)

Schumann: Variations on the Name
"Allegro", Op. 1; Arrau, Piano;
PHI 5600130 (8:57)

Stravinsky: Roi des etoiles; Festival
Singers of Toronto; CBC Sym.
Orch./Stravinsky; COL M91124 (4:15)

Bellini: Norma: Ite sul colle; Pinza, Bass;
Merrygoround Chorus and Orch./Cleva;
ODY 811481 (6:35)

Schubert: Sym. No. 9 in D; Vienna Phil.
Orch./Kertész; LON C63772 (23:42)

MESSIAEN: L'ascension; London Sym.
Orch./Stokowski; LON SPC21060 (19:45)

Monteverdi: Madrigals: Book 8;
Armstrong, Harper, Soprano;
Glyndebourne Chorus; Ambrosian
Singers, English Chamber Orch.,
Leppard; PH 679906 (23:37)

M. Haydn: Con. for Horn in D; Barbeau,
French Horn; Paillard Chamber
Orch., Paillard; MHS 720 (15:44)

Haydn: Quartet in B-Flat, Op. 103;
Fine Arts String String Quartet;
VOX SVEX568 (15:20)

Brahms: Hungarian Dance No. 5;
Rubinstein: Feramors: Danses des
fiancées de Cachemir; London Sym.
Orch./Bonyng; LON CSA2222 (5:17)

Schubert: Schwanengesang;
Fischer-Dieskau, Baritone, Moore, Piano;
DG 2720059 (50:35)

Floyd: In Celebration; Louisville
Orch./Mester; FIR LST116 (9:55)

Various: Elizabethan Lute Music;
Krania Consort, MER SR93097 (4:32)

Gounod: Little Symphony for 9 Winds
in B-Flat; Bourgey Wind Ensemble;
NON H71382 (19:07)

Sarasate: Romance Andaluza, Op. 22, No. 1;
Podor, Violin; Olson, Piano;
COL A89017.2 (12:30)

J. A. Renda: Sym. in F; Musici
Pragenses, Hlavacek; CRS 22160606 (7:54)

Scriabin: Etude in B-Flat, Op. 5, No. 1;
Gardiner, Piano; Messenger;
ABC COM39006 (4:30)

Blavet: Sonata for Flute and Oboe in E
Min., Op. 1; Loeke, Violin; Boyd;
Guitar; DEN OX71623 (11:41)

J. Strauss Jr.: Tanz der Esel; Colomby;
CUR 127561 (23:46)

Corelli: Trio Sonata in F, Op. 5, No. 1;
Coppola, Violin; Silvius; Piano;
LON C85857 (22:00)

Chopin: No. 2 in B-Flat; W. Smith,
Violin; Phillips, Flute; Voce;
ABC COM1060 (4:30)

Stuyver: I Can't Help Myself; POL 745579 (4:30)

Szymanowski: Mythes, 3 Poems for
Violin and Piano, Op. 30; Sroubek,
Violin; Hélène, Violin;
SER SID6113 (27:26)

Corelli: Trio Sonata, Op. 5, No. 6;
Tocque, Violin; Tourner, Bassoon; Koch,
Viola da Gamba; Gerwig, Lute; Grönvold,
Harpsichord; ARCD 3043 (13:38)

Telemann: Quartet for 3 Wind
Instruments and Continuo in D Min.;
Kessler, Violin; Haarhoff, Bassoon; Koch,
Viola da Gamba; Gerwig, Lute; Grönvold,
Harpsichord; ARCD 3043 (13:38)

Schubert: String Quintet in D Min.;
Corelli; Lindsley, Violin; Segovia, Cello;
Sweden, Piano; MER SR90460 (9:24)

Corelli: Trio Sonata, Op. 5, No. 6;
Corelli, Violin; Schlick, Cello; Segovia,
Violin; R. Serkin, Piano;
COL M32233 (15:15)

Chopin: No. 2 in B-Flat; Waclawzyk,
Piano; Denk, Violin; Phillips, Flute;
ABC COM1060 (4:30)

Brahms: Hungarian Dance No. 5;
Rubinstein: Feramors: Danses des
fiancées de Cachemir; London Sym.
Orch./Bonyng; LON CSA2222 (5:17)

Floyd: In Celebration; Louisville
Orch./Mester; FIR LST116 (9:55)

Various: Elizabethan Lute Music;
Krania Consort, MER SR93097 (4:32)

Gounod: Little Symphony for 9 Winds
in B-Flat; Bourgey Wind Ensemble;
NON H71382 (19:07)

Sarasate: Romance Andaluza, Op. 22, No. 1;
Podor, Violin; Olson, Piano;
COL A89017.2 (12:30)

J. A. Renda: Sym. in F; Musici
Pragenses, Hlavacek; CRS 22160606 (7:54)

Scriabin: Etude in B-Flat, Op. 5, No. 1;
Gardiner, Piano; Messenger;
ABC COM39006 (4:30)

Blavet: Sonata for Flute and Oboe in E
Min., Op. 1; Loeke, Violin; Boyd;
Guitar; DEN OX71623 (11:41)

J. Strauss Jr.: Tanz der Esel; Colomby;
CUR 127561 (23:46)

Corelli: Trio Sonata in F, Op. 5, No. 1;
Coppola, Violin; Silvius; Piano;
LON C85857 (22:00)

Chopin: No. 2 in B-Flat; W. Smith,
Violin; Phillips, Flute; Voce;
ABC COM1060 (4:30)

Stuyver: I Can't Help Myself; POL 745579 (4:30)

Szymanowski: Mythes, 3 Poems for
Violin and Piano, Op. 30; Sroubek,
Violin; Hélène, Violin;
SER SID6113 (27:26)
FOR THE LOVE OF MUSIC

10:00 AM

Weber: Invitation to the Dance, Op. 65; Larrocha, Piano; VOX SVBX5880 (7:45)

Beethoven: Für Elise; Larrocha, Piano; VOX SVBX5880 (3:00)

Boccherini: Sinfonia in D Min. "La Casa del Diavolo"; Milan Angelicum

Rachmaninoff: Preludes, Op. 23, Nos. 5-10; Katin, Piano; UNC UNS250 (19:00)

NOON

Beethoven: Symphonie No. 4 in B-Flat, Op. 60; Suisse Romande Orch./Amermet; LON STS15484 (9:55:14)

Vieuxtemps: Fantasia Appassionata for Violin, Op. 35; Paris Conservatory Orch./Pretre; LON CSA221 (11:45)

Liszt: Groenewegen, Keene, Piano; PRO PR148 (2:56)

Chadwick: Symphonic Sketches "Hobgoblin"; Eastman-Rochester Sym. Orch./Hanson; MER SRI75050 (5:49)

11:00 AM

Mussorgsky: Night on Bald Mountain; London Sym. Orch./Stokowski; LON SPCR11110 (9:19)

Liszt: Mephisto Waltz No. 1; Suisse Romande Orch./Amermet; LON CSA221 (11:45)

Liszt: Groenewegen, Keene, Piano; PRO PR148 (2:56)

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BRYCE AUDIO
115 WEST 40th ST., N.Y.
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Suite for Harpsichord in E Min. - 13th at 2pm
78 Keynote
Con. for Piano No. 5 in F, Op. 103 “Egyptian” - 21st at 3pm
Con. for Piano No. 3 in B Min., Op. 61 - 3rd at 5pm
Kludes, Op. 111 - 7th at 1am
Morceau de concert, Op. 154 - 1st at 7am
Samson and Dalila - 26th at 7pm
Son. for Bassoon and Piano, Op. 168 - 4th at 8pm
Son. for Piano and Piano No. 1 in D Min., Op. 75 - 16th at 11pm
Sym. No. 2 - 1st at 10pm
Sana: Suite espitale - 14th at 3pm
Sarasate: Spanish Dances - 13th at 5pm
Scarlatti, A.: Con. in A Min. (Son. nona) - 15th at 9am
Schubert: Fantasy for Piano Four Hands in F Min., Op. 142 - 17th at 10am
Impromptu in C Min., Op. 90, No. 11 - 9th at 10pm
Impromptu in E-Flat, Op. 90, No. 2 - 29th at 11am
Impromptu in F Min., Op. 142, No. 1 - 7th at 11am
Impromptus, Op. 142, Nos. 3 and 4 - 4th at 9am
Klavierskue, Nos. 1-3, Op. posht. - 16th at midnight
Konzertstuck for Violin in D - 27th at 5am
Lieder - 24th at 11pm
Magic Harp - 29th at 1am
Quar. No. 9 in G Min., Op. posth. - 9th at 6pm
Quar. No. 10 in E-Flat, Op. 125, No. 1 - 2nd at 10am
Rondo for Violin and Orch. in A - 13th at 9am
Schwanengesang - 31st at 4am
Son. for Arpeggione and Piano in A. Min. - 14th at 11pm
Son. for Piano in B-Flat, Op. posht. - 3rd at 6pm
Son. for Piano in B, Op. 147 - 20th at 10am
Sym. No. 2 in B-Flat - 2nd at 10am; 16th at 9am
Sym. No. 3 in D - 31st at 1am
Sym. No. 5 in B-Flat - 28th at 10am
Trio No. 2 in B-Flat - 10th at 4pm
Schubert (arr. Liszt): March No. 2 in B MM. - 1st at 2pm
Sonata for Violin in B Min., Op. posth. - 23rd at 10am
Sonata for Piano No. 2 in B Min., Op. posth. - 29th at 11am
Sonata for Piano No. 3 in B Min., Op. 61 - 8th at 4pm
Sonata for Violin in B, Op. 147 - 20th at 8am
Sonata for Piano No. 4 in F, Op. 105 "Egyptian" - 6th at 1pm; 27th at 12:30
Son. for Piano No. 6, Op. 62 - 23rd at 10pm
Son. for Piano No. 8 in A, Op. 66 - 20th at noon
Sym. No. 4, Op. 54 "Poem of Ecstasy" - 2nd at 11am; 22nd at 6pm
Sevret: The Brave Tin Soldier - 29th at 6pm
Shostakovich: Ballet Suite No. 3 - 28th at 2pm
Con. for Cello No. 2, Op. 126 - 31st at 6pm
Piano Quint. in G Min., Op. 57 - 14th at 4pm
Son. for Cello and Piano in D Min., Op. 40 - 21st at 10am
Son. for Piano No. 2 in B Min., Op. 61 - 4th at 2am
Sym. No. 1 in F, Op. 10 - 4th at 1am
Sym. No. 2 in C, Op. 14 "To October" - 9th at 5am
Sym. No. 15 in A - 13th at 3am
Sibelius: Con. for Violin in D Min., Op. 47 - 25th at 9pm; 29th at 10pm; 31st at mid.
En Saga - 29th at 10pm
Humoresques for Violin and Orch., Op. 87b and Op. 89 - 24th at 1pm
Karelia Suite, Op. 106 - 6th at 6pm
Scaramouche - 4th at 1am
Sym. No. 6 in D Min., Op. 104 - 4th at 5am
Sym. No. 7 in C, Op. 105 - 16th at 6am
Sinding: Con. for Piano in D-Flat, Op. 6 - 8th at 11pm
Con. for Violin No. 1 in A, Op. 45 - 9th at 4am
Suite for Violin in A Min., Op. 10 - 17th at noon
Sym. in D Min., Op. 21 - 11th at 4pm
Slonimsky: Suite for Cello and Piano - 8th at 6pm
Smetana: Bartered Bride: Dances - 14th at 11pm
Haakon Jari - 9th at 6pm
Má Vlast: Tábor - 26th at 8pm
Má Vlast: The Moldau - 6th at noon
Má Vlast: Vasehrad - 22nd at 9pm
Richard III - 16th at 9pm
Soler: Fandango in D Min. - 22nd at 6pm
Spgerer: Son. for Double Bass and Piano in E-Flat - 27th at 3am
Spohr: Con. for Clarinet No. 1 in C Min., Op. 26 - 22nd at 2pm
Concertante for Harp and Violin in G - 31st at 5am
Duetto for 2 Violins No. 2 in D, Op. 150 - 29th at 11pm
Son. for Violin and Harp in C Min. - 11th at noon
Stamitz, C.: Sinfonia Concertante for 2 Violins in D - 10th at 9am
Stamitz, J.: Orchestral Trio in C Min., Op. 4 No. 3 - 16th at 1am
Sinfonia in E-Flat, Op. 11, No. 3 "La Melodia germanica" - 4th at 10am
Stavenhagen: Con. for Piano in B Min., Op. 4 - 27th at 8pm
Stradella: Christmas Cantata - 19th at 6am
Tales from the Vienna Woods, Op. 325 - 23rd at 10am
Strauss, R.: Aus Italien, Op. 16 - 22nd at 11am
Bursleko for Piano and Orch. in D Min. - 24th at 8am
Con. for Horn No. 1 in E-Flat, Op. 11 - 30th at 9am
Der Rosenkavalier: Presentation of the Silver Rose: 18th at 7pm
Die Frau Ohne Schatten, Op. 65: Empress' Awakening Scene - 25th at 9am
Don Juan, Op. 20 - 2nd at 9pm
Sonnata for Winds No. 1 in F "From an Invalid's Workshop" - 7th at 10am
Stravinsky: Baiser de la feé: Highlights - 12th at 3am
Con. for Piano and Winds - 17th at 4am
Con. for Violin in D - 3rd at 2am
Firebird Suite - 9th at 9pm
Four short pieces - 15th at 10pm
The Song of the Nightingale - 29th at 6pm
The Rite of Spring - 21st at 9pm
Sym. of Psalms - 19th at 4am
Sym. in C - 3rd at 3pm
Song of the Nightingale - 11th at mid.
Serenade in A - 13th at 2am
Son. for Violin and Continuo in G Min. "Didone Abbandonata" - 18th at 3pm
Metopes, Op. 29 - 22nd at 6pm
Con. for Violin No. 2, Op. 22 - 24th at noon
Szymanowski: Con. for Violin No. 1, Op. 35 - 5th at 6pm
Con. for Violin No. 2, Op. 22 - 24th at noon
Sym. No. 6 in B Min., Op. 74 "Pathetique" - 7th at 3am
Sym. No. 5 in E Min., Op. 64 - 20th at 8pm
Sym. No. 4 in F Min., Op. 36 - 11th at 2pm; Sym. No. 3 in D, Op. 29 "Polish" - 2nd at 3am
Swan Lake, Op. 20: Highlights - 28th at 3am
Sextet in D Min., Op. 70 "Souvenir de Florence" - 2nd at 3pm
Storm, Op. 76: Ov. - 17th at 11am
Swan Lake, Op. 20: Suite - 28th at 8am
Sym. No. 4 in F Min., Op. 36 - 11th at 2pm; Sym. No. 5 in E Min., Op. 64 - 20th at 8am
Sym. No. 5 in F Min., Op. 74 "Pathetique" - 7th at 2am
Tempes, Op. 18 - 12th at 4am
Te Deum: Con. for Piano No. 5, Op. 96 - 1st at 5am
Telemann: Cantata "Deine Taten werden leben" - 11th at 7pm
Cantata No. 19 "Gott will mensch und sterblich werden" - 11th at 7pm
Con. for Oboe d'amore in A - 23rd at 1pm
Con. for Recorder in C - 19th at 5am
Con. for Viola in G - 3rd at 8pm
Con. for 3 Horns in D - 9th at 9am
Con. for 3 Trumpets in D - 15th at 9am
Con. for 3 Violins, Strings and Continuo in F - 3rd at noon
Con. for 4 Horns, 2 Oboes and Bassoon in F - 3rd at 11am
Fantaisies for Flute - 11pm
Partita for Oboe and Continuo in G Min. - 14th at 1pm
Quar. for 3 Wind Instruments and Continuo in D Min. - 30th at 2pm
Solo for Oboe and Continuo in G Min. - 24th at 11pm
Son. for 2 Flutes in B Min., Op. 2, No. 4 - 29th at 11pm
Suite for Flute, Strings and Continuo in A Min. - 2nd at 11am; 19th at 1pm
Trio Son. in D - 1st at 6am
Thomson: Louisiana Story Suite - 1pm
Sym. on a Hymn Tune - 24th at mid.
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