Five years ago this summer I recorded the first interview for Lincoln Avenue with local activist and blogger John Slanina. We talked about how a new crop of young professionals were working to create a new future for Youngstown. Many of those involved had, like John, gone to school at YSU, left for graduate school or to start careers, and had now returned home, drawn by family ties and a commitment to this place. That same commitment to the Mahoning Valley drew me to Lincoln Avenue. I’d been studying, speaking, writing, teaching and advocating for and about the Valley for about a decade by that time.

I had long enjoyed listening to conversations on the radio, on programs like Fresh Air and NPR news shows, and I view radio as a powerful medium for thoughtful communication. I’d also been one of several interviewers for a previous WYSU program, Focus. Over lunch in the spring of 2007, I encouraged station manager Gary Sexton to create some kind of locally-focused public affairs programming. “Why don’t you do it?” he asked.

I’m very grateful to Gary for giving me the opportunity to do this program. It gave me a chance to talk with local politicians and candidates, members of the business community and educational leaders. It also provided a platform for less-well-known local activists to talk about their work, and I spoke with a number of people who were visiting the Youngstown area to speak at the University or to local groups. My goal in all of these conversations has been to help people tell their own stories, not to argue or challenge or make trouble (though I’ve sometimes been encouraged by activist friends to be more forceful). Most important, I try to ask the questions that I imagine listeners would want to ask.

The real gift of a show like this is time. Listeners have often heard sound bites from my guests on local TV news or read quotes in the newspaper, but a half-hour interview program gave us time to dig into the issues. You may not realize how little editing we did on this show. Other than tightening a few pauses or editing out slight slips of the tongue, producer David Luscher kept the interviews intact. You heard everything my guests had to say. That’s rare in the media these days.

Over the past five years, many people have stopped me—on the street, in restaurants, even at the doctor’s office—to tell me how much they enjoy Lincoln Avenue. I can’t express how much I appreciate that. I’ve had fun doing the show, but it’s even better to think that people have been listening.

Finally, I want to express my appreciation publicly to David Luscher. David has been in the studio, managing the controls and the time, for nearly every episode of Lincoln Avenue. Even more important, after shows, he has offered advice and encouragement that helped me learn how to do this job better. He trained me to stop saying “mmhmm” while guests were talking, though I don’t think I ever stopped asking more than one question at once. David has been the silent partner on Lincoln Avenue, but the show would not exist, and it would never have been very good, without him. Thanks, Dave!

And thanks for listening.

Sherry will be the Director of Writing Curriculum Initiatives at Georgetown University.
## Program Listings 2012

### July/September

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<td>Morning Edition</td>
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<td>Classical Music with Gary Sexton</td>
<td>Classical Music with Barbara Krauss</td>
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<td>Wait, Wait... Don't Tell Me!</td>
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<td>Classical Music with Gary Sexton</td>
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<td>TED Radio Hour</td>
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<td>Inside Europe Lft, Rgt &amp; Ctr</td>
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<td>A Prairie Home Companion</td>
<td>On the Media</td>
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<td>Performance Today</td>
<td>The Jazz Sofa with Rick Popovich</td>
<td>Folk Festival with Charles Darling</td>
<td>Classical Music</td>
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<td>The Jazz Sofa with Rick Popovich</td>
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*All programs are subject to change without notice.*
Reflections on the First Season of Looking Out
—by George McCloud

One of my heroes died recently. Mike Wallace of the news magazine 60 Minutes passed away at age 92. Mr. Wallace was one of my heroes because, as a journalist, he had the courage to ask the questions that were often on the mind of his viewers, and he had the insight to figure out what those questions were.

I was interested in hearing his reflections on the way 60 Minutes evolved during its first couple of years. Apparently, the program morphed as its principal participants, Wallace among them, learned more about what worked and what didn't. They were trying to find their stride. My interest in Wallace's reflections about 60 Minutes was all the more intense when Gary Sexton asked me to reflect on the first year of our program on WYSU, Looking Out.

David Luscher, producer of Looking Out, has been terrific to work with, certainly because of his professionalism, but also because he understands the need for a first-season program such as ours to find its stride. He has indicated that he senses we are close to finding the best way of doing things, but he understands that we need to keep trying new ideas.

Mike Wallace understood the need to keep trying new things, and he kept experimenting until he found the most compelling way of approaching his work on 60 Minutes. While I don't see our program quite in the same league with 60 Minutes, I can certainly see how we can learn from the flexibility that Wallace and others developed that allowed them to create a valuable form of broadcast journalism.

As we think about the second season of Looking Out, I hope we can learn from our first season—keeping some things and changing some things and knowing which should be which. So, Gary, that is my reflection as I finish my first season as moderator of Looking Out. I look forward to working with you and David Luscher and the panel of Looking Out to find our stride in the years to come.

Discount Offer for WYSU Members

Like you, Park Vista Retirement Community, the Mahoning Valley's only Continuing Care Accredited organization, is a friend of WYSU and believes in supporting this wonderful asset to our community.

Because of the special relationship we share, we are extending an offer to WYSU members. If you are considering retirement options for yourself or a loved one, ask about the opportunity to save up to $200 off per month for 6 months or $2,500 off the entrance fee* for Independent Living and Assisted Living.** For more information, or to schedule a tour, please contact Josie Polis at 330-746-2944, Ext. 1550.

Up to $2,500 in savings

(*Subject to meeting admissions criteria, and **currently not receiving Medicare covered services. This offer may be discontinued at any time.)
Morgan Wynn is originally from Aliquippa, Pennsylvania, where she graduated from Center High School in 2009. She attends YSU on a full academic scholarship with a music education major. Morgan has performed with many groups during her time at YSU, including the Symphonic Wind Ensemble, Dana Symphony Orchestra, YSU Jazz Ensemble, YSU Trombone Ensemble, and Fifth Avenue Brass Quintet. She has also served in leadership roles as principal trombone in school ensembles, as a mentor in the University Scholars program, and as a student member of the Dean’s Advisory Council in the College of Fine and Performing Arts.

In addition to her musical and academic studies, Morgan works as a music librarian at WYSU FM, where she uses her knowledge and experience in music history and theory to catalog classical CDs into a new database.

Most recently, Morgan won an audition with the American Wind Symphony Orchestra, a touring group of approximately 40 young professional musicians from some of the most prestigious musical institutions in the country and abroad. She will tour the Midwest this summer with AWSO, performing concerts of both standard repertoire and new music commissioned for the group.

Morgan attributes much of her success to the outstanding teachers she has worked with—Christeen Ceratti, Dr. Michael Crist, and John Olsson. In addition to her trombone teachers, Morgan has had the privilege to work with many of the world-renowned faculty at the Dana School of Music, and the ensembles at YSU have brought her many memorable musical and professional opportunities.

Following graduation from Youngstown State University next spring, Morgan plans to pursue graduate studies in trombone performance.

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The Car Talk Vehicle Donation Program will make sure your donation is tax deductible, and that your vehicle is properly handled throughout the donation.

*Why not donate that clunker now... and help WYSU!*
At a recent WYSU listener appreciation event, my then-seven-year-old daughter asked if she was going to meet Renée Montagne. This should give you some idea of the level of NPR consumption in our house. My family and I have long enjoyed Wait Wait, Don’t Tell Me. The variety of segments and the lightning-quick comic reactions of the panel make for entertaining weekend listening.

On a whim earlier this year, I visited the Wait Wait web page and submitted the contact form requesting an opportunity to be on the show, promptly putting the possibility of an appearance out of my mind in the “someday, maybe” file. Then, a few weeks later, I got a call from Chicago. Erica, a producer for the show, wanted to know if I was still interested in being on the show. You can guess at my answer.

My first task was to be on standby. Erica assured me this was standard procedure, and all guests on the show make themselves available on call before being scheduled as first-call participants. I agreed to wait by the phone for two hours the next Thursday evening, beginning at 8. So I did, but apparently everything went smoothly enough that I wasn't needed.

The next week, Erica called again. Was I still available for the show? Which segment would I like to do? Of the three call-in segments—“Who’s Carl?”, “Bluff the Listener”, and “Limericks”—I thought I had the best shot at the first.

Two hours before taping, I was surprised to receive a call from Erica, but she was just doing a final confirmation that we were still good to go for the show. I was ready at 8:30 (7:30 in Chicago, where they were taping). When the official call came, Erica told me my cue and patched me through, where I listened to the start of the show.

The on-stage performance begins, as you might expect, before they begin taping. Peter Sagal and the weekly panel are introduced by Carl Kasell. Peter does some warm-up banter and encourages the audience to enjoy themselves for the few million who will tune in to hear the show when it airs over the weekend. Then, the familiar music intro begins, and Carl does his thing. Peter reads the bumper that leads up to the NPR News break, then after taking a breath, they continue with the main event.

When I finally heard, “Hi, you’re on Wait Wait Don’t Tell Me,” I greeted Peter. “Hi, Peter,” I said, trying to sound assured. “What’s your name, and where are you calling from?” “This is Tyler Clark from Youngstown, Ohio.”

Carl read the descriptions of three new speculative TV shows based on the week's news, and my task was to name the relevant news item. The first was “A jaded detective. A reckless banker who lost $3 billion. It’s Law & Order: Idiot Rich Guy Unit.” What bank’s big loss inspired this? I was pretty sure it was Chase, but with all the financial services consolidations, I couldn’t remember exactly if it was JPMorgan or some other firm who had merged with them, so I just named the CEO, Jamie Dimon, and Peter accepted that, filling in the name of JPMorgan Chase for me.

The next imaginary TV pilot was “It’s like Friends. Except instead of 6 annoying white people, it’s 700 million people, and Joey can spy on you.” Being a speaker on social media, it didn’t take me long to remember the name of Facebook founder Mark Zuckerberg. Since you only need to answer 2 out of 3 questions correctly, I had the prize in the bag, so the last answer was just for bragging rights.

Carl read, “Get ready for America’s next reality competition. Eight boring white guys face off in Who Wants to Stand Behind Mitt Romney and Clap.” I didn’t catch on to this one as quickly as the others for some reason, and for a millisecond I was actually worried I wouldn’t get it. Then, just as quickly, I realized they must be talking about Romney’s running mate for the general election.

After I had answered, they invited political consultant Mark McKinnon on to talk about potential running mates, and I was wondering if they had forgotten about me. So, I just waited on the line for another two minutes, hoping that I had done everything right. After the sidebar, Peter came back on and confirmed with Carl that I had indeed scored a perfect game.

Peter congratulated me, said goodbye, and I was disconnected. My family and I waited eagerly for the show to air Saturday morning, and what interested me most about hearing it again were the seamless edits that had taken place in the interim. My introduction was now abbreviated: “Hi Peter, this is Tyler Clark from Youngstown, Ohio.” Jokes came in more rapid-fire succession, though even live these panelists are quick!

I heard from Erica again a week later, congratulating me on winning their prize, and inviting me to send in our voice-mail script for Carl to record. She said pretty much anything goes, and sometimes they don’t get the texts from winners until a year later. We are working on ideas at present and will also get a CD or mp3 of the message to save, when Carl narrates our voice-mail. Now, if only Renée Montagne will call to hear it.
In Performance From September 15, 2012 through April 13, 2013

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For more information contact Barbara Krauss:
(330) 941-3363
krauss@wysu.org
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This summer WYSU, 88.5 FM brings listeners a brand new NPR show called TED Radio Hour, a program that presents big ideas about modern life from some of today’s most fascinating thinkers. TED (Technology, Entertainment & Design) is devoted to ideas worth spreading.

The TED Radio Hour explores ideas, new inventions, fresh approaches to old problems, and new ways to teach and learn. The show represents a new partnership between NPR and TED. Each year, TED hosts conferences that bring together the world’s most fascinating thinkers who present a concentrated talk on the best ideas in technology, entertainment, design and more.

Hosted by journalist Alison Stewart, TED Radio Hour will air for 10-consecutive weeks on Saturday afternoons at 3:00 pm, premiering July 7th.

Ask Me Another is another new show from NPR that challenges contestants with an hour of puzzles, word games and trivia, hosted by comedian Ophira Eisenberg.

With 13 live, sold-out stage shows under its belt, Ask Me Another’s rambunctious and improvisational mix of banter, brains and music shines brightly in those funny, unexpected moments. Eisenberg guides listeners through each episode as she puts questions to a rotating band of puzzle gurus, audience members and “mystery” guests.

This 13-part series airs locally beginning July, 7th on Saturday at 4:00 pm.

More information about these shows is available on our website, WYSU.ORG.

We would love your feedback on these programs. Listen to a few, then e-mail your review to us at info@wysu.org.
Now’s the Time
with Martin Berger
Saturday, 11:00 pm

7/7 Coleman Hawkins. Founding father of jazz tenor saxophone, including material from the new monster Mosaic set.

7/14 Lester Young. Tenor innovator who found an alternative to the dominant Hawkins approach.

7/21 The Count’s trombones. Dicky Wells, Benny Morton and Vic Dickenson, of the classic Old Testament (1930s-'40s) Basie band.

7/28 Herb Ellis. Ever-swinging guitarist, one of the most impressive disciples of Charlie Christian.

8/4 Roy Eldridge. Fiery swing trumpeter, far more than just the link between Armstrong and Gillespie.

8/11 Buddy Tate. Tasteful tenor player who succeeded Herschel Evans in the OT Basie band and a key figure in various Swing-Era revivals.

8/18 Johnny Wiggs. Traditional New Orleans cornetist.


9/1 Charles Mingus. Modern bassist and leader, from early work with Lionel Hampton to his own stormy assaults on the frontiers of jazz music.

9/8 Lionel Hampton. Influential vibraphonist, bandleader and energy source.

9/15 Arnett Cobb. One of the great raging tenor masters.

9/22 Ben Webster. The overwhelming power of mellowness, demonstrated on tenor sax.

9/29 Pee Wee Russell. Unique, innovative and startling approach to jazz clarinet.

Folk Festival
with Charles Darling
Sunday, 8:00 pm

7/1 Contemporary Folk and Blues. A tribute to bluesman Charlie Patton, plus Brooks Williams, Willie Kent, Reckless Kelly, et al.

7/8 Extended Sets, Part XXXIII. Classic and classy folk music by Gordon Bok, Joan Baez, and Robin and Linda Williams in three 30-minute sets.

7/15 A Woody Guthrie Centennial Celebration. Encore presentation of the dust bowl balladeer and his profound influence on other musicians.

7/22 Folk Sampler, Part CXI. Stars Simon and Garfunkel, Jeannie Robertson, Gina Forsyth, Sonny Terry, Jackie McShee and more.

7/29 Harry Smith’s Anthology: Then and Now. Smith’s six LP collection reawakened interest in pre-World War II folk music. Compares original with recent treatments.

8/5 Tom Paxton: Story and Song. A tribute with music from some of his over 40 albums based on Tom’s autobiography Tom Paxton: The Honor of Your Company.

8/12 Blues Legends. Four country blues artists featured, plus two modern bluesmen. Includes Leadbelly, Memphis Minnie, Bill Broonzy, Jack Dupree and B. B. King.

8/19 James Durst in Concert. A repeat of his November 2011 concert at the First Unitarian Church in Youngstown.

8/26 Country Cookin’, Part LXXIII. Doc Watson, Jimmie Rodgers, Jerry Douglas and Peter Rowan, the Country Gentlemen and Kilby Snow are featured.

9/2 Old Time Favorites, Part II. Artists include Peter Paul and Mary, Pete Seeger, Fairport Convention, The Tarriers, The Brothers Four, Carter Family, etc.

9/9 Great Folk Groups. From the 1950s and 60s, featuring: Kingston Trio, Chad Mitchell Trio, Weavers, Limelighters and more.

9/16 White Country/Black Blues. A deceptively ironic title revealing two supposedly separate musical styles. But are they? Find out!

9/23 Bound for Glory. Repeat for the Woody Guthrie Centennial celebration with the story and songs of Woody from my video tape made at YSU’s Media Center in 1986.

World of Opera
Monday, 8:00 pm

7/2 Verdi: Falstaff. Royal Opera House, Covent Garden (London); Daniel Gatti, conductor. Covent Garden’s production of Falstaff completes this quarter’s presentation of Verdi’s final two dramas, both based on Shakespeare—works that, taken together, may represent the finest valedictory by any composer in the history of opera.

7/9 Beethoven: Fidelio. Teatro Regio, Turin; Gianandrea Noseda, conductor. Beethoven spent as much time on his only opera as some composers did on their entire portfolios—and it shows. Fidelio is one of opera’s greatest stories of salvation, both literal and spiritual.

7/16 Massenet: Werther. Montreal Opera; Jean-Marie Zeitouni, conductor. Werther is based on a trendsetting, early novel by Goethe, the opera is the story of a man whose lost love proves more vital to him than life itself.
7/23 Bizet: Carmen. La Fenice, Venice; Omer Meir Weber, conductor. Bizet’s masterpiece may have a greater selection of hummable tunes than any other opera, and also the purest, most smoldering brand of passion.

7/30 Vicente Martin y Soler: Il burbero di buon cuore (The Kindly Grouch). Gran Teatro del Liceu, Barcelona; Liceu Symphony Orchestra; Jordi Savall, conductor. When Mozart showcased snippets from then-familiar operas in the final scene of Don Giovanni, he included music by the Spanish composer Martin y Soler, whose operas, for a time, were more popular than Mozart’s own.

8/6 Ambroise Thomas: Mignon. Grand Theatre of Geneva; Suisse Romande Orchestra; Frédéric Chaslin, conductor. Ambroise Thomas is known primarily for Hamlet, one of the few successful Shakespeare-based operas, but he actually wrote about 20 operas in all. Mignon premiered in Paris in 1866 and has been one of the composer’s most consistently successful dramas ever since.

8/13 Debussy: Pelléas et Mélisande. Royal Albert Hall, London (Proms Concerts); Revolutionary and Romantic Orchestra; Monteverdi Choir; John Eliot Gardiner, conductor. Can an opera be passionate without shrieking mad scenes, rousing marches, and crashing cadences? The answer is yes, and this emotional marvel by Debussy proves it.

8/20 Verdi: A Masked Ball. Teatro Regio, Turin; Renato Palumbo, conductor. The original version of A Masked Ball so offended Italian censors that Verdi eventually picked up the whole story and moved it all the way to Boston! The drama is bolstered by one of Verdi’s most heartfelt scores, and an illicit love affair as passionate as you’ll find in any of his operas.

8/27 Jaromir Weinberger: Schwanda the Bagpiper. Saxon State Opera, Dresden; Constantin Trinks, conductor. Though Weinberger died in Florida, and composed a number of works with American themes (Mississippi Rhapsody, A Lincoln Symphony), he was born in Prague, and this charming folk opera, deeply rooted in Czech musical traditions, remains his most famous work.

9/3 Donizetti: The Elixir of Love. Festival Hall, Baden-Baden; Balthasar Neumann Chorus and Orchestra; Pablo Heras-Casado, conductor. This is some of Donizetti’s finest music, and it takes the opera beyond the world of farce to a place where simple confidence leads to life-changing revelations.

9/10 Purcell: The Fairy Queen. Concertgebouw, Amsterdam (Robeco Summer Series); Netherlands Chamber Chorus; La Sfera Armoniosa Orchestra; Mike Fentross, conductor. A early example of English musical theater, The Fairy Queen began life as a “semi-opera,” a lavish theatrical genre that flourished during the 17th and 18th centuries.

continued on page 10
World of Opera
Monday, 8:00 pm

9/17 Britten: Peter Grimes. Royal Albert Hall, London (Proms Concerts); English National Opera Orchestra and Chorus; Edward Gardner, conductor. The seeds for this emotionally powerful opera were sown while Britten was in California, where an encounter with George Crabbe’s poem “The Borough” left the composer nostalgic for his Suffolk home, in the coastal town of Aldeburgh.

9/24 Mozart: The Marriage of Figaro. Royal Albert Hall, London (Proms Concerts); Glyndebourne Festival Opera Chorus; Orchestra of the Age of Enlightenment; Robin Ticciati, conductor. Mozart’s Figaro is an incomparable blend of comic highjinks and the emotional complexities bred by commonplace human foibles.

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All programs are subject to change without notice.
The 12th Note program guide is also available on-line at wysu.org
Reach out to WYSU’s unique audience through program underwriting—
an economical and effective way to convey your message and express your support for a first-class community resource.

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