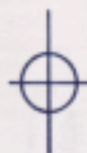
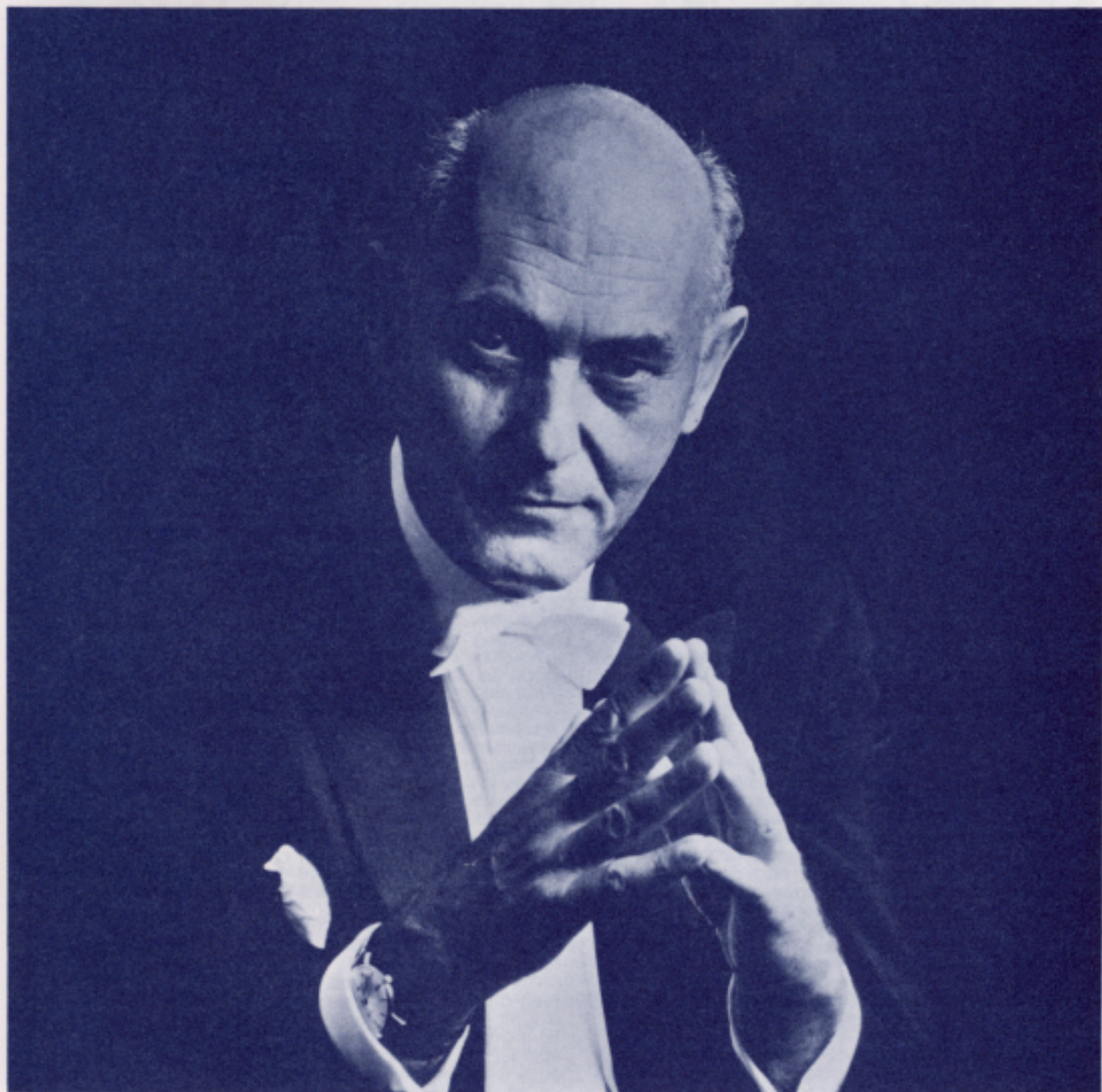


12TH NOTE



PUBLISHED FOR FRIENDS OF WYSU-FM, YOUNGSTOWN STATE UNIVERSITY



Sir Georg Solti, Music Director



The Choristers of King's College

A Festival of Nine Lessons and Carols: A Christmas Tradition

by Nicholas Nash

As has been the tradition for over 60 years, the Christmas story will be presented in nine lessons and carols from the Old and New Testaments and in hymns and carols sung by the choir of King's College in Cambridge, England. For the eighth year, Minnesota Public Radio will collaborate with the British Broadcasting Corporation in using the latest digital technology to bring the sound of *A Festival of Nine Lessons and Carols* across the Atlantic. The program will be distributed by American Public Radio.

It is difficult to explain how a college Christmas Eve service has become so famous and so loved. Part of the reason is the annual live broadcast by the BBC. Since 1928 listeners in England and around the world have heard *A Festival of Nine Lessons and*

Carols on Radio 4 (formerly called the Home Service) and on the worldwide shortwave services (with one exception, in 1929 when the Beeb—as he is affectionately known—decided not to burden a new music director with undue pressure.) The live stereo broadcasts to America didn't begin until 1979.

The service itself was first presented in the chapel in 1918. According to Sir David Willcocks who directed the choir from 1957 until 1973, "The then Dean was a young man named Eric Milner White who had returned from the War and felt that the Church of England's services were unimaginative, particularly the great festivals like Christmas Eve." And so he modeled his service on that in use at Truro Cathedral in the latter part of the nineteenth century.

Frank Anderson attended that very first carol service as a young man of 16. Frank oversaw the BBC broadcast of the service for 41 years. "I can't say that first service made any vast impression,"

he said, "but I think all of us who attended thought that it was a very good idea and hoped that it would go on as it has."

And it certainly has. During World War II, the stained glass was removed from the chapel, and there was no heat in the building. The service went on as scheduled, although wartime restrictions prevented the BBC's announcing where the Christmas Eve service originated. But even by the early 1940's, everyone knew. Not Salisbury, Canterbury, York or the Abbey. But King's. Only King's.

Another reason for the popularity of the service has been a succession of brilliant directors of music, each of whom is remembered almost every Christmas Eve in a carol or hymn setting. For instance, Boris Ord who served King's from 1929 to 1957 with a break for military duty during the world war, is represented by "Adam lay ybounden." David Willcocks oversaw the choir in its ascent to its present fame through exten-

sive recordings; his contribution to the 1982 broadcast was a setting of "Ding dong! merrily on high." Philip Ledger who succeeded Willcocks and directed the choir until 1981 was remembered in his arrangement of the "Sussex Carol." In fact, at least one work of all the men who led the choir since the beginning of the century is included in the service.

In 1982, Stephen Cleobury became director of music. Cleobury was trained just down the street at St. John's College by Dr. George Guest. In his first year, Cleobury offered an accompanying descant, but presumably he will make a greater contribution in future years.

As *A Festival of Nine Lessons and Carols* unfolds each year, the chapel, of this world at the beginning of the service when light streams through the windows, gradually seems to retreat from that world, and only candlelight turns away the darkness. We seem to inhabit another world altogether, cut off from the press of daily matters. Yet the congregation knows that what it hears in the college chapel the world hears. That sense of being connected to millions of others sharing the same tradition of Christmas celebration is deeply moving.

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WYSU-FM has been operating as a noncommercial fine arts radio station continuously since 1969, and is a charter member of National Public Radio. WYSU-FM broadcasts at 88.5 MHz, with 45,000 watts effective radiated power, day and night.

The staff of WYSU-FM welcomes the questions, comments and suggestions of the radio audience. Please write to us.

Performance Today: Finding the Theme

PERFORMANCE TODAY producers routinely receive dozens of letters asking about the now-familiar theme music sprinkled throughout the show. Like this one from Gallatin, Missouri: "Why not have some composer write music especially for the program? Not something like this poor, abused fragment of Mozart."

Mozart? No, indeed. It's precisely what the letter from Gallatin suggests—music created especially for the program. It's by New York-based composer Jim Pugh.

Three months before PERFORMANCE TODAY was scheduled to premiere, executive producer Wesley Horner commissioned Pugh to compose a distinctive theme which would reflect the substantive but upbeat sound of PERFORMANCE TODAY.

"We wanted to tell listeners that we're here, and in a big way," says Horner. "We wanted real, no synthesized instruments, and there's nothing more elegant than Mozart. I asked Jim to follow the model of a Mozart piano concerto for soloist and a small orchestra."

Pugh, who had arranged the themes for NPR's popular news programs ALL THINGS CONSIDERED, MORNING EDITION, and WEEKEND EDITION, found himself with a tall order. "Jazz is really my thing," he says.

As a music student, Pugh had gone through the usual exercises of composing in the styles of famous composers, including Mozart. He felt comfortable with the Mozart style, but he was most concerned with writing two Mozartean melodies that weren't actually Mozart—two basic themes to be used in various ways on PERFORMANCE TODAY, one upbeat, the other more solemn and serious.

"I thought I'd never be able to come up with something original."

And suddenly, in less than a day, the music seemed to write itself. "I jotted down a few ideas, and the melodies were there."

It took only a little longer to

fine-tune the notes, which he accomplished on his synthesizer. He recorded a short tape with himself at the keyboard, and sent it and the score to Wes Horner in Washington, D.C.

Says Horner, "I was delighted. It was exactly what I had wanted for the program. It has excitement, and it sparkles."

In consultation with Horner, Pugh orchestrated his music for piano soloist and an ensemble the same size as the court orchestras of Mozart's day—25 strings combined with a woodwind quintet.

And one blustery December day, a group of musicians, many of them members of the acclaimed ensemble Music Amici, gathered in a large midtown studio in New York City, moving in right behind a taping session with singer Diana Ross. Three hours later, working with sound technician James Anderson, they had taped the two basic PERFORMANCE TODAY themes, plus more than 30 variations, with an average of 39 takes for each one. "Invariably we picked the last take," says Horner, who was present during the recording sessions. "And yet somehow, the last takes retain a certain spontaneity, as if they were just being played for the first time."

They're tantalizing fragments of what many listeners suppose to be a much larger composition. Has Pugh ever considered building a complete piano concerto around the PERFORMANCE TODAY theme? "No," he says thoughtfully. "But that's a very interesting idea."

PERFORMANCE TODAY airs on WYSU-FM Monday through Friday at noon.

Making Time for the Arts: National Public Radio's Morning Edition

On National Public Radio's MORNING EDITION, arts coverage goes far beyond the 5,000th performance of "Chorus Line," the defection of a Soviet artist, or the newest billion-dollar Spielberg movie.

No matter what's new on

the national and international news front, MORNING EDITION also makes time for undiscovered artists and unusual artistic approaches, be it a group of young jazz musicians continuing traditions in New Orleans, an impressive first novel by an unknown author, or how to put ships in bottles.

"We knew that the arts were integral to the daily lives of our listeners, many of whom listen to classical and jazz offerings on local stations," says NPR's Jane Kernis, the original designer and producer of the program. "By covering the arts we knew we would provide a more meaningful service to our listeners."

Providing that service is MORNING EDITION's arts unit, staffed by producers Thurston Briscoe and Don Lee, editorial assistant Alice Winkler, and more than 30 freelance arts reporters. It's their job to edit and produce up to five arts stories a day, sifting and selecting innumerable ideas from arts organizations, publicists, individuals and reporters.

"We always look for a claim to unusualness, or uniqueness in an arts story," explains Lee, "and a strong element of national interest." The opening of a play by an unknown artist in Florida would be of little interest to a listener in Kansas, for example, unless it is likely to tour, or unless it raises significant sociological or political issues.

Variety in the types of arts covered is something the arts producers instinctively seek out. Music stories—on jazz, classical, rock and roll, new age—are particularly suited to the medium of radio. Briscoe describes a recent report on a piece of synthesized music—incorporating the sounds issuing from miniature microphones on a tap dancer's feet—as an "ideal radio piece."

Covering the visual arts presents a different kind of challenge. The producers must gauge how difficult it is to paint a vivid verbal image of the work of art in question, how familiar the audience may already be with the art form, and whether the story is interesting even if one cannot completely convey its visual

aspect.

For example, a story about some of the few color photos taken during the Depression did not require detailed descriptions. The piece focused on what it meant to see the Depression in color, particularly for a younger generation that generally pictures the Depression in black and white.

No matter who covers a story—a reporter, a commentator, or host Bob Edwards—incorporating an element of critical questioning is essential in the arts. "Opinion, analysis and interpretation are the stock-in-trade of arts pieces," says Lee.

"Artists are not accountable to the public in the same way as politicians," he continues. "No one can demand that they explain a work of art or justify a certain approach. But we like our reporters to ask precisely those kinds of questions, so they have to be diplomatic and assertive at the same time."

Searching for the most unusual angle for the most relevant insight in MORNING EDITION's arts coverage is only half the battle. Creating the most satisfying sound is the other. Arts stories often require more creative production than straight news, and Briscoe, who spends long hours developing the different textures and sounds of a piece, describes his job as "keeping an ear on what the unit does" so that he can "keep finding problems, and keep solving them."

"This is radio," he says. "In arts, as in news, we need to accent what we can provide, and that's the sound of something happening."

About the cover:

This year, Sir Georg Solti turned 75 and the Chicago Symphony Orchestra began a 52-week season.

Music Director of the Chicago Symphony Orchestra since 1969, Sir Georg is one of the world's most honored and respected conductors. His arrival in Chicago launched one of the most successful musical partnerships in our time, captivating audiences at home and abroad in concerts, award-winning recordings and syndicated radio broadcasts.

The Christmas Carol: A Not-So-Brief History

by Barbara Krauss

Music has never been silent on occasions of celebration throughout history, and the birth of Christ was no exception. Adulation has traditionally taken the form of song, and no doubt the Angel's declamation of "Gloria in Excelsis Deo" at the first glimpse of the Christ Child can claim the distinction of being the very first Christmas carol.

There are indications that this was perpetuated as early as 129 A.D. by Telesphorus, Bishop of Rome, who instituted the custom of including this hymn in public worship ceremonies celebrating Christ's birth. And there are other early references in history that detail the origins of the Christmas carol. The

Spanish composer Aurelius Prudentius, born in 348, is, for example, usually credited with composing the first Christmas songs as he followed the current dictates of providing Latin hymns for liturgical use. His most enduring hymn is "Corde Natus Ex Parentis" ("Of the Father's Love Begotten"), which is still sung in modern liturgies.

It was of course through the spread of Christianity that Christmas customs were introduced throughout Europe, especially through the work of St. Patrick, St. Jerome and St. Augustine, who brought traditions northward to England, Ireland and Saxony. It is apparently here, during the prevailing feudal customs of the times, that the occasion of Christmas invited special favors from lords and nobility to be visited upon their servants and waits, and gave rise to the famous Wassail tradition. Thus secular and sacred practices were joined in celebrating Christmas as a time of brotherhood.

Across the Channel in France, the coronation of Charlemagne in the year 800 saw the advent of a new form of musical entertainment—a combination of dance, music and mime, usually with a sacred theme, which came to be known as the "mystery play." In fact, it is from this element that the world "carol" is probably derived, taken from the Italian "carolare," which suggests the incorporation of dance and song. In the Middle Ages, the acting out of these plays was not merely a form of entertainment, but, performed by the clergy, was a means to communicate the Church's teachings at a time when few could read. Perhaps the most notable of the mystery plays was offered by St. Francis of Assisi, who made the first Christmas creche, or crib, and invited his community to sing hymns in honor of Christ's birth. The creche, crib or praesepio of St. Francis is staged in many churches to this day, and also served as the well from which many other carol forms were drawn.

Closely woven into the traditions of this particular mystery

play are hymns which venerate the Blessed Virgin. Fifteenth-century British manuscripts contain many examples of "Mary" carols which are still sung today, such as "I Sing of a Maiden" and "There is No Rose of Such Virtue." And of course, the closely related lullaby or cradle song, such as "Lullay, Lullay, Thou Little Tiny Child," took root from the early creches.

In the 20 centuries following the birth of Christ, the history of the Christmas carol can be chronologed in an almost uninterrupted progression, with the sole exception of the Reformation Period of the seventeenth century, where the only decline in carolry was witnessed as a result of the Reformers' attempts to suppress what they considered to be extraneous religious interference. Barring this interlude, it is the persistence of the carol's history that becomes apparent and noteworthy. It is a tradition that continues to enjoy substantial growth even in relatively modern times, with masters such as Bach, Handel and Mendelssohn undoubtedly adding to the permanent repertoire.

For the most part, carolry parallels the development of folk song, yet it is older, and more universal. Long before England, France or Germany had their individual tongues, Latin carols were being sung. A true carol sings of Christ's birth, echoing the pastoral simplicity of the shepherds as they sang to an infant on a hill in Bethlehem more than 2000 years ago. Down through the centuries, music has paid her tribute to this humble setting in the form of every kind of melody, symphony and song imaginable, and in doing so has lent an aura of timelessness to a custom that has already withstood nearly two millennia.



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Farmer's National Bank of
Canfield—A Note to You
First Federal Savings and Loan—
Monitor Radio
Home Savings and Loan Co.—
Boston Pops Orchestra
Mahoning Bank—Mostly Music
Manchester, Bennett, Powers, and
Ullman—Best of Broadway
Moonraker Restaurant—Dinner
Concert
Ohio Bell—FM in the AM
Ohio Edison—Chicago Symphony
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Good Music
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Program Listings for the Month of December

	MON.	TUES.	WED.	THURS.	FRI.	SAT.	SUN.
6:00	Morning Edition					Sidran on Record	Piano Jazz
7:00						Monitor Radio	Music in America
8:00	FM in the AM					Weekend Edition	
9:00							
10:00	Adventures in Good Music					A Note to You	Compact Disk Hour
11:00						Sound Money	Micrologus BBC Science
12:00	Performance Today					Pittsburgh Symphony	Cleveland Pops
1:00							
2:00	Mostly Music					Auditorium My Word!	
3:00							
4:00	All Things Considered					A Prairie Home Companion	
5:00							
6:00	Dinner Concert					Best of Broadway	
7:00							
8:00	Adventures in Good Music					Weekend Radio	
9:00							
9:00	New York Philharmonic	Boston Symphony	Chicago Symphony	Cleveland Orchestra	Philadelphia Orchestra	Folk Festival	
10:00	Music from Washington	A Musical Offering	Spoletto Festival	Pipedreams	Vienna Festival		
11:00	First Hearing					Now's the Time	
mid.							
1:00	Off Air						
2:00							

All program listings subject to change without notice.

1 TUESDAY

8:00 pm **Boston Symphony** HONEGGER: Pastoral d'ete; BEETHOVEN: Piano Concerto No. 1; FRANCK: Symphony in D minor; Alfred Brendel, piano; Hiroshi Wakasugi, conductor.

10:00 pm **A Musical Offering** War and Peace: A program of music of strife and con-

flict by Heinrich Schutz, Juan Del Encina, Andrea Gabrieli, William Byrd, John Dowland, Roland de Lassus, Claude Goudimel, and others.

2 WEDNESDAY

8:00 pm **Chicago Symphony** THOMSON: Suite from the film score, *Louisiana Story*; RAVEL: Bolero; DVORAK: Cello Concerto in B minor, Op. 104; John Sharp, cello; Kenneth Jean, conductor.

10:00 pm **Spoletto Festival** The first two works in this program were written specifically for these performers. The Sonata for Unaccompanied Violin by Michael Alec Rose leads off the ninth program, then Erica Nickrenz performs a work written for her by Lowell Liebermann: "Variations on a Theme by Anton Bruckner." Smetana's Piano Trio concludes.

3 THURSDAY

8:00 pm **Cleveland Orchestra** ROSSINI: "The Italian Girl in Algiers" Overture; SPOHR: Clarinet Concerto No. 3 in F Minor; PROKOFIEV: Symphony No. 5, Op. 100; Franklin Cohen, clarinet; Jahja Ling, conductor.

10:00 p.m. **Pipedreams** BACH: Prelude and Fugue in G major, S. 550; Toccata, Adagio, and Fugue in C major, S. 564; SCHUMANN: 2 Fugues on B-A-C-H; FRANCK: Priere in C-sharp minor, Op. 20; LANGLAIS: Messe Solennelle.

4 FRIDAY

8:00 pm **Philadelphia Orchestra** BOL-COLM: *Fantasia Concertante* for Viola, Cello, and Orchestra; SCHUMANN: Piano Concerto in A minor, Op. 54; BEETHOVEN: Symphony No. 3 in E-flat major, Op. 55; Joseph de Pasquale, viola; William Stokking, cello; Alicia de Larrocha, piano; Dennis Russell Davies, conductor.

10:00 pm **Salzburg Festival** BEETHOVEN: Symphony No. 4 in B-flat major, Op. 60; MUSSORGSKY-RAVEL: Pictures at an Exhibition; Berlin Philharmonic Orchestra; Herbert von Karajan, conductor.

5 SATURDAY

6:00 am **Sidran on Record** Guest: Steve Lacy.

10:00 am **A Note to You** *Band Music from around the World*. Professor Nadeau chats with Frank Battisti, conductor of the New England Conservatory Wind Ensemble, John Bird, biographer of Percy Grainger, and composer Warren Benson.

11:00 am **Sound Money** Topic: Lifetime Asset Allocation. Guest: Robert Klein, senior editor, *Money*.

Noon **Pittsburgh Symphony** BERLIOZ: *La Damnation de Faust*, Op. 24; Katherine Ciesinski, mezzo; Jerry Hadley, tenor; Dimitri Kavrakos, bass; David Orcutt, baritone; Mendelssohn Choir of Pittsburgh; Charles Dutoit, conductor (may be preempted by the opera).

1:30 pm **Texaco-Metropolitan Opera** PUC-CINI: *Tosca*.

8:00 pm **Weekend Radio** Marty Feldman and Chad and Jeremy sing about feet; the complete Oxford Union speech by Gerard Hoffnung including the Bricklayer's story. Music by New Grass Revival.

9:00 pm **Folk Festival** *Country Cookin', Part 12*. Our long-standing series continues with Bill Monroe, Vassar Clements, the Doug Dillard Band, Luke Smathers String Band, and McLain Family Band.

10:30 pm **Now's the Time** Lee Morgan — hard-bop trumpeter, with Blakey and his own groups.

6 SUNDAY

6:00 am **Piano Jazz** Guest: Ralph Sutton.
6:00 pm **Best of Broadway** Camelot.
7:30 pm **Boston Pops Orchestra** ELGAR: Pomp and Circumstance March No. 1; SUPPE: Overture to *Peet and Peasant*; TCHAIKOVSKY: Waltz from *Eugene Onegin*; STRAUSS: Thunder and Lightning Polka; WILLIAMS: Suite from *Jane Eyre*; DAVIES: An Orkney Wedding, with Sunrise; WILLIAMS: We're Lookin' Good; RODGERS: Selections from *The King and I*; MANN/HORNER: Somewhere Out There; arr. HAYMAN: I Love a Parade; John Williams, conductor.
11:00 pm **Vocal Scene** George London Remembered.

7 MONDAY

8:00 pm **New York Philharmonic** VAUGHAN WILLIAMS: Symphony No. 6 in E minor; SIBELIUS: Symphony No. 5 in E-flat major, Op. 82; Swan of Tuonela; Colin Davis, conductor.
10:00 pm **Music from Washington** FRANCOEUR: Sonata in E major for Cello and Piano; SCHUMANN: Adagio and Allegro in A-flat major, Op. 70; DEBUSSY: Sonata for Cello and Piano; VILLA-LOBOS: *Bachianas Brasileiras No. 5*: Aria; *Bachianas Brasileiras No. 2*: "O tremzinho do Caipira"; STRAUSS: Sonata for Cello and Piano in F major, Op. 6; Marcio Carneiro, cello; Thomas Mastroianni, piano.

8 TUESDAY

8:00 am **Boston Symphony** LISZT: Totentanz, Paraphrase on Dies irae; BRUCKNER: Symphony No. 2 in C minor; Krystian Zimerman, piano; Seiji Ozawa;
10:00 pm **A Musical Offering** BACH: Prelude for Cembalo, BWV 998; FROBERGER: Toccata 1; LIGETI: Passacaglia ungherese; DAQUIN: Harpsichord Suite in D major; ANDRIESEN: Overture to Orpheus; BACH: English Suite No. 3 in G minor, BWV 808; Colin Tilney, harpsichord.

9 WEDNESDAY

8:00 pm **Chicago Symphony** MOZART: Piano Concerto No. 24 in C minor, K. 491; Requiem in D minor, K. 626; Alfred Brendel, piano; Marvis Martin, soprano; Florence Quivar, mezzo; Philip Creech, tenor; John Cheek, bass; Chicago Symphony Chorus; James Levine, conductor.
10:00 pm **Spoletto Festival** Luigi Boccherini's Guitarr Quintet is featured in the tenth program, as Eliot Fisk joins the Mellora quartet. Also, Paula Robison and Jean-Yves Thibaudet perform *Melodies Passageres and Canzone* by Samuel Barber, and Joshua Bell, Steven Isserlis and Jean-Yves Thibaudet present the Piano Trio by Maurice Ravel.



10 THURSDAY

8:00 pm **Cleveland Orchestra** KODALY: Dances of Galanta; MOZART: Oboe Concerto in C major, K. 314; DVORAK: Symphony No. 7 in D minor, Op. 70; John Mack, oboe; Christoph von Dohnanyi, conductor.
10:00 pm **Pipedreams** SCHEIDEMANN: Magnificat VII toni; BUXTEHUDE: Christmas Chorale-*preludes Der Tag, der ist so freudereich; In dulci jubilo; Herr Christ, der einig Gottes Sohn; Lobt Gott, ihr Christen; Nun Komm, der Heiden Heiland*; BACH: 3 Chorale-*preludes on the Advent hymn Nun Komm, der Heiden Heiland*; BEAUVARLET-CHARPENTIER: 2 French Carols; BRAHMS, HEILLER, and AHRENS: Chorale settings of *Es ist ein Ros' entsprungen*; KREBS: Prelude and Fugue on *Wachet auf*

11 FRIDAY

8:00 pm **Philadelphia Orchestra** STRAUSS: Don Juan, Op. 20; MOZART: Piano Concerto No. 25 in C major, K. 503; BOLCOM: Piano Concerto; RAVEL: La Valse; Emanuel Ax, piano; Dennis Russell Davies, conductor.
10:00 pm **Salzburg Festival** BEETHOVEN: Piano Trio in C minor, Op. 1, No. 3; RAVEL: Piano Trio in A minor; DVORAK: Piano Trio in F minor, Op. 65; Rudolf Buchbinder, piano; Josef Suk, violin; Angelica May, cello.

12 SATURDAY

6:00 am **Sidran on Record** Guest: Gil Evans.
10:00 am **A Note to You** Australian Composers, Part III. In the third of a six-part series on Australian composers, Professor Nadeau concentrates on some of the pioneer figures in Australian composition, such as Ralph Hill and John Antill, who died in 1986 at the age of 82. There's also an interview with composer Peggy Glanville-Hicke, an Australian composer now living in Sydney.
11:00 am **Sound Money** Topic: Closed-end Mutual Funds. Guest: Thomas Herzfeld, president, Thomas Herzfeld Advisors, Miami.
Noon **Pittsburgh Symphony** MOZART: Symphony No. 31 in D major, K. 297; LISZT: Concerto No. 1 in E-flat major for Piano and Orchestra; STRAVINSKY: The Firebird; Hai-Kyung Shu, piano; Charles Dutoit, conductor.
2:00 pm **Texaco-Metropolitan Opera** MOZART: Die Entführung Aus Dem Serail.
8:00 pm **Weekend Radio** By request, our annual repeat of *Death of a Wombat*. Also some Beatles music by various performers such as John Bayless, Ofra Harnoy, and Cathy Berberian.
9:00 pm **Folk Festival** And Now for Something Completely Different, III. Still another in a zany series that blends the ridiculous with the charming.
10:30 pm **Now's the Time** Coleman Hawkins — the first great jazz saxophonist, an irresistible force.

13 SUNDAY

6:00 am **Piano Jazz** Guest: Ralph Sutton.
6:00 pm **Best of Broadway** Starlight Express.

7:30 pm **Boston Pops Orchestra** STRAUSS: Radetsky March; Overture to *Die Fledermaus*; COATES: Langham Place (Elegy) from *London Again* Suite; TCHAIKOVSKY: Romeo and Juliet; MENDELSSOHN: Violin Concerto in E minor, Op. 64; COHEN: The Invincible Bunbury March; RODGERS: Selections from *South Pacific*; WEBB: By the Time I Get to Phoenix; MERRICK: Look Sharp, Be Sharp; Cecylia Arzewski, violin; Max Hobart, conductor.
11:00 pm **Vocal Scene** "Singspiel" — The Road to Operetta.

14 MONDAY

8:00 pm **New York Philharmonic** PROKOFIEV: Piano Concerto No. 3 in C major, Op. 26; SHOSTAKOVICH: Symphony No. 15 in A major, Op. 141; Erick Ohlsson, piano; Kurt Sanderling, conductor.
10:00 pm **Music from Washington** VIVALDI: Allegro; Concerto in D minor; BACH: Bourée and Fugue; STRAVINSKY: Suite; BOZZA: Sonatine; MATTERN: Sonata Breve; Four Russian Pieces; BIZET: Carmen Suite; Chicago Brass Quintet.

15 TUESDAY

8:00 pm **Boston Symphony** ROUSSEL: The Spider's Feast; PAGANINI: Violin Concerto No. 1; SCHUBERT: Symphony No. 6; Midori, violin; Charles Dutoit, conductor.
10:00 pm **A Musical Offering** *Musica Getutsch: Music of the German Renaissance*: A program of music by Senfl, Isaac, De Lassus, Hassler, Praetorius, and others. The Boston Camerata is directed by Joel Cohen.

16 WEDNESDAY

8:00 pm **Chicago Symphony** TOWER: Silver Ladders; BARBER: Violin Concerto, Op. 14; PROKOFIEV: Symphony No. 7, Op. 131; Nadja Salerno-Sonnenberg, violin; Leonard Slatkin, conductor.
10:00 pm **Spoletto Festival** Paula Robison and Jean-Yves Thibaudet perform "Melodies Passageres and Canzone" by Samuel Barber; then the Mellora Quartet is joined by Messieurs Bell, Swensen, Michrenz, and Brey in the Chamber Series' concluding work, the Octet by Felix Mendelssohn.

17 THURSDAY

8:00 pm **Cleveland Orchestra** PFITZNER: Three Preludes from *Palestrina*; STRAUSS: *Burleske* for Piano and Orchestra; MAHLER: Symphony No. 1 in D major; Joella Jones, piano; Christoph von Dohnanyi, conductor.
10:00 pm **Pipedreams** SMITH: Joy to the World; BACH: Cantic Variations on the Christmas song *Von Himmel hoch*, S. 769; DANDRIEU: 2 Noels; DAQUIN: Noel No. 10; ZACHAU: Von Himmel hoch; SMITH: All this night my heart rejoices; NILSSON: *Nativitas Domini*; WIDOR: *Symphonie Gothique* No. 9 in C major, Op. 70; SMITH: I saw three ships.



18 FRIDAY

8:00 pm **Philadelphia Orchestra** BERLIOZ: Overture, *Le Carnaval romain*, Op. 9; RESPIGHI: *The Pines of Rome*; STRAUSS: *Symphonic Fantasy, Aus Italien*, Op. 16; Riccardo Muti, conductor.
10:00 pm **Salzburg Festival** MONTEVERDI: *Verpro della Beata Vergine*, 1610; Taverner Consort, Choir and Players; Andrew Parrott, director.

19 SATURDAY

6:00 am **Sidran on Record** Guest: Mose Allison.
10:00 am **A Note to You** *Tangos, Rags, and Toccatas*. Guest co-host Virginia Eskin joins Professor Nadeau in a program of piano music. Professor Nadeau performs tangos by Ernesto Nazareth, while Virginia plays several rags by women composers from her recording, *Pickles and Peppers*. Virginia also performs a brilliant toccata by Harvard composer James Yannatos.
11:00 am **Sound Money** Topic: Mergers & Acquisition. Guest: Michael Goldner, managing director, Piper Jaffray & Hopwood, Inc., Minneapolis.
Noon **Pittsburgh Symphony** LISZT: *Mazeppa*; SAINT-SAENS: *Concerto No. 5 in F major for Piano and Orchestra*, Op. 103; BARTOK: *Music for Strings, Percussion, and Celesta*; Lorin Hollander, piano; Ivan Fischer, conductor.
2:00 pm **Texaco-Metropolitan Opera** VERDI: *Il Trovatore*.
8:00 pm **Weekend Radio** A program for the Season including Henry Morgan's "Daytime Radio Serial for Burglars," Stan Freberg's "Green Christmas," and other cynical views of Yuletide. Also, Dylan Thomas reading *A Child's Christmas in Wales*.
9:00 pm **Folk Festival** *Folk Music for Christmas*. The first in a two-part program featuring music for the season.
10:30 pm **Now's the Time** *Blue Mitchell* — trumpet, with Horace Silver and others.

20 SUNDAY

6:00 am **Piano Jazz** Guest: Harold Danko.
1:00 pm **Voice of the Turtle** Chanukah, the Festival of Lights, the Feast of Dedication, is one of the most joyous festivals of the Jewish year. Weaving stories of disparate traditions with the music and Ladino language of the Sephardim, Voice of the Turtle evokes the eras of Medieval and Renaissance Spain as its members retell and explore the Chanukah holiday.
6:00 pm **Best of Broadway** Song of Norway.
7:30 pm **Boston Pops Orchestra** TCHAIKOVSKY: *Romeo and Juliet* Overture-Fantasy; TCHAIKOVSKY: *Finale from Symphony No. 4*; GERSHWIN: *Rhapsody in Blue*; I Got Rhythm Variations; WARREN: *Lullaby of Broadway*; RODGERS: *Mountain Greenery*; LE GRAND: *Theme from The Summer of '42*; SMALLS: *Selections from The Wiz*; Peter Nero, piano and conductor.
10:00 pm **Advent Carol Service** Produced by the British Broadcasting Corporation with Minnesota Public Radio to commemorate the days before Christmas, the faculty and students at St. John's College at Cambridge University in England present this Advent service of lessons and music.

21 MONDAY

8:00 pm **New York Philharmonic** MOZART: Overture to *Don Giovanni*; SCHUMANN: *Cello Concerto in A minor*, Op. 129; BRAHMS: *Symphony No. 4 in E minor*, Op. 98; Antonio Meneses, cello; Kurt Sanderling, conductor.
10:00 pm **Music from Washington** MOZART: Five songs; SCHUBERT: Six Songs; Four Songs with texts by Ruckert; MAHLER: Six songs; Arleen Auger, soprano; Dalton Baldwin, piano.

22 TUESDAY

8:00 pm **Boston Symphony** WAGNER: Overture to *The Flying Dutchman*; BRAHMS: *Double Concerto in A minor*, Op. 102; STRAVINSKY: *Petruska*; Malcolm Lowe, violin; Jules Eskin, cello; Charles Dutoit, conductor.
10:00 pm **A Musical Offering** TELEMANN: *Sonata Secunda in G minor*; BACH: *Sonata No. 4 in F major for Flute and Harpsichord*, BWV. 1033; RAMEAU: *Pieces de clavecin en concert: Cinquieme concert*; COUPERIN: *Concerts royaux: Quatrieme concert in E major*; C.P.E. BACH: *Quartet No. 3 in G major for Flute, Viola, Harpsichord, and Cello*; The Boston Museum Trio, with Frans Bruggen, baroque flute.

23 WEDNESDAY

8:00 pm **Chicago Symphony** C.P.E. BACH: *Symphony No. 3 in C major*, W. 182; MOZART: *Serenade No. 11 in E-flat major*, K. 375; STRAVINSKY: *Pulcinella Suite*; HAYDN: *Symphony No. 83 in G minor*, ("La Poule"); Lorin Maazel, conductor.
10:00 pm **Spoleto Festival** Highlights from the acclaimed Early Music Festival at Piccolo are featured. The original instrumentation captures the sound of the Baroque and Renaissance periods.

24 THURSDAY

5:00 am **It Came Upon a Holy Eve** WYSU celebrates Christmas with music from three of the finest early music ensembles in the country: The Folger Consort, recorded in The Folger Shakespeare Library; Pomerium Musices, a ten-member vocal ensemble; and Calliope, a renaissance band, and the winners of the Naumberg Chamber Music Award.
6:00 am **Morning Edition**
8:00 am **A Brass Christmas** Brass ensembles from the Eastman School of Music offer a holiday concert, recorded especially for radio. The glorious sound of brass is heard in a mix of popular secular and sacred works.
9:00 am **Clerks of Oxenford** A program of medieval and modern Christmas music performed in the Ante Chapel of Magdalen College, Oxford by a mixed choir.
9:30 am **J.S. Bach: Cantata 140**
10:00 am **A Festival of Nine Lessons and Carols** Produced by the British Broadcasting Corporation with Minnesota Public Radio this annual live broadcast of the famous Christmas service from Cambridge, England has found its way into the holiday traditions of thousands of listeners from across the country. From the Chapel of King's College, Cambridge.
11:30 am **St. Olaf Christmas Special 1987**

Once again this year WYSU will offer the St. Olaf Christmas special concert program. This will be the 76th annual concert and this year's theme is "Proclaim God's Grace and Glory," a passage from a work by Beethoven.
1:00 pm **J.S. Bach: Christmas Oratorio** Soloists: Gundula Janowitz, soprano; Christa Ludwig, alto; Fritz Wunderlich, tenor; Franz Crass, bass. Munich Bach Choir and Orchestra conducted by Karl Richter.
4:00 pm **Carols from Kings**
5:00 pm **All Things Considered**
6:30 pm **Dinner Concert**
7:00 pm **Adventures in Good Music** *The Story of the Bells*.
8:00 pm **Cleveland Orchestra** arr. BROWN: *O, Come All Ye Faithful*; arr. HARRIS: *O Holy Night*; BRITTEN: *Wolcom Yule and Deo Gracias from A Ceremony of Carols*; BERLIOZ: *Shepherds Farewell from Childhood of Christ*; RESPIGHI: *Adoration of the Magi from Trifolico Botticelliano*; HONEGGER: *Christmas Cantata*; arr. CORMIER: *Shout for Joy; Rise Up, Shepherd; What Month Was My Jesus Born In?; The Virgin Mary Had One Son; Go Tell it on the Mountain*; arr. PAULUS: *O, Little Town of Bethlehem*; BRITTEN: *This Little Babe*; TCHAIKOVSKY: *Nutcracker Suite*; Cleveland Orchestra Chorus and Children's Chorus; Robert Page, conductor.
10:00 pm **Pipedreams** MESSIAEN: *La Nativite du Seigneur*.

25 FRIDAY

12:00 am **Music Through the Night**
2:00 am **Chicago Music of the Baroque** Thomas Wikman conducts Music of the Baroque Chorus and Orchestra in a special brass and choral concert for Christmas. Works by the following composers are featured: Vierdank, Viadana, Gabrieli, Morales, Sweelinck, Monteverdi, and Schein.
4:00 am **Carols of Glenstal Abbey** This special program focuses on music in the Irish tradition performed in the beautiful Abbey of Glenstal, in County Wexford. Highlights include songs accompanied by the monks of the abbey, religious songs of the legendary 10th century harpist O'Carolan performed on the abbey's pipe organ, and carols in Chaucerian English as they are still sung in a village of County Wexford. A conversation with one of the monks explores the song texts, some of which contain traces of pre-celtic culture.
6:00 am **Morning Edition**
8:00 am **Handel: Messiah** Produced by the Oregon Bach Festival and the CBC. Soloists include: Sylvia McNair, Sarah Walker, Scot Weir, and William Parker; the performance is conducted by Helmut Rilling.
11:00 am **Adventures in Good Music** *Carols Worldwide*.
12:00 pm **Nativitat: A Mediterranean Christmas** A Mediterranean Christmas is one of the Boston Camerata's most memorable holiday presentations. Nativitat includes sacred and secular works from Catalonia, Spain, Italy, Provence, Corsica, and other Mediterranean lands.
5:00 pm **All Things Considered**
6:30 pm **Dinner Concert** BRITTEN: *A Boy Was Born*.
7:00 pm **Adventures in Good Music** *Carols Worldwide*.



12 NOTE

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8:00 pm **A Festival of Nine Lessons and Carols** See description on 12/24.

9:30 pm **With Heart and Voice** A very special program of recordings from the choral and organ repertory, specifically designed to capture the many moods of Christmas.

Offered is music for the season featuring choirs and organs from cathedrals, colleges, and churches in England, France, Germany, and the United States.

11:30 pm **Songs of Christmas 1987** This year's version of the holiday favorite featuring Christmas songs, greetings, and church bells from members of the European Broadcasting Union.

26 SATURDAY

6:00 am **Sidran on Record** Guest: Tommy LIPuma.

10:00 am **A Note to You** *The American Pianists.* Professor Nadeau presents noted artist Jeffrey Kahane in a program that includes the music of Frederic Chopin, Johannes Brahms, and Sergei Rachmaninoff.

11:00 am **Sound Money** A special edition with Chris Farrell and Erica Whittlinger taking questions from the answering machine.

Noon **Pittsburgh Symphony** WAGNER: *Siegfried Idyll*; ALBERT: *Concerto in One Movement for Violin and Orchestra*; MENDELSSOHN: *Scherzo for Orchestra, Op. 20*; *Symphony No. 4 in A major, Op. 90*; Fritz Seigal, violin; Gerard Schwarz, conductor.

2:00 pm **Texaco-Metropolitan Opera**

VERDI: *La Traviata*.

8:00 pm **Weekend Radio** Science is the topic of bits by Tomfoolery, Bob and Ray, and Flanders and Swann. Also a Henry Morgan Mini-Festival with "The Truth About Cow-boys," "Commercial Copy Writers," and "The Theater of Coming Attractions." Music by John McCutcheon.

9:00 pm **Folk Festival** *Folk Music for Christmas.* Concludes our seasonal presentation of carols and sacred music.

10:30 pm **Now's the Time** Gerry Mulligan—

quartets and encounters with Scott Hamilton, Ben Webster, and others.

27 SUNDAY

6:00 am **Piano Jazz** Guest: Herman Foster.

1:00 pm **Chicago's Music of the Baroque** A special presentation of the *Christmas Oratorio* by Johann Sebastian Bach. Soloists include: Alicia Purcell, soprano; Karen Brunssen, mezzo; William Watson and Kurt R. Hansen, tenors; Richard Cohn, baritone; Myron Meyers, bass. Thomas Wikman conducts *Music of the Baroque Chorus and Orchestra*.

6:00 pm **Best of Broadway** *Wonderful Town*.

7:30 pm **Boston Pops Orchestra** BEETHOVEN: *Hallelujah*; HUMPERDINCK: *Dream Pantomime from Hansel and Gretel*; PINKHAM: *Christmas Cantata*; TCHAIKOVSKY: *Waltz of the Flowers*; arr. COURAGE: *A Christmas Bouquet*; HERBERT: *March of the Toys*; RIMSKY-KORSAKOV: *Dance of the Buffoons*; DAVIS: *Carol of the Drum*; ANDERSON: *Sleigh Ride*; arr. REISMAN: *A Merry Little Sing-Along*; arr. ANDERSON: *A Christmas Festival*.

11:00 pm **Vocal Scene** *A Collector's Faust*.

28 MONDAY

8:00 pm **New York Philharmonic** CARTER: *A Celebration of some 100 to 150 Notes*; BRUCKNER: *Symphony No. 8 in C minor*; Zubin Mehta, conductor.

10:00 pm **Music from Washington** TELEMAN: *Concerto in D major for Four Violins*; BACH: *Brandenburg Concerto No. 3 in G major, S. 1048*; TARREGA: *Recuerdos de la Alhambra*; ALBENIZ: *Sevilla*; BIZET: *Carmen: Suite*; MORENO-TORROBA: *Estampas*; ALBENIZ: *Rumores de la Calet*; ROMERO: *Fantasia*; CHAPI: *La Revoltoa: Prelude*; FALLA: *The Three Corners Hat: The Miller's Dance*; *La vida breve: Spanish Dance No. 1; The Romeros*.

29 TUESDAY

8:00 pm **Boston Symphony** MOZART: *Overture to The Magic Flute*; RACHMANINOFF: *Rhapsody on a Theme of Paganini*; BARBER: *Essay No. 1 for Orchestra*; RESPIGHI: *The Pines of Rome*; John Browning, piano; Carl St. Clair, conductor.

10:00 pm **A Musical Offering** COUPERIN: *Pieces de clavecin; 25ieme Ordre*; L. COUPERIN: *Chaconne in C major; Pavane in F-sharp minor*; DUPHLY: *La Forqueray*; FORQUERAY: *La Leclair*; BACH: *Italian Concerto in F major for Harpsichord, BWV 971; Toccata in G major*; ALBENIZ: *Sonata in D major*; Ton Koopman, harpsichord.

30 WEDNESDAY

8:00 pm **Chicago Symphony** HINDEMITH: *Symphony, Mathis der Maler*; MAHLER: *Symphony No. 1 in D major, ("Titan")*; Lorin Maazel, conductor.

10:00 pm **Spoleto Festival** A potpourri of exceptional performances from the Piccolo Spoleto Festival, this program includes concert favorites recorded at the Musica da Camera series.

31 THURSDAY

8:00 pm **The Night of Smiles: A New Year's Eve Celebration** A gala three-hour special, guaranteed to delight our listeners. Hosted by Mordecai Lipshutz, **The Night of Smiles** . . . is a sparkling assortment of waltzes, polkas, marches, operetta, Broadway, and cabaret.

11:00 pm **A Hot Jazz New Year's Eve** A six-hour program featuring music by dance and swing orchestras, jazz singers, and enduring personalities from the 1920's, 30's, and 40's. Works include those of Benny Goodman, Tommy Dorsey, Artie Shaw, Bob Crosby, Jimmie Lunceford, Fletcher Henderson, Duke Ellington, Count Basie, Paul Whiteman, and many others.