

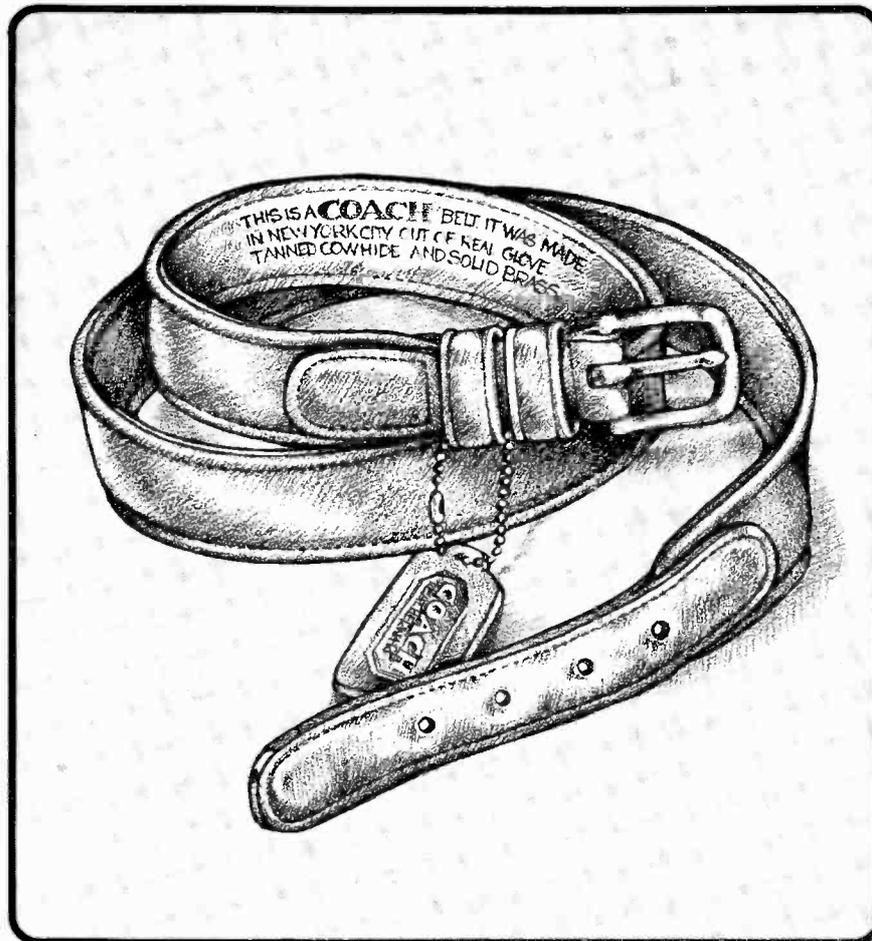
KEYNOTE

A Magazine for the Musical Arts Including the WNCN Program Guide

October 1980

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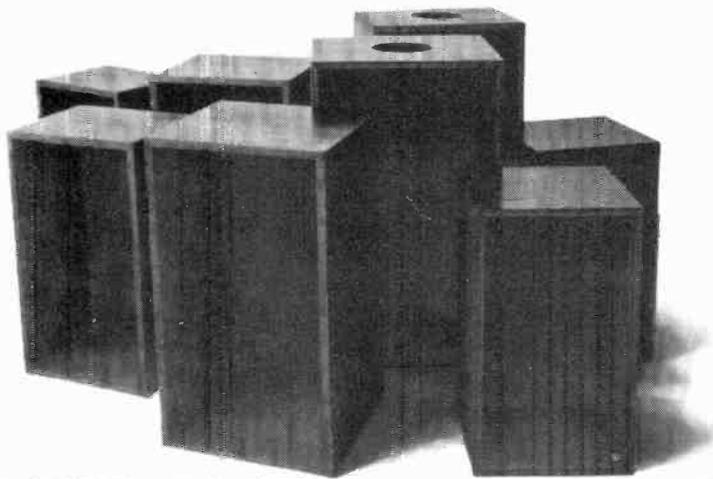
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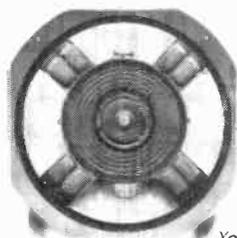
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KEYNOTE

October 1980
Volume 4, Number 8



Cover

Pipa. A Chinese instrument dating back 2,000 years. Performing is Soo Fung, who plays the pipa for The Chinese Music Ensemble of New York.

Photo: Larry Shmenco

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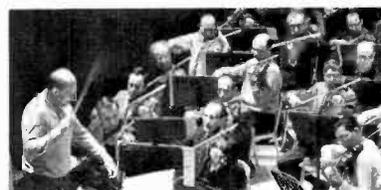
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Ghostly echoes rebound in Andrew Carnegie's Music Hall. Evoking warm and appreciative memories, the Grand Old Lady of West 57th Street is still going strong at 90.



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by Joseph Horowitz

A Magazine for the
Musical Arts Including the
Program Guide for:

GAF WNCN 104.3
FM

KEYNOTE MAGAZINE

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Keynote Magazine is
published monthly
by Radio Station WNCN.

Advertising Sales and Information:
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1180 Avenue of the Americas
New York, New York 10036
212-NCN-1043

Subscription and Address Changes:
Keynote
P.O. Box 952
Farmingdale, New York 11737

By Subscription: \$15 per year
Single Copy Price: \$2

Second-class postage paid at New York,
New York, and at additional mailing offices.

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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—*sans* 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 relegate 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 programming. — 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 Hovhanness 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 programming 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 Hovhanness, one of our country's finest composers.

Dr. Hovhanness, 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 Hovhanness, 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.

Sea Cloud

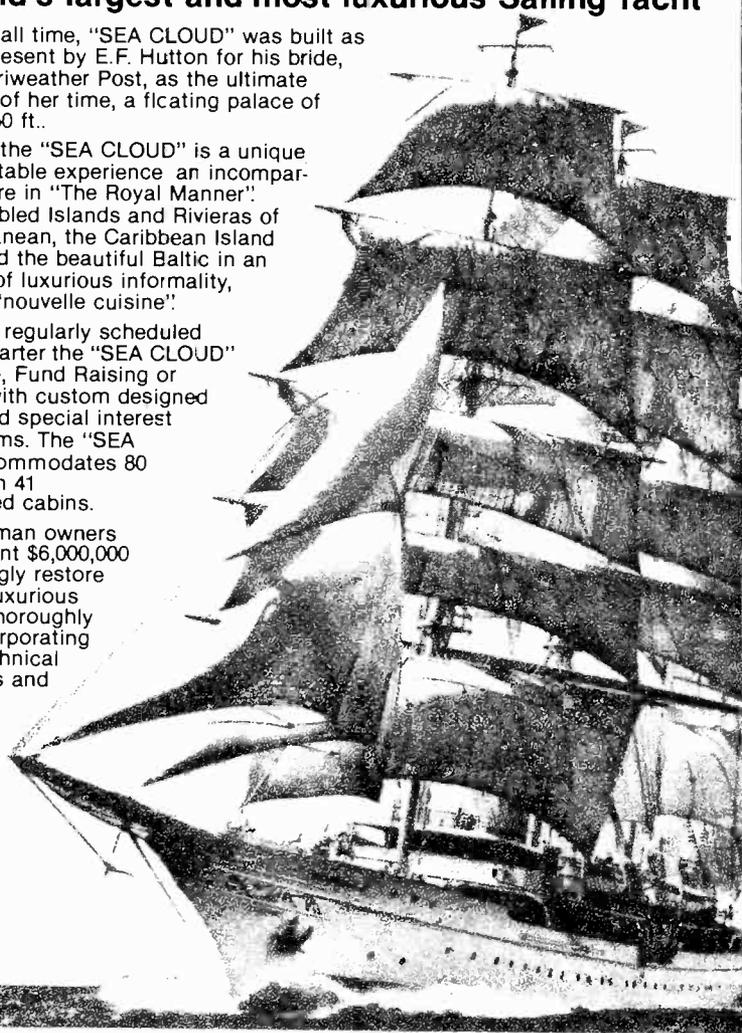
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*Reverberations from “A */?¢!*&!! Eyesore”*





By Naomi Graffman

Of course we knew it was about to be demolished. Nevertheless, a rude shock awaited us that morning in March 1960 when, after a month-long tour, we returned home to face an ugly new view from our living room (we lived on 55th Street then, with unobstructed sightlines to the backstage entrance one block north): the Carnegie Hall building disfigured, all of its windows brutally slashed with X's of white paint—a convicted prisoner prepared for execution. The clumsy old place, it was said, had outlived its usefulness. Pundits instructed, “We must look forward!” In a few years, nobody would miss it. Carnegie Hall’s time had come—and gone.

Historic it was, without doubt, this structure of vaguely Italian Renaissance style, built at the turn of the century in what was then suburbia—way uptown at 57th Street (on the summit of Goat Hill, to be precise). Until 1889, only the fortress-like Osborne apartment house and the block-long Grenoble Hotel rose above the jumble of shanties, stables and saloons that shared the rich grazing area on the corner of Seventh Avenue with the foraging goats of the old Cosine Farm. But that summer, with appropriate fanfare (including a band playing the “Valhalla” motif from *Das Rheingold*), Louise Carnegie laid the cornerstone for what was planned to be a concert hall of consummate splendor.

“Stately, rich and dignified in an architectural style easily and simply expressing the public purposes for which the structure is intended,” a contemporary promotion booklet enthused. “Its richness, beauty of decoration . . . surely place ‘Music Hall’ . . . at the very forefront of concert halls.” The modern eye, observing the façade’s profusion of ornamentation, must be either enchanted or dismayed. On the one hand, its abundance of terra-cotta acanthus sprays, vine-circled rosettes, fluting, foliage, fruit and flowers provide

the viewer with nothing less than (according to the Landmarks Designation description) “a veritable vocabulary of Renaissance detail, selected with taste and discrimination.” And, on the other—bah, humbug! The corner newsdealer echoed a popular sentiment in 1960 when he growled his opinion of Carnegie Hall’s impending demise: “Just a goddamn eyesore.”

Hammerings and Scrapings

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.

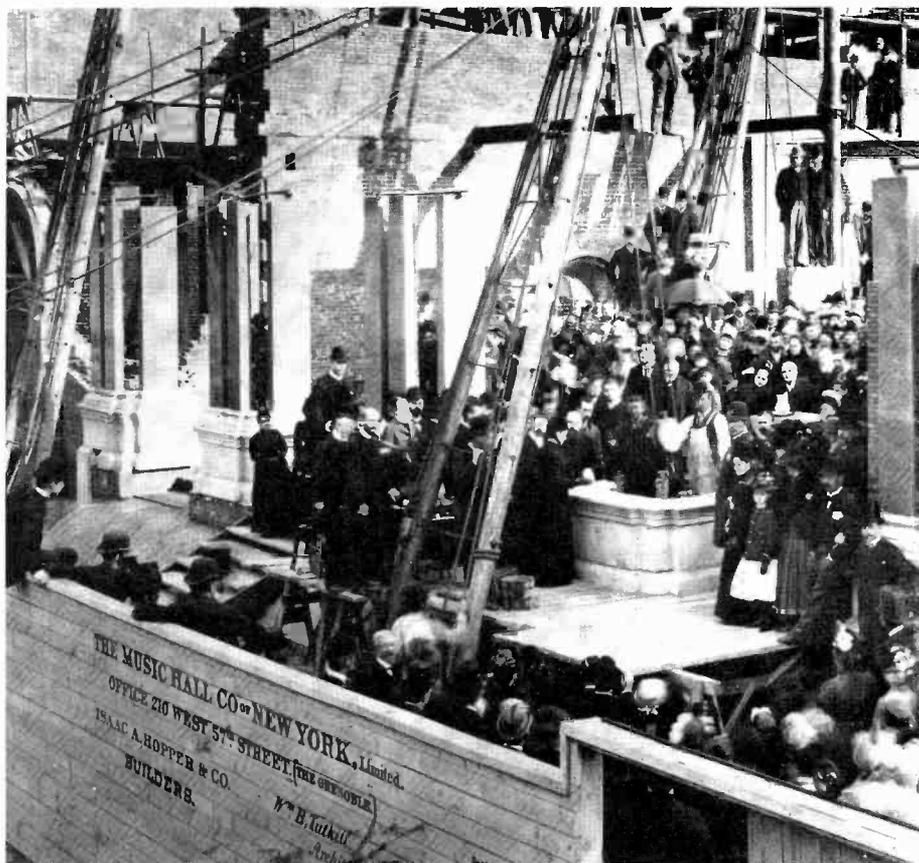
And yet, in spite of the “sold-out” signs that adorned many a poster (and the mystique that made a Carnegie Hall performance every musical artist’s aspiration), there were always operating deficits—or, at best, meager profits. From the beginning, even in the golden era, things were never easy financially. 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



Mrs. Carnegie presides over the laying of the cornerstone, May 15, 1891, as husband Andrew (his face partially obscured by the ropes supporting the cornerstone) and several well-wishers look on.

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 finality 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 and his shining eyes grew wide. “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 unshakable, 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.

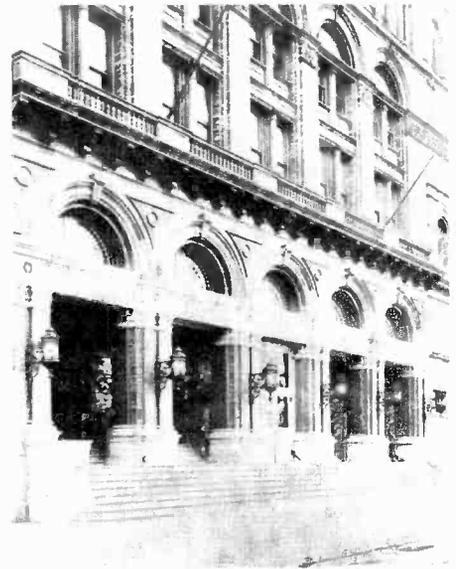
Incidentally, when the neighborhood traffic cop made his immortal reply ("Practice, practice, practice!") to the sightseer's innocent question ("How do I get to Carnegie Hall?"), he was only revealing the tip of an iceberg. True, for performers, practicing helps. And for those who are not playing on 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 orphan 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: "stubsbies." 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 interconnects with the tenth floor of another) that resulted from the patchwork construction of the three-building complex



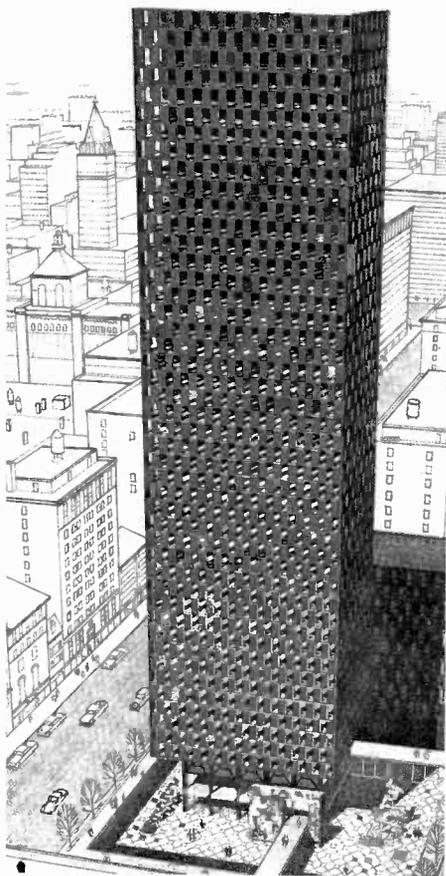
Carnegie Hall's original façade.

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

Carnegie Hall



Set to replace Carnegie was this 44-story office building, faced in panels of bright red porcelain.

opened it, bent down and crawled inside, into a large, dark space. The only illumination came from what seemed like a pattern of grillework on the floor. And I heard music very clearly, coming up from the floor. I knelt down, looked through the grillework and realized that I was directly above the ceiling of the auditorium. Of course I came back and brought my friends. We'd lie on our stomachs on the floor (or was it the ceiling?) and peer through the grillework. Sometimes I worried, though, that a drop of sweat—we'd just come from class, as I said—would fall through the grille and land on a paying customer below, and we'd be found out. But that never happened, and for years we attended concerts in that magical spot. It was a perfect place to hear music—the sound enveloped us.”

A Performer's Auditorium

So it is that the remarkable acoustics of Carnegie Hall extend even beyond the auditorium. Still, William Burnet Tuthill's contribution in this area is often dismissed as “sheer luck and common sense.” The fact remains, though, that he did not approach the acoustical planning in a hit-or-

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 obliteration 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 get. 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 superbly, 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

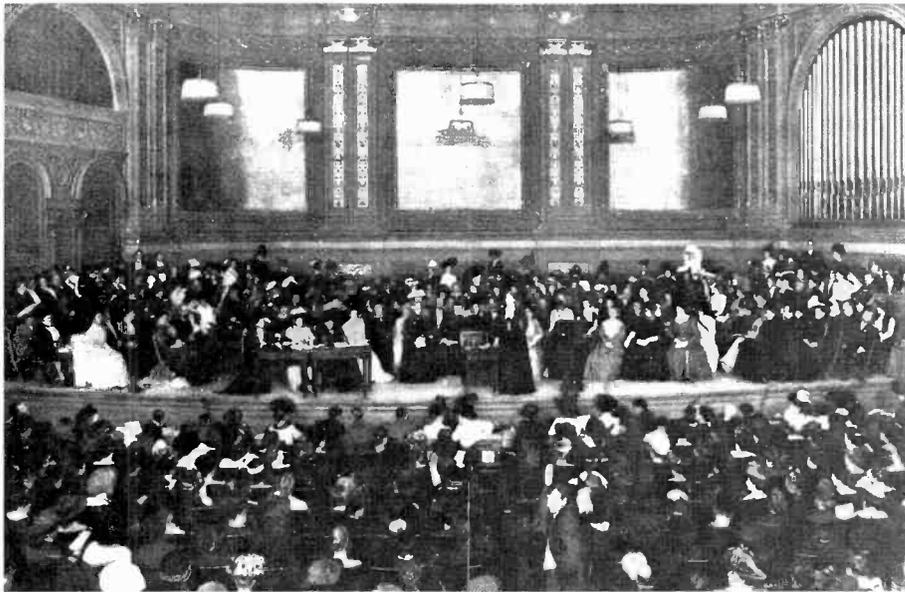
Horowitz performed another noble service for his colleagues—if not for audiences—by devising a simple accessory to be used onstage under certain circumstances. Unfortunately, these circumstances occur rather rarely—only, in fact, when stage seats are required—for it is an opaque screen, about three feet 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 turtleneck 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 Hurok 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



A rear view of the hall, taken just after the painted X's were removed from the windows.



The 1909 Woman's Suffrage Convention takes over Carnegie Hall's stage.

(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 1943 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.

CARNEGIE HALL PREMIERES ON WNCN

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

Berlioz: Disciplined Romantic

By Kenneth Furie

Hector Berlioz was born in 1803 in La Côte-St.-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 Eccentric

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 de-

tractors: 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



Illustration: Edward Spong

Berlioz

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,



Berlioz conducts a “concert a mitraille.” Woodcut by Grandville. Photo: Bettmann Archive.

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 about; in fact, the aria he sings is one of the most beautiful and moving things I've heard. "O misery of kings!" he laments. "To rule and not live. To give laws to everyone, and yet wish to follow the goatherd into the depths of the woods."

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. Let them all perish by the sword! Rivers of blood will be spilled! Hot dog!

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 his 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 Untrammelled 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 Méphisto's answering "Song of the Flea." Méphisto'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'ardente flamme*," as poignant 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 (1833), 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 very conventional operatic

Berlioz

Faust (1859) and *Roméo et Juliette* (1867) were written decades *after* Berlioz' idiosyncratic 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 large debt 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 loved 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 *Béatrice et Bénédicte* (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 vaudeville 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

Berlioz on Records: Some Suggestions

THE BASIC BERLIOZ

●Symphonie fantastique. *Vienna Philharmonic, Monteux. London Treasury STS 15423.*

●La Damnation de Faust. *Baker, Gedda, Bacquier; Orchestre de Paris, Prêtre. Angel SCL 3758 (3).*

●Les Troyens. *Lindholm, Veasey, Vickers, Glossop, Soyer, et al.; Covent Garden, Davis. Philips 6709 002 (5).*

●L'Enfance du Christ. *Berbié, Vanzo, Calès, Soyer; Orchestre National de l'ORTF, Martinon. Nonesuch HB 73022 (2).*

●Roméo et Juliette. *Denize, Corazza, Thau; Strasbourg Philharmonic, Lombard. Musical Heritage Society MHS 3835/6 (2).*

FILLING IN

●Harold en Italie. *Primrose; Royal Philharmonic, Beecham. Odyssey Y 33286 (mono).*

●Béatrice et Bénédicte. *Veasey, Mitchinson, Cantelo, Cameron; London Symphony, Davis. Oiseau-Lyre SOL 256/7 (2).*

●Les Nuits d'été. *Crespini; Orchestre de la Suisse Romande, Ansermet. London OS 25821 (with Ravel: Shéhérazade).*

●Grande Messe des morts (Requiem). *Giraudeau; Paris Opera Orchestra, Scherchen. Turnabout THS 65017/8 (2).*

●Te Deum. *Tagliavini; London Symphony, Davis. Philips 839 790.*

MOPPING UP

●Overtures: Le Corsaire, Les Francs-juges, Le roi Lear, Roman Carnival, Waverley. *London Symphony, Davis. Philips 885 367.*

●Overtures: Benvenuto Cellini, Roman Carnival. Béatrice et Bénédicte: Overture and Entr'acte. Les Troyens: Royal Hunt and Storm. *New York Philharmonic, Boulez. Columbia M 31799.*

●Symphonie funèbre et triomphale. *London Symphony, Davis. Philips 802 913.*

●Benvenuto Cellini. *Eda-Pierre, Gedda, Massard, Bastin; BBC Symphony, Davis. Philips 6707 019 (4).*

●Lélio. *Gedda, et al.; Orchestre National de l'ORTF, Martinon. Angel S 37139.*

●La Mort de Cléopâtre. *Baker; London Symphony, Gibson. Angel S 36695 (with Les Troyens excerpts).*



Berlioz, 1830, at the time he composed the Requiem.

time he suspended work on *The Ring*, which, reduced to essentials, is his vision of how certain heroic attitudes could remake this mess of a world.

In a limited sense, *Les Troyens* conforms to the Romantic preoccupation with heroism: It tells the epic story of the small band of survivors of the sacking of Troy who pursue their destiny, first to Carthage and then on to Italy and the founding of Rome. All pretty heroic, no? And indeed, Enée, the leader of the Trojan party, is a pretty remarkable fellow.

"He Is Dead"

Berlioz' treatment certainly accords full honor to the heroism of the Trojans; the spirit of Hector, perhaps the greatest of all heroes (he certainly makes Siegfried look like a ninny), pervades the opera. At the same time, the composer was temperamentally incapable of seeing only the positive—or negative—side of anything (a most *un-Romantic* trait), and every step of the way he shows us, along with the admirable qualities, the stupidity, childishness, insensitivity and epic-scale destructiveness of his "heroes."

For Berlioz, there is special significance in the ruse of the Trojan horse, which is where his opera begins. The Trojans are celebrating their victory, as emblemized by the wooden horse the Greeks have apparently left behind, but Cassandre—Hector's sister, and another of the most interesting of mythological figures—understands that the celebration is premature. In her recitative and aria, the first solo number in the score, she voices her profound sense of dread.

She knows that that "unhappy king," Priam (who happens also to be her father), is doomed. Significantly, though,

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" Chorèbe, 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 Chorèbe 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 Chorèbe?" 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: Unwilling 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 mission 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 con-

structive 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' 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? ■

BERLIOZ ON WNCN

3rd at 8 AM	<i>Le Corsaire Overture</i>
4th at 8 PM	<i>Zaïde</i> <i>Sym. funèbre</i> <i>Béa. et Béné: Aria</i>
5th at 6 AM	<i>Requiem</i>
6th at 8 PM	<i>Les Nuits d'été</i>
7th at 9 PM	<i>Roméo: Love Scene</i>
8th at NOON	<i>Les Troyens: Overture</i> <i>Harold in Italy</i>
11th at 8 PM	<i>Hermínie</i> <i>Les Francs-Juges Over.</i> <i>Marche funèbre</i>
14th at MID	<i>Sym. fantastique</i> (trans. by Liszt)
9 PM	<i>Roman Carnival Overture</i> <i>L'Enfance du Christ</i>
16th at 1 AM	<i>Damnation of Faust</i>
18th at MID	<i>Les Troyens</i> 8 PM <i>Trojan March</i> <i>Songs</i> <i>Réverie et caprice</i> <i>Waverly Overture</i>
19th at MID	<i>Roméo et Juliette</i> 6 AM <i>Te Deum</i>
20th at 12:30 AM	<i>King Lear Overture</i> 6 AM <i>Roméo: Queen Mab Schzo.</i>
21st at MID	<i>Benvenuto Cellini</i>
23rd at 1 AM	<i>Lelio</i>
25th at 8 PM	<i>Damnation: Aria</i> <i>Les Troyens: Ballet Music</i> <i>Mort de Cléopâtre</i> <i>Roméo: Queen Mab Schzo.</i>
29th at 11 AM	<i>Sym. fantastique</i>
30th at 1 AM	<i>Béatrice et Bénédic</i> NOON <i>Béa. et Béné: Overture</i>

The Trouble with Recordings

A Polemic Part I

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

Sir Georg Solti rehearses the Chicago Symphony in Carnegie Hall.



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 Rococo, 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 Celibi-

Recordings Polemic



Russian pianist Sviatoslav Richter in concert.

dache, as heard in concert on Rococo. Darton estimates that 30% of his in-house stock, and over 50% of his warehouse stock, are monaural.

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 unnatural; the volume of the double basses is more excessive; the brawny "presence" of the violins 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 slowing 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 a 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 purely external. Depth and textural variety are traded for a precisely articulated husk. One must be careful about claiming that this is not the way a "real" orchestra sounds, because real orchestras are not what they used to be. Solti is not the only celebrated modern conductor who vener-

ates the phonograph. 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 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 Y 32223) 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-



RCA producer John Pfeiffer and Vladimir Horowitz, prior to a 1957 Carnegie Hall recording session.

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 Promenade 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—hurtling 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

Recordings Polemic

"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 re-



Rachmaninov—the recording machiné sits in awe.



Conductor Wilhelm Furtwängler—bringing the music quivering to life.

cord 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 I had to somehow convince him 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

(ARL 1-1766); and Schumann's *Humoreske* coupled with several Liszt and Rachmaninov pieces (ARL 1-3433). These are all in-concert recordings, but of a new sort. Whereas the 1951 *Pictures* was issued untouched, the Rachmaninov, Liszt, Scriabin and Schumann recordings of 1975-79 are edited to eliminate some finger slips and audience noises. The solo performances are compendiums of various live recitals. The Rachmaninov concerto incorporates material from a three-hour makeup session three days following the concert. According to Pfeiffer:

"It is true that all these in-concert recordings are edited, but this isn't the type of sewing machine work that you do with a lot of studio recordings—a few bars from this take, a few bars from another take, until you build up a master. There's always one overall performance that Horowitz prefers, but which includes certain things that have to be corrected. In the case of the Rachmaninov Third, for example, we remade literally everything that went wrong with the actual performance—a good two hours of music. But I didn't use more than, at most, ten minutes from the whole remake session."

Pfeiffer is by no means entirely opposed to modern recording gadgetry. He believes some artists work best in a controlled environment. Even Horowitz, he feels, has been memorably served by the studio—he ranks the 1969 studio version of Schumann's *Kreislaria* (Columbia MS 7264) with the recent *Humoreske* as the two finest recordings Horowitz has made. Still, Pfeiffer's own record library is 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. In today's recordings, particularly of vocalists, most singers are doing things for the tape. They're not giving a performance, basically; they're performing with the idea that it is being recorded. Or you listen to Rachmaninov's recordings. The recording machine is standing off to one side, in awe of what's going on."

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.

POLEMIC RECORDINGS ON WNCN

- 3rd at 4 PM **Beethoven: *Son. No. 23***
 7th at 5 PM **Scriabin: *Son. No. 5***
 12th at 3 PM **Liszt: *Sonata***
 15th at 1 PM **Brahms: *Sym. No. 1***
 (Solti)
 16th at 1 PM **Brahms: *Sym. No. 1***
 (Furtwängler)
 18th at 1 PM **Rachmaninov: *Con. No. 3***
 19th at 3 PM **Mussorgsky: *Pictures***
 (Richter, live)
 20th at 3 PM **Schumann: *Humoreske***
 26th at 3 PM **Mussorgsky: *Pictures***
 (Horowitz, live)
 29th at 4 PM **Rachmaninov: Preludes**

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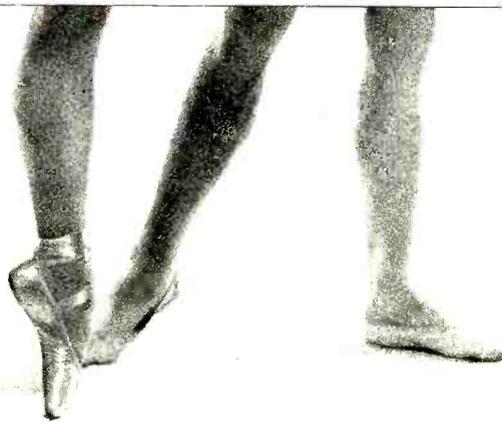
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DANCE



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-



Ashton's *Rhapsody* premieres at Covent Garden.

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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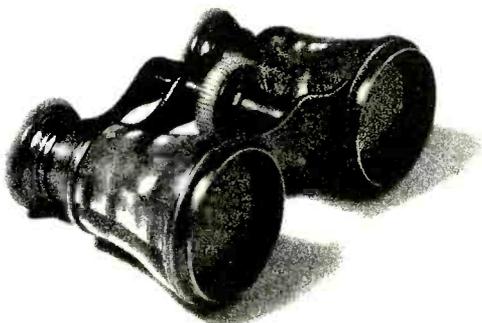
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OPERA



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 rebuffed an advance from the cashier, who has the power to fire her), while the singer, more hardened to dehumanizing routine, punctuates with habit-hardened

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 *maestoso* ("I don't know nothing 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 omma 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 omma 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 your 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 pretty fair operatic 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 and himself. 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 gotta dance, dance, dance. Young people kinda naturally want their chance to get out in the sun and be free. Young people gotta 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 young workers’ dance to the crabbed manipulateness 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



Standin’ on the corner. Photos: Dirk Bakker.

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 cranked 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 belief 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 © 1956, 1957 by Frank Music Corp.

NEW YORK SCENE



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 Commissiona 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 Lechuk 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 Neil Rosenshein and bass John Cheek. Robert DeCormier conducts.

The Scottish Chamber Orchestra presents a program of works by Mozart, Vivaldi, Bach and Dvořák on 10/18. Conductor and violin soloist is Jaime Laredo; flute soloist is Paula Robison.

Zebre's *Towards Liberty* receives its New York premiere on 10/19 by the Slovenian Philharmonic, on a program that also includes music by Brahms and Tchaikovsky. Anton Nanut conducts, with violinist Primoz Novsak and cellist Milos Mlejnik as featured artists.

The Queens Symphony Orchestra gives the first performance in a new series entitled "Carnegie Hall Salutes New York State." Four important orchestras of our state will be presented, with each program highlighting a work by a native New York State composer. The 10/20 program

features music by Beethoven, Amram, Copland and Brahms. Violinist 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 Zoghby, 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. premieres), 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. 3*, 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 Souzay 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

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Sunday Afternoon at 3, October 5

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PHILHARMONIA ORCHESTRA

Riccardo Muti, conductor

MOZART • Symphony No. 41 "Jupiter";

SCHUBERT • 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. 7;

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 in D Minor;

DVOŘÁK • Serenade for Strings

Tickets: \$11, \$9, \$7.50, \$6, \$5

Sunday Evening at 8, October 19

SLOVENIAN PHILHARMONIC

Anton Nanut, conductor

Primoz Novsak, violin

Milos Mlejnik, cello

MERKU • "The Sun" — First N.Y.

Performance; BRAHMS • Double Concerto;

TCHAIKOVSKY • 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 Poem"

Tickets: \$16, \$14, \$12, \$10, \$8

Sunday Evening at 8, October 26

NATIONAL ARTS CENTRE ORCHESTRA

Mario Bernardi, conductor

Marilyn Horne, mezzo-soprano

Linda Zoghy, soprano

Nancy Hermiston, soprano

Canta a 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

Edo 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

Edo 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

Edo de Waart, conductor

Isaac Stern, violin

DEL TREDICI • "Happy Voices" — First N.Y.

Performance; SIBELIUS • Violin Concerto;

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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. Stephens 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 hermitic 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.

Opening on 10/23 at the Museum of Modern Art is an exhibition of photographs by William Klein. "The Painter and The Printer: Robert Motherwell's Graphics" opens on 10/30.

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. ■

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PIANIST



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Chopin: Nocturne, Two Mazurkas, Ballade #4
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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, Hubermann, Toscanini, Rachmaninov and Rubinstein played—where their place in the musical firmament was firmly established, proven and re-proven time after time.

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 1935.

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-think, to re-study, the power to pick and choose, and take all this as a departure point for an entirely refreshed viewpoint

a year or two later. I've always had the feeling that an artist in music, or in any of the arts, is a little bit like a farmer. If you want the fields to grow fresh, beautiful products every year, you have to nurture them.

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



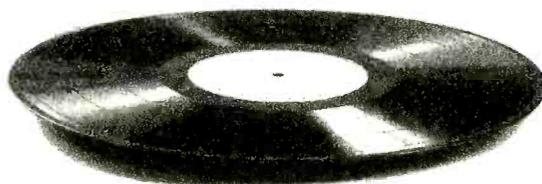
so involved in Carnegie Hall and organizations, with young people and ideas and causes, and I always say that you cannot take for granted that which the Lord, circumstance, talent—what you would call a combination of all three—has given you, and the good fortune one has had, without saying thank you 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



Herbert Blomstedt leads Beethoven's *Leonore*.

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 Klemperer, Furtwängler, Böhm or Toscanini intrude in our consciousness—generally to the debit of

Blomstedt—one 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 no worse than in its original guise. The Electrola surfaces, however, are far quieter than those on my frequently click-laden Arabesque set. S.L.

BERLIOZ: *Symphonie fantastique*. New York Philharmonic, Zubin Mehta, London LDR 10013 (digital). \$9.98.

STRAVINSKY: *Petrushka* (1947). New York Philharmonic, Zubin Mehta, CBS Mastersound IM 35823 (digital). \$14.98.

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, stereo-pair 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 *Fantastique* not only shows off digital's quiet foundation, but successfully mines other aspects of the new technology's poten-

tials: its fabulous transient-response handling capability and the rainwater purity it brings to even the biggest orchestral crescendos.

Mehta's Berlioz doesn't reveal anything new interpretively, but the rhythmically taut playing and straightforward excitement combined with the impressive sonics place this effort among the home listener's top choices, along with the interpretively superior Colin Davis, Martinon, Solti and Karajan efforts.

If London's sonics have a natural freshness without processing, producer Andrew Kazdin's sound for CBS might have come out of a can. The now-familiar CBS-school multi-microphone technique, in force in the *Petrushka*, comes off sounding artificial and heavy-handed when listened to beside the Berlioz. One effect is to deprive the listener of the sweetness, blossom and natural airiness found in the Berlioz.

Actually there are good arguments to be made for manipulating orchestral balances to bring a more dynamic sound to the home listener, and the CBS production isn't entirely the nightmare some audio purists will insist.

But in the final analysis the new digital technology itself may be threatening to push multi-miking into the closet—at least for the present. One primary digital selling point is the technique's amazing absence of noise, and the best digital records are productions that have exploited this quality.

By its very nature, however, multi-microphone production tends to build up noise from the contribution of each of the increased number of electronic components. This defect is plainly audible in the *Petrushka*, which has far more background grain and "hiss" than the Berlioz—indeed, considerably more than hi-fi buffs will tolerate today. It is also lacking any great inducements in the interpretive category. And here's the biggest surprise: The top audiophile *Petrushka* of all is Stravinsky's own 1960 recording (Col. MS-6332)! There's a rich tonal ambience, purity of individual instruments and natural ring to the percussion that have eluded more "modern" versions. And there's no question that the composer best conveys the wit and tragi-comic essence of the score. What a world apart this performance is!

A.P.

BRAHMS: Concerto in A minor for Violin, Cello and Orchestra, Op. 102.
Itzhak Perlman, violin; Mstislav

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Records

Rostropovich, cello; Concertgebouw Orchestra of Amsterdam, Bernard Haitink, cond. Angel SZ 37680. \$8.98.

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 unrelieved 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 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.

RAVEL: *Quartet in F major*. BARTÓK: *Quartet No. 3*. Sequoia String Quartet. Delos D/DMS 3004 (digital). \$17.98.

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 repertory 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



The Sequoia String Quartet—startlingly fresh.

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.

SCHUBERT: *Music for Violin and Piano. Rondeau brilliant, D. 895; Sonatina in D, D. 384; Fantasy in C, D. 934*. Sergiu Luca, violin; Joseph Kalichstein, piano. Nonesuch H-71370. \$4.96.

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

studios. 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 compleat 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 gegruesset*" 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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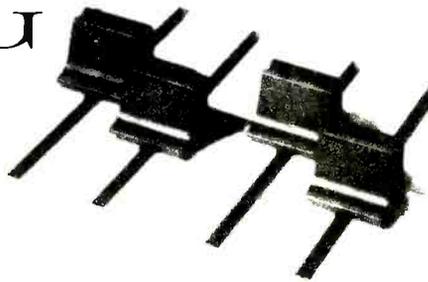
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ELECTRONICALLY SPEAKING



By **Richard Koziol**
Chief Engineer, WNCN

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.

Be 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 reverb to complement the sound. The only acoustical difficulty encountered in the cathedral was the occasional intru-

sion 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.

We Are Prepared

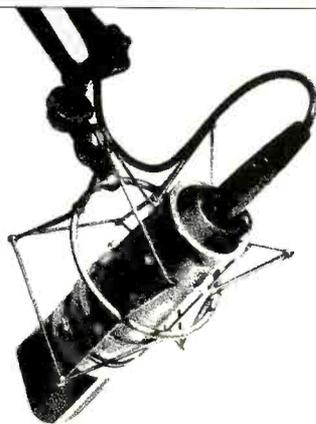
According to the information I had, all the performances in the cathedral were to take place on a raised wooden platform in the transept of the building. Since a row of pillars flanked either side of the nave, I felt I could use the front pair as a support for a cable strung across the nave. This cable would be used to support my pair of microphones. In this position they would occupy a space about 12 feet above and five feet in front 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.

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 I could focus on a single instrument or group.

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 Gutiérrez will be heard in Tchaikovsky's *Piano Concerto No. 1*—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.

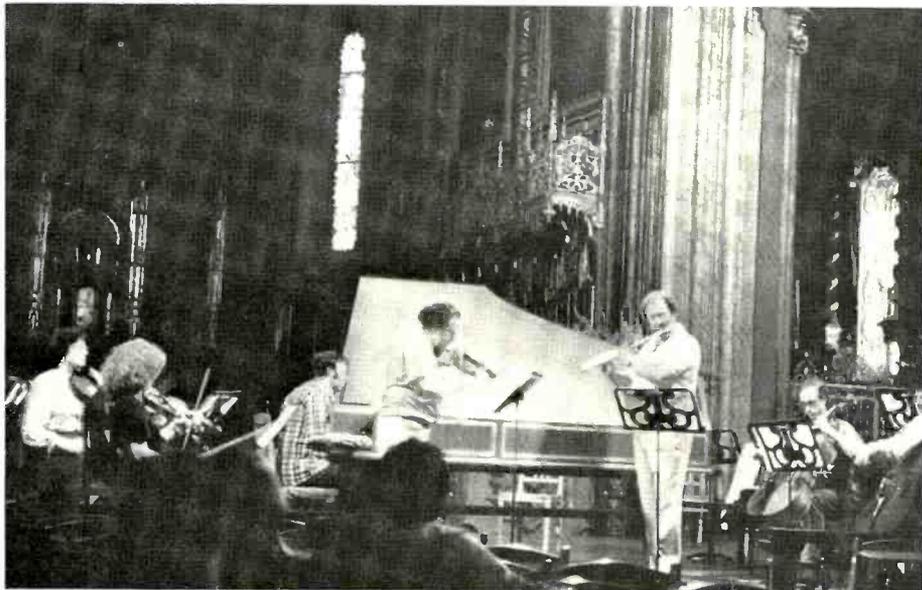
Great Concerts from the Y

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 serieuses*, Op. 54; then, Chopin's *Sonata No. 3*, Messiaen's *Ile de*



Jean-Pierre Rampal leads a rehearsal of Bach's Brandenburg Concertos at Madeira. Photo: Richard Koziol.

Feu, Nos. 1 and 2, and Mussorgsky's *Pictures at an Exhibition*.

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 programming 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 most of the other recording technicians were quite impressed with the sophistication of the dozen or more crates of recording equipment brought to the scene by WNCN. "WNCN in fact supplied the audio signal for a number of other broadcasters, including a high-quality stereo signal to the national radio system, plus mixed-down mono signals to the Portuguese national television network and for a PBS film crew."

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

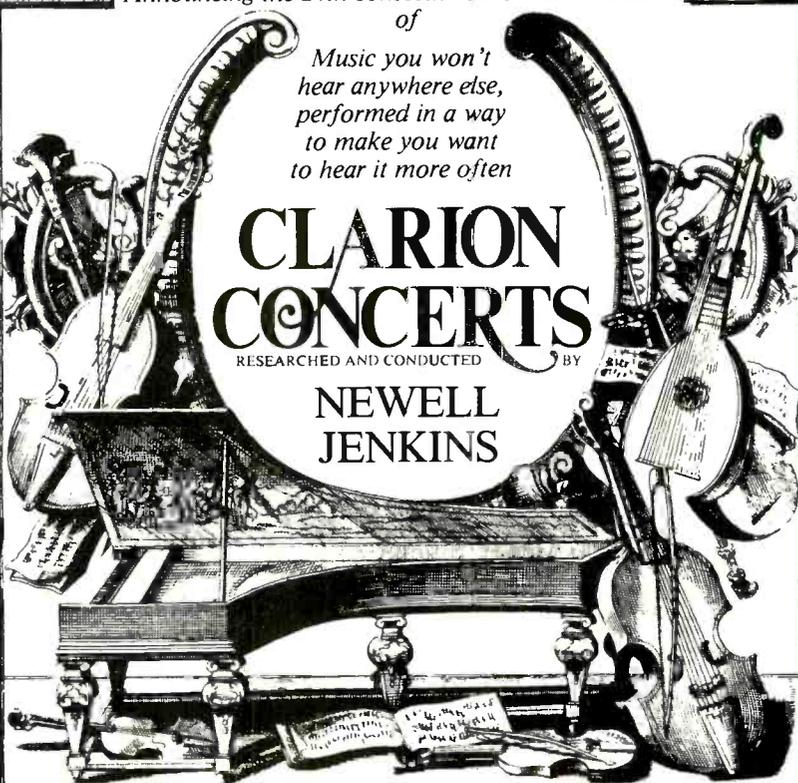
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DECEMBER 10th: Festive orchestral concert featuring Corelli's majestic "Christmas Concerto," along with works of Erlebach, Sammartini, C.P.E. Bach and Handel.

JANUARY 21st: First performances in modern times of 3 works by major 18th Century Bohemian composers and a Cello Concerto by Ignaz Pleyel.

FEBRUARY 11th: An All-Vivaldi Program combines particular favorites of Clarion subscribers in past seasons with a previously unperformed Motet for Alto and Strings, to be sung by Elaine Bonazzi.

MARCH 11th: The first U.S. performance in this century of the 3-act opera "Lodoiska" by Luigi Cherubini, revives a landmark of early Romantic style.

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This Month on WNCN

the diversity of the festival, the musicians and, of course, of 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.

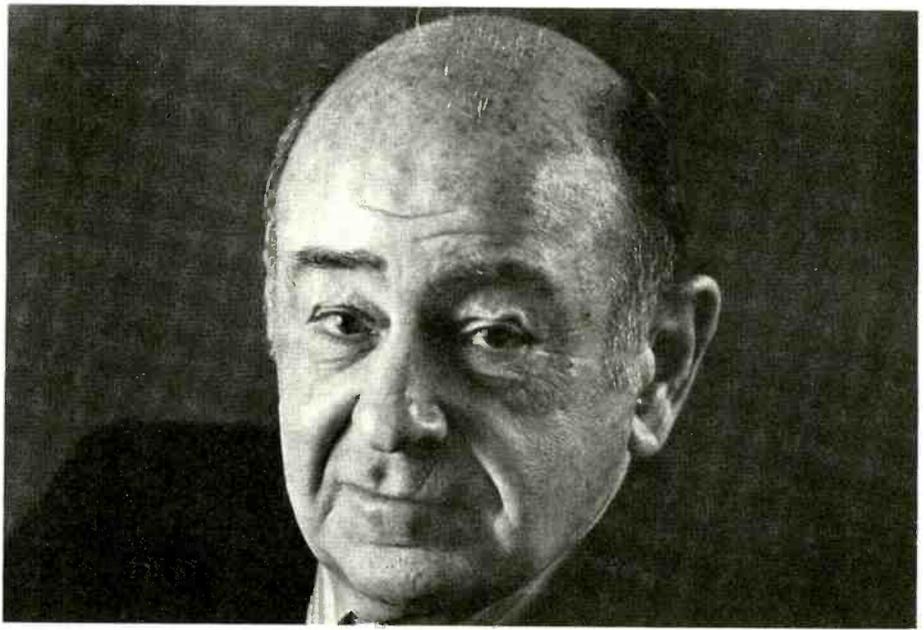
Highlighting the series will be interviews conducted by Fleetwood, with the broadcasts airing each Friday evening at 9 PM, beginning on 10/3.

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



Paul Sperry offers a lieder recital at the Y.



Pianist Shura Cherkassky performs music by Mendelssohn, Chopin, Messiaen and Mussorgsky at the Y.

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 Caballé, 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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	Metropolitan Arts with Matt Biberfeld						
	Music through the Night with Fleetwood						
4:30	Conversations from Wingspread						
5:30							
6AM	A I R C O M M U T E R W E A T H E R R E P O R T					Saturday Morning Concert 6AM-12AM	Music of Praise 6AM-9AM
7AM							
7 : 3 0	A D V E R T I S I N G N E W S R E P O R T						
7 : 4 5	C U L T U R A L C A L E N D A R						
8AM	Morning Concert with Gordon Spencer						
9AM							
9 : 5 5	S T E N D A H L O N W I N E &						
10AM	The latest news, commuter reports, and weather forecasts are heard frequently from 6 to 9 AM.						King of Instruments F O O D
11AM							
12N						Saturday Afternoon Concert 12-5 PM	Concerts of the World 11AM-1PM
	Afternoon Concert with James Pinckney						
1PM							
2PM	Love of Music Arnold Michaelis		Love of Music David Dubal			1-3PM	
3PM							
3 : 5 5	S T E N D A H L O N W I N E &						
4PM	The latest news, commuter reports, weather forecasts and celebrity interviews are heard from 3 to 6PM						Piano in Concert F O O D
5 PM	C U L T U R A L C A L E N D A R						
						Adventures In Sound with Larry Zide	The Symphony Orchestra
6PM	Evening Concert with Oscar Buhler						
6 : 5 5	F I N A N C I A L R E P O R T						
7PM	A N N I V E R S A R Y C O N C E R T						
							Sunday Opera* Opera Broadcasts 7PM-10PM
8PM	Monday Night Classics	Music of the Perpetual Past	What's* New	Conversations with Vladimir Horowitz	Age of the Baroque	Composer of the Month	
9PM	Great Concerts From the Y	Evening Concert 9-11PM	Artist's Image	A Symphonic Concert	Madeira Bach Festival Concerts	Evening Concert 9PM-11PM	
10PM		Salzburg Festival Starts 10/21	Dutch Concert Hall	Aaron Copland Comments			Treasury of Chamber Music
11PM	A T R E A S U R Y O F C H A M B E R M U S I C						
12M							
	Also Great Performances Simulcasts with WNET-TV/13						* - Also Live Broadcasts of the New York City Opera

OCTOBER PROGRAM GUIDE

Wednesday
October

1

MID MUSIC THROUGH THE NIGHT

- Beethoven:** Variations in D, Op. 76 on a Turkish March from "Ruins of Athens"; Gilels, Piano; ANG SE3731 (7:09)
- Beethoven:** Variations on National Themes for Flute, Op. 107; Schulz, Flute; Buchbinder, Piano; TEL 6/48117EK (44:15)
- 1AM Mozart:** Serenade No. 4 in D, [K203]; Saar Chamber Orch., Ristenpart; NON H71194 (36:33)
- Brahms:** Waltzes, Op. 39: Highlights; Kliem, Piano; TRN TV34165S (10:18)
- Purcell:** Sonata for Trumpet with Strings and Continuo No. 2 in D; Mertens, Trumpet; Concerto Amsterdam/Rieu; TEL SLT43091 (5:14)
- 2AM Bach (arr. Busoni):** Chorale Preludes; Jacobs, Piano; NON H71375 (25:25)
- Tcherepnin:** Con. for Piano No. 5, Op. 96; Tcherepnin, Piano; Bavarian Radio Sym. Orch./Kubelik; DG 139379 (21:00)
- 3AM Donizetti:** Linda di Chamonix: O Luce di quest'anima; Deutekom, Soprano; Italian Radio Orch./Franci; PHI 839791LY (5:20)
- Haydn:** Sym. No. 99 in E-Flat; Amsterdam Concertgebouw Orch./Haitink; PHI 835299LY (26:47)
- Rossini:** Armida: Se al mio crudel tormento; Deutekom, Soprano; Fabbris, McKinney, Tenor; Monte Carlo Opera Orch./Franci; PHI 6500096 (12:13)
- 4AM J.C.F. Bach:** Trio Sonata for Flute, Violin and Continuo in A; Maatz, Flute; Rosch, Violin; Bach, Harpsichord; Schwanberger, Cello; MHS 3418/19 (10:20)
- Debussy:** Nocturnes: Fêtes; Vázsonyi, Vásáry, Piano; DES DSM1005 (6:00)
- Anderson:** Sonata for Alto Saxophone; Leeson, Alto Saxophone; Anderson, Piano; Private (13:45)
- Brahms:** Liebeslieder Waltzes, Op. 52; Balsam, Kahn, Piano; NBC Sym. Orch. & Chorus/Toscanini; RCA LM6711† (18:12)
- 5AM Boyce:** Sym. No. 1 in B-Flat; English Concert, Pinnock; ARC 2533423 (6:52)
- Chopin:** Ballade No. 1 in G Min., Op. 23; Anievas, Piano; SER S60336 (8:07)
- C.P.E. Bach:** Sym. No. 2 in B-Flat; Pearson, Harpsichord; English Chamber Orch., Leppard; PHI 9502013 (11:16)
- 6AM Purcell:** Pavan in A Min.; Leonhardt Consort; TEL 635286 (4:30)
- Telemann:** Trio Sonata in D; Ars Rediviva Ensemble; PAR PLPS607 (15:22)
- Liszt:** Liebestraum; Ruskin, Piano; TRN TV34697 (4:40)

- Gliere:** Con. for Harp in E-Flat, Op. 74: Third Movement; Wurtzler, Harp; New York Harp Ensemble, Wurtzler; MHS 3611 (4:55)
- 7AM Chopin:** Etude in E, Op. 10, No. 3; Almeida, Guitar; ANG S37322 (4:30)
- Saint-Saëns:** Morceau de Concert, Op. 154; Michel, Harp; Luxembourg Radio Orch./Froment; TRN QTV34690 (13:10)
- Albéniz:** Sevilla; Williams, Guitar; COL MS6608 (4:29)
- Barber:** Adagio for Strings, Op. 11; New York Phil. Orch./Schipper; COL 32110006 (9:16)
- 8AM Elgar:** Elegy for Strings, Op. 58; Royal Phil. Orch./Cox; LON SPC21136 (4:28)
- Svendsen:** Zorahayda (Legend); Oslo Phil. Orch./Grüner-Hegge; PHI 838051AY (12:50)
- Paganini:** Romanza; Bitetti, Guitar; MHS 1428 (4:28)
- Sarasate:** Zigeunerweisen, Op. 20, No. 1; Periman, Violin; ANG S37456 (8:06)
- 9AM Schumann:** Fantasia in C, Op. 17; Engel, Piano; TEL SKA25085T (30:05)
- Brahms:** Variations on a Theme by Haydn, Op. 56a; Columbia Sym. Orch./Walter; COL Y30851 (17:55)
- 10AM Handel:** Con. for Oboe No. 3 in G Min.; Acad. of St. Martin/Marriner; ARG D69D3 (10:12)
- Beethoven:** Sym. No. 8 in F, Op. 93; Hamburg Phil. Orch./Keilberth; TEL SMT1201 (28:00)
- Mozart:** Sym. No. 4 in D, [K19]; Acad. of St. Martin/Marriner; PHI 6500532 (10:12)
- 11AM Weber:** Der Freischütz: Overture; New York Phil. Orch./Szell; COL Y35231 (9:05)
- Arne:** Con. for Harpsichord No. 5 in G Min.; Malcolm, Harpsichord; Acad. of St. Martin/Marriner; ARG ZRG577 (10:30)
- Haydn:** Sym. No. 100 in G "Military"; Columbia Sym. Orch./Walter; COL MS6486 (26:01)
- NOON Prokofiev:** Visions Fugitives, Op. 22: Highlights; Gilels, Piano; COL Y33824 (9:00)
- Mozart:** Rondo for Piano and Orch. in D, [K382]; Brendel, Piano; Vienna Pro Musica Orch., Angerer; TRN TV34233 (10:04)
- Brahms:** Intermezzi, Op. 119, Nos. 1-3; Cliburn, Piano; RCA ARL12280 (10:05)
- Wrangitzky:** German Dances; Melkus Ensemble; ARC 2723051 (7:36)
- Rózsa:** Kaleidoscope, Op. 19a; Vienna State Opera Orch./Rózsa; WST WG8353 (11:30)
- 1PM Marcello:** Sonata for Cello and Organ No. 6 in G; Buhl, Cello; Lehrndorfer, Organ; MHS 3958 (9:04)
- Bernstein:** Sym. No. 2 "Age of Anxiety"; Foss, Piano; Israel Phil. Orch./Bernstein; DG 2530969 (34:26)

- 2PM FOR THE LOVE OF MUSIC**
With Arnold Michaelis.
- 3PM Wagner:** Die Meistersinger: Prelude; New York Phil. Orch./Szell; COL Y335231 (9:05)
- Egge:** Con. for Violin, Op. 26; Wicks, Violin; Oslo Phil. Orch./Fjeldstad; PHI PHS900210 (28:00)
- Nielsen:** Rhapsody Overture "An Imaginary Trip to the Faroe Islands"; Danish Radio Sym. Orch./Blomstedt; SER SIC6098 (9:50)
- 4PM Adson:** Courtly Masquing Ayres (3); Touvron Brass Quintet; MHS 4168 (3:16)
- Bizet:** L'Arlésienne: Suite No. 2; Philadelphia Orch./Ormandy; RCA ARL13343 (18:22)
- Ravel:** Ma Mère l'Oye-Suite; Ránki, Kocsis, Piano; HUN SLPX11646 (15:30)
- 5PM Boccherini:** Quintet in F, Op. 29, No. 3; S. Kuijken, Stuurup, Violin; Dael, Viola; Bylsma, W. Kuijken, Cello; ABC AX670222 (16:05)
- Scriabin:** Etude in B-Flat Min., Op. 8, No. 11; Merzhanov, Piano; ANG SR40176 (4:55)
- Debussy:** Plus que lente; Galway, Flute; National Phil. Orch./Gerhardt; RCA ARL13061 (4:56)
- Albinoni:** Adagio for Strings and Organ in G Min.; Acad. of St. Martin/Marriner; ANG S37044 (7:43)
- 6PM Rossini:** Introduction, Theme and Variations for Clarinet; Kovács, Clarinet; Budapest Phil. Orch., Kórodi; HUN SLPX12046 (13:11)
- Saint-Saëns:** Con. for Violin No. 1 in A Min., Op. 20; Ricci, Violin; Cincinnati Sym. Orch./Rudolf; WST MCA1402 (11:00)
- Weber:** Concertino for Clarinet in C Min., Op. 26; Kovács, Clarinet; Budapest Phil. Orch./Kórodi; HUN SLPX12046 (9:04)
- Beethoven:** Für Elise; Buchbinder, Piano; TEL 6/42265AH (2:42)
- C.P.E. Bach:** Sonata for Organ No. 3 in F; Darasse, Organ; MHS 3541/42 (9:29)
- 7PM ANNIVERSARY CONCERT**
Vladimir Horowitz (10/1/1904)
- Czerny:** Variations on the aria "La Ricordanza"; Horowitz, Piano; RCA ARM12719 (8:09)
- Bach (arr. Busoni):** Chorale Prelude, [BWV659] "Nun komm, der Heiden Heiland"; Horowitz, Piano; RCA ARM12717 (5:16)
- Chopin:** Mazurka No. 20 in D-Flat, Op. 30, No. 3; Horowitz, Piano; COL M32932 (2:51)
- Bach (arr. Busoni):** Organ Toccata in C; Horowitz, Piano; COL M2L328† (18:00)
- Chopin:** Polonaise Fantaisie in A-Flat, Op. 61; Horowitz, Piano; COL H30643 (13:05)

WNCN schedules the latest news before each hour.

A (†) 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 programming is subject to change.

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

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., Auriacombe; SER S60287 (13:24)
Villa-Lobos: Bachianas Brasileiras No. 6; Debost, Flute; Senadat, Bassoon; ANG S36979 (8:43)
Beethoven: Variations on a Scottish Theme in D, Op. 105, No. 6; Debost, Flute; Ivaldi, Piano; SER S60307 (2:25)
Beethoven: Variations on a Tyrolean Theme in E-Flat, Op. 107, No. 1; Debost, Flute; Ivaldi, Piano; SER S60307 (4:06)
Devienne: Con. for Flute No. 2 in D; Debost, Flute; Toulouse Chamber Orch., Auriacombe; SER S60287 (18:12)

10PM DUTCH CONCERT HALL
Sponsored by KLM Royal Dutch Airlines.
Mica: Symphony in D
Liadov: Two Russian Fairytales: The Enchanted Lake; Baby Yaga
Schoenberg: A Survivor from Warsaw
Saint-Saëns: Symphony No. 2 in A Minor
Utrecht Symphony Orchestra/Paul Hupperts

11PM A TREASURY OF CHAMBER MUSIC
Schumann: Romances, Op. 94; Bohr, Oboe; Crowson, Piano; SPE SR121 (11:46)
Beethoven: Sonata for Flute and Piano in B-Flat; Schulz, Flute; Deutsch, Piano; TEL 6/48117EK (21:17)

5AM Brahms: Piano Trio No. 3 in C Min., Op. 101; Trio Pro Arte; BIS 98 (21:29)
Biber: Sonata a 6; Dokschtser, Trumpet; Moscow Chamber Orch., Barshai; QUI PMC7135 (6:19)
Albéniz: Iberia: El Corpus en Sevilla; London Sym. Orch./Gould; CHA SDG302 (8:18)

6AM Haydn: Minuets for Orch., Nos. 13-18; Philharmonia Hungarica/Dorati; LON STS15359/60 (15:30)
MacDowell: Woodland Sketches, Op. 51: To a Water Lily; To a Wild Rose; Pennario, Piano; ANG S36049 (4:30)
Clementi: Sonata for Flute and Harpsichord in G, Op. 2, No. 1; Wilson, Flute; Fuller, Harpsichord; ORI ORS7283 (6:30)
Pachelbel: Canon in D; Stuttgart Chamber Orch., Münchinger; LON CS7102 (4:28)

7AM J. Strauss Jr.: Liebeslieder-Walzer, Op. 114; Boskovsky Ensemble, Boskovsky; LON STS15501 (8:05)
Palestrina: Ricercar del Primo Tuono; Touvron Brass Quintet; MHS 4168 (1:56)
C. Schumann: Romance No. 1 in A Min., Op. 21; Alstadter, Piano; MHS 4163 (5:16)
Schubert: Waltzes and Ecossaises; Boskovsky Ensemble, Boskovsky; LON STS15501 (5:55)
Chopin: Impromptu No. 3 in G-Flat, Op. 51; Anievas, Piano; SER S60336 (4:50)
Schubert: Polonaise for Violin and Chamber Orch.; Kremer, Violin; London Sym. Orch./Tchakarov; DG 2531193 (5:38)

8AM Filtz: Sym. in E-Flat; Vienna Radio Orch./Otvös; WST 17128 (10:22)
Mozart: Fantasia in D Min., [K397]; Demus, Piano; MHS 4171 (5:45)
Bach: Orchestral Suite No. 2 in B Min., [BWV1067]; Badinerie; Philharmonia Virtuosi of New York/Kapp; CBS M35821 (1:20)
d'Indy: Chansons et Danses for 7 Winds; Bourgue Wind Ensemble; NON H71382 (15:15)

9AM Mendelssohn: Con. for Piano No. 1 in G Min., Op. 25; Johnson, Piano; Royal Phil. Orch./Freeman; MHS 4057 (19:18)
Tchaikovsky: Mazeppa: Cossack Dance; Cincinnati Sym. Orch./Kunzel; TEL DG10041 (4:17)
Narváez: El Delphin de Música: Books 4 and 5 (excerpts); Bream, Lute; RCA ARL13435 (10:44)
Schumann: Novelette in F-Sharp Min., Op. 21, No. 8; Larrocha, Piano; LON CS7147 (11:52)

2PM Bach (arr. Breuer): Capriccio on the Departure of His Beloved Brother in B-Flat, [BWV992]; Aria and Fugue; Jones Brass Ensemble; ARG ZRG898 (3:58)
Chopin: Nocturne in C-Sharp Min., Op. posth.; Väsáry, Piano; DG 2535221 (3:50)
Mozart: Marriage of Figaro, [K492]: Overture; Chicago Sym. Orch./Barenboim; DG 2531215 (4:17)
Schumann: Con. for Piano in A Min., Op. 54; Rogoff, Piano; Philharmonia Orch./Sanderling; UNC RHS367 (33:05)

3PM Medtner: Fairy Tale, Op. 20, No. 1; Graham, Piano; MHS 3976 (2:56)
Tchaikovsky: Sextet in D Min., Op. 70 "Souvenir de Florence"; Borodin String Quartet; MHS 4159 (33:11)
Arne: Con. for Harpsichord No. 5 in G Min.; Pinnock, Harpsichord; English Concert, Pinnock; ARC 2533423 (11:27)

4PM Beethoven: Piano Trio No. 6 in B-Flat, Op. 97 "Archduke"; Suk Trio; CRS 22160021 (36:29)
Mendelssohn: The Hebrides Overture, Op. 26 "Fingal's Cave"; Vienna Phil. Orch./Dohnányi; LON LDR10003 (10:05)

5PM Tchaikovsky: Seasons, Op. 37b, No. 7 "July"; Song of the Reaper; Fardink, Piano; ORI ORS77274 (1:21)
Poulenc: Concert champêtre for Harpsichord; Malcolm, Harpsichord; Acad. of St. Martin/Brown; ARG ZRG878 (25:38)
Ravel: Miroirs: Une Barque sur l'océan; Paris Orch./Martinon; ANG S37150 (7:14)

6PM Handel: Suite for Harpsichord No. 5 in E; Gieseke, Piano; EMI 15352434/41M (8:00)
Foerster: Sonata quasi Fantasia for Violin, Op. 117; Suk, Violin; Panenka, Piano; SUP 1112341/2 (19:25)
Gluck: Paris and Helen: O del mio dolce ardor; Pearce, Tenor; Vienna Festival Orch./Rudel; VAN VCS10036 (3:30)
Mendelssohn: Prelude and Fugue in E Min., Op. 35, No. 1; Moss, Piano; ORI ORS80369 (8:42)

**Thursday
October**

2

MID MUSIC THROUGH THE NIGHT
Chopin: Piano Works; Brailowsky, Piano; COL MS6569 (15:12)
Hummel: Septet in D Min. Op. 74; Holetschek, Piano; Wanausek, Flute; Spurny, Oboe; Koch, Horn; Breitenbach, Viola; Hubner, Cello; Duron, Double Bass; WST W9034† (33:57)

1AM Elgar: Sym. No. 1 in A-Flat, Op. 55; London Phil. Orch./Barenboim; COL M32807 (52:20)

2AM Bruch: In Memoriam, Op. 65; Accardo, Violin; Gewandhaus Orch., Leipzig/Masur; PHI 9500590 (15:53)
Flotow: Martha: Solo, profugo, reietto!; Caruso, Tenor; Journet, Bass; RCA ARM13374 (4:04)
Schubert (arr. Liszt): Die junge Nonne, Op. 43; Berman, Piano; MHS 4066 (4:48)
Grieg: Holberg Suite, Op. 40; Scottish Baroque Ensemble; CRD 1042 (19:28)

3AM Tchaikovsky: Sym. No. 3 in D, Op. 29 "Polish"; Berlin Phil. Orch./Karajan; DG 2709101 (46:14)

4AM Rachmaninov: Songs; Söderström, Soprano; Ashkenazy, Piano; LON OS26559 (8:47)
C.P.E. Bach: Sym. 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 60002 (26:57)

10AM Franz Schubert (1797-1828)
Sym. No. 2 in B-Flat; Vienna Phil. Orch./Kertesz; LON STS15473 (31:08)
Quartet No. 10 in E-Flat, Op. 125, No. 1; Vienna Phil. String Quartet; LON STS15410 (17:50)

11AM Telemann: Suite for Flute, Strings and Continuo in A Min.; Gazzelloni, Flute; I Musici; PHI 9502011 (29:58)
Scriabin: Sym. No. 4, Op. 54 "Poem of Ecstasy"; Cleveland Orch./Maazel; LON CS7129 (18:29)

NOON Liszt: Ave Maria d'Arcadet in F; Sebestyen, Organ; VOX SVBX5329 (6:55)
Beethoven: Sym. No. 7 in A, Op. 92; Cleveland Orch./Szell; COL Y34624 (41:09)

1PM Schubert: Sym. No. 3 in D; Vienna Phil. Orch./Kertész; LON CS6773 (23:42)
Clementi: Sym. No. 2 in D; Philharmonia Orch./Scimone; ERA STU71174 (24:11)

7PM ANNIVERSARY CONCERT
Paul Dukas (10/1/1865)
The Sorcerer's Apprentice; Suisse Romande Orch./Ansermet; LON CS6367 (10:45)
Variations, Interlude and Finale on a Theme by Rameau; Johannesen, Piano; CAN CE31059 (17:27)
La Péri; Rotterdam Phil. Orch./Zinman; PHI 9500533 (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 Orch.; Ricci, Violin; Luxembourg Radio Orch./Froment; VOX QSVBX5150 (9:10)
Franck: Rédemption (Morceau symphonique); Paris Orch./Barenboim; DG 253070721 (13:45)
R. Strauss: Don Juan, Op. 20; Berlin Phil. Orch./Furtwängler; DG 253581610 (16:59)

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

11PM A TREASURY OF CHAMBER MUSIC
Grechaninov: The Lane (Children's Songs), Op. 89; Söderström, Soprano; Ashkenazy, Piano; LON OS26579 (8:15)
Beethoven: Quartet No. 12 in E-Flat, Op. 127; Guarneri String Quartet; RCA VCS6418 (38:29)

Friday October

3

MID MUSIC THROUGH THE NIGHT
Wagner: Lohengrin: Elsa's Dream; Sutherland, Soprano; National Phil. Orch./Bonyng; LON OS26612 (6:39)
Glière: Sym. No. 3 in B Min., Op. 42 "Ilya Murometz"; Houston Sym. Orch./Stokowski; ANG S60089 (38:12)
J.P. Johnson: Carolina Shout; Albright, Piano; MHS 4022 (3:23)

1AM Mendelssohn: Songs without Words; Gieseking, Piano; EMI 15352434/41M (22:00)
Novák: Sonata for Violin in D Min.; Suk, Violin; Panenka, Piano; SUP 1112341/2 (25:40)

2AM Stravinsky: Con. for Violin in D; Perlman, Violin; Boston Sym. Orch./Ozawa; DG 2531110 (21:28)
J. Strauss Jr.: Annen Polka, Op. 117; Vienna Phil. Orch./Boskovsky; LON CS6731 (3:52)

Puccini: Tosca: Vissi d'arte; Stich-Randall, Soprano; Vienna Opera Orch. and Chorus/Priestman; WST WST17130 (3:26)
Helps: Sym. No. 1; Columbia Sym. Orch./Rozsnyai; CRI SD111 (21:20)

3AM Bizet: Carmen: Highlights; Cotrubas, Soprano; Berganza, Mezzo-Soprano; Domingo, Tenor; Milnes, Baritone; Ambrosian Singers; London Sym. Orch./Abbado; DG 2531171 (59:00)

4AM Bach: Goldberg Variations, [BWV988]; Weissenberg, Piano; EMI 165116445 (81:29)

6AM Foster (arr. Heifetz): Jeannie with the Light Brown Hair; Perlman, Violin; Sanders, Piano; ANG SZ37560 (3:24)
Josef Strauss: Jokey Polka, Op. 278; Vienna Phil. Orch./Boskovsky; LON STS15363 (1:50)
Nicolai: Merry Wives of Windsor: Overture; Chicago Sym. Orch./Barenboim; DG 2531215 (8:47)
J. Strauss Jr.: Gypsy Baron: Entrance March; Vienna Phil. Orch./Boskovsky; LON STS15391 (2:45)

Schumann: Fantasiestücke, Op. 12, Nos. 3, 4; Berman, Piano; MHS 4066 (5:48)
Meyerbeer: Africaine: O paradiso; Peerce, Tenor; Vienna Festival Orch./Rudel; VAN VCS10036 (3:18)
Scriabin: Poem, Op. 32, No.1; Gieseking, Piano; EMI 15352434/41M (3:15)

7AM Schumann: Overture to Schiller's "The Bride of Messina," Op. 100; Philharmonia Orch./Muti; ANG SZ37603 (7:35)

Purcell: Fantasia for 4 Instruments No. 11 in G; Menuhin, Masters, Violin; Aronowitz, Viola; Simpson, Cello; ANG 36270 (3:36)
Vivaldi: Trio Sonata in C, Op. 1, No. 3; Prague Ars Rediviva Ensemble; SUP 1111676 (5:35)

Catalani: La Wally: Prelude to Act 4; Maggio Musicale Fiorentino Orch./Gavazzeni; LON STS15023 (7:40)
Cowell: Advertisement; Hays, Piano; FIN SR9016 (1:35)
Dvorák: Slavonic Fantasie in B Min.; Elman, Violin; Seiger, Piano; VAN VSD71173 (5:28)

8AM Berlioz: Le Corsair Overture, Op. 21; Boston Sym. Orch./Munch; RCA AGLI1277 (7:55)
Mozart: Così fan tutte, [K588]: Overture; Columbia Sym. Orch./Walter; ODY Y30048 (4:50)

Handel: Con. for Trumpet, Strings and Continuo No. 1 in B-Flat; Bernard, Trumpet; Munich Chamber Orch., Stadlmair; PET PLE014 (7:40)
Balakirev: Islamey; Barere, Piano; VAR VCB1045 (7:47)

Rubinstein: Rêve Angelique, Op. 10, No. 22; Entremont, Piano; COL MG35185 (7:54)

9AM Anon: Tarantella: Nana Andaluza; Atrium Musicae de Madrid, Paniagua; HNH 4050 (1:07)
Beethoven: Sym. No. 6 in F, Op. 68 "Pastoral"; Vienna Phil. Orch./Böhm; DG 2530142 (45:32)

10AM MacDowell: Sonata eroica, Op. 50; Lythgoe, Piano; PHI 9500905 (28:00)
Bach: Con. for Violin in E, [BWV1042]; Francescatti, Violin; Lucerne Festival Strings, Baumgartner; DG 2530242 (19:09)

11AM Telemann: Con. for 4 Horns, 2 Oboes and Bassoon in F; Heidelberg Chamber Orch.; SPESR111 (18:46)
Poulenc: Intermezzo No. 2 in D-Flat; Rubinstein, Piano; RCA LSC2751 (2:43)

D. Scarlatti (arr. Dodgson): Sonatas; Jones Brass Ensemble; ARG ZRG898 (6:52)
Hindemith: Kleine Kammermusik, Op. 24, No. 2; Danish Wind Quintet; UNC RHS366 (13:00)

Tosti: Song "A vucchella"; Pavarotti, Tenor; Teatro Comunale Orch. of Bologna/Guadagno; LON OS26560 (3:10)
Stanley: Con. Grosso in G, Op. 2, No. 3; Pinnock, Harpsichord; English Concert, Pinnock; ARC 2533423 (8:40)

Tcherepnin: Con. for Piano No. 2, Op. 26; Tcherepnin, Piano; Bavarian Radio Sym. Orch./Kubelik; DG 139379 (18:30)

Telemann: Con. for 3 Violins, Strings and Continuo in F; Ayo, Apostoll, Colandrea, Violin; I Musici; PHI 9502011 (15:08)
Bach: Orchestral Suite No. 3 in D, [BWV1068]: Air; Franz Liszt Chamber Orch., Rolla; HUN SLPX12106 (5:20)

1PM Prokofiev: Lieutenant Kijé Suite, Op. 60; Troika; New York Phil. Orch./Bernstein; COL 34127 (2:43)

Vieuxtemps: Souvenir d'Amerique; Perlman, Violin; Sanders, Piano; ANG SZ37560 (5:06)
Bach: French Suite No. 5 in G, [BWV816]; Malcolm, Harpsichord; LON STS15491 (15:55)

Bartók: Con. for Piano No. 3; Katchen, Piano; London Sym. Orch./Kertész; LON STS15494 (25:50)

2PM FOR THE LOVE OF MUSIC
With David Dubal.

3PM Telemann: Con. for Viola in G; Ghedin, Viola; I Musici; PHI 9502011 (14:32)
Stravinsky: Sym. in C; Swiss Romande Orch./Ansermet; LON STS15490 (30:10)
Honegger: Danse de la Chèvre; Larde, Flute; Jamet, Harp; MHS 1675 (3:35)

4PM Prokofiev: Sonata for Piano No. 7 in B-Flat, Op. 83; Richter, Piano; MHS 7036 (19:33)

Beethoven: Sonata for Piano No. 23 in F min., Op. 57 "Appassionata"; Richter, Piano; COL L2M272† (23:08)

5PM Saint-Saëns: Con. for Violin No. 3 in B Min., Op. 61; Ricci, Violin; Luxembourg Radio Orch./Cao; VOX QXVB5134 (24:45)
Handel: Con. for Oboe in G Min.; Bernard, Trumpet; Munich Chamber Orch.; Stadlmair; PET PLE014 (9:06)
Castelnuovo-Tedesco (arr. Heifetz): Tango; Perlman, Violin; Sanders, Piano; ANG SZ37560 (2:05)

6PM Schubert: Sonata for Piano in B-Flat, Op. posth.; Kraus, Piano; VAN VSD71267 (40:53)
Tcherepnin: Piano Trio, Op. 34; Goebel Trio; DAC SM92112 (7:35)

7PM ANNIVERSARY CONCERT
Stanislaw Skrowaczewski (10/3/1923)
Jean Louis Dupont (10/4/1749)
Wagner: Tristan and Isolde: Prelude to Act 3; Minnesota Orch./Skrowaczewski; TRN QTVS34642 (9:49)
Dupont: Sonata for Cello and Harp in G Min.; H. Storck, Harp; K. Storck, Cello; TEL SLT43109B (11:53)

Bartók: Wooden Prince, Op. 13; Minnesota Orch./Skrowaczewski; CAN QCE31097 (24:40)

8PM THE AGE OF THE BAROQUE
Marais: Suite for Viola da Gamba and Continuo in A Min., Book 4, No. 4; Recular, Viola da Gamba; Boulay, Harpsichord; MHS 930 (10:29)
Handel: Süsse stille; Rowe, Mezzo-Soprano; Chapman, Violin; Hooper, Cello; Darling, Harpsichord; CWF WS103 (6:25)

Mancini: Concerto a Quattro in E Min.; Rampal, Flute; Doukan, Ales, Violin; Gerlin, Harpsichord; LON OL50009† (10:35)

Bach: Con. for Harpsichord No. 5 in F Min., [BWV1056]; Fischer, Clavier; Chamber Orch.; ANG COLH15† (10:23)
Corelli: Con. Grosso in D, Op. 6, No. 4; Acad. of St. Martin/Marriner; ARG ZRG773 (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. "Quartettsatz"; Juilliard String Quartet; COL M32596 (7:45)

Dvorák: Quartet in A-Flat, Op. 105; Gabrieli String Quartet; LON STS15399 (31:45)
Mozart: Adagio and Fugue for Strings in C Min., [K546]; Danish String Quartet; TEL SLA25097T/1 (7:25)

**Saturday
October**

4

MID MUSIC THROUGH THE NIGHT

- Tchaikovsky:** Swan Lake, Op. 20: Suite; Philadelphia Orch./Ormandy; COL M31838 (27:29)
Mozart: Sym. No. 35 in D, [K385] "Haffner"; Danish Chamber Orch., Fischer; TRN THS65123 (21:35)
- 1AM Sibelius:** Scaramouche; Hungarian State Sym. Orch./Jalas; LON CS6824 (24:08)
Shostakovich: Sym. No. 1 in F, Op. 10; NBC Sym. Orch./Toscanini; RCA LM6711+ (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; Gerle, Violin; Isepp, Harpsichord; Vienna Radio Orch./Zeller; WST 17106 (24:18)
- 3AM Brahms:** Con. for Piano No. 2 in B-Flat, Op. 83; R. Serkin, Piano; Cleveland Orch./Szell; COL MG31421 (48:08)
- 4AM Liszt:** Lamentation for Heroes; London Phil. Orch./Haitink; PHI 6709005 (27:10)
Beethoven: Sonata for Piano No. 12 in A-Flat, Op. 26; Kuerti, Piano; COL Y334647 (21:02)
- 5AM Sibelius:** Sym. No. 6 in D Min., Op. 104; Berlin Phil. Orch./Karajan; DG SLP139032 (29:00)
Clementi: Sonata for Harpsichord in E-Flat, Op. 12, No. 2; Binnis, Harpsichord; LYR DLSO540 (10:20)
- 6AM Handel:** Con. for Oboe in B-Flat; Smithers, Trumpet; Clarion Consort; PHI 6500926 (7:33)
Moscheles: German Dances; Melkus Ensemble; ARC 2723051 (8:21)
Boismortier: Sonata for Bassoon and Cello in D Min. Op. 40 No. 1; Weait, Bassoon; Barstow, Cello; LRD LLST7277 (7:56)
Fux: Con. Grosso in F; Clemencic, Recorder; Melkus, Baroque Violin; Sonneck, Hunting Horn; Schwarz, Harpsichord; MHS 901 (7:38)
- 7AM Mattheson:** Sonata for Recorder and Flute in A Min.; Rampal, Flute; Duschenes, Recorder; BAR 2855 (4:40)
Wagner: Tristan and Isolde: Prelude to Act 3; London Phil. Orch./Boult; ANG S36998 (7:37)
Milhaud: Arias; Pons, Soprano; COL D3M34294 (8:22)
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 HC73008 (6:33)
Chopin: Polonaise in F-Sharp Min., Op. 44; Horowitz, Piano; COL MS7106 (10:21)
- 8AM Anon:** Molendinum de Paris (15th Cent.); Various soloists on period instruments; MHS 761 (2:03)
Porpora: Sinfonia da Camera in D, Op. 2, No. 4; Società Cameristica di Lugano; NON HC73008 (9:52)
Debussy: Martyre de Saint Sébastien: Le Bon Pasteur; Paris Orch./Barenboim; DG 2530879 (7:38)
Stradella: Sonata for Trumpet in D; Bottagliola, Trumpet; Angelicum Orch., Maghini; MHS 1213 (7:40)

- 9AM Butterworth:** A Shropshire Lad; Acad. of St. Martin/Marriner; ARG ZRG860 (10:20)
Schubert: Impromptus, Op. 142, Nos. 3 and 4; Gieseking, Piano; EMI 15352434/41M (18:10)
R. Strauss: Festival Prelude for Organ and Orch., Op. 61; Biggs, Organ; New York Phil. Orch./Bernstein; COL MS6398 (9:41)
Dvorák: Polonaise for Cello and Piano in A; Sádlo, Cello; Holeccek, Piano; SUP 1102081/2 (8:15)
- 10AM Ravel:** La Valse; London Sym. Orch./Monteux; PHI PHM500059+ (11:30)
Offenbach: Orpheus in the Underworld: Overture; New York Phil. Orch./Bernstein; COL MS7085 (9:40)
J. Stamitz: Sinfonia in E-Flat, Op. 11, No. 3 "La Melodia germanica"; Prague Chamber Orch.; SUP 1101668 (12:10)
Liszt: Weihnachtsbaum: Book 2; Tusa, Lantos, Piano; HUN SLPX11843 (13:22)
- 11AM Haydn:** Sym. No. 83 in G Min. "Hen"; Suisse Romande Orch./Ansermet; LON STS15213/5 (19:33)
Hanson: Sym. No. 2, Op. 30 "Romantic"; National Phil. Orch./Gerhardt; QUI PMC7062 (28:23)
- NOON Liszt:** Hungarian Rhapsody No. 10 in E; Rosen, Piano; EPC BC1278 (4:52)
Beethoven: Sym. No. 5 in C Min., Op. 67; Boston Sym. Orch./Munch; RCA AGL11268 (31:48)
Albicastrò: Con. a Quattro in B-Flat, Op. 7, No. 6; Accademia Monteverdiana, Stevens; MHS 1036 (10:25)
- 1PM SPECIAL BROADCAST—CHICAGO SYMPHONY ORCHESTRA**
 Recorded via satellite, this concert was performed on Friday, October 3, 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, Teresa Cahill, Jo Ann Pickens, Sopranos
 Jan DeGaetani, Mira Zakai, Mezzo-sopranos
 Kenneth Riegel, 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 (32:00)
Haydn: Sym. No. 14 in A; Philharmonia Hungarica/Dorati; LON STS15310 (15:00)
- 4PM Mouret:** Fanfares; Leclair Instrumental Ensemble, Paillard; WST XWN18538+ (7:40)
Grétry: L'Épreuve villageoise: Overture; Orch. de Liege/Strauss; SER S60268 (4:34)
Frankc: Sym. in D Min.; New Sym. Orch. of London, Boult; QUI PMC7050 (35:49)
- 5PM ADVENTURES IN SOUND**
 With Larry Zide.

- 6PM Wagner:** Lohengrin: Prelude to Act 1; Czech Phil. Orch./Ancerl; CON PLPS633 (8:18)
Haydn: Sym. No. 45 in F-Sharp Min. "Farewell"; Toulouse Chamber Orch., Armand; SER S60294 (31:16)
Schubert: Overture in D "In the Italian Style"; Menuhin Festival Orch., Menuhin; ANG S36609 (8:19)
- 7PM ANNIVERSARY CONCERT**
Edwin Fischer (10/6/1886)
Handel: Chaconne No. 1 in G; Fischer, Piano; SER IC6045+ (6:06)
Bach: Con. for Harpsichord No. 5 in F Min., [BWV1056]; Fischer, Clavier; Chamber Orch.; ANG COLH15+ (10:23)
Mozart: Con. for Piano No. 24 in C Min., [K491]; Fischer, Piano; London Phil. Orch./Collingwood; SER IC6043+ (27:30)
- 8PM COMPOSER OF THE MONTH**
Hector Berlioz (1803-1869)
Zaide, Op. 19, No. 1; Steber, Soprano; Columbia Sym. Orch./Morel; ODY Y32360+ (3:44)
Symphonie funèbre et triomphale, Op. 15; London Sym. Orch./Davis; PHI SAL3788 (34:35)
Béatrice et Bénédict: Dieu! Que viens-je d'entendre?... I 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"
 SFSO/Edo de Waart
- 11PM A TREASURY OF CHAMBER MUSIC**
Poulenc: Trio for Oboe, Bassoon and Piano; Steill, Oboe; Turkovic, Bassoon; Perry, Piano; TEL 6/42081AW (12:44)
Saint-Saëns: Sonata for Bassoon and Piano, Op. 168; Turkovic, Bassoon; Perry, Piano; TEL 6/42081AW (12:03)
Haydn: Trio for Baryton No. 60 in A; J. Koch, Baryton; U. Koch, Viola; Buhl, Cello; RCA VIC1425 (13:13)
Tchaikovsky: Pezzo Capriccioso, Op. 62; Tortelier, Cello; Northern Sinfonia Orch., Tortelier, Y.P.; ARA 8038 (6:50)

**Sunday
October**

5

- MID MUSIC THROUGH THE NIGHT**
Beethoven: Sym. No. 3 in E-Flat, Op. 55 "Eroica"; Berlin Phil. Orch./Karajan; DG 2531103 (48:36)
- 1AM Beethoven:** Sym. No. 9 in D Min., Op. 125 "Choral"; Lorengar, Soprano; Minton, Mezzo-Soprano; Burrows, Tenor; Talvela, Bass; Chicago Sym. Chorus, Hillis; Chicago Sym. Orch./Solti; LON CSP9 (76:25)
Caldara: Trio Sonata in B Min.; Members of Saar Radio Chamber Orch., Ristenpart; MHS 938 (8:22)
Tchaikovsky: Romeo and Juliet; Philharmonia Orch./Giulini; SER S60311 (19:53)
- 3AM Rorem:** Four Madrigals; Modern Madrigal Quartet; DET DC6480 (6:50)

Monday October

- Alabiev** (arr. Liszt): The Nightingale; Aibel, Piano; SON S2923 (4:36)
Elgar: Caractacus, Op. 35: Triumphant March; Rawsthorne, Organ; Royal Liverpool Phil. Orch./Groves; ARA 8002 (7:15)
Paderewski: Sonata for Piano in E-Flat Min., Op. 21; Kubalek, Piano; MHS 4103 (29:11)
- 4AM Foerster**: Sym. No. 4 in C Min. "Easter"; Prague Sym. Orch./Smetáček; NON H71267 (41:40)
Weber: Music for Schiller's "Turandot"; Overture and March; London Sym. Orch./Schonzeiler; RCA CRL22281 (6:34)
- 5AM J. Strauss Jr.**: Wine, Women and Song Waltz, Op. 333; Philadelphia Orch./Ormandy; COL MS7032 (4:35)
Beethoven: Romance for Violin No. 2 in F Op. 50; Suk, Violin; Acad. of St. Martin/Marriner; KLA KS530 (5:29)
Haydn: Sym. No. 44 in E Min. "Trauer"; English Chamber Orch., Barenboim; DG 2530708 (21:34)
- 6AM MUSIC OF PRAISE**
Lotti: Crucifixus; Cambridge St. John's College Choir; London Philomusica, Guest; ARG ZRG850 (3:37)
Berlioz: Requiem, Op. 5; Schreier, Tenor; Bavarian Radio Sym. Orch. and Chorus/Munch; DG 2726050 (83:03)
Bononcini: Stabat Mater; Palmer, Soprano; Langridge, Tenor; Esswood, Alto; Keyte, Bass; Cambridge St. John's College Choir; London Philomusica, Guest; ARG ZRG850 (37:08)
- 9AM KING OF INSTRUMENTS**
Bach: Prelude and Fugue in F Min., [BWV534]; Walcha, Organ; HEL HS25068 (9:42)
Nielsen: Preludes for Organ, Op. 51; Westenholz, Organ; BIS 131 (31:24)
Krebs: Chorale Preludes; Gooding, Organ; MHS 1091 (8:03)
- 10AM GUITAR THROUGHOUT THE WORLD**
 Sponsored by La Bella Strings and the American Institute of Guitar
Granados: Goyescas: Intermezzo, S. Abrew, E. Abrew, Guitar; COL M30575 (4:03)
Granados: Oriental; Presti, Lagoya, Guitar; NON H71161 (4:55)
Castelnuovo-Tedesco: Con. for Guitar in D, Op. 99; Williams, Guitar; English Chamber Orch., Groves; COL M35172 (20:41)
Bach: Trio Sonata for Organ No. 1 in E-Flat, [BWV525]; Bream, Lute; Malcolm, Harpsichord; RCA LSC3100 (10:42)
Bach: English Suite No. 3 in G Min., [BWV808]; Presti, Guitar; NON H71161 (7:35)
- 11AM CONCERTS OF THE WORLD**
Ben-Zion Orgad: *Hallel*
Beethoven: Symphony No. 3 in E-Flat, Op. 55 "Eroica"
 Jerusalem Symphony Orchestra/Gary Bertini
- 1PM CHICAGO SYMPHONY**
 Sponsored by Leventhal & Co. Steuben Glass and Standard Oil of Indiana
Mendelssohn: Symphony No. 3 in A Minor, Op. 56 "Scottish"
Wagner: Aria, *Dich, teure, Halle* from Tannhäuser
 Prelude and *Liebestod* (Love-Death) from Tristan and Isolde
Mussorgsky: Pictures at an Exhibition (Ravel orchestration)
 Leontyne Price, soprano
 CSO/Sir Georg Solti
- 3PM PIANO IN CONCERT**
 Sponsored by Ostrovsky Piano and Organ Company.
Debussy: Arabesques Nos. 1 and 2; Giesecking, Piano; SER 60210+ (6:22)
Milhaud: Printemps; Ivaldi, Piano; CON CS2101 (11:36)
Beethoven: Sonata for Piano No. 22 in F, Op. 54; Solomon, Piano; ODE ALP1546+ (9:40)
Gade: Arabesques, Op. 27; Johnsson, Piano; MHS 1480 (9:47)
Chopin: Polonaise in E-Flat Min., Op. 26, No. 2 "Serbian"; Entremont, Piano; COL MS7328 (8:02)
- 4PM MUSIC OF THE RENAISSANCE**
 Various: French Music of the Middle Ages and Renaissance; Dusseldorf Studio for Old Music; MHS 1442 (20:25)
 Various: Brass Works of the Renaissance; Brass Ensemble, Masson; NON H71111+ (21:01)
- 5PM THE SYMPHONY ORCHESTRA**
 This week featuring the Pittsburgh Symphony Orchestra under William Steinberg
Brahms: Sym. No. 2 in D, Op. 73; Pittsburgh Sym. Orch./Steinberg; WST WGS8153 (37:28)
Bruckner: Overture in G Min.; Pittsburgh Sym. Orch./Steinberg; COM 1200ZS (9:53)
- 6PM ANNIVERSARY CONCERT**
Karol Szymanowski (10/6/1882)
 Sonata for Piano No. 3, Op. 36; Feder, Piano; PRO PR149 (18:24)
 Valse Romantique; Feder, Piano; PRO PR149 (3:48)
 Con. for Violin No. 1, Op. 35; Wilkomirska, Violin; Warsaw Phil. Orch./Rowicki; MHS 1103 (23:40)
- 7PM SUNDAY OPERA**
Rimsky-Korsakov: May Night; Moscow Radio Chorus and Orch./Fedoseyev; DG 2709063 (128:50)
- 10PM A TREASURY OF CHAMBER MUSIC**
Janáček: Sonata for Violin and Piano; Suk, Violin; Panenka, Piano; SUP 1112341/2 (16:10)
Mendelssohn: Piano Trio No. 1 in D Min., Op. 49; Beaux Arts Trio; VOX SVBX582 (30:00)
- 11PM THE SOUND OF DANCE**
 With John Gruen, dance critic and author.
- MID METROPOLITAN ARTS**
 With Matt Biberfeld, WNCN Program Director.
 This evening's guest: violinist Jaime Laredo.
- 12:30 MUSIC THROUGH THE NIGHT**
Handel: Water Music: Suite; Minnesota Orch./Skrowaczewski; TRN QTVS34632 (23:56)
- 1AM Kabalevsky**: Con. for Piano No. 2 in G Min., Op. 23; Marsh, Piano; Royal Phil. Orch./Freeman; COL P14254 (24:20)
Grieg: Lyric Suite, Op. 54; Moscow Radio Sym. Orch./Rozhdestvensky; ANG SR40048 (15:26)
Mozart: Adagio for Piano in B Min., [K540]; Klien, Piano; VOX SVBX5407 (7:55)
- 2AM Vivaldi**: Stabat Mater; Budai, Contralto; Liszt Ferenc Chamber Orch., Sandor; HUN SLPX11750 (21:10)
J. Strauss Jr.: Emperor Waltz, Op. 437; London Sym. Orch./Previn; ANG S37409 (11:53)
Lieberson: Quartet; Galimir Quartet; COL MS6421 (15:15)
- 3AM Haydn**: Con. for Oboe in C; Stotjin, Oboe; Netherlands Chamber Orch., Goldberg; MER SR90396 (22:00)
Mozart: Serenade No. 1 in D, [K100]; Vienna Mozart Ensemble, Boskovsky; LON STS15301 (26:10)
- 4AM Gluck**: Orfeo ed Euridice: Ballet Music; Rome Opera House Orch./Monteux; RCA VICS1435 (10:33)
Barber: Excursions; Shavlis, Piano; CRI SD295 (11:45)
Salieri: La Fiera di Venezia: Overture; English Chamber Orch., Bonyng; LON CS6735 (4:15)
- 4:30 CONVERSATIONS FROM WINGSPREAD**
- 5AM Chopin**: Scherzo No. 4 in E, Op. 54; Zimmerman, Piano; DG 2530826 (10:00)
Beethoven: Adagio for Mandolin and Harpsichord in E-Flat; Thomas, Mandolin; Krieger, Harpsichord; ORY EXP40 (7:50)
Hotteterre: Suite in C; Various Instrumental Soloists; ABC AX67039/3 (7:38)
Beethoven: Ruins of Athens, Op. 113: Overture; Berlin Sym. Orch./Rother; GEN GS1001 (4:37)
Josef Strauss: Die Guten Alten Zeiten Walzer, Op. 26; Boskovsky Ensemble, Boskovsky; LON STS15501 (7:55)
- 6AM Corelli**: Sonata for Trumpet and Strings; Solisiti di Zagreb, Janigro; VAN HM31SD (5:29)
Mendelssohn: Andante and Rondo Capriccioso in E, Op. 14; Keene, Piano; LAU LP12 (6:07)
Purcell: Sonata for Trumpet No. 2 in D; André, Trumpet; Acad. of St. Martin/Marriner; RCA CRL31430 (4:33)
Wagner: Das Rheingold: Entrance of the Gods into Valhalla; Cleveland Orch./Szell; COL D3M32317 (6:33)
Chopin: Mazurkas, Op. 24: Nos. 1, 2 and 4; Zimmerman, Piano; DG 2530826 (8:18)

- Barrett:** Voluntary for 2 Trumpets and Organ in C; Tarr, Ullrich, Baroque Trumpet; Kent, Organ; NON H71356 (4:34)
- 7AM Cimarosa:** Sonatas for Harpsichord; Veyron-Lacroix, Harpsichord; MHS 757 (7:45)
Mozart: Contradances [K609]; Melkus Ensemble; ARC 2723051 (7:12)
Bach: Fantasia in C Min., [BWV906]; Larrocha, Piano; LON CS7147 (4:34)
J. Strauss Jr.: Acceleration Waltz, Op. 234; Vienna Phil. Orch./Boskovsky; LON CS6731 (7:42)
Debussy: Ondine; Jacobs, Piano; NON HB73031 (2:54)
- 8AM Anon:** Alleluia: Ave, Benedicta Maria (15th Cent. Slovakian); Prague Madrigalists, Venhoda; PET PLE049 (2:40)
Trad (arr. Kreisler): Londonderry Air; Perlman, Violin; ANG S37254 (4:33)
Handel: Sonata for Flute in E Min., Hallé Sonata No. 2; Rampal, Flute; Veyron-Lacroix, Harpsichord; COL Y232370 (7:11)
Vecchi: Fantasia à 4; Camerata Lutetiensis; NON HC73014 (4:33)
Ravel: Pavane pour une infante défunte; Gavrillov, Piano; ANG S37486 (6:23)
Suppé: Pique Dame Overture; Berlin Phil. Orch./Karajan; DG 2530051 (8:22)
- 9AM Vivaldi:** Con. for Violin and Strings in B-Flat; Toso, Violin; Solisti Veneti, Scimone; ERA STU70545 (15:15)
Haydn: Quartet in D Min., Op. 76, No. 2 "Quinten"; Amadeus String Quartet; DG 139191 (19:32)
Bach: Trio Sonata for Organ No. 6 in G, [BWV530]; Alain, Organ; MHS 551 (13:04)
- 10AM Rossini:** Semiramide Overture; New York Phil. Orch./Bernstein; COL MG35187 (11:35)
F. Couperin: Les Goûts-réunis ou Nouveaux Concerts: Concert No. 5 in F; Holliger, Oboe; Ulsamer, Viola da Gamba; Jaccottet, Harpsichord; ARC 2723046 (11:28)
Messiaen: Rhythmic Studies for Piano; Jacobs, Piano; NON H71334 (16:28)
Sibelius: Finlandia, Op. 26; Berlin Phil. Orch./Karajan; ANG S37408 (8:03)
- 11AM Beethoven:** Sonata for Piano No. 14 in C-Sharp Min., Op. 27, No. 2 "Moonlight"; Rubinstein, Piano; RCA LSC4001 (15:24)
Schumann: Quartet in F, Op. 41, No. 2; Juilliard String Quartet; COL D35S06 (21:31)
Ben-Haim: Sonatina for Piano, Op. 38; Rigai, Piano; VOX STPL512570 (11:25)
- NOON Brahms:** Tragic Overture, Op. 81; Berlin Phil. Orch./Karajan; ANG SB3838 (14:13)
Verdi: Simon Boccanegra: Arias; Stella, Soprano; Bergonzi, Tenor; Silveri, Baritone; Italian Radio Orch./Pradelli; EVT 3211 (19:24)
Smetana: Má Vlast: The Moldau; New York Phil. Orch./Bernstein; COL M3X31068 (11:35)
Fauré: Impromptu No. 5 in F-Sharp Min., Op. 102; Horowitz, Piano; RCA ARL12548 (2:02)
- 1PM Handel:** Sonata for Violin and Continuo in G, Op. 1, No. 3; Jodry, Violin; Delvallée, Organ; ARN 37161 (14:00)
Chopin: Etude in E, Op. 10, No. 3; Johannesen, Piano; GDC CRS4101 (4:22)
- Saint-Saëns:** Con. for Piano No. 5 in F, Op. 103 "Egyptian"; Entremont, Piano; Toulouse Capitol Orch./Plasson; COL 34512 (28:45)
- 2PM Rachmaninov:** Aleko: Women's Dance; London Sym. Orch./Previn; ANG S37260 (4:36)
Rachmaninov: Aleko: Intermezzo; London Sym. Orch./Previn; ANG S37260 (3:36)
Dvorák: Sym. No. 7 in D Min., Op. 70; London Phil. Orch./Giulini; ANG S37270 (40:40)
- 3PM Beethoven:** Con. for Piano No. 1 in C, Op. 15; Gould, Piano; Columbia Sym. Orch./Golschmann; ODY Y434640 (34:03)
Elgar: Introduction and Allegro for String Quartet and String Orch. in G Min. and Maj., Op. 47; English Chamber Orch., Britten; LON CS6618 (14:00)
- 4PM Purcell:** Married Beau: Instrumental Music; Acad. of Ancient Music, Hogwood; LYR DSL0504 (12:20)
Handel: Semele: Sinfonia; English Chamber Orch., Bonyng; LON CSA2247 (1:39)
d'Indy: Le Poème des Montagnes, Op. 15; Doyen, Piano; MHS 115567 (19:10)
Debussy: Réverie; Bauer, Piano; DES IPA112 (3:31)
Liszt: Romance oubliée; Johansen, Piano; ATD 15 (3:36)
Gibbons: Fantasia in A Min.; Langfort, Harpsichord; MHS 1071 (2:07)
Aldrovandini: Sinfonia for 2 Trumpets, Strings and Organ; André, Lagorce, Trumpet; Alain, Organ; Instrumental Ensemble of Bologna, Gotti; MHS 1534 (4:00)
- 5PM Cilea:** L'Arlesiana: E la solita storia; Domingo, Tenor; London Sym. Orch./Santi; RCA LSC3251 (4:48)
Ravel: Gaspard de la Nuit; Simon, Piano; TRN TVS34397 (22:45)
Handel: Sonata for Alto Recorder and Continuo in D Min.; Linde, Recorder; Ragossnig, Guitar; KLA KS505 (10:18)
- 6PM J. Reicha:** Duo for Violin and Cello No. 2 in F, Op. 84; Piveteau, Violin; Stegenga, Cello; MHS 4016 (19:31)
Sibelius: Karelia Suite, Op. 11; Philadelphia Orch./Ormandy; COL M30068 (15:22)
Bartók (arr. Arma): Hungarian Peasant Suite; Rampal, Flute; Veyron-Lacroix, Piano; MHS 906 (12:18)
- 7PM ANNIVERSARY CONCERT**
William Billings (10/7/1746)
Louis Vierne (10/8/1870)
Vierne: Organ Sym. No. 2, Op. 20: Scherzo; Fox, Organ; CAP SP8S44 (3:55)
Vierne: Spleens et detresses; French Radio Orch./Tzipine; INE 995002 (10:24)
Billings: Songs; Soloists; Chorus; Williamsburg Ensemble; CWF WS106 (17:15)
Vierne: Berceuse No. 19; Rose, Organ; TOW T1002 (3:48)
Billings: Anthems; Western Wind Ensemble; NON H71276 (13:16)
- 8PM THE ROMANTIC WORLD**
Berlioz: Les Nuits d'été, Op. 7; Crespín, Soprano; Suisse Romande Orch./Ansermet; LON OS25821 (29:21)
Liszt: Transcendental Etude No. 8 in C Min. "Wilde Jagd"; Ashkenazy, Piano; LON CS6719 (5:14)
J. Strauss Jr.: Tales from the Vienna Woods, Op. 325; Berlin Phil. Orch./Karajan; DG 2530027 (13:56)
- 9PM GREAT CONCERTS FROM THE "Y"**
Recorded at the 92nd Street YM-YWHA.
Nin-Culmell: Six Variations on a Theme by Luis Milan
Beaser: Notes on a Southern Sky (World Premiere) (written for Eliot Fisk)
Ponce: Twenty Variations and Fugue on *Folias de la España*
Lauro: Seven Pieces in Folk Style
Villa-Lobos: Twelve Etudes
Eliot Fisk, guitar
- 11PM A. TREASURY OF CHAMBER MUSIC**
Schubert: Gebet; Ameling, Soprano; Baker, Alto; Schreier, Tenor; Fischer-Dieskau, Baritone; Moore, Piano; DG 2530409 (10:33)
Bax: Legend for Viola and Piano; Forbes, Viola; Cassini, Piano; DOV HCR7012 (10:21)
Bruch: Swedish Dances for Piano, 4 hands, Op. 63; Berkofsky, Hagan, Piano; TRN TV34732 (16:06)
Mozart: Sonata for Violin and Piano in G, [K301]; Szigeti, Violin; Horszowski, Piano; VAN SRV262-4 (10:24)

**Tuesday
October**

7

- MID MUSIC THROUGH THE NIGHT**
Vivaldi: La Stravaganza: Con. for Violin in D, Op. 4, No. 11; Toso, Violin; Solisti Veneti, Scimone; MHS 3786/87 (7:17)
Debussy: Images pour orchestre: Rondes de printemps; Czech Phil. Orch./Baudo; SUP 4102429 (7:15)
Dello Joio: From Every Horizon; West Texas State Univ. Sym. Band/Garner; GDC ATH5054 (7:13)
R. Strauss: Egyptian Helen: Awakening Scene; Price, Soprano; Boston Sym. Orch./Leinsdorf; RCA LSC2849 (4:47)
Mason: Country Pictures; Bennette, Piano; GRE GS1026 (11:25)
Beethoven: Leonore Overture No. 1, Op. 138; Amsterdam Concertgebouw Orch./Jochum; PHI 6500089 (9:03)
- 1AM Saint-Saëns:** Etudes, Op. 111; Dosse, Piano; VOX SVBX5477 (21:00)
Chopin: Sonata For Piano No. 3 in B Min., Op. 58; Argerich, Piano; DG SLPM139317 (26:13)
- 2AM Tchaikovsky:** Sym. No. 6 in B Min., Op. 74 "Pathétique"; London Sym. Orch./Horenstein; VAN VCS10114 (46:36)
- 3AM Mozart:** Con. for Piano No. 17 in G, [K453]; P. Serkin, Piano; English Chamber Orch., Schneider; RCA ARL11943 (32:07)
Mozart: Con. for Horn No. 3 in E-Flat, [K447]; Baumann, Natural Horn; Concentus Musicus of Vienna, Harnoncourt; TEL SAWT9627A (15:07)
- 4AM Ives:** Quartet No. 2; Juilliard String Quartet; COL MST027 (24:37)
Liszt: Harmonies poétique et religieuses, No. 3 "Bénédiction de Dieu dans la solitude"; Arrau, Piano; PHI 6500043 (19:08)
- 5AM Vaughan Williams:** Sym. No. 2 "A London Symphony"; London Sym. Orch./Boult; ANG S36838 (42:56)

6AM Albéniz: Iberia: Fête-Dieu à Séville; Chicago Sym. Orch./Reiner; RCA AGL11332 (7:52)
C.P.E. Bach: Sym. No. 4 in G; Pearson, Harpsichord; English Chamber Orch., Leppard; PHI 9502013 (9:50)
Sammartini: Trio Sonata in D Min., No. 6; Baroque Trio of Montreal; VOX SVBX565 (7:40)
Verdi: Giorno di Regno: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (5:12)

7AM **Ravel:** Pavane pour une infante défunte; Boston Sym. Orch./Ozawa; DG 2530753 (6:13)
Delius: Summer Evening; Royal Phil. Orch./Beecham; SER 60000† (6:15)
Boismortier: Sonata 4a in E Min.; Hara, Bassoon; Hungarian Baroque Trio; HUN SLPX11972 (6:18)
Gottschalk: Night in the Tropics; Kostelanetz Orch.; COL CS9381 (6:19)
Biber: Sonata a 6; Dokschtiser, Trumpet; Moscow Chamber Orch., Barshai; QUI PMC7135 (6:19)

8AM **Handel:** Poro: Overture; English Chamber Orch., Leppard; PHI 6599053 (4:07)
Hummel: Rondo in E-Flat, Op. 11; Vlasenko, Piano; MEL 013493† (4:55)
Buononcini: Sinfonia No. 10 in D; Smithers, Laird, Trumpet; Acad. of St. Martin/Marriner; PHI 6500110 (9:03)
Rossini: L'Italiana in Algeri: Overture; Royal Opera House Orch., Covent Garden/Solti; LON CS6753 (7:10)
Mozart: Early Pieces, [K1-5]; Kipnis, Harpsichord; ODY Y30289 (6:06)

9AM **Fischer:** Nine Muses: Suite No. 2 "Calliope"; Roberts, Harpsichord; KLA KS506 (8:40)
Wieniawski: Con. for Violin No. 1 in F-Sharp Min., Op. 14; Perlman, Violin; London Phil. Orch./Ozawa; ANG S36903 (26:40)
Bach: Con. in F, [BWV971] "Italian"; Mildonian, Harp; CLA 991095 (12:22)

10AM **R. Strauss:** Sonatina for Winds No. 1 in F "From an Invalid's Workshop"; Netherlands Wind Ensemble, Waart; PHI 6500297 (32:20)
Debussy: Children's Corner Suite; Michelangeli, Piano; DG 2530196 (15:53)

11AM **Weber:** March in G Min., Op. 60, No. 7; K. Schnabel, H. Schnabel, Piano; SPA 50† (7:00)
Mozart: Con. for Violin No. 2 in D, [K211]; Francescatti, Violin; Zurich Chamber Orch., Stoutz; COL MS7389 (21:40)
Schubert: Impromptu in F Min., Op. 142, No. 1; Frankl, Piano; VOX SVBX5487 (11:30)
Suppé: Boccaccio Overture; London Phil. Orch./Marriner; PHI 9500399 (7:14)

NOON **Kreisler:** Schön Rosmarin; Perlman, Violin; Sanders, Piano; ANG S37171 (1:53)
J. Strauss Jr.: Artist's Life Waltz, Op. 316; Vienna State Opera Orch./Horenstein; QUI PMC7061 (8:04)
Beethoven: Sym. No. 2 in D, Op. 36; Columbia Sym. Orch./Walter; ODY Y730051 (36:26)

1PM **Brahms:** Sonata for Viola and Piano in E-Flat, Op. 120, No. 2; Stern, Violin; Zakin, Piano; COL W32223 (19:28)
Dowland: Lachrimae: Pavans and a Galliard; Philomusica of London, Dart; LYR OLS164 (6:35)

Chabrier: Suite Pastorale; Suisse Romande Orch./Ansermet; LON CS6438 (21:20)

2PM **Beethoven:** Sonata for Piano No. 31 in A-Flat, Op. 110; R. Serkin, Piano; COL M31239 (19:39)
Offenbach: La Grande Duchesse de Gérolstein: Overture; Boston Pops Orch./Fiedler; RCA VICS1466 (6:55)
Shostakovich: Prelude for Octet; Borodin String Quartet; Prokofiev String Quartet; ANG SIC6035 (6:35)
Medtner: Sonata for Piano No. 4 in C Min., Op. 25, No. 1; Binns, Piano; HNH 4058 (14:21)

3PM **Liszt:** Reminiscences of Don Giovanni; Ogdon, Piano; SER S60088 (16:40)
C.P.E. Bach: Con. for Harpsichord in A; White, Piano; New Philharmonia Orch./Freeman; ORI ORS76225 (21:42)
Chabrier: Capriccio; Kyriakou, Piano; VOX SVBX5400 (8:40)

4PM **Kodály:** Piano Works, Op. 11; Sandor, Piano; CAN CE31077 (21:21)
Piston: Trio for Violin, Cello and Piano; Western Arts Trio; LAU LR104 (15:28)
Brahms: Academic Festival Overture, Op. 80; Vienna Phil. Orch./Barbirolli; ANG SDC3732 (11:23)

5PM **Scriabin:** Sonata for Piano No. 5 in F-sharp, Op. 53; Richter, Piano; DG SLP138849 (10:45)
Weber: Andante and Hungarian Rondo for Viola in C Min., Op. 35; Koch, Viola; Hamburg Sym. Orch./Neidlinger; TRN TVS34488 (8:46)
Enesco: Roumanian Rhapsody in A, Op. 11, No. 1; Philadelphia Orch./Ormandy; COL MS6018 (12:06)

6PM **D. Scarlatti:** Sonatas for Harpsichord; R. Casadesus, Piano; COL M332135† (7:10)
Beethoven: Variations on "Ein Mädchen oder Weibchen" (from Mozart's The Magic Flute) in F; Bex, Cello; Krust, Piano; MHS 3917 (11:27)
Prokofiev: Summer Day Suite, Op. 65; Prague Chamber Orch., Klima; CRS 22160182 (15:36)
Delius: Sonata for Cello; Isaac, Cello; Jones, Piano; ARG ZRG727 (12:25)

7PM **ANNIVERSARY CONCERT**
Heinrich Schütz (10/8/1585)
 Choral Works; Singers and Instrumental Ensemble of the Monday Evening Concerts of Los Angeles/Craft; COL ML5411 (20:35)
 Magnificat; Soloists; Spandauer Kantorei, Rilling; TRN TV34099 (13:45)
 Motets; Soloists; Choir; Instrumentalists, Arndt; TEL SAWT9414B (11:25)

8PM **MUSIC OF THE PERPETUAL PAST**
 Various: Music from Flanders of the 16th Cent.; Cambridge Consort, Cohen; TTN TI19 (8:06)
Dufay: Italian Songs; Syntagma Musicum, Otten; TEL 635257 (5:32)
Rameau: Pièces de Clavecin en Concert: Concert No. 1; Veyron-Lacroix, Harpsichord; Rampal, Flute; Neitz, Cello; NON HT1063 (8:11)
Telemann: Sonata for 2 Flutes in D, Op. 2, No. 3; Debost, Galway, Flute; SER S60321 (8:00)
Mouret: Motet "Queen of the Heavens"; Mesplé, Soprano; Paillard Chamber Orch., Paillard; MHS 515 (8:18)
Monteverdi: Scherzi Musicali: Ete pur dunque vero; Farolfi, Tenor; Solisti di Milano; TEL SAWT9591A (8:18)

9PM **EVENING CONCERT**
Maschera: La Capriola; Canzone; Ensemble Marius Casadesus; WST XWN1814† (7:14)
Weinberger: Schwanda: Polka; National Phil. Orch./Gerhardt; QUI PMC7069 (2:19)
Brahms: Intermezzi, Op. 117, Nos. 1-3; Cliburn, Piano; RCA ARL12280 (14:55)
Dampierre: Fanfares; Various Instrumental Ensembles, Paillard; MHS 1080 (1:59)
Berlioz: Romeo and Juliet, Op. 17: Love Scene; London Sym. Orch./Davis; PHI 6580116 (19:53)

11PM **A TREASURY OF CHAMBER MUSIC**
Brahms: Lieder; Ameling, Soprano; Shetler, Piano; BAS FKHB21021 (22:18)
Beethoven: Sonata for Cello and Piano No. 1 in F, Op. 5, No. 1; Casals, Cello; R. Serkin, Piano; ODY 32360016 (26:10)

Wednesday October

8

MID **MUSIC THROUGH THE NIGHT**
Sinding: Con. for Piano in D-Flat, Op. 6; Keller, Piano; Berlin Sym. Orch./Faerber; CAN QCE31110 (26:05)
Bochsa: Con. for Harp No. 1 in D Min.; Laskine, Harp; Lamoureux Concerts Orch./Mari; MHS 746 (20:27)
Debussy: Préludes, Book 1: Danseuses de Delphes; Michelangeli, Piano; DG 2531200 (3:08)

1AM **Beethoven:** Con. for Piano No. 5, in E-Flat, Op. 73 "Emperor"; Rubinstein, Piano; Boston Sym. Orch./Leinsdorf; RCA VCS7087 (37:39)
Weber: Der Freischütz: Overture; BBC Sym. Orch./Davis; PHI 6580048 (10:00)

2AM **Remem:** Sym. No. 3; Utah Sym. Orch./Abravanel; TRN TVS34447 (21:36)
Bartók: Divertimento for String Orch.; English Chamber Orch., Barenboim; ANG S36760 (26:25)

3AM **Vaughan Williams:** Serenade to Music; Soloists; London Phil. Orch./Boult; ANG S36902 (13:16)
Albéniz: Sonata for Piano No. 3; Kyriakou, Piano; VOX SVBX5403 (13:23)
Enesco: Sonata for Violin and Piano No. 3 in A Min., Op. 25; Ferras, Violin; Barbizet, Piano; MAC MS9045 (22:05)

4AM **Various:** Arias; Caruso, Tenor; RCA ARM10279† (25:00)
Chopin: Sonata for Piano No. 2 in B-Flat Min., Op. 35; Ashkenazy, Piano; LON CS6794 (25:00)

5AM **Casadesus:** Con. for 3 Pianos and Strings, Op. 65; R. Casadesus, G. Casadesus, J. Casadesus, Piano; Cologne Concert Orch., Dervaux; COL 30946 (16:26)
Wagner: Götterdämmerung: Immolation Scene; Flagstad, Soprano; Philharmonia Orch./Furtwängler; SER 60003† (19:45)

6AM **Schumann:** Album for the Young, Op. 68: Highlights; Segovia, Guitar; RCA ARL12602 (5:00)
Liszt: Transcendental Etude No. 5 in B-Flat "Feux follets"; Ashkenazy, Piano; LON CS6719 (4:33)
Telemann: Sonata in A Min.; Darling, Harpsichord; Moss, Viola da Gamba; CWF WS104 (5:00)

Adam: La Poupee de Nuremberg: Overture; New Philharmonia Orch./Bonyng; LON CS6643 (5:00)
 Reger: Clarinet Quintet in A: Scherzo; Peyer, Clarinet; Melos Ensemble Members; ANG S36280 (4:53)
 Purcell: Fantasia: 3 Parts on a Ground in D; Acad. of Ancient Music; LYR DSL0514 (4:53)

7AM Mussorgsky: Khovanshchina: Prelude; Cleveland Orch./Szell; ODY Y30044 (4:53)
 Elgar: Romance for Bassoon and Orch., Op. 62; English Chamber Orch., Barenboim; COL M33584 (5:02)
 Shostakovich: Golden Mountains: Waltz; Luboshutz, Nemenoff, Piano; VAN VSD2128 (4:51)
 Mozart: Variations on "Willem van Nassau" in D, [K25]; W. Klien, Piano; VOX SVBX5406 (4:50)
 Sammartini: Trio Sonata in F, No. 2; Baroque Trio of Montreal; VOX SVBX565 (5:00)
 Offenbach: La Vie Parisienne: Overture; Birmingham Sym. Orch./Frémaux; PTR KS517 (5:00)

8AM Geminiani: Con. Grosso in E Min., Op. 3, No. 3; Boyd Neel Orch., Dart; LYR OLS158 (8:04)
 Glinka: Variations on a Theme by Mozart; Zabaleta, Harp; EVT 3144/5 (5:00)
 Bach: Orchestral Suite No. 3 in D, [BWV1068]: Air; London Sym. Band, Williams; COL M31126 (4:22)
 Chopin: Nocturne in F, Op. 15, No. 1; Arrau, Piano; PHI 6747485 (5:00)
 Bach (arr. Harris): Fugue in E-Flat, [BWV522] "St. Anne"; Philadelphia Orch./Ormandy; RCA ARD10026 (6:47)

9AM Mozart: Divertimento in E-Flat, [K226]; Vienna Phil. Orch. Wind Group; DG 2530703 (20:01)
 Corelli: Trio Sonata in D, Op. 5 No. 1; Plummer, Violin; Hamilton, Harpsichord; Kessler, Continuo; EVT 3163/3 (11:22)
 Beethoven: Grosse Fuge in B-Flat, Op. 133; Guarneri String Quartet; RCA VCS6418 (16:36)

10AM Marais: Suite for 2 Violas da Gamba and Continuo in G; Müller, Wenzinger, Viola da Gamba; Müller, Harpsichord; HM 30639* (21:05)
 Weber: Clarinet Quintet in B-Flat, Op. 34; Marlboro Ensemble; MRS 5 (27:52)

11AM Nelson: Savannah River Holiday; Eastman-Rochester Sym. Orch./Hanson; MER SRI75095 (8:32)
 Mozart: Idomeneo, [K367]: Ballet Music; Netherlands Chamber Orch., Zinman; PHI 6500861 (26:26)
 Bach: Con. for Violin in A Min., [BWV1041]; Suk, Violin; Prague Sym. Orch./Smetáček; CRS 22160037 (14:00)

NOON Hector Berlioz (1803-1869)
 Les Troyens à Carthage: Overture; Royal Phil. Orch./Beecham; ODY Y33288* (5:40)
 Harold in Italy, Op. 16; Primrose, Viola; Royal Phil. Orch./Beecham; ODY Y33286* (42:04)

1PM Rubinstein: Con. for Piano No. 5 in E-Flat, Op. 94; Ruiz, Piano; Nuremberg Sym. Orch./Deaky; GEN GS1012 (48:25)
 Anon: Greensleeves; Kipnis, Harpsichord; COL MS7326 (1:14)

2PM **FOR THE LOVE OF MUSIC**
 With Arnold Michaelis.

3PM D. Scarlatti: Sonatas for Harpsichord in D; Pixton, Harpsichord; TTN TI18 (8:35)

Rodrigo: Concierto de Aranjuez; Bream, Guitar; Melos Chamber Orch./Davis; RCA LSC2730 (19:50)
 Vivaldi: Four Seasons: Con. for Violin in E, Op. 8, No. 1 "Spring"; Schwalbé, Violin; Berlin Phil. Orch./Karajan; DG 2530296 (11:30)
 Beethoven: King Stephen Overture, Op. 117; London Sym. Orch./Monteux; RCA VICS1170 (7:10)

4PM C.P.E. Bach: Fugue in D Min.; Haselböck, Organ; MHS 4045 (2:36)
 Chabrier: Fête polonaise; Duclos 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, [BWV772-736]; Landowska, Harpsichord; RCA VIC1634* (24:09)
 Schumann: Toccata in C, Op. 7; Richter, Piano; DG 253518110 (6:33)
 Pezel: Intrade, Sarabande and Bal; Brass Ensemble, Voisin; KAP KL1390* (4:27)

6PM Britten: Sacred and Profane, Op. 91: Shepherd's Carol; Wilbye Consort, Pears; LON OS26527 (4:05)
 Hertel: Con. for Trumpet, 2 Oboes and 2 Bassoons in D; André, Trumpet; Pierlot, Chambon, Oboe; Hongne, Wallez, Bassoon; Paillard Chamber Orch., Paillard; MHS 869 (13:57)
 Slonimsky: Suite for Cello and Piano; Kessler, Cello; Slonimsky, Piano; ORI ORS7145 (10:30)
 Rimsky-Korsakov: Christmas Eve: Suite No. 2; Bochum Sym. Orch./Maga; TRN QTV34736 (18:46)

7PM **ANNIVERSARY CONCERT**
 Johann Ludwig Krebs (10/12/1713)
 Toccata and Fugue in E; Gooding, Organ; MHS 1091 (10:32)
 Gott der Vater wohn' uns bei; and In allen meinen Taten; Tarr, Trumpet; Kent, Organ; NON H71290 (9:14)
 Trumpet and Organ Works; Tarr, Baroque Trumpet; Kent, Organ; NON H71356 (10:16)
 Chorale Preludes; Gooding, Organ; MHS 1091 (8:03)

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

9PM **EVENING CONCERT**
 Dukas: Ariane et Barbe-Bleue-Introduction to Act III; Orchestre National de l'ORTF/Martinon; CON CS2134 (6:21)
 Dukas: Sym. in C; Orchestre National de l'ORTF/Martinon; CON CS2134 (39:30)

10PM **DUTCH CONCERT HALL**
 Sponsored by KLM Royal Dutch Airlines.
 Debussy: Marche écosaisaise sur thème populaire
 Ligeti: San Francisco Polyphony
 Ton de Leeuw: Concerto for Violin No. 2; Theo Olof, violin
 Ravel: Bolero
 Amsterdam Concertgebouw Orchestra/Bernard Haitink

11PM **A TREASURY OF CHAMBER MUSIC**
 Diabelli: Grande Sonata Brillante for Guitar and Piano in D Min., Op. 102; Lazard, Guitar; Kann, Piano; MHS 916 (10:25)
 Wolf: Goethe-Lieder: Prometheus; Fischer-Dieskau, Baritone; Barenboim, Piano; DG 2709066 (8:05)
 Kodály: Little Canons on the Black Keys; Zempléni, Piano; HUN SLPX11913 (10:22)
 Corelli: Sonata for Violin and Continuo in F, Op. 5, No. 10; Melkus, Violin; Dreyfus, Harpsichord; ARC 2533133 (10:25)

Thursday
October **9**

MID **MUSIC THROUGH THE NIGHT**
 Vivaldi: Kyrie; Shaw Chorale and Orch., Shaw; RCA LSC2883 (8:40)
 M. Haydn: Sym. in C; Saar Chamber Orch., Ristenpart; MHS 938 (12:47)
 Beethoven: Sonata for Piano No. 21 in C, Op. 53 "Waldstein"; Gilels, Piano; DG 2530253 (25:00)

1AM Prokofiev: Sonata for Piano No. 4 in C Min., Op. 29; Klánsky, Piano; SUP 1112169 (15:45)
 Telemann: Con. for 3 Horns in D; Stagliano, Berv, Buffington, Horn; Kapp Sinfonietta, Dunn; KAP K3388 (11:30)
 Chopin: Waltzes; Iturbi, Piano; SER S60186 (20:20)

2AM Walther: Chorale Variations on "Jesu, meine Freude"; Oehms, Organ; MHS 3763 (11:56)
 Mozart: Divertimento No. 7 in D, [K205]; New York Pro Musica Chamber Ensemble, Johnson; VOX SVBX5104 (14:14)
 Fauré: La Bonne Chanson, Op. 61; Fischer-Dieskau, Baritone; Sawallisch, Piano; Berlin Phil. Orch. Soloists; BAS G22765 (21:14)

3AM Willaert: Ricercari per Sonar for Organ and Orch.; Alain, Organ; Solistes de Liège, Lemaire; MHS 913 (16:33)
 Vactor: Pastoral and Dance for Flute and Orch.; Hessian Sym. Orch./Vactor; ORI ORS6910 (11:10)
 Janáček: The Eternal Gospel; Czech Phil. Chorus; Prague Sym. Orch./Pinkas; CRS 22260016 (21:10)

4AM Sinding: Con. for Violin No. 1 in A, Op. 45; Tellefsen, Violin; Oslo Phil. Orch./Kamu; NKF 30020 (21:23)
 Medtner: Piano Quintet in C; New London Quintet; HNH 4058 (26:40)

5AM Saint-Saëns: Album for Piano, Op. 72; Dosse, Piano; VOX SVBX5476 (22:47)
 Shostakovich: Sym. No. 2 in C, Op. 14 "To October"; RSFSR Russian Chorus; Moscow Phil. Orch./Kondrashin; ANG SR40236 (16:43)
 Boyce: New Year's Ode, 1772: Overture; Lamoureux Orch./Lewis; LON OLS110 (7:33)

6AM Holst: Perfect Fool, Op. 39: Ballet Suite; London Sym. Orch./Previn; ANG S37152 (10:38)
 Beethoven: Consecration of the House Overture, Op. 124; New York Phil. Orch./Bernstein; COL M30079 (9:51)

- Telemann:** Sonata for Flute and Viola d'Amore No. 6 in G Min.; Monteux, Flute; Trampler, Viola d'Amore; MUG MS147 (4:04)
- Boyce:** Sym. No. 2 in A; Acad. of St. Martin/Marriner; ARG ZRG874 (6:02)
- 7AM Mozart:** Contredanses [K609]; Vienna Mozart Ensemble, Boskovsky; LON STS15275 (6:15)
- Lanner:** Pesther-Walzer, Op. 93; Strauss Orch. of Vienna/Boskovsky; ANG S37243 (7:50)
- Glinka:** Kamarinskaya; USSR Sym. Orch./Svetlanov; ANG SR40081 (6:22)
- Rachmaninov:** Polka de V.R.; Cherkassky, Piano; LYR DSLO24 (4:02)
- Arne:** Overture No. 7 in D; Acad. of Ancient Music; LYR DSLO503 (6:10)
- 8AM Dvorák:** Dumka, Op. 35; Kvapil, Piano; SUP 1110862 (8:25)
- Sacchini:** La Contadina in Corte: Overture; English Chamber Orch., Bonyng; LON CS6735 (6:21)
- Bach:** French Suite No. 4 in E-Flat, [BWV815]; Dart, Clavichord; LON SOL60039 (7:50)
- D. Gabrieli:** Sonata for Trumpet a quattro e cinque in D; André, Trumpet; Instrumental Ensemble of Bologna, Gotti; RCA CRL22573 (5:25)
- Lasso:** Le Rossignol; Harich-Schneider, Harpsichord; MHS 766 (3:38)
- 9AM Smetana:** Bartered Bride: Overture; Chicago Sym. Orch./Defauw; RCA DPL10213 (6:38)
- Sibelius:** The Swan of Tuonela; New York Phil. Orch./Bernstein; COL M32843 (9:50)
- Suk:** Fantasy for Violin and Orch. in G Min., Op. 24; J. Suk, Violin; Czech Phil. Orch./Anceri; SUP SUAST50777 (24:00)
- Schubert:** Impromptu in A-Flat, Op. 90, No. 4; Schnabel, Piano; SER 60115+ (6:07)
- 10AM Bruch:** Con. for Violin No. 1 in G Min., Op. 26; Francescatti, Violin; New York Phil. Orch./Mitropoulos; COL ML4575+ (24:00)
- Bernstein:** Fancy Free; New York Phil. Orch./Bernstein; COL M30304 (24:00)
- 11AM Elgar:** Cockaigne Overture, Op. 40; Royal Phil. Orch./Weldon; RCA VICS1377 (14:17)
- Fux:** Sinfonia in B-Flat; Vienna Chamber Orch., Seipenbusch; MHS 839 (19:49)
- Pizzetti:** Pisanella; Suisse Romande Orch./Gardelli; LON CS6508 (14:00)
- NOON Rossini:** Barber of Seville: Overture; NBC Sym. Orch./Toscanini; RCA VIC1274+ (7:00)
- Prokofiev:** Con. for Piano No. 1 in D-Flat, Op. 10; Ashkenazy, Piano; London Sym. Orch./Previn; LON CSA2314 (15:29)
- Beethoven:** Minuets; Acad. of St. Martin/Marriner; PHI 9500567 (25:38)
- 1PM Conus:** Con. for Violin in E Min.; Heifetz, Violin; RCA Victor Sym. Orch./Solomon; RCA LM2069 (18:00)
- Berkeley:** Sym. No. 1; London Phil. Orch./Del Mar; HNH 4017 (30:30)
- 2PM Poulenc:** Model Animals; Johannesen, Piano; GDC CR4042+ (21:00)
- Bruch:** Scottish Fantasy for Violin and Orch., Op. 46; Chung, Violin; Royal Phil. Orch./Kempe; LON CS6795 (28:10)
- 3PM Griffes:** Poem for Flute and Orch.; Mariano, Flute; Eastman-Rochester Orch./Hanson; MER MG50379+ (9:03)
- Beethoven:** Sonata for Piano No. 18 in E-Flat, Op. 31, No. 3; Ashkenazy, Piano; LON CS7088 (22:00)
- Elgar:** The Crown 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; Shafraan, Cello; Ginzburg, Piano; ODY Y234645 (19:30)
- Bach:** Orchestral Suite No. 2 in B Min., [BWV1067]; Polonaise; Rampal, Flute; Tokyo Concert Orch./Yamaoka; COL M34559 (3:09)
- Debussy:** Fantaisie for Piano and Orch.; Dosse, Piano; Luxembourg Radio Orch./Froment; CAN CE31069 (25:26)
- 5PM Delibes:** Sylvia: Highlights; New Philharmonia Orch./Bonyng; LON CSA2236 (8:02)
- Villa-Lobos:** Con. for Guitar; Bream, Guitar; London Sym. Orch./Previn; RCA LSC3231 (18:23)
- Smetana:** Haakon Jarl; Bavarian Radio Orch./Kubelik; DG 2530248 (15:22)
- 6PM Mozart:** Sym. No. 39 in E-Flat, [K543]; London Sym. Orch./Schmidt-Isserstedt; QUI PMC7104 (27:00)
- Schubert:** Quartet No. 9 in G Min., Op. posth.; Juilliard String Quartet; EPC LC3913 (21:22)
- 7PM ANNIVERSARY CONCERT**
- Camille Saint-Saëns (10/9/1835)**
- Danse Macabre, Op. 40; ORTF National Orch./Martinon; ERA STU70631 (6:45)
- Con. for Violin No. 1 in A Min., Op. 20; Ricci, Violin; Cincinnati Sym. Orch./Rudolf; DEC DL710106 (11:04)
- Con. for Piano No. 2 in G Min., Op. 22; Rubinstein, Piano; Sym. of the Air Orch./Wallenstein; RCA LSC2234+ (22:30)
- French Military March; Boston Pops/Fiedler; RCA LSC2557 (4:32)
- 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 musical illustrations. The 3rd program of this historic series of interviews.
- 9PM A SYMPHONIC CONCERT**
- Stravinsky:** Firebird Suite; London Sym. Orch./Stokowski; LON SPC21026 (21:57)
- Auber:** Le Domino Noir: Overture; Paris Conservatory Orch./Wolff; LON STS15021 (8:10)
- Delius:** Brigg Fair; Hallé Orch./Barbirolli; ANG S36756 (18:15)
- 10PM AARON COPLAND COMMENTS**
- The great American composer discusses his music, his influences, and his observations of the music of our day.
- 11PM A TREASURY OF CHAMBER MUSIC**
- Nielsen:** Woodwind Quintet, Op. 43; Marlboro Ensemble; MRS 5 (23:40)
- Mysliveček:** Quintet No. 6 in B-Flat; Czech Chamber Soloists; SUP 1101880 (10:15)
- Haydn:** Piano Trio No. 38 in D; Beaux Arts Trio; PHI 6500522 (13:07)
- MID MUSIC THROUGH THE NIGHT**
- Giuseppe Verdi (1813-1901)**
- Ave Maria; Chicago Sym. Chorus and Orch./Solti; LON OS26610 (4:58)
- Don Carlo: Ballet Music; Cleveland Orch./Maazel; LON CS6945 (16:25)
- Macbeth: Sleepwalking Scene; Sass, Soprano; London Sym. Orch./Gardelli; LON OS26524 (11:12)
- Nabucco: Choruses; La Scala Orch. and Chorus/Abbado; DG 2530549 (9:27)
- Otello: Credo; Milnes, Baritone; London Phil. Orch./Varviso; LON OS26366 (7:10)
- 1AM La Traviata; Cotrubas, Soprano; Domingo, Tenor; Milnes, Baritone; Bayreuth Opera Chorus and Orch./Kleiber; DG 2707103 (109:40)**
- 3AM Falstaff; Freni, Ligabue, Soprano; Simonato, Elias, Mezzo-Soprano; Kraus, Tenor; Merrill, Evans, Baritone; RCA Italian Opera Orch. and Chorus/Solti; LON OSA1395 (114:30)**
- 5:30 Luisa Miller: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (6:09)**
- Requiem: Ingemisco; Bjoerling, Tenor; LON SR33254 (4:12)
- Rigoletto: Caro nome; Caballé, Soprano; Barcelona Sym. Orch./Masini; LON OS26424 (6:23)
- Rigoletto: Giovanna, ho dei rimorsi; Callas, Soprano; Stefano, Tenor; La Scala Orch./Serafin; ANG S36940 (8:13)
- 6AM Ricciotti:** Concertino for 4 Violins, Viola, Cello and Basso Continuo No. 3 in A; Paillard Chamber Orch., Paillard; MHS 3940 (10:33)
- Granados:** Oriental; Presti, Lagoya, Guitar; NON H71161 (4:55)
- Glinka:** Jota Aragonesa; Suisse Romande Orch./Ansermet; LON STS15385 (9:25)
- Froberger:** Canzona 4; Tilney, Harpsichord; PET PLE056 (5:43)
- 7AM Telemann:** Quartet for Recorder, Oboe, Violin and Continuo in G; Schaeffer, Recorder; Töttcher, Oboe; Brandis, Violin; Koch, Violincello; Grebe, Harpsichord; Camerata Instrumentale Hamburg; ARC 3119+ (7:54)
- Kreiser:** Malagueña; Nishizaki, Violin; Lee, Piano; RCA JRZ2211 (4:41)
- Cilea:** L'Arlesiana: Lamento di Federico; Sullivan, Tenor; Orch./Cond.; PEL LP2007 (4:37)
- Albinoni:** Con. for Strings and Continuo in B-Flat, Op. 7, No. 10; Klinge, Violin; Berlin Chamber Orch., Negri; PHI 6747138 (6:51)
- Wieniawski:** Legende, Op. 17; Grumiaux, Violin; New Philharmonia Orch./Waart; PHI 6580047 (6:50)
- 8AM Locatelli:** Con. Grosso in F, Op. 4, No. 8 "In Imitation of Hunting Horns"; Instrumental Ensemble of France; DEC 7162 (6:48)
- Waldteufel:** Waltz "Les sirènes"; London Phil. Orch./Boskovsky; ANG S37547 (7:52)
- Delius:** Koanga: La Calinda; Acad. of St. Martin/Marriner; ARG ZRG875 (4:03)

- Arnold:** Serenade for Guitar and String Orch.; Williams, Guitar; English Chamber Orch., Groves; COL M35172 (4:41)
- Kabalevsky:** Colas Breugnon: Overture; NBC Sym. Orch./Toscanini; RCA LM7032+ (4:36)
- 9AM** **Granados:** Spanish Dances; Bream, Williams, Guitar; RCA ARL10456 (12:00)
- C. Stamitz:** Sinfonia Concertante for 2 Violins in D; Mekanowitzky, Hendel, Violin; Winschermann, Oboe; Saar Chamber Orch., Ristenpart; NON H71014 (20:37)
- Chopin:** Fantasy on Polish Airs in A, Op. 13; Ohlsson, Piano; Polish Radio Orch./Maksymiuk; ANG S37180 (14:15)
- 10AM** **Genin:** Carnaval de Venise, Op.14; Larrieu, Flute; Kiryu, Piano; DEN OX7162ND (8:25)
- Stravinsky (arr. Agosti):** Firebird Suite; McCabe, Piano; VAN VSD71264 (11:58)
- Ravel:** Quartet in F; Melos String Quartet of Stuttgart; DG 2531203 (28:12)
- 11AM** **Nielsen:** Sym. No. 4, Op. 29 "The Inextinguishable"; Danish Radio Sym. Orch./Blomstedt; SER SIC6098 (34:08)
- Bach:** Con. for 2 Harpsichords in D Min., [BWV1060]; Kaine, Violin; Miller, Oboe; Acad. of St. Martin/Marriner; ARG ZRG820 (14:03)
- NOON** **Beethoven:** Andante and Variations in D, No. 2; Thomas, Mandolin; Krieger, Harpsichord; ORY EXP40 (9:10)
- Schumann:** Konzertstück for 4 Horns and Orch. in F, Op. 86; Berlin Phil. Orch./Tennstedt; ANG SZ37655 (17:30)
- Rodrigo:** Fantasia for a Courtier; Lagoya, Guitar; Monte Carlo Opera Orch./Almeida; PHI 6500454 (21:25)
- 1PM** **Lorenziti:** "La Caccia" for Viola D'amore; Trampler, Viola d'Amore; MUG MS147 (9:07)
- Copland:** Sym. No. 3; Minneapolis Orch./Dorati; MER SR90421 (38:05)
- 2PM** **FOR THE LOVE OF MUSIC**
With David Dubal.
- 3PM** **Haydn:** Sym. No. 85 in B-Flat "Queen"; Orch. of Naples/Vaughan; RCA LSC6805 (21:22)
- Handel (arr. Lagoya):** Sarabande in D; Lagoya, Guitar; PHI 6833159 (5:00)
- Basner:** Three Musketeers: Ballet Suite; Leningrad State Phil. Sym. Orch./Grukurov; MEL 018695-96 (22:15)
- 4PM** **Bizet:** Variations Chromatiques; Gould, Piano; COL M32040 (14:14)
- Schubert:** Trio No. 2 in B-Flat; Grumiaux Trio; PHI SAL3782 (20:11)
- Falla:** Fantasia Bética; Larrocha, Piano; TRN TVS34742 (11:35)
- 5PM** **Mendelssohn:** Sonata for Cello and Piano No. 2 in D, Op. 58; Harrell, Cello; Levine, Piano; RCA ARL11568 (26:06)
- Bach:** Transcriptions; Boyd, Guitar; LON CS7068 (9:46)
- 6PM** **Beethoven:** Con. for Violin in C, WoO 5; Kremer, Violin; London Sym. Orch./Tchakarov; DG 2531193 (15:37)
- Nepomuceno:** Quartet No. 3 in D Min. "Brasiliero"; Brazilian String Quartet; ODY 32160176 (19:35)
- Hartmann:** Russian Fairy Tales; Sicroff, Piano; Private (12:17)
- 7PM** **ANNIVERSARY CONCERT**
Giuseppe Verdi (10/10/1813)
Alzira: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (6:29)
- Don Carlo:** Tu che le vanita; Caballé, Soprano; Royal Opera House Orch., Covent Garden/Giulini; ANG S36918 (10:57)
- Ernani:** Che mai vegg'io? Infelice! e tu credevi; Pinza, Bass; Orch./Bourdon; RCA VIC1470 (3:05)
- I Lombardi:** Ballet Music; Monte Carlo Opera Orch./Almeida; PHI 6747093 (23:48)
- I Lombardi:** La mia letizia infondere; Pavarotti, Tenor; Parma Theater Orch./Patané; ARS ANC25001 (2:07)
- 8PM** **THE AGE OF THE BAROQUE**
Vivaldi: Con. for Mandolin in C; Caecilia Mandolin Players, Dekker; PHI PHS900049 (6:38)
- Caldara:** Sonata for 2 Violins and Continuo, Op. 1, No. 9; Geyrhalter, Kuhn, Violin; Harand, Cello; Langfort, Harpsichord; MHS 1018 (9:48)
- Quantz:** Sonata For Flute and Continuo in D, Op. 2, No. 1; Riessberger, Flute; Luitz, Cello; Langfort, Harpsichord; MHS 1038 (9:44)
- Bach:** Brandenburg Con. No. 3 in G, [BWV1048]; Southwest German Chamber Orch., Tilegant; RCA LSC7038 (9:58)
- Vivaldi:** Con. for Cello, Bassoon, Strings and Continuo No. 22 in E Min.; Tunnell, Cello; Sheen, Bassoon; English Chamber Orch., Garcia; COL MG35190 (9:57)
- 9PM** **BACH MADEIRA FESTIVAL**
Sponsored by TAP-Portuguese Airlines.
all-Bach: Suites and Concertos
Suite for Flute and Orchestra No. 2 in B Minor, [BWV1068]
Carol Wincenc, flute
Concerto for Violin in A Minor, [BWV1041]
Yuval Waldman, violin
Concerto for 3 Harpsichords in C, [BWV1064]
Anthony Newman, Edward Brewer, Mary Jane Newman, harpsichords
Orchestral Suite No. 3 in D, [BWV1069]
- 11PM** **A TREASURY OF CHAMBER MUSIC**
Bliss: Clarinet Quintet; Melos Ensemble of London; EVT 3135 (26:00)
- Beethoven:** Sonata for Violin and Piano No. 1 in D, Op. 12, No. 1; Perlman, Violin; Ashkenazy, Piano; LON CSA2501 (22:21)

**Saturday
October**

11

MID MUSIC THROUGH THE NIGHT

- Schubert:** Songs; Krenn, Tenor; Moore, Piano; ANG OS26063 (9:10)
- Dubois:** Con. for Alto Saxophone and Strings; Rousseau, Saxophone; Kuentz Chamber Orch.; DG 2530209 (17:26)
- Stravinsky:** Song of the Nightingale; Berlin Radio Orch./Maazel; DG 138006 (22:25)
- 1AM** **Various:** Arias; Tauber, Tenor; SER 60086+ (25:10)
- Mozart:** Arias; Pinza, Bass; Metropolitan Opera Orch./Walter; ODY 32160335+ (25:23)

- 2AM** **Martin:** Petite Symphonie Concertante for Harp, Harpsichord, Piano and Double String Orch.; Acad. of St. Martin/Marriner; ANG S37577 (21:52)
- Prokofiev:** Cinderella, Op. 87: Suite No.1; Royal Opera House Orch., Covent Garden/Rignold; LON STS15193 (26:00)
- 3AM** **Boccherini:** Con. for Cello in B-Flat; Fournier, Cello; Lucerne Festival Strings/Baumgartner; DG SLP138816 (21:07)
- Duparc:** Songs; Simoneau, Tenor; Rogers, Piano; WST W9604 (26:15)
- 4AM** **Sinding:** Sym. in D Min., Op. 21; Oslo Phil. Society Orch., Fjeldstad; NKF 30011 (38:33)
- B. Rogers:** Japanese Dances; Eastern Wind Ensemble, Fennell; MER SR90173 (10:50)
- 5AM** **Bach:** Toccata and Fugue in E Min., [BWV914]; Casadesu, Piano; COL ML5446+ (7:50)
- Sviridov:** Music for Chamber Orch.; Moscow Chamber Orch., Barshai; ANG SR40224 (18:34)
- 6AM** **Altenburg:** Con. for 7 Trumpets in D; Schwarz, Trumpet; New York Trumpet Ensemble; Y Chamber Sym. of New York, Schwarz; DEL DMS 3002 (4:36)
- Szymanowski:** Preludes, Op. 1, Nos. 1 and 7; Blumenthal, Piano; UNC UN175023 (4:34)
- Diabelli:** Sonata for Guitar in A: Rondo; Artzt, Guitar; GEM GME1018 (6:52)
- Chopin:** Polonaise in C Min., Op. 40, No. 2; Rubinstein, Piano; RCA LSC7037 (6:50)
- Auber:** Fra Diavolo: Overture; Suisse Romande Orch./Ansermet; LON STS15217 (7:45)
- Svendsen:** Romance for Violin and Orch. in G, Op. 26; Larsen, Violin; Oslo Phil. Orch./Grüner-Hegge; PHI 838050AY (7:44)
- 7AM** **Berwald:** Estrella de Soria: Polonaise; Swedish Radio Orch./Ehrling; NON H71218 (4:01)
- Mendelssohn:** Album-Blatt in E Min. "Song without Words"; Barenboim, Piano; DG 2709052 (4:42)
- Telemann:** Little Fugues dedicated to B. Marcello; Munich Pro Arte Orch., Redel; MHS 3853 (7:34)
- Smetana:** Memories of Bohemia in Polka Form, Op. 13; Novotny, Piano; SUP 1111901/2 (7:35)
- Dowland:** Fantasie; Williams, Guitar; ODY 32160398 (4:07)
- Liszt:** Hungarian Rhapsody No. 4 in E-Flat; Cziffra, Piano; CON CS2097 (4:41)
- Janáček:** Lachian Dances: Ancient Dance No. 2; Brno State Phil. Orch./Waldhans; CRS 22260016 (4:35)
- 8AM** **Handel:** Con. for Organ No. 12 in B-Flat, Op. 7, No. 6; Malcolm, Harpsichord; Acad. of St. Martin/Marriner; ARG D3D4 (6:45)
- Kodály:** Háry János: Intermezzo; Gerle, Piano; WST 17150 (4:41)
- Vivaldi:** Con. for Strings and Continuo in C; I Solisti Veneti, Scimone; ERA STU71052/53 (6:45)
- Wolf:** Italian Serenade in G; Guarneri String Quartet; RCA ARL11994 (6:44)
- Various:** Lute Works of the German Renaissance; Ragossnig, Lute; ARC 2533302 (6:43)
- Bach:** Partita for Violin Solo No. 3 in E, [BWV1006]; Prelude; New York Harp Ensemble; GDC CRS4121 (4:04)

- 9AM Berwald:** Con. for Violin in C-Sharp Min., Op. 2; Tellefsen, Violin; Royal Phil Orch./Björnin; SER SID6113 (21:07)
Saint-Saëns: Con. for Cello No. 1 in A Min., Op. 33; Tortelier, Cello; Birmingham Sym. Orch./Fremaux; ARA 8038 (24:39)
- 10AM Beethoven (arr. Liszt):** Adelaide; Villa, Piano; SPE SR115 (11:29)
Beethoven: Sonata 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./Masur; PHI 9500589 (9:42)
Donizetti: Con. for English Horn in G; Holliger, English Horn; Amsterdam Concertgebouw Orch./Zinman; PHI 9500564 (10:47)
Bartók: Con. for Piano No. 2; Pollini, Piano; Chicago Sym. Orch./Abbado; DG 2530901 (27:21)
- NOON Spohr:** Sonata for Violin and Harp in C Min.; Larrieu, Flute; Mildonian, Harp; DEC 7178 (15:15)
- 1PM Vaughan Williams:** Sym. No. 4 in F Min.; New Philharmonia Orch./Boult; ANG S36557 (32:20)
Liszt: Transcendental Etude No. 6 in G Min. "Vision"; Clidat, Piano; VEG 8025 (4:50)
Nardini: Con. for Violin in E Min.; Zukerman, Violin; Los Angeles Phil. Orch./Zukerman; COL M34571 (11:05)
Wallowitch: Four Snappy Pieces; Wallowitch, Piano; SPN SRS12085 (10:50)
Weber: Con. for Clarinet No. 1 in F Min., Op. 73; Lancelot, Clarinet; Bamberg Sym. Orch./Guschlbauer; MHS 1045 (19:45)
- 2PM Grieg:** Piano Works; Laval, Piano; SER S60319 (4:29)
Tchaikovsky: Sym. No. 4 in F Min., Op. 36; London Sym. Orch./Boehm; DG 2531078 (45:24)
- 3PM Bach:** Toccata in C Min., [BWV911]; Argerich, Piano; DG 2531088 (10:53)
Vaughan Williams: Suite for Viola and Piano; Vardi, Viola; Weinstock, Piano; MHS 4043 (21:36)
Schumann: Kinderszenen, Op. 15; Gieseking, Piano; EMI 15352434/41M (17:20)
- 4PM Glinka:** Valse-Fantaisie; Suisse Romande Orch./Ansermet; LON STS15385 (8:20)
Falla: El Amor Brujo: Ritual Fire Dance; London Sym. Orch./Gould; CHA SDG302 (3:52)
Rossini: Sonata for Strings No. 2 in A; Polish Chamber Orch., Maksymiuk; EMI ASD3464 (11:42)
Schubert: Impromptus, Op. 90, Nos. 3 and 4; Curzon, Piano; LON STS15483 (13:00)
Berwald: Queen of Golconda: Overture; Royal Phil. Orch./Björnin; SER SID6113 (7:11)
- 5PM ADVENTURES IN SOUND**
 With Larry Zide.
- 6PM Hindemith:** Symphonic Metamorphosis of Themes by Weber; Philadelphia Orch./Ormandy; ANG SZ37536 (20:48)
A. & G. Gabrieli: Canzon and Ricercar; American Brass Quintet; DEL DMS3003 (10:03)
Grieg: Sonata for Piano in E Min., Op. 7; Laval, Piano; SER S60319 (16:11)
- 7PM ANNIVERSARY CONCERT**
R. Nathaniel Dett (10/11/1882)
Russell Oberlin (10/11/1928)
- Telemann:** Cantata No. 19 "Gott will mensch und sterblich werden"; Oberlin, Countertenor; Schneider, Violin; Meuser, Viola da Gamba; Williams, Harpsichord; DEC DL79414 (10:02)
Handel: Arias; Oberlin, Countertenor; Fuller, Harpsichord; Baroque Chamber Orch., Dunn; DEC DL9407+ (23:37)
Dett: Juba Dance; Dubal, Piano; MHS 3808 (2:09)
Telemann: Cantata "Deine Toten werden leben"; Oberlin, Countertenor; Krainis, Recorder; Newman, Bassoon; Williams, Harpsichord; DEC DL79414 (13:02)
- 8PM COMPOSER OF THE MONTH**
Hector Berlioz (1803-1869)
 Herminie; Baker, Mezzo-Soprano; London Sym. Orch./Davis; PHI 9500683 (22:50)
 Les Francs-Juges Overture, Op. 3; London Sym. Orch./Previn; ANG S37170 (12:32)
 Marche funèbre pour la dernière scène d'Hamlet; Alldis Choir; London Sym. Orch./Davis; PHI SAL3788 (8:35)
 Béatrice et Bénédic: Entr'acte; New York Phil. Orch./Boulez; COL M31799 (1:27)
 Damnation of Faust, Op. 24; Hungarian March; Boston Sym. Orch./Leinsdorf; RCA LSC2757 (4:37)
- 9PM SAN FRANCISCO SYMPHONY**
 Mozart: Symphony No. 39 in E-Flat, [K543]
 Brahms: A German Requiem, Op. 45
 Sheri Greenwald, soprano
 Richard Stilwell, baritone
 San Francisco Symphony Chorus/Louis Magor, director
 SF50/Edo de Waart
- 11PM A TREASURY OF CHAMBER MUSIC**
Bach: Canons (14), [BWV1087]; Marlboro Music Group; MRS 12 (18:06)
Beethoven: Quartet No. 8 in E Min., Op. 59, No. 2 "Rasumovsky"; Budapest String Quartet; COL Y434643 (30:00)

Sunday
October

12

MID MUSIC THROUGH THE NIGHT

- Schumann:** Symphonic Etudes, Op. 13; Browning, Piano; RCA LSC2963 (26:21)
G. Gabrieli: Symphoniae Sacrae, Vol. 2; Soloists; Vocal Ens.; Univ. Choir; Lausaone Cham. Orch., Corboz; MHS 1794 (22:10)
- 1AM Brahms:** Liebeslieder Waltzes, Op. 52; Valente, Soprano; Kleinman, Alto; Connor, Tenor; Singher, Bass; R. Serkin, Fleisher, Piano; COL ML5636+ (26:12)
Gould: Dance Variations; San Francisco Sym. Orch./Stokowski; RCA LM1858+ (21:15)
- 2AM Mendelssohn:** Songs Without Words; Novaes, Piano; VOX STPL513510 (21:37)
Bloch: Nocturnes; Western Arts Trio; LAU LR104 (7:37)
Bach: Cantata [BWV2] "Ach Gott, von Himmel sich darein"; Vienna Choir Boys; Concentus Musicus Wien, Harnoncourt; TEL SKW1/1-2 (18:40)

- 3AM Stravinsky:** Baiser de la fée: Highlights; Suisse Romande Orch./Ansermet; LON STS15228 (21:35)
Vivaldi: Con. for Cello, Strings and Continuo in A Min.; Walevska, Cello; Netherlands Chamber Orch., Redel; PHI 9500144 (11:50)
Prokofiev: Autumn, Op. 8; London Sym. Orch./Ashkenazy; LON CS7063 (14:21)
- 4AM Tchaikovsky:** Tempest, Op. 18; Bochum Sym. Orch./Maga; MHS 3752 (21:30)
Charpentier: Epithalamium; Roger Blanchard Vocal Ensemble; Paris Conservatory Orch./Blanchard; NON BC1290 (11:58)
Wirén: Serenade for Strings, Op. 11; English Chamber Orch., Somary; VAN VCS100067 (14:28)
- 5AM Various:** Spanish Romances of the 16th Cent.; Lorengar, Soprano; Behrend, Guitar; DG SLP139155 (7:04)
Mussorgsky (orch. Ravel): Pictures at an Exhibition; Amsterdam Concertgebouw Orch./Haitink; PHI PHC9139 (31:32)
- 6AM MUSIC OF PRAISE**
Vaughan Williams: Magnificat; Watts, Contralto; Hyde-Smith, Flute; Ambrosian Singers; Orchestra Nova of London/Davies; ANG S36819 (13:12)
Palestrina: Mass "Hodie Christus natus est"; Czech Phil. Chorus, Veselka; SUP 1121807 (35:00)
Rheinberger: Cantata "The Star of Bethlehem"; Streich, Soprano; Fischer-Dieskau, Baritone; Bavarian Radio Chorus; Graunke Sym. Orch./Heger; ANG S36565 (47:42)
Haydn: Mass in E-Flat "Great"; Roos, Organ; Soloists; Stuttgart Chamber Choir; Württemberg Chamber Orch., Bernius; VOX SVBX5216 (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 XWN18871+ (26:00)
Bach: Chorale Variations on "Vom Himmel hoch," [BWV769a]; Schönstedt, Organ; NON H71241 (11:57)
- 10AM GUITAR THROUGHOUT THE WORLD**
 Sponsored by La Bella Strings and the American Institute of Guitar
Rodrigo: Tonadilla; E. Abreu, S. Abreu, Guitar; COL M30575 (11:45)
Vivaldi: Con. for 4 Guitars in B Min.; A. Romero, C. Romero, P. Romero, C. Romero, Guitar; San Antonio Sym. Orch./Alessandro; MER SR90487 (9:26)
Albéniz: España, Op. 165: Tango; Presti, Lagoya, Guitar; MER SR90427 (4:35)
Albéniz: España, Op. 165: Tango; Larrocha, Piano; VOX SVBX5801 (2:45)
Scheidler: Sonata for Guitar in D, Op. 21; S. Abreu, E. Abreu, Guitar; COL M30575 (9:05)
F. Couperin (arr. Parkening): Pièces de Clavecin: Ordre No. 6: Les Barricades mystérieuses; Parkening, Guitar; ANG S36053 (2:12)
Tárrega: Mazurkas; Bream, Guitar; RCA CRL22212 (7:00)

11AM CONCERTS OF THE WORLD
Mozart: Symphony No. 35 "Haffner"
Mordecai Seter: Sabbath Cantata
Mozart: Vesperae Solennes de cofessore, [K339]
Gila Yaron, soprano; Mira Zakai, alto;
Neil Jenkins, tenor; John Shirley-Quirk,
bass
The BBC Choir; Chamber Choir of the
Rubin Academy; The Sharonit Boys
Choir
Jerusalem Symphony Orchestra/Gary
Bertini

1PM CHICAGO SYMPHONY
Sponsored by Lebenthal & Co.
Steuben Glass
and Standard Oil of Indiana.
all-Vaughan Williams:
Serenade to Music (Chamber Chorus
and Orchestra version (text from
Shakespeare's *The Merchant of Venice*)
Symphony No. 1 "A Sea Symphony"
(text from Walt Whitman's "Leaves of
Grass"
Isolbel Buchanan, soprano; David
Holloway, baritone
Chicago Symphony Chorus/Margaret
Hillis, director
CSO/Raymond Leppard

3PM PIANO IN CONCERT
Sponsored by Ostrovsky Piano and
Organ Company.
Liszt: Sonata for Piano in B Min.;
Horowitz, Piano; RCA ARL12548 (30:02)

4PM MUSIC OF THE RENAISSANCE
Various: Songs of the 16th Cent. "Doulece
Memoire"; Purcell Consort of Voices;
Elizabethan Consort of Viols;
ARG ZRG667 (25:15)
Parma: Italian Renaissance Lute Music;
Ragossnig, Lute; ARC 2533173 (10:33)
Gibbons: Madrigals and Motets Nos.
7-12; Consort of Musick, Rooley;
LYR DSLO512 (12:25)

5PM THE SYMPHONY ORCHESTRA
This week featuring the Philharmonia
Orchestra.
Vaughan Williams: Sym. No. 5 in D;
Philharmonia Orch./Barbirolli;
ANG 35952 (40:10)
Tchaikovsky: Joan of Arc: Lebt wohl, ihr
Berge; Jurinac, Soprano; Philharmonia
Orch./Collingwood;
ODE HQM1024* (6:53)

6PM ANNIVERSARY CONCERT
Ralph Vaughan Williams (10/12/1872)
Con. Accademico for Violin and
Strings in D Min.; Grumlikova, Violin;
Prague Sym. Orch./Maag;
SUP 50959 (16:25)
Fantasia on a Theme by Tallis;
Philadelphia Orch./Ormandy;
COL M31074 (14:31)
Concerto Grosso; London Sym.
Orch./Boult; ANG S37211 (17:27)

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 of Donizetti's "Anna Bolena." This
will pre-empt the recorded opera below.
Stay tuned to WNCN for details.)
Monteverdi: Orfeo; Reynolds, Mezzo-
soprano; Rogers, Tenor; Monteverdi
Chorus, Hamburg; Camerata
Accademica, Hamburg, Jurgens; ARC
2723018 (121:17)

10PM A TREASURY OF CHAMBER MUSIC
Schumann: Liederkreis, Op. 39;
Fischer-Dieskau, Baritone; Moore, Piano;
ANG SCB3729 (7:01)
Schumann: Piano Quartet in E-Flat, Op.
47; Rhodes, Viola; Beaux Arts Trio;
PHI 9500065 (28:10)

Handel: Trio Sonata for 2 Oboes No. 3 in
E-Flat; Roseman, V. Brewer, Oboe;
MacCourt, Bassoon; E. Brewer,
Harpisichord; NON H71339 (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, 1980 Norton Lecturer.

12:30 MUSIC THROUGH THE NIGHT
Various: Arias; Bjoerling, Tenor;
RCA LM2269 (22:40)

1AM Lees: Sonata for Piano No. 4; Graffman,
Piano; COL Y35203 (24:54)

Ibert: Suite Elizabethaine; Loose,
Soprano; Vienna Akademie Kammerchor;
Vienna Sym. Orch./Swoboda;
WST XWN18520* (22:04)

2AM Brahms: Piano Works, Op. 118; Lupu,
Piano; LON CS7051 (22:34)

Debussy: Estampes; Lipson-Gruzen,
Piano; DET DC7182 (15:08)
Stravinsky: Serenade in A; Ránki, Piano;
TEL 6/42358AW (11:09)

3AM Schubert: Polonaise for Violin and
Chamber Orch.; Kremer, Violin; London
Sym. Orch./Tchakarov; DG 2531193 (5:38)

Shostakovich: Sym. No. 15 in A; London
Phil. Orch./Haitink; LON CS7130 (45:28)

4AM Purcell: Anthems and Church Music;
Morison, Harper, Soprano; Lewis, Tenor;
Ambrosian Singers; Goldsbrough Orch.,
Goldsbrough; ODN ASD335 (24:33)

4:30 CONVERSATIONS FROM
WINGSPREAD

5AM Glinka: Romance "The Lark"; Katahn,
Piano; Private (5:31)

Schubert: Impromptu in F Min., Op. 142,
No. 4; R. Serkin, Piano;
COL M35178 (6:39)

Berger: Serenade Concertante; Brandeis
Festival Orch., Solomon; CRI 143* (8:00)

Mozart: Masonic Songs; Hamilton,
Gianotti, Tenor; Terrasson, Bass; Les
Chantres de la Tradition; Les Musiciens
de Paris; MHS 4030 (6:31)

Chopin: Nocturne in C Min., Op. 48, No.
1; Arrau, Piano; PHI 6747485 (6:16)

6AM Albinoni: Con. for Strings and Continuo
in A, Op. 7, No. 7; Berlin Chamber Orch.,
Negri; PHI 6747138 (6:45)
Lortzing: Theme and Variations for
Trumpet in B Min.; Hunger, Trumpet;
Angelicum Orch., Zedda;
MHS OR338 (7:47)

Gottschalk: La Scintilla, Op. 20; Rigai,
Piano; DEC DL710143 (4:03)
J. Strauss Jr.: Im Krapfenwald'L Polka;
Vienna Phil. Orch./Boskovsky;
LON STS15391 (4:00)

Debussy: Préludes, Book 2: Feux
d'artifice; Hollander, Piano;
ANG SFO36025 (4:39)

Vivaldi: Con. for Harpsichord and
Strings in C; I Musici; PHI 9500549 (4:36)

7AM Gounod: Faust: Waltz; Philadelphia
Orch./Ormandy; COL MS7032 (4:41)

Villa-Lobos: Suite popular brasileira:
Schottisch-Choro; Almeida, Guitar;
ANG S37322 (4:37)

Verdi: Nabucco: Overture; Berlin Phil.
Orch./Karajan; DG 2707090 (7:39)

Waldteufel: Waltz "The Grenadiers";
London Phil. Orch./Boskovsky;
ANG S37547 (6:42)

Liszt: Transcendental Etude after
Paganini No. 3 "La Campanella"; Darré,
Piano; EMI 2C06514037 (4:41)

8AM Delius: Song before Sunrise; Acad. of St.
Martin/Marriner; ARG ZRG875 (4:40)

Haydn: Trio for Baryton No. 121 in A;
Esterhazy Baryton Trio;
SER SIB6116 (7:39)

Debussy: Etudes, Book 1: "for
arpeggios"; Weissenberg, Piano;
RCA LSC3090 (4:38)

Verdi: Aida: Overture; Berlin Phil.
Orch./Karajan; DG 2707090 (4:37)

Beethoven: Sonata for Piano No. 22 in F,
Op. 54; Barenboim, Piano;
ANG SNLV3755 (12:41)

9AM Mendelssohn: Quintet No. 2 in B-Flat,
Op. 87; Zukerman, Viola; Guarneri String
Quartet; RCA ARL13354 (31:10)

Schubert: Rondo for Violin and Orch. in
A; Kremer, Violin; London Sym.
Orch./Tchakarov; DG 2531193 (14:43)

10AM Beethoven: Piano Trio No. 6 in B-Flat,
Op. 97 "Archduke"; Solomon, Piano;
Holst, Violin; Pini, Cello;
ARA 8032 (37:02)

Schubert (arr. Liszt): March No. 2 in B
Min.; Villa, Piano; SPE SR115 (10:20)

11AM Elgar: Coronation March, Op. 65;
Rawsthorne, Organ; Royal Liverpool
Phil. Orch./Groves; ARA 8002 (10:46)

Brahms: German Folk Songs Nos. 8-9;
Lisbon Gulbenkian Foundation Chorus,
Corboz; RCA ARL13350 (5:18)

Berwald: Septet for Strings and Winds in
B-Flat; Nash Ensemble;
VAN VSD71260 (22:44)

W.F. Bach: Sonata for Harpsichord No.
1; Kann, Fortepiano; MHS 4029 (7:10)

NOON Grieg: Ballade, Op. 24; Laval, Piano;
SER S60319 (16:54)

Yardumian: Cantus Animae et Cordis;
Bournemouth Sym. Orch./Bruslow;
HNH 4043 (12:10)

Bach: Partita for Harpsichord No. 2 in C
Min., [BWV826]; Argerich, Piano;
DG 2531088 (18:56)

1PM Tailleferre: Valse Lente; Kaplan, Pitts,
Piano; CC C1014 (2:00)

Mozart: Sym. No. 31 in D, [K297]
"Paris"; Bamberg Sym.
Orch./Schmidt-Isserstedt;
COL Y35921 (18:49)

Castelnuovo-Tedesco: Sonata for Clarinet and Piano, Op. 128; Ludewig-Verdehr, Clarinet; Liptak, Piano; GRE GS1018 (20:07)

Copland: Scherzo Humoristique: The Cat and the Mouse; Smith, Piano; COL M235901 (3:39)

2PM Czerny: Divertissement de Concert for Piano and Orch.; Ponti, Piano; Southwest German Chamber Orch., Angerer; TRN TV34740 (14:34)

Ireland: London Overture; London Sym. Orch./Barbirolli; ANG S36415 (12:15)

Rameau: Suite for Harpsichord in E Min.; Pinnock, Harpsichord; VAN VSD71256 (19:51)

3PM Fauré: Sicilienne, Op. 78; Larrieu, Flute; Kiryu, Piano; DEN OX7162ND (3:25)

Schubert: Impromptu in C Min., Op. 90, No. 1; Giesekeing, Piano; EMI 15352434/41M (10:40)

Walton: Con. for Viola; Primrose, Viola; Royal Phil. Orch./Sargent; COL Y35922 (21:15)

Bach: Toccata in G Min., [BWV915]; Gould, Piano; CBS M35831 (8:46)

4PM Elgar: The Light of Life, Op. 29; Meditation; Rawsthorne, Organ; Royal Liverpool Phil. Orch./Groves; ARA 8002 (7:22)

Tansman: Sonata for Bassoon and Piano; Turkovic, Bassoon; Perry, Piano; TEL 6/42081AW (8:48)

Schubert: Magic Harp: Overture; Israel Phil. Orch./Mehta; LON CS7115 (9:30)

Mozart: Rondo for Piano in D, [K485]; Larrocha, Piano; LON CS7147 (6:20)

Bonporti: Con. a Quattro in B-Flat, Op. 11, No. 4; I Musici; PHI 9502004 (13:15)

5PM Thomson: Sonata for Harpsichord No. 4; Marlowe, Harpsichord; DEC DL10021+ (4:55)

Various: 15th Cent. Music: Early Music Consort of London, Munrow; ANG S36926 (5:20)

Pergolesi: Concerto Armonico No. 3 in A; Stuttgart Chamber Orch., Munchinger; LON STS15244 (10:55)

Sarasate: Spanish Dances; Rosand, Violin; Walevski, Piano; VOX STPL512760 (11:41)

Gastoldi: Fantasias for 2 Violas; Phillips, Trampler, Viola; MHS OR398 (4:46)

6PM Rachmaninov: Valse, Op. 10, No. 2; Laredo, Piano; CBS M35836 (3:37)

Ravel: Daphnis et Chloé; St. Olaf Choir; Minnesota Orch./Skrowaczewski; VOX QSVBX5133 (30:48)

Bach: Con. in F, [BWV971] "Italian"; Malcolm, Harpsichord; LON STS15491 (11:45)

7PM ANNIVERSARY CONCERT
Irmgard Seefried (10/9/1919)
Hugo Weisgall (10/13/1912)

Weisgall: Francies and Inventions; Patrick, Baritone; Aeolian Chamber Players, Weisgall; CRI SD273 (23:15)

Brahms: Lieder; Seefried, Soprano; Werba, Piano; DG DGM12018+ (20:45)

8PM THE ROMANTIC WORLD

Various (arr. Kreisler): Violin Works; Kavafian, Violin; Wadsworth, Piano; MHS 3760 (21:00)

Mahler: Sym. No. 10: Adagio; Cleveland Orch./Szell; COL M231313 (26:10)

9PM GREAT CONCERTS FROM THE "Y"
Recorded at the 92nd Street YM-YWHA.

all-Brahms:
Variations on an Original Theme in D Six Pieces, Op. 118
Sonata for Piano No. 3 in F Min., Op. 5

Joseph Kalichstein, piano

11PM A TREASURY OF CHAMBER MUSIC
Mendelssohn: Piano Trio No. 2 in C Min., Op. 66; Beaux Arts Trio; PHI 6580211 (27:09)

Reger: Serenade for Flute, Violin and Viola in D, Op. 77a; Wion, Flute; Ritchie, Violin; Fader, Viola; LYR LLLST7217 (19:12)

Tuesday October

14

MID MUSIC THROUGH THE NIGHT
Berlioz-Liszt: Symphonie Fantastique, Op. 14; Biret, Piano; FIN SR9023 (52:19)

1AM Castelnuovo-Tedesco: Con. for Guitar in D, Op. 99; Williams, Guitar; English Chamber Orch., Groves; COL M35172 (20:41)

Brahms: Variations on a Theme by Haydn, Op. 56a; Leipzig Gewandhaus Orch., Masur; PHI 6769009 (18:25)

Bellini: Norma: Ite sul colle; Christoff, Bass; Rome Opera House Chorus and Orch./Gui; SER IC6115 (10:15)

2AM Haydn: Sonata for Piano No. 50 in D; Solomon, Piano; ARA 8032 (7:53)

Beethoven: Quintet in C, Op. 29; Zukerman, Viola; Guarneri String Quartet; RCA ARL13354 (29:14)

Dallapiccola: Sonatina Canonica on Paganini Caprices; Maximilien, Piano; CRI SD404 (10:00)

3AM Rachmaninov: Sym. No. 2 in E Min., Op. 27; London Phil. Orch./Weller; LON CS6839 (55:47)

4AM Granados: Piano Works on Popular Spanish Songs; Dosse, Piano; VOX SVBX5484 (26:14)

Schubert: Fantasia in C, Op. 15 "Wanderer"; Pollini, Piano; DG 2530473 (21:47)

5AM Bach: Chorale Preludes for Christmas; Kraft, Organ; TRN TV34084S (24:52)

6AM Chopin: Nocturne in G Min., Op. 15, No. 3; Katin, Piano; UNC UNS203 (4:10)

Aldrovandini: Sinfonia for 2 Trumpets, Strings and Organ; André, Lagorce, Trumpet; Instrumental Ensemble of Bologna, Gotti; RCA CRL22573 (4:00)

Weber: Oberon: Overture; Bavarian Radio Sym. Orch./Kubelik; DG 2535136 (8:48)

Telemann: Canonic Sonata for Flute and Violin No. 5 in A; E. Zukerman, Flute; P. Zukerman, Violin; COL M32842 (5:52)

Bach: Musical Offering, [BWV 1079]; Ricercare a sei; Toronto Chamber Orch., Neel; UMB DD9 (6:35)

Wieniawski: La Cadenza; Ricci, Violin; COL M35159 (3:42)

7AM Debussy: Danse; Ciccolini, Piano; SER S60253 (4:53)

J. Strauss Jr.: Die Fledermaus, Op. 362: Overture; New York Phil. Orch./Bernstein; COL MG35188 (9:45)

Handel: Esther: Overture; English Chamber Orch., Bonyngne; LON CSA2247 (8:20)

Dvorák: Slavonic Dance in E Min., Op. 72, No. 2; Czech Phil. Orch./Stokowski; LON SPC21117 (6:35)

Dvorák: Lullaby in G; Kvapil, Piano; SUP 1112131/6 (3:10)

8AM A. Scarlatti: Sinfonia No. 11 in D; Voisin, Trumpet; Kapp Sinfonietta, Vardi; KAP KCL9070+ (8:20)

Mielczewski: Canzona Tertia with Bassoon; Warsaw National Phil. Chamber Orch., Teutsch; MHS OR337 (9:13)

Delius: Sleigh Ride; Royal Phil. Orch./Beecham; SER S60185 (5:28)

Mancini: Sonata for Recorder in E Min.; Musica Antiqua of Cologne; ARC 2533380 (9:04)

9AM Wagner: Love-Feast of the Apostles; New York Phil. Orch./Boulez; COL M35131 (26:05)

Liszt: Années de pèlerinage, Première Année: Vallée d'Obermann; Horowitz, Piano; COL M2S757 (13:03)

Paganini: Sonata for Violin and Guitar No. 6 in A; Terebesi, Violin; Prunnbauer, Guitar; TEL SAT22548 (8:00)

10AM Haydn: Sym. No. 97 in C; Philharmonia Hungarica/Dorati; LON STS15321 (24:35)

Lalo: Namouna: First Rhapsody; French National Radio Orch./Martinon; DG 2530106 (23:51)

11AM Lalo: Fantaisie norvegienne for Violin; Ricci, Violin; Luxembourg Radio Orch./Froment; VOX QSVBX5150 (13:26)

Bach: Orchestral Suite No. 2 in B Min., [BWV 1067]; Larrieu, Flute; Masterplayers, Schumacher; IPG 7373 (21:35)

Purcell: Faery Queen: Suite No. 2; Orch. Da Camera Di Roma, Flagello; PET PLE055 (11:35)

NOON Fauré: Nocturne No. 3 in A-Flat, Op. 33; Rubinstein, Piano; RCA LSC2751 (3:48)

Bach: French Suite No. 6 in E, [BWV817]; Gould, Piano; COL M32853 (10:30)

Werner: Musical Instrumental Calendar, 12 Suites for 2 Violins and Continuo: October, in B-Flat; Vienna Chamber Orch., Seipenbusch; MHS 886-8 (10:29)

Haydn: Quartet in B-Flat, Op. 103; Amadeus String Quartet; WST W9033+ (10:25)

Ravel: Valses nobles et sentimentales; Haas, Piano; PHI PHC2001 (13:14)

1PM Smetana: Bartered Bride: 3 Dances; Cleveland Orch./Szell; ODY Y30049 (11:28)

Jolivet: Con. for Cello No. 2; Rostropovitch, Cello; French Radio Orch./Jolivet; ERA STU70509 (21:22)

Telemann: Partita for Oboe and Continuo in G Min.; Holliger, Oboe; PHI 9500441 (11:40)

2PM Biber: Partita No. 3; A. Harnoncourt, Pfeiffer, Violin; N. Harnoncourt, Viola da Gamba; Tachezi, Harpsichord; MHS 1092 (9:17)

Chopin: Mazurka No. 13 in A Min., Op. 17, No. 4; Olshansky, Piano; MON MCS2157 (4:49)

Handel: Con. for Organ No. 15 in D Min.; Biggs, Organ; London Phil. Orch./Boult; COL D3M33716 (9:10)

Busoni: Elegy No. 2 "All'Italia"; Bean, Piano; RCA VIC1379 (6:35)
 Villa-Lobos: Bachianas Brasileiras No. 6; New York Woodwind Quintet; NON H71030 (8:38)
 Fauré: Elégie for Cello and Orch., Op. 24; Schiff, Cello; New Philharmonia Orch./Mackerras; DG 2530793 (7:05)
3PM Butterworth: A Shropshire Lad; London Phil. Orch./Boult; LON CM9122 (8:35)
 Sanz: Suite española; Yepes, Guitar; DG SLP139365 (14:13)
 Ravel: Piano Trio in A Min.; Rubinstein, Piano; Heifetz, Violin; Piatigorsky, Cello; RCA LM1119+ (24:27)
4PM Elgar: Caractacus, Op. 35; Woodland Interlude; Royal Liverpool Phil. Orch./Groves; ARA 8002 (2:25)
 Shostakovich: Piano Quintet in G Min., Op. 57; Benson, Piano; Alberni String Quartet; CRD 1051 (30:43)
 Grieg: Piano Works; Laval, Piano; SER S60319 (7:25)
 Vivaldi: Con. for Strings and Continuo in G "Alla Rustica"; Acad. of Ancient Music, Hogwood; LYR DSL0544 (3:45)
5PM Saint-Georges: Quartet No. 1 in C; Molard String Quartet; MHS 3727 (7:01)
 Paganini: The Witches: Variations on a theme by Süßmayr, Op. 8 (posth.); Accardo, Violin; London Phil. Orch./Dutoit; DG 2530714 (9:45)
 Vaughan Williams: Romance for Harmonica and Orch.; Reilly, Harmonica; Acad. of St. Martin/Marriner; ARG ZRG856 (6:40)
 Wagner: Die Götterdämmerung: Siegfried's Funeral Music; Vienna Phil. Orch./Furtwängler; SER 60003+ (9:16)
6PM Verdi: I Masnadieri: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (5:23)
 Heuberger: Der Opernball: Overture; Czech Phil. Orch./Neumann; SUP 1101638 (7:10)
 Dornel: Sonata pour trois Dessus for Flute and 2 Violins; Members of Musica Antiqua of Cologne; MHS 3955 (7:36)
 Kodály: Peacock Variations; London Sym. Orch./Kertész; LON OS26186 (26:17)
7PM ANNIVERSARY CONCERT
 Gary Graffman (10/14/1928)
 Chopin: Nocturne in C-Sharp Min., Op. 27, No. 1; Graffman, Piano; COL M31934 (4:52)
 Tchaikovsky: Con. for Piano No. 3 in E-Flat, Op. 75; Graffman, Piano; Philadelphia Orch./Ormandy; COL MS5290 (15:11)
 Bartók: Suite for Piano, Op. 14; Graffman, Piano; COL Y35203 (8:28)
 Beethoven: Sonata for Piano No. 31 in A-Flat, Op. 110; Graffman, Piano; COL M33890 (19:25)
8PM MUSIC OF THE PERPETUAL PAST
 Dowland: First Booke of Songs: Highlights; Consort of Musicke, Rooley; LYR DSL0508-9 (21:21)
 Frescobaldi: Toccata in G Min.; Germani, Organ; ANG 36323 (4:22)
 Haydn: Con. for Piano in D; Alpenheim, Piano; Bamberg Sym. Orch./Dorati; VOX QSVB5136 (21:21)
9PM EVENING CONCERT
 Berlioz: Roman Carnival Overture, Op. 9; Cleveland Orch./Mazel; COL P11679 (8:10)

Berlioz: L'Enfance du Christ, Op. 25; Berbie, Mezzo-Soprano; Vanzo, Tenor; Cales, Baritone; French Radio Orch. and Chorus/Martino; NON HB73022 (95:33)
11PM A TREASURY OF CHAMBER MUSIC
 Ibert: Pièces Breves; Vienna Wind Soloists; LON STS15419 (6:28)
 Haydn: Quartet in B-Flat, Op. 76, No. 4 "Sunrise"; Prague String Quartet; CRS 22160100 (23:25)
 Schubert: Sonata for Arpeggione and Piano in A. Min.; Feuermann, Cello; Moore, Piano; SER 60117+ (18:09)

Wednesday
October

15

MID MUSIC THROUGH THE NIGHT
 Vivaldi: Motet "Nulla in mundo pax"; Ameling, Soprano; English Chamber Orch., Negri; PHI 9500556 (12:07)
 Liszt: Transcendental Etudes after Paganini; Anievas, Piano; ANG S36820 (24:05)
 Vivaldi: Sonata for Cello in F Op. 14, No. 2; Hanani, Cello; Party, Harpsichord; Gummere, Cello Continuo; ORI ORS76249 (9:05)
1AM Elgar: Sym. No. 2 in E-Flat, Op. 63; London Phil. Orch./Solti; LON CS6941 (51:35)
2AM Orff: Carmina Burana; Czech Phil. Chorus and Orch./Smetáček; QUI PMC7122 (51:34)
3AM Webern: Sym., Op. 21; Berlin Phil. Orch./Karajan; DG 2711014 (9:05)
 Grieg: Lyric Pieces; Gieseeking, Piano; SER IB6114 (20:41)
 Rorem: Serenade on Five English Poems; Bonazzi, Mezzo-Soprano; Cantilena Chamber Players; GRE GS1031 (16:16)
4AM Mahler: Sym. No. 4 in G; Hendricks, Soprano; Israel Phil. Orch./Mehta; LON LDR10004 (56:26)
5AM Rossini: Sins of my Old Age: Highlights; Pomeranz, Piano; RCA KVIS198 (26:17)
6AM Fauré: Ave Maria, Op. 93; Fauré Chorale; TRN TVS34486 (4:37)
 Prokofiev: Love for Three Oranges, Op. 33: March; New York Phil. Orch./Bernstein; COL 34127 (1:47)
 Vivaldi: Four Seasons: Con. for Violin in E, Op. 8, No. 1 "Spring"; A. Harnoncourt, Violin; Concentus Musicus of Vienna, Harnoncourt, N.; TEL 642500AW (8:09)
 Liszt: Hungarian Rhapsody No. 2 in C-Sharp Min.; Brendel, Piano; VAN VCS10035 (10:22)
 Holborne: Suite of Dances; Brass Quintet of Paris; PET PLE084 (5:22)
 Dvorák: Legend in D, Op. 59, No. 9; English Chamber Orch., Kubelik; DG 2530786 (2:40)
7AM Tchaikovsky: Lullaby, Op. 16, No. 1; Bolet, Piano; RCA ARL10357 (4:06)
 J. Strauss Jr.: Vienna Life Waltz; Hollywood Bowl Sym. Orch./Slatkin; ANG S36056 (5:25)
 Haydn: Variations in D; McCabe, Piano; LON STS15428/31 (5:20)
 Various: Harp Works (Spanish); Robles, Harp; ARG ZRG457 (9:11)
 Vivaldi: Con. for Strings and Continuo in B-Flat; I Solisti Veneti, Scimone; ERA STU71052/53 (7:40)

8AM Uttini: Il Re Pastore: Overture; Drottingholm Theater Chamber Orch., Bjorlin; NON 71213 (7:02)
 C.P.E. Bach: Sym. No. 1 in D; Pearson, Harpsichord; English Chamber Orch., Leppard; PHI 9502013 (10:55)
 Beethoven (arr. Liszt): Fantasy on Themes from "Ruins of Athens"; Rose, Piano; Philharmonis Hungarica/Kapp; TRN QTV34708 (10:55)
 Granados: Spanish Dance No. 5; Williams, Guitar; COL ML6096+ (4:19)
9AM Telemann: Con. for 3 Trumpets in D; Vienna State Opera Orch./Scherchen; WST 17047 (12:07)
 Bizet: Carmen: Suite No.1; NBC Sym. Orch./Toscanini; RCA VIC1263+ (12:29)
 L. Mozart: Musical Sleigh-ride; Württemberg Chamber Orch., Faerber; TRN TV34134S (9:36)
 A. Scarlatti: Con. in A Min. (Sonata nona); Prague Ars Rediviva Ensemble; SUP 1111676 (10:30)
10AM Grieg: Lyric Suite, Op. 54: March of the Dwarves; Rubinstein, Piano; RCA LM1872+ (2:42)
 Goldmark: Sym., Op. 26 "Rustic Wedding"; New York Phil. Orch./Bernstein; COL MST261 (44:00)
11AM Beethoven: Sonata for Piano No. 32 in C Min., Op. 111; Rosen, Piano; COL M3X30938 (28:38)
 Haydn: Sym. No. 1 in D; Philharmonia Hungarica/Dorati; LON STS15310/5 (12:40)
 Poulenc: Sonata for Clarinet and Bassoon; Peyer, Clarinet; Waterhouse, Bassoon; ANG S36586 (7:00)
NOON Schumann: Fantasia in C, Op. 17; Rubinstein, Piano; RCA ARL13427 (33:00)
 McPhee: Nocturne; Hessian Radio Sym. Orch./Vactor; CRI 219USD (7:10)
 Pergolesi: Trio Sonata No. 2 in B-Flat; Topolski, Kalup, Violin; Harand, Cello; Langfort, Harpsichord; MHS 1006 (7:00)
1PM Chopin: Etude in G-Flat, Op. 25, No. 9; Adni, Piano; EMI HQS1251 (1:00)
 Brahms: Sym. No. 1 in C Min., Op. 68; Chicago Sym. Orch./Solti; LON CSA2406 (48:31)
2PM FOR THE LOVE OF MUSIC
 With Arnold Michaelis.
3PM Delius: Fennimore and Gerda: Intermezzo; Acad. of St. Martin/Marriner; ARG ZRG875 (5:26)
 Dowland: Captain Digorie Piper's Galliard; Bream, Lute; RCA ARL11491 (3:13)
 Harris: Sym. No. 4 (Folk-Song Sym.); Utah Sym. & Chorale/Abravanel; ANG S36091 (38:24)
4PM Rózsa: Nocturne Ungherese; RCA Italiana Orch./Rózsa; RCA LSC2802 (9:02)
 Mozart: Adagio and Fugue for Strings in C Min., [K546]; I Musici; PHI 6500537 (8:45)
 Gounod: Sym. No. 1 in D; New York City Ballet Orch./Irving; KAP KCL9039 (22:27)
 Turina: Danzas Fantásticas: Exaltación; Suisse Romande Orch./Ansermet; LON STS15374 (5:30)
5PM Leclair: Con. for Violin in D, Op. 7, No. 2; Fernandez, Violin; Paillard Chamber Orch., Paillard; MUG MS148 (16:05)
 Françaix: Divertimento for Flute and Chamber Orch.; Wilson, Flute; Orpheus Chamber Ensemble; MHS 3286 (10:25)

- Haydn:** Trio for Baryton No. 37 in G; Esterhazy Baryton Trio; SER SIB6116 (10:37)
- 6PM Dvorák:** Czech Suite, Op. 39; English Chamber Orch.; Mackerras; PHI 6500203 (21:42)
- J. Strauss Jr. & Josef Strauss:** Pizzicato Polka; Vienna Phil. Orch./Boskovsky; LON LDR10001/2 (2:36)
- Ives:** March in G and D; Deutsch, Piano; VOX SVBX5482 (3:01)
- Haydn:** Sym. No. 6 in D "Morning"; Vienna State Opera Orch./Goberman; ODY 32160034 (19:48)
- 7PM ANNIVERSARY CONCERT**
Karl Richter (10/15/1926)
- Brahms:** Chorale Prelude, Op. 122, No. 1 "Mein Jesu, der du mich"; Richter, Organ; DG SLP138906 (3:45)
- Telemann:** Con. for Trumpet in E Min.; André, Trumpet; Bilgram, Cembalo; Munich Bach Orch./Richter; DG 136517 (9:52)
- Bach:** Musical Offering, [BWV1079]; Ricercare a 6; K. Richter, Harpsichord; ARC 73220 (6:37)
- Handel:** Con. Grosso in C "Alexander's Feast"; Munich Bach Orch./Richter; ARC 2533159 (13:04)
- Handel:** Con. for Trumpet No. 9 in B-Flat; André, Trumpet; Bilgram, Cembalo; Munich Bach Orch./Richter; DG 136517 (7:42)
- Handel:** Agrippina: Overture; London Phil. Orch./Richter; DG 2530342 (4:42)
- Bach:** Chorale Prelude, [BWV606] "Vom Himmel hoch, da komm' ich her"; Richter, Organ; LON LL1175 (1:00)
- 8PM WHAT'S NEW**
With Matt Edwards
Sponsored by Sam Goody.
- 9PM ARTIST'S IMAGE**
Michel Debost
- Beethoven:** Variations on a Ukranian Theme in G, Op. 107, No. 3; Debost, Flute; Ivaldi, Piano; SER S60307 (5:35)
- Mozart:** Con. for Flute and Harp in C, [K299]; Debost, Flute; Laskine, Harp; Toulouse Chamber Orch., Auriacombe; SER S60306 (30:09)
- Grétry:** Con. for Flute in C; Debost, Flute; Toulouse Chamber Orch., Auriacombe; SER S60287 (14:09)
- 10PM DUTCH CONCERT HALL**
Sponsored by KLM Royal Dutch Airlines.
- Stravinsky:** Four short pieces: Volga Song; Star Spangled Banner; Canon; Greeting Prelude
- Ketting:** The Light of the Sun, song cycle; Roberta Alexander, soprano
- Blomdahl:** Forma Ferritonans
Utrecht Symphony Orchestra/Otto Ketting
- 11PM A TREASURY OF CHAMBER MUSIC**
Godard: Piano Trio in G, Op. 32; Gobel Trio; MHS 1159 (24:42)
- Boccherini:** Sonata for Cello and Continuo in A; Roveda, Cello; Sgrizzi, Harpsichord; NON HC73008 (10:55)
- Prokofiev:** Chout, Op. 21: Ballet Suite; London Sym. Orch./Abbado; LON STS15477 (27:00)
- 1AM Berlioz:** Damnation of Faust, Op. 24; Baker, Mezzo-Soprano; Gedda, Tenor; Bacquier, Baritone; Paris Opera Orch. and Chorus/Prêtre; ANG SCL3758 (117:10)
- 3AM Bartók:** Con. for Piano No. 1; Pollini, Piano; Chicago Sym. Orch./Abbado; DG 2530901 (23:12)
- Berg:** Con. for Violin; Perlman, Violin; Boston Sym. Orch./Ozawa; DG 2531110 (25:46)
- 4AM Liszt:** Grande Valse di Bravura, Op. 6; Boldrey, Buccheri, Piano; SPE SR113 (7:21)
- Copland:** Piano Works; Smit, Piano; COL M235901 (6:45)
- Schubert (arr. Liszt):** Soirée de Vienna No. 7; Villa, Piano; SPE SR115 (6:59)
- Grieg:** Lyric Pieces; Giesecking, Piano; SER IB6114 (22:48)
- 5AM Sibelius:** Sym. No. 7 in C, Op. 105; Boston Sym. Orch./Davis; PHI 6709011 (21:20)
- Haydn:** Sym. No. 21 in A; Vienna State Opera Orch./Goberman; ODY 32160374 (18:14)
- 6AM Arensky:** Suite for 2 Pianos, Op. 15, No. 2: Waltz; Eden, Tamir, Piano; LON CS6694 (4:45)
- Haydn:** Divertimento for Oboe and Strings; Feit, Oboe; Slovenian String Trio; PET PLE023 (8:25)
- Handel (arr. Ybarra):** Theme and Variations; Ybarra, Guitar; WST 17164 (4:45)
- Handel (arr. Halvorsen):** Passacaglia; Heifetz, Violin; Primrose, Viola; RCA CRM62264 (6:37)
- Bacchini:** Oedipe a Colone: Overture; New Philharmonia Orch./Leppard; PHI PHS900235 (4:45)
- 7AM Mendelssohn:** Song without Words for Cello and Piano in D, Op. 109; Catell, Cello; Gold, Piano; MHS 1219 (4:42)
- Beethoven:** Romance for Violin No. 1 in G, Op. 40; Grumiaux, Violin; Amsterdam Concertgebouw Orch./Haitink; PHI 6570051 (6:50)
- G. Sammartini:** Trio Sonata No. 3 in G; Hotteterre Quartet; TEL 642191AW (6:47)
- J. Strauss Jr.:** Voices of Spring Waltz, Op. 437; Philadelphia Orch./Ormandy; COL MS7502 (5:28)
- Mozart:** Magic Flute, [K620]: Overture; BBC Sym. Orch./Davis; PHI 6580048 (6:47)
- 8AM Biber:** Sonata for 2 Violins, Trombone, Bass and Harpsichord; Concentus Musicus of Vienna; ARC 73262 (6:46)
- Glazounov:** Concert Waltz No. 2 in F, Op. 51; Suisse Romande Orch./Ansermet; LON CS6509 (8:25)
- Dusek:** Parthia for 2 Oboes, 2 Horns and Bassoon in F; Eichendorff Wind Group; MHS 528 (6:36)
- Ravel:** Pavane pour une infante défunte; Boston Sym. Orch./Abbado; DG 2530038 (6:42)
- Beethoven:** Rondino for Wind Octet in E-Flat, Op. posth.; Vienna Phil. Orch. Wind Group; WST W9009† (6:42)
- 9AM Schubert:** Sym. No. 2 in B-Flat; Stuttgart Sym. Orch./Ristenpart; NON H71230 (28:35)
- Rachmaninov:** Lilacs, Op. 21, No. 5; Ohlsson, Piano; ANG S37219 (2:07)
- Chausson:** Poème for Violin and Orch., Op. 25; Chung, Violin; Royal Phil. Orch./Dutoit; LON CS7073 (16:33)
- 10AM Massenet:** Phedre: Overture; Detroit Sym. Orch./Paray; MER SR175078 (9:01)
- Albinoni:** Adagio for Strings and Organ in G Min.; Garatti, Organ; I Musici; PHI 6570085 (6:52)
- Satie:** Douze petite chorals; Ciccolini, Piano; ANG S36811 (8:48)
- J. Stamitz:** Orchestral Trio in C Min., Op. 4 No. 3; Svihliková, Harpsichord; Members of the Czech Phil. Orch., Munclinger; CRS 22160005† (10:49)
- Stanley:** Con. Grosso in G, Op. 2, No. 3; Hurwitz Chamber Orch., Hurwitz; Lyr SOL315 (8:55)
- 11AM Beethoven:** King Stephan Overture, Op. 117; Berlin Phil. Orch./Karajan; DG 2707046 (6:44)
- Gould:** Fall River Legend; Gould Orch./Gould; RCA ARL33270 (20:00)
- Handel:** Alcina: Ballet music; Acad. of St. Martin/Marriner; ARG ZRG686 (21:20)
- NOON Onslow:** Sonata for Piano Four-Hands in E Min., Op. 7; Boldrey, Buccheri, Piano; SPE SR113 (19:16)
- Janáček:** Dumka for Violin and Piano; Suk, Violin; Panenka, Piano; SUP 1112341/2 (6:05)
- Schumann:** Waldscenen, Op. 82, No. 7 "The Prophet Bird"; Giesecking, Piano; EMI 15352434/41M (2:50)
- Bach:** Partita for Harpsichord No. 6 in E Min., [BWV830]; Giesecking, Piano; EMI 15352434/41M (19:00)
- 1PM Chopin:** Etude in G-Flat, Op. 25, No. 9; Larrocha, Piano; VOX SVBX5800 (1:00)
- Brahms:** Sym. No. 1 in C Min., Op. 68; Berlin Phil. Orch./Furtwängler; DG 2530744† (47:43)
- 2PM J. Strauss Jr.:** Treasure Waltz, Op. 418; Boston Sym. Chamber Players; DG 2530977 (8:45)
- Lully:** Le Triomphe de L'Amour: Ballet Suite; Rouen Chamber Orch., Beaucamp; PHI PHC9045 (11:03)
- G. Sammartini:** Trio Sonata No. 10 in F; Hotteterre Quartet; TEL 642191AW (8:38)
- Pérotin:** Organum "Virgo"; Ensemble Vocal Français "Da Camera"; Meier; PET PLE068 (2:27)
- Bach:** Con. in A Min., [BWV593] after Vivaldi; Morris, Organ; Berinbaum, Trumpet; KLA KS551 (11:35)
- Trad:** Medieval German Chant and Polyphony for Parousia; Schola Antiqua, Blackley; NON H71312 (4:22)
- 3PM Debussy:** La Mer; Suisse Romande Orch./Ansermet; LON STS15109 (21:05)
- Schumann:** Waldscenen, Op. 82; P. Serkin, Piano; RCA LSC2955 (28:37)
- 4PM D. Gaultier:** Suite for Lute No. 12 in A minor: Tombeau, Consolation and Resolution; Smith, Lute; TEL 642122AW (10:17)
- Bernstein:** Prelude, Fugue, and Riffs; Goodman, Clarinet; Columbia Sym. Orch./Bernstein; COL MS6805 (7:50)
- Liszt:** Concert Paraphrase on Verdi's "Don Carlo"; Arrau, Piano; PHI 6500368 (7:40)
- Veracini:** Sonata for Recorder and Continuo in G; Brüggner, Recorder; Bylsma, Cello; Leonhardt, Harpsichord; TEL SMA25121 (9:05)
- 5PM Mozart:** Lucio Silla, [K135]: Overture; London Sym. Orch./Maag; LON STS15088 (9:07)

Thursday
October

16

MID MUSIC THROUGH THE NIGHT
Schubert: Klavierstücke, Nos. 1-3, Op. posth.; Giesecking, Piano; EMI 15352434/41M (22:10)

Schumann: Lieder; Prey, Baritone; Richter, Piano; LON OS26115 (12:27)
Hassler: Intradas; Clemencic Consort of Vienna, Clemencic; QUI PMC7088 (4:37)
Mozart: Con. for Horn No. 1 in D, [K412] and [K514]; Tuckwell, Horn; Acad. of St. Martin/Marriner; ANG S36840 (8:32)
6PM Ellington: Soda Fountain Rag; Werner, Piano; FIN SR9019 (1:07)
Handel: Belshazzar: Sinfonia; English Chamber Orch., Bonyngge; LON CSA2247 (1:31)
Czerny: The Art of Finger Dexterity, Op. 740, No. 17: Minor scales in rapid tempo; Slater, Piano; MHS 3431/32 (1:20)
Franck: Sym. in D Min.; Hilversum Radio Phil. Orch./Stokowski; LON SPC21061 (43:18)
7PM ANNIVERSARY CONCERT
Baldassare Galuppi (10/18/1706)
Sonata for Harpsichord No. 5 in C; Michelangeli, Piano; LON CS6446 (14:20)
Andantino e Allegro for Harpsichord; Veyron-Lacroix, Harpsichord; MHS 757 (5:38)
Con. a quattro No. 2 in G; I Musici; PHI PHS900147 (6:56)
Sonata for Piano in B-Flat: Presto; Michelangeli, Piano; ODE QALP10341+ (4:05)
Con. a quattro No. 1 in G Min.; Vienna Chamber Orch., Brunner; MHS 874 (13:40)

8PM CONVERSATIONS WITH HOROWITZ
Sponsored by Steinway and Sons.
The fourth program of a 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
Chabrier: España; Vienna State Opera Orch./Scherchen; WST 14032 (5:17)
Smetana: Richard III; Bavarian Radio Orch./Kubelik; DG 2530248 (12:10)
Stravinsky: Orpheus; Chicago Sym. Orch./Stravinsky; COL D3S761 (30:45)

10PM AARON COPLAND COMMENTS
The great American composer discusses his music, his 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; Baron, Flute; Roseman, Oboe; Rabbai, Clarinet; Kalish, Piano; DET DC7146 (11:45)
Clementi: Sonata for Piano in A, Op. 25, No. 4; Crowson, Piano; LYR 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)

Schubert: Hirt auf dem Felsen, Op. 129; E. Schumann, Soprano; Kell, Clarinet; Reeves, Piano; SER 60320 (8:55)
J.C. Bach: Sym. in C, Op. 3, No. 2; Acad. of St. Martin/Marriner; PHI 9502001 (8:57)
Weinberger (arr. Chasins): "Schwanda" Fantasy; Keene, Piano; PRO PR148 (6:34)
Grainger: My Robin is to the Greenwood Gone; English Chamber Orch., Britten; LON CS6632 (6:40)
Wagner: Rienzi: Adriano's Scene and Aria; Nilsson, Soprano; London Sym. Orch./Davis; PHI 6500294 (8:49)
1AM Brahms: Con. for Piano No. 1 in D Min., Op. 15; Ohlsson, Piano; London Phil. Orch./Tennstedt; ANG S37568 (52:45)
2AM Massenet: Le Cid: Ballet Music; National Phil. Orch./Bonyngge; LON CS7032 (19:40)
Various: Arias; Gedda, Tenor; ANG 36106 (19:33)
R. Strauss: Salome, Op. 54: Dance of the Seven Veils; Dresden State Orch./Kempe; SER S60297 (8:33)
3AM Glazounov: Lady, The Servant; Bolshoi Theatre Orch./Fayer; MEL 03591-92 (53:00)
4AM Chopin: Polonaise in C-Sharp Min., Op. 26, No. 1; Cziffra, Piano; PHI PHC9052 (7:07)
Stravinsky: Con. for Piano and Winds; Bishop, Piano; BBC Sym. Orch./Davis; PHI SAL3779 (19:50)
Bach: English Suite No. 2 in A Min., [BWV807]; Argerich, Piano; DG 2531088 (20:05)
5AM Hindemith: Sonata for Piano No. 1 "Der Main"; Billeter, Piano; MHS ORH423/4 (26:10)
Various: American Vocal Music of the 18th and 19th Cents.; Soloists; Wingreen, Piano; NWD NW230 (21:10)
6AM D. Scarlatti: Sonatas for Harpsichord; Kirkpatrick, Harpsichord; ARC 2533072 (6:19)
Gluck: Chaconne; Stuttgart Chamber Orch., Münchinger; LON CS6206 (9:10)
Chabrier: Fête polonaise; Orch. of Radio Luxembourg/Froment; TRN QTVS34671 (8:02)
J.C. Bach: Sym. in F, Op. 3, No. 5; Acad. of St. Martin/Marriner; PHI 9502001 (8:04)
7AM Mozart: Contredanses in B-Flat, [K606]; SAAR Chamber Orch., Ristenpart; NON H71207 (6:38)
Sarasate: Zigeunerweisen, Op. 20, No. 1; Rabin, Violin; Hollywood Bowl Orch./Slatkin; SER S60199 (9:15)
Debussy: Images pour orchestre: Gigue; Boston Sym. Orch./Thomas; DG 2530145 (7:26)
Ernst: Variations on the Irish air "The Last Rose of Summer"; Ricci, Violin; COL M35159 (8:25)
8AM Geminiani: Con. Grosso in B-Flat, Op. 3, No. 5; Rome Chamber Orch., Flagello; PET PLE032 (8:20)
Saint-Saëns: Suite Algérienne, Op. 60: Marche militaire française; Philadelphia Orch./Ormandy; COL MG32314 (4:38)
Bottesini: Melody for Double Bass and Piano; Posta, Double Bass; Panenka, Piano; SUP 1111949 (6:20)
Boyce: Con. Grosso in B Min.; Accademia Monteverdiana, Stevens; MHS 1036 (8:03)
Puccini: Minuet No. 2; Rome Chamber Orch., Flagello; PET PLE089 (5:30)

9AM Haydn: Sym. No. 5 in A; Vienna State Opera Orch./Goberman; ODY 32160034 (15:22)
Rachmaninov: Con. for Piano No. 4 in G Min., Op. 40; Pennario, Piano; Royal Phil. Orch./Previn; RCA LSC2788 (26:20)
Brahms: Rhapsody in G Min., Op. 79, No. 2; Lupu, Piano; LON CS7051 (5:41)
10AM Pierné: Ramuntcho: Overture on Basque Themes; Paris Opera Orch./Mari; ANG S37281 (8:39)
Mozart: Con. for Violin No. 4 in D, [K218]; Heifetz, Violin; Royal Phil. Orch./Beecham; SER 60162+ (21:24)
Respighi: Fountains of Rome; New Philharmonia Orch./Freccia; QUI PMC7058 (16:46)
11AM Bach: Musical Offering, [BWV1079]; Ricercare; Rosen, Piano; ODY 32360020 (12:32)
Tchaikovsky: Storm, Op. 76: Overture; Bochum Sym. Orch./Maga; VOX STPL513460 (12:57)
Pachelbel: Aria Sebaldina: Variations in F Min.; Tilney, Harpsichord; ARG ZRG780 (8:50)
Ysaye: Con. for Violin and String Orch., Op. posth.; Werthen, Violin; Belgian Chamber Orch., Werthen; EMI 006923620 (12:50)
NOON Prokofiev: Sonata for Piano No. 7 in B-Flat, Op. 83; Richter, Piano; MHS 7036 (19:33)
Sinding: Suite for Violin in A Min., Op. 10; Ricci, Violin; Luxembourg Radio Orch./Froment; TRN QTV34722 (11:27)
Schumann: Konzertstück for Piano and Orch. in G, Op. 92; Ashkenazy, Piano; London Sym. Orch./Ashkenazy; LON CS7082 (16:10)
1PM Roussel: Sym. No. 3 in G Min., Op. 42; Lamoureux Orch./Munch; EPC BC1318 (24:41)
Larsson: Pastoral Suite; Stockholm Sym. Orch./Westerberg; LON CS6439 (12:25)
Handel: Sonata for Violin and Harpsichord in G Min., Op. 1, No. 10; Grumiaux, Violin; Veyron-Lacroix, Harpsichord; PHI 9502023 (9:08)
2PM FOR THE LOVE OF MUSIC
With David Dubal.
3PM Wagner: Tannhäuser: Overture and Venusberg Music; Columbia Sym. Orch./Walter; COL Y30667 (24:52)
Various: Piano Works; Michelangeli, Piano; ODN QALP10341+ (14:05)
Honegger: Symphonic Movement No. 3 "Pastorale d'été"; New Philharmonia Orch./Jackson; PRL PRS2512 (8:38)
4PM Dvorák: Serenade for Winds in D Min., Op. 44; Hamburg Radio Sym. Orch./Schmidt-Isserstedt; HEL HS25066 (24:28)
Milhaud: Saudades do Brazil; Bolcom, Piano; NON H71316 (23:53)
5PM J. Strauss Jr.: Roses from the South Waltz, Op. 388; Philadelphia Orch./Ormandy; COL MS7032 (8:44)
Dukas: La Péri; Suisse Romande Orch./Ansermet; LON STS15022 (19:25)
J.C. Bach: Duet for Fortepiano, 4-hands, in F; Hogwood, Tilney, Fortepiano; LYR DSL0516 (8:53)
6PM Prokofiev: Sonata for Violin and Piano No. 2, Op. 94; Schneiderhan, Violin; Seemann, Piano; DG 138794 (21:38)
Anon: French Medieval Music: Three Motets and a Conductus; New York Pro Musica, White; DEC DL79431 (9:04)

Friday
October

17

MID MUSIC THROUGH THE NIGHT
Handel: Prelude and Minuet; Binns, Harpsichord; LYR DSL0540 (6:30)

Milhaud: Création du Monde; Boston Sym. Orch./Munch; RCA AGL12445 (15:38)

7PM ANNIVERSARY CONCERT
Paul Zukofsky (10/22/1943)
Albert Lortzing (10/23/1801)
Paganini: Caprices, Op. 1, Nos. 10 - 18; Zukofsky, Violin;
VAN VCS10093/4 (24:55)
Lortzing: Der Waffenschmied:
Highlights; Gueden, Soprano; Kmentt, Tenor; Wächter, Baritone; Vienna Opera Orch. and Chorus/Ronnefeld;
LON OS25768 (22:10)

8PM THE AGE OF THE BAROQUE
Hertel: Con. for Trumpet in E-Flat; André, Trumpet; Paillard Chamber Orch., Paillard; MHS 869 (14:04)
Rameau: Pièces de Clavecin en Concert: Highlights; Veyron-Lacroix, Harpsichord; WST W9316+ (11:25)
Bach: Con. in F, [BWV971] "Italian"; Ozolins, Piano; CBC SM155 (11:40)
Vivaldi: Trio for Violin, Lute and Continuo in C; Members of Liszt Ferenc Chamber Orch.; HUN SPLX11978 (11:38)

9PM BACH MADEIRA FESTIVAL
Keyboard works and trio sonatas
Trio Sonata in C Minor from the "Musical Offering" for Violin, Flute, Cello and Harpsichord, [BWV1079]
Marc Gottlieb, violin; Carol Wincenc, flute; Timothy Eddy, cello; Mary Jane Newman, harpsichord
Italian Concerto for Solo Harpsichord in F, [BWV971]; Anthony Newman, harpsichord
Fantasy and Fugue in G Minor for Organ, [BWV452]
Passacaglia and Fugue in C Minor for Organ, [BWV582]
Anthony Newman, organ
The Goldberg Variations for Solo Harpsichord (aria and 30 variations), [BWV988]
Newman, harpsichord
Trio Sonata in C for Violin, Flute, Cello and Harpsichord, [BWV1037]
Jaime Laredo, violin; Wincenc, flute; Sharon Robinson, cello; Newman, harpsichord

11PM A TREASURY OF CHAMBER MUSIC
Foerster: Quintet, Op. 95; Boehm Quintette; ORI ORS76254 (20:36)
Beethoven: Quartet No. 1 in F, Op. 18, No. 1; Budapest String Quartet; ODY 32360023+ (26:44)

6AM Hertel: Con. in E-Flat: Larghetto; André, Trumpet; Paillard Chamber Orch., Paillard; MHS 1094 (5:27)
Pergolesi: L'Olimpiade: Overture; New Philharmonia Orch./Leppard; PHI PHS900235 (6:38)
Bach: Musical Offering, [BWV1079]; Ricercare; Los Angeles Phil. Orch./Endo; CRY S871 (5:27)
J. Strauss Jr.: Karnivalsbotschafter Waltz, Op. 270; Vienna Phil. Orch./Boskovsky; LON STS15392 (7:25)
Paganini: Sonata in A, Op. posth.; Ricci, Violin; Bitetti, Guitar; VOX HHS10473 (5:27)
L. Mozart: Sinfonia in G; Austrian Tonkünstler Orch. of Vienna/Maerzendorfer; MHS 752 (7:51)

7AM Saint-Saëns: Danse Macabre, Op. 40; NBC Sym. Orch./Toscanini; RCA VIC1244+ (7:25)
Wagner-Liszt: The Flying Dutchman: Spinning Chorus; Bolet, Piano; RCA LSC3259 (5:28)
Bach: French Suite No. 2 in C Min., [VWV813]; Dart, Clavichord; LON SOL60039 (7:10)
Liszt: Liebestraum; Curzon, Piano; LON CS6371 (4:42)
Vivaldi: Con. for Strings and Continuo in A; Chamber Orch. of the Saar, Ristenpart; NON H71104 (6:50)

8AM Bartók: Roumanian Folk Dances; Philharmonia Orch./Mackerras; CAP SP8680 (5:31)
Verdi: Don Carlo: Ella giammai m' amo; Pinza, Bass; Metropolitan Opera Orch./Cleva; ODY Y31148+ (6:41)
Liszt: Transcendental Etude No. 4 in D Min. "Mazeppa"; Clidat, Piano; VEG 8025 (7:15)
Haydn: Lo Speciale: Overture; Vienna Chamber Orch., Froschauer; MHS 880 (6:41)
Beethoven: Coriolan Overture, Op. 62; Chicago Sym. Orch./Solti; LON CSP9 (7:55)

9AM Verdi: Aroldo: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (9:25)
Beethoven: Sonata for Cello and Piano No. 3 in A, Op. 69; Feuermann, Cello; Hess, Piano; SER 60117+ (19:27)
Haydn: Sonata for Piano in E-Flat, [Hob16]; McCabe, Piano; LON STS15428/31 (7:05)
Walton: Scapino: Comedy Overture; London Sym. Orch./Previn; ANG S37001 (8:40)

10AM Lully: Thesee March; Ars Nova Brass Quintet; MHS 1446 (1:23)
Taktakishvili: Sym. No. 1; USSR Sym. Orch./Taktakishvili; MEL 04944/45+ (19:25)
Delius: Brigg Fair; London Sym. Orch./Collins; LON CM9066 (15:25)
Vivaldi: Con. for Flute, Strings and Continuo in G, No. 52; Rampal, Flute; Solisti Veneti, Scimone; ERA STU70623 (11:25)
Albicastrò: Con. a Quattro in B Min., Op. 7, No. 7; Accademia Monteverdiana, Stevens; MHS 1036 (10:20)

11AM Hoover: On the Betrothal of Princess Isabelle of France, Aged 6; Hoover, Flute; LEO LP1104 (3:04)
Bach: Prelude in E Min.; Newman, Organ; Private (6:34)
Bax: Elegiac Trio; Robles Trio; ARG ZRG547 (10:54)

Bartók: Rhapsody No. 1 for Violin and Orch.; Stern, Violin; New York Phil. Orch./Bernstein; COL ML6373 (10:00)
Liszt: Prometheus; London Phil. Orch./Haitink; PHI 6709005 (12:56)
Beethoven: Sonatina No. 25 in G, Op. 79; Kuerti, Piano; COL Y334647 (8:47)
Various: Hexameron, Variations on the March from Bellini's I Puritani; List, Piano; Westphalian Sym. Orch./Landau; TRN TVS34541 (20:00)
J. Strauss Jr.: Ritter Pásmán, Op. 441; Csárdás; Vienna Phil. Orch./Boskovsky; LON STS15392 (4:25)

1PM Rameau: March; Caen Chamber Orch., Dautel; TRN TV34101 (1:23)
Kreisler: Toy Soldiers March; Nishizaki, Violin; Lee, Piano; RCA JRZ2211 (1:43)
Rachmaninov: Con. for Piano No. 3 in D Min., Op. 30; Horowitz, Piano; New York Phil. Orch./Ormandy; RCA CRL12633 (43:54)

2PM Surinach: Con. for Piano; Larrocha, Piano; Royal Phil. Orch./Burgos; LON CS6990 (24:10)
Mozart: Con. for Piano No. 15 in B-Flat, [K450]; Anda, Piano; Salzburg Camerata Academica, Anda; DG SLP139393 (23:29)

3PM Bach: Toccata in D, [BWV912]; Gould, Piano; COL M35144 (14:04)
Bartók: Dance Suite; London Sym. Orch./Solti; LON CS6784 (15:55)
Tartini: Sonata for Violin and Continuo in G Min. "Didone Abbandonata"; Lysy, Violin; Saenz, Harpsichord; ODY 32160310 (14:19)
Albéniz: Iberia: El puerto; Larrocha, Piano; COL CSA2235 (4:21)

4PM Schumann: Papillons, Op. 2; Engel, Piano; TEL SKA25082 (14:54)
Mendelssohn: Octet in E-Flat, Op. 20; I Musici; PHI SAL3640 (32:22)

5PM ADVENTURES IN SOUND
With Larry Zide.

6PM Kreutzer: Septet for Strings and Winds in E-Flat; Vienna Octet; LON CS6672 (32:40)
Wagner: Parsifal: Prelude to Act 1; Berlin Phil. Orch./Furtwängler; SER IB6024 (14:05)

7PM ANNIVERSARY CONCERT
Erna Berger (10/19/1900)
R. Strauss: Der Rosenkavalier: Presentation of the Silver Rose; Berger, Stevens, Soprano; RCA Victor Orch./Reiner; RCA LM9010+ (10:35)
Various: Arias; Berger, Soprano; DPO CO4728556+ (25:34)
Verdi: Rigoletto: Giovanna, ho dei rimorsi; Berger, Soprano; Pearce, Tenor; RCA Sym. Orch./Cellini; RCA LM2628+ (6:55)

8PM COMPOSER OF THE MONTH
Hector Berlioz (1803-1869)
Les Troyens à Carthage: Trojan March; Royal Phil. Orch./Beecham; SER S60134 (4:22)
Songs; Armstrong, Soprano; Veasey, Mezzo-Soprano; Patterson, Tenor; Shirley-Quirk, Bass; London Sym. Orch./Davis; PHI SAL3789 (24:26)
Rêverie et Caprice for Violin and Orch., Op. 8; Suk, Violin; Prague Sym. Orch./Smetáček; SUP 1102199 (8:45)
Waverly Overture, Op. 2; Royal Phil. Orch./Beecham; ODY Y33287+ (11:02)

Saturday
October

18

MID MUSIC THROUGH THE NIGHT

Berlioz: Les Troyens; Lindholm, Soprano; Veasey, Mezzo-Soprano; Vickers, Tenor; Royal Opera House Orch. and Chorus, Covent Garden/Davis; PHI 6709002 (240:00)

5AM Chopin: Polonaise Fantaisie in A-Flat, Op. 61; Horowitz, Piano; COL H30643 (13:05)
Weber: Andante and Hungarian Rondo for Viola in C Min., Op. 35; Zuckerman, Bassoon; Württemberg Chamber Orch., Faerber; TRN TV40391 (9:55)
C.P.E. Bach: Variations on "Folies d'Espagne"; Malcolm, Harpsichord; ARG ZRG577 (7:35)

9PM SAN FRANCISCO SYMPHONY
Lutoslawski: Venetian Games for Orchestra
Prokofiev: Concerto for Piano No. 3 in C, Op. 26; Garrick Ohlsson, piano
Tchaikovsky: Symphony No. 5 in E Minor, Op. 64
SFSO/David Ramadanoff

11PM A TREASURY OF CHAMBER MUSIC
Bliss: Oboe Quintet; Graeme, Oboe; Melos Ensemble of London; EVT 3135 (20:01)
Brahms: Lieder; Ludwig, Mezzo-Soprano; Bernstein, Piano; COL M34535 (19:29)
Vaughan Williams: Studies in English Folksong for Clarinet and Piano; Bunke, Clarinet; Hayashi, Piano; MHS 1887 (7:01)

Sunday
October **19**

MID MUSIC THROUGH THE NIGHT
Berlioz: Roméo et Juliette; Denize, Alto; Corazza, Tenor; Thau, Bass; Opera du Rhin Chorus; Strasbourg Phil. Orch./Lombard; MHS 3835/36 (94:03)

2AM Rachmaninov: Songs; Söderström, Soprano; Ashkenazy, Piano; LON OS26453 (21:13)
Mozart: Con. for Piano No. 13 in C, [K415]; Haskil, Piano; Lucerne Festival Strings, Baumgartner; DG 138670 (26:15)

3AM Haydn: Sym. No. 43 in E-Flat "Mercury"; Philharmonia Hungarica/Dorati; LON STS15249/54 (24:37)
Henze: Con. for Violin No. 1; Lautenbacher, Violin; Luxembourg Radio Orch./Gruber; CAN CE31061 (25:03)

4AM Stravinsky: Sym. of Psalms; Robert Shaw Chorale; RCA Victor Orch./Shaw; RCA LSC2822 (21:45)
Rossini: Woodwind Quartet No. 4 in B-Flat; Members of the Philadelphia Woodwind Quintet; COL MS6799 (13:19)
Goetz: Spring Overture; Monte Carlo Opera Orch./Remoortel; GEN GS1031 (11:43)

5AM Mozart: Sym. No. 16 in C, [K128]; Acad. of St. Martin/Marriner; ARG ZRG594 (11:29)
Haydn: Variations in F Min.; Kalish, Piano; NON H71328 (15:20)
Telemann: Con. for Recorder in C; Stangenberg, Recorder; Mainz Chamber Orch., Kehr; MHS 3814 (18:43)

6AM MUSIC OF PRAISE
Berlioz: Te Deum, Op. 22; Tagliavini, Tenor; Wandsworth Boys' Choir; London Sym. Orch. and Chorus/Davis; PHI SAL3724 (52:03)
Stradella: Christmas Cantata; Mathis, Zylis-Gara, Soprano; Montreux Festival Chorus; Schola Cantorum Basiliensis, Wenzinger; ARC 198443 (36:22)
Fauré: Requiem, Op. 48; Angeles, Soprano; Fischer-Dieskau, Baritone; Brasseur Chorus; Paris Conservatory Orch./Cluytens; ANG 35974+ (39:55)

9AM KING OF INSTRUMENTS
Mozart: Fantasia in F Min., [K608]; Rilling, Mechanical Organ; VOX STPL512880 (14:00)

Reger: Fugue, Op. 127; Asma, Organ; PHI PHS900237 (10:45)
Handel: Con. for Organ No. 13 in F "The Cuckoo and the Nightingale"; Preston, Organ; Menuhin Festival Orch., Menuhin; ANG S36599 (15:08)

10AM GUITAR THROUGHOUT THE WORLD
Sponsored by La Bella Strings and the American Institute of Guitar
Ponce: Preludes; Parkening, Guitar; ANG S36020 (4:25)
Bach: Suite for Cello Solo No. 3 in C, [BWV1009]; Bourrée; Segovia, Guitar; DEC DL79751 (3:33)
Palau: Concierto levantino for Guitar; Yepes, Guitar; Spanish National Orch./Alonso; LON CS6201 (24:10)
Albéniz: Cantos de España, Op. 232: Córdoba; Larrocha, Piano; VOX SVBX5801 (6:03)
Albéniz: Cantos de España, Op. 232: Córdoba; Larrocha, Piano; COL CSA2235 (6:02)
Albéniz: Cantos de España, Op. 232: Córdoba; A. Romero, Guitar; ANG S36094 (6:25)

11AM CONCERTS OF THE WORLD
Rossini: La scala di seta, Overture
Aria, "Canzona Assisa a piè d'un salice" and "Preghierra" from Otello
Mozart: "Aria parto" from La clemenza di Tito
Frederica von Stade, Mezzo-soprano
Rotterdam Philharmonic Orchestra is conducted by Ego de Waart
Berlioz: Lelio, Op. 14b
Bernard Krusyn, speaker
Ruud van der Meer, baritone
Hilversum Radio Choir and Hilversum Radio Philharmonic Orchestra are conducted by Hans Vonk
Theo Loevendie: Incantations for Bass Clarinet and Orchestra
Harry Sparnaay, Bass Clarinet
Amsterdam Concertgebouw Orchestra is conducted by Richard Dufallo
Peter Schat: Houdini Symphony, finale
Jennie Veeninga, Soprano
Sarah Velden, Soprano
Jerold Norman, Tenor
John Broecheler, Baritone
Netherlands Opera Chorus
Amsterdam Concertgebouw Orchestra is conducted by Reinbert de Leeuw
Franck: Les Beatitudes
Elisabeth Coymans, Mezzo-soprano
John Broecheler, Baritone
Paul Hofstede, Bass
Hilversum Radio Choir and Hilversum Radio Philharmonic Orchestra are conducted by Kenneth Montgomery

1PM CHICAGO SYMPHONY
Sponsored by Leibenthal & Co. Steuben Glass and Standard Oil of Indiana.
Telemann: Suite for Flute and Strings
Bloch: "Hebraic Rhapsody" for Cello and Orchestra "Schelomo"
Hummel: Adagio, Theme and Variations for Oboe and Orchestra, Op. 102
Beethoven: Concerto for Piano No. 3 in C Minor, Op. 37
Donald Peck, flute; Frank Miller, cello; Ray Still, oboe; Russell Sherman, piano
CSO/James Levine

3PM PIANO IN CONCERT
Sponsored by Ostrovsky Piano and Organ Company.
Shostakovich: Prelude and Fugue in E-Flat Min., Op. 87, No. 14; Richter, Piano; PHI PHS900048 (9:41)
Chopin: Polonaise in C-Sharp Min., Op. 26, No. 1; Richter, Piano; COL M33826 (7:45)
Mussorgsky: Pictures at an Exhibition; Richter, Piano; ODY Y32223+ (29:25)

4PM MUSIC OF THE RENAISSANCE
Cornish: Blow Thy Horn, Hunter; St. George's Canzona, Sothcott; LYR SOL329 (3:39)
Various: Instrumental Works of the Dutch Renaissance; Early Music Consort, Munrow; SER SIC6104 (14:23)
Various: Ceremonial Music of the Renaissance; Capella Antiqua, Munich/Ruhland; TEL SAWT9524-BEX (21:07)
A. Gabrieli: Ricercar; Musica Antiqua of Vienna, Clemencic; CRS 22160044 (3:41)

5PM THE SYMPHONY ORCHESTRA
This week featuring the Danish Radio Symphony Orchestra.
Nielsen: Andante Lamentoso; Danish Radio Sym. Orch./Blomstedt; SER SIC6097 (4:50)
Nielsen: Bohemian-Danish Folk Melody; Danish Radio Sym. Orch./Blomstedt; SER SIC6097 (7:25)
Schoenberg: Chamber Sym. No. 1 in E, Op. 9; Danish Radio Sym. Orch./Horenstein; UNC UN175027 (25:25)
Nielsen: Pan and Syrinx, Op. 49; Danish Radio Sym. Orch./Blomstedt; SER SIC6098 (8:32)

6PM ANNIVERSARY CONCERT
Emil Gilels (10/19/1916)
Brahms: Ballade in B Min., Op. 10, No. 3; Gilels, Piano; DG 2530655 (4:20)
Grieg: Lyric Pieces; Gilels, Piano; DG 2530476 (8:21)
Brahms: Intermezzo in E, Op. 116, No. 6; Gilels, Piano; DG 2530655 (4:18)
Beethoven: Sonata for Piano No. 21 in C, Op. 53 "Waldstein"; Gilels, Piano; DG 2530253 (25:00)
Bach (arr. Siloti): Prelude in B Min.; Gilels, Piano; ANG SRBO4110 (3:37)

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 of Puccini's "La Bohème." This will pre-empt the recorded opera below. Stay tuned to WNCN for details.)
Catalani: La Wally; Tebaldi, Soprano; Diaz, Bass; Turin Chorus; Monte Carlo National Opera Orch./Cleva; LON OSA1392 (124:15)

10PM A TREASURY OF CHAMBER MUSIC
Fux: Sinfonia for Recorder, Oboe and Cello in F; Peters, Recorder; Meidhof, Oboe; Wolf, Cello; MHS 4046 (10:35)
Beethoven: Sonata for Horn and Piano in F, Op. 17; Holliger, English Horn; Wyttenbach, Piano; PHI 9500672 (14:38)
Mozart: Duo for Violin and Viola No. 2 in B-Flat, [K424]; Grumiaux, Violin; Pelliccia, Viola; PHI 839747LY (19:33)

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

**Monday
October**

20

MID METROPOLITAN ARTS

With Matt Biberfeld, WNCN Program Director.

This evening's guests: flutist Paula Robison and violist Scott Nickrenz of the Brooklyn Academy of Music chamber music series.

12:30 MUSIC THROUGH THE NIGHT

Berlioz: King Lear Overture, Op. 4; Royal Phil. Orch./Beecham; COL ML5064+ (11:30)

Debussy: Images, Book 2; Rosen, Piano; EPC BC1345 (11:38)

Malder: Siciliana e Vicace; Prokop, Violin; Springfels, Viola da Gamba; Brewer, Harpsichord; MHS 3906 (7:30)

1AM

J.P. Johnson: Eccentricity-Syncopated Waltz; Albright, Piano; MHS 4022 (5:08)
Pfitzner: Quartet in D; Sinnhoffer String Quartet; MHS 4101 (32:32)

W.F. Bach: Trio Sonata for 2 Melody Instruments and Continuo in D; Freiburg Baroque Soloists; MHS 4052/53 (11:31)

2AM

Handel: Con. Grosso in E Min., Op. 6, No. 3; Munich Bach Orch., Richter; ARC 2533141 (14:20)

Franck: Les Eolides; Royal Phil. Orch./Freeman; MHS 3515 (10:51)

Mendelssohn: Songs; Raskin, Soprano; Schick, Piano; EPC BC1305 (14:11)

R. Strauss: Salome: Dance of the 7 Veils; Dresden State Orch./Kempe; SER S60297 (8:33)

3AM

Tchaikovsky: Sym. No. 5 in E Min., Op. 64; Philharmonia Orch./Muti; ANG SZ37625 (47:35)

4AM

Britten: Serenade for Tenor and Horn; Pears, Tenor; Tuckwell, Horn; London Sym. Orch./Britten; LON OS26161 (24:30)

4:30 CONVERSATIONS FROM WINGSPREAD

Caldara: Cantata "La Rosa" for Soprano and Continuo; Hueckl, Soprano; Schwarz, Harpsichord; MHS 864 (6:40)

Mozart: Con. for Violin No. 3 in G, [K216]; Szeryng, Violin; New Philharmonia Orch./Gibson; PHI 6570024 (24:35)

Tchaikovsky: Seasons, Op. 37b, No. 11 "November": In the Troika; Laval, Piano; SER S60250 (2:52)

F. Couperin: L'Amphibie; Marlowe, Harpsichord; DEC DL710161 (6:28)

6AM

Tchaikovsky: Sérénade mélancolique in B-Flat Min., Op. 26; Grumiaux, Violin; New Philharmonia Orch./Waart; PHI 6580047 (8:18)

Fesch: Sonata No. 5; Prokop, Violin; Springfels, Viola da Gamba; Brewer, Harpsichord; MHS 3906 (6:36)

Berlioz: Romeo and Juliet, Op. 17: Queen Mab Scherzo; NBC Sym. Orch./Toscanini; RCA VIC1267+ (8:05)

Various: Harp Works; Mildonian, Harp; FDC 7242 (6:30)

7AM

Telemann: Con. for Horn in D; Bourgue, Horn; Ensemble Instrumental de France; PET PLE026 (8:10)

Chopin: Nocturne in C Min., Op. 48, No. 1; Watts, Piano; COL LSC2732 (6:37)

Rossini: La Cenerentola: Overture; London Sym. Orch./Abbado; DG 2530559 (8:05)

8AM

Torelli: Con. for Violin in A, Op. 8, No. 10; Topolski, Violin; Zaczek, Guitar; New Vienna String Quartet; MHS 1053 (8:18)

Weber: Euryanthe: Overture; Bavarian Radio Sym. Orch./Kubelik; DG 2535136 (8:19)

D. Gabrieli: Sonata for Trumpet a sei; André, Trumpet; Instrumental Ensemble of Bologna, Gotti; RCA CRL22573 (5:26)

Bach: Toccata and Fugue in C, [BWV564]: Adagio; Rampal, Flute; COL M34561 (8:08)

J. Strauss Sr.: Loreley-Rheinklänge Waltz, Op. 154; Vienna Phil. Orch./Boskovsky; LON STS15363 (8:20)

Rameau: Concert en Sextuor No. 5 in D Min.; Paillard Chamber Orch., Paillard; MHS 567 (7:17)

9AM

Bach: Musical Offering, [BWV1079]: Canons, Ricercare; B. Kuijken, Flute; M. Leonhardt, S. Kuijken, Violin; W. Kuijken, Viola da Gamba; Kohlen, Harpsichord; G. Leonhardt, Harpsichord Solo; ABC ABCL-67007 (25:17)

Haydn: Sonata for Piano No. 33 in C Min.; Buchbinder, Piano; TEL 6/35088 (15:45)

Wilbye: Draw on, sweet night; Deller Consort; QUI PMC7143 (5:25)

10AM

Pisendel: Con. Grosso in D; Melkus, Violin; Pro Arte Chamber Orch. of Munich, Redel; ARC 73266 (15:17)

Schubert: Sonata for Piano in B, Op. 147; Wührer, Piano; DOV HCR5207+ (21:07)

Vivaldi: Con. for Harpsichord and Strings in E; I Musici; PHI 9500549 (9:13)

11AM

Haydn: Guitar Quintet in D; Scheit, Guitar; Kamper, Weiss, Violin; Titze, Viola; Benesch, Cello; EVT SRV295 (22:10)

Godowsky: Sonata in E Min.: First Movement; Pines, Piano; GEN GS1000 (15:34)

Corelli: Con. Grosso in C Min., Op. 6, No. 3; Acad. of St. Martin/Marriner; ARG ZRG773 (9:34)

NOON

Seriabin: Sonata for Piano No. 8 in A, Op. 66; Szidon, Piano; DG 2707053 (14:26)

Ibert: Concertino da camera for Alto Saxophone and 11 Instruments; Abato, Saxophone; Chamber Orch., Shulman; NON H71030 (12:01)

Beethoven: Sonata for Violin and Piano No. 5 in F, Op. 24 "Spring"; Szeryng, Violin; Rubinstein, Piano; RCA LSC2377+ (19:43)

1PM

Bach: WTC, Book 2: Prelude and Fugue No. 8 in D-Sharp Min., [BWV877]; Landowska, Harpsichord; RCA LM6801+ (10:55)

Bartók: 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., Rozhdestvensky; WST WGS8338 (4:19)

2PM

Bach: Trio Sonata for Organ No. 1 in E-Flat, [BWV525]; Rogg, Organ; EPC B3C166 (9:01)

Weber: Concertino for Clarinet in C Min., Op. 26; Zukovsky, Clarinet; Los Angeles Phil. Orch./Mehta; LON CS6967 (9:25)

Bach: French Suite No. 5 in G, [BWV816]; Gilels, Piano; RCA LSC2868 (19:50)

Smetana: Bartered Bride: Polka; Cleveland Orch./Szell; ODY Y30049 (5:10)

3PM

Schumann: Humoreske in B-Flat, Op. 20; Horowitz, Piano; RCA ARL13433 (25:35)
Debussy: Jeux; French Radio Orch./Inghelbrecht; ANG 35678+ (19:35)

4PM

Bruch: Serenade, Op. 75; Accardo, Violin; Gewandhaus Orch., Leipzig/Masur; PHI 9500590 (37:11)

Liszt: Légendes: St. François de Paule marchant sur les flots; Kars, Piano; LON CS6604 (9:10)

5PM

Ponchielli: La Gioconda: Cielo e mar!; Pavarotti, Tenor; New Philharmonia Orch./Magiera; LON OS26594 (5:06)
Chopin: Nocturnes, Op. 62, Nos. 1 and 2; Ashkenazy, Piano; LON CS7022 (12:46)

Nielsen: Little Suite for String Orch.; Scottish Baroque Ensemble; CRD 1042 (14:42)

6PM

Schubert (arr. Liszt): Die junge Nonne, Op. 43; Berman, Piano; MHS 4066 (4:48)
Sibelius: Canzonetta, Op. 62A; Scottish Baroque Ensemble; CRD 1042 (4:10)

Grieg: Holberg Suite, Op. 40; Scottish Baroque Ensemble; CRD 1042 (19:28)

Bruch: In Memoriam, Op. 65; Accardo, Violin; Gewandhaus Orch., Leipzig/Masur; PHI 9500590 (15:53)

7PM ANNIVERSARY CONCERT

Charles Ives (10/20/1874)
Adeste Fideles in an Organ Prelude; Ellsasser, Organ; NON H71200 (3:34)
Putnam's Camp, Redding, Conn.; Chicago Sym. Orch./Gould; RCA LSC2959 (5:48)

Psalms; Tanglewood Festival Chorus, Oliver; DG 2530912 (15:36)

Decoration Day; Los Angeles Phil. Orch./Mehta; LON CSA2246 (9:40)

Abide With Me; Fischer-Dieskau, Baritone; Ponti, Piano; DG 2530696 (2:46)

Autumn; Fischer-Dieskau, Baritone; Ponti, Piano; DG 2530696 (2:28)

8PM THE ROMANTIC WORLD

Tchaikovsky: Sym. No. 4 in F Min., Op. 36; Philharmonia Orch./Muti; ANG SZ37624 (39:35)

Chopin: Mazurkas, Op. 63, Nos. 1-3; Ashkenazy, Piano; LON CS7022 (6:28)

9PM GREAT CONCERTS FROM THE "Y"

Recorded at the 92nd Street YM-YWHA.
Mendelssohn: Variations serieuses, Op. 54

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

Purcell: Fantasia for 5 Instruments in F On One Note; Menuhin, Masters, Violin; Aronowitz, Viola; Simpson, Cello; ANG 36270 (3:10)

Corelli: Sonata for Violin and Continuo in A, Op. 5, No. 9; Melkus, Violin; Dreyfus, Harpsichord; Atmacayan, Cello; ARC 2533132 (9:50)

R. Clarke: Trio; Eskin, Piano; Ornstein, Violin; Kreger, Cello; LEO LP1103 (22:30)

C.P.E. Bach: Fantasia in C; Tilney, Clavichord; ARC 2533326 (9:42)

**Tuesday
October**

21

LIVE FROM
LINCOLN CENTER
**VERDI
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 Talvela.

On Great Performances

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



- MID MUSIC THROUGH THE NIGHT**
Berlioz: Benvenuto Cellini, Op. 23; Eda-Pierre, Soprano; Berbié, Mezzo-Soprano; Gedda, Cuenod, Tenor; Massard, Baritone; Royal Opera House Chorus; BBC Sym. Orch./Davis; PHI6707019 (160:00)
- 3AM** Roussel: Sym. No. 2 in B-Flat, Op. 23; French Radio Orch./Martinon; MHS 1201 (38:53)
- 4AM** Haydn: Sym. No. 94 in G "Surprise"; Vienna Phil. Orch./Krips; LON STS15085 (22:25)
Chopin: Etudes; Arrau, Piano; DES GHP4001/2 (3:22)
Giannini: Sym. No. 3; Eastman Sym. Wind Ensemble/Roller; MER SR90366 (22:12)
- 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 Bolshoi Theater/Melik-Pashayev; MEL CMO4377-78 (12:13)
Malcolm: Variations on a Theme by Mozart for 4 Harpsichords; Malcolm, Aveling, Parsons, Preston, Harpsichord; LON STS15075 (8:54)
Ovalle: Tres Pontos de Santo; Almeida, Guitar; Ruderman, Flute; CAP DP8406 (5:40)
- 6AM** **Piarné: Pastoral; Members of the Philadelphia Woodwind Quintet;** COL MS6584 (3:13)
Mascagni: Le Maschere: Overture; Orch. of Maggio Musicale Fiorentino/Gavazzeni; LON STS15023 (6:42)
Berners: Le Poisson d'Or; Bradshaw, Piano; UNC UN175029 (3:12)
Schubert: Rosamunde, Op. 26: Ballet Music; Berlin Phil. Orch./Böhm; DG 2530422 (6:39)
d'Albert: Scherzo, Op. 16, No. 2; Wild, Piano; RCA LSC3080 (4:53)
Borodin: 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., [BWV891];** Gould, Piano; COL M30537 (4:56)
Paganini: Caprice in A Min., Op. 1, No. 24; Perlman, Violin; ANG S37456 (4:25)
Mendelssohn: Rondo Brilliant in E-Flat, Op. 29; Ogdon, Piano; London Sym. Orch./Ceccato; KLA KS531 (9:11)
Biber: Rosary Sonata No. 16 in G Min. "Guardian Angel"; Lautenbacher, Violin; VOX SVBX552 (8:48)
Mozart: Con. for Horn No. 5, [K494a] (fragment); Tuckwell, Horn; Acad. of St. Martin/Marriner; ANG S36840 (3:04)
- 8AM** **Various: Dances of the Elizabethan Era;** Krainis Consort; MER SR90397 (2:55)
Delius: Marche Caprice; New Philharmonia Orch./Boult; HNH 4076 (3:12)
Dvorák: Mazurka for Violin in E Min., Op. 49; Ricci, Violin; St. Louis Sym. Orch./Susskind; VOX QSVBX5135 (5:31)

- Khachaturian: The Masked Ball: Nocturne; Great Sym. Orch. of Moscow Radio/Samosud; MEL CM04379 (4:00)
Ravel: Ondine; Berman, Piano; CON MK1577 (5:33)
Bach: Orchestral Suite No. 2 in B Min., [BWV1067]: Minuet, Badinerie; Galway, Flute; National Phil. Orch./Gerhardt; RCA LRL15094 (2:40)
Various: Clavichord Works; Brauchli, Clavichord; TTN T110 (7:15)
- 9AM** **Torelli: Sinfonia con Tromba; Voisin,** Trumpet; Orch., Schermerhorn; KAP KCL9033+ (5:06)
Wagner: Siegfried Idyll; South German Phil. Orch./Ristenpart; NON H71383 (21:35)
Paisiello: 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./Böhm; DG 2536396 (19:29)**
Mozart (arr. Kreisler): Serenade No. 7 in D, [K250] "Haffner"; Rondo; Perlman, Violin; Sanders, Piano; ANG S37254 (6:52)
Schubert: Fantasia for Piano Four Hands in F Min., Op. 103; R. Contiguglia, J. Contiguglia, Piano; CON CS2037 (20:45)
- 11AM** **Grieg: Lyric Suite, Op. 54; Boston Pops/Fiedler; RCA AGL11524 (14:36)**
Dittersdorf: Con. for Piano in A; Abram, Piano; Austrian Tonkünstler Orch./Topolski; MHS 3509 (20:15)
Tchaikovsky: Overture in F; USSR Sym. Orch./Lazarev; ABC AY67033 (13:00)
- NOON** **Mozart: Quartet No. 12 in B-Flat, [K172]; Amadeus String Quartet;** DG 2740165 (14:12)
Shostakovich: Sonata for Cello and Piano in D Min., Op. 40; Rostropovich, Cello; Shostakovich, Piano; MEL 016677/8 (25:45)
Chopin: Polonaise in E-Flat Min., Op. 26, No. 2 "Serbian"; Ohlsson, Piano; ANG SB3794 (7:08)
- 1PM** **Morley: Can I forget what Reason's force imprinted in my heart; Buckner, Voice; Bacon, Lute; ARH 1757 (3:43)**
J.C. Bach: Sinfonia Concertante for 2 Violins and Oboe in E-Flat; Koch, Jongen, Violin; Antoine, Oboe; Solistes de Liège, Lemaire; MHS 891 (20:15)
Thomson: Louisiana Story Suite; Westphalian Sym. Orch./Landau; TRN TVS34534 (19:55)
- 2PM** **Bizet: Little Duet for Bassoon and Cello; Eifert, Bassoon; Christensen, Cello; GAS GS103 (0:47)**
Corelli: Dances: Sarabande, Gigue, Badinerie; Slovak Chamber Orch., Warchal; MHS 4050 (6:36)
Prokofiev: Sym. No. 5 in B-Flat, Op. 100; Moscow Radio Sym. Orch./Rozhdestvensky; ANG SR40126 (41:35)
- 3PM** **Beethoven: Sonatina in C Min., No. 1; Scivitaro, Mandolin; Veyron-Lacroix, Harpsichord; NON H71227 (6:31)**
Dvorák: Piano Trio in F Min., Op. 65; Yuval Trio; DG 2530371 (38:42)
Reicha: Trio for 2 Horns and Bassoon, Op. 93: Allegro vivace; Lockwood, Chernin, Horn; Shubin, Bassoon; MHS 3500 (2:05)
- 4PM** **Prokofiev: The Gambler, Op. 24: 4 Portraits; Moscow Radio Sym. Orch./Rozhdestvensky; ANG SR40157 (25:08)**

- Hummel:** Sonata for Cello and Piano in A, Op. 104; Bartolomey, Cello; Kann, Piano; MHS 1326 (21:50)
- 5PM Weber:** Euryanthe: Overture; Berlin Phil. Orch./Furtwängler; DG 2535805 (8:56)
- Beethoven:** Rondo for Piano in G, Op. 51, No. 2; Grinberg, Piano; MEL 04699700A (8:50)
- Giuliani:** Grand Overture, Op. 61; Romero, Guitar; ANG S36093 (8:35)
- Delius:** A Village Romeo and Juliet: The Walk to the Paradise Garden; Acad. of St. Martin/Marriner; ARG ZRG875 (8:40)
- 6PM Holst:** Con. for 2 Violins, Op. 49; Hurwitz, Sillito, Violin; English Chamber Orch., Holst, I.; MHS 1452 (14:15)
- Copland:** Appalachian Spring; New York Phil. Orch./Bernstein; COL MG31155 (24:42)
- Tchaikovsky:** Pezzo Capriccioso, Op. 62; Tortelier, Cello; Northern Sinfonia Orch., Tortelier, Y.P.; ARA 8038 (6:50)
- 7PM ANNIVERSARY CONCERT**
Sir Georg Solti (10/21/1912)
- Elgar:** God Save the Queen; London Phil. Orch./Solti; LON CS7072 (1:05)
- Rossini:** L'Italiana in Algeri: Overture; Royal Opera House Orch., Covent Garden/Solti; LON CS6753 (7:10)
- Elgar:** Enigma Variations, Op. 36; Chicago Sym. Orch./Solti; LON CS6984 (28:50)
- Brahms:** Academic Festival Overture, Op. 80; Chicago Sym. Orch./Solti; LON CSA2406 (10:24)
- 8PM MUSIC OF THE PERPETUAL PAST**
Bach: Orchestral Suite No. 4 in D, [BWV1069]; Acad. of St. Martin/Marriner; PHI 6769012 (20:19)
- Galuppi:** Sonata for Harpsichord No. 9 in F Min., Sgrizzi, Harpsichord; NON H71117 (7:15)
- Handel:** Con. Grosso in G Min. Op. 6, No. 6; Berlin Phil. Orch./Karajan; DG 139035 (20:05)
- 9PM SALZBURG FESTIVAL**
Music from Mozart's birthplace returns this evening with the season's premiere performance.
- Prokofiev:** Three movements from "Romeo and Juliet"
- Tchaikovsky:** Concerto for Piano No. 1 in E-Flat, Op. 23; Horatio Gutierrez, piano
- Stravinsky:** The Rite of Spring
The National Orchestra of France conducted by Lorin Maazel.
- 11PM A TREASURY OF CHAMBER MUSIC**
Telemann: Fantasias for Flute; Rampal, Flute; EPC BC1299 (10:16)
- Beethoven:** Piano Quartet No. 2 in D, WoO. 36, No. 2; Martinu Piano Quartet; SUP 1112211/2 (24:40)
- Geminiani:** Sonata for Cello No. 2 in D Min., Op. 5; Pleeth, Webb, Cello; Hogwood, Harpsichord; LYR DSL0513 (10:25)
- 1AM** **Faust** (Lenau's): Nocturnal Procession; Suisse Romande Orch./Ansermet; LON CSA2221 (14:40)
- Fantasy and Fugue in C Min. on the Chorale "Ad nos, ad salutarem undam"; Sebestyen, Organ; VOX SVBX5329 (34:06)**
- Hungarian Battle March; Philharmonia Hungarica/Boskovsky; ANG S37277 (4:48)**
- Hungarian Coronation Mass; Soloists; Budapest Choir; Hungarian State Orch./Ferencsik; QUA LPX1055 (44:00)**
- 2AM** **Les Preludes; London Phil. Orch./Haitink; PHI 6709005 (14:57)**
- Funerailles; Horowitz, Piano; SER 60114+ (9:06)**
- Hungarian Rhapsody No. 2 in C-Sharp Min.; Philadelphia Orch./Ormandy; RCA LSC3085 (10:26)**
- Faust Sym.; Riegel, Tenor; Tanglewood Festival Chorus; Boston Sym. Orch./Bernstein; DG 2707100 (76:39)**
- 4AM** **Années de pèlerinage, Deuxième Année (Supplement): "Venezia e Napoli"; Berman, Piano; DG 2740175/2709076 (19:08)**
- Années de pèlerinage, Deuxième Année: Sposalizio; Bean, Piano; WST WGS8339 (7:42)**
- Années de pèlerinage, Troisième Année: Les Jeux d'eaux à la Villa d'Este; Arrau, Piano; DES GHP4001/2 (6:51)**
- Années de pèlerinage, Troisième Année: Sunt lacrymae rerum, en mode hongroise; Nyiregyházi, Piano; DES IPA111 (7:51)**
- Au bord d'une source; Gutiérrez, Piano; ANG SZ37477 (3:38)**
- Ave Maria d'Arcadelt in F; Rogg, Organ; CON CSQ2100 (4:45)**
- 5AM** **Con. for Piano No. 1 in E-Flat; Gutierrez, Piano; London Sym. Orch./Previn; ANG S37177 (18:48)**
- Hamlet; London Phil. Orch./Haitink; PHI 6709005 (13:46)**
- 6AM** **Telemann:** Sonata for 2 Oboes d'amore and Continuo in A; Renner, Keller, Oboe; Böcker, Bassoon; MAC SM9027 (7:15)
- Smetana:** Czech Dances I: 2 Polkas; Novotny, Piano; SUP 1111901/2 (6:45)
- Mozart:** Rondo for Violin, [K250]; Staryk, Violin; Niwa, Piano; ORI ORS7027/2 (6:47)
- Paër:** Sargino: Overture; English Chamber Orch., Bonyngé; LON CS6735 (6:47)
- Grieg:** Norwegian Dance No. 1 in D Min., Op. 35; English Chamber Orch., Leppard; PHI 9500106 (6:45)
- 7AM** **Bach** (arr. Crochet): Chorale Prelude, [BWV659] "Nun Komm' der Heiden Heiland"; Crochet, Piano; MER SR90519 (4:54)
- A. Scarlatti:** Quartet for Recorder, 2 Flutes and Continuo in F; Members of the Mozart Society; BAR 2861 (6:39)
- Suppé:** Light Cavalry Overture; Boston Pops Orch./Fiedler; RCA CRL23383 (6:38)
- Mozart:** Minuets, [K103], Nos. 15-19; Vienna Mozart Ensemble, Boskovsky; LON STS15275 (7:10)
- Villa-Lobos:** Prelude for Guitar No. 1 in E Min.; Yepes, Guitar; DG 2530140 (5:01)
- 8AM** **Boyce:** Sym. No. 1 in B-Flat; Solisti di Zagreb, Janigro; VAN BGS70668 (5:26)
- Smetana:** Prague Carnival; Bavarian Radio Orch./Kubelik; DG 2530248 (5:40)
- Stanley:** Con. Grosso in D, Op. 2, No. 1; Hurwitz Chamber Orch., Hurwitz; LYR SOL315 (9:50)
- Handel:** Judas Maccabaeus: Overture; English Chamber Orch., Bonyngé; LON CSA2247 (5:20)
- Scriabin** (arr. Yampolsky): Waltz, Op. 48; Malinin, Violin; Shtern, Piano; MEL D016140 (5:24)
- 9AM** **Mozart:** Sym. No. 13 in F, [K112]; I Musici; PHI 6500535 (14:26)
- Hummel:** Sonata for Flute and Piano in D, Op. 50; Weinhengst, Flute; Kann, Piano; MHS 1327 (17:05)
- Mendelssohn:** Sonata for Piano No. 3 in B-Flat, Op. 106; Ivaldi, Piano; MHS 3999 (14:46)
- 10AM** **Haydn:** Con. for Violin No. 3 in A "Melk"; Gotkovsky, Violin; Toulouse Chamber Orch., Auriacombe; NON H71185 (25:14)
- Chopin:** Mazurkas; Vásáry, Piano; DG 2535206 (7:13)
- Purcell:** Abdelazer: Suite; Slovak Chamber Orch., Warchal; MHS 4050 (14:44)
- 11AM** **Purcell:** King Arthur: Hornpipe; Sym. Orch./Stokowski; SER SIB6094 (0:48)
- R. Strauss:** Aus Italien, Op. 16; Vienna Phil. Orch./Krauss; LON R23210 (40:30)
- Bach** (arr. Lagoya): English Suite No. 3 in G Min., [BWV808]; Presti, Lagoya, Guitar; RCA LSC2705 (7:27)
- NOON** **Boccherini:** Quartet in G, Op. 44, No. 4; Jean-Noël Molard String Quartet; MHS 4054 (7:11)
- Prokofiev:** Scythian Suite, Op. 20; New York Phil. Orch./Bernstein; COL MS7221 (19:35)
- Bach:** WTC, Book 1: Preludes and Fugues Nos. 1-4, [BWV846-849]; Richter, Piano; ANG SRC4119 (20:25)
- 1PM** **Bach:** Partita for Violin Solo No. 3 in E, [BWV1006]; Prelude; Szigeti, Violin; COL M6X31513+ (2:58)
- Fauré:** Piano Trio in D Min., Op. 120; Eymar, Piano; Kehr, Violin; Braunholz, Cello; VOX SVBX5100 (19:29)
- Mendelssohn:** Con. for Violin in E Min., Op. 64; Milstein, Violin; Philharmonia Orch./Barzin; ANG S35730 (25:34)
- 2PM FOR THE LOVE OF MUSIC**
With Arnold Michaelis
- 3PM** **Levant:** Sonatine; Hofmeister, Piano; Private (11:43)
- Bach:** Brandenburg Con. No. 4 in G, [BWV1049]; Aston Magna; Private (15:30)
- Spohr:** Con. for Clarinet No. 1 in C Min., Op. 26; Peyer, Clarinet; London Sym. Orch./Davis; LYR SOL60035 (19:50)
- 4PM** **Bloch:** Con. Grosso No. 1 for Strings with Piano Obbligato; Acad. of St. Martin/Marriner; ANG S37577 (20:20)
- Handel:** Sonata for Oboe in C Min., Op. 1, No. 8; Roseman, Oboe; Eddy, Cello; Brewer, Harpsichord; NON H71339 (7:19)
- Berwald:** Con. for Piano in D; Erikson, Piano; Swedish Radio Orch./Westerberg; GEN GS1011 (19:40)
- 5PM** **J. Strauss Jr.:** Loreley-Rhein-Klänge
Waltz, Op. 154; Vienna Phil. Orch./Boskovsky; LON LDR10001/2 (7:22)
- Bach:** Suite for Lute in E, [BWV1006]; Loure and Gigue; Satoh, Lute; KLA KS528 (7:03)
- Soler:** Fandango in D Min.; Kipnis, Harpsichord; COL M3X31521 (11:12)
- Beethoven:** Creatures of Prometheus, Op. 43; Highlights; Israel Phil. Orch./Mehta; LON CS6660 (11:00)

Wednesday
October

22

MID MUSIC THROUGH THE NIGHT
Franz Liszt (1811-1886)

6PM Thomson: Concertino for Harp, Strings and Percussion "Autumn"; Los Angeles Chamber Orch., Marriner; ANG S37300 (9:05)
Szymanowski: Metopes, Op. 29; Jones, Piano; ARG ZRG713 (15:42)
Scriabin: Sym. No. 4, Op. 54 "Poem of Ecstasy"; Philadelphia Orch./Ormandy; RCA LSC3214 (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.

9:30 ARTIST'S IMAGE
 Michel Debost.
Beethoven: Variations on a Scottish Theme in E-Flat, Op. 107, No.9; Debost, Flute; Ivaldi, Piano; SER S60307 (4:14)
Beethoven: Variations on a Scottish Theme in G, Op. 105, No. 1; Debost, Flute; Ivaldi, Piano; SER S60307 (2:53)
Beethoven: Variations on an Austrian Theme in C, Op. 105, No. 1; Debost, Flute; Ivaldi, Piano; SER S60307 (6:22)
Mozart: Andante for Flute and Orch. in C, [K315]; Debost, Flute; Paris Orch./Barenboim; ANG S37269 (6:05)
Beethoven: Variations on a Scottish Theme in E-Flat, Op. 105, No. 4; Debost, Flute; Ivaldi, Piano; SER S60307 (3:23)

10PM DUTCH CONCERT HALL
 Sponsored by KLM Royal Dutch Airlines.
 Ketting: 'Pas de deux'(1961)
 Jolivet: Concerto for Trumpet and Orchestra (1954)
 Badings: Symphony No. 5
 Philharmonic Orchestra of the Netherlands Broadcasting Foundation/Jean Fournet

11PM A TREASURY OF CHAMBER MUSIC
Fasch: Sonata for 2 Oboes da Caccia and Continuo in B-Flat; Renner, D. Keller, Oboe; Böcker, Bassoon; MAC SM9027 (11:15)
Goetz: Piano Trio in G Min., Op. 1; Robbins, Piano; Dicterow, Violin; Veritch, Viola; GEN GS1037 (24:42)

**Thursday
October**

23

MID MUSIC THROUGH THE NIGHT
Bach: Cantata [BWV56] "Ich will den Krauzstab gerne tragen"; Sousay, Baritone; German Bach Soloists, Winschermann; PHI SAL3767 (21:20)
Beethoven: Sonata For Violin and Piano No. 7 in C Min., Op. 30, No. 2; Perlman, Violin; Ashkenazy, Piano; LON CS7014 (27:17)

1AM Berlioz: Léo, or The Return to Life, Op. 14b; Gedda, Burtles, Tenor; Gorp, Baritone; Topard, Narrator; ORTF Sym. Orch. and Chorus/Martinon; ANG S37139 (53:45)

2AM Bach: Christmas Oratorio, [BWV248]; Regensburg Cathedral Boy's Choir; Collegium St. Emmeram, Schneidit; ARC 2710024 (162:43)

5:30 Franck: Prelude, Fugue and Variations, Op. 18; Demessieux, Organ; LON STS15105 (8:35)
 Nin: Tonadas; Larrocha, Piano; LON CS6677 (8:55)

Soler: Con. for Harpsichord and Organ No. 5; A. Heiller, Harpsichord; E. Heiller, Organ; VAN BGS5069 (8:43)

6AM Mozart: Divertimento in F, [K213]; London Wind Soloists, Brymer; LON STS15337-81 (9:10)

Benda: Sinfonia in B-Flat; Ars Rediviva, Münclinger; SUP 1101641/2 (5:55)
Verdi: Ernani: Overture; Berlin Phil. Orch./Karajan; DG 2707090 (3:13)

Locatelli: Concerto Grosso, Op. 4, No. 11; Ensemble Instrumental de France; DEC 7162 (9:15)

J. Strauss Sr.: Radetsky March, Op. 228; Vienna Phil. Orch./Boskovsky; LON LDR10001/2 (3:10)

7AM Purcell: Pavan in B; Leonhardt Consort; TEL 635286 (3:10)

Chopin: Scherzo No. 3 in C-Sharp Min., Op. 39; Slobodyanik, Piano; ANG SR40205 (6:47)

Boyce: Sym. No. 7 in B-Flat; Solisti di Zagreb, Janigro; VAN BGS70668 (6:52)

Prokofiev: Sonata for Piano No. 1 in F Min., Op. 1; Klánsk, Piano; SUP 1112169 (6:45)

Beethoven: Sonata for Piano No. 20 in G, Op. 49, No. 2: Tempo di Menuetto; New York Harp Ensemble, Wurtzler; MHS 3239 (3:12)

Clementi: Trio No. 8 in F; Trio di Bolzano; WST 17129 (6:45)

8AM Ravel: Pavane pour une infante défunte; Amsterdam Concertgebouw Orch./Haitink; PHI 9500314 (6:38)

Bononcini: Polifemo: Overture; New Philharmonia Orch./Leppard; PHI PHS900235 (5:50)

Dvorák: Legend in A, Op. 59, No. 7; English Chamber Orch., Kubelik; DG 2530786 (2:49)

Vivaldi: Con. for Guitar in D; Williams, Guitar; English Chamber Orch., Tilney; COL MS7327 (10:02)

Ravel: Pièce en forme de Habañera; Larriue, Flute; Kiryu, Piano; DEN OX7162ND (2:45)

Khachaturian: Song-Poem for Violin and Piano; Markov, Violin; Kaye, Piano; MHS 4023 (5:24)

9AM Roman: Drottningholm Music; Drottningholm Chamber Orch., Westerberg; TEL SLT33140 (19:40)
Beethoven: Quartet No. 11 in F Min., Op. 95; Hungarian String Quartet; SER SIC6006 (20:25)

Mozart: Sonata for Flute and Harpsichord No. 3 in A, [K12]; Siebert, Flute; Norell, Harpsichord; VOX SVBX5153 (6:48)

10AM Scriabin: Sonata for Piano No. 6, Op. 62; Szidon, Piano; DG 2707053 (11:26)
J. Strauss Jr.: Tales from the Vienna Woods, Op. 325; New York Phil. Orch./Bernstein; COL M34125 (15:47)

Handel: Con. Grosso in B-Flat, Op. 6, No. 7; Schneider Chamber Orch./Schneider; RCA LSC6172 (12:32)
Chopin: Nocturne in B, Op. 9, No. 3; Arrau, Piano; PHI 6747485 (7:07)

11AM Boccherini: Quintet in A, Op. 29, No. 4; S. Kuijken, Stuuroop, Violin; Dael, Viola; Bylsma, W. Kuijken, Cello; ABC AX670222 (17:03)

Bizet: Patrie Overture; French National Radio Orch./Munch; NON H71183 (12:12)
Handel: Con. a Due Cori No. 1 in B-Flat; Pearson, Organ; Menuhin Festival Orch., Menuhin; ANG S36604 (17:34)

NOON C.P.E. Bach: Sonata for Flute Solo in A Min.; Bahr, Flute; BIS LP6 (11:37)
Liszt: Mephisto Waltz No. 1; Ashkenazy, Piano; HOF S521 (10:49)

Mozart: Piano Quartet in G Min., [K478]; Frank, Piano; Boston Sym. Orch. Chamber Players; RCA LSC6184 (24:42)

1PM Telemann: Con. for Oboe d'amore in A; Clement, Oboe d'amore; Munich Pro Arte Orch., Redel; PHI PHC9035 (14:19)

Wagner: Rienzi: Overture; Mexican Sym. Orch./Batiz; RCA MRS007 (12:05)

Brahms: Piano Trio No. 3 in C Min., Op. 101; Katchen, Suk, Starker, Piano; LON CS6611 (21:09)

2PM Busoni: Doktor Faustus: Sarabande and Cortège; Royal Phil. Orch./Revenaugh; ANG SBL3719 (19:49)

Bach: Suite for Lute No. 1 in E Min., [BWV996]; Behrend, Guitar; DG SLPM139167 (13:11)

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

3PM Rachmaninov: The Rock, Op. 7; London Sym. Orch./Previn; RCA LSC2990 (14:40)
Ravel: Introduction and Allegro; Mathieu, Harp; Die Hamburger Solisten, Werthen; EMI 006923620 (11:20)

Rachmaninov: Isle of the Dead, Op. 29; Chicago Sym. Orch./Reiner; RCA AGL11523 (20:07)

4PM Bach: French Suite No. 5 in G, [BWV816]; Kempff, Piano; DG 2530723 (16:51)

Bach: Con. for Harpsichord No. 8 in D Min., [BWV1059]; Paillard Chamber Orch., Paillard; MHS 4071 (13:09)

McPhee: Tabuh-Tabuhan (Toccata for Orchestra); Eastman-Rochester Sym. Orch./Hanson; MER MG50103 (16:40)

5PM Weber: German Dances; Kann, Piano; VOX SVBX5451 (15:52)

Lully Molière-Philidor: La Marche Française; Various Instrumental Ensembles, Paillard; MHS 1080 (4:36)

Medtner: Sonata for Piano No. 6 in A Min., Op. 30 "Sonata Reminiscenza"; Gilels, Piano; ANG SRB04110 (14:50)

6PM Stravinsky: Scherzo Fantastique; New York Phil. Orch./Boulez; COL M35105 (11:52)

Francœur: Suite No. 4 for Trumpet; André, Trumpet; Paillard Chamber Orch.; ERA STU70316 (20:12)

Elgar: Cockaigne Overture, Op. 40; London Phil. Orch./Barenboim; COL M32599 (15:34)

7PM ANNIVERSARY CONCERT
Miriam Gideon (10/23/1906)
Ned Korem (10/23/1923)

Roem: Gloria; Curtin, Soprano; Vanni, Mezzo-Soprano; Roem, Piano; DET DC7147 (15:15)

Gideon: Rhymes from the Hill; Gaetani, Mezzo-Soprano; Ensemble, Gilbert; CRI SD286 (7:35)

Roem: Lions; Weinstein, Saxophone; New Orleans Phil. Sym. Orch./Torkanowsky; ORI ORS7268 (13:06)
Gideon: The Adorable Mouse; Reardon, Baritone; Ariel Quintet; SPN SRS12050 (11:00)

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

9PM A SYMPHONIC CONCERT
Smetana: Má Vlast: Vysehrad; Suisse Romande Orch./Sawallisch; RCA CRL23242 (14:01)
Prokofiev: Overture on Hebrew Themes, Op. 34; French Radio Orch./Martinon; VOX SVBX5123 (8:34)
Schumann: Sym. No. 4 in D Min., Op. 120; Cleveland Orch./Szell; ODY Y330844 (25:15)

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

11PM A TREASURY OF CHAMBER MUSIC
Caldara: Sonata for 2 Violins and Continuo, Op. 1, No. 5; Geyhalter, Kuhn, Violin; Harand, Cello; Langfort, Harpsichord; MHS 1018 (7:31)
Frank: Sonata for Violin and Piano in A (arr. for Viola); Zaslav Duo; ORI ORS75186 (26:44)
Boccherini: Trio in F Min., Op. 35, No. 1; Schneiderhan, Swoboda, Violin; Benesch, Cello; WST W9012+ (12:12)

C. Stamitz: Quartet in E-Flat, Op. 8, No. 2; Eichendorff Wind Group; MHS 528 (9:50)

7AM Bach: WTC, Book 1: Prelude and Fugue No. 5 in D, [BWV850]; Fischer, Piano; SER IC6045 (2:50)
J. Strauss Jr.: Fledermaus Quadrille, Op. 363; Vienna Phil. Orch./Boskovsky; LON STS15363 (7:15)

Saint-Saëns: Samson and Delilah: Bacchanale; Paris Conservatory Orch./Fistoulari; RCA LM2400+ (6:48)
Mozart: Fantasia in D Min., [K397]; P. Serkin, Piano; RCA LSC7062 (7:10)
Bach: Gavotte; Segovia, Guitar; DEC DL79751 (2:50)

Borodin: Mlada, Act IV: Final Dance; National Phil. Orch./Tjeknavorian; RCA CRL32790 (5:20)

8AM Franck: Canon and Fugue in C; Demus, Piano; MHS 1152 (2:45)

J. Strauss Jr.: Perpetuum mobile, A Musical Joke, Op. 257; Boston Pops Orch./Fiedler; DG 2584008 (2:45)
Miaskovsky: Yellowed Leaves, Op. 31, Nos. 1 and 6; Dokschtzer, Trumpet; Zhak, Piano; COL Y33825 (5:18)

Haydn: Notturmo No. 6 in G; Chamber Orch. of the Saar, Ristenpart; MUG S35 (7:15)

Offenbach: Les Belles Americaines: Waltz; Boston Pops Orch./Fiedler; RCA VICS1466 (6:27)

Chopin: Tarantelle in A-Flat, Op. 43; Frager, Piano; TLC DG10040 (2:49)
J. Strauss Jr.: Gypsy Baron: Entrance March; Boston Pops Orch./Fiedler; DG 2534008 (2:45)

9AM J.C. Bach: Sinfonia in D, Op. 18, No. 3; Netherlands Chamber Orch., Zinman; PHI 6780025 (11:44)
Gounod: Faust: Ballet Music; Royal Opera House Orch., Covent Garden/Solti; LON CS6216 (15:42)

R. Strauss: Burleske for Piano and Orch. in D Min.; Frager, Piano; Dresden State Orch./Kemp; ANG S37267 (19:45)

10AM Borodin: Sym. No. 3 in A Min. "Unfinished"; Suisse Romande Orch./Ansermet; LON STS15149 (15:46)

Stravinsky: Pulcinella: Suite for Violin and Piano; I. Oistrakh, Violin; Zertsalova, Piano; WST WGS8326 (14:46)
Liszt: Fantasia on Hungarian Folk Tunes; Davis, Piano; Philadelphia Orch./Ormandy; COL 30306 (15:26)

11AM Hanson: Sym. No. 1 in E Min. "Nordic"; Eastman-Rochester Sym. Orch./Hanson; MER SR175112 (26:32)

Mozart: Sonata for Piano No. 3 in B-Flat, [K281]; Gilels, Piano; DG 2530061 (21:09)

NOON Wagner: Die Meistersinger: Prize Song; Kollo, Tenor; Adam, Bass; Choruses of Dresden and Leipzig Radio; Dresden State Orch./Karajan; ANG S36922 (14:32)

Wagner: Die Feen: Overture; London Sym. Orch./Janowski; ANG S36879 (11:57)
Szymanowski: Con. for Violin No. 2, Op. 22; Szyryng, Violin; Bamberg Sym. Orch./Krenz; PHI 6500421 (20:40)

1PM Sibelius: Humoresques for Violin and Orch., Op. 87b and Op. 89; Rosand, Violin; Southwest German Radio Orch. of Baden-Baden/Szoke; TRN TV34182 (17:10)

Laderman: Theme, Variations and Finale; New York Woodwind Quintet; Saldenberg Chamber Players, Baron; CRI 130+ (15:20)

2PM Debussy: Pour le piano suite; Lipson-Gruzen, Piano; DET DC7182 (14:15)

FOR THE LOVE OF MUSIC
 With David Dubal.

3PM Bartók: Quartet No. 3; Juilliard String Quartet; COL M31197 (14:36)

Rodrigo: Concierto de Aranjuez; Diaz, Guitar; Spanish National Orch./Burgos; ANG S36496 (19:41)

Weber: Concertino for Horn in E Min., Op. 45; Orval, Horn; Hamburg Sym. Orch./Neidlinger; TRN TVS34488 (14:17)

4PM Dvorák: Noon Witch, Op. 108; Czech Phil. Orch./Neumann; SUP 4102591/2 (14:25)

Rameau: Dances; Melkus Ensemble; ARC 2723051 (16:05)

Britten: Young Person's Guide to the Orch., Op. 34; London Sym. Orch./Britten; LON CS6671 (16:30)

5PM Dowland: Galiards and Almands; Consort of Musicke, Rooley; LYR DSL0517 (9:09)

Vivaldi: Con. for Piccolo, Strings and Continuo in C; Heim, Piccolo; New York Phil. Orch./Bernstein; COL ML5459+ (11:35)

G. Gabrieli: Symphoniae Sacrae, Vol. 2: In ecclesiis a 14; Taverner Choir; London Cornett and Sackbut Ensemble, Parrott; LYR DSL0537 (7:06)

Diamond: Elegy in Memory of Maurice Ravel; Orch. da Camera di Roma, Flagello; PET PLE059 (8:35)

6PM Mendelssohn: Sym. for Strings No. 12 in G Min.; Acad. of St. Martin/Marriner; ARG RG467+ (17:19)

Novák: Tone Poem for Large Orch., Op. 26 "In the Tatras"; Czech Phil. Orch./Sejna; SUP 50747 (16:45)

Mouret: Suite of Symphonies No. 2; Scherbaum, Trumpet; Kuentz Chamber Orch., Kuentz; ARC 73233 (13:38)

7PM ANNIVERSARY CONCERT
Alexandre César Léopold (Georges) Bizet (10/25/1838)

Agnus Dei; Pavarotti, Tenor; National Phil. Orch./Adler; LON OS26473 (3:40)

Les Pêcheurs de Perles: Au fond du temple saint; Bjoerling, Tenor; Merrill, Baritone; RCA Victor Orch./Cellini; RCA LM2736 (4:35)

Jeux d'Enfants; Paris Orch./Barenboim; ANG S26955 (11:57)

Premier Nocturne; Gould, Piano; COL M32040 (4:44)

Carmen: Habañera; Callas, Soprano; Choeurs Rene Duclos; Paris Opera Orch./Prêtre; ANG SB3841 (4:38)

Carmen: Flower Song; Caruso, Tenor; RCA CRM11749+ (3:40)

8PM THE AGE OF THE BAROQUE
Walther: Con. for Organ in F after Vivaldi; Biggs, Organ; COL M31205 (9:00)

Giustini: Sonata for Piano No. 7 in G; Horszowski, Piano (Cristofori Pianoforte); MMA L1803 (14:40)

Corelli: Con. Grosso in D, Op. 6, No. 4; Scarlatti Orch. of Naples, Gracis; ARC 2710011 (10:56)

Handel: Con. for Organ No. 8 in A, Op. 7, No. 2; Biggs, Organ; London Phil. Orch./Boult; COL D3M33716 (11:03)

Friday
 October

24

MID MUSIC THROUGH THE NIGHT

Respighi: Feste Romane; New Philharmonia Orch./Freccia; QUI PMC7058 (24:17)

Thomson: Sym. on a Hymn Tune; Eastman-Rochester Orch./Hanson; MER SR90429 (20:23)

1AM Offenbach: La Périchole; Crespin, Soprano; Vanzo, Tenor; Bastin, Bass; Rhin Opera Chorus; Strasbourg Phil. Orch./Lombard; RCA FRL25994 (102:03)

3:30 Mendelssohn: St. Paul Oratorio; Dutoit, Soprano; Nussbaumer, Alto; Loeffler, Tenor; Wiener, Bass; Akademie Kammerchor; Pro Musica Sym. Vienna, Grossman; VOX VUX2006+ (104:25)

6AM Byrd: Fantasia No. 2; Leonhardt Consort; TEL 635286 (5:35)
Gould: Sym. on Marching Tunes: Quickstep; London Sym. Orch./Gould; VAR VCDM1000/10 (2:45)

Palestrina: Adoramus Te, Christe; Sym. of the Air/Stokowski; UNA UAS8001 (2:40)

Joplin: Lily Queen; Bolcom, Marshall, Piano; MHS 4022 (5:22)
Sarasate: Caprice Basque, Op. 24; Rosand, Violin; Walevski, Piano; VOX STPL512760 (5:20)

9PM BACH MADEIRA FESTIVAL
 Sponsored by TAP-Portuguese Airlines.
all-Bach: Solo works for violin and cello
 Sonata for Cello and Harpsichord in G,
 [BWV1027]
 Pierre Fournier, cello
 Edward Brewer, harpsichord
 Suite No. 5 for Solo Cello in C Minor,
 [BWV1011]
 Timothy Eddy, cello
 Partita No. 3 for Solo Violin in E,
 [BWV1006]
 Jaime Laredo, violin
 Sonata for Cello and Harpsichord No. 3
 in G Minor, [BWV1029]
 Sharon Robinson, cello
 Anthony Newman, harpsichord
 Partita No. 2 for Solo Violin in D Minor,
 [BWV1005]
 Ruth Waterman, violin

11PM A TREASURY OF CHAMBER MUSIC
Handel: Sonata for Recorder in A Min.,
 Op. 1, No. 4; Concertus Musicus of
 Denmark, Mathiesen and Mathiesen;
 NON H71065 (9:47)
F. Couperin: Concert Royal No. 1 in G;
 Holliger, Oboe; Ulsamer, Viola da
 Gamba; Sax, Bassoon; Jaccottet,
 Harpsichord; ARC 2723046 (12:12)
Schubert: Lieder; Ludwig, Contralto;
 Gage, Piano; DG 2530528 (11:35)
Telemann: Solo for Oboe and Continuo in
 G Min.; Mater, Oboe; Leonhardt,
 Continuo; TEL 635298 (11:30)

Saturday
October

25

MID MUSIC THROUGH THE NIGHT
Gershwin: Con. for Piano in F; Previn,
 Piano; London Sym. Orch./Previn;
 ANG SFO36810 (31:47)
Schoenberg: Ode to Napoleon, Op. 41, for
 Reciter, Quartet and Piano; English,
 Reciter; Members of the London
 Sinfonietta, Atherton;
 DEC SXL66640 (15:45)
1AM Balakirev: Tamara; Moscow Radio
 Orch./Gauk; MEL 09561+ (20:55)
Purcell: Suite for Harpsichord in D Min.;
 Langfort, Harpsichord; MHS 1071 (6:53)
Glazounov: Con. for Violin in A Min.,
 Op. 82; Kulka, Violin; Warsaw National
 Phil. Orch./Katliewicz; TEL 642078 (20:55)
2AM Handel: Water Music; Amsterdam
 Concertgebouw Orch./Beinum;
 PHI PHC9016+ (48:36)
3AM Various: Songs (English); Baker,
 Soprano; Moore, Piano;
 ANG S36456 (47:19)
4AM Rimsky-Korsakov: Scheherazade, Op. 35;
 Saint Louis Sym. Orch./Semkow;
 TRN QTVS34667 (49:21)
5AM Poulenc: Soirées de Nazelles; Ranck,
 Piano; IPA 2002 (20:15)
Molter: Con. for Clarinet No. 4 in A;
 Horváth, Clarinet; Liszt Chamber Orch.,
 Rolla; HUN SLPX11954 (12:13)

6AM Mozart: Sym. No. 23 in D, [K181];
 Amsterdam Concertgebouw Orch./Krips;
 PHI 6500527 (9:52)
Wolf-Ferrari: Il Segreto di Susanna:
 Overture; Paris Conservatory
 Orch./Santi; LON CS6154 (2:46)
Weber: Der Freischütz: Overture;
 Bavarian Radio Sym. Orch./Kubelik;
 DG 2535136 (10:00)
Saint-Saëns: Valse mignonne, Op. 104;
 Dosse, Piano; VOX SVBX5477 (2:45)
Leclair: Sonata for Flute and Continuo
 in D, Op. 2, No. 8; Lardé, Flute; Dreyfus,
 Harpsichord; Lamy, Viola da Gamba;
 TEL 648074 (9:51)

7AM Vivaldi: Con. for Bassoon in G; Janota,
 Bassoon; Franz Liszt Chamber Orch.,
 Sandor; HUN SLPX11643 (9:40)
Haydn: Flute Quartet No. 3 in D, Op. 5;
 Rampal, Flute; Trio à Cordes Français;
 SER S60327 (8:28)
Dowland: Resolution; Bream, Lute;
 RCA ARL11491 (5:06)
Corelli: Con. Grosso in F, Op. 6, No. 2;
 Acad. of St. Martin/Marriner;
 ARG ZRG773 (9:48)

8AM Puccini: Minuets; Angelicum Orch. of
 Milan/Rosada; MHS 1106 (7:50)
Dvorák: Dumka in D Min., Op. 35;
 Kvapil, Piano; SUP 1112131/6 (8:25)
Kreutzer: Das Nachtlager von Granada:
 Overture; Brno State Phil. Orch./Straka;
 SUP 1101637 (10:25)
Philidor: Suite for Oboe and Continuo in
 A Min.; Pierlot, Oboe; Boulay,
 Harpsichord; MHS 930 (8:05)

9AM R. Strauss: Die Frau Ohne Schatten, Op.
 65: Empress' Awakening Scene; Price,
 Soprano; Ambrosian Opera Chorus; New
 Philharmonia Orch./Leinsdorf;
 RCA ARL10333 (14:11)
Meyerbeer: Patineurs: Ballet Suite;
 Israel Phil. Orch./Martinon;
 LON CS6058 (20:55)

10AM J. Strauss Jr.: Roses from the South
 Waltz, Op. 388; Vienna Phil.
 Orch./Böhm; DG 2530316 (9:38)
Wagner: The Flying Dutchman:
 Overture; Vienna Phil.
 Orch./Furtwängler; SER IB6024 (11:25)
Nielsen: Sym. No. 1 in G Min., Op. 7;
 Philadelphia Orch./Ormandy;
 COL MS7004 (26:28)

11AM Pleyel: Concertante Sym. No. 5 for Flute,
 Oboe, Horn, Bassoon and Orch.; Rampal,
 Flute; Pierlot, Oboe; Coursier, Horn;
 Hongne, Bassoon; Instrumental
 Ensemble of Paris, Froment;
 LON OL50014+ (21:05)
Schubert: Impromptu in E-Flat, Op. 90,
 No. 2; Kars, Piano; LON CS6714 (15:40)
J.C.F. Bach: Sym. No. 3 in D Min.;
 Cologne Chamber Orch., Müller-Bruhl;
 NON HB73027 (9:07)

NOON Vivaldi: Four Seasons: Con. for Violin in
 F, Op. 8, No. 3 "Autumn"; English
 Concert, Pinnock; VAN VSD71257 (11:05)
Chopin: Introduction and Polonaise
 Brillante for Cello and Piano, Op. 3;
 Rose, Cello; Sanders, Piano;
 COL MS6985 (8:40)
Beethoven: Wellington's Victory, Op. 91;
 Philadelphia Orch./Ormandy;
 RCA LSC3204 (14:20)

Antheil: Serenade for Strings No. 1; Oslo
 Phil. Orch./Antonini; CRI 103 (14:25)
Bush: Variations, Nocturne and Finale
 on an Old English Sea-Song; Wilde,
 Piano; Royal Phil. Orch./Snashall;
 GGC 4073+ (20:17)

Hanson: Serenade for Flute, Harp and
 Strings; Sharp, Flute; Chalfoux, Harp;
 Cleveland Sinfonietta/Lane;
 COL LC3754+ (4:51)

Haydn: Divertimento Terzo a Otto Voci
 in A; Concertus Musicus of Vienna,
 Harnoncourt; TEL AWT9475 (21:50)

2PM Messiaen: Vingt regards sur l'enfant
 Jesus: Nos. 11-16; Béroff, Piano;
 CON CS2-2133 (29:33)

Bax: Oboe Quintet; Lucarelli, Oboe;
 Manhattan String Quartet;
 MHS 3521 (17:11)

3PM Grieg: Ballade, Op. 24; Laval, Piano;
 SER S60319 (16:54)

Delius: Con. for Cello; Du Pré, Cello;
 Royal Phil. Orch./Sargent;
 ANG S36285 (24:40)

Tchaikovsky: Souvenir d'un lieu cher,
 Op. 42, No. 3: Mélodie; London Sym.
 Orch./Bonyng; LON CSA2232 (5:05)

4PM Prokofiev: Romeo and Juliet, Op. 75;
 Berman, Piano; DG 2531095 (30:32)

Janáček: Concertino for Piano and
 Chamber Orch.; Crowson, Piano; Sanders,
 Solo Horn; Peyer, Solo Clarinet; Melos
 Ensemble of London; ANG S36455 (16:46)

5PM ADVENTURES IN SOUND
 With Larry Zide.

6PM Mendelssohn: Quartet No. 1 in E-Flat,
 Op. 12; La Salle Quartet;
 DG 2530053 (21:49)

Haydn: Sym. No. 92 in G "Oxford";
 Acad. of St. Martin/Marriner;
 PHI 9500304 (26:13)

7PM ANNIVERSARY CONCERT
Johann Strauss Jr. (10/25/1825)
 Acceleration Waltz, Op. 234; Vienna
 Phil. Orch./Boskovsky;
 LON CS6731 (7:42)

Die Fledermaus Op. 362: Czardas;
 Welitsch, Soprano; Metropolitan Opera
 Orch./Rudolf; ODY 32160078 (4:05)

Wine, Women and Song Waltz, Op.
 333; Philadelphia Orch./Ormandy;
 COL MS7032 (4:35)

Die Fledermaus Op. 362: Mein Herr
 Marquis; E. Schumann, Soprano;
 Orch./Alwin; SER 60320 (3:23)

Voices of Spring Waltz, Op. 410;
 Cleveland Orch./Szell; ODY Y30053 (5:48)

Emperor Waltz, Op. 437; Mespîe,
 Soprano; Frank Pourcel Orch./Pourcel;
 ANG S36888 (4:24)

Austrian Village Swallow Waltz;
 Cleveland Orch./Szell; ODY Y30053 (8:58)

8PM COMPOSER OF THE MONTH
Hector Berlioz (1803-1869)

Damnation of Faust, Op. 24: D'amour
 l'ardente flamme; Verrett,
 Mezzo-Soprano; RCA Italiana Opera
 Orch./Prêtre; RCA LSC3045 (7:22)

Les Troyens: Ballet Music;
 Philharmonia Hungarica, Kapp;
 VOX QTV34696 (12:00)

Mort de Cleopâtre; Baker,
 Mezzo-Soprano; London Sym.
 Orch./Davis; PHI 9500683 (20:42)

Romeo and Juliet, Op. 17: Queen Mab
 Scherzo; London Sym. Orch./Davis;
 PHI 6580116 (7:42)

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
 SFSO/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 R23213 (25:40)
 Hummel: Piano Trio in E-Flat, Op. 93;
 Macalester Trio; GDC CRS4144 (20:55)

Sunday
 October

26

MID MUSIC THROUGH THE NIGHT
 Holst: Hymn of Jesus, Op. 37; London Sym. Chorus; St. Paul's Cathedral Choir; London Phil. Orch./Groves; ANG S37455 (22:06)
 d'Indy: Sym. on a French Mountain Air, Op. 25; Ciccolini, Piano; Paris Orch./Baudo; ANG S37247 (26:26)

1AM Bach: Goldberg Variations, [BWV988]; Leonhardt, Harpsichord; TEL SAWT9474-A (48:10)

2AM Bach: Goldberg Variations, [BWV988]; Marlowe, Harpsichord; RCA AGL12447 (48:14)

3AM Mendelssohn: Fantaisies, Op. 16; Alpenheim, Piano; PHI 9500162 (10:35)
 Bartók: Etudes, Op. 18; Rosen, Piano; EPC BC1278 (7:46)

Sibelius: Luonnotar, Op. 70; Curtin, Soprano; New York Phil. Orch./Bernstein; COL M30232 (8:03)
 Vivaldi: Con. for Bassoon in E Min.; Allard, Bassoon; Chamber Orch. of the Saar, Ristenpart; NON H71104 (10:40)
 Zelenka: Jeremiah the Prophet: Lamentation No. 2; Casei, Alto; Altmeyer, Tenor; Berman, Bass; Ars Rediviva, Münclinger; NON H71282 (8:22)

4AM Tchaikovsky: Manfred Sym., Op. 58; NBC Sym. Orch./Toscanini; RCA VICS1315E (48:08)

5AM Mendelssohn: Duets; Baker, Mezzo-Soprano; Fischer-Dieskau, Baritone; Barenboim, Piano; ANG S36712 (8:12)
Hotteterre: Preludes for Various Instruments; Various Instrumental Soloists; ABC AX67039/3 (5:18)
 Barber: Sonata for Cello and Piano, Op. 6; Solow, Cello; Dominguez, Piano; PEL 2010 (18:06)

6AM MUSIC OF PRAISE
 Trad: Gregorian Chant: Requiem Mass; Schola Cantorum of Amsterdam, Gerven; COL M3X32329 (20:46)
 Mendelssohn: Motets for Women's Voices with Organ, Op. 39; Soloists; Lantos, Organ; Budapest Kodály Girls' Choir, Andor; HUN SLPX11862 (21:06)
 Vivaldi: Magnificat in G Min.; Berganza, Mezzo-Soprano; Terrani, Contralto; New Philharmonia Orch. and Chorus/Muti; ANG S37415 (21:27)

Kaplan: Glorious (The Songs of Abraham); Nos. 1-6; M. Midgley, Soprano; P. Whitmore, Alto; R. Bowman, Tenor; Temperly, Bass; Chorus and Orch.; HAN MM111 (17:10)

Mozart: Motet, [K165] "Exsultate, Jubilate"; Stader, Soprano; Berlin Radio Orch./Fricsay; DG SLP6M136291 (14:44)
 Bach: Magnificat in D, [BWV243]; Popp, Pashley, Soprano; Baker, Finnilla, Contralto; Tear, Tenor; Hemsley, Bass; New Philharmonia Orch. and Chorus/Barenboim; ANG S36615 (30:20)

9AM KING OF INSTRUMENTS
 Franck: Pièce Heroïque; Danby, Organ; COL Y35206 (8:20)

Hindemith: Sonata for Organ No. 1; Crozier, Organ; GOT D87904 (16:32)
 Rheinberger: Sonata for Organ No. 4 in A Min., Op. 98; Eden, Organ; VIS VPS1018 (17:10)

10AM GUITAR THROUGHOUT THE WORLD
 Sponsored by La Bella Strings and the American Institute of Guitar.
 Villa-Lobos: Etude for Guitar No. 8 in C-Sharp Min.; Bream, Guitar; RCA LSC3231 (3:30)

Villa-Lobos: Suite popular brasileira: Schottisch-Choro; Bream, Guitar; RCA LSC3231 (3:25)

Mozart (arr. Bream): Divertimento in B-Flat, [K229]; Larghetto and Allegro; Bream, Guitar; RCA CRL22212 (6:57)
 Vivaldi: Con. for Guitar in D; Williams, Guitar; English Chamber Orch., Tilney; COL MS7327 (10:02)

Walton: Bagatelles for Guitar; Bream, Guitar; RCA CRL22212 (13:40)
 Bach: Partita for Violin Solo No. 2 in D Min., [BWV1004]; Chaconne; Segovia, Guitar; DEC DL79751 (13:43)

11AM CONCERTS OF THE WORLD
Mussorgsky: Night on Bald Mountain
Janáček: Taras Bulba
 Franck: Symphony in D min.
 Bratislava Radio Symphony Orchestra is conducted by Ondrej Lenard (in Mussorgsky and Janáček) and Ladislav Slovak (in Franck)

1PM CHICAGO SYMPHONY
 Sponsored by Leberthal & Co. Steuben Glass and Standard Oil of Indiana.
 Wagner: Act 3 of Siegfried (complete)
 Dennis Bailey, tenor (Siegfried); Bert Lindholm, soprano (Brünnhilde); Franz Mazura, bass-baritone (Wotan, "The Wanderer"); Birgit Finnilä, contralto (Erda)
 CSO/Sir Georg Solti

3PM PIANO IN CONCERT
 Sponsored by Ostrovsky Piano and Organ Company.
 Rameau: Le Tambourin; Entremont, Piano; COL MG35185 (1:41)
 Mussorgsky: Pictures at an Exhibition; Horowitz, Piano; RCA LM2357+ (29:11)
 Turina: Danzas Fantasticas; Larrocha, Piano; EPC BC1381 (15:36)

4PM MUSIC OF THE RENAISSANCE
 Various: Renaissance Music (Flemish); Boston Camerata, Cohen; TRN TVS34512 (19:26)

Various: Lute Works of the Renaissance; Ragosnig, Hubscher, Kirsch, Lute; ARC 2533323 (10:00)

A. Gabrieli: Ricercari; Paris Instrumental Ensemble, Holland; VOX STDL500540 (13:45)

5PM THE SYMPHONY ORCHESTRA
 This week featuring the Eastman-Rochester Symphony Orchestra.
Ginastera: Creole "Faust": Overture; Eastman-Rochester Sym. Orch./Hanson; MER SR90257 (8:01)

Thomson: Feast of Love; Clatworthy, Baritone; Eastman-Rochester Sym. Orch./Hanson; MER SR90429 (7:40)
Chadwick: Symphonic Sketches; Eastman-Rochester Sym. Orch./Hanson; MER SR175050 (30:54)

6PM ANNIVERSARY CONCERT
Domenico Scarlatti (10/26/1685)
 Sonata in A; Williams, Guitar; COL 34198 (3:15)

Sonata for Violin and Harpsichord No. 4 in E Min.; Olevsky, Violin; Valenti, Harpsichord; WST W9046+ (8:34)
 Sonatas for Harpsichord; Fuller, Harpsichord; CRS B1604 (11:27)

Sonatas; Horowitz, Piano; COL MS6658 (25:17)

7PM SUNDAY OPERA
 Saint-Saëns: Samson and Dalila; Obraztsova, Mezzo-Soprano; Domingo, Bruson, Tenor; Paris Chorus and Orch./Barenboim; DG 2709095 (125:05)

10PM A TREASURY OF CHAMBER MUSIC
 Balada: Sonata for Violin and Piano; Harth, Violin; Franklin, Piano; SPN SRS12036 (13:00)
 Tchaikovsky: Quartet No. 2 in F, Op. 22; New Vienna String Quartet; MHS 1116 (34:24)

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

Monday
 October

27

MID METROPOLITAN ARTS
 With Matt Biberfeld, WNCN Program Director.

This evening's guest: Newell Jenkins, director of the Clarion Music Society.
12:30 MUSIC THROUGH THE NIGHT
 Saint-Saëns: Con. for Piano No. 5 in F, Op. 103 "Egyptian"; Ciccolini, Piano; Paris Orch./Baudo; SER SIC6081 (28:07)

1AM Ives: Thanksgiving; Iceland Radio Chorus; Iceland Sym. Orch./Strickland; CRI 177 (14:30)
Brahms: Lieder; Kipnis, Bass; Moore, Piano; SER 60124+ (32:38)

2AM Prokofiev: Sym. No. 2 in D Min., Op. 40; Moscow Radio Sym. Orch./Rozhdestvensky; MHS 3930/31/32 (32:53)

Brahms: Alto Rhapsody, Op. 53; Ferrier, Contralto; London Phil. Orch. and Choir/Krauss; LON 23183+ (16:00)

3AM Spurger: Sonata for Double Bass and Piano in E; Streicher, Double Bass; Valicek, Piano; MHS 984 (13:06)
Handel: Con. for 2 Horns No. 3 in F; English Chamber Orch., Richter; ARC 2533151 (14:20)

- Bach: Orchestral Suite No. 3 in D, [BWV1068]; Saar Orch./Ristenpart; EVT 604+ (20:25)
- 4AM** **Beethoven:** Folk Song Arrangements; Mathis, Soprano; Young, Tenor; Fischer-Dieskau, Baritone; RIAS Chamber Choir; Röhn, Violin; Donderer, Cello; Engel, Piano; DG 2530262 (20:53)
Chávez: Guitar Works; Barrueco, Guitar; TRN TV34676 (2:40)
Fauré: Vocalise; Ameling, Soprano; Baldwin, Piano; CON CS22127 (3:05)
- 4:30** **CONVERSATIONS FROM WINGSPREAD**
- 5AM** **A. & G. Gabrieli:** Canzon and Ricercar; American Brass Quintet; DEL DMS3003 (10:03)
Chopin (arr. Stokowski): Mazurka No. 13 in A Min., Op. 17, No. 4; London Sym. Orch./Stokowski; LON SPC21130 (5:54)
Schubert: Konzertstück for Violin in D; Kremer, Violin; London Sym. Orch./Tchakarov; DG 2531193 (10:04)
- 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., Bonyngce; LON CS6735 (5:48)
Suk: Love Song, Op. 7, No. 1; D. Oistrakh, Violin; Yampolsky, Piano; SER 60259 (5:52)
Dowland: Galliards; Behrend, Guitar; DG 2530079 (5:47)
Telemann: Sonata for Flute and Viola d'Amore No. 3 in A Min.; C. Monteux, Flute; Trampler, Viola d'Amore; MUG MS147 (5:45)
Boieldieu: La Dame Blanche: Vien, gentille dame; Wunderlich, Tenor; ANG S60078 (5:45)
- 7AM** **Paganini:** La Campanella, Op. 7, (Rondo from Con. No. 2 in B Min.); Jenson, Violin; Ostrovsky, Piano; MEL 11271-2 (7:51)
Allegri: Sym. à 4; Kägi, Brix-Meinert, Violin; Ulsamer, Tenor-Viol; Haferland, Bass-Viol; Grebe, Harpsichord; ARC 73217 (5:43)
Various: Trumpet Works; Clarion Consort; PHI 6500926 (5:33)
Françaix: Concertino for Piano and Orch.; Françaix, Piano; London Sym. Orch./Dorati; MER SR90435 (7:52)
Pachelbel: Chorale Partita "Werde munter, mein Gemüte"; Kipnis, Clavichord; EPC BC1363 (5:50)
- 8AM** **Herbert:** Irish Rhapsody; Cleveland Pops Orch./Lane; EPC BC1279 (12:40)
Schumann: Romances, Op. 94; Bohr, Oboe; Crowson, Piano; SPE SR121 (11:46)
Delibes: La Source: Ballet Highlights; Paris Conservatory Orch./Maag; LON CS6026 (22:27)
- 9AM** **Haydn:** Sym. No. 80 in D Min.; Little Orch. of London, Jones; NON H71131 (19:55)
Rakov: Little Sym. for String Orch. in C; Moscow Radio Large Sym. Orch./Rozhdestvensky; MEL 33C1005261 (11:08)
Gould: Sonatina for Piano: Spiritual; Waldoff, Piano; MHS 3808 (2:18)
Purcell: Behold, I Bring You Glad Tidings; Purcell Singers; Mainz Chamber Orch, Kehr; TRN TV34180+ (11:18)
- 10AM** **Bach:** Trio Sonata for 2 Violins and Continuo in C, [BWV1037]; Los Angeles Baroque Players; CRY S703 (2:11)
- Dittersdorf:** Sym. in E-Flat; Radio Zurich Orch./Dahinden; RAR CHS1227+ (19:25)
Cherubini: Quartet No. 5 in F; Melos Quartet of Stuttgart; ARC 2723044 (24:42)
- 11AM** **Schumann:** Papillons, Op. 2; Perahia, Piano; COL M34539 (14:05)
Mozart: Con. for Piano No. 20 in D Min., [K466]; Perahia, Piano; English Chamber Orch., Perahia; COL M35134 (31:00)
- NOON** **Schumann:** Con. in A Min., Op. 54; Richter, Piano; Warsaw Phil. Orch./Rowicki; DG 2538025 (29:25)
Poulenc: Sonata for Violin and Piano; Tarack, Violin; Hancock, Piano; SQN SA2016 (17:00)
- 1PM** **Mozart:** Sym. No. 21 in A, [K134]; Berlin Phil. Orch./Böhm; DG SKL2121013 (19:54)
Taverner: Motets; Cambridge King's College Choir, Willcocks; ARG ZRG5316 (25:47)
- 2PM** **Debussy** (orch. Ravel): Danse; Philadelphia Orch./Ormandy; COL MS6697 (5:15)
Mendelssohn: Sym. No. 4 in A, Op. 90 "Italian"; Amsterdam Concertgebouw Orch./Haitink; PHI AG04811L (25:11)
Chausson: Poème for Violin and Orch., Op. 25; Milstein, Violin; Philharmonia Orch./Fistoulari; ANG S36005 (14:40)
- 3PM** **F. Couperin:** Leçons de Ténèbres: First Lesson; Cuénod, Tenor; Harand, Cello; Holetschek, Harpsichord, Organ; WST W9601+ (21:29)
Egge: Sonata over the "Dream Vision", Op. 4; Knardahl, Piano; PHI 6507014 (21:10)
Latour: Rule Britannia with Variations; Kipnis, Harpsichord; ANG S36095 (4:27)
- 4PM** **Wagner:** Götterdämmerung: Immolation Scene; London Sym. Orch./Stokowski; RCA ARL1317 (19:25)
Delius: Sea Drift; Royal Liverpool Phil. Orch. and Chorus/Groves; ANG S37011 (24:54)
- 5PM** **Roussel:** Sym. No. 4 in A, Op. 53; Lamoureux Orch./Munch; EPC BC1318+ (22:39)
Holst: Perfect Fool, Op. 39: Ballet Suite; London Phil. Orch./Boult; LON CM9122+ (10:00)
- 6PM** **Kupferman:** Divertimento for Orch.; Stuttgart Phil. Orch./Farberman; SER SRS12017 (14:30)
Liszt: Variations on "Weinen, Klagen, Sorgen, Zagen"; Silverman, Piano; ORI ORS76226 (15:45)
Franck: Symphonic Variations for Piano and Orch.; Entremont, Piano; French Radio Orch./Martinon; ERA STU70510 (16:04)
- 7PM** **ANNIVERSARY CONCERT**
Niccolò Paganini (10/27/1782)
La Campanella, Op. 7 (Rondo from Con. No. 2 in B Min.); Jenson, Violin; Ostrovsky, 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; HUN SLPX12106 (4:58)
Con. for Violin No. 1 in D, Op. 6; Rabin, Violin; Philharmonic Orch./Matacic; ANG 35259 (27:38)
- 8PM** **THE ROMANTIC WORLD**
Massenet: Thais: Meditation; Rabin, Violin; Hollywood Bowl Sym. Orch./Slatkin; SER S60199 (5:11)

Stavenghen: Con. for Piano in B Min., Op. 4; Keller, Piano; Berlin Sym. Orch./Faerber; CAN QCE31110 (25:17)
Tchaikovsky: Capriccio Italien, Op. 45; RCA Victor Sym. Orch./Kondrashin; QUI PMC7063 (15:47)

9PM **GREAT CONCERTS FROM THE "Y"**
Recorded at the 92nd Street YM-YWHA "Great Composers Love Folksongs Too" Featuring the folksongs of nearly 30 composers, including Beethoven, Thomson, Vaughan Williams, Kodály, Brahms, Poulenc, Schoenberg, Copland, and others.
Paul Sperry, tenor
Martin Katz, piano

11PM **A TREASURY OF CHAMBER MUSIC**
Hindemith: Sonata for Alto Horn and Piano in E-Flat; Jones, Alto Horn; Gould, Piano; COL M233971 (15:35)
Glinka: Trio Pathétique Violin, Cello and Piano; G. Feigin, Violin; V. Feigin, Cello; Zhukov, Piano; ANG SR40165 (15:15)
Haydn: Quartet in A, Op. 55, No. 1; Aeolian String Quartet; LON STS15346/8 (16:49)

Tuesday
October

28

MID **MUSIC THROUGH THE NIGHT**
Scriabin: Sym. No. 3 in C Min., Op. 43 "The Divine Poem"; USSR Sym. Orch./Svetlanov; ANG SR40098 (46:43)

1AM **Busoni:** Konzertstück for Piano and Orch.; Glazer, Piano; Berlin Sym. Orch./Buente; CAN CE31003 (17:28)
Beethoven: Sonata for Piano No. 26 in E-Flat, Op. 81a "Les Adieux"; Solomon, Piano; SER 60308 (16:00)

2AM **Talma:** La Corona; Dorian Chorale, Aks; CRI CRS187+ (19:40)
Janáček: Quartet No. 2; Gabrieli String Quartet; LON STS15432 (25:45)

3AM **Dukas:** La Péri: Fanfare; Jones Brass Ensemble, Howarth; ARG ZRG731 (2:00)
Beethoven: Bagatelles, Op. 126; Demus, Piano; BAS FKHF20328 (19:25)
Tchaikovsky: Swan Lake, Op. 20: Highlights; New York Phil. Orch./Bernstein; COL M30056 (25:15)

4AM **Mozart:** Sonata for Violin and Piano in E-Flat, [K302]; Szeryng, Violin; Haebler, Piano; PHI 6500145 (12:15)
Boccherini: Sym. in B-Flat, Op. 35, No. 6; Bologna Phil. Orch./Ephrikian; TEL SKH24T (14:06)
Haydn: Con. for Violin No. 1 in C; Zukerman, Violin; Members of Los Angeles Phil. Orch., Zukerman; DG 2530907 (20:06)

5AM **C.P.E. Bach:** Sonata for Organ No. 2 in B-Flat; Darasse, Organ; MHS 3541/42 (14:55)
Weber: Der Freischütz: Leise, leise; Lorengar, Soprano; Vienna Opera Orch./Weller; LON OS28246 (8:47)
Moszkowski: Carmen Fantasy; Davis, Piano; LON CS6637 (9:07)
Various: 16th Cent. Music; Vienna Musica Antiqua, Kleber; SUP 1112126 (8:40)

- 6AM** **Gaubert:** Nocturne; Allegro Scherzando; Ben-Meir, Flute; Kilby, Piano; GDC RE7078 (5:44)
Bach: Cantata [BWV208]: "Sheep May Safely Graze"; Stokowski Orch./Stokowski; VAN BGS70696 (5:37)
Tchaikovsky: Valse-Scherzo, Op. 34; Accardo, Violin; BBC Sym. Orch./Davis; PHI 9500146 (5:35)
Albéniz: Cantos de España, Op. 232: Prelude; Larrocha, Piano; COL CSA2235 (5:49)
Bach: Fugue for Lute in G Min., [BWV1000]; Yepes, Lute; ARC 2708030 (5:47)
- 7AM** **Rameau:** Les Paladins: Overture; New Philharmonia Orch./Leppard; PHI SAL3760 (5:47)
Mozart: Sym. in G, [K45A] "Old Lambach"; Berlin Phil. Orch./Böhm; DG SKL2121013 (10:02)
Handel (arr. Ormandy): Xerxes: Largo "Ombra mai fu"; Philadelphina Orch./Ormandy; COL M30484 (5:49)
Various: Renaissance Harp Music; Polonska, Harp; La Camerata Ensemble; CAN CE31109 (5:46)
Tchaikovsky: Swan Lake, Op. 20: Waltz; London Concert Orch./Dods; MHS 3765 (5:45)
- 8AM** **Walker:** Lyric for Strings; London Sym. Orch./Freeman; COL M33433 (5:46)
Stradella: Sinfonia; Schola Cantorum Basiliensis, Wenzinger; ARC 198443 (5:45)
Albéniz: Catalonia; Spanish Radio Orch./Markevitch; PHI 839775LY (5:43)
Soler: Sonata for Harpsichord in B-Flat; Kipnis, Harpsichord; EPC BC1374 (5:40)
Boccherini: Trio in D, Op. 38, No. 2; New York String Trio; DOV HCR5255+ (7:49)
Boyce: Sym. No. 4 in F; Menuhin Festival Orch., Menuhin; ANG S36951 (5:45)
- 9AM** **Kreisler:** Berceuse Romantique; Nishazaki, Violin; Lee, Piano; RCA JRZ2211 (5:44)
Mozart: Contredanses [K267]; Vienna Mozart Ensemble, Boskovsky; LON STS15275 (5:40)
Fibich: Romance in B-Flat, Op. 10; Suk, Violin; Prague Sym. Orch./Smetáček; SUP 1102199 (5:40)
Schubert: Polonaise for Violin and Chamber Orch.; Kremer, Violin; London Sym. Orch./Tchakarov; DG 2531193 (5:38)
Rameau (ed. d'Indy): Dardanus, Ballet Suite; Les Musicholiers, Einhorn; MHS 4002 (5:36)
Cherubini: Sonata for Horn No. 2 in F; Ceccarossi, Horn; Orch. dell'Angelicum/Mannino; AUF FCS50037 (7:45)
- 10AM** **Rossini:** Il Turco in Italia: Overture; Cleveland Orch./Szell; COL MS7031 (8:39)
Schubert: Sym. No. 5 in B-Flat; Chicago Sym. Orch./Reiner; RCA LSC2516 (25:07)
Rameau: Concert en Sextuor No. 6 in G Min.; Chamber Orch. of Toulouse, Auriacombe; MUG S4 (12:15)
- 11AM** **Griffes:** Tone Pictures, Op. 5; Jochum, Piano; GDC CRS4168 (8:33)
Vorisek: Variations in B-Flat, Op. 19; Kvapil, Piano; SUP 1112178 (8:45)
Dvorák: Con. for Violin in A Min., Op. 53; Kulenkampff, Violin; Berlin Phil. Orch./Jochum; TEL HT26+ (29:45)
- NOON** **Milhaud:** Boeuf sur le Toit; French National Orch./Bernstein; ANG S37442 (19:30)
- Beethoven:** Quintet for Piano and Winds in E-Flat, Op. 16; Simon, Piano; Wind Quartet; TRN TVC37004 (25:17)
- 1PM** **Loeillet:** Sonata for Flute and Guitar in A Min.; Rampal, Flute; Bartoli, Piano; ODY 32110218 (11:10)
Mozart: Adagio and Allegro in F Min., [K594]; Menuhin, Violin; Ryce, Piano; EVT 3168/3 (10:50)
Walton: Con. for Viola; Primrose, Viola; Royal Phil. Orch./Sargent; COL Y35922 (21:15)
Mozart: Fugue in C Min., [K426]; Kipnis, Dart, Harpsichord; COL M31240 (4:18)
- 2PM** **Hindemith:** Con. for Viola d'amore and Chamber Orch.; Vermeulen, Viola d'amore; Concerto Amsterdam; TEL 43110/12B (17:26)
Mozart: Sym. No. 33 in B-Flat, [K319]; Berlin Phil. Orch./Karajan; DG SLPM139002 (12:24)
Shostakovich: Ballet Suite No. 3; Bolshoi Theater Orch./M. Shostakovich; ANG SR40015 (16:15)
- 3PM** **Rieti:** Sonata all'Antica; Marlowe, Harpsichord; DEC DL10021+ (9:47)
Beethoven: Quartet No. 13 in B-Flat, Op. 130; Juilliard String Quartet; COL M431730 (38:00)
- 4PM** **W.F. Bach:** Fugues; Weinrich, Organ; RCA LSC2793 (8:37)
Prokofiev: Sinfonia Concertante for Cello, Op. 125; Mayes, Cello; Boston Sym. Orch./Leinsdorf; RCA LSC2703 (37:10)
Josef Strauss: Jokey Polka, Op. 278; Vienna Phil. Orch./Boskovsky; LON STS15363 (1:50)
- 5PM** **Tchaikovsky:** Piano Music; Ponti, Piano; VOX SVBX5459 (8:42)
G. Sammartini: Trio Sonata No. 6 in D Min.; Hotteterre Quartet; TEL 642191AW (8:42)
Dvorák: Carnival Overture, Op. 92; Bavarian Radio Sym. Orch./Kubelik; DG 2530785 (8:52)
Viviani: Sonata for Trumpet and Organ No. 1 in C; André, Trumpet; Bilgram, Organ; DG 2530792 (8:35)
- 6PM** **Smetana:** Má Vlast: Tabor; Dresden State Orch./Berglund; ANG SB3870 (12:30)
Clementi: Sonata for Piano in C, Op. 33, No. 3; Crowson, Piano; LYR SOL306 (20:01)
Ibert: Divertissement; Paris Conservatory Orch./Martinon; LON STS15093 (15:20)
- 7PM** **ANNIVERSARY CONCERT**
Howard Hanson (10/28/1896)
 Sym. No. 5 (Sinfonia Sacra); Eastman-Rochester Sym. Orch./Hanson; MER MG50087+ (14:40)
 The Cherubic Hymn; Eastman-Rochester Sym. Orch. and Chorus/Hanson; MER MG50087+ (12:35)
 Con. for Piano, Op. 36; Mouldous, Piano; Eastman-Rochester Sym. Orch./Hanson; MER ERA1006 (20:01)
- 8PM** **MUSIC OF THE PERPETUAL PAST**
Bach: Six Little Preludes; Valenti, Harpsichord; COL MS6516 (10:56)
Boismortier (arr. Bilgram): Sonata in G Min.; André, Trumpet; Bilgram, Organ; RCA FRL17021 (8:35)
Valentini: Con. for Oboe in C; Hertel, Oboe; Austrian Tonkünstler Orch./Seipenbusch; MHS 773 (9:14)
Hertel: Partita for Oboe and Organ No. 1 in B-Flat; Hertel, Oboe; Urbancic, Organ; MHS 1040 (9:07)
Bach: WTC, Book 1: Prelude and Fugue No. 7 in E-Flat, [BWV852]; Landowska, Harpsichord; RCA LM6801+ (8:35)

- 9PM** **SALZBURG FESTIVAL**
Lutoslawski: Jeux venitiens for small orchestra
Helmut Eder: Symphony No. 5 for Organ and Orchestra; Martin Haselbock, organ
Weill: The Seven Deadly Sins
Doris Bierett, soprano
 The Austrian Radio Symphony Orchestra/Leif Segerstam
- 11PM** **A TREASURY OF CHAMBER MUSIC**
Bach: Two and Three-Part Inventions, [BWV772-801]; Gould, Piano; COL D3L354 (25:07)
Bach: English Suite No. 3 in G Min., [BWV808]; Gould, Piano; COL M234578 (13:10)
Bach: Toccata in C Min., [BWV911]; Gould, Piano; CBS M35831 (11:16)

Wednesday
 October

29

- MID** **MUSIC THROUGH THE NIGHT**
Glazounov: Suite in E, Op. 79 "From the Middle Ages"; Moscow Radio Large Sym. Orch./Fedoseyev; COL M34522 (25:44)
Scriabin: Sym. No. 5, Op. 60
 "Prometheus: Poem of Fire"; Hambro, Piano; New York Phil. Orch./Mitropoulos; COL P14184 (20:20)
- 1AM** **Bach:** Cantata [BWV3] "Ach Gott, wie manches Herzeleid"; Vienna Boys Choir; Chorus Viennensis; Concentus Musicus of Vienna, Harnoncourt; TEL SEW1/1-2 (21:01)
Ives: Orchestral Set No. 2; Chicago Sym. Orch./Gould; RCA LSC2959 (15:32)
Rameau: Pièces de Clavecin en Concert: Concert No. 3; Frydén, Baroque Violin; Harnoncourt, Viola da Gamba; Leonhardt, Harpsichord; VAN HM36 (11:26)
- 2AM** **Paganini:** Maestosa Sonata Sentimentale; Accardo, Violin; London Phil. Orch./Dutoit; DG 2530961 (15:29)
Schumann: Frauenliebe und Leben, Op. 42; Baker, Mezzo-Soprano; Barenboim, Piano; ANG S37222 (26:26)
Foscarini: Sinfonias; C. Strizich, Lute; R. Strizich, Baroque Guitar; TTN T140 (6:26)
- 3AM** **Monrad-Johansen:** Symphonic Fantasy; Oslo Phil. Orch./Fjeldstad; PHI A631098L+ (19:30)
Liszt: Héroïde funèbre; London Phil. Orch./Haitink; PHI 6500410 (27:10)
- 4AM** **Beethoven:** Prometheus, Op. 43: Overture; Moscow Phil. Orch./Kondrashin; ANG S60061 (5:07)
Beethoven: Sonata for Cello and Piano No. 4 in C, Op. 102, No. 1; Rostropovich, Cello; Richter, Piano; PHI PHM2520+ (14:29)
Mendelssohn: Sym. No. 1 in C Min., Op. 11; Frankfurt Opera and Museum Orch./Dohnányi; TRN TVS34651 (25:35)
- 5AM** **Marais:** Sonnerie de Sainte Geneviève du Mont de Paris; A. Harnoncourt, Violin; N. Harnoncourt, Viola da Gamba; Tachezi, Harpsichord; MHS 964 (8:43)
Beethoven: Sextet for Winds in E-Flat, Op. 71; London Wind Soloists, Brymer; LON STS15387 (16:20)
- 6AM** **Boyce:** Sym. No. 4 in F; English Chamber Orch., Hurwitz; LON STS15013 (5:35)

- Vitali: Sinfonia; Teatro Comunale Orch. of Bologna/Gotti; MHS 893 (5:33)
Schubert: Quartet No. 2 in C; Vienna Konzerthaus String Quartet; WST W9037+ (9:46)
Ivanovici: Danube Waves; Philadelphia Orch./Ormandy; COL MS7032 (5:45)
Bach (arr. Goldman): Fantasia in G, [BWV572]; Cleveland Symphonic Winds, Fennell; TLC 5038 (5:39)
- 7AM** Verdi: Luisa Miller: Overture; New Philharmonia Orch./Muti; ANG S37407 (5:33)
Handel: Con. for Organ No. 5 in F, Op. 4, No. 5; Chorzempa, Organ; Concerto Amsterdam/Schröder; PHI 6709009 (8:23)
Glinka: Ruslan and Ludmila: Overture; Paris Orch., Rostropovich; ANG S37464 (5:34)
Ravel: Miroirs: Une Barque sur l'océan; Minnesota Orch./Skrowaczewski; VOX QSVBX5133 (7:48)
Beethoven: Landler; Boskovsky, Violin; Boskovsky Ensemble; VAN SRV247SD (5:34)
- 8AM** Offenbach: Le Papillon: Prelude and Act I, Scene I; London Sym. Orch./Bonyne; LON CS6812 (9:20)
Purcell: 12 Trio Sonatas, No. 7 in E Min.; C. Pini, Tunnell, Violin; A. Pini, Cello; Lester, Harpsichord; MHS 942/943 (7:45)
Tausig: Waltz "One Only Lives Once"; Ponti, Piano; CAN CE31031 (6:43)
Sor: Etudes for Guitar; Parkening, Guitar; ANG S36020 (6:38)
- 9AM** Vivaldi: Con. for Oboe in B-Flat, Op. 7, No. 1; Holliger, Oboe; I Musici; PHI 6700100 (6:35)
Hindemith: Concert Music for Piano, Harps and Brass, Op. 49; Prague Chamber Harmony Ensemble, Pesck; PAR PLPS608 (24:25)
G. Benda: Trio Sonata in E; D. Oistrakh, I. Oistrakh, Violin; Yampolski, Piano; Pischner, Harpsichord; HEL HS25009 (14:29)
- 10AM** Korngold: Sonata for Piano No. 2 in C Min., Op. 2: Largo; Korngold, Piano; VAR VC81040 (6:40)
Elgar: Froissart Overture, Op. 19; New Philharmonia Orch./Barbirolli; ANG S36403 (14:10)
Prokofiev: Con. for Piano No. 5 in G, Op. 55; Ashkenazy, Piano; London Sym. Orch./Previn; LON CSA2314 (25:10)
- 11AM** Berlioz: Symphonie fantastique, Op. 14; Vienna Phil. Orch./Monteux; LON STS15423 (51:09)
- NOON** Beethoven: Sonata for Piano No. 8 in C Min., Op. 13 "Pathétique"; Cliburn, Piano; RCA LSC4013 (19:36)
Lalo: Con. for Cello in D Min.; Gendron, Cello; Monte Carlo Opera Orch./Benzi; PHI 6500045 (25:16)
- 1PM** Beethoven: Rondo for Piano in C, Op. 51, No. 1; Kempff, Piano; DG 138934 (6:26)
Prokofiev: Peter and the Wolf, Op. 67; Richardson, Narrator; London Sym. Orch./Sargent; LON STS15114 (25:55)
Vaughan Williams: Fantasia on the "Old 104th" Psalm Tune; Katin, Piano; London Phil. Choir; London Phil. Orch./Boult; ANG S37276 (14:15)
- 2PM** **FOR THE LOVE OF MUSIC**
With Arnold Michaelis.
- 3PM** Beethoven (arr. Liszt): Fantasy on Themes from "Ruins of Athens"; Villa, Piano; SPE SR115 (11:30)
Massenet: Le Cid: Ballet Music; Birmingham Sym. Orch./Fremaux; KLA KS522 (19:26)
- Antes: Trio No. 2 in D Min., Op. 3; Members of the Fine Arts Quartet; COL MS6741 (14:07)
- 4PM** Rachmaninov: Preludes, Op. 23 & Op. 32; Richter, Piano; COL ML5725† (27:42)
Walker: Perimeters for Clarinet and Piano; Kupferman, Clarinet; Hayami, Piano; SPN SRS12077 (9:10)
- 5PM** Saint-Saëns: Fantasia for Harp Solo in A Min., Op. 95; Michel, Harp; TRN QTV34690 (8:42)
Mendelssohn: Con. for Piano No. 1 in G Min., Op. 25; Perahia, Piano; Acad. of St. Martin/Marriner; COL M33207 (19:17)
Beethoven: Egmont, Op. 84: Overture; New Philharmonia Orch./Stokowski; LON SPC21139 (8:50)
- 6PM** Bach: Trio Sonata for Organ No. 5 in C, [BWV529]; Chorzempa, Organ; PHI 6700059 (15:25)
Séverac: The Brave Tin Soldier; Dosse, Petit, Piano; TRN TVS34586 (11:22)
Stravinsky: The Song of the Nightingale; London Sym. Orch./Dorati; MER SR90387 (21:38)
- 7PM** **ANNIVERSARY CONCERT**
David Saperton (10/29/1889)
Jon Vickers (10/29/1926)
Chopin: Trois Nouvelles Etudes; Saperton, Piano; DES IPA118/19 (5:39)
J. Strauss Jr. (arr. Godowsky): Artist's Life Waltz, Op. 316; Saperton, Piano; IPA 118/19 (3:33)
Various: Arias (Italian Opera); Vickers, Tenor; Rome Opera House Orch./Serafin; RCA LSC2741 (43:37)
Godowsky: Studies on Chopin Etudes; Saperton, Piano; DES IPA118/19 (6:45)
- 8PM** **WHAT'S NEW**
With Matt Edwards
Sponsored by Sam Goody.
- 9PM** **ARTIST'S IMAGE**
Michael Debost
Vivaldi: Con. for Flute No. 1 in F Min.; Debost, Flute; Toulouse Chamber Orch., Auriacombe; SER S60128 (7:09)
Beethoven: Variations on a Tyrolean Theme in F, Op. 107, No. 5; Debost, Flute; Ivaldi, Piano; SER S60307 (6:48)
Vivaldi: Con. for Flute, Strings and Continuo in F, Op. 10, No. 5; Debost, Flute; Toulouse Chamber Orch., Auriacombe; SER S60128 (8:52)
Telemann: Sonata for 2 Flutes in B Min., Op. 2, No. 4; Debost, Galway, Flute; SER S60321 (11:41)
Vivaldi: Con. for Flute, Strings and Continuo in G Min., Op. 10, No. 2 "La Notte"; Debost, Flute; Toulouse Chamber Orch., Auriacombe; SER S60128 (9:04)
- 10PM** **DUTCH CONCERT HALL**
Sponsored by KLM Royal Dutch Airlines.
Wagenaar: The Taming of the Shrew: Overture
Sibelius: En Saga, for orchestra
Concerto for Violin and Orchestra in D Minor, Op. 47; Gideon Kremer, violin
Amsterdam Concertgebouw Orchestra/Kirill Kondrashin
- 11PM** **A TREASURY OF CHAMBER MUSIC**
Spohr: Duetto for 2 Violins No. 2 in D, Op. 150; D. Oistrakh, I. Oistrakh, Violin; MON MCS2058 (14:00)
Bartók: Duos for Violins; Menuhin, Gotkovsky, Violin; ANG S36360 (8:33)
Hindemith: Duet for Viola and Cello; Lynch, Viola; Kouguell, Cello; NON H71149 (4:36)

Haydn: Duo for Violin and Viola in B-Flat; D. Oistrakh, I. Oistrakh, Violin; MON MCS2058 (10:27)

**Thursday
October**

30

MID MUSIC THROUGH THE NIGHT

- R. Strauss: Festival Prelude for Organ and Orch., Op. 61; Biggs, Organ; New York Phil. Orch./Bernstein; COL MS6398 (9:41)
Reger: Variations and Fugue on a Mozart Theme; Bamberg Sym. Orch./Keilberth; TEL SLT43067 (32:10)
- 1AM** Berlioz: Béatrice et Bénédict; Eda-Pierre, Soprano; Baker, Mezzo-Soprano; Watts, Contralto; Tear, Tenor; Allen, Baritone; Bastin, Lloyd, Bass; John Aldis Choir; London Sym. Orch./Davis; PHI 6700121 (97:40)
- 3AM** Leo: Con. for Cello in A; Brees, Cello; Stuttgart Soloists; TRN TV34236 (14:03)
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; LYR SOL263 (22:10)
Fanny Mendelssohn: Prelude in E Min.; Marciano, Piano; TRN TV34685 (2:13)
Porter: Con. for Viola; Angerer, Viola; Vienna Sym. Orch./Schoenherr; DET DST6410 (23:05)
- 5AM** Bartók: Quartet No. 6; Allegri String Quartet; WST WGS8152 (28:54)
Various: Baroque Sonatas (Italian); Staryk, Violin; Gilbert, Harpsichord; EVT 3203/6 (19:21)
- 6AM** Geminiani: Con. Grosso in D, Op. 2, No. 4; Pforzheim Southwest German Chamber Orch., Angerer; VOX SVBX594 (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; Wobisch, Holler, Trumpet; A. Heiller, Organ; E. Heiller, Harpsichord; I Solisti di Zagreb, Janigro; VAN HM63SD (7:04)
Silva: Sinfonia in D; Gulbenkian Chamber Orch., Ruotolo; MER SR49122 (7:17)
- 7AM** Brahms: Ballade in G Min., Op. 118, No. 3; Lupu, Piano; LON CS7051 (3:02)
Wagner: Lohengrin: Prelude to Act 1; Vienna Phil. Orch./Stein; LON CS6860 (8:35)
Fauré: Dolly, Op. 56: Dolly's Garden; Wilson, Flute; Allen, Harp; String Orch.; ANG S37308 (2:47)
C.P.E. Bach: Sonata for Harpsichord in F: Allegretto; Heiller, Harpsichord; VAN BGST0697-8 (2:48)
Chopin: Mazurkas; Horowitz, Piano; COL M32932 (7:12)
Handel: Alcina: Overture; English Chamber Orch., Leppard; PHI 6599053 (7:05)
- 8AM** Sarasate: Zigeunerweisen, Op. 20, No. 1; Heifetz, Violin; RCA Victor Sym. Orch./Steinberg; RCA LM2069+ (8:05)

- Krebs:** Trumpet and Organ Works; Tarr, Baroque Trumpet; Kent, Organ; NON H71356 (10:16)
Haydn: Minuets; McCabe, Piano; LON STS15428/31 (8:15)
Lawes: Suite No. 2 in F; Leonhardt Consort; TEL 635286 (6:20)
- 9AM** **R. Strauss:** Con. for Horn No. 1 in E-Flat, Op. 11; Jones, Horn; Philadelphia Orch./Ormandy; COL M32233 (15:15)
Schubert: Fantasia in C, Op. 15 "Wanderer"; Frankl, Piano; VOX SVBX5487 (22:28)
Beethoven: Romance for Violin No. 2 in F, Op. 50; Menuhin, Violin; Philharmonia Orch./Furtwängler; SER 60232* (9:45)
- 10AM** **Bruch:** Piano Works, Op. 12; Berkofsky, Piano; ANG S36997 (11:40)
Rodrigo: Fantasia for a Courtier; Galway, Flute; Philharmonia Orch./Mata; RCA ARL13416 (21:18)
Liszt: Malediction for Piano and String Orch.; Ponti, Piano; Southwest German Chamber Orch., Angerer; TRN TV34740 (14:00)
- 11AM** **Piehl:** Sym. in D "Mars"; Prague Chamber Orch.; CRS 22160076 (15:30)
Prokofiev: Con. for Piano No. 1 in D-Flat, Op. 10; Kerer, Piano; Orch./Cond.; MEL 33C0129 (15:16)
Russel: Serenade for Flute, Violin, Viola, Cello and Harp, Op. 30; Storch, Harp; Schwegler, Flute; Endres Quartet; TRN 34161 (15:32)
- NOON** **Schumann:** Konzertstück for Piano and Orch. in G, Op. 92; R. Serkin, Piano; Philadelphia Orch./Ormandy; COL ML6088* (15:38)
Marcello: Sonata for Recorder and Continuo in A Min., Op. 2, No. 10; Clemencic, Alto Recorder; Bachtiar, Baroque Cello; Jaccottet, Harpsichord; HNH 1798 (10:51)
Berlioz: Béatrice et Bénédicte Overture; New York Phil. Orch./Boulez; COL M31799 (7:40)
Debussy: Estampes; Rosen, Piano; EPC BC1345 (12:22)
- 1PM** **Corelli:** Trio Sonata, Op. 5, No. 6; Plummer, Violin; Hamilton, Harpsichord; Kessler, Continuo; EVT 3163/3 (11:33)
Ginastera: Con. for Harp; Zabaleta, Harp; French Radio Orch./Martinon; DG 2530008 (22:42)
Schubert: Magic Harp Overture; Berlin Phil. Orch./Böhm; DG 2530422 (11:41)
Quantz: Sonata No. 1 in A Min.; Giles, Flute; Giles, Harpsichord; CRY S312 (10:48)
Janáček: Capriccio for Piano Left Hand & Chamber Orch.; Somer, Piano; Caramoor Festival Orch., Rudel; DET S36546 (20:40)
Telemann: Quartet for 3 Wind Instruments and Continuo in D Min.; Sparr, Recorder; Schaeffer, Flute; Töttcher, Oboe; Tauscher, Bassoon; Koch, Viola da Gamba; Gerwig, Lute; Gorvin, Harpsichord; ARC 3043* (15:38)
- 3PM** **Schubert:** Comic Ländler; Melkus Ensemble; ARC 2533134 (2:13)
Chopin: Con. for Piano No. 1 in E Min., Op. 11; Cliburn, Piano; Philadelphia Orch./Ormandy; RCA LSC3147 (41:37)
- 4PM** **Szymanowski:** Mythes, 3 Poems for Violin and Piano, Op. 30; Sroubek, Violin; Hála, Piano; SUP SUAST50580 (21:00)
Berwald: Sym. No. 2 in G Min. "Sérieuse"; Royal Phil. Orch./Björilin; SER SID6113 (27:26)
- 5PM** **Bach:** French Suite No. 6 in E, [BWV817]; Larrocha, Piano; LON CS6748 (14:33)
Bax: Overture to a Picaresque Comedy; Royal Phil. Orch./Buketoff; RCA LSC3005 (9:50)
Filtz: Sym. in E-Flat; Vienna Radio Orch./Ötvös; WST 17128 (10:22)
- 6PM** **Boieldieu:** Con. for Harp in C; Mildonian, Harp; Luxembourg Radio Sym. Orch./Froment; FDC 234 (20:10)
Ravel: La Valse; Minnesota Orch./Skrowaczewski; VOX QSVBX5133 (12:24)
Mozart: Flute Quartet No. 3 in C, [K171]; Bennett, Flute; Grumiaux Trio; PHI 6500034 (15:15)
- 7PM** **ANNIVERSARY CONCERT**
Philip Heselbine (Peter Warlock) (10/30/1894)
 Mockery; Young, Tenor; Watson, Piano; ARG RG26* (0:56)
 Yarmouth Fair; Young, Tenor; Watson, Piano; ARG RG26* (1:35)
 Serenade for Strings; Rome Chamber Orch., Flagello; PET PLE087 (8:45)
 The Curlew; Young, Tenor; Solomon, Flute; Graeme, Cor Anglais; Sebastian String Quartet; ARG RG26* (24:00)
 Capriol Suite; Rome Chamber Orch., Flagello; PET PLE054 (10:52)
 Capriol Suite: Bransles; Early Music Consort, Munrow; ANG S37263 (2:02)
- 8PM** **CONVERSATIONS WITH HOROWITZ**
 Sponsored by Steinway and Sons.
 WNCN music director David Dubal conducts the first interview with the great pianist in 30 years, with many musical illustrations.
 The sixth and last program in this series.
- 9PM** **A SYMPHONIC CONCERT**
Brahms: Hungarian Dance No. 5; National Phil. Orch./Robinson; QUI PMC7069 (2:35)
Janáček: Sinfonietta; Bavarian Radio Orch./Kubelik; DG 2530075 (21:51)
Ippolitov-Ivanov: Caucasian Sketches; Moscow Phil. Orch./Rozhdestvensky; ANG SR40119 (21:51)
- 10PM** **AARON COPLAND COMMENTS**
 The great American composer discusses his music, his influences, and his observations of the music of our day.
- 11PM** **A TREASURY OF CHAMBER MUSIC**
Chopin: Waltzes; Lympny, Piano; CAP G7169 (21:25)
B. Rubinstein: Sonata for Flute and Piano; Sharp, Flute; Mastics, Piano; MIC XTV20039 (15:20)
Corelli (att. Lindner): Sonata for Violin and Continuo in D Min.; Starker, Cello; Swedish, Piano; MER SR90460 (9:24)
- Sibelius:** Con. for Violin in D Min., Op. 47; D. Oistrakh, Violin; Philadelphia Orch./Ormandy; ODY Y30489 (30:49)
- 1AM** **Stravinsky:** Russian Peasant Songs for Equal Voices with 4 Horns; Ensemble Smith Singers, Stravinsky; COL M31124 (4:12)
Schumann: Variations on the Name "Abegg", Op. 1; Arrau, Piano; PHI 6500130 (8:57)
Stravinsky: Roi des étoiles; Festival Singers of Toronto; CBC Sym. Orch./Stravinsky; COL M31124 (4:15)
Bellini: Norma: Ite sul colle; Pinza, Bass; Metropolitan Chorus and Orch./Cleva; ODY Y31148* (6:35)
Schubert: Sym. No. 3 in D; Vienna Phil. Orch./Kertész; LON CS6773 (23:42)
- 2AM** **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; PHI 6799006 (28:37)
- 3AM** **M. Haydn:** Con. for Horn in D; Barboteu, French Horn; Paillard Chamber Orch., Paillard; MHS 720 (15:44)
Haydn: Quartet in B-Flat, Op. 103; Fine Arts String Quartet; VOX SVBX595 (12:31)
Braein: Serenade, Op. 5; Oslo Phil. Orch./Fjeldstad; PHI A631099L (12:30)
Weber: Time; Schreier, Tenor; Ragossnig, Guitar; ARC 2533381 (1:45)
Rubinstein: Femors: Danses des fiancées de Cachemir; London Sym. Orch./Bonyng; LON CSA2232 (5:17)
- 4AM** **Schubert:** Schwanengesang; Fischer-Dieskau, Baritone; Moore, Piano; DG 2720059 (50:35)
- 5AM** **Floyd:** In Celebration; Louisville Orch./Mester; FIR LS716 (9:55)
 Various: Elizabethan Lute Music; Krainis Consort; MER SR90397 (4:32)
Gounod: Little Symphony for 9 Winds in B-Flat; Bourque Wind Ensemble; NON H71382 (19:07)
- 6AM** **Sarasate:** Romanza Andaluza, Op. 22, No. 1; Fodor, Violin; Olson, Piano; RCA ARL11172 (4:27)
Bach: Suite for Lute No. 3 in G Min., [BWV995]; Prelude, Presto; Boyd, Guitar; LON CS7015 (6:29)
Ravel: Introduction and Allegro; Delme Quartet; ARG ZRG574 (11:01)
Rachmaninov: Vocalise, Op. 34, No. 14; Solow, Cello; Stevenson, Piano; ABC COMS9006 (4:30)
Blavet: Sonata for Flute and Oboe in E Min., Op. 1, No. 1; Larrieu, Flute; Chambon, Oboe; MHS 971 (6:30)
- 7AM** **J. A. Benda:** Sym. in F; Musici Pragenses, Hlaváček; CRS 22160060 (7:54)
Scriabin: Etude in B-Flat Min., Op. 8, No. 11; Berman, Piano; COL M34545 (4:36)
J. Strauss Jr.: Austrian Village Swallow Waltz; Philharmonia Hungarica/Dorati; MER SR175098 (8:18)
Corelli: Trio Sonata in F, Op. 4, No. 7; Goberman, Tree, Violin; Earle, Schneider, Continuo; ODY 32260006 (7:21)
Vivaldi: Con. for Flute, Strings and Continuo in G, Op. 10, No. 4; Eustaché, Flute; Beckensteiner, Continuo; Collegium Musicum of Paris, Douatte; NON H71042 (8:18)
- 8AM** **Fauré:** Fantaisie, Op. 79; Larrieu, Flute; Kiryu, Piano; DEN OX7162ND (4:51)

Friday
October

31

MID MUSIC THROUGH THE NIGHT

Delius: Con. for Piano in C Min.; Kars, Piano; London Sym. Orch./Gibson; LON CS6657 (22:00)

- Josef Strauss: Die Libelle (Polka-Mazur), Op. 204; Vienna Phil. Orch./Boskovsky; LON STS15392 (4:25)
Sor: Introduction and Allegro, Op. 14; Bream, Guitar; RCA LSC3070 (8:42)
Mason: Prelude and Fugue for Piano and Orchestra, Op. 20; Boehm, Piano; Westphalian Sym. Orch./Landau; TRN QTVS34665 (11:02)
- 9AM** **Haydn:** Trio in E-Flat, Op. 53, No. 2; Los Angeles String Trio; DES DSM1020G (7:52)
Wolf-Ferrari: Il Campiello: Intermezzo; Paris Conservatory Orch./Santi; LON CS6154 (4:00)
Handel: Con. Grosso in F; English Chamber Orch., Leppard; PHI 6500369 (7:41)
Saint-Saëns: Romance for Violin in C, Op. 48; Hoelscher, Violin; New Philharmonia Orch./Dervaux; SER SIC6111 (6:50)
Purcell: 12 Trio Sonatas, No. 6 in C; C. Pini, Tunnell, Violin; A. Pini, Cello; Lester, Harpsichord; MHS 942/943 (6:26)
- 10AM** **Dukas:** The Sorcerer's Apprentice; Rotterdam Phil. Orch./Zinman; PHI 9500533 (10:43)
Mussorgsky: Night on Bald Mountain; London Sym. Orch./Stokowski; LON SPC21110 (9:19)
Liszt: Mephisto Waltz No. 1; Suisse Romande Orch./Ansermet; LON CSA2221 (11:45)
Liszt: Gnomenreigen; Keene, Piano; PRO PR148 (2:56)
Chadwick: Symphonic Sketches "Hobgoblin"; Eastman-Rochester Sym. Orch./Hanson; MER SRI75050 (5:49)
- 11AM** **Weber:** Invitation to the Dance, Op. 65; Larrocha, Piano; VOX SVBX5800 (7:45)
Beethoven: Für Elise; Larrocha, Piano; VOX SVBX5800 (3:00)
Boccherini: Sinfonia in D Min. "La Casa del Diavolo"; Milan Angelicum Orch./Cattini; VOX STPL514130 (17:25)
Rachmaninov: Preludes, Op. 23, Nos. 5-10; Katin, Piano; UNC UNS230 (19:00)
- NOON** **Beethoven:** Sym. No. 4 in B-Flat, Op. 60; Suisse Romande Orch./Ansermet; LON STS15464/9 (35:14)
Vieuxtemps: Fantasia Appassionata for Violin, Op. 35; Fontanarosa, Violin; Luxembourg Radio Orch./Froment; DEC 7156 (12:24)
- 1PM** **Tchaikovsky:** Hamlet: Fantasy Overture, Op. 67a; New York Phil. Orch./Bernstein; COL M34128 (19:00)
Wieble: Intermede; Bohr, Oboe; Crowson, Piano; SPE SR121 (7:02)
Poulenc: Con. for 2 Pianos in D Min.; Poulenc, Février, Piano; Paris Conservatory Orch./Prêtre; ANG 35993 (19:10)
- 2PM** **FOR THE LOVE OF MUSIC**
 With David Dubal.
- 3PM** **Pergolesi:** Concerto Armonico No. 4 in F Min.; Stuttgart Chamber Orch., Münchinger; LON STS15244 (12:05)
Egge: Sym. No. 2; Oslo Phil. Orch./Fjeldstad; PHI A631098L (19:00)
Tartini: Con. for Violin in D Min.; Francescatti, Violin; Zurich Chamber Orch., Stoutz; COL MS6953 (15:15)
- 4PM** **Nielsen:** Fantasias for Oboe and Piano, Op. 2; Lucarelli, Oboe; Lebow, Piano; MHS 1004 (6:10)
Ravel: Ma Mère L'Oye-Ballet; Minnesota Orch./Skrowaczewski; VOX QSVBX5133 (30:00)
- Tcherepnin:** Quintet for 2 Trumpets, Horn, Trombone and Tuba, Op. 105; Taber, Miller, Trumpet; Woudenberg, Horn; Moore, Trombone; Culbertson, Tuba; RCA RL30321AW (9:11)
- 5PM** **Granados:** Spanish Dance No. 2; Mildonian, Harp; FDC 7242 (5:10)
C.P.E. Bach: Con. for Harpsichord in C Min.; Malcolm, Harpsichord; Acad. of St. Martin/Marriner; ARG ZRG577 (11:35)
Spohr: Concertante for Harp and Violin in G; Mildonian, Harp; Ricci, Violin; Luxembourg Radio Orch./Froment; CAN QCE31106 (21:38)
- 6PM** **Liszt:** Berceuse; Curzon, Piano; LON CS6371 (9:00)
Henry VIII: Taunder Naked; Consort XIII; Consort XIV; St. George's Canzona, Sothcott; MHS 1530 (4:00)
Shostakovich: Con. for Cello No. 2, Op. 126; Rostropovich, Cello; Boston Sym. Orch./Ozawa; DG 2530653 (33:02)
- 7PM** **ANNIVERSARY CONCERT**
 Helmut Walcha (10/27/1907)
Karl Joseph Lipinski (10/30/1790)
Bach: Prelude and Fugue in G, [BWV550]; Walcha, Organ; ARC 2533160 (6:46)
Lipinski: Con. for Violin No. 2 in D; Iwanow, Violin; Warsaw National Phil. Orch./Wislocki; MUZ XL0176+ (27:00)
Bach: Prelude and Fugue in B Min., [BWV544]; Walcha, Organ; HEL HS25068 (13:34)
- 8PM** **THE AGE OF THE BAROQUE**
F. Couperin: The Splendid Procession of the Great and Venerable Minstrelsy; Kind, Harpsichord; TRN TV34243 (9:20)
D. Scarlatti: Sonata for Violin and Harpsichord No. 4 in E Min.; Olevsky, Violin; Valenti, Harpsichord; WST W9046+ (8:34)
Vivaldi: La Stravaganza: Con. for Violin in B-Flat, Op. 4, No. 1; Kaine, Violin; Acad. of St. Martin/Marriner; ARG D69D3 (9:08)
Campra: Ecce Panis Angelorum; Caillard Chorale; Monte Carlo Opera Orch./Frémaux; WST 17041 (9:02)
Handel: Water Music: Suite No. 2 in D; Hunger, Trumpet; Angelicum Orch., Zedda; MHS OR338 (9:15)
- 9PM** **BACH MADEIRA FESTIVAL**
 Sponsored by TAP-Portuguese Airlines.
Johann Sebastian Bach (1685-1750)
 An evening of arias and chamber works.
Sonata for Oboe and Harpsichord No. 2 in E-Flat, [BWV1031]
 Virginia Brewer, oboe; Edward Brewer, harpsichord
Aria "Schweig, ihr Floten" from Cantata No. 210 ("O holder Tag, erwünschte Zeit") for Soprano, Flute and Continuo
 Susan Davenny-Wyner, soprano; Carol Wincenc, flute; Timothy Eddy, cello; Ruth Waterman, violin
Aria "Qui tollis" from the Mass in A, [BWV234], for Soprano, Two Flutes, Violin and Viola
 Davenny-Wyner, soprano; Wincenc, flute; Keith Underwood, flute; Waterman, violin; Caroline Levine, viola
Aria "Mein glaubiges Herze" from Cantata No. 68 ("Also hat Gott die Welt geliebt") for Soprano, Oboe, Violin, Cello and Continuo;
 Davenny-Wyner, soprano; Brewer, oboe; Waterman, violin; Eddy, cello; Yehudi Wyner, harpsichord
From the "Art of the Fugue"-transcribed for String Quartet and Woodwind Quintet by Samuel Baron (first European performance): Nos. 1-10;
 Bruce Berg, Katsuko Esaki, violins; Caroline Levine, viola; Chris Finkel, cello; Keith Underwood, flute; Randall Ellis, oboe; Judith Klub, English horn; Loren Glickman, bassoon; William Purvis, French horn
- 11PM** **A TREASURY OF CHAMBER MUSIC**
Ysaye: Au Rouet, Op. 13; Sroubek, Violin; Hála, Piano; SUP SUAST50580 (13:00)
Reger: Sonata for Cello and Piano in A Min., Op. 116; Schneider, Cello; P. Serkin, Piano; COL M32221 (34:20)

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Composers Index

- Albéniz: Son. for Piano No. 3 – 8th at 3am
Albicastró: Con. a Quattro in B-Flat, Op. 7, No. 6 – 4th at noon
Con. a Quattro in B Min., Op. 7, No. 7 – 18th at 10am
Anderson: Son. for Alto Saxophone – 1st at 4am
Antes: Trio No. 2 in D Min., Op. 3 – 29th at 3pm
Antheil: Serenade for Strings No. 1 – 25th at noon
Arne: Con. for Harpsichord No. 5 in G Min. – 1st at 11am; 2nd at 3pm
Bach: Aria "Mein gläubiges Herze" from Cantata No. 68 – 31st at 9pm
Aria "Qui tollis" from the Mass in A, [BWV234] – 31st at 9pm
Aria "Schweig, ihr Floten" from Cantata No. 210 – 31st at 9pm
Arias and chamber works – 31st at 9pm
"Art of the Fugue": Nos. 1-10 – 31st at 9pm
Brandenburg Con. No. 4 in G, [BWV1049] – 22nd at 3pm
Canons (14), [BWV1087] – 11th at 11pm
Cantata [BWV2] "Ach Gott, von Himmel sich darein" – 12th at 2am
Cantata [BWV3] "Ach Gott, wie manches Herzeleid" – 29th at 1am
Cantata [BWV56] "Ich will den Kreuzstab gerne tragen" – 23rd at mid.
Chorale Preludes for Christmas – 14th at 5am
Chorale Variations on "Vom Himmel hoch," [BWV769a] – 12th at 9am
Christmas Oratorio, [BWV248] – 23rd at 2am
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Con. for Harpsichord No. 8 in D Min., [BWV1059] – 23rd at 4pm
Con. for Violin in A Min., [BWV1041] – 8th at 11am; 10th at 9pm
Con. for Violin in E, [BWV1042] – 3rd at 10am
Con. for 2 Harpsichords in D Min., [BWV1060] – 10th at 11am
Con. for 3 Harpsichords in C, [BWV1064] – 10th at 9pm
Con. in A Min., [BWV593] after Vivaldi – 16th at 2pm
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English Suite No. 3 in G Min., [BWV808] – 28th at 11pm
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French Suite No. 6 in E, [BWV817] – 14th at noon; 30th at 5pm
Goldberg Variations, [BWV988] – 3rd at 4am; 17th at 9pm; 26th at 1,2am
Keyboard works and trio sonatas – 17th at 9pm
Magnificat in D, [BWV243] – 26th at 6am
Mass in B Min.: Choral excerpts – 3rd at 9pm
Musical Offering, [BWV1079]: Ricercars – 17th at 11am
Musical Offering, [BWV1079]: Canons, Ricercars – 20th at 9am
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Orchestral Suite No. 3 in D, [BWV1068] – 27th at 3am
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Partita for Harpsichord No. 6 in E Min., [BWV830] – 16th at noon
Partita for Violin Solo No. 2 in D Min., [BWV1004] – 24th at 9pm
Partita for Violin Solo No. 2 in D Min., [BWV1004]: Chaconne – 26th at 10am
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Six Little Preludes – 28th at 8pm
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Son. for Cello and Harpsichord No. 3 in G Min., [BWV1029] – 24th at 9pm
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Trio Son. for Organ No. 4 in E Min., [BWV528] – 12th at 9am
Trio Son. for Organ No. 5 in C, [BWV529] – 29th at 6pm
Trio Son. in C Min., from the "Musical Offering" [BWV1079] – 17th at 9pm
Trio Son. in C, [BWV1037] – 17th at 9pm
Trio Son. for Organ No. 6 in G, [BWV530] – 6th at 9am
Two and Three-Part Inventions, [BWV772-801] – 28th at 11pm
Two-Part Inventions, [BWV772-786] – 8th at 5pm
WTC, Book 1: Preludes and Fugues Nos. 1-4, [BWV846-849] – 22nd at noon
WTC, Book 2: Prelude and Fugue No. 8 in D-Sharp Min., [BWV877] – 20th at 1pm
Bach (arr. Busoni): Chorale Preludes – 1st at 2am
Organ Toccata in C – 1st at 7pm
Bach, C.P.E.: Con. for Harpsichord in A – 7th at 3pm
Con. for Harpsichord in C Min. – 31st at 5pm
Son. for Flute Solo in A Min. – 23rd at noon
Son. for Organ No. 2 in B-Flat – 28th at 5am
Sym. No. 1 in D – 15th at 8am
Sym. No. 2 in B-Flat – 1st at 5am
Bach, J.C.: Sinfonia Concertante for 2 Violins and Oboe in E-Flat – 1pm
Sinfonia in D, Op. 18, No. 3 – 24th at 9am
Bach, J.C.F.: Trio Son. for Flute, Violin and Continuo in A – 1st at 4am
Bach, W.F.: Trio Son. for 2 Melody Instruments and Continuo in D – 20th at 1am
Badings: Sym. No. 5 – 22nd at 10pm
Balada: Son. for Violin and Piano – 26th at 10pm
Balakirev: Tamara – 25th at 1am
Barber: Excursions – 6th at 4am
Son. for Cello and Piano, Op. 6 – 26th at 5am
Bartók: Con. for Piano No. 1 – 16th at 3am
Con. for Piano No. 2 – 11th at 11am
Con. for Piano No. 3 – 3rd at 1pm
Dance Suite – 18th at 3pm
Divertimento for String Orch. – 8th at 2am
Improvisations for Piano, Op. 20 – 20th at 1pm
Quar. No. 3 – 24th at 3pm
Quar. No. 6 – 30th at 5am
Rhapsody No. 1 for Violin and Orch. – 18th at 11am
Wooden Prince, Op. 13 – 3rd at 7pm
Bartók (arr. Arma): Hungarian Peasant Suite – 6th at 6pm
Basner: Three Musketeers: Ballet Suite – 10th at 3pm
Bax: Elegiac Trio – 18th at 11am
Legend for Viola and Piano – 6th at 11pm
Oboe Quin. – 25th at 2pm
Beethoven: Bagatelles, Op. 126 – 28th at 3am
Con. for Piano No. 1 in C, Op. 15 – 6th at 3pm
Con. for Piano No. 3 in C Min., Op. 37 – 19th at 1pm
Con. for Piano No. 5, in E-Flat, Op. 73 "Emperor" – 8th at 1am
Con. for Violin in C, WoO 5 – 10th at 6pm
Creatures of Prometheus, Op. 43: Highlights – 22nd at 5pm
Folk Song Arrangements – 27th at 4am
Grosse Fuge in B-Flat, Op. 133 – 8th at 9am
Minuets – 9th at noon
Piano Quar. No. 2 in D, WoO. 36, No. 2 – 11pm
Piano Trio No. 6 in B-Flat, Op. 97 "Archduke" – 2nd at 4pm; 13th at 10am
Quar. No. 1 in F, Op. 18, No. 1 – 17th at 11pm
Quar. No. 8 in E Min., Op. 59, No. 2 "Rasumovsky" – 11th at 11pm
Quar. No. 11 in F Min., Op. 95 – 23rd at 9am
Quar. No. 12 in E-Flat, Op. 127 – 2nd at 11pm
Quar. No. 13 in B-Flat, Op. 130 – 28th at 3pm
Quin. for Piano and Winds in E-Flat, Op. 16 – 28th at noon
Quin. in C, Op. 29 – 14th at 2am
Sextet for Winds in E-Flat, Op. 71 – 29th at 5am
Son. for Cello and Piano No. 1 in F, Op. 5, No. 1 – 7th at 11pm
Son. for Cello and Piano No. 3 in A, Op. 69 – 18th at 9am
Son. for Cello and Piano No. 4 in C, Op. 102, No. 1 – 29th at 4am
Son. for Cello and Piano No. 5 in D, Op. 102, No. 2 – 9th at 4pm
Son. for Flute and Piano in B-Flat – 1st at 11pm
Son. for Horn and Piano in F, Op. 17 – 19th at 10pm
Son. for Piano No. 8 in C Min., Op. 13 "Pathétique" – 29th at noon
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Son. for Piano No. 14 in C-Sharp Min., Op. 27, No. 2 "Moonlight" – 6th at 11am
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Son. for Piano No. 22 in F, Op. 54 – 13th at 8am
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Son. for Piano No. 32 in C Min., Op. 111 – 15th at 11am
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Sym. No. 3 in E-Flat, Op. 55 "Eroica" – 4th at 9pm; 5th at 11am; 5th at mid.
Sym. No. 4 in B-Flat, Op. 60 – 25th at 9pm; 31st at noon
Sym. No. 5 in C Min., Op. 67 – 4th at noon
Sym. No. 6 in F, Op. 68 "Pastoral" – 3rd at 9am
Sym. No. 7 in A, Op. 92 – 2nd at noon
Sym. No. 8 in F, Op. 93 – 1st at 10am
Sym. No. 9 in D Min., Op. 125 "Choral" – 5th at 1am
Variations on "Ein Mädchen oder Weibchen" (from Mozart's The Magic Flute) in F – 7th at 6pm
Variations on National Themes for Flute, Op. 107 – 1st at mid.
Wellington's Victory, Op. 91 – 25th at noon
Beethoven (arr. Liszt): Adelaide – 11th at 10am
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Ben-Haim: Sonatina for Piano, Op. 38 – 6th at 11am
Benda, G.: Trio Son. in E – 29th at 9am
Berg: Con. for Violin – 16th at 3am
Berkeley: Sym. No. 1 – 9th at 1pm
Berlioz: Béatrice et Bénédict – 30th at 1am
Béatrice et Bénédict: Dieu! Que viens-je d'entendre?... Il m'en souvient – 4th at 8pm

- Benvenuto Cellini, Op. 23 - 21st at mid.
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 King Lear Ov., Op. 4 - 20th at 12:30
 Léo, or The Return to Life, Op. 14b - 23rd at 1am
 L'Enfance du Christ, Op. 25 - 14th at 9pm
 Les Francs-Juges Ov., Op. 3 - 11th at 8pm
 Les Troyens - 18th at mid.
 Les Troyens: Ballet Music - 25th at 8pm
 Mort de Cleopâtre - 25th at 8pm
 Nuits d'été, Op. 7 - 6th at 8pm
 Requiem, Op. 5 - 5th at 6am
 Romeo and Juliet, Op. 17 - 19th at mid.
 Romeo and Juliet, Op. 17: Love Scene - 7th at 9pm
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 Symphonie Fantastique, Op. 14 - 29th at 11am
 Symphonie funèbre et triomphale, Op. 15 - 4th at 8pm
 Te Deum, Op. 22 - 19th at 6am
 Waverly Ov., Op. 2 - 18th at 8pm
 Berlioz-Liszt: Symphonie Fantastique, Op. 14 - 14th at mid.
Bernstein: Fancy Free - 9th at 10am
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Berwald: Con. for Piano in D - 22nd at 4pm
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 Carmen: Suite No. 1 - 15th at 9am
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 Patrie Ov. - 23rd at 11am
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Bliss: Clarinet Quin. - 10th at 11pm
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Bloch: Con. Grosso No. 1 for Strings with Piano - Obbligato - 22nd at 4pm
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 Quin. in A, Op. 29, No. 4 - 23rd at 11am
 Quin. in F, Op. 29, No. 3 - 1st at 5pm
 Sinfonia in D Min. "La Casa del Diavolo" - 31st at 11am
 Son. for Cello and Continuo in A - 15th at 11pm
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Bochsa: Con. for Harp No. 1 in D Min. - 8th at mid.
Boieldieu: Con. for Harp in C - 30th at 6pm
Bononcini: Stabat Mater - 5th at 6am
Bonporti: Con. a Quattro in B-Flat, Op. 11, No. 4 - 13th at 4pm
Borodin: Sym. No. 3 in A Min. "Unfinished" - 24th at 10am
Braein: Serenade, Op. 5 - 31st at 3am
Brahms: Academic Festival Ov., Op. 80 - 7th at 4pm
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 Con. for Piano No. 2 in B-Flat, Op. 83 - 4th at 3am
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 Liebeslieder Waltzes, Op. 52 - 1st at 4am; 12th at 1am
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 Piano Trio No. 3 in C Min., Op. 101 - 2nd at 5am; 23rd at 1pm
 Piano Works, Op. 118 - 13th at 2am
 Six Pieces, Op. 118 - 13th at 9pm
 Son. for Piano No. 3 in F Min., Op. 5 - 13th at 9pm
 Son. for Viola and Piano in E-Flat, Op. 120, No. 2 - 7th at 1pm
 Son. for Violin and Piano No. 1 in G, Op. 78 - 25th at 11pm
 Sym. No. 1 in C Min., Op. 68 - 15th at 1pm; 16th at 1pm
 Sym. No. 2 in D, Op. 73 - 5th at 5pm
 Tragic Ov., Op. 81 - 6th at noon
 Variations on an Original Theme in D - 13th at 9pm
 Variations on a Theme by Haydn, Op. 56a - 1st at 9am; 14th at 1am; 21st at 10am
 Waltzes, Op. 39: Highlights - 1st at 1am
Britten: Serenade for Tenor and Horn - 20th at 4am
 Young Person's Guide to the Orch., Op. 34 - 24th at 4pm
Bruch: Con. for Violin No. 1 in G Min., Op. 26 - 9th at 10am
 In Memoriam, Op. 65 - 20th at 6pm
 Piano Works, Op. 12 - 30th at 10am
 Scottish Fantasy for Violin and Orch., Op. 46 - 9th at 2pm
 Serenade, Op. 75 - 20th at 4pm
 Swedish Dances for Piano, 4 hands, Op. 63 - 6th at 11pm
Bush: Variations, Nocturne and Finale on an Old English Sea-Song - 25th at 1pm
Busoni: Doktor Faustus: Sarabande and Cortège - 23rd at 2pm
 Konzertstück for Piano and Orch. - 28th at 1am
Butterworth: A Shropshire Lad - 4th at 9am
Casadesus: Con. for 3 Pianos and Strings, Op. 65 - 8th at 5am
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 Son. for Clarinet and Piano, Op. 128 - 13th at 1pm
Chabrier: Suite Pastorale - 7th at 1pm
Chadwick: Symphonic Sketches - 26th at 5pm
Charpentier: Epithalamium - 12th at 4am
Chausson: Poème for Violin and Orch., Op. 25 - 16th at 9am; 27th at 2pm
Cherubini: Quar. No. 5 in F - 27th at 10am
Chopin: Con. for Piano No. 1 in E Min., Op. 11 - 30th at 3pm
 Fantasy on Polish Airs in A, Op. 13 - 10th at 9am
 Nocturnes, Op. 62, Nos. 1 and 2 - 20th at 5pm
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 Polonaise Fantaisie in A-Flat, Op. 61 - 18th at 5am
 Polonaise in F-Sharp Min., Op. 44 - 4th at 7am
 Scherzo No. 4 in E, Op. 54 - 6th at 5am
 Son. for Piano No. 2 in B-Flat Min., Op. 35 - 8th at 4am
 Son. for Piano No. 3 in B Min., Op. 58 - 7th at 1am; 20th at 9pm
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Clarke, R.: Trio - 20th at 11pm
Clementi: Son. for Harpsichord in E-Flat, Op. 12, No. 2 - 4th at 5am
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 Son. for Piano in C, Op. 33, No. 3 - 28th at 6pm
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Copland: Appalachian Spring - 6pm
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Corelli: Con. Grosso in D, Op. 6, No. 4 - 3rd at 8pm; 24th at 8pm
 Son. for Violin and Continuo in F, Op. 5, No. 10 - 8th at 11pm
 Trio Son. in D, Op. 5 No., 1 - 8th at 9am
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Couperin, F.: Concert Royal No. 1 in G - 24th at 11pm
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 Les Goûts-réunis ou Nouveaux Concerts: Concert No. 5 in F - 6th at 10am
Czerny: Divertissement de Concert for Piano and Orch. - 13th at 2pm
Dallapiccola: Sonatina Canonica on Paganini Caprices - 14th at 2am
Debussy: Children's Corner Suite - 7th at 10am
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 Fantaisie for Piano and Orch. - 9th at 4pm
 Images, Book 2 - 20th at 12:30
 Jeux - 20th at 3pm
 La Mer - 16th at 3pm
 Marche écossaise sur thème populaire - 8th at 10pm
 Pour le piano suite - 24th at 1pm
Delibes: La Source: Ballet Highlights - 27th at 8am
Delius: Brigg Fair - 9th at 9pm; 18th at 10am
 Con. for Cello - 25th at 3pm
 Con. for Piano in C Min. - 31st at mid.
 Sea Drift - 27th at 4pm
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Devienne: Con. for Flute No. 2 in D - 1st at 9pm
Diabelli: Grande Son. Brillante for Guitar and Piano in D Min., Op. 102 - 8th at 11pm
d'Indy: Chansons et Danses for 7 Winds - 2nd at 8am
 Le Poème des Montagnes, Op. 15 - 6th at 4pm
 Sym. on a French Mountain Air, Op. 25 - 26th at mid.
Dittersdorf: Con. for Piano in A - 21st at 11am
 Sym. in E-Flat - 27th at 10am
Donizetti: Con. for English Horn in G - 11th at 11am
Dowland: First Booke of Songs: Highlights - 14th at 8pm
Dubois: Con. for Alto Saxophone and Strings - 11th at mid.
Dukas: La Péri - 2nd at 7pm; 17th at 5pm
 La Péri: Fanfare - 25th at 9pm
 The Sorcerer's Apprentice - 2nd at 7pm; 31st at 10am
 Variations, Interlude and Finale on a Theme by Rameau - 2nd at 7pm
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Dupont: Son. for Cello and Harp in G Min. - 3rd at 7pm
Dvorák: Con. for Violin in A Min., Op. 53 - 28th at 11am
 Czech Suite, Op. 39 - 15th at 6pm
 Noon Witch, Op. 108 - 24th at 4pm
 Piano Trio in F Min., Op. 65 - 3pm
 Quar. in A-Flat, Op. 105 - 3rd at 11pm
 Serenade for Winds in D Min., Op. 44 - 17th at 4pm
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Edge: Con. for Violin, Op. 26 - 1st at 3pm
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 Froissart Ov., Op. 19 - 29th at 10am
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Falla: Fantasia Bética - 10th at 4pm
Fasch: Son. for 2 Oboes da Caccia and Continuo in B-Flat - 22nd at 11pm
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Fibich: Sym. No. 2 in E-Flat, Op. 38 - 4th at 2pm
Filtz: Sym. in E-Flat - 30th at 5pm
Foerster: Quin., Op. 95 - 17th at 11pm
 Son. quasi Fantasia for Violin, Op. 117 - 2nd at 6pm
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- Franck:** Les Béatitudes – 19th at 11am
 Les Eolides – 20th at 2am
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 Symphonic Variations for Piano and Orch. – 27th at 6pm
Francoeur: Suite No. 4 for Trumpet – 23rd at 6pm
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 Son. for Organ No. 1 – 26th at 9am
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 Symphonic Metamorphosis of Themes by Weber – 11th at 6pm
Holst: Con. for 2 Violins, Op. 49 – 6pm
 Hymn of Jesus, Op. 37 – 26th at mid.
 Perfect Fool, Op. 39: Ballet Suite – 9th at 6am; 27th at 5pm
Hummel: Adagio, Theme and Variations for Oboe and Orch., Op. 102 – 19th at 1pm
 Piano Trio in E-Flat, Op. 93 – 25th at 11pm
 Septet in D Min. Op. 74 – 2nd at mid.
 Son. for Cello and Piano in A, Op. 104 – 4pm
 Son. for Flute and Piano in D, Op. 50 – 22nd at 9am
Ibert: Concertino da camera for Alto Saxophone and 11 Instruments – 20th at noon
 Divertissement – 28th at 6pm
 Suite Elizabethaine – 13th at 1am
Ippolitov-Ivanov: Caucasian Sketches – 30th at 9pm
Ireland: London Ov. – 13th at 2pm
Ives: Orchestral Set No. 2 – 29th at 1am
 Psalms – 20th at 7pm
 Quar. No. 2 – 7th at 4am
 Thanksgiving – 27th at 1am
Janáček: Capriccio for Piano Left Hand & Chamber Orch. – 30th at 2pm
 Concertino for Piano and Chamber Orch. – 25th at 4pm
 Quar. No. 2 – 28th at 2am
 Sinfonietta – 30th at 9pm
 Son. for Violin and Piano – 5th at 10pm
 "Taras Bulba," Symphonic Rhapsody – 26th at 11am
 The Eternal Gospel – 9th at 3am
Jolivet: Con. for Cello No. 2 – 14th at 1pm
Kabalevsky: Con. for Piano No. 2 in G Min., Op. 23 – 6th at 1am
Kaplan: Glorious (The Songs of Abraham): Nos. 1-6 – 26th at 6am
Khachaturian: Masquerade: Suite – 4th at 1pm
 Ode to Joy – 21st at 5am
Kodály: Little Canons on the Black Keys – 8th at 11pm
 Peacock Variations – 14th at 6pm
 Piano Works, Op. 11 – 7th at 4pm
Krebs: Toccata and Fugue in E – 8th at 7pm
 Trumpet and Organ Works – 30th at 8am
Kreutzer: Das Nachtlager von Granada: Ov. – 25th at 8am
 Septet for Strings and Winds in E-Flat – 18th at 6pm
Kupferman: Divertimento for Orch. – 27th at 6pm
Laderman: Theme, Variations and Finale – 24th at 1pm
Lalo: Con. for Cello in D Min. – 29th at noon
 Fantaisie norvegienne for Violin – 14th at 11am
 Namouna: First Rhapsody – 14th at 10am
Larsson: Pastoral Suite – 17th at 1pm
Leclair: Con. for Violin in D, Op. 7, No. 2 – 15th at 5pm
Lees: Son. for Piano No. 4 – 13th at 1am
Leo: Con. for Cello in A – 30th at 3am
Levant: Sonatine – 22nd at 3pm
Liadov: 2 Russian Fairytales – 1st at 10pm
Liebersohn: Quar. – 6th at 2am
Ligeti: Atmospheres – 25th at 9pm
 San Francisco Polyphony – 8th at 10pm
Lipinski: Con. for Violin No. 2 in D – 31st at 7pm
Liszt: Années de pèlerinage, Première Année: Vallée d'Obermann – 14th at 9am
 Années de pèlerinage, Deuxième Année (Supplement): "Venezia e Napoli" – 22nd at 4am
 Con. for Piano No. 1 in E-Flat – 4th at 9pm; 22nd at 5am
 Fantasia on Hungarian Folk Tunes – 24th at 10am
 Fantasy and Fugue in C Min. on the Chorale "Ad nos, ad salutarem undam" – 22nd at mid.
 Faust (Lenau's): Nocturnal Procession – 22nd at mid.
 Faust Sym. – 22nd at 2am
 Hamlet – 22nd at 5am
 Harmonies poétique et religieuses, No. 3 "Bénédiction de Dieu dans la solitude" – 7th at 4am
Héroïde funèbre – 29th at 3am
 Hungarian Coronation Mass – 22nd at 1am

- Hungarian Rhapsody No. 2 in C-Sharp Min. – 15th at 6am; 22nd at 2am
Lamentation for Heroes – 4th at 4am
Les Preludes – 22nd at 2am
Malediction for Piano and String Orch. – 30th at 10am
Mephisto Waltz No. 1 – 23rd at noon; 31st at 10am
Prometheus – 18th at noon
Reminiscences of Don Giovanni – 7th at 3pm
Son. for Piano in B Min. – 12th at 3pm
Transcendental Etudes after Paganini – 15th at mid.
Variations on "Weinen, Klagen, Sorgen, Zagen" – 27th at 6pm
Weihnachtsbaum: Book 2 – 4th at 10am
Loeillet: Son. for Flute and Guitar in A Min. – 28th at 1pm
Lortzing: Der Waffenschmied: Highlights – 17th at 7pm
Lully: Le Triomphe de L'Amour: Ballet Suite – 16th at 2pm
Lutoslawski: Jeux venitiens for small orch. – 28th at 9pm
MacDowell: Son. eroica, Op. 50 – 3rd at 10am
Mahler: Sym. No. 4 in G – 15th at 4am
Sym. No. 10: Adagio – 13th at 8pm
Mancini: Con. a Quattro in E Min. – 3rd at 8pm
Marais: Suite for Viola da Gamba and Continuo in A Min., Book 4, No. 4 – 3rd at 8pm
Suite for 2 Violas da Gamba and Continuo in G – 8th at 10am
Marcello: Son. for Recorder and Continuo in A Min., Op. 2, No. 10 – 30th at noon
Martin: Petite Symphonie Concertante for Harp, Harpsichord, Piano and Double String Orch. – 11th at 2am
Mason: Country Pictures – 7th at mid.
Prelude and Fugue for Piano and Orchestra, Op. 20 – 31st at 8am
Massenet: Le Cid: Ballet Music – 17th at 2am; 29th at 3pm
McPhee: Tabuh-Tabuhan (Toccata for Orchestra) – 23rd at 4pm
Medtner: Piano Quin. in C – 9th at 4am
Son. for Piano No. 4 in C Min., Op. 25, No. 1 – 7th at 2pm
Son. for Piano No. 6 in A Min., Op. 30 "Son. Reminiscenza" – 23rd at 5pm
Mendelssohn: Con. for Piano No. 1 in G Min., Op. 25 – 2nd at 9am; 29th at 5pm
Con. for Violin in E Min., Op. 64 – 22nd at 1pm
Fantaisies, Op. 16 – 26th at 3am
Motets for Women's Voices with Organ, Op. 39 – 26th at 6am
Octet in E-Flat, Op. 20 – 18th at 4pm
Piano Trio No. 1 in D Min., Op. 49 – 5th at 10pm
Piano Trio No. 2 in C Min., Op. 66 – 13th at 11pm
Quar. No. 1 in E-Flat, Op. 12 – 25th at 6pm
Quin. No. 2 in B-Flat, Op. 87 – 13th at 9am
Son. for Cello and Piano No. 2 in D, Op. 58 – 10th at 5pm
Son. for Piano No. 3 in B-Flat, Op. 106 – 22nd at 9am
Songs without Words – 3rd at 1am; 12th at 2am
Songs – 20th at 2am
St. Paul Oratorio – 24th at 3:30
Sym. for Strings No. 12 in G Min. – 24th at 6pm
Sym. No. 1 in C Min., Op. 11 – 29th at 4am
Sym. No. 3 in A Min., Op. 56 "Scottish" – 5th at 1pm
Sym. No. 4 in A, Op. 90 "Italian" – 2nd at 4am; 27th at 2pm
Variations serieuses, Op. 54 – 20th at 9pm
The Hebrides Ov., Op. 26 "Fingal's Cave" – 2nd at 4pm
Messiaen: Ile de Feu Nos. 1 and 2 – 20th at 9pm
L'Ascension – 31st at 2am
Rhythmic Studies for Piano – 6th at 10am
Vingt regards sur l'enfant Jesus: Nos. 11-16 – 25th at 2pm
Meyerbeer: Patineurs: Ballet Suite – 25th at 9am
Mica: Sym. in D – 1st at 10pm
Milhaud: Boeuf sur le Toit – 28th at noon
Création du Monde – 17th at 6pm
Printemps – 5th at 3pm
Saudades do Brazil – 17th at 4pm
Molter: Con. for Clarinet No. 4 in A – 25th at 5am
Monrad-Johansen: Symphonic Fantasy – 29th at 3am
Monteverdi: Madrigals: Book 8 – 31st at 2am
Magnificat a sei voci – 30th at 4am
Mouret: Suite of Symphonies No. 2 – 24th at 6pm
Mozart: Adagio and Allegro in F Min., [K594] – 28th at 1pm
Arias – 11th at 1am
Con. for Clarinet in A, [K622] – 4th at 1pm
Con. for Flute and Harp in C, [K299] – 15th at 9pm
Con. for Horn No. 3 in E-Flat, [K447] – 7th at 3am
Con. for Violin No. 2 in D, [K211] – 7th at 11am
Con. for Violin No. 4 in D, [K218] – 17th at 10am
Con. for Violin No. 3 in G, [K216] – 20th at 4:30
Con. for Piano No. 13 in C, [K415] – 19th at 2am
Con. for Piano No. 15 in B-Flat, [K450] – 18th at 2pm
Con. for Piano No. 17 in G, [K453] – 7th at 3am
Con. for Piano No. 20 in D Min., [K466] – 27th at 11am
Con. for Piano No. 24 in C Min., [K491] – 4th at 7pm
Divertimento No. 7 in D, [K205] – 9th at 2am
Divertimento in E-Flat, [K226] – 8th at 9am
Duo for Violin and Viola No. 2 in B-Flat, [K424] – 19th at 10pm
Fantasia in F Min., [K608] – 19th at 9am
Flute Quar. No. 3 in C, [K171] – 30th at 6pm
Idomeneo, [K367]: Ballet Music – 8th at 11am
Motet, [K165] "Exultate, Jubilate" – 26th at 6am
Piano Quar. in G Min., [K478] – 23rd at noon
Quar. No. 12 in B-Flat, [K172] – 21st at noon
Rondo for Piano and Orch. in D, [K382] – 1st at noon
Serenade No. 1 in D, [K100] – 6th at 3am
Serenade No. 4 in D, [K203] – 1st at 1am
Son. for Piano No. 3 in B-Flat, [K281] – 24th at 11am
Son. for Violin and Piano in G, [K301] – 6th at 11pm
Son. for Violin and Piano in E-Flat, [K302] – 28th at 4am
Sym. in G, [K45A] "Old Lambach" – 28th at 7am
Sym. No. 4 in D, [K19] – 1st at 10am
Sym. No. 13 in F, [K112] – 22nd at 9am
Sym. No. 16 in C, [K128] – 19th at 5am
Sym. No. 21 in A, [K134] – 27th at 1pm
Sym. No. 28 in C, [K200] – 20th at 1pm
Sym. No. 31 in D, [K297] "Paris" – 13th at 1pm
Sym. No. 33 in B-Flat, [K319] – 28th at 2pm
Sym. No. 35 in D, [K385] "Haffner" – 4th at mid.; 72th at 11am
Sym. No. 39 in E-Flat, [K543] – 9th at 6pm
Vesperae Solennes de cofessore, [K339] – 12th at 11am
Mussorgsky: A Night on Bald Mountain – 26th at 11am
Pictures at an Exhibition – 19th at 3pm; 20th at 9pm; 26th at 3pm
Mussorgsky (orch. Ravel): Pictures at an Exhibition – 5th at 1pm; 12th at 5am
Mysliveček: Quin. No. 6 in B-Flat – 9th at 11pm
Nardini: Con. for Violin in E Min. – 11th at 1pm
Narváez: El Delphin de Música: Books 4 and 5 (excerpts) – 2nd at 9am
Nepomuceno: Quar. No. 3 in D Min. "Brasiliero" – 10th at 6pm
Nielsen: Little Suite for String Orch. – 20th at 5pm
Preludes for Organ, Op. 51 – 5th at 9am
Sym. No. 1 in G Min., Op. 7 – 25th at 10am
Sym. No. 4, Op. 29 "The Inextinguishable" – 10th at 11am
Woodwind Quin., Op. 43 – 9th at 11pm
Novák: Son. for Violin in D Min. – 3rd at 1am
Tone Poem for Large Orch., Op. 26 "In the Tatras" – 24th at 6pm
Offenbach: La Périchole – 24th at 1am
Onslow: Son. for Piano Four-Hands in E Min., Op. 7 – 16th at noon
Orff: Carmina Burana – 15th at 2am
Paderewski: Son. for Piano in E-Flat Min., Op. 21 – 5th at 3am
Paganini: Caprices, Op. 1, Nos. 10 – 18 – 17th at 7pm
Con. for Violin No. 1 in D, Op. 6 – 27th at 7pm
Maestosa Son. Sentimentale – 29th at 2am
Paisiello: Con. for Harpsichord in C – 21st at 9am
Palau: Concierto levantino for Guitar – 19th at 10am
Palestrina: Mass "Hodie Christus natus est" – 12th at 6am
Parma: Italian Renaissance Lute Music – 12th at 4pm
Pergolesi: Con. Armonico No. 3 in A – 18th at 5pm
Con. Armonico No. 4 in F Min. – 31st at 3pm
Pfitzner: Quar. in D – 20th at 1am
Pichl: Sym. in D "Mars" – 30th at 11am
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Piston: Trio for Violin, Cello and Piano – 7th at 4pm
Pizzetti: Pisanella – 9th at 11am
Pleyel: Concertante Sym. No. 5 for Flute, Oboe, Horn, Bassoon and Orch. – 25th at 11am
Porter: Con. for Viola – 30th at 4am
Poulenc: Con. for 2 Pianos in D Min. – 31st at 1pm
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Cinderella, Op. 87: Suite No.1 – 11th at 2am
Con. for Piano No. 1 in D-Flat, Op. 10 – 9th at noon; 30th at 11am
Con. for Piano No. 3 in C, Op. 26 – 18th at 9pm
Con. for Piano No. 5 in G, Op. 55 – 29th at 10am
Peter and the Wolf, Op. 67 – 29th at 1pm
Romeo and Juliet, Op. 64: Suite No. 2 (Nos. 1-7) – 4th at 3pm
Romeo and Juliet, Op. 75 – 25th at 4pm
Romeo and Juliet, Op. 75: excerpts – 21st at 9pm
Scythian Suite, Op. 20 – 22nd at noon
Sinfonia Concertante for Cello, Op. 125 – 28th at 4pm
Son. for Piano No. 4 in C Min., Op. 29 – 9th at 1am
Son. for Piano No. 7 in B-Flat, Op. 83 – 17th at noon
Son. for Violin and Piano No. 2, Op. 94 – 17th at 6pm
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Sym. No. 5 in B-Flat, Op. 100 – 2pm
The Gambler, Op. 24: 4 Portraits – 4pm
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Anthems and Church Music – 13th at 4am
Behold, I Bring You Glad Tidings – 27th at 9am
Faery Queen: Suite No. 2 – 14th at 11am
Married Beau: Instrumental Music – 6th at 4pm
Quantz: Son. No. 1 in A Min. – 30th at 2pm
Rachmaninov: Con. for Piano No. 3 in D Min., Op. 30 – 18th at 1pm
Con. for Piano No. 4 in G Min., Op. 40 – 17th at 9am
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Songs – 19th at 2am

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- Sym. No. 2 in E Min., Op. 27 - 14th at 3am
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Rakov: Little Sym. for String Orch. in C - 27th at 9am
Rameau: Concert en Sextuor No. 6 in G Min. - 28th at 10am
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 Pièces de Clavecin en Concert: Concert No. 3 - 29th at 1am
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Ravel: Bolero - 8th at 10pm
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Reicha, J.: Duo for Violin and Cello No. 2 in F, Op. 84 - 6th at 6pm
Respighi: Feste Romane - 24th at mid.
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Rogers, B.: Japanese Dances - 11th at 4am
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Roem: Gloria - 23rd at 7pm
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 Serenade on Five English Poems - 15th at 3am
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Rossini: Armida: Se al mio crudel tormento - 1st at 3am
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 Semiramide: Ov. - 6th at 10am
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 Con. for Piano No. 2 in G Min., Op. 22 - 9th at 7pm
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- Con. for Violin No. 1 in A Min., Op. 20 - 1st at 6pm; 9th at 7pm
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Stamitz, J.: Orchestral Trio in C Min., Op. 4 No. 3 - 16th at 10am
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Stavenhagen: Con. for Piano in B Min., Op. 4 - 27th at 8pm
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Strauss, R.: Aus Italien, Op. 16 - 22nd at 11am
 Burleske for Piano and Orch. in D Min. - 24th at 9am
 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
 Sonatina for Winds No. 1 in F "From an Invalid's Workshop" - 7th at 10am
Stravinsky: Baiser de la fée: 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

Orpheus - 16th at 9pm
 Pulcinella: Suite for Violin and Piano - 24th at 10am
 Scherzo Fantastique - 23rd at 6pm
 Serenade in A - 13th at 2am
 Song of the Nightingale - 11th at mid.
 Sym. in C - 3rd at 3pm
 Sym. of Psalms - 19th at 4am
 The Rite of Spring - 21st at 9pm
 The Song of the Nightingale - 29th at 6pm
 Stravinsky (arr. Agosti): Firebird Suite - 10th at 10am
 Suk: Fantasy for Violin and Orch. in G Min., Op. 24 - 9th at 9am
 Surinach: Con. for Piano - 18th at 2pm
 Svendsen: Zorahayda (Legend) - 1st at 8am
 Sviridov: Music for Chamber Orch. - 11th at 5am
 Szymanowski: Con. for Violin No. 1, Op. 35 - 5th at 6pm
 Con. for Violin No. 2, Op. 22 - 24th at noon
 Metopes, Op. 29 - 22nd at 6pm
 Mythes, 3 Poems for Violin and Piano, Op. 30 - 30th at 4pm
 Son. for Piano No. 3, Op. 36 - 5th at 6pm
 Taktakishvili: Sym. No. 1 - 18th at 10am
 Talma: La Corona - 28th at 2am
 Tartini: Con. for Violin in D Min. - 31st at 3pm
 Son. for Violin and Continuo in G Min. "Didone Abbandonata" - 18th at 3pm
 Taverner: Motets - 27th at 1pm
 Tchaikovsky: Capriccio Italien, Op. 45 - 27th at 8pm
 Con. for Piano No. 1 in E-Flat, Op. 23 - 21st at 9pm
 Con. for Piano No. 3 in E-Flat, Op. 75 - 14th at 7pm
 Hamlet: Fantasy Ov., Op. 67a - 31st at 1pm
 Manfred Sym., Op. 58 - 26th at 4am
 Ov. in F - 21st at 11am
 Quar. No. 2 in F, Op. 22 - 26th at 10pm
 Romeo and Juliet - 5th at 1am
 Sextet in D Min., Op. 70 "Souvenir de Florence" - 2nd at 3pm
 Storm, Op. 76: Ov. - 17th at 11am
 Swan Lake, Op. 20: Highlights - 28th at 3am
 Swan Lake, Op. 20: Suite - 4th at mid.
 Sym. No. 3 in D, Op. 29 "Polish" - 2nd at 3am
 Sym. No. 4 in F Min., Op. 36 - 11th at 2pm; 20th at 8pm
 Sym. No. 5 in E Min., Op. 64 - 20th at 3am
 Sym. No. 6 in B Min., Op. 74 "Pathétique" - 7th at 2am
 Tempest, Op. 18 - 12th at 4am
 Tchernin: Con. for Piano No. 2, Op. 26 - 3rd at noon
 Con. for Piano No. 5, Op. 96 - 1st at 2am
 Telemann: Cantata "Deine Toten 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 3pm
 Con. for 3 Horns in D - 9th at 1am
 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
 Fantasias 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 9pm
 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.

Trad: Gregorian Chant: Requiem Mass - 26th at 6am
 Turina: Danzas Fantasticas - 26th at 3pm
 Vector: Pastoral and Dance for Flute and Orch. - 9th at 3am
 Vaughan Williams: Con. Accademico for Violin and Strings in D Min. - 12th at 6pm
 Con. Grosso - 12th at 6pm
 Fantasia on a Theme by Tallis - 12th at 6pm
 Fantasia on the "Old 104th" Psalm Tune - 29th at 1pm
 Magnificat - 12th at 6am
 Serenade to Music - 8th at 3am; 12th at 1pm
 Suite for Viola and Piano - 11th at 3pm
 Sym. No. 1 "A Sea Symphony" - 12th at 1pm
 Sym. No. 2 "A London Sym." - 7th at 5am
 Sym. No. 4 in F Min. - 11th at 1pm
 Sym. No. 5 in D - 12th at 5pm
 Verdi: Don Carlo: Ballet Music - 10th at mid.
 Don Carlo: Tu che le vanita - 10th at 7pm
 Falstaff - 10th at 3am
 I Lombardi: Ballet Music - 10th at 7pm
 La Traviata - 10th at 1am
 Macbeth: Sleepwalking Scene - 10th at mid.
 Simon Boccanegra: Arias - 6th at noon
 Vienne: Spleens et detresses - 6th at 7pm
 Vieuxtemps: Fantasia Appassionata for Violin, Op. 35 - 31st at noon
 Villa-Lobos: Con. for Guitar - 9th at 5pm
 12 Etudes - 6th at 9pm
 Vivaldi: Con. for Bassoon in E Min. - 26th at 3am
 Con. for Cello, Strings and Continuo in A Min. - 12th at 3am
 Con. for Flute, Strings and Continuo in G, No. 52 - 18th at 10am
 Con. for Guitar in D - 26th at 10am
 Con. for Piccolo, Strings and Continuo in C - 24th at 5pm
 Con. for Violin and Strings in B-Flat - 6th at 9am
 Four Seasons: Con. for Violin in E, Op. 8, No. 1 "Spring" - 8th at 3pm
 Four Seasons: Con. for Violin in F, Op. 8, No. 3 "Autumn" - 25th at noon
 Magnificat in G Min. - 26th at 6am
 Motet "Nulla in mundo pax" - 15th at mid.
 Stabat Mater - 6th at 2am
 Trio for Violin, Lute and Continuo in C - 17th at 8pm
 Wagner: Die Feen: Ov. - 24th at noon
 Die Meistersinger: Prize Song - 24th at noon
 Götterdämmerung: Immolation Scene - 8th at 5am; 27th at 4pm
 Love-Feast of the Apostles - 14th at 9am
 Parsifal: Prelude to Act 1 - 18th at 6pm
 Rienzi: Ov. - 23rd at 1pm
 Siegfried: Act 3 - 26th at 1pm
 Siegfried Idyll - 21st at 9am
 Tannhäuser: Ov. and Venusberg Music - 17th at 3pm
 The Flying Dutchman: Ov. - 25th at 10am
 Wallowitch: Four Snappy Pieces - 11th at 1pm
 Walther: Chorale Variations on "Jesu, meine Freude" - 9th at 2am
 Walton: Bagatelles for Guitar - 26th at 10am
 Con. for Viola - 28th at 1pm
 Warlock: Capriol Suite - 30th at 7pm
 The Curlew - 30th at 7pm
 Weber: Clarinet Quin. in B-Flat, Op. 34 - 8th at 10am
 Con. for Clarinet No. 1 in F Min., Op. 73 - 11th at 1pm
 Concertino for Horn in E Min., Op. 45 - 24th at 3pm
 Der Freischütz: Ov. - 8th at 1am; 25th at 6am
 German Dances - 23rd at 5pm
 Weill: The Seven Deadly Sins - 28th at 9pm
 Weisgall: Francies and Inventions - 13th at 7pm
 Werner: Musical Instrumental Calendar, 12 Suites for 2 Violins and Continuo: October, in B-Flat - 14th at noon
 Widor: Sym. No. 9 in C Min., Op. 70 - 12th at 9am

Wieniawski: Con. for Violin No. 1 in F-Sharp Min., Op. 14 - 7th at 9am
 Willaert: Ricercari per Sonar for Organ and Orch. - 9th at 3am
 Wirén: Serenade for Strings, Op. 11 - 12th at 4am
 Yardumian: Cantus Animae et Cordis - 13th at noon
 Ysaye: Au Rouet, Op. 13 - 31st at 11pm
 Con. for Violin and String Orch., Op. posth. - 17th at 11am

Record Key

ABC	ABC-Audio Treasury	FES	Festival	PRO	Protone
ACA	Acacia	FID	Fidelio	PTR	Patrian
ADA	Arcadia	FIN	Finnadar	QUA	Qualiton
ADR	Adriano	FIR	First Edition	QUI	Quintessence
ADV	Advent	FLE	Fleur de Lis	RAR	Rarities
AFK	AFKA	FLY	Flying Fish	RCA	RCA
ALP	Alpha	FOL	Folkways	RCI	Radio Canada International
AMA	Amadeo	FRD	Fredonia	RN	Radio Nederland
ANG	Angel	GAE	Grammofon	SAR	Sonic Arts
AQU	Aquitaine	GAL	Gallery	SEO	Seon
ARA	Arabesque	GAS	Gasparo	SER	Seraphim
ARC	Archive	GDC	Golden Crest	SEX	Sextant
ARE	Aries	GEM	Gemini	SFM	Society of Forgotten Music
ARG	Argo	GEN	Genesis	SFS	Societe Francaise du son
ARH	Arch Records	GGC	Golden Guinea	SON	Sonar
ARI	Arista	GOT	Gothic Records	SOU	Sound Environment Recording
ARN	Arion	GRE	Grenadilla	SP	Spark
ARS	Ars Nova	GRS	Grand Siecle	SPA	Society of Participating Artists
ART	Artia	HAN	Hansen House Records	SPE	Spectrum
ATD	Artist Direct	HAR	Harlequin	SPN	Serenus
ATL	Atlantic	HEL	Heliodor	SQN	Sine Qua Non
AUD	Auditorium	HNH	HNH	STO	Stolat
AUF	Audio Fidelity	HUN	Hungaroton	STR	Stratavari
AUR	Aurora	HYS	Haydn Society	SUN	Sun Owl
BAE	Baedeker	IMP	Impromptu	SUP	Supraphon
BAR	Baroque	INE	Inedits	TEL	Telefunken
BAS	BASF	INT	Interos	TLC	Telarc
BAT	Battery	IPA	International Piano Library	TOW	Towerhill
BEL	Bell	IRS	International Record Society	TRA	Transatlantic
BIS	Bis	ISR	Israel	TRI	Triton
BTK	Bartok	KAI	Kaibala	TRN	Turnabout
BUE	Buena Vista	KAP	Kapp	TRO	Triola
CAE	Caprice	KEY	Keyboard	TTN	Titanic
CAM	Cambridge	KIW	Kiwi	UMB	Umbrella
CAL	Caliope	KLA	Klavier	UNA	United Artists
CAN	Candide	LAU	Laurel	UNC	Unicorn
CAP	Capitol	LED	Limited Edition	URA	Urania
CAT	Cantate	LEO	Leonarda	USR	United Sound
CBC	CBC Radio Canada	LON	London	VAN	Vanguard
CBS	CBS	LOU	Louisville	VAR	Varèse
CC	Cambria	LRD	Lyrichord	VEG	Vega
CCS	Crystal Clear	LYR	L'Oiseau-Lyre	VER	Veritone
CDM	Chant du Monde	MAB	Musica Antiqua Bohemica	VIO	Violoncello
CET	Cetra	MAC	Mace	VIR	Virtuoso, Inc.
CEX	Classical Excellence	MAI	Mainstream	VIS	Vista
CGD	Collectors Guild	MEL	Melodiya	WAH	Washington Classical Series
CHA	Chalfont	MEO	Melos	WST	Westminster
CHE	Checkmate	MER	Mercury	WGD	Westminster Gold
CLA	Clarino	MGM	MGM	WR	World Records
CLS	Classic	MHS	Musical Heritage Society		
COL	Columbia	MIC	Microgroove		
COM	Command	MKA	MKA/Abbey		
CON	Connoisseur Society	MMA	Metropolitan Museum of Art		
COR	Coronet	MOA	Montilla		
COU	Counterpoint	MON	Monitor		
CRD	Continental Record Distributors	MOT	Motown		
CRI	Composers Recordings	MRS	Marlboro Rec. Soc.		
CRS	Crossroads	MUG	Music Guild		
CRY	Crystal	MUH	Murray Hill Records		
CSM	Colosseum	MUN	Musica Mundi		
CWF	Colonial Williamsburg	MUS	Musart		
DAC	Da Camera Magna	MUT	Master Virtuosi		
DEC	Decca	MUZ	Muza		
DEL	Delos	NKF	NKF		
DEN	Denon	NON	Nonesuch		
DES	Desmar	NWD	New World		
DET	Desto	ODN	Odeon		
DG	Deutsche Grammophon	ODY	Odyssey		
DIC	Discophon	ORI	Orion		
DOV	Dover	OPS	Opus		
EDU	Educo	ORP	Orpheus		
ELT	Electrecord	ORY	Oryx		
ELE	Elektra	PAR	Parliament		
EMI	EMI	PAT	Pathe		
ENC	Encore	PEA	Pearl		
ENY	Ensayo	PEL	Pelican		
EPC	Epic	PER	Period		
ERA	Erato	PET	Peters		
ERS	Ersta	PHI	Philips		
EST	Eastman Archives	PHO	Phonogram Inc.		
EUD	Eurodisc	PIC	Pickwick		
EVT	Everest	PMA	Past Masters		
EXC	Exclusive	POS	Poseiden		
FAL	Falconer	PRE	Preiserecords		
FDC	French Decca	PRL	Prelude		

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