

Classical



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■ FEBRUARY 2008

J.M.W. Turner at the DMA

The largest and most comprehensive retrospective ever presented in the United States of the career of J. M. W. Turner (1775–1851), will open Feb. 10 at the Dallas Museum of Art. One of the greatest landscape painters in the history of art, Turner's extensive range of subjects—seascapes, topographical views, historical events, mythology, modern life, and scenes from his own fertile imagination will be represented in this exhibition.

Approximately 140 works, divided almost evenly between oils and works on paper, including many never shown before in the United States will comprise the exhibition that also survey Turner's mastery of watercolor from highly innovative and experimental sketches and studies to large-scale finished works. Among these will be *Tintern Abbey* (1794), *The Battle of Fort Rock*, *Val d'Aouste*, *Piedmont 1796* (1815), *Sunset* (c.1820–1830), and *Norham Castle, on the River Tweed* (c. 1822–1823) from Tate Britain.

Dorothy Kosinski, the DMA's Senior Curator of Painting and Sculpture and The Barbara Thomas Lemmon Curator of European Art, is part of the prestigious team of American curators who organized the Turner exhibition.



J. M. W. Turner, Venice, from the Porch of Madonna della Salute, 1835, oil on canvas, The Metropolitan Museum of Art, Bequest of Cornelius Vanderbilt, 1899 (99.31)

Turner-inspired Concerts

Enjoy DMA concerts, readings and performances inspired by the J.M.W. Turner exhibition. All programs begin at 3 p.m. and are included as part of museum general admission.

February

9 Beethoven, Chopin, and Other Contemporaries of Turner, Mary Medrick

16 Love in the Time of Turner: Shelley, Keats, and Byron, Lydia Mackay

23 Flute Duets from the 18th and 19th Centuries, David Lee Schloss & Javier Gutierrez

March

1 Romantic Violin Music from the Time of Turner, Kristin Van Cleve

8 Beethoven, Chopin, and Other Contemporaries of Turner, Mary Medrick

15 Sea Symphonies from the Time of Turner



BOOKS: Why Classical Music Still Matters

Lawrence Kramer, a Professor of English and Music at Fordham University and editor of *19th Century Music*, is the author of a recently-published book, *Why Classical Music Still Matters*.

Ranging from J.S. Bach to John Adams and in prose that is fresh, stimulating and conversational, Kramer shows how classical music participates in the exploration of subjectivity, the conquest of time and mortality, the harmonization of humanity and technology, the cultivation of attention and the liberation of human energy.

Why Classical Music Still Matters is a small volume that engages both skeptics and music lovers and well worth a read.

IN MY OWN WORDS: Why Classical Music Still Matters?

WRR posed the question "Why does classical music still matter?" to several classical musicians, conductors and music professors. Following is a sampling of the responses. The comments address the importance of classical music and are not a commentary on Lawrence Kramer's book. If you'd like to share your comments, please e-mail us at wrrmac@wrr101.com

■ **Van Cliburn, winner of the first International Tchaikovsky Competition in Moscow in 1958 and founder of the Van Cliburn International Piano Competition.**

"In 385 B.C. when Plato established the Academy of Learning at Athens he knew very well that music because of its ethereal and invisible qualities had the great sway over the human heart.

All people are the same the world over and all people need beauty, inspiration, art and great music—the things that make life truly valuable."

■ **Aaron Dworkin, founder and president**

of the Sphinx Organization, a Detroit-based, national non-profit dedicated to bringing classical music to African-American and Latino youths. Sphinx Organization has been featured on CNN, NBC Nightly News, The Today Show, NPR and in *The New York Times*. Dworkin was selected by Newsweek Magazine as a 2006 recipient of a Giving Back Award presented to 15 people who make America great.

"Music, like all culture, is cumulative—the past will always inform the future. Unfortunately, classical music has not been helped by some of its traditions. Elitism, either real or perceived, has kept some people away from classical music. This leads me to the question that I have been asking for years: What can we do to make classical music relevant to all, regardless of age, race, education, or socio-economic background? I believe the future of classical music in this country depends largely on how the classical music community answers this question. There is so much research showing the benefits of studying music—higher test scores, better attendance, and so on, but the ultimate benefit of classical music is pure enjoyment."

■ **James Ehnes is a multi-award-winning recording artist nominated for a 2008 GRAMMY Award for his recording of concertos by Barber, Korngold and Walton with the Vancouver Symphony Orchestra. The GRAMMY Awards will be handed out on Feb. 10.**

"I think that our so-called 'classical' music has as much relevance in today's world as ever.

'Classical music' is a term that is difficult to define, but I might say that it describes two kinds of music: music that has lasted years and generations by virtue of its profound effect upon the listener, and music that is written today with that goal in mind. Music can affect mankind like no other art form; it can make us feel and think and react in ways that are unique and often wonderful. Classical music has been preserved over time precisely for this reason. Therefore, I would think that as long as humans are capable of emotion and thought, classical music will ALWAYS have relevance."



Morning Glories, Suzuki Shuitsu. Japan, 19th century. Ink and color on silk. Collection of Gerald and Alice Dietz, Dallas photo courtesy of The Crow Collection

10 Years in the Making: Texas Collects Asia

In 1998, The Trammell & Margaret Crow Collection of Asian Art opened its doors to the world. To celebrate the 10th anniversary of the Crow family's collecting spirit, the museum presents *Texas Collects Asia*, a five-show, yearlong exhibition that showcases works of art from some of the most prestigious private and public collections. Assembled from 39 Texas collections—including 31 private collectors and eight museums—this enterprise is the result of a lengthy statewide canvas of Asian art, and stands as the first time that Texas collections have been represented as a single genre.

The first in the series presents a selection of impressive Japanese paintings and works of art. This exhibition includes over 20 Japanese paintings of recent centuries that take as their subject animals, nature, humanity and legends. This exhibition also showcases fine examples of netsuke, metal wares, screens and porcelains.

Continued on Page Four

Strings Attached

Two groups' commitment to students



Two programs are under way to help Dallas children hone their art and enrich their listening palate. The Black Academy of Arts and Letters (TBAAL) and St. Philip's School are busy introducing youth to classical music, and not just by listening, but by playing.

St. Philip's Young Strings, in conjunction with the Dallas Symphony Orchestra's Young Strings, is comprised of kindergarten through 6th graders under the baton of Richmond Punch and Lauren Wiggins.

Punch, a St. Philip's and DSO Young Strings alum, is the son of Gayle Punch, founder of the Punch Family Foundation which financially helps minority high school and college students who want to study string instruments. St. Philip's selects children between kindergarten and first grade to join the program, which is open to all, although they only have instruments for 20 students.

TBAAL's Children's Chorus and Youth String Orchestra, started with DISD's help, had their debut performance in November, and looks forward to their next visit to the stage on March 8.

Curtis King, the founder and president of TBAAL said "the key to making this work has been the four-year partnership with DISD's Craig Wells. The program continues to grow because of the parents."

King points out that many of the performers are from single parent families, so the kids and parents work together, often carpooling to get to practices and performances.

The 26-member orchestra and 110-person choir started in 2007 but King hopes the group can grow to 50-75 in the orchestra and 150 in the choir. King has big dreams for his little orchestra, a performance at the Kennedy Center, perhaps a Texas representation at the next Presidential Inauguration or a collaboration with the Harlem School of the Arts where TBAAL would go to perform and return with the Harlem School for a Dallas performance.

Overture

By Gail Sachson
Guest Columnist

Art Notes

BRAVO! ENCORE! : Dallas in Miami

Celebrating art deserves a calm atmosphere, where the bond between viewer and artwork can be personal and private...like listening to good music. But...that said, the 43,000 artists, curators, consultants, collectors and art enthusiasts who crowded the aisles of the Miami Beach Convention Center, Dec. 6-9, for the sixth annual **ART BASEL MIAMI BEACH**, seemed to be happy, as they occasionally bumped into each other, browsed and bought from the 200+ galleries from all over the world. *It was one grand party!*



This year Dallas was well represented at the party. And not just as partygoers, but as the show itself. Eight Dallas contemporary galleries showed off our homegrown talent to an international audience. Not in the sensory overloaded Convention Center, but in nearby spaces and in several of the 21 satellite art fairs, which have piggybacked onto Art Basel, like ART MIAMI, AQUA and RED DOT.

These alternative fairs, not actually

part of ART BASEL MIAMI, but very much part of the week's scene, showed work which was often more exciting and almost always less expensive than the Convention Center art. The Dallas galleries, CONDUIT, VALLEY HOUSE, DUNN & BROWN, MARTY WALKER, PAN AMERICAN PROJECTS, ROAD AGENT, KETTLE ART and PHOTOS DO NOT BEND rented lofts, tented booths and rooms in South Beach hotels, which, the most fun of all, were transformed into funky, flirty, fifties-feeling gallery spaces.

"It was 'Art Disneyland'," says Pan American Assistant Director Caroline Finlay, "and we can't wait to go back!" CONDUIT's NANCY WHITNACK says, "We made lots of contacts, had great response to our artists and sold work. What more could you want?" So now an international audience knows what we knew all along. Dallas and its artists are worthy and world class!

Gail Sachson is vice-chair of the City of Dallas Cultural Arts Commission and director of Ask Me About Art.

Farewell My Concubine at Eisemann Center



The Chinese American Inter-Cultural Exchange Foundation (CAICE Foundation) is proud to announce the U.S. debut of the first Western-style interpretation of the classic Chinese opera, "Farewell My Concubine." This production is the first performance of the newly-scored opera, one of the rare times that an original Chinese opera will be performed in the U.S. by a Chinese cast and sung in Mandarin. This tour also marks the inaugural appearance of China National Opera House, one of China's premier arts groups, in the United States.

North Texans will have an opportunity to see "Farewell My Concubine" at the Eisemann Center in Richardson on Feb. 5-6.

The heart and soul behind this Western-style production of "Farewell My Concubine" is internationally-renowned Chinese composer and conductor Xiao Bai. For the past 18 years, Xiao Bai labored to score a Western version of the traditional Chinese story, with the dream of one day presenting his opera to an international audience.

To Westernize the opera, Xiao Bai

worked with famed librettist Wang Jian. Together, the two artists developed a new "Western-style" production distinct from traditional "Beijing-style" opera (incorporating instrumental music, vocal performance, pantomime, dance and acrobatics). This version of "Farewell My Concubine" captures the framework of a classic Italian opera, but is sung entirely in Mandarin with English subtitles.

The opera is based on real events and characters from over 2,200 years ago in China. Set at the end of the Qin dynasty, the love story revolves around the heroic warrior, Xiang Yu, and his beloved concubine, Yu Ji. The story remains very popular today, and almost everyone in present-day China is familiar with its theme, characters and ill-fated romance.

The well-known Chinese love story is also the inspiration for a play, a novel and a 1993 Oscar-nominated movie.

For tickets, visit www.FarewellMyConcubineUSA.com.

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**What was that piece?
Dear WRR,**

This is WONDERFUL! I had no idea you had this marvelous service where I can find the names of pieces of which I have heard snatches of while in and out of the car running errands, etc. I had e-mailed WFAA to see if there was any way to learn the name of a work that was played on December 3--so lovely, I just had to sit in the car in front of the store and soak in the sound. They referred me to your website, and I just found it -- The Yellow River Concerto! Yeaaa! I'm going to order the CD.

Thanks for having such a great service, and so user friendly.

Pat from Fort Worth

Station Program Schedule

DAY PART	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 AM	Music All Night with Peter Van de Graaff						Music All Night with Peter Van de Graaff
6 AM							
7 AM							
	Trinity United Methodist	The Morning Show with Christopher Hackett					Morning Musicale with Karen Moyer
8 AM	Christian Science Sentinel						
	Wilshire Baptist Church						
9 AM	University Park Methodist						From the Top with Christopher O'Riley
	Lovers Lane United Methodist						
10 AM	Pastoral Reflections						
	St. Andrews Episcopal	Midday Music with Adriana Bate					Morning Musicale with Karen Moyer
11 AM	Preston Hollow Presbyterian						
NOON	Command Performance with Karen Moyer						
1 PM							
2 PM							
3 PM							
4 PM	Art Matters	The Going Home Show with Kurt Rongey					The Afternoon Concert
5 PM	The Afternoon Concert						
6 PM							
7 PM							
			Art Matters				
8 PM	The Evening Concert	Dallas Symphony Orchestra/ Evening Concert	Chicago Symphony Orchestra	The Cliburn Winners	New York Philharmonic this Week	Fort Worth Symphony/ Evening Concert with Kevin Sutton	The Evening Concert
9 PM				Theme and Variations with Kevin Sutton			
10 PM	Pipedreams with Michael Barone	The Evening Concert with Kevin Sutton			The Evening Concert with Kevin Sutton	Main Event with Kevin Sutton	A Night on the Town
11 PM							Romantic Hours
MIDNIGHT	Music All Night With Peter Van de Graaff						
1 AM							
2 AM							
3 AM							
4 AM							
DAY PART	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY

GREAT AMERICAN MUSIC - AT THE DSO -

JAN 17 - MAY 4



- **Jan. 31- Feb. 2**
Howard Hanson: Pan and the Priest, symphonic poem
- **Feb. 14-17**
Samuel Barber: Symphony No. 1
- **Feb. 21-24**
Salute to John Corigliano
- **Mar. 27-29**
Salute to John Corigliano
- **April 10-13**
Aaron Copeland: *Billy the Kid* Ballet
- **May 1-4**
Salute to John Corigliano

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Must Hear Radio: February Programming Highlights



By Kurt Rongey
Operations Manager

Black History Month presents the station with many opportunities to spotlight the countless significant contributions of African-Americans to classical music. To see our schedule of featured works of such brilliant musical personalities as Leontyne Price, Andre Watts, Wynton Marsalis, Simon Estes, William Grant Still and so many more, visit our Programming Highlights page at wrr101.com. When you get to our home page, just click on Programs, and then click on Programming Highlights. You'll find a listing of selected upcoming musical works, details about our evening concert broadcasts, and much more.

February is the month of love at WRR. Is there someone for whom you'd like us to play a special piece of classical music? We invite you to let us know and tune in for Command Performance, starting at noon on Sundays. Send your requests to request@wrr101.com with a message for your loved one. Karen Moyer is devoting the Command Performance show Feb. 10 to these dedications.

Looking ahead, we'll once again present the WRR March March Countdown in, you guessed it, March! Every weekday at 7:35 a.m., from March 4-31, during March of the Day, we'll count down your 20 favorite marches. To vote, go to wrr101.com or send a postcard with your three favorite marches to WRR March March Countdown, P.O. Box 159001, Dallas, TX 75315. Ballots will be taken during February.

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Classical Music Continued From Page One

Stephen M. Heyde is the Mary Franks Thompson Professor of Orchestral Studies and Conductor-in-Residence at Baylor University and the Conductor/Music Director of the Waco Symphony Orchestra.

"An important component of the question "Why Classical Music Still Matters" is the term classical. By definition, something classical is long standing, not ephemeral. This is music that will endure, that will not be buffeted by the ever changing whims of popular taste. Nothing is quite so dated as the popular music of a decade or two ago! Beethoven's Ninth will always be relevant because it deals with a timeless concern; something that impacts what it is to be human whether in 1824 or 2008!

"That brings up the other issue. In the great cul-

tural treasures of civilization are reflected our most cherished values. These are repositories of humanities most noble yearnings, deepest thoughts, most passionate emotions. The masterworks of art, music, literature have endured because they were created by our most perceptive and sensitive commentators, those that had the rare gift to somehow touch some common elements that we all feel but cannot adequately express. The works that are timeless, that are 'classics,' resonate deep within us, perhaps in that part of being some call the soul.

"How possibly could these musical masterpieces NOT matter? I think in the increasingly isolated existence of technological, machine driven, 21st century living, we need expressions of beauty and our humanity more than ever. And in a time and in a society

marked by fear, where we are cowed by the nameless, faceless specter of terrorism and encouraged by some to turn away from the deeply cherished respect of one person for every other that distinguished our society from its formation, how could we not desperately need the hope that great music offers? That hope and life affirming quality is a hallmark of all great art. It may not always be 'pretty' or 'happy,' but it always ends up right-it always concludes the way it must. There is always meaningful closure.

"Beyond these rather philosophical and somber qualities, classical music is just plain fun. How could the uplifting exuberance of Bach's 4th Brandenburg or Mozart's Jupiter Symphony ever not matter?"

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