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GENERAL COUNSEL
OF COPYRIGHT

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.

DOCKET NO.
RM 2002.1
COMMENT NO. 19

In the Matter of:)
)
NOTICE AND RECORDKEEPING FOR)
USE OF SOUND RECORDINGS UNDER)
STATUTORY LICENSE)
)

Docket No. RM 2002-1A

**REPLY COMMENTS OF THE
RECORDING INDUSTRY ASSOCIATION OF AMERICA, INC.**

Volume 3 of 4 (Exhibits)

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April 26, 2002

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C



Column: (xv)
Marketing Label

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xvi)
Catalog Number

Column (xiv)
Album Title

Promotional Identifier

Column: (xii)
Track Label (P)-Line
Column: (xviii)
Release Year

Column: (ix)
Artist Name

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

NIKKA COSTA

7087 6 18145 2 7

SAMPLER

1. LIKE A FEATHER 3:54
2. EVERYBODY GOT THEIR SOMETHING 4:19
3. SOME KIND OF BEAUTIFUL 3:04
4. SO HAVE I FOR YOU 5:10
5. HOPE IT FELT GOOD 3:52
6. NOTHING 4:13
7. PUSH & PULL (FROM THE "BLOW" SOUNDTRACK) 5:26

Virgin S

PRODUCED BY JIMMY JOHNSON
MIXED BY NIKKA COSTA

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Exact Audio Copy (EAC) ISRC Reader Software Printout For Nikka Costa "Everybody Got Their Something" Sampler

The screenshot shows a Microsoft Word document titled "NIKKA COSTA ISRC" with a printout of ISRC data. The printout lists tracks 01 through 07, each with its title, performer ("Unknown Artist"), and ISRC code. An arrow points from the text "Column (xi) ISRC" to the ISRC codes in the printout. An "About Exact Audio Copy" dialog box is open in the foreground, displaying version information and legal notices.

Microsoft Word - NIKKA COSTA ISRC

Exact Audio Copy - Unknown Artist / Unknown Title

Plain Text Courier New 10 B LG CD-ROM CRD-84828 Adapter 0 ID: 0 CD Title: Unknown Title Year: CD Artist: Unknown Artist Genre: Various Artists

Title	Track	Start	Length	Gap	Size	Compr. Size
Track01	01	0:00:00.00	0:03:56.15	Unknown	39.73 MB	39.73 MB
Track02	02	0:03:56.15	0:04:20.40	Unknown	43.82 MB	43.82 MB
Track03	03	0:08:16.55	0:03:05.00	Unknown	31.12 MB	31.12 MB
Track04	04	0:11:21.55	0:05:11.65	Unknown	52.46 MB	52.46 MB
Track05	05	0:16:33.45	0:03:52.70	Unknown	39.18 MB	39.18 MB
Track06	06	0:20:26.40	0:04:16.12	Unknown	43.09 MB	43.09 MB
Track07	07	0:24:42.52	0:05:26.40	Unknown	54.93 MB	54.93 MB

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\Range.wav"
TRACK 01 AUDIO
TITLE "Track01"
PERFORMER "Unknown Artist"
ISRC USVI20000493
INDEX 01 00:00:00
TRACK 02 AUDIO
TITLE "Track02"
PERFORMER "Unknown Artist"
ISRC USVI20000560
INDEX 01 03:56:15
TRACK 03 AUDIO
TITLE "Track03"
PERFORMER "Unknown Artist"
ISRC USVI20000564
INDEX 01 08:16:55
TRACK 04 AUDIO
TITLE "Track04"
PERFORMER "Unknown Artist"
ISRC USVI20000558
INDEX 01 11:21:55
TRACK 05 AUDIO
TITLE "Track05"
PERFORMER "Unknown Artist"
ISRC USVI20000604
INDEX 01 16:33:45
TRACK 06 AUDIO
TITLE "Track06"
PERFORMER "Unknown Artist"
ISRC USVI20000561
INDEX 01 20:26:40
TRACK 07 AUDIO
TITLE "Track07"
PERFORMER "Unknown Artist"

Column (xi)
ISRC

About Exact Audio Copy

Exact Audio Copy V0.9 beta 3 from 6 March 2002
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Legal Notice

This program is Cardware.
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This program may be copied for private purposes. It may not be included in commercial collections like Shareware CD-ROMs, etc. without my written permission.

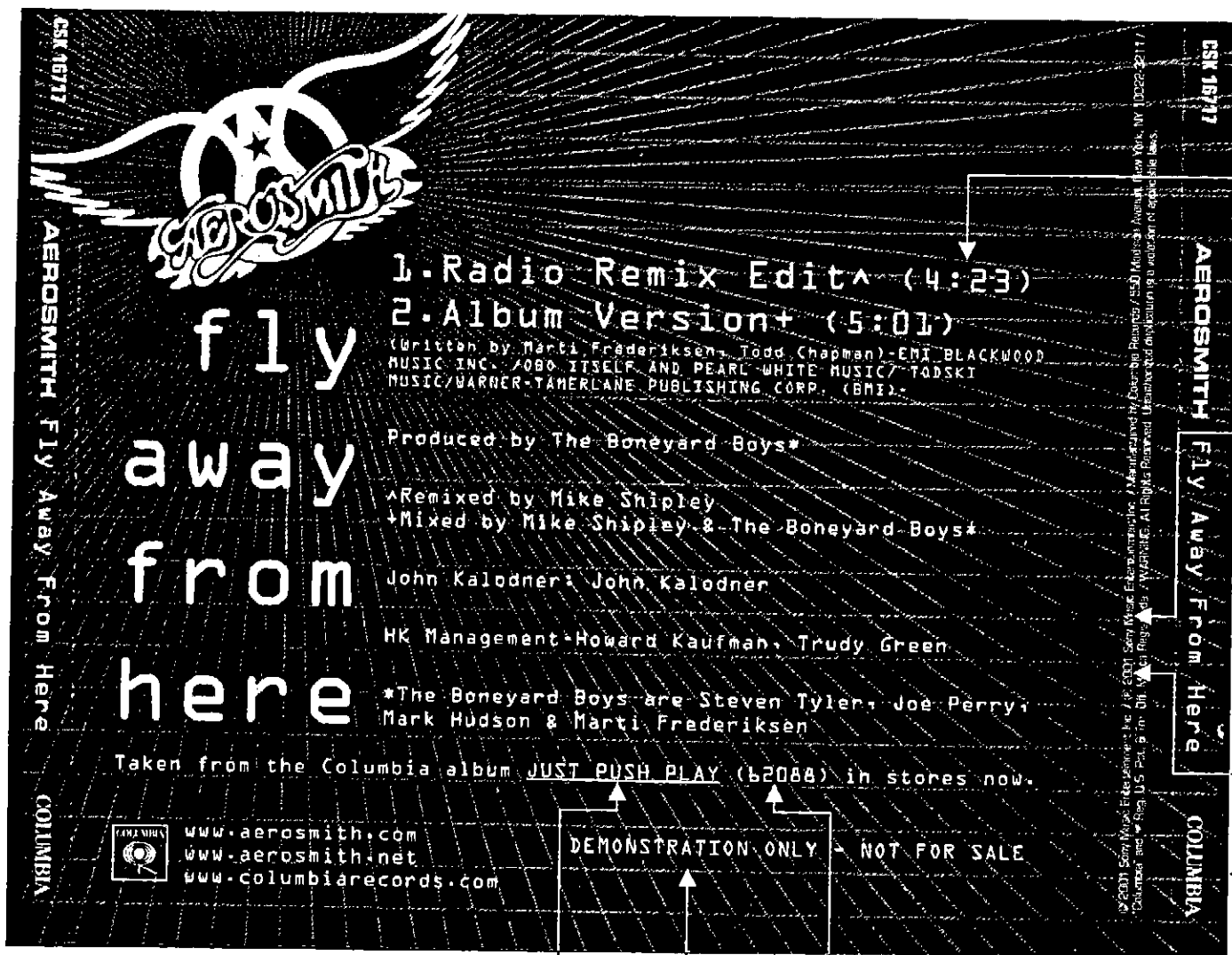
For more legal informations please read the chapter about legal information in the documentation.

Additional graphics by Matija Krnic

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

Page 1 Sec 1 1/1 At 1.9 Ln 7 Col 10 [ESC] [TAB] [EXT] [FNR] [M]

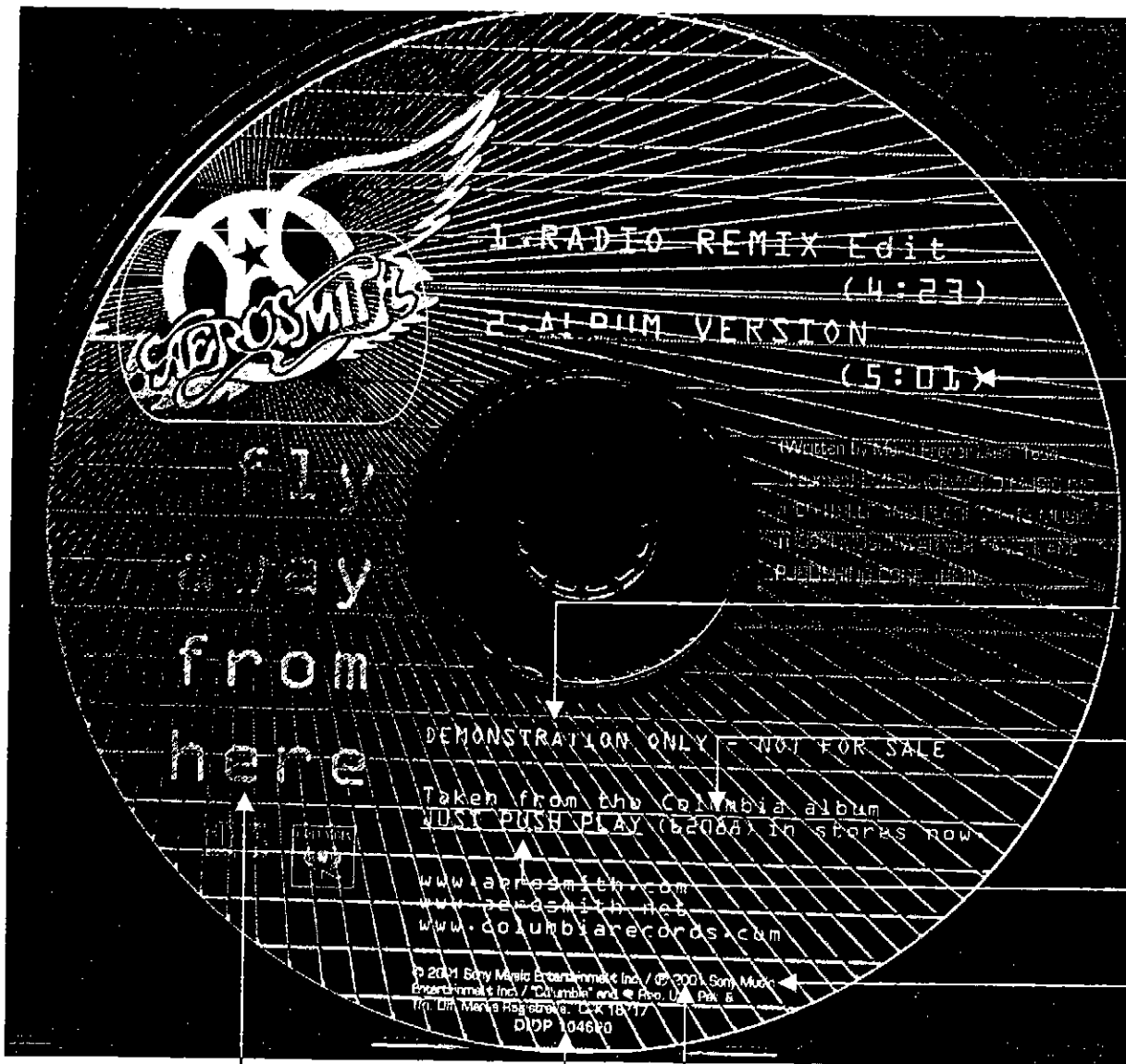
D



- *See Note
- Column: (xiii)
Duration of the Sound Recording
- Column: (ix)
Artist Name
- Column: (xii)
Track Label (P-Line)
- Column: (x)
Sound Recording Title
- Column: (xviii)
Release Year
- Column: (xv)
Marketing Label

- Column (xiv)
Album Title
- Promotional Identifier
- Column: (xvi)
Catalog Number

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (ix)
Artist Name

Column: (xiii)
Duration of the
Sound Recording

Promotional Identifier

Column: (xvi)
Catalog Number

Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Column: (x)
Sound Recording Title

*See Note

Column: (xviii)
Release Year

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

Exact Audio Copy (EAC) ISRC Reader Software Printout For Aerosmith's Fly Away From Here

Column (xi)
ISRC

Microsoft Word - AEROSMITH ISRC

File Edit View Insert Format Tools Table Window Help

Plain Text Courier New 10 B I U

PERFORMER "Unknown Artist"
TITLE "Unknown Title"
FILE "C:\WINDOWS\Desktop\Range.wav" WAVE

TRACK 01 AUDIO
TITLE "Track01"
PERFORMER "Unknown Artist"
ISRC USSM10103741
INDEX 01 00:00:00

TRACK 02 AUDIO
TITLE "Track02"
PERFORMER "Unknown Artist"
ISRC USSM10101263
INDEX 01 04:24:60

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Additional graphics by Matija Kincic

freedb.org Music CD-related data is provided through the Internet from freedb the free internet music database.

OK

Exact Audio Copy - Unknown Artist / Unknown Title

EAC Editor Action Database Tools Help

LG CD-ROM CRD-8482B Adapter: 0 ID: 0 CD Title Unknown Title Year
CD Artist Unknown Artist Genre
 Various Artists

Title	Track	Start	Length	Gap	Size	Compr. Size	Read CRC
Track01	01	0:00:00.00	0:04:24.60	Unknown	44.54 MB	44.54 MB	
Track02	02	0:04:24.60	0:05:01.52	Unknown	50.75 MB	50.75 MB	

International Federation of the Phonographic Industry (IFPI) ISRC Reader Software Printout For Aerosmith's Fly Away From Here

Column (xi)
ISRC

The screenshot shows a Windows-style application window titled "ISRC lister". The window has a menu bar with "File", "Edit", "View", and "Help". Below the menu bar is a toolbar with various icons for file operations and playback. The main content area displays the following text:

```
ISRC track_1  USSM10103741
ISRC track_2  USSM10101263
ASPI Transfer Buffer Size: 65536

ASPI HA Info:
HA0:
  Hald      :      0
  HA Manager :  ASPI for WIN32
  HA Adapter :  ESDL_506D

ASPI Target Info:
[device0 0:0:0] LG CD-ROM CRD-8482B

Selected Device: device0
Device Capacity Parameters:
  Max Sectors : 42486
  Sector Size 2048
```

An "About ISRC lister" dialog box is open in the foreground, containing the ISRC logo, the text "ISRC lister Version 1.0", "Copyright (C) 1999", and an "OK" button.

The Windows taskbar at the bottom shows the "Start" button, a "Ready" status indicator, and several open application icons including "Jeff...", "CD...", "CNN...", and "Spin".

E

CURB RECORDS

BRING ON THE RAIN - POP MIX

JO DEE MESSINA

CURBD-1656

JO DEE
Messina
Bring On The Rain

(Billy Montana, Helen Darling)

(3:31)

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From Jo Dee Messina's Album "Burn"

PRODUCED BY BYRON GALLIMORE AND TIM MCGRAW

MIXED BY CHRIS LORD-ALGE

CURBD# 1656 PRCD# 510056
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CURBD-1656

JO DEE MESSINA

BRING ON THE RAIN - POP MIX

CURB

Column: (xvi)
Catalog Number

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

Column (xiv)
Album Title

Column: (x)
Sound Recording Title

Promotional Identifier

Column: (xv)
Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column: (xv)
Marketing Label

Column: (xii)
Track Label (P)-Line

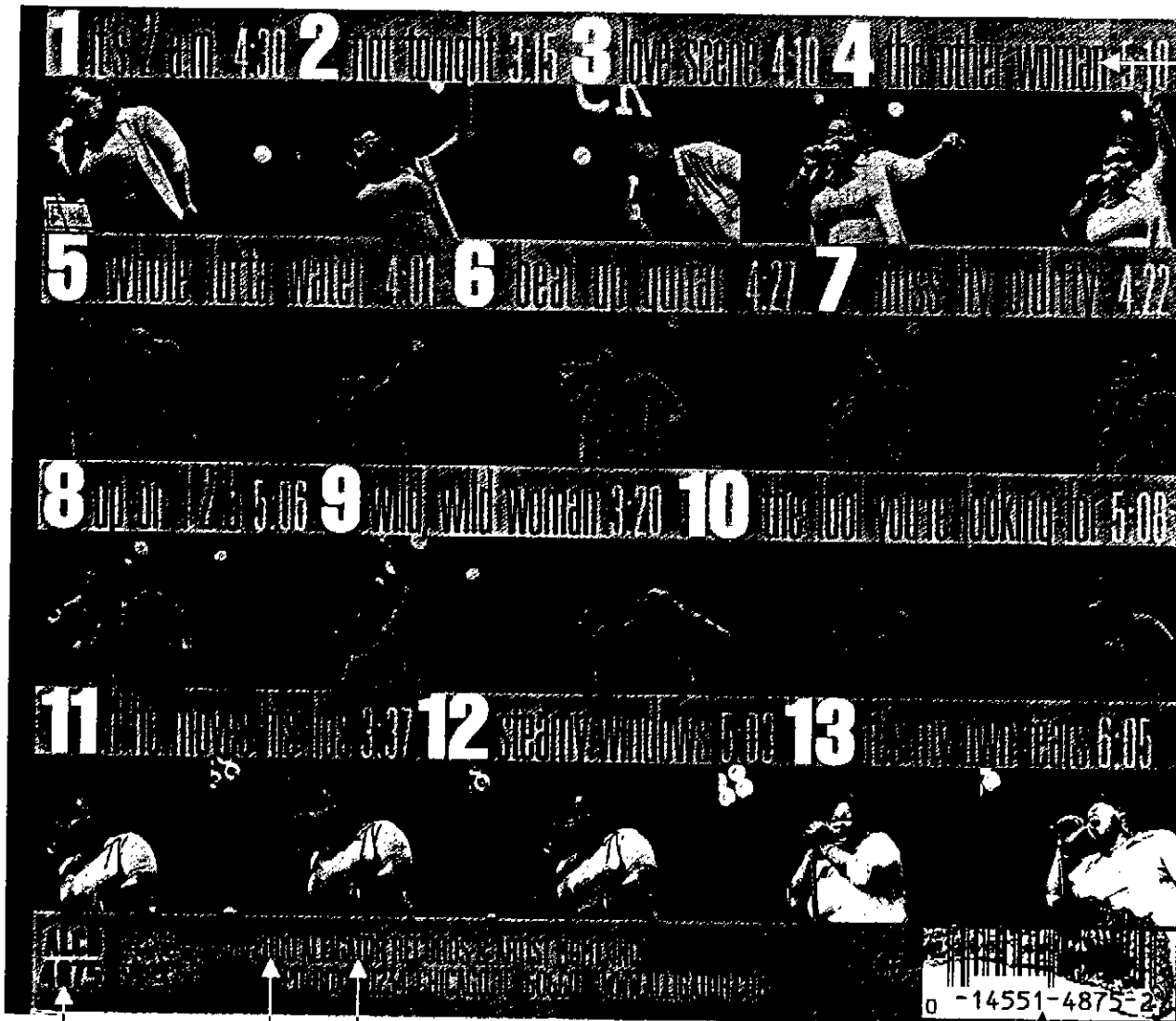
Promotional Identifier

Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Promotional Label Copy Of Retail Album With Defaced UPC

E-2a



Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the
Sound Recording

Signifies retail album with
UPC defaced for promotional
distribution.

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvii)
UPC



Column: (ix)
Artist Name

Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column (xiv)
Album Title

Column: (xv) Marketing Label → Atlantic

Column: (x) Sound Recording Title →

Column: (xiv) Album Title →

Column: (ix) Artist Name →

Column: (xvii) UPC →

Column: (xvi) Catalog Number →

Column: (xviii) Release Year

Column: (xii) Track Label (P)-Line

83523-2

1 Here Comes The Sun
 2 How Little We Know
 3 Until I Don't Love You Anymore
 4 Son Of A Preacher Man
 5 I'll Should Love My Way
 6 Don't Break My Heart
 7 I'm Gonna Make It Right

Produced by
Linda Eder & Frank Wildhorn

Co-Produced by Jeremy Roberts,
 Chris Hajian, Kim Scharnberg,
 Jeff Lams and David Grow &
 Jim Brickman
 Executive Producer: Craig Kallman


www.atlantic-records.com
 www.musicinformation.com

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 WARNING: Unauthorized reproduction of
 this recording is prohibited by Federal law and
 subject to criminal prosecution. 83523-2

83523-2

LINDA EDER GOLD

Atlantic





Column: (xvi)
Catalog Number

Column: (ix)
Artist Name

Promotional Identifier

Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xv) → **Marketing Label**

Column: (x) → **Sound Recording Title**

Column: (ix) → **Artist Name**

Promotional Identifier → **for promotional use only**

***See Note** → **See Note**

Column: (xviii) → **Release Year**

Column: (xii) → **Track Label (P)-Line**

Column: (xiv) → **Album Title**

Column: (xvi) → **Catalog Number**

Column: (xiii) → **Duration of the Sound Recording**

Label Text:

01440227

PHOTOGRAPH BY STEPHEN VAUGHAN. HAIR BY LISA GARCIA. DESIGN: THERA DARGIS. STYLING: KURT R. BART. MAKEUP: REYNALDO LUIZ. (SEE WWW.BRITNEYSPEARS.COM)

1 ALBUM VERSION (RADIO EDIT) 3:16
 2 THE DARKCHILD REMIX* 3:18
 3 THE DARKCHILD REMIX (RADIO EDIT)* 3:06

PRODUCED BY MAX MARTIN AND RAMI FOR MARARONE PRODUCTIONS
 RECORDED BY MAX MARTIN AND RAMI AT MARARONE STUDIOS, STOCKHOLM, SWEDEN
 AND BATTERY STUDIOS, NYC
 MIXED BY MAX MARTIN AND PAM AT MARARONE STUDIOS, STOCKHOLM, SWEDEN
 PRO TOOLS ENGINEER AT BATTERY STUDIOS MICHAEL "POA" EDU "HACKER"
 PRO TOOLS AND VOCALIST/FOOLAWAY ENGINEER JOHN AMATELLO
 ASSISTANT ENGINEER AT BATTERY STUDIOS CHARLES MCCORREY
 GUITARS: MAX MARTIN
 TRUMPET: DANIEL SAVIO
 BACKGROUND VOCALS: BRITNEY SPEARS, BOSSLADY
 MASTERED BY TOM COYNE AT STERLING SOUND, NYC
 TRUMPET PRODUCED BY RODNEY JERVIS FOR DARKCHILD.COM
 ALL INSTRUMENTS BY RODNEY JERVIS
 RECORDED AND MIXED AT BATTERY STUDIOS, NYC BY FABIAN MARIASCUOLO AND
 RODNEY JERVIS FOR DARKCHILD.COM
 MASTERED BY CHAZ HAIKER AT BATTERY MASTERING, NYC

from her multi-platinum album *Britney* (41776-2/4)
on five cds and cassettes

MANAGEMENT: LARRY RUDOLPH & JOHNNY WINSOR FOR WRIGHT ENTERTAINMENT GROUP © 2001
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01440227

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).



Column: (x)
Sound Recording Title

Promotional Identifier

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

Column: (xv)
Marketing Label

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page B-7 Attachment 5a.



ESN 5585F

*See Note

PATTY LOVELESS OUT OF CONTROL RAGING FIRE

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xv)
Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

Column: (x)
Sound Recording Title

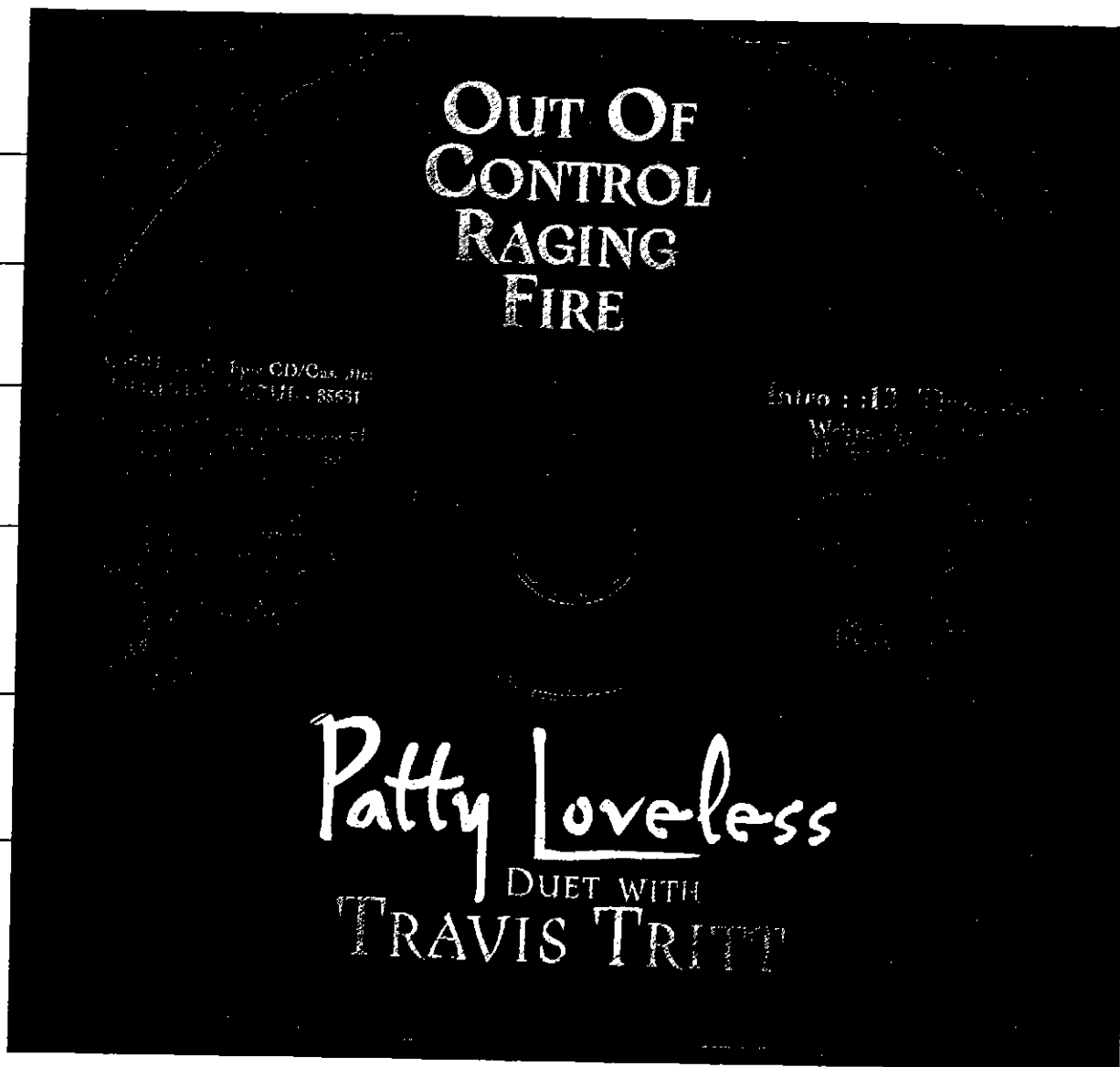
Column: (xvi)
Catalog Number

Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (ix)
Artist Name



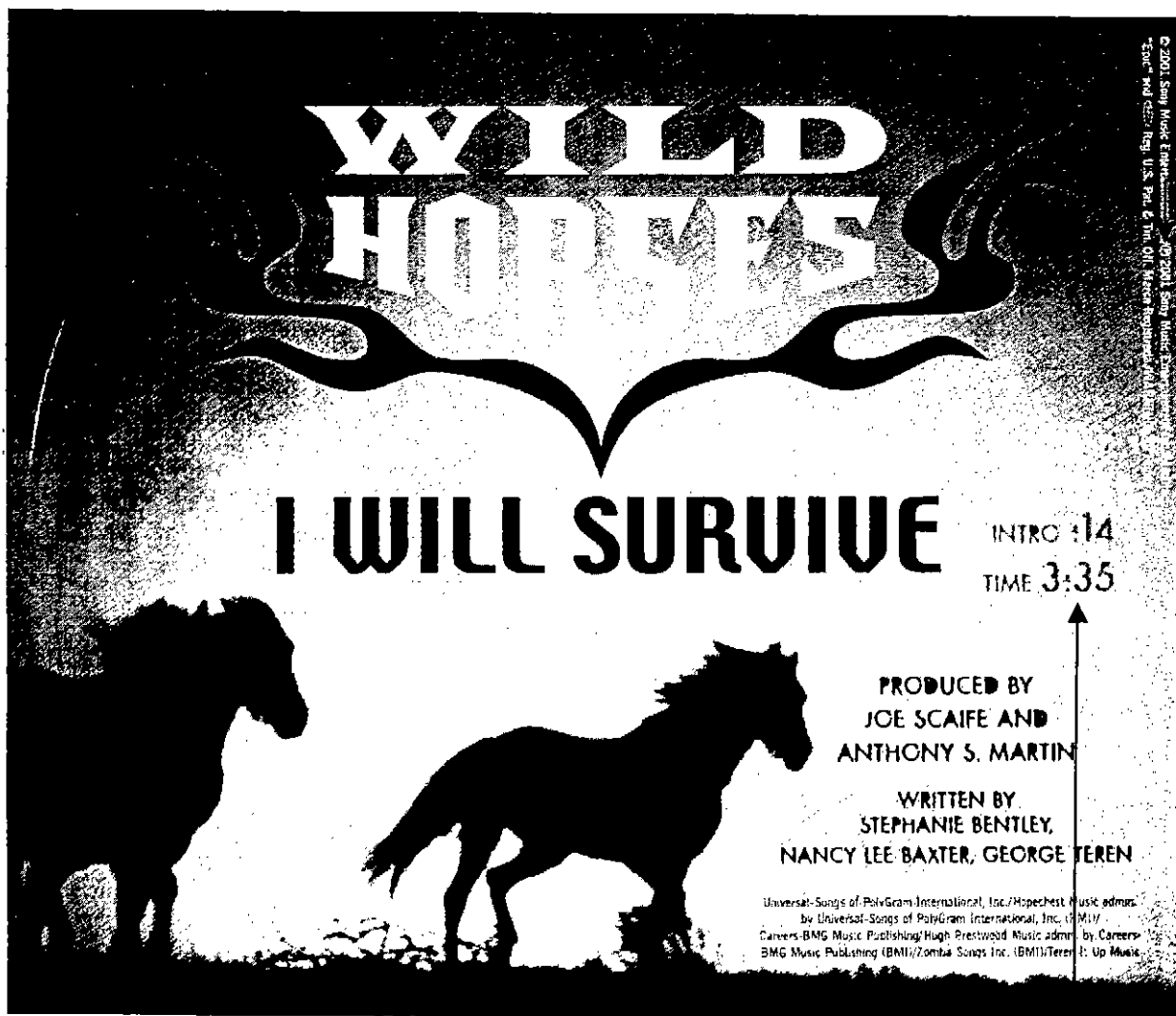
*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

*See Note

Column: (xiii)
Duration of the
Sound Recording

ESK 24259

WILD HORSES I WILL SURVIVE



ESK 24259

WILD HORSES I WILL SURVIVE



Column: (xvi)
Catalog Number

Column: (xviii)
Release Year

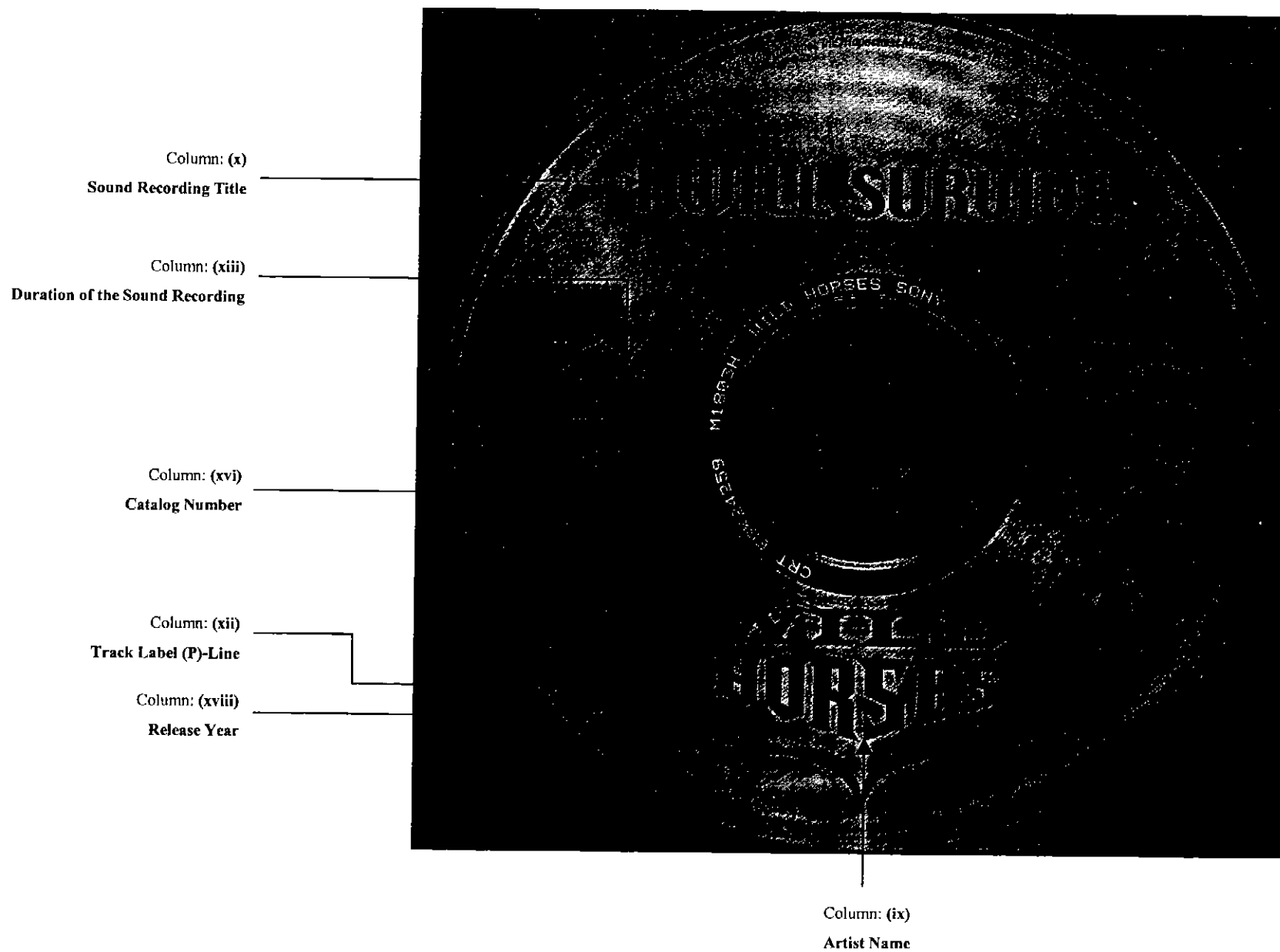
Column: (xii)
Track Label (P)-Line

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xv)
Marketing Label

Column: (xiii)
Duration of the Sound Recording



09026-61240-2

SCHROEDER'S

GREATEST HITS

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

Column: (xv)
Marketing Label

Column: (xvi)
Catalog Number

SCHROEDER'S GREATEST HITS

SCHROEDER'S GREATEST HITS

1	BEETHOVEN: Für Elise	3:08	10-24	SCHUMANN: Album for the Young—Excerpts	9:41
2	MOZART: Sonata, K.545: 1st Mvt.	5:24	25	BERGELSSON: Spinning Song	1:59
3-5	BACH: Anna Magdalena Book - Excerpts	5:14	26	BRAMMS: Waltz in A-Flat	1:35
6	MOZART: Turkish March	3:45	27-32	TSCHAIKOVSKY: Album for the Young—Excerpts	7:05
7	BEETHOVEN: "Moonlight" Sonata: 1st Mvt.	5:05	33	CHOPIN: Waltz, Op. 42	3:38
8-13	German Dances, WoO 42	5:17	34	"Minute Waltz," Op. 64, No. 1	1:55
14	SCHUBERT: Moment Musical, Op. 94, No. 3	2:02	35	BACH: Prelude (Well-Tempered Clavier, Book 1, No. 1)	2:44
15	Ländler, Op. 9, No. 21	0:39	36	CHOPIN: Linus and Lucy	3:05*
16	BACH: Minuet in G (from Anna Magdalena Book)	1:50			
17	MOZART: Sonata, L. 104	2:41			

1 - Schroeder, *toy piano* • Nelly Kokinos, *Steinway "D"*
 2 - 35 - Nelly Kokinos, *piano*
 36 - Ken Bichel, *piano* • John Miller, *bass* • Ronnie Zito, *drums*

09026-61240-2

09026-61240-2



Total
Playing
Time:
68:29
*BMI

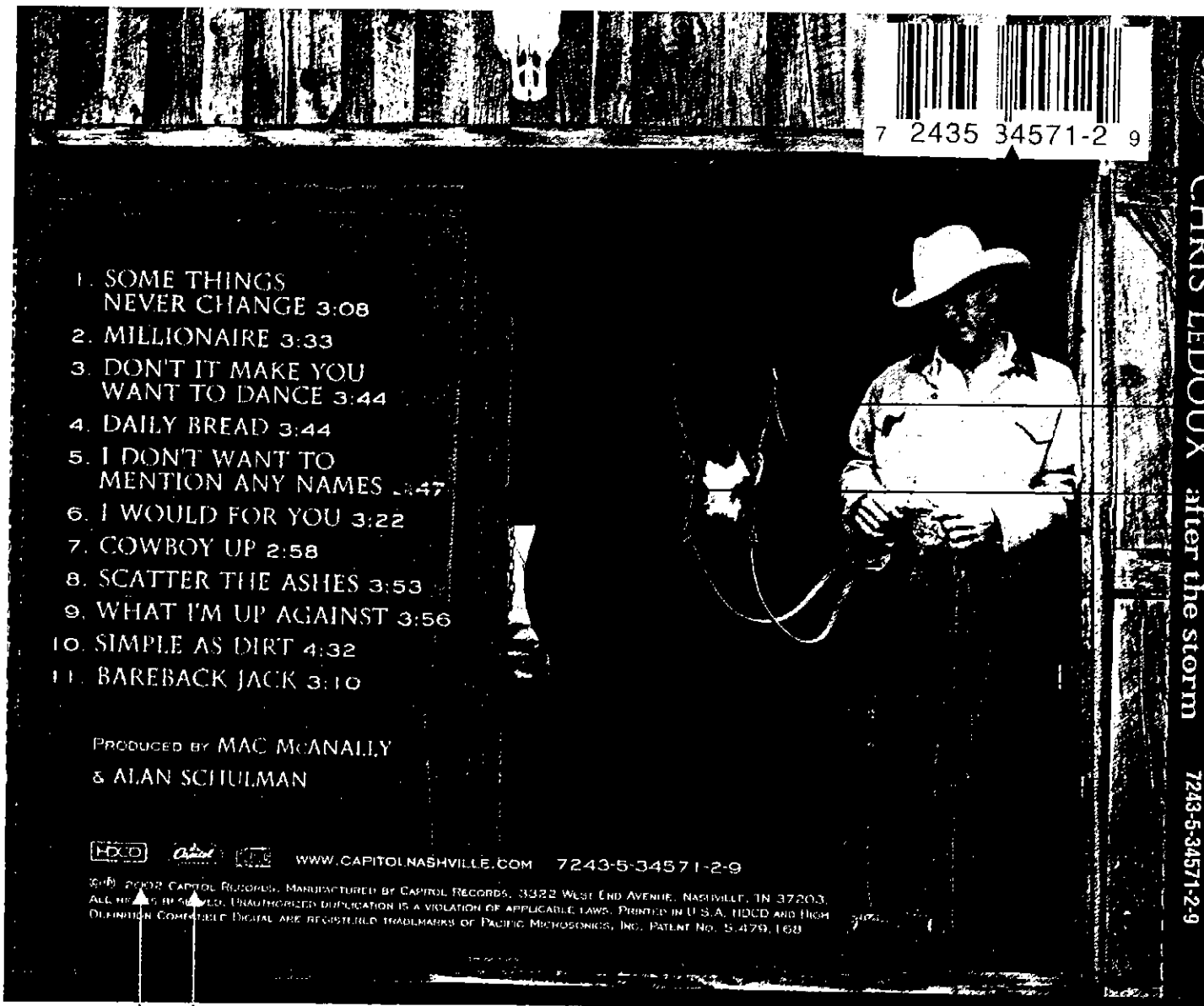


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Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (xvii)
UPC



Column: (xv)
Marketing Label

Column: (xvii)
UPC

Column: (ix)
Artist Name

Column: (xiii)
Duration of the Sound Recording

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

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F



Column: (xv)

**Marketing Label

Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the
Sound Recording

Column: (xvi)

Catalog Number

**Both labels should be reported separated by slashes
i.e. : RCA/BMG/RDJ.

Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xii)

***Track Label (P)-Line

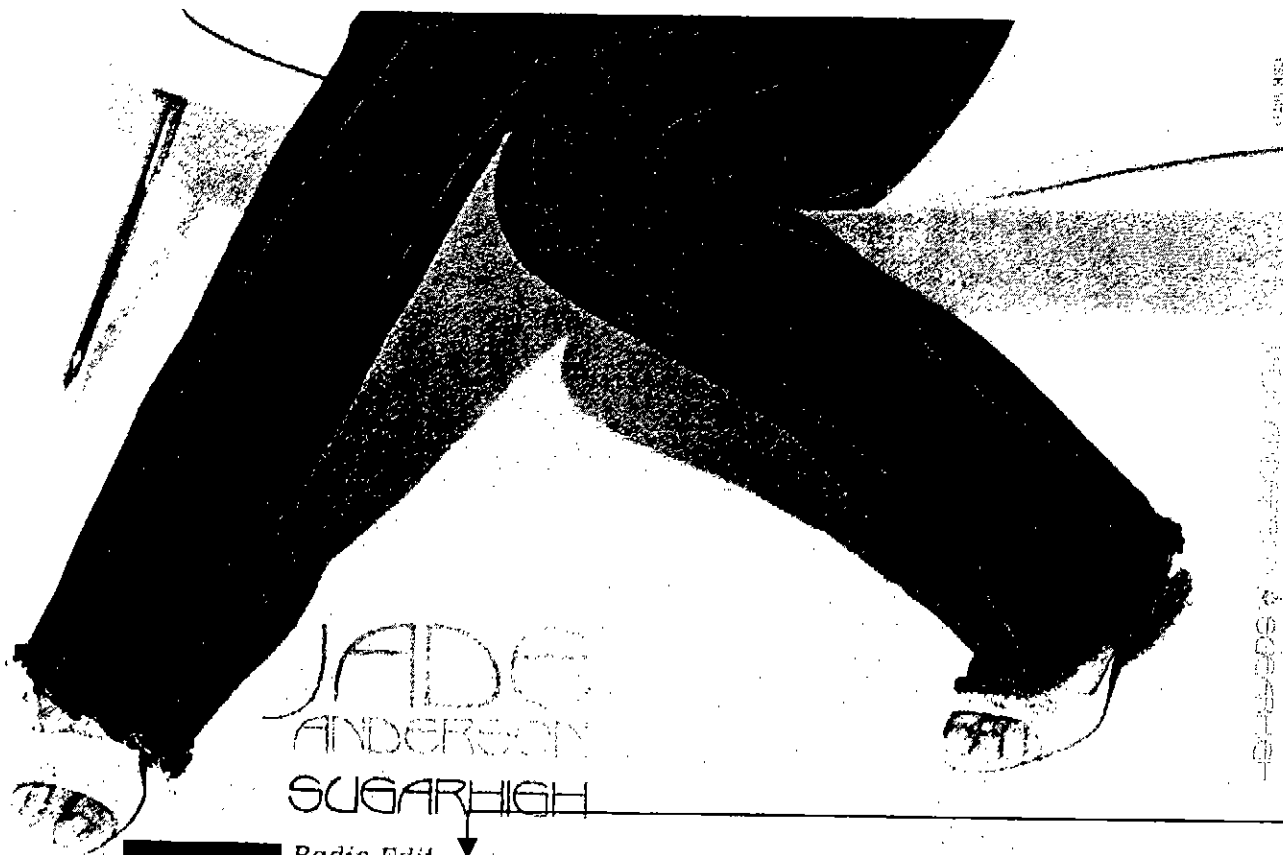
Column: (xviii)

***Release Year



***Legible on physical product but does not reproduce with clarity on copy.

G



Radio Edit (3:55) WRITTEN AND PRODUCED BY JADE ANDERSON & EG
 LYRICS BY JADE ANDERSON; PUBLISHED BY WARNER/CHAPPELL MUSIC PUBLISHING LTD. AND WARNER/CHAPPELL
 MUSIC LTD (PUB) ADMIN BY WARNER/CAMERLAIN PUBLISHING CORP. (PUB) ADMIN BY WIL MUSIC CORP. (ASCAP)
 VOCALS BY JADE ANDERSON. MIXED BY TONY CASERELLI FOR TWO PHORD MUSIC INC. TAKEN FROM THE COLUMBIA
 RECORDS RELEASE *Dile* (CD) (CK) 455. FOR PROMOTIONAL USE - NOT FOR SALE.
 www.jadeandersononline.com www.columbiarecords.com
 © 2002 Sony Music Entertainment Inc. Manufactured by Columbia Records.
 456 Madison Avenue, New York, NY 10022
 WARNING: All Rights Reserved. This product is duplicated in violation of applicable laws.

VERBINC

VERBINC

VERBINC

*See Note

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the
Sound Recording

Column: (xv)
Marketing Label

Promotional Identifier

Column (xiv)
Album Title

Column: (xii)
Track Label (P)-Line

Column: (xvi)
Catalog Number

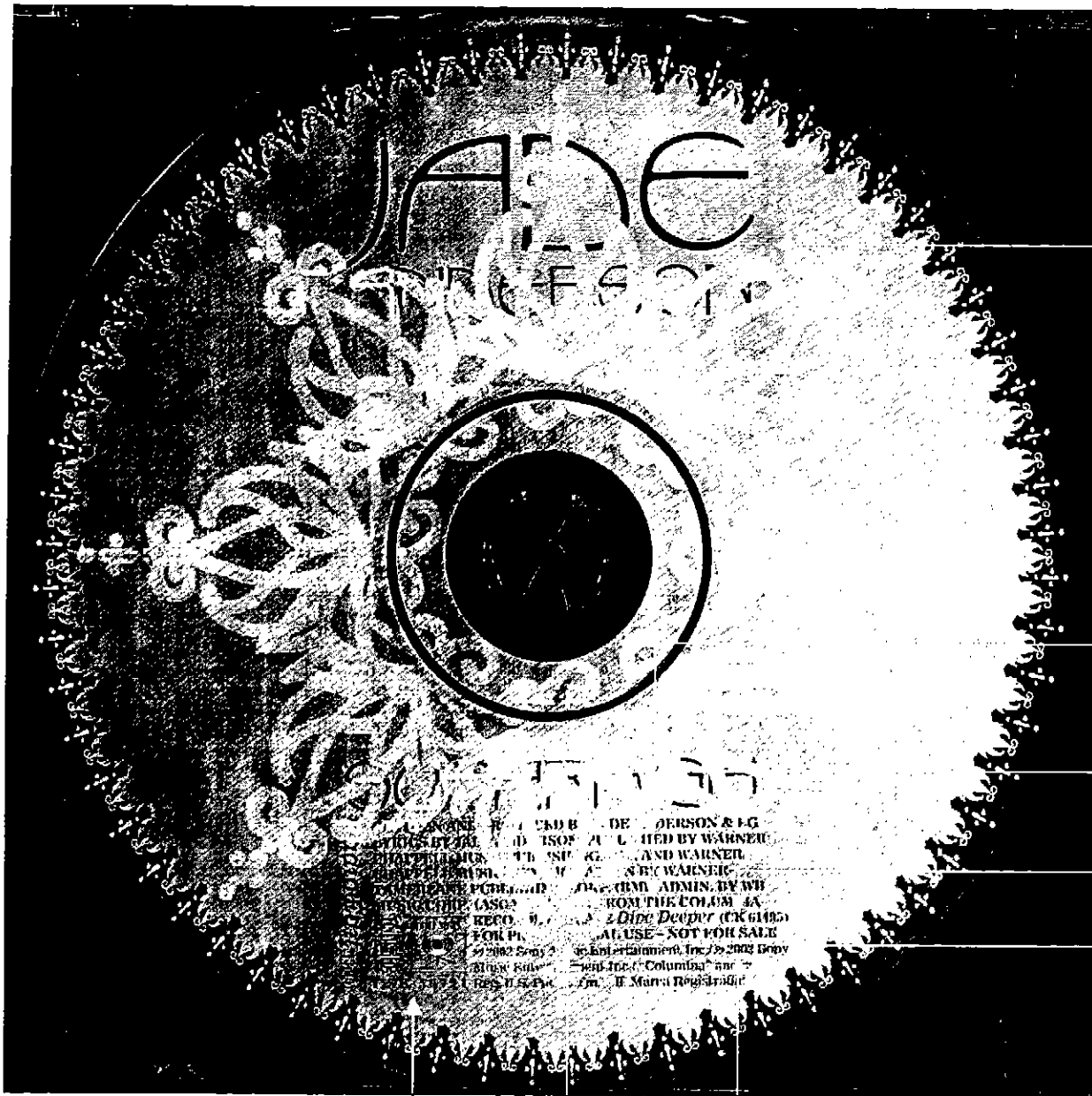
Column: (xviii)
Release Year

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

VERBINC

VERBINC

VERBINC



Column: (ix)
Artist Name

Column: (xiv)
Album Title

Column: (x)
Sound Recording Title

Column: (xvi)
Catalog Number

Column: (xii)
Track Label (P)-Line

*See Note

Promotional Identifier

Column: (xviii)
Release Year

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

H

EXHIBIT H

APPLICATIONS THAT READ ISRC

The following table provides a partial list of applications that may support reading ISRC in physical media for sound recordings. Examples include Red Book audio CDs, DVD-V, DVD-A, and Super Audio CDs.

Company Name	Product	Web Link	Approximate Price	Notes
IFPI	ISRC Reader V 2.1		Free	Send a message to isrc@ifpi.org for a copy
Padus, Inc.	Disc Juggler	http://www.padus.com/ and http://www.padus.com/products/discjuggler/standard/dj_sheet35.pdf	Time-limited demo available full product \$49 USD and up	
Exact Audio Copy	Exact Audio Copy	http://exactaudiocopy.de/	Free (a license is needed for commercial use)	See web site for privacy statement and other terms
Webber Tapes	CDProbe	http://www.softaudiotools.com/	\$49.95 USD	The application also displays UPC/EAN and other subcode information.

DISCLAIMER:

There should be no inference of recommendation taken from the inclusion or exclusion of any particular application from this list. Inclusion of any company on this list carries no connotation of approval or certification from the RIAA or its respective member companies. The RIAA takes no official position on applications, products or services that may be of use to their members or outside entities.

The indication that an application can read an ISRC is based principally upon the manufacturer's claims. The RIAA assumes no responsibility for any damage or harm that may be caused by the use of these applications.

I

EXHIBIT I

**DESCRIPTIONS OF CERTAIN AUTOMATED SYSTEMS
INCLUDING THOSE
MENTIONED BY SERVICES FILING COMMENTS IN RULEMAKING**

SCHEDULING SYSTEMS

Company Name	Product	Product Description from the Company Website
A-Ware Software Inc.	MusicMaster	<p>“MusicMaster schedules an entire day of music in seconds, producing a nearly perfect music log every time. You add your finishing touches using the best schedule editor in the business.” (emphasis added)</p> <p>“MusicMaster is constantly evolving. As new needs develop, they are regularly incorporated into the program. Most changes are inspired by suggestions from people who use the system every day. You'll always have the features you need today, and some that you'll probably need tomorrow.” (emphasis added)</p> <p>Source: www.a-ware.com</p>
Dalet Digital Media Systems	DaletPlus	<p>“DaletPlus is a Media Asset Management (MAM) system designed for broadcasters and media organizations. By coupling a powerful multimedia database with content acquisition, production, scheduling, and distribution tools, DaletPlus can streamline a portion of or the entire content lifecycle - from acquisition to delivery. A cross-channel architecture allows any asset - text, images, audio, and video - to be delivered to any media - radio, TV, Internet, and other new media devices.”</p> <p>Source: http://www.dalet.com/category_153.html</p> <p>“XM Satellite Radio, a direct satellite radio pioneer is currently broadcasting 100 channels of digital audio programming. Programming is produced and broadcasted from their Washington DC studios and uplinked to their two satellites. Their broadcast facility is one of the world's largest and most sophisticated all-digital radio broadcast centers. Additional programming from affiliates and remote studios are networked together through a distributed network architecture.”</p> <p>“Dalet's media asset management system provides an integrated, digital audio environment for recording, editing, and storing audio, log creation and automated and live playback. On-air studios,</p>

Company Name	Product	Product Description from the Company Website
		<p>production studios, voice over rooms, news talk preparation areas, broadcast booths, producer areas, central control rooms, and programming offices are all connected through our media asset management system and network.” (emphasis added)</p> <p>Source: http://www.dalet.com/title_65.html</p>
Micropower Corporation	Power Gold	<p>“Easily upgrade from any other music scheduling system with our Import Wizards.”</p> <p>“Imports research from your research system.”</p> <p>“Interfaces with nearly all digital audio playback systems, providing a complete schedule of all audio events.” (emphasis added)</p> <p>“Instant song playback. Press one button to instantly play any song or list of songs in the Music Library or Schedule Editor while you work. Song playback works with Windows Media Player or any other audio player of your choice.” (emphasis added)</p> <p>“Schedules music, tempo-matched jingles, liners, voice tracks, notes, and automation commands.”</p> <p>“Incredible Music Library where you can drag and drop one song or an unlimited number of songs from Category to Category quickly and easily. You get instant sorting, custom filtering, mass changers of every kind, unlimited saved Song Lists that can be used in a variety of ways, and much more.”</p> <p>“Highlight songs by any criteria in the Schedule Editor, navigate from one highlighted song to the next with one click, and analyze the count and percentage of highlighted songs in each hour or any combination of hours.”</p> <p>“Totally customizable and flexible graphical user interface. Completely customizable printed logs, custom reports, and screen layouts.” (emphasis added)</p> <p>“Powerful analytical tools.”</p> <p>“Unlimited everything. Songs, Custom Song Fields, Categories, Folders, Clocks, Custom Song</p>

Company Name	Product	Product Description from the Company Website
		<p>Properties, you name it. Use the song Properties imported from your current music scheduler or invent your own song Properties and scheduling rules. Protections can even be set up between Properties of completely different Property Groups.” (emphasis added)</p> <p>“Superior scheduling logic using ‘Automatic Point Scaling’ antiquates all other schedulers.”</p> <p>“Dedicated and talented support people ready to help you at any time.”</p> <p>Source: http://www.powergold.com/introduction.htm</p>
Radio Computing Services, Inc. (RCS)	Selector, Selector Enterprise	<p>INTERNET PRODUCTS:</p> <p>“For Internet stations playing music, Selector Music Scheduling creates and schedules playlists allowing direct control over thousands of songs easily. Selector is currently in use at over 5,000 radio, TV, satellite networks and internet stations worldwide. Keep track of the non-music elements on your station using Linker Promo Scheduling.” (emphasis added)</p> <p>“Start your own automated Internet Radio station with real-time animated graphics using Master Control and RadioShow. Adding Internet Voice Tracking lets announcers do voice insertions from anywhere in the world. RCS Webcasting and Internet tools make it possible to get on the internet without delay, and to expand profit opportunities that were unimaginable a few years ago.”</p> <p>”iSelector lets users hear Internet Radio stations customized to their musical preferences within any musical genre. While SplitStream Ad Insertion allows unique commercials to be sent to individual web listeners.”</p> <p>Source: http://www.rcsworks.com/products/default.asp?t=i</p> <p>A new ‘enterprise’ plan for radio:</p> <p>“A few years ago, while consolidation in the radio business created ‘supersized’ media corporations, RCS, the software creator of <u>Selector®</u>, recognized its unique position within the radio industry. Realizing large radio companies would soon need a way to aggregate their data, RCS designed an ‘enterprise’ for radio.” (emphasis added)</p> <p>“Because Selector® music scheduling already existed in over 85% of the music stations worldwide,</p>

Company Name	Product	Product Description from the Company Website
		<p>the database framework of information is already in place. Thousands of music stations already use the same software, so Enterprise opportunities could immediately benefit anyone ready for a 'full-blown' system to manage programming and productivity, using Selector® as the backbone."</p> <p>"RCS created an 'enterprise solution' for the radio industry called <u>Selector Enterprise</u>. A web-based configuration of server and database, Selector Enterprise provides a simple way to exchange data between stations and their headquarters. If desired, each group can even have its own customized enterprise system with the software residing on the corporate server." (emphasis added)</p> <p>"'The Enterprise idea had been cooking here at RCS for quite a few years,' said <u>Philippe Generali</u>, President of RCS. 'Since we tend to be ahead of the demand curve of our client radio stations,' Generali added, 'this gave us time to develop the best possible solution for broadcasters. Many station managers and owners do not realize the huge amount of valuable music rotation data going untapped every week on each station's hard drive.'" (emphasis added)</p> <p>"What IS Selector Enterprise, anyway?"</p> <p>"RCS has created a unique software program which connects the well-known and highly successful Selector® Music Scheduling systems at many stations in order to provide management with which [sic] provides an instant open data exchange. This data can then be accessed by any of your company's VPs, PDs or consultants so they can standardize, compare and analyze any single station or combinations of stations within the group. It is as easy to use as the Internet and has an unlimited number of simultaneous users."</p> <p>"What does Selector Enterprise do?"</p> <p>"Just as sales managers rely on daily sales figures, Selector Enterprise can generate daily reports on song airplay. It helps you create a master system of programming and promotional resources. A group VP of Programming or Promotion can track what is happening up to the minute on his or her stations." (emphasis added)</p> <p>Source: http://www.rcsworks.com/products/enterprise/whyexists.htm</p>

Company Name	Product	Product Description from the Company Website
StationPlaylist.com	StationPlaylist Creator	<p>“Low cost professional software to create and schedule sophisticated playlists for highly automated small radio stations. Suitable for radio and Internet broadcasting.”</p> <p>“Provide your listeners with a professional sounding format with regular events such as station IDs, jingles and advertisements. Create a different sounding format at different times of the day by selecting music from different categories (folders).”</p> <p>“Automatically create personalized & easily navigated HTML playlists for uploading to your website. Your listeners will know what that song is and who sings it.”</p> <p>Source: http://www.stationplaylist.com/</p>

TRACKING, LOGGING AND AUDIENCE MEASUREMENT COMPANIES

Company Name	Product	Product Description from the Company Website
Arbitron Inc.	Webcast Ratings	<p>“Webcasting – the delivery of live audio and video signals via the Internet – is a new medium that combines the best attributes of both broadcast media and the World Wide Web. The new webcast measurement service from Arbitron is designed to help this new medium solidify its position as a powerful new advertising channel.”</p> <p>“Arbitron Webcast Ratings is the first audience measurement service that specifically addresses the unique information needs of Internet broadcasters, advertisers and agencies by measuring Internet audio and video tuning across all webcasting sources. Arbitron provides unbiased, third-party measurement services that facilitate the buying and selling of online and integrated webcast/broadcast advertising packages.” (emphasis added)</p> <p>“Arbitron Webcast Ratings provides near census tracking that reliably measures a station's entire online listening audience and provides valuable competitive tuning data to facilitate webcast media buying and selling.” (emphasis added)</p> <p>“Currently, the service is in pilot phase with over 2,500 radio stations and internet-exclusive radio stations in the service. Stations included are both U.S. based and international channels.”</p> <p>Source: http://www.arbitron.com/webcast_ratings/home.htm</p>
MeasureCast, Inc.	MeasureCast Streaming Audience Measurement Service	<p>“Patent-pending technology drives the MeasureCast Streaming Audience Measurement Service™. Tailored for streaming media, MeasureCast gives Internet broadcasters the audience size and demographic data they need to effectively sell and evaluate streaming advertising.”</p> <p>“MeasureCast employs Active Event Monitoring™, a unique server-side technology, to record the exact number of streams requested from an Internet broadcaster's streaming server. Accurate, secure reports are available to customers within 24 hours of a webcast. MeasureCast supports Microsoft Windows Media Technologies and RealNetworks RealSystem Servers.” (emphasis added)</p> <p>“Next-day on-line reports give our customers detailed audience demographics. They are easy to use, and instantly accessible with any browser. MeasureCast supports <u>Microsoft Windows Media</u> and</p>

Company Name	Product	Product Description from the Company Website
		<p><u>RealNetworks' RealPlayer.</u>"</p> <p>Source: http://www.measurecast.com/services/</p>
Lariat Software	MediaReports, MediaReports Online, StationManager	<p>"MediaReports analyzes streaming media records from multiple servers and platforms to generate detailed intelligence that reveals your streaming traffic patterns, visitor information, and network performance." (emphasis added)</p> <p>"Traffic Reports are focused on: Requested Content Usage patterns over the course of a day and week"</p> <p>Source: http://www.lariat.com/</p>
Netelligence Technologies	NetAware	<p>"[N]ot audience sampling. Netelligence Audience Metrics components help determine in a completely non-invasive manner the usage of RadioWave's nearly four million monthly audio streams for network affiliates like RollingStone.com, AOL/Time Warner, MSN Chat Radio, EMI Recorded Music and Artist Direct - all in real-time."</p> <p>"[C]ategories ranging from such standard parameters as total plays, number of unique users and assessment of the reception quality experienced by each audience member to much more comprehensive and customizable reports that measure specific stream failures and individual end user activities." (emphasis added)</p> <p>"If you invest in digital media – dynamic or static – it is also essential to invest in measuring the status and results of that effort. Without measurement, return on investment becomes difficult to quantify. What happened to the content at its destination? Did the audience see it? How many people? At what quality? Where?" (emphasis added)</p> <p>"By answering these questions digital media can be effectively monetized. However relying only on server-side or sample data can leave you with only part of the picture. Netelligence's technology monitors content at the end-user's device so that you can be confident that you're receiving the most accurate and comprehensive audience assessment possible." (emphasis added)</p> <p>"Netelligence's NetAware can reveal the results of your digital media effort in real-time by providing current data on audience activity, in addition to historical data. These previously</p>

Company Name	Product	Product Description from the Company Website
		<p>unavailable metrics enable you to manage your campaigns more efficiently and intelligently.” (emphasis added)</p> <p>“The NetAware suite is divided into two reports.”</p> <p>“<u>Standard Report</u> - provides the most fundamental data for accessing results. It is a daily report of key metrics, which cannot be found anywhere else. Our unique user-side methodology allows us to measure:</p> <ul style="list-style-type: none"> Reception Quality Streams Failed Simultaneous Users <p>And more accurate views of:</p> <ul style="list-style-type: none"> Total Plays Unique Users MB Transferred” <p>Source: http://www.netelligence.com/products.asp#1</p>
NetIQ Corporation	WebTrends Analysis Suite	<p>“<u>WebTrends Analysis Suite, Advanced Edition</u> (formerly Enterprise Suite) is the industry’s most comprehensive web analysis solution for the small to mid sized business environment requiring web site activity and technical reports. This complete solution adds streaming media analysis and reporting and monitoring of an unlimited number of network devices and enables organizations to centrally monitor and report on the performance, site design, effectiveness and return on investment of their Internet and intranet systems and e-business initiatives.”</p> <p>“Technical analysis reporting enables technical professionals to make the right decisions when deploying streaming media hardware and software and when planning for future technology needs. Understanding issues such as which clips are most popular, how long the average viewer watches/listens to the stream, the connection speed of the users, bandwidth requirements.” (emphasis added)</p> <p>Source: http://www.webtrends.com/products/as/default.htm</p>

ENCODING PLATFORMS AND DELIVERY

Company Name	Product	Product Description from the Company Website
Nullsoft Inc.	SHOUTcast (Winamp-based distributed streaming audio system)	<p>“In order to broadcast audio using Winamp, you'll need to have a SHOUTcast server for Winamp to connect to. The purpose of the SHOUTcast server is that it allows people using Winamp to connect to it and begin downloading content being streamed live off the Internet, and the content is live, and up to the minute. This server software allows many people to connect, assuming you have enough bandwidth, memory, and CPU. Your broadcasters use Winamp and the SHOUTcast Source Plug-in for Winamp to send data to your server, and the server then relays the data back to your listeners. The person running the SHOUTcast server has the ability to administer the server itself via HTML and a simple configuration file.”</p> <p>“LogFile - The file to use to store the console log. Use /dev/null or leave empty to disable file-based logging.”</p> <p>“HistoryLog - If set to anything other than ‘none,’ the server will append to the file named here information on listener count, timestamp, and metadata at a provided interval.” (emphasis added)</p> <p>“HistoryLogTime - The value, in seconds, of how often the server should update the HistoryLogFile.”</p> <p>“TitleFormat - When defined, this string will repurpose how metadata appears to the player. If the flag %s is included in the parameter, then the title data from the source is included at that point in the string. For example, if your TitleFormat is 'Justin Radio: %s', and the source plug-in's title is 'Billy Plays the Blues,' then the net title is 'Justin Radio: Billy Plays the Blues.' Note: only works on non-relay servers. The default is no format string.”</p> <p>“CurrentLog CurrentLog provides a mechanism for regular updates to a file located on the same server as the SHOUTcast server. CurrentLog itself as a parameter does not exist, but rather is a family of parameters. They are as follows: CurrentLogIn is the filename of an HTML template file.</p>

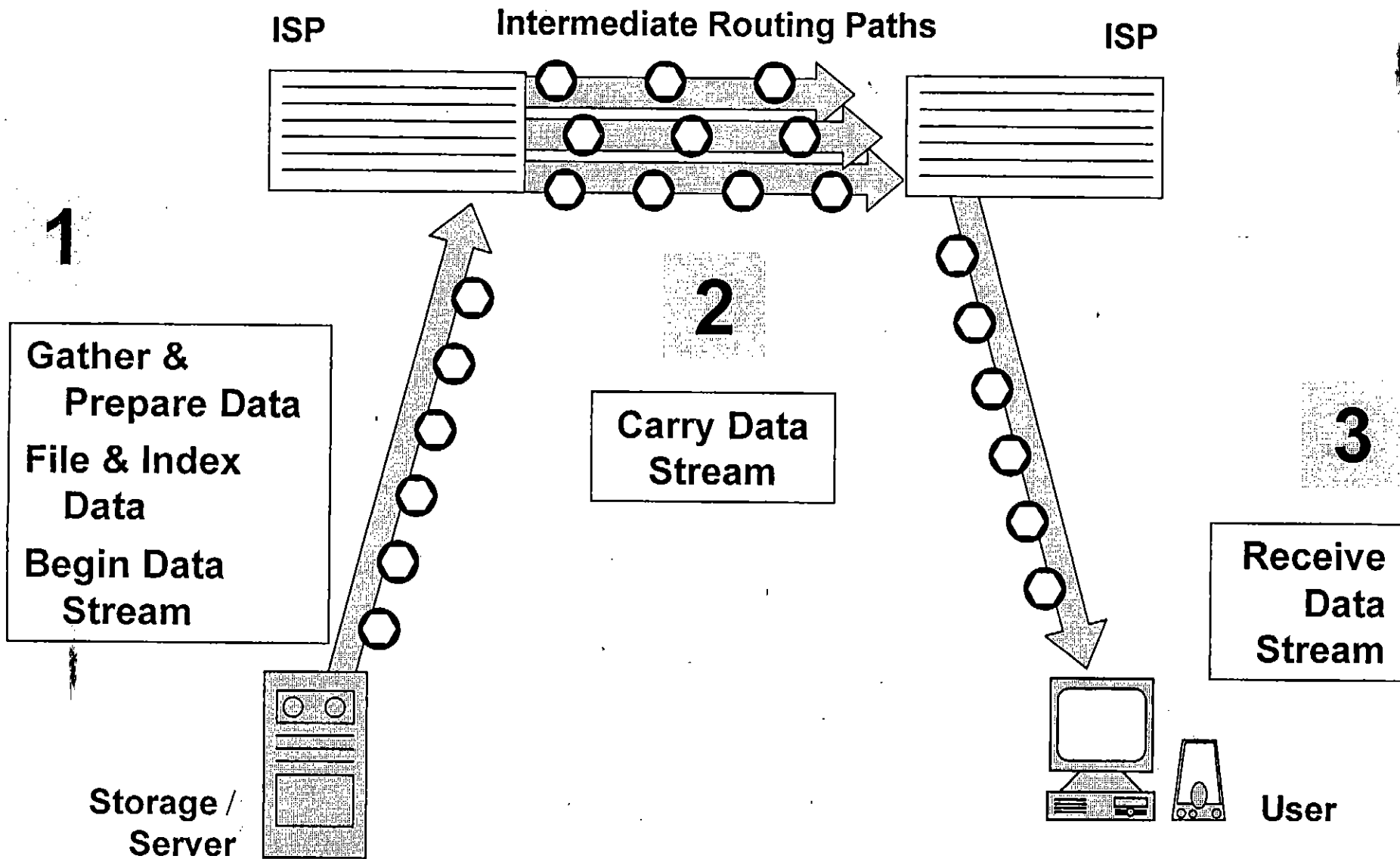
Company Name	Product	Product Description from the Company Website
		<p>CurrentLogOut is the filename the server should output the file to.</p> <p>CurrentLogTime is the number of seconds the server should wait between updates to the output file.”</p> <p>“The HTML template file is best explained with an example. Consider this file, stored on the same server and pointed to as CurrentLogIn:</p> <pre data-bbox="541 500 1024 711"> <HTML><HEAD> <TITLE>My Current Stats</TITLE> <HEAD><BODY> My SHOUTcast server is currently playing <!-- CURRENTSONG -->. You get see more information about it at <!-- URL --> </BODY></HTML> </pre> <p>As you can see, the server inserts parameters where it finds comment fields with appropriate parameters. The parameters it recognizes are LISTENERS, MAXLISTENERS, LISTENERTABLE, GENRE, DESCRIPTION, URL, HITS, and CURRENTSONG. More information on these parameters can be found in the <code>sc_serv.conf</code> or <code>sc_serv.ini</code> file's comments.” (emphasis added)</p> <p>Source: http://www.shoutcast.com/download/serve.phtml#scinstall</p>

J

1

Diagram
from
Written Direct Testimony
of
Jonathan Zittrain
Expert Testimony on Behalf of Broadcasters and Webcasters in
Volume I (Public Version)
(Tab B, Tab 2)
of the Direct Case filing of the services in
Docket No. 2000-9 CARP DTRA 1 & 2
(Apr. 11, 2001)

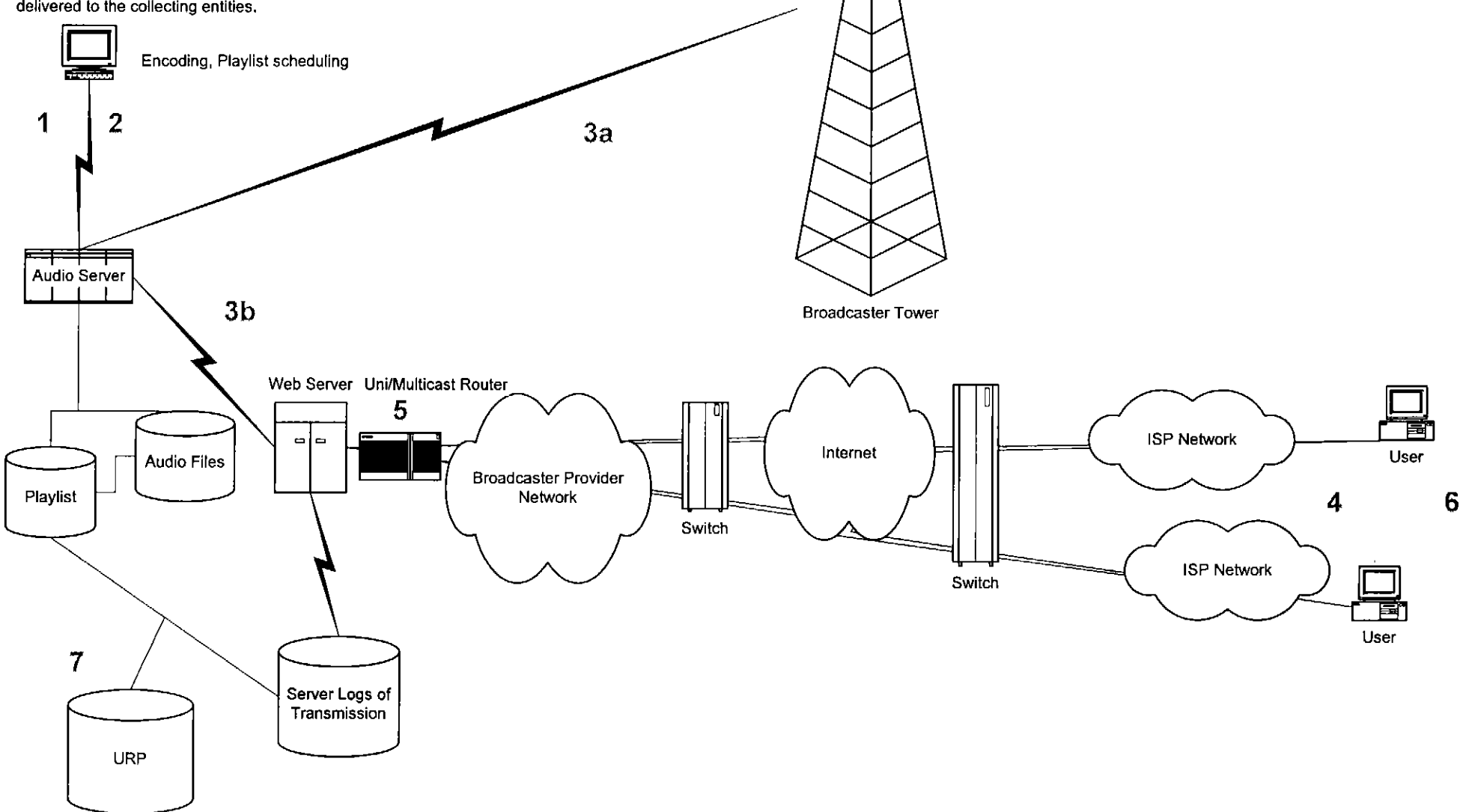
Overview



2

1. Broadcaster encodes physical product. Captures sound recording meta-data for storage in the Audio Server. These elements form the sound recording portion of the Uniform Report of Performances (URP) report.
2. Broadcaster creates playlist. Captures remaining elements of the URP except for total number of performances (this is captured during the listening event and aggregated at report generation time).
- 3a. Broadcaster transmits broadcast programming across airwaves.
- 3b. Broadcaster simulcasts (streams) radio broadcast over the Internet.
4. User connects to website to request stream (sends origination identifiers as well as return URL and IP related data).
5. Router logs listening event (global user identifier (GUID), requested stream, time measurements) and requests that stream be buffered and sent to URL.
6. User receives stream.
7. Uniform Report of Performances (URP) is created and updated once user leaves stream or stream ends. Aggregation of report is done at specified interval to be delivered to the collecting entities.

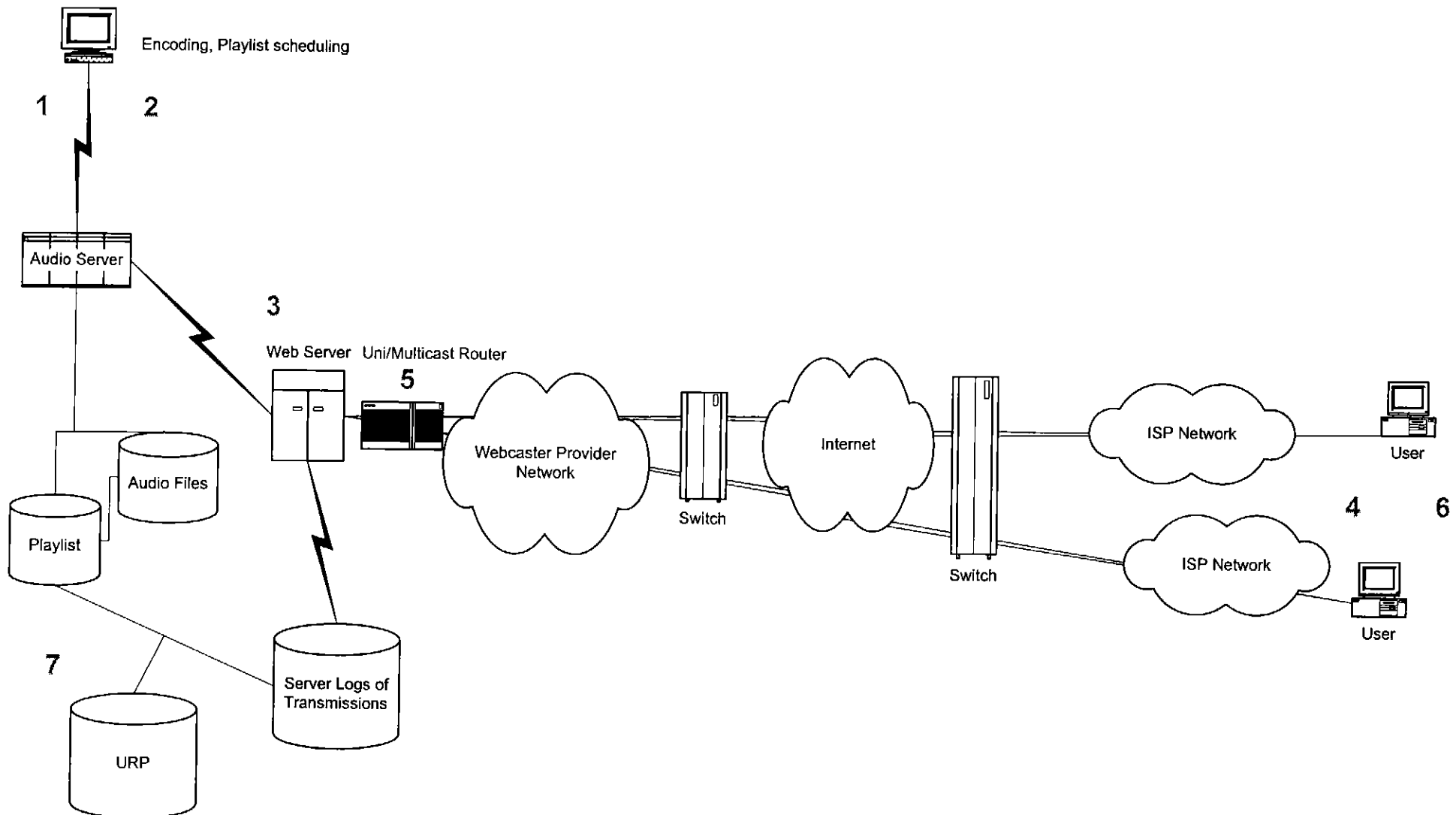
Simulcast Model



3

Webcast (Internet) Only Model

1. Webcaster encodes physical product. Captures sound recording meta-data for storage in the Audio Server. These elements form the sound recording portion of the Uniform Report of Performances (URP) report.
2. Webcaster creates playlist. Captures remaining elements of the URP except for total number of performances (this is captured during the listening event and aggregated at report generation time).
3. Webcaster streams programming over the Internet.
4. User connects to website to request stream (sends origination identifiers as well as return URL and IP related data).
5. Router logs listening event (global user identifier (GUID), requested stream, time measurements) and requests that stream be buffered and sent to URL.
6. User receives stream.
7. Uniform Report of Performances (URP) is created and updated once listener leaves stream or stream ends. Aggregation of report is done at specified interval to be delivered to the collecting entities.



K

**Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS
Washington, D.C.**

In the Matter of:

**NOTICE AND RECORDKEEPING FOR
USE OF SOUND RECORDINGS UNDER
STATUTORY LICENSE**

Docket No. RM 2002-1A

DECLARATION OF WAYNE BEEKMAN

I, Wayne Beekman, declare

1. I am a Principal and Co-Founder of Information Concepts Inc., a custom software development company that specializes in fixed price software development projects. Among my other duties, I am responsible for managing the sales team, a role that typically involves me in all pre-sales contacts. I am generally familiar with Information Concepts relationship with Clear Channel and have personal knowledge of all of the following facts.

2. The purpose of this declaration is to correct certain factual inaccuracies that were contained in the unsworn statement submitted by Brian Parsons of Clear Channel Communications (the "Parsons Statement") as an attachment to the Joint Comments of Radio Broadcasters (see Exhibit B). Paragraph 31 of the Parsons Statement reads as follows:

31. Another possible approach would be for the record companies to be required to provide us with all of the information we are supposed to report about each track in an on-line, easily manipulated format that is consistent from label to label and on CDs distributed periodically at cost. This solution itself is fraught with problems, however. We would still have to figure out how to integrate this database without current data systems. *DC Information Concepts, the company that built RIAA's database, has approached us with an offer to write middleware to allow*

Clear Channel's music library to communicate with that database. The price tag for developing the middleware alone, however, is \$1 million. This price does not even reflect the substantial additional costs in providing software support and other costs, which I estimate to total several million dollars over the first few years of using the software.
(emphasis added)

3. To date, I have had one conference call with Clear Channel that occurred on March 8, 2002. The call was arranged by Carolyn Phelps, one of our account executives as part of our ongoing effort to reach out to the webcasting/simulcasting community. In addition to myself, Carolyn Phelps and Cary Toor, the company's other principal and co-founder participated in the call. Mr. Parsons was the only person from Clear Channel who participated in the call. The purpose of the March 8 call was to introduce Information Concepts to Clear Channel, establish our subject matter expertise and to gather some general information about Clear Channel's data collection needs. Prior to the March 8 call, Ms. Phelps spoke briefly to two other individuals at Clear Channel, who ultimately directed her to Mr. Parsons; to the best of my knowledge, nothing substantive was discussed with either of these individuals.

4. At the conclusion of the March 8 call, we offered to do a "planning effort" (i.e., a needs assessment) for Clear Channel and to develop a project plan for a Performance Data Submission Project (i.e., a project involving the development of a custom software application to automatically compile all required usage and performance data and then report this information to SoundExchange, ASCAP, BMI and SESAC). We estimated the cost of such a planning effort to be between forty-five thousand dollars (\$45,000) and sixty thousand dollars (\$60,000). The scope and price for the planning effort were documented in a written proposal submitted to Mr. Parsons on April 8, 2002.

5. At no time before, during or after the March 8 call did Information Concepts make any mention of a \$1 million price tag nor did we provide an estimate regarding the likely cost of software support or "other costs." Because our specialty is *fixed price* software development projects, we cannot afford to give price quotes to prospective

customers before completing a planning effort and developing a final project plan. To give a price quote without first assessing the amount of work involved in a project could create serious financial problems for our company.

I declare under penalty of perjury that the foregoing is true and correct. Executed this April 22, 2002 at Herndon, Virginia.


WAYNE BEEKMAN

L

April 22, 2002

Barrie Kessler
Chief Operating Officer
Sound Exchange
1330 Connecticut Ave. NW
Suite 300
Washington, DC 20036



Dear Barrie,

As an RIAA licensed webcaster and syndicator of digitally transmitted music programming, Websound is aware of RIAA's proposed uniform report of performance. Websound is also acutely aware of the significant technical challenges posed by different streaming technologies with regard to accurately tracking performances and constructing reports that are consistent with the proposed parameters.

As a result, Websound has developed and tested a method for efficiently and accurately tracking performances based on server log data, cross-referenced with song specific and playlist data, and correlating the result into a report format consistent with the proposed guidelines. We are pleased to inform the RIAA that Websound intends to offer this end to end reporting solution to any and all webcasters on an ongoing basis.

It is our belief that Websound's solution provides an effective tool for streamlining the reporting process for the webcasting industry by insuring accuracy through a customized, turnkey solution.

Regards,

Glenn S. Fisher
CTO
Websound, Inc.

Websound, Inc.

www.websound.com

312 Kansas Street

San Francisco, CA 94103

(415) 431-2550 tel

(415) 431-2556 fax

28 Vernon St., Suite 520

Brattleboro, VT 05301

(802) 254-3800 tel

(802) 254-3833 fax

M



April 18, 2002

Ms. Barrie Kessler
Chief Operating Officer
SoundExchange
1330 Connecticut Avenue
Suite 300
Washington, DC 20036

Dear Barrie,

Reliacast is pleased to provide this summary of our reporting solution to satisfy the requirements outlined in Comments of the Recording Industry of America, Inc. (Docket 2002.1)

Application of Reliacast's Audience Manager™ software to assist in the notice and record keeping for use of sound recordings under statutory license.

The Reliacast Audience Manager software provides for the accounting and reporting of the actual number of users who are listening to an audio stream using client-side reporting technology. The Reliacast Audience Manager system works with all of the leading browsers and embedded audio players currently deployed (please refer to the attached turnstile compatibility listing). The advantage of client-side capture technology is that it simplifies the collection and reporting of large amounts of data from listeners/viewers who will be distributed across a large cross-section of content delivery networks and internet audio, streaming server delivery mechanisms.

Today's audio and video streaming delivery is delivered through a myriad of networks, similar to the delivery of a phone call through the public switched telephone network. When you make a long distance telephone call today, it is more than likely that multiple local and long distance carrier networks are carrying/delivering your voice call from the caller to the listener. For streaming content delivery, public and private "Content Delivery Networks," referred to generally as CDN's and eCDN's (for private or Enterprise, respectively), are used to deliver the streams from the content provider to the listener/viewer. In this environment, it is required that the reporting system must be network agnostic to provide the same reporting capabilities independent of the network delivery.

In addition, the Uniform Report of Performances requires "all" listeners/ears to be counted. To support this requirement, any reporting technology that is based upon an audience sampling will not suffice. To fulfill this reporting requirement, the solution must track every individual listener that hears any portion of the content delivery (or a song in this case).

Specifically, the Reliacast system could easily be adopted by internet streamers to collect items (vii), (viii), and (xiii) on page 97 from the document at <http://www.loc.gov/copyright/carp/114/rm2002-1-30.pdf>. All of the other fields could be imported from other production/scheduling systems and delivered via standard report using our software with some custom modifications. Reliacast has not completed an integration project to a specific broadcast production scheduling system, but we support all of the standard integration techniques such as XML data exchange, a custom database dump/load and most of the industry accepted APIs (application programming interfaces).

Because Reliacast provides our reporting solution as a service, it would be significantly less cumbersome for the reporting party to implement the Reliacast reporting system versus having to license and process server logs for all of the media delivered to end-users. It also simplifies the process of having to reconcile the independent logs generated by Windows Media Servers and Real Audio Servers because the Reliacast reporting solution does not affect the media server in any way.

For a server-side reporting solution, each streaming media server that delivers an audio stream prints out a record for each user that connects to the stream. It is delivered in its own format and contains information like the IP address, connect time, filename requested, etc. (see <http://www.service.real.com/help/library/guides/server8/htmlfiles/report.htm#44459>). Real Media Server and Windows Media Server have their own unique formats, and products like WebTrends take these log files, which are generated at each of the streaming servers, and "crunch" them to deliver the reports. This is a very time consuming task for local site administrators.

The Reliacast system captures the same data points, but collects them centrally at our service location and we process the data in "near real time" which allows for reports to be delivered quickly.

In conclusion, the Reliacast system can satisfy the reporting requirements specified in this referenced docket and we are willing to deploy a solution once the Copyright Office adopts final regulations to demonstrate our solution, first-hand. The typical cost for a system set-up and integration is a one-time charge of \$2,500 with a monthly recurring service (ASP) charge of \$250 to \$1,000 depending on the number of end users being measured by the system. A system set-up can typically be completed within two to four weeks.

Please do not hesitate to call us if you have any questions and feel free to submit this letter to the Copyright Office to inform them of our capabilities.

Sincerely,



Glenn A. Bloom
Director, Sales

Encl:

Reliacast Turnstile compatibility listing
Reliacast application overview



Precise Audience Measurement of Audio & Video Streaming

Reliacast's Audience Manager™ system can provide the reporting system to enable content owners to know who is watching their video streams and/or listening to their audio streams... "to count the listening ears".

Comprehensive, client-side reporting of these participant-specific audience metrics is critical to organizations seeking to effectively measure the audience of listeners. The Reliacast reporting has been designed for companies that need the detailed level of information that only comes from client-side reporting to make informed business decisions about how many, how, when, why and to whom they stream. Reliacast's Audience Manager technology is a patent-pending system that loads an unobtrusive java applet on the listener's/participant's computer as part of the stream delivery for the duration of time that they are listening/viewing the stream. This Reliacast turnstile software allows organizations to limit access to only authorized participants, to know precisely who is playing a stream, to measure the quality of their experience and know other elements of participant makeup and behavior all while respecting privacy concerns. The Reliacast reporting system is ideal to report who has listened to a content provider's streaming assets.

The Steps to Streaming Audio and Video

Streaming requires an investment in time and resources before the content is delivered to the audience. Beginning with production, a number of people and technologies are involved before you are in a position to measure the effectiveness. A brief description of the steps involved to stream audio and video follows:

1. **Content Production** - First, the content needs to be created — this is the video and recording capture process to put together the video, audio or other rich media that will be streamed to the audience, live or on-demand.
2. **Encoding** - Once the content is created, it needs to be encoded to support the major player formats (e.g., Real Networks' RealPlayer™ and Microsoft® Windows Media™ Player), browser formats and versions (e.g., Microsoft Internet Explorer and Netscape® Navigator) and into various bit rates (e.g., 56k, 100k and 300k).
3. **Storage and Distribution** - After the encoding process is complete, the files are stored on streaming servers that enable the content to be accessed by webcast participants. Digital asset management tools are used to archive and catalogue the content files. Finally in a "webcastable" form, the content can ultimately be streamed, or delivered, to participants — in most cases with other publishing tools that vary by industry and application.

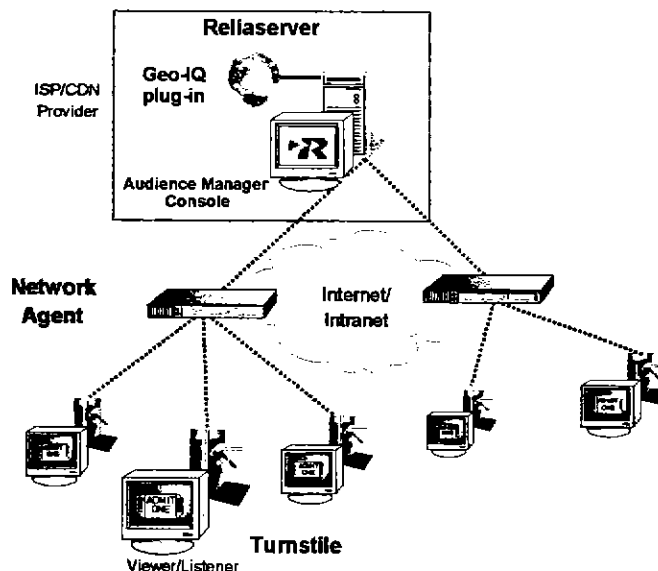
4. **Measurement and Reporting – Enter Reliacast.** Reliacast provides detailed audience measurement reports of the audience, their experience and overall Quality of Service (QoS).

Reliacast's Audience Manager™ - A System Overview

Reliacast's Audience Manager system is an easy-to-use, web-based application that can be seamlessly integrated into any organization employing unicast or multicast content delivery. At its core is the Reliaserver™, the webcast manager and repository of all data collected during a webcast. The Reliaserver is the central communication point for information about the webcast, live or in the more common "video on demand" implementation. Communication throughout the Audience Manager system takes place with the help of Reliacast's Secure Live Event Access Protocol (SLEAP) that uses cryptography to maintain privacy and integrity of data flows. All communications throughout Audience Manager have been thoroughly tested to transmit across security mechanisms (e.g., firewalls) that are configured to pass standard HTTP/HTTPS traffic.

The secret to Reliacast's ability to gather and report precise audience metrics is a component on the participant's computer called the turnstile software. The **Turnstile™** software is transparent to the viewer/listener, is unobtrusive (does not permanently reside on the client desktop) and is delivered to a viewer/listener as part of the URL access and loading procedure. The **Turnstile™** passes participant behavior and experience back to the Reliaserver during the course of the webcast. Unlike server logs and other traditional "server-side" measurement tools, the Turnstile provides detailed client-side measurement.

The following diagram shows Reliacast's Audience Manager™ at work:



From Precise Data to Insightful Management Reports

All this participant data is valuable, but only becomes meaningful when it can be compiled, sorted and reported in an easy-to-read, customizable format. As the Reliaserver compiles participant data during a webcast, it logs it in a database, ready to be reported by a customizable reporting engine. Reliacast's robust reporting system offers a wide variety of standard and customized reports, grouped in the following categories:

- **Participant Profile** – Answers the question “who watched?” by providing details on a specific participant basis of such things as geographic location, age, gender or other customizable registration fields.
- **Audience Size** – Answers the question “how many?” by providing details of how many participants played a webcast in the aggregate, by geographic or office location, and how the audience size changed throughout the webcast.
- **Participant Behavior** – Answers the question “what did they do?” by providing details of how long a participant played a webcast, what the participant's play history was, what the average play time per webcast was, and at what point in the webcast the participant joined and left the stream.
- **Participant Experience** – Answers the question “how positive was the experience?” by providing QoS detail in both the aggregate and by specific participant of such things as maximum, minimum and average bandwidth, frame rate and frames dropped. In addition, entry denial time and reason, media player type, and type of delivery (unicast or multicast) statistics are collected.

Organizations armed with these comprehensive reports can accurately measure and evaluate the effectiveness of streaming by correlating participant data with participant behavior.

Additional Features Available with Audience Manager

In addition to the standard Audience Manager product features, Reliacast also can provide the following specialized capabilities. The suite of capabilities defined below allows organizations to contain audiences by geography, encrypt content “on the fly” and monetize their content.

Geo-IQ™

This geographic containment feature provides the unique ability to not only know the location of each member of your webcast audience, but also to grant or deny access to that webcast by country, state, city or marketing region, based on



pre-defined business rules. With Geo-IQ, you can comply with licensing and geographic distribution requirements of content and tailor the subject matter and/or advertisements to suit the geographic locale of your audience members.

ReliaGuard™

The ReliaGuard Encryptor allows you to take important additional security measures to protect your webcasted streams through a unique stream encryption technology. With ReliaGuard, you can preserve your digital assets by encrypting your webcast streams, designating security levels for each webcast, and distributing the content only to the intended participants.

Pay-Per-View

Reliacast's pay-per-view offering is an integrated audience management/payment processing tool, developed specifically for streamed content delivered over the Internet. The pay-per-view component includes real-time credit card processing and settlement, merchant bank vendor management and reporting on the top revenue generating pay-per-view webcasts and monthly revenue derived for all webcasts.

Summary

With its client-side presence and robust reporting package, Reliacast provides the most complete audience management and measurement solution available in the market today.

For the opportunity to see how Reliacast's Audience Manager™ can help you measure the effectiveness of streaming, contact Reliacast sales at (877) 742-4601 or send an e-mail to sales@reliacast.com.

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Reliaserver Software System Requirements

The table below assumes an installation where the Reliaserver and RNA Aggregator are on the same host.

Platform	Operating Systems	Hardware Requirements	Software Requirements
Enterprise 250	Solaris 7 or Solaris 8, plus recommended patches	<ul style="list-style-type: none"> • dual processor configuration • 100 Mbps Ethernet card • 2 GB RAM • 18 GB SCSI disk drive • 2 GB swap space 	<ul style="list-style-type: none"> • Oracle 8i, Standard Edition, Release 2 (8.1.6) • Oracle 8.1.6 Client (for remote system DB or Report Server only) • Lightweight Directory Access Protocol (LDAP) Server (Netscape Directory Server 4.1) • unzip is assumed to be installed in the '/usr/local/bin' directory
<p>Required third party software supplied on the Audience Manager CD:</p>			<ul style="list-style-type: none"> • BEA WebLogic 6 Server (Service Pack 2) • Java Runtime Environment (JRE) 1.3.0-001 –comes with WebLogic • Java Crypto Extension (JCE) 1.2 • GNU Standard Libraries (libstdc++.so.2.10.0); gccv2.95.2 is required to compile and link libraries • Crypto++ v3.2. www.cryptopp.com
Event Console/System Console Requirements			
Intel Pentium	Windows 98/2000, NT 4.0 (Service Pack 6a), or Windows ME	<ul style="list-style-type: none"> • TCP/IP Ethernet card • 128 MB RAM 	<ul style="list-style-type: none"> • Internet Explorer 6.0 with Virtual Machine and Microsoft Office Web Components • Java Runtime Environment (JRE)/ Java Plug-in, Version 1.3.0-001 or greater

Table 1: Reliaserver system requirements

If installing the RNA Aggregator on a separate host, the system requirements are the same as listed for the RNA in "RNA Software System Requirements" on page 2.

RNA Software System Requirements

Platform	Operating System	Hardware Requirements
Sun Ultra 10 or Netra T1	Solaris 7 or Solaris 8	<ul style="list-style-type: none">• 100 Mbps Ethernet card• 512 MB RAM• 10 MB available disk space
PC with Intel Pentium III class CPU or better	Red Hat Linux 7.0	<ul style="list-style-type: none">• 100 Mbps Ethernet card• 512 MB RAM• 10 MB available disk space (Ultra 2 SCSI controller and disk recommended)

Table 2: RNA system requirements

The RNA will take advantage of multiple processors, if present.

Virtual Turnstile Requirements

The following information applies to participants of Audience Manager. As a system owner you must configure your site to support the initial download of the Turnstile to the participants.

To view an Audience Manager webcast using the Turnstile, the participant needs the following:

Platform	Operating System	Hardware requirements	Software Requirements
Intel Pentium or Macintosh	<ul style="list-style-type: none">Windows 98, 2000*, NT 4.0 (SP4 or greater, SP6a recommended) or Windows MEMac OS 9/10** <p>*The participant must have power user privileges or above for the full-featured Turnstile. **Turnstile Lite only.</p>	<ul style="list-style-type: none">250K disk space available	<ul style="list-style-type: none">Internet Explorer 4.0, 5.0, 5.5, 6.0 or Netscape 4.73 and above (excluding version 6 or greater)Microsoft's Media Player (version 6.4 or 7) or RealNetwork's RealPlayer 8

Table 3: Turnstile system requirements

Full-Featured Turnstile Player/Browser Combinations

Full-featured Turnstile		
Player/Browser	Netscape Navigator 4.7	Internet Explorer 5.0, 5.5, 6.0
Media Player 6.4	<ul style="list-style-type: none"> • Win 98/2000*/NT/ME • Non-encrypted only • Embedded or mimics standalone • All Ticketing options available • Participant interaction required • No QoS frame data collected (bandwidth only) • Stream position for video on-demand webcast is not tracked. • Survey feature not supported 	<ul style="list-style-type: none"> • Win 98/2000*/NT/ME ** • Non-encrypted only • Embedded or mimics standalone • All Ticketing options available • Participant interaction required • No QoS frame data collected (bandwidth only) • Stream position for video on-demand webcast is not tracked. • Survey feature not supported
Media Player 7	<ul style="list-style-type: none"> • Win 98/2000*/ME • Non-encrypted only • Embedded or mimics standalone • All Ticketing options available • Participant interaction required • Stream position for video on-demand webcast is not tracked. • Survey feature not supported 	<ul style="list-style-type: none"> • Win 98/2000*/ME** • Encrypted or non-encrypted • Embedded or mimics standalone • All Ticketing options available • Participant interaction required • Stream position for video on-demand webcast is not reported. • Survey feature not supported
RealPlayer 8	<ul style="list-style-type: none"> • Win 98/2000*/NT/ME • Encrypted or non-encrypted • Embedded or standalone • All Ticketing options available • Participant interaction required • Stream position for video on-demand webcast is not tracked. • Survey feature not supported 	<ul style="list-style-type: none"> • Win 98/2000*/ME** • Encrypted or non-encrypted • Embedded or standalone • All Ticketing options available • Participant interaction required • Stream position for video on-demand webcast is not tracked. • Survey feature not supported

* Windows 2000 for the full-featured Turnstile install requires administrative privileges.

** Windows ME does not support IE 5.0

Turnstile Lite Player/Browser Combinations

Turnstile Lite		
Player/Browser	Netscape Navigator 4.7	Internet Explorer 5.0, 5.5, 6.0
Media Player 6.4	<ul style="list-style-type: none"> • Win 98/2000/NT/ME • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No QoS frame data collected (bandwidth only) • No participant interaction required • Quick download 	<ul style="list-style-type: none"> • Win 98/2000/NT/ME* • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No QoS frame data collected (bandwidth only) • No participant interaction required • Quick download
Media Player 7	<ul style="list-style-type: none"> • Win 98/2000/NT/ME or Mac OS 9/10** • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download 	<ul style="list-style-type: none"> • Win 98/2000/NT/ME* or Mac OS 9/10** • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download
RealPlayer 7	<ul style="list-style-type: none"> • Win 98/NT or Mac OS 9/10** • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download • No QoS frame data collected (bandwidth only) 	<ul style="list-style-type: none"> • Win 98/NT or Mac OS 9/10** • Non-encrypted only • Embedded only • Track stream position for video on-demand reports. • Survey audience for reporting • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download • No QoS frame data collected (bandwidth only)
RealPlayer 8	<ul style="list-style-type: none"> • Win 98/2000/NT/ME or Mac OS 9/10** • Non-encrypted only • Embedded only • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download • No QoS frame data collected (bandwidth only) or protocol data 	<ul style="list-style-type: none"> • Win 98/2000/ME* or Mac OS 9/10** • Non-encrypted only • Embedded only • No trace route, mobile ticketing, e-commerce, subscription webcasts • No participant interaction required • Quick download • No QoS frame data collected (bandwidth only) or protocol data

* Windows ME does not support IE 5.0

** Participant data is not collected if using a Mac OS

C O R P O R A T E

Profile

Overview

Streaming media has emerged as a powerful tool for introducing and promoting products, educating employees, partners and customers and reaching out to global audiences of all kinds with new and dynamic content. Reliacast is the industry leader in audience management and measurement solutions for streaming media communications. Reliacast's **Audience Manager™** software enables organizations to manage, monitor and measure participants in an audio or video webcast.

History

Founded in April of 1999, Reliacast is a venture-backed software company that has attracted \$44 million in venture capital from leading investors including SCP Private Equity Partners, Generation Partners and Viridian Capital Partners. In addition, Sun Microsystems was a strategic investor in the company's most recent round of financing.

Headquartered in Northern Virginia's Dulles technology corridor, the company was founded by entrepreneurs active in developing and marketing rich media technologies to help organizations reach their audiences. They recognized a new opportunity to dramatically expand the reach and quality of communications through the use of streaming media and, as companies adopted this technology, the need to manage and measure audience participation and behavior. Teamed with a multicast protocol and streaming communications expert, they focused on developing a commercial system that would allow organizations and network providers involved in streaming to manage, monitor



and measure their audiences. Today, Reliacast is a fully funded business dedicated to the widespread adoption of the company's patent-pending Audience Manager technology.

Market Opportunity

According to Jupiter Research, the global industry for streaming media is expected to reach \$2.5 billion in 2004. Business, government, university and entertainment companies will increasingly use streaming media as a cost-effective way to deliver important content to their constituents, partners and customers. As streaming media gains more attention, so too will the demand for tools that manage, monitor and measure audience participation. Gartner Group estimates that one-third of the 1,000 largest companies in the United States are actively streaming today, growing to one-half by 2003.

To measure effectiveness and return on investment, companies will require technology to measure participation in their streamed communications, whether they are live or on-demand. Reliacast's Audience Manager

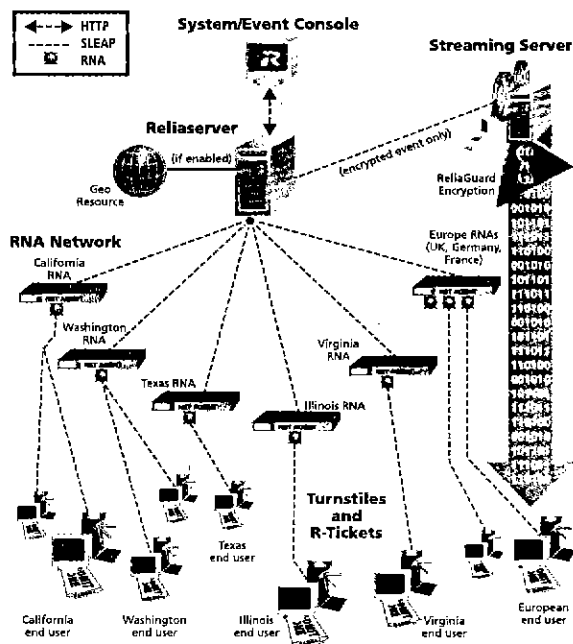
provides a systematic solution to this requirement, delivered in a licensed or outsourced service business model. A company that can accurately measure audience participation, experience and behavior will be armed with the data it needs to truly gauge the effectiveness of its streaming investments.

Products

Reliacast's Audience Manager system is an easy-to-use, web-based application that can be seamlessly integrated into any organization employing unicast or multicast streaming. At its core is the **Reliaserver™**, the webcast manager and repository of all data collected during a webcast. Communication to the Reliaserver takes place with the help of Reliacast's proprietary Secure Live Event Access Protocol (SLEAP) that uses cryptography to maintain privacy and integrity of data flows. All communications

throughout the Audience Manager system have been thoroughly tested to transmit across security mechanisms (e.g., firewalls) that are configured to pass standard HTTP/HTTPS traffic. The secret to Reliacast's ability to gather and report precise audience metrics is an applet that resides on each participant's computer. The software acts like a turnstile at an amusement park or other entertainment venue, controlling access to the webcast. In a seamless and unobtrusive way, this client-side presence passes participant behavior back to the Reliaserver, all while respecting privacy concerns. During a webcast, the Reliaserver logs participant data in its database for reporting via a customizable reporting engine. Reliacast's robust reporting system offers a wide variety of standard and customized reports that are designed to measure results and answer these important questions:

- ▶ **Participant Profile** – "Who watched?"
- ▶ **Audience Size** – "How many?"
- ▶ **Participant Behavior** – "What did they do?"
- ▶ **Participant Experience** – "How positive was the experience?"



Summary

Organizations adopting streaming technology as a communications medium must be able to demonstrate a return on investment in order to justify further expenditures. Reliacast's Audience Manager is designed to provide key decision makers with the tools and information they need to be able to correlate participant behavior to direct results. With its client-side presence and robust reporting package, Reliacast provides the most complete audience management and reporting solution available to enterprises today.

For the opportunity to see how Reliacast's Audience Manager can help you measure the effectiveness of streaming, contact Reliacast sales at (877) 742-4601 or send an e-mail to sales@reliacast.com

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Application

BACKGROUND

Streaming media has emerged as a powerful tool for many organizations to deliver content such as corporate communications, distance learning, news and entertainment. In fact, over 30% of Fortune 1000 enterprises are regularly using streaming media to more effectively communicate with their ecosystem of employees, partners, customers and prospects. There's no denying it — organizations that aren't streaming soon will be, and the applications are endless. But, for these early adopters of streaming, as with the adoption of any new technology, comes the age-old challenge of demonstrating a return on investment. Reliacast's **Audience Manager™** provides a suite of tools to answer the challenge.

Precise Measurement and Management for Effective Streaming

More and more budget dollars are being spent to create streamed content for infinitely diverse applications ranging from an enterprise's new product launch to a university's distance learning initiative, or investor communications to shareholders. But because of the limitations inherent in traditional server-side reporting, organizations that are streaming today lack detailed audience analytics necessary to correlate audience behavior with a return on investment. To truly measure the effectiveness of streaming, it's not enough to know that travel expenses were decreased or that a webcasted event was successfully streamed. Knowing who watched, how long they watched, and what their viewing patterns were are the more meaningful criteria against which ROI from a webcast should be measured.



Comprehensive, client-side reporting of these participant-specific audience metrics is critical to organizations seeking to effectively and economically deploy their streaming resources. These companies need the detailed level of information that only comes from client-side reporting to make informed business decisions about how, when, why and to whom they stream. Reliacast's Audience Manager technology is a patent-pending system that, through an applet on the participant's computer, allows organizations to limit access to only authorized participants, know precisely who is playing a stream, measure the quality of their experience and know other elements of participant makeup and behavior, all while respecting privacy concerns.

For example, a product demonstration aimed at potential new customers where 75% of those accessing the stream left within the first few minutes of the presentation isn't a very effective or efficient use of streaming assets. But knowing the webcast audience missed the last half of a presentation and revising future demonstrations so that the most important points are covered first is extremely useful.

The Steps to a Successful Webcast

Putting together a successful webcast requires an investment in corporate time and resources before the content is delivered to the audience. Beginning with production, a number of people and technologies are involved before you are in a position to evaluate effectiveness. A brief description of the steps that occur when putting together a successful webcast follows:

- ▶ **Content Production** - First, the content needs to be created — this is the "lights, camera, action" of putting together the video, audio or other rich media that will be streamed to your audience, live or on-demand.

- ▶ **Encoding** - Once the content is created, it needs to be encoded to support the major player formats (e.g., Real Networks' RealPlayer™ and Microsoft® Windows Media™ Player), browser formats and versions (e.g., Microsoft Internet Explorer and Netscape® Navigator) and into various bit rates (e.g., 56k, 100k and 300k).

- ▶ **Storage and Distribution** - After the encoding process is complete, the files are stored on streaming servers that enable the content to be accessed by webcast participants. Digital asset management tools are used to archive and catalogue the content files. Finally in a "webcastable" form, the content can ultimately be streamed, or delivered, to participants — in most cases with other publishing tools that integrate traditional slides, PowerPoint® presentations, animation and other web objects into the content.

- ▶ **Measurement and Reporting** - Enter Reliacast. Now that you've invested in creating your webcast, complete with encoding, archiving and cataloguing, publishing and reliable delivery, you will most certainly be asked to justify the company's return on this communications medium. What you need are detailed audience reports so that you are armed with specific and measurable data like:
 - 234 participants watched the stream on Monday
 - 75% of the participants watched 100% of the stream; 15% watched the 1st three minutes; and 10% played less than three minutes total
 - 175 of the participants are existing customers; 59 are prospects
 - 33% of the 59 prospects requested more information or a phone call from a customer sales representative after viewing the webcast
 - 65% of the participants were in the Southeast Region
 - 85% had a good Quality of Service experience

With the help of Reliacast's Audience Manager technology, you will have this level of detail about your webcasts right at your fingertips in simple, easy-to-read, customizable reports. Armed with these reports, you can answer the tough questions about demonstrating the effectiveness of streaming.

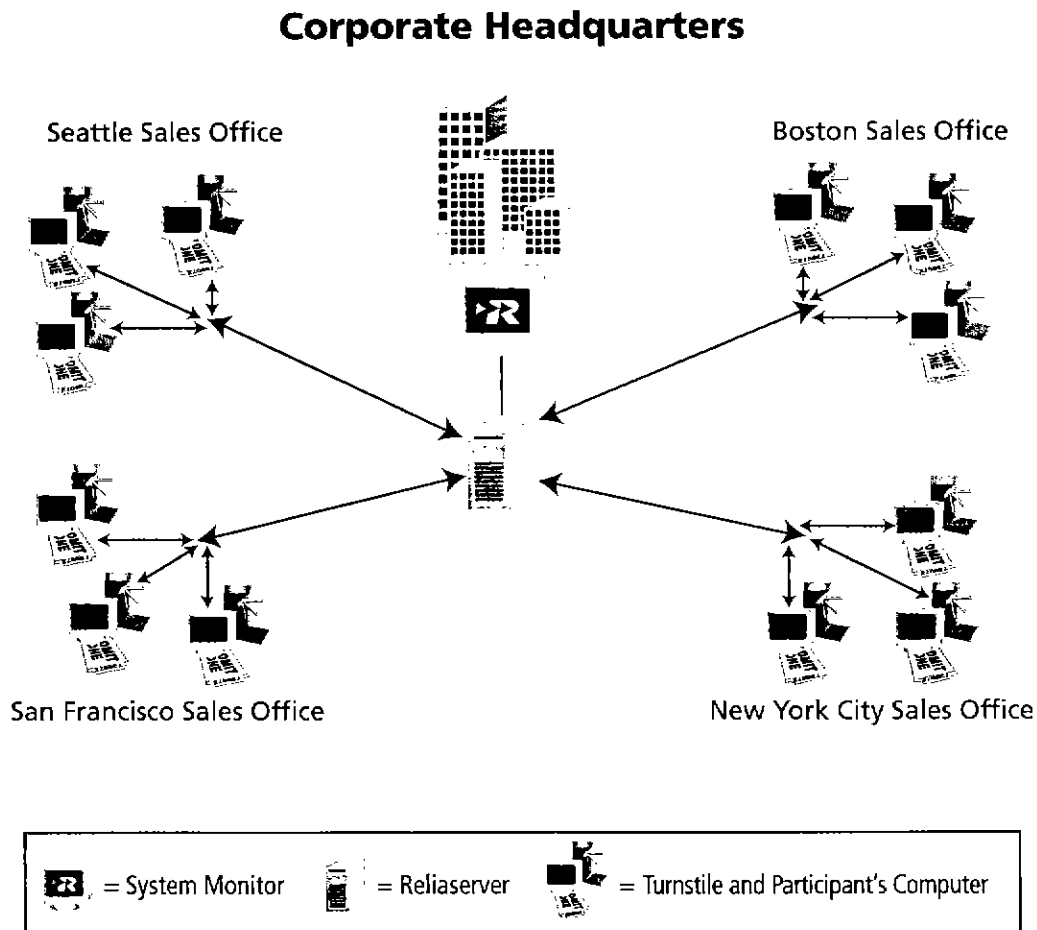


Audience Manager - A System Overview

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The secret to Reliacast's ability to gather and report precise audience metrics is a component on the participant's computer. Delivered to a webcast participant from the Reliaserver, it can be installed in the course of standard system set-up or downloaded by the participant prior to accessing a stream. This component acts like a turnstile at an amusement park or other entertainment venue, controlling access to the webcast. In a seamless and unobtrusive way, this client-side presence known as the **Turnstile™** passes participant behavior and experience back to the Reliaserver during the course of the webcast. This applet comes in two forms — a temporary version that loads dynamically with the webcast and provides a basic level of functionality and a second, more permanent version that is downloaded to a participant's computer and facilitates advanced features such as encryption and pay-per-view. Unlike server logs and other traditional "server-side" measurement, the Turnstile provides detailed client-side measurement of participant behavior.

The following diagram shows Audience Manager at work:



From Precise Data to Insightful Management Reports

All this participant data is valuable, but only becomes meaningful when it can be compiled, sorted and reported in an easy-to-read, customizable format. As the Reliaserver compiles participant data during a webcast, it logs it in a database, ready to be reported by a customizable reporting engine. Reliacast's robust reporting system offers a wide variety of standard and customized reports, grouped in the following categories:

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- ▶ **Participant Experience** - Answers the question "how positive was the experience?" by providing QoS detail in both the aggregate and by specific participant of such things as maximum, minimum and average bandwidth, frame rate and frames dropped. In addition, entry denial time and reason, media player type, and type of delivery (unicast or multicast) statistics are collected.

Organizations armed with these comprehensive reports can accurately measure and evaluate the effectiveness of streaming by correlating participant data with participant behavior. Imagine being able to demonstrate that sales of your new product are up 75% in the western region due to everyone in your west coast office participating in the webcast of your product demonstration. Or having a report that shows 50 visitors to your website participated in your webcast, resulting in 10 requests for a call from a company sales representative and two purchases. That's the kind of data needed to make smart business decisions!

Additional Features Available with Audience Manager

In addition to the standard Audience Manager product features, the following specialized capabilities were developed to meet the needs of organizations attempting to repurpose or monetize streamed assets. The suite of capabilities defined below allows organizations to contain audiences by geography, encrypt content "on the fly" and monetize their content.

Geo-IQ™

This geographic containment feature provides the unique ability to not only know the location of each member of your webcast audience, but also to grant or deny access to that webcast by country, state, city or marketing region, based on pre-defined business rules. With Geo-IQ, you can comply with licensing and geographic distribution requirements of content and tailor the subject matter and/or advertisements to suit the geographic locale of your audience members.

ReliaGuard™

The ReliaGuard Encryptor allows you to take important additional security measures to protect your webcasted streams through a unique stream encryption technology. With ReliaGuard, you can preserve your digital assets by encrypting your webcast streams, designating security levels for each webcast, and distributing the content only to the intended participants.

Pay-Per-View

Reliacast's pay-per-view offering is an integrated audience management/payment processing tool, developed specifically for streamed content delivered over the Internet. The pay-per-view component includes real-time credit card processing and settlement, merchant bank vendor management and reporting on the top revenue generating pay-per-view webcasts and monthly revenue derived for all webcasts.

Summary

Organizations adopting streaming technology as a communications medium must be able to demonstrate a return on investment in order to justify further expenditures. Reliacast's Audience Manager is designed to provide key decision makers with the tools and information they need to be able to correlate participant behavior to results. With its client-side presence and robust reporting package, Reliacast provides the most complete audience management and measurement solution available in the market today.

For the opportunity to see how Reliacast's Audience Manager can help you measure the effectiveness of streaming, contact Reliacast sales at (877) 742-4601 or send an e-mail to sales@reliacast.com

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Geo-IQ

Audience Access and Containment

Whether your responsibilities include streaming to consumers or providing corporate webcasts to internal divisions, media professionals know that conditional access is an important ingredient. While well developed for traditional business applications, webcasting presents new challenges not addressed by existing conditional access technologies. The results of these challenges are clear – wasted opportunity, unnecessary expense, lost profit.

Enter Reliacast™ and Geo-IQ™. Geo-IQ is a geographic containment and conditional access plug-in available for Reliacast's industry leading Audience Manager™ application. With Geo-IQ, webcasters control who watches (and who doesn't) based on a geographic "profile" policy. Geographic profiles give webcasters the flexibility to segment and contain the audience by a wide area (country, market area, or metropolitan area), by a narrow area (state or city), or by a combination thereof. Whether conducting a virtual closed-door meeting or targeted advertising, Geo-IQ ensures only the desired audience is able to access your webcast.

Coupled with CRMs or through subscriber/ registration database integration, Geo-IQ becomes granular to the individual participant level...permitting content customization and targeted advertising. Imagine what you will do with the ability to precisely target your webcast - personalize content to reflect local language or cultural trends, even attract additional advertisers due to your ability to target specific geographic markets.

With Geo-IQ, customers achieve the following:

Geographic segmentation and containment

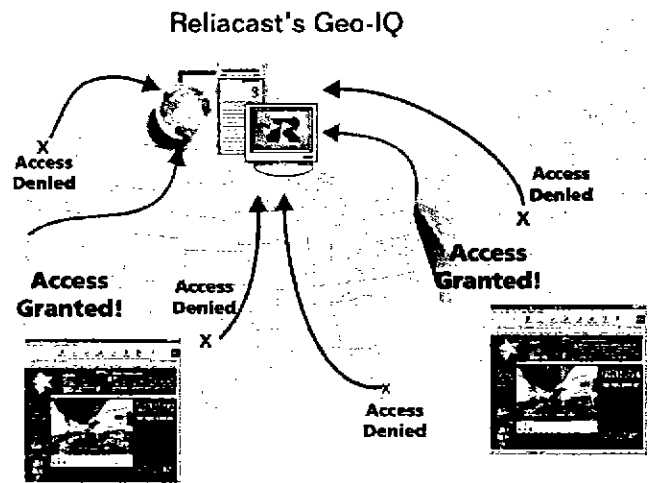
- Create geographic profiles for the target audience based upon their location
- Grant or deny access to webcasts based on a user's location
- Comply with licensing and territorial distribution requirements
- Access to multiple geographic engines

Stream content to the desired audience

- Tailor content based on the audience's geographic region and demographics
- Deliver targeted advertising and promotional campaigns

Receive accurate, real-time reports

- Gain insight into audience location
- Identify which audience members were granted or denied access based on locale
- Measure the effectiveness of content and marketing campaigns



Geo-IQ allows webcasters to grant or deny access based on geographic location and know where their audience is located

How does it work?

Within Audience Manager, the webcaster defines the geographic restrictions that gate access to the webcast.

When access to a geographic webcast is requested, Geo-IQ first maps the user's IP address to their geographic and network point of origin and compares this information with your pre-defined geographic profiles/rules.

If the user meets the geographic rule requirements, a "Ticket" is issued and the participant is authorized to play the webcast.

Audience Manager: Your Key to Targeted Webcasts

The premier solution for sophisticated webcast management, Audience Manager eliminates the hassle associated with ticketing, payment, and performance monitoring, leaving you free to focus on what is important - the content. Audience Manager includes everything that you need to control where and to whom your webcasts are delivered:

Server Side Software— Reliaserver™

The heart of Audience Manager is the Reliaserver, a multi-tiered, web-based, server side application used to manage all aspects of webcasts and store consumer data.

Reliaserver's easy-to use interface allows you to specify all webcast parameters - audience size, schedule, price, security, geographic constraints - to name a few. Reliaserver lets you to monitor the progress of all webcasts and gain insight into your audience through a wealth of reports, including who watched or listened, how many, what was their behavior, and what was their experience. With Reliaserver, you are in control.

Geo-IQ is installed as a plug-in to a pre-configured Reliaserver and does not change hardware requirements. Akamai's EdgeScapeSM geographic engine is installed on the Reliaserver component of Audience Manager. Application Programming Interfaces (APIs) support other third party geographic engines. The Reliacast Professional Services team can help you integrate custom geographic engines.

Client Side Software— Turnstile™

Seamlessly delivered to authorized consumers of an Audience Manager webcast, the Turnstile collects data that is correlated with the consumer's demographic and geographic data to reveal a wealth of information about your audience. Quality of Service (QoS), participation behavior, technology usage, and survey results collected from the Turnstile can be reported on and integrated into customer management and billing systems. Knowledge of the consumer experience allows you to make adjustments for future webcasts, thus improving return on investment.

Network Software— Reliacast Net Agent

Net Agent software is strategically installed on servers located centrally, at the edge, or at points-of-presence in an IP network and acts as a conduit between the Reliaserver and the audience's Turnstiles. Net Agents provide identification, measurement and control of an Audience Manager webcast. Net Agents aggregate usage data from multiple Turnstiles and then forward it to the Reliaserver for reporting.

Optional Value-Added Applications Provide Additional Flexibility

Webcast Profits – Pay-Per-View

Reliacast's pay-per-view offering is an integrated audience management/ payment processing tool, developed specifically for streamed content delivered over the Internet. The pay-per-view component includes real-time credit card processing and settlement, merchant bank vendor management and reporting on the top revenue generating pay-per-view webcasts and monthly revenue derived for all webcasts.

Stream Encryption – ReliaGuard™

The ReliaGuard Encryptor enables content providers to offer secure transmission of webcast streams, thus preventing unauthorized users from accessing your valuable content. With ReliaGuard, you can protect your digital assets by encrypting your webcast streams, designate security levels for each webcast, and distribute the content only to your intended audience.

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Pay-Per-View

New Revenue Opportunities for Pay-Per-View Providers

Consumer enthusiasm for live or on-demand webcasts is growing at a rapid pace. For many content providers, however, the cost and complexity of managing a successful webcast remains a challenge to the bottom line.

Enter Reliacast™. Reliacast's pay-per-view offering is an integrated audience management tool and payment processing solution developed specifically for content delivered over the Internet. The Reliacast Audience Manager™ is an integrated solution that eliminates the hassle associated with ticketing, payment, and performance monitoring, leaving you free to focus on what is important – the content.

Using the Reliacast Audience Manager pay-per-view service, customers receive the following:

Convenience

- Real-time credit card processing and settlement
- Account management provides registration and payment feedback to consumers as well as a one-stop location for webcast access

Security

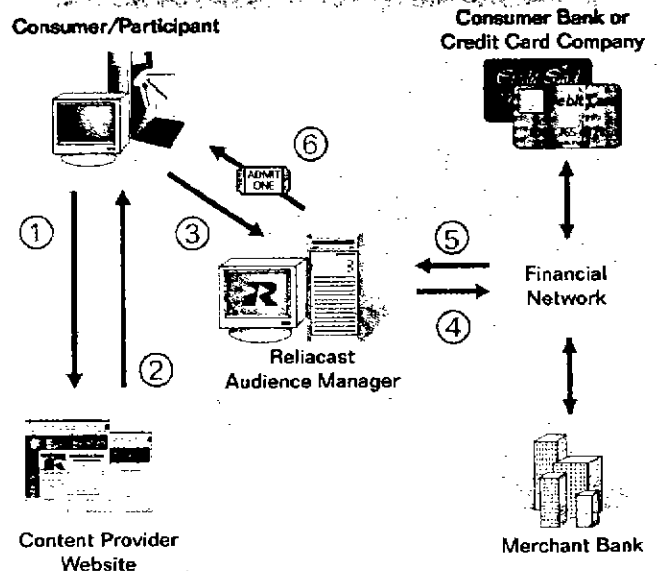
- Conditional access to webcasts based on payment verification ensures revenue will not be lost
- Sophisticated encryption of webcast material prevents theft
- Guaranteed 1-to-1 relationship between ticket holder and consumer ensures your valuable content cannot be pirated

Performance Monitoring

- Real-time monitoring of pay-per-view webcasts provides insight into audience size and composition
- Integrated customer feedback application ensures customer satisfaction

Revenue Summary

- Reports on the top revenue generating pay-per-view webcasts, monthly revenues derived for all webcasts, including refunds requested and paid out



Audience Manager reduces the cost and complexity of managing pay-per-view webcasts

How does it work?

1. The consumer requests a pay-per-view webcast from the content provider's website.
2. The content provider returns a registration web page requesting payment/credit card information.
3. The registration web page is submitted to the Reliacast Audience Manager for payment processing.
4. The Reliacast Audience Manager utilizes a payment processor, of the customer's choice, to execute the transaction.
5. The Reliacast Audience Manager is notified when the transaction is complete.
6. The Reliacast Audience Manager issues a ticket to allow access to the webcast.

The content provider is responsible for establishing a relationship with a qualified Merchant Bank.

Audience Manager: Your Key to Webcast Profits

Audience Manager includes everything that you need to stream a profitable webcast:

Server Side Software— Reliaserver™

The heart of Audience Manager is the Reliaserver, a multi-tiered, web-based, server side application used to manage all aspects of webcasts and store consumer data. Reliaserver's easy-to use interface allows you to specify all webcast parameters – audience size, schedule, price, security – to name a few. Reliaserver lets you to monitor the progress of all webcasts and gain insight into your audience through a wealth of reports, including who watched or listened, how many, what was their behavior, and what was their experience. With Reliaserver, you are in control.

Client Side Software— Turnstile™

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Optional Value-Added Applications Provide Additional Flexibility

Geographic Containment – Geo-IQ™

The revolutionary Geo-IQ module enables content providers to know where their consumer audience is located and to grant or deny access to a webcast by country, state, city, or marketing region. With Geo-IQ, you can comply with licensing and geographic distribution requirements of content, tailor the subject matter and advertisements to the location of your audience, receive reports on the geographic makeup of your consumers, and measure the effectiveness of your content and marketing campaigns.

Stream Encryption – ReliaGuard™

The ReliaGuard Encryptor enables content providers to offer secure transmission of webcast streams, thus preventing unauthorized users from accessing your valuable content. With ReliaGuard, you can protect your digital assets by encrypting your webcast streams, designate security levels for each webcast, and distribute the content only to your intended audience.

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ReliaGuard

Protect Your Rich Media Content "On-the-Fly"

Whether you are an enterprise webcasting to employees, or an organization that webcasts for profit, protecting sensitive and valuable information is critical. Without security, you cannot justify the time and resources spent creating, promoting, and delivering webcasts, managing who views them, much less charging the viewers for watching compromised content.

If you need to protect streamed content from unauthorized viewing or listening, Reliacast™ has the solution. Through its unique "on-the-fly" stream encryption, Reliacast's ReliaGuard™ Encryptor allows you to implement dynamic security measures.

ReliaGuard works seamlessly with Reliacast's Audience Manager™, streaming servers, and media players. Once you designate which webcasts are to be secured — and to what extent — ReliaGuard does the rest, including dynamic encryption of every stream packet and periodic rotation of keys to decrypt the stream.

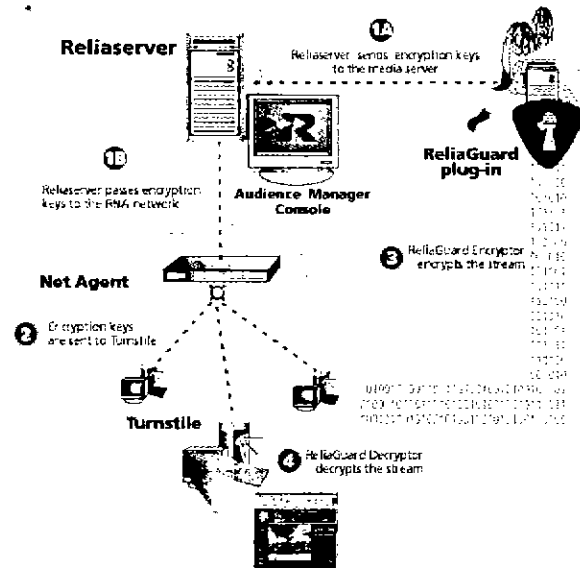
Using ReliaGuard, customers receive:

Secure Transmission of Webcasts

- ReliaGuard delivers top-notch security through the use of best-of-breed encryption algorithms — *Rijndael*, *MARS*, *Serpent*, *RC6*, *TwoFish*, and *Blowfish* — without impacting your streaming server performance, network performance or existing system configurations.
- ReliaGuard dynamically rotates encryption keys for added security not available through static key decryption approaches.

Flexibility

- ReliaGuard supports multiple deployment options, including its use behind firewalls with proxies and splitters.
- ReliaGuard lets you designate the appropriate level of security (encryption key length, percentage of packets encrypted) based on computer workloads.
- Designate a single or multiple ReliaGuard Encryptors to a webcast, and monitor their performance with an easy-to-use interface.



ReliaGuard secures delivery of your valuable webcasted content

How does it work?

To encrypt webcasts, simply install the ReliaGuard Encryptor on each media server you want encryption-enabled. The viewer or listener needs only to download the Turnstile to decrypt and play a webcast.

Reliacast's Audience Manager components work with ReliaGuard to control the entire process of encryption and decryption:

1. Reliaserver™ is notified how a webcast will be encrypted, and simultaneously passes the information (encryption keys) to the Net Agents™ and ReliaGuard Encryptor.
2. Net Agents pass the encryption information to the Turnstile, including the proper key to use to decrypt the stream.
3. The ReliaGuard Encryptor encrypts the stream and sends it to the Turnstile™. Each stream packet contains a list of keys, one of which can decrypt the stream.
4. The ReliaGuard Decryptor plug-in, installed with the Turnstile, decrypts the stream using the proper encryption key and algorithm.

Audience Manager: Your Key to Securing Digital Assets

The premier solution for sophisticated webcast management, Audience Manager eliminates the hassle associated with ticketing, payment, and performance monitoring, leaving you free to focus on what is important - the content. Audience Manager includes everything that you need to secure your valuable data:

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Friday, March 1

5:00 am JAZZ SPECTRUM
 11:00 am WHAT'S HAPPENING
 1:00 pm AFTERNOON CONCERT
 Purcell: Sonata No. 9 in F, "Golden Sonata," Z. 810; Purcell Quartet (Chandos)
 Brahms: Two Motets, Op. 74; Best, Corydon Singers (Hyperion)
 Bartók: Second Rhapsody for Violin and Piano; Luca, Schoenfeld
 Rölli: Horn Concerto No. 15 in D; Tuckwell, Brown, Academy of St. Martin-in-the-Fields (London)
 Chadwick: String Quartet No. 5; Portland Quartet (Northeastern)
 Méhul: Symphony No. 4 in E; Swierczewski, Orchestra of the Gulbenkian Foundation (Nimbus)
 Würzburg: Songs: "Aspis-Ton," "Morgenweise"; Ramm, Jones, Nelson, Schmid-Cadalbert (Christophorus)
 Pizzetti: Rondò Veneziano; Vänskä, BBC Scottish Symphony Orchestra (Hyperion)
 Mützel: Arioso and Twelve Variations in c; Silva (Titanic LP)
 Lutoslawski: Chain 2 for Violin and Orchestra; Jakowicz, Kord, Warsaw National Philharmonic Orchestra (Polskie Nagrania)
 Zemlinsky: Twelve Songs, Op. 27; Morgan, O'Riley (Northeastern)
 Scheidt: Canzon Super "Cantionem Gallicam"; Savall, Hesperion XX (EMI)
 Dvorak: String Quintet in G, Op. 77; Boston Symphony Chamber Players (DG LP)
 Stravinsky: Pulcinella; Salonen, London Symphony (Sony)
 6:00 pm EVENING CONCERT
 6:45 pm HARVARD MEN'S HOCKEY
 Harvard at Yale.
 10:00 pm RECORD HOSPITAL

Internet-only games. Go to www.whrb.org
 3/1 5:45 pm HARVARD WOMEN'S BASKETBALL
 Harvard vs. Yale
 3/2 3:45 pm HARVARD WOMEN'S HOCKEY
 Harvard vs. Princeton
 3/2 (after hockey) HARVARD WOMEN'S BASKETBALL
 Harvard vs. Brown

Saturday, March 2

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 12:30 pm CHEVRONTEXACO
 METROPOLITAN OPERA THE METROPOLITAN OPERA
 Prokofiev: War and Peace, Op. 81; Anna Netrebko, Ekaterina Semenchuk, Elena Obraztsova, Gegam Grigorian, Dmitri Hvorostovsky, Vassily Gerello, Samuel Ramey, Valery Gergiev conducting.
 4:50 pm (time approx.) CLASSICAL MUSIC
 6:45 pm HARVARD MEN'S HOCKEY
 Harvard at Princeton.
 9:00 pm THE DARKER SIDE

Sunday, March 3

7:00 am BLUES
 11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music includes Mendelssohn's "Hear my Prayer" and "Herr, gedenke mich."
 12:30 pm NEWS
 1:00 pm CRIMSON SPORTS TALK
 1:30 pm AFTERNOON CONCERT
 4:00 pm LIVE FROM CABOT HOUSE
 The Danny Fox Jazz Trio: Danny Fox '02, piano, Noah Jarrett, bass, Eric Platz, drums
 6:00 pm HISTORIC PERFORMANCES
 Conductor Rafael Kubelik leads the Chicago Symphony Orchestra in Mercury recordings.
 Mozart: Symphony No. 38 in D, K. 504, "Prague"
 Mussorgsky: Pictures at an Exhibition
 Tchaikovsky: Symphony No. 4 in F, Op. 36
 8:00 pm SUNDAY NIGHT AT THE OPERA
 Schumann: Genoveva, Op. 81; Moser, Schroter, Schreier, Fischer-Dieskau, Lorenz, Vogel, Masur, Berlin Radio Chorus, Leipzig Gewandhaus Orchestra (Berlin Classics)
 midnight MONDAY MORNING STRIKE

Monday, March 4

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Ginastera: Popol Vuh, Op. 44; Slatkin, Saint Louis Symphony Orchestra (RCA)
 Dussek: The Sufferings of the Queen of France; Kipnis (Angel LP)
 Guerrero: Missa de la batalla escoutez; O'Donnell, Choir of Westminster Cathedral, His Majesty's Sagbutts and Cornetts (Hyperion)
 Glazunov: Quartet for Four Saxophones in B-flat, Op. 109; van Oostrum, Bogaard, van Velsen, Landa (Nonesuch LP)
 Geminiani: Concerto Grosso in e, Op. 3, No. 3; Schröder, Mackintosh, Jones, Pleeth, Hogwood, Academy of Ancient Music (Oiseau-Lyre)
 Boulez: Dialogue de l'ombre double for Solo Clarinet; Damiens (Erato)
 Elgar: Symphonic Study in c, Op. 68, "Falstaff"; Barbirolli, Hallé Orchestra (EMI)
 Guillemet: Sonata for Cello and Bassoon in F, Op. 3, No. 6; Robbins, Bedford (Titanic)
 Zemlinsky: Ein Tanzpoem: Conlon, Gürzenich Orchestra / Cologne Philharmonic Orchestra (EMI)
 Haydn: Trio for Transverse Flute, Violin, and Cello in G, Op. 38, No. 2; B. Kuijken, S. Kuijken, W. Kuijken (Accent)
 Rautavaara: Concerto for Organ, Brass Group and Symphonic Wind Orchestra, "Annunciations"; Jussila, Segerstam, Helsinki Philharmonic Orchestra (Ondine)
 Brahms: Piano Sonata No. 3 in f, Op. 5; Zimerman (DG)
 6:00 pm DOUBLE CONCERTOS
 Doppler: Concerto in d for Two Flutes and Orchestra; Rampal, Adorjan, Scimone, Monte Carlo Opera Orchestra (RCA LP)
 Vivaldi: Concerto in C for Two Trumpets, Strings, and Continuo, RV 537; Laird, Wilson, Hogwood, Academy of Ancient Music (Oiseau-Lyre)
 Shostakovich: Piano Concerto No. 1 for Piano, Trumpet, and Strings in c, Op. 35; Margalit, Khanin, Barra, Moscow Philharmonic Orchestra (Koch)
 7:00 pm SPECIAL CONCERT
 Brief remembrances of Anthony Gigliotti, Robert Helps, Rosemary Brown, and Igor Kipnis, all of whom died recently. Preview of the Spectrum Singers' concert 8 pm March 9 at the Emmanuel Church, Boston (Bach's Jesu meine Freude, Schütz's Musikalische Exequien — see spectrumsingers.org or call 617-492-8902).
 Preview of the Cantata Singers' concert of Slavery Documents (Sur) and Slavery Documents 2 (Anderson) 3 pm March 17 at Symphony Hall (see cantatasingers.org or call 617-267-6502).
 Schoenberg: Verklärte Nacht, Op. 4; Vladimir Gotschmann (December 16, 1893-March 1, 1972), St. Louis Symphony Orchestra (Victor 78's - Dante Lys)
 Schubert: Symphony No. 8 in b, D. 759, "Unfinished"; Günter Wand (January 7, 1912-February 14, 2002), Berlin Philharmonic Orchestra (RCA Victor)
 10:00 pm TOP TWENTY COUNTDOWN

Tuesday, March 5

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Hellendaal: Sonata for Cello and Continuo, Op. 5, No. 6; Linden, Koopman, Zweistra (Radio Nederland)
 Wang: Yunnan Scenes; Central Broadcast Symphony Orchestra (HK LP)
 Strauss, R.: Five Piano Pieces, Op. 3; Gould (Philips)
 Muffat: Sonata No. 2 from Armonico Tributo; Huggett, European Community Baroque Orchestra (Channel Classics)
 Gounod: Pater Noster; Stuttgart Philharmonia Chorus (Calig)
 Victoria: Missa Dum complerentur; Darlington, Christ Church Cathedral Choir (Nimbus)
 Sor: Guitar Sonata in c, Op. 25; Fernandez (London)
 Imbrie: Symphony No. 3; Farberman, London Symphony Orchestra (CRI)
 Roussel: Serenade for Flute, Harp, and Strings, Op. 30; Gallonis, Cambreling, Paris String Trio (Erato)
 Mendelssohn (reconst. Todd): Piano Concerto in e; Eley, Stone, English Chamber Orchestra (Koch)
 Stravinsky: Serenade in A; Rankl (Teldec)
 Verdi: Te Deum; Auger, Muti, Swedish Radio Choir, Stockholm Chamber Choir, Berlin Philharmonic Orchestra (EMI)

Telemann: Suite for Recorder, Strings, and Continuo in a; Schneider, Camerata Köln (Deutsche Harmonia Mundi)
 Barber: Violin Concerto, Op. 14; Stern, Bernstein, NY Philharmonic Orchestra (Sony)
 6:00 pm THE MODERN STRING QUARTET
 Feldman: Structures for String Quartet; Concord Quartet (Vox LP)
 Kirchner: String Quartet No. 2; Lenox Quartet (Columbia LP)
 Hiller: String Quartet No. 5 (In Quarter-Tones); Concord String Quartet (Vox LP)
 7:00 pm POETRY IN SONG
 Alexander Pushkin
 Shostakovich: Four Pushkin Romances, Op. 46; Karitonov, Birmingham City Orchestra, Elder (Cala)
 Medtner: Pushkin Songs
 Britten: The Poet's Echo, Op. 76; Vishnevskaya, Rostropovich (London)
 8:00 pm DETROIT SYMPHONY ORCHESTRA IN CONCERT
 Neeme Järvi conducting.
 Mahler: Symphony No. 2 in c, "Resurrection"; Marvis Martin, soprano, Ewa Podles, contralto
 10:00 pm RECORD HOSPITAL

Wednesday, March 6

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Reicha: Lute Quartet in g, Op. 98, No. 1; Nicolet, Mozart String Trio (Denon)
 Chávez: Baile; Bätz, State of Mexico Symphony Orchestra (ASV)
 Chopin: Grandes Valses Brillantes, Op. 34: No. 1 in a; No. 2 A-flat; Kissin (RCA)
 Xenakis: Jalons; Boulez, Ensemble Intercontemporain (Erato)
 Glière: Duets for Violin and Cello, Op. 39; Laredo, Robinson (Arabesque)
 Pleyel: Sinfonia Concertante for Flute, Oboe, Bassoon, Horn, and Orchestra in F; Möhring, Passin, Gode, Lexutt, Müller-Brühl, Cologne Chamber Orchestra (Koch Schwann)
 Caplet: Divertissements for Harp; Cabel (Harmonia Mundi)
 Taverner: Respond, "Dum Transisset Sabbatum"; Christophers, The Sixteen (Hyperion)
 Gade: Three Tone Pieces, Op. 22; Murray (Afka)
 Takemitsu: Twill by Twilight (In Memory of Morton Feldman); St. Clair, Pacific Symphony Orchestra (Sony)
 Rheinberger: Suite for Violin, Cello, and Organ in c, Op. 149; Williams, Green, Lindley (Prezioso)
 Pergolesi: Concerto for Flute and Strings in G; Galway, Scimone, I Solisti Veneti (RCA)
 Thomas: Whites; Goodson (Albany)
 Rubinstein: Symphony No. 6 in a, Op. 111; Varga, Philharmonia Hungaria (Marco Polo)
 Beethoven: String Quartet No. 7 in F, Op. 59, No. 1, "Razumovsky"; Tokyo String Quartet (RCA)
 6:00 pm MUSIC FOR FESTIVALS
 Debussy: Images for Orchestra No. 2, "Iberia"; Stokowski, Orchestre National de la Radiodiffusion Française (AZL)
 de Falla: Nights in the Gardens of Spain; Fingerhut, Simon, London Symphony Orchestra (Chandos)
 7:00 pm THE TWENTIETH CENTURY SYMPHONY
 Miaskovsky: Symphony No. 8 in A, Op. 26; Stankovskiy, Czecho-Slovak Radio Symphony Orchestra of Bratislava (Marco Polo)
 8:00 pm NEW RELEASES
 10:00 pm RECORD HOSPITAL

Thursday, March 7

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Reger: Chorale Prelude and Cantata, "O Haupt voll Blut und Wunden"; Schweizer, A. Hellmann, R. Hellmann, Koch, Bilgram, D. Hellmann, Banchchor Mainz (Christophorus)
 Ligeti: Sonata for Solo Viola; Zimmermann (Sony)
 Wesley: Symphony in D; Montgomery, Bournemouth Sinfonietta (HNH LP)
 Dowland: Songs: "His golden locks Time hath to silver turned"; "It was a time when silly bees could speak"; "Far from triumphing Court"; "Flow not so fast, ye fountains"; "Time stands still"; Kirkby, Rooley (Hyperion)
 Reinecke: Piano Concerto No. 1 in f-sharp, Op. 72; Ponti, Cao, Orchestra of Radio Luxembourg (Candide LP)

Linley: Sonata for Violin and Continuo in A; Locatelli Trio (Hyperion)
 Varese: Arcana; Boulez, New York Philharmonic Orchestra (Sony)
 Colizzi: Organ Concerto in B-flat; Oost (NM Classics)
 Anonymous: Hymn: "A solis ortus cardine"; Motets: "O sidus hispanie"; "Gaude maria"; Wickham, The Clerks' Group (ASV)
 Novak: Piano Quintet in a, Op. 12; Kvapil, Kocian Quartet (ASV)
 Yun: Symphony No. 3; Ukigaya, Pomerian Philharmonic Orchestra (cpo)
 Infante: Andalusian Dances; G. Pekenil, S. Pekinel (Teldec)
 Vivaldi: Concerto for Two Violins, Strings, and Continuo in g, Op. 3, No. 2, RV 578; Colandrea, Altobelli, I Musici (Philips LP)
 Schubert: String Quartet No. 14 in d, D. 810, "Death and the Maiden"; Emerson String Quartet (DG)
 6:00 pm WOMEN COMPOSERS
 Louise Farrenc (1804-1875) and Fanny Hensel-Mendelssohn (1805-1847)
 Farrenc: Piano Trio in e, Op. 45; Hoover, Brey, Weintraub (Leonarda LP)
 Mendelssohn, F.: Prelude for Organ in F; Rakich (Afka)
 Mendelssohn, F.: Lieder, Op. 7; Lippitz, Heller (cpo)
 Mendelssohn, F.: Secular A Capella Choruses; Bantzer, Harvesthude Chamber Choir (Arte Nova)
 7:00 pm HARVARD COMPOSERS
 Interviews with and works by graduate composers Peter Gilbert, Lei Liang, Richard Whalley, and Daniel Andor (visiting student).
 8:00 pm LOS ANGELES PHILHARMONIC ORCHESTRA IN CONCERT
 Paavo Järvi conducting.
 Tübin: Symphony No. 1 in c
 Beethoven: Violin Concerto in, Op. 61; Thomas Zehetmair
 Schumann: Symphony No. 1 in B-flat, Op. 38, "Spring"
 10:00 pm RECORD HOSPITAL

Friday, March 8

5:00 am JAZZ SPECTRUM
 11:00 am WHAT'S HAPPENING
 1:00 pm AFTERNOON CONCERT
 Saint-Saëns: Six Études for Piano, Left Hand, Op. 135; Fleisher (Sony)
 Kernis: Musica Celestis; Wolff, City of Birmingham Symphony Orchestra (Argo)
 Poulenc: Sextet for Piano and Winds; Davies, Stuttgart Wind Quintet (MD+G)
 Haydn: Missa Sancti Bernardi von Offida, H. XXII: 10, "Heiligmesse"; Vaness, Soffel, Lewis, Salomaa, Marriner, Leipzig Radio Choir, Staatskapelle Dresden (EMI)
 Holmboe: String Quartet No. 2, Op. 47; Kantra Quartet (Dacapo)
 Ravel: Ma Mère l'Oye; Boulez, Berlin Philharmonic (DG)
 Dufay: Motets: "Nuper rosarum flores"; "Alma redemptoris mater II"; Blachly, Pomerium (DG Archiv)
 Boyce: Symphony No. 6 in F; Janigro, I Solisti di Zagreb (Bach Guild LP)
 Smetana: String Quartet No. 2 in D; Smetana String Quartet (Crossroads LP)
 Tippett: Concerto for Double String Orchestra; Tippett, Scottish Chamber Orchestra (Virgin)
 Bach: Goldberg Variations, S. 988; Perahia (Sony)
 6:00 pm EVENING CONCERT
 There may be a hockey game tonight; please see Sports box two pages away.
 10:00 pm RECORD HOSPITAL

Saturday, March 9

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 1:00 pm CHEVRONTEXACO METROPOLITAN OPERA
 THE METROPOLITAN OPERA
 Verdi: Rigoletto; Ruth Ann Swenson, Denyce Graves, Marcelo Álvarez, Juan Pons, Robert Lloyd, Marco Guidarini conducting.
 4:05 pm (time approx.) CLASSICAL MUSIC INTERLUDE
 6:00 pm EVENING CONCERT
 9:00 pm THE DARKER SIDE

Sunday, March 10

7:00 am **BLUES**
11:00 am **MEMORIAL CHURCH SERVICE**
Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music "Lo, the full, final sacrifice" by Gerald Finzi and "Adoramus te" by Mozart.
12:30 pm **NEWS**
1:00 pm **CRIMSON SPORTS TALK**
1:30 pm **AFTERNOON CONCERT**
6:00 pm **HISTORIC PERFORMANCES**
Artur Schnabel plays Schubert (reissued on Arabesque).
Piano Sonata in B-flat, D. 960
Moments Musicaux, D. 780
Impromptu in c, Op. 90, D. 899, No. 1
String Quintet in A, D. 667, "Trout"; Pro Arte Quartet members, Hobday
8:00 pm **SUNDAY NIGHT AT THE OPERA**
Mascagni: Cavalleria Rusticana; Tebaldi, Bjoerling, Bastianini, Dani, Corsi, Erade, Orchestra of the Maggio Musicale Fiorentino (Decca LPs)
Leoncavallo: Pagliacci; Caballé, Domingo, Milnes, McDaniel, Goeke, Etheridge, Hall, Santi, John Aildis Choir, London Symphony Orchestra (RCA LPs)
midnight **MONDAY MORNING STRIKE**

Monday, March 11

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Strauss, R.: Oboe Concerto; Nilsson, Järvi, Stockholm Sinfonietta (BIS)
Bach: Sonata for Violin Solo No.2 in a, S.1003; Szeryng (DG LP)
Vorisek: Introduction and Rondeau Brilliant for Piano and Orchestra, Op. 22; Krajny, Parik, Prague Chamber Orchestra (Supraphon)
Miaskovsky: String Quartet No. 10 in F, Op. 6, No. 1; Leningrad Tanevyev Quartet (Melodiya)
Purcell: Song, "Why, why are all the Muses Mute?"; King, King's Consort (Hyperion)
Nielsen: Suite for Piano, Op. 45; Rasmussen (Vox LP)
Bernstein: Serenade for Violin, String Orchestra, Harp, and Percussion; Francescatti, Bernstein, New York Philharmonic
Hummel: Piano Trio in E-flat, Op. 12; Trio Parnassus (MD+G)
Martinu: Concerto for String Quartet and Orchestra; Majeske, Goldschmidt, Vernon, Gaber, Dohnányi, Cleveland Orchestra (London)
Isaac: Motets: "Tota pulchra es"; "Resurrexi et adhuc tecum sum"; Phillips, Tallis Scholars (Gimell)
Shostakovich: Symphony No. 1 in f, Op. 10; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
Schubert: Fantasia in C, Op. 15, D. 760, "Wanderer Fantasy"; Pollini (DG)
6:00 pm **DOUBLE CONCERTOS**
Handel: Concerto for Harp and Lute in B-flat, Op. 4, No. 6; Ellis, Dupré, Jones, Philomusica of London (Boston Skyline)
Bruch: Concerto for Two Pianos and Orchestra in a-flat, Op. 88a; Berkofsky, Hagan, Herbig, Berlin Symphony Orchestra
Bottesini: Grande Concerto in quattro tempi for Two Double Basses and Orchestra; Guettler, Stoll, Bamert, Berlin Radio Symphony Orchestra (Schwann LP)
7:00 pm **SPECIAL CONCERT**
Preview of concert by Blue Herron vocal ensemble of music of Isaac, Obrecht, Ockeghem, Gombert, Brumel and Josquin des Prez, 8 pm March 16 at the Church of the Advent in Boston (See blueheronchoir.org or 617-924-7501).
Brief tribute to E. Power Biggs, who died March 10, 1977. Music performed by the Phillips Exeter Academy Concert Choir (who will give a concert at All Saints Parish, Brookline, 7:30 pm March 20).
Massenet: Meditation from Thaïs; Jackiw, Zander, NEC Youth Philharmonic Orchestra (Jackiw gives a Fleet Boston Celebrity Series recital at Jordan Hall 8 pm March 15).
Shostakovich: Symphony No. 14, Op. 135; Labelle, Krutikov, Wyner, New England String Ensemble (whose next concert, including music of Schubert and Haydn and the world premiere of Daniel Pinkham's Triple Concerto, is 8 pm March 15, First Parish Church, Wakefield, and 3 pm March 17, Pickman Hall, Longy School; see nese.net or call 781-224-1117)
10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, March 12

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Weill: String Quartet No.1, Op.8; Sequoia Quartet (Nonesuch LP)
Pleyel: Cello Concerto in C, Op. 106; Monighetti, Mai, Akademie für Alte Musik of Berlin (Harmonia Mundi)
Taverner: Magnificat à 4, "Nesciens mater"; Christophers, The Sixteen (Hyperion)
Schnittke: Symphony No. 7; Otaka, BBC National Orchestra of Wales (BIS)
Bertini: Grand Sextet in E for Piano and Strings, Op. 90; Sestetto Classico (MD+G)
Handel: Cantata, "Lucrezia"; Baker, Leppard, English Chamber Orchestra (Philips LP)
Hindemith: String Trio No.2; Pougnet, Riddle, Pini (Westminster LP)
Mozart: Violin Concerto No. 4 in D, K. 218; Perlman, Levine, Vienna Philharmonic Orchestra (DG)
Lassus: Prophetiae Sibyllarum; Hilliard Ensemble (ECM)
Roussel: Symphony No. 2 in B-flat, Op. 23; Dutoit, French National Orchestra (Erato)
Janáček: Five Folk Songs; Kusnjér, Lapsansky, Men's Voices of the Prague Philharmonic Chorus (Supraphon)
Weber: Clarinet Concerto No. 1 in f, Op. 73; Johnson, Tortelier, English Chamber Orchestra (ASV)
6:00 pm **THE MODERN STRING QUARTET**
Britten: String Quartet No. 3, Op. 94; Amadeus Quartet (London)
Simpson: String Quartet No. 11; Coull String Quartet (Hyperion)
7:00 pm **POETRY IN SONG**
Heinrich Heine
Pfitzner: Lieder, Opp.4 & 6; Possemeyer, Palm (Ars Produktion)
Schubert: Schwanengesang, D. 957; Fischer-Dieskau, Brendel (Philips)
Schoeck: Selections from Lieder, Op. 4, Op. 8 and Op.13; Banse, Henschel, Rieger (Jedlkin)
Loewe: Der Asra; Prégardien, Garben (cpo)
8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**
Neeme Järvi conducting.
Liszt: Symphonic Poem No. 6, S. 100, "Mazeppa"
Scharwenka: Piano Concerto No. 4 in f, Op. 82; Alexander Markovich
Beethoven: Symphony No. 5 in c, Op. 67
10:00 pm **RECORD HOSPITAL**

Wednesday, March 13

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Clementi: Piano Sonata in g, Op. 34, No. 2; Horowitz (RCA)
Honegger: Phèdre (Suite for the Tragedy by d'Annunzio); Rozhdstvensky, Suptel, Mnozhdina, USSR Ministry of Culture Chamber Choir and Symphony Orchestra (Melodiya)
Buxtehude: Toccata and Fugue in F; Biggs (Columbia LP)
Fennelly: A Sprig of Andromeda; Suben, Slovak Radio Symphony Orchestra (CRI)
Reinecke: Trio in B-flat for Clarinet, Horn and Piano, Op. 274; Rodenhäuser, Voss, Deutsch (Audite)
Ockeghem: Missa sine nomine à 5; Urquhart, Capella Alamire (Dorian)
Vaughan Williams: Suite for Pipes; Munrow, Turner, Pugley, Lumsden (Angel LP)
Tartini: Flute Concerto in G; Galway, Scimone, I Solisti Veneti
Walton: Piano Quartet; Sillito, Smissen, Orton, Milne (Chandos)
Boyce: Concerto Grosso in b; Shepherd, Cantilena (Chandos LP)
Ince: Hammer Music; Stalheim, Present Music (Northeastern)
Svendsen: Symphony No. 2 in B-flat, Op. 15; Järvi, Gothenburg Symphony Orchestra (BIS)
Ventadorn: Songs: "La dousa vòtz ai auzida"; "Lancan vei la folha"; "Ara no vei luzir solet"; Best (Hyperion LP)
Rachmaninoff: Piano Concerto No. 4 in g, Op. 40; Thibaudet, Ashkenazy, Cleveland Orchestra (London)
Haydn: String Quartet in B-flat, Op. 33, No. 4; Quatuor Mosaïques (Astrée)
6:00 pm **MUSIC FOR FESTIVALS**
Dvorak: Carnival Overture, Op. 92; Szell, Cleveland Orchestra.
Dvorak: Gypsy Songs, Op. 55; Jindrach, Holecek (Supraphon)
Janáček: Five Folksongs for soloist, choir, and piano; Kusnjér, Lapsansky, Kuhn, Prague Philharmonic Chorus (Supraphon)
Janáček: Moravian Dances; Pesek, Slovak Philharmonic Orchestra (Records International)

7:00 pm THE TWENTIETH CENTURY SYMPHONY
Rautavaara, Symphony No. 7, "Angel of Light"; Egerstam,
Helsinki Philharmonic Orchestra (Ondine)
Sallinen: Symphony No.1:Kamu, Finnish Radio Symphony(BIS)
8:00 pm NEW RELEASES
10:00 pm RECORD HOSPITAL

Thursday, March 14

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Sviridov: Music for Chamber Orchestra; Barshai, Moscow
Chamber Orchestra (Melodiya LP)
Duparc: Songs: "Élégie"; "Le Galop"; "Soupir"; "La Vie
antérieure"; le Roux, Cohen (REM)
Albinoni: Oboe Concerto in B-flat, Op. 7, No. 3; Anderson,
Wright, Philharmonia Orchestra (Nimbus)
Mendelssohn, F.: Piano Sonata in c; Serbescu (cpo)
Schoenberg: Six Pieces, Op. 35; Boulez, BBC Singers (Sony)
Gossec: Flute Quartet in G, Op. 14, No. 2; Bocquillon, Millière
String Trio (Koch Schwann)
Schmidt: Symphony No. 4; Rajter, Radio Bratislava Symphony
de Wert: Madrigals: "Solo e pensoso"; "Giunto a la tomba"; "Sorgi
e rischiarà"; Junghänel, Cantus Cölln (Harmonia Mundi)
Kullak: Piano Concerto in c, Op. 55; Lane, Willén, BBC
Symphony Orchestra (Hyperion)
Françaix: Wind Quintet No. 2; Prague Wind Quintet (Praga)
Arne: Symphony No. 2 in F; Montgomery, Bournemouth
Sinfonia (HNH LP)
Glass: Quartet No. 4, "Buczak"; Kronos Quartet (Nonesuch)
Nielsen: Violin Concerto, Op. 33; Tellefsen, Menuhin, Royal
Philharmonic Orchestra (Virgin)
6:00 pm WOMEN COMPOSERS
Clara Schumann (1819-1896)
Rückert Songs, Op. 12; Ciesinski, Palmer (Leonarda LP)
Impromptu; May (Gemini Hall)
Six Lieder, Op. 13; Bonney, Ashkenazy (London)
Piano Concerto in a, Op. 7; Cheng, Falletta, Women's
Philharmonic Orchestra (Koch)
7:00 pm HARVARD COMPOSERS
Rzewski: The People United will Never be Defeated!; Hamelin
(Hyperion)
8:00 pm LOS ANGELES PHILHARMONIC
ORCHESTRA IN CONCERT
Esa-Pekka Salonen conducting.
Donatoni: Esa in Cauda V (world premiere)
Schumann: Piano Concerto in a, Op. 54; Radu Lupu
Beethoven: Symphony No. 7 in A, Op. 92
10:00 pm RECORD HOSPITAL

Friday, March 15

5:00 am JAZZ SPECTRUM
11:00 am WHAT'S HAPPENING
1:00 pm AFTERNOON CONCERT
Haydn: String Quartet in F, Op. 77 No. 2; Salomon String
Quartet (Hyperion)
Panufnik: Sinfonia Rustica; Panufnik, Monte Carlo Opera
Orchestra (Unicorn-Kachana)
Boccherini: Divertimento in C, Op. 16, No. 6, G. 456; Haupt,
Lee, Walch, Poppen, Quandt, Teutsch, Laine (Capriccio)
Parris: Trombone Concerto; Siwek, Szostak, Polish National
Radio Orchestra (CRI LP)
Solér: Concerto for Two Keyboard Instruments No. 6 in D;
Brauchli, Elizondo (Titanic)
Weill: Concerto for Violin and Wind Orchestra, Op. 12; Liddell,
Atherton, London Sinfonia (DG LP)
Dowland: An Almand; Pavana; O' Dette (Harmonia Mundi)
Reger: A Romantic Suite, Op. 125; Schmidt-Isserstedt, North
German Radio Symphony Orchestra (Acanta)
Perotin: Dum sigillum; Hilliard Ensemble (ECM)
Raff: Symphony No. 8 in A, Op. 205, "Spring Sounds"; Lehel,
Basel Radio Symphony Orchestra (Ex Libris)
Delalande: Motet, "Super flumina Babilonis"; Christie, Les Arts
Florissants (Harmonia Mundi)
Bloch: Concerto Grosso No. 1 for String Orchestra with Piano
Obligato; Hanson, Eastman-Rochester Orchestra (Mercury)
Beethoven: Octet in E-flat, Op. 103; Neidich, Mozzafiato (Sony)
6:00 pm EVENING CONCERT
10:00 pm RECORD HOSPITAL

Saturday, March 16

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm AFTERNOON CONCERT
1:30 pm CHEVRONTEXACO
METROPOLITAN OPERA THE METROPOLITAN OPERA
Satie: Parade; James Levine conducting
Poulenc: Les Mamelles de Tirésias; Ainhoa Arteta,
Earle Patriarco, Mark Oswald, James Levine conducting
Ravel: L'Enfant et les sortilèges; Danielle de Niese, Olga
Makarina, Ruth Ann Swenson, Youngok Shin, Alfred Walker,
James Levine conducting.
4:10 pm (time approx.) CLASSICAL MUSIC
5:00 pm EVENING CONCERT
9:00 pm THE DARKER SIDE

Sunday, March 17

7:00 am BLUES
11:00 am MEMORIAL CHURCH SERVICE
Preacher: Fr. Basil Pennington, O.C.S.O., Abbot of the
Monastery of the Holy Spirit, Conyers, Georgia. Music includes
"Greater love hath no man" by John Ireland and "Salvator
mundi" by Thomas Tallis.
12:30 pm NEWS
1:00 pm CRIMSON SPORTS TALK
1:30 pm AFTERNOON CONCERT
4:00 pm LIVE FROM CABOT HOUSE
Chang Liu '05, piano, Francesca Andereg '04, violin, Sarah
Darling '02, viola, Peter Andereg '04, cello
Brahms: Piano Quartet in c, Op. 60
6:00 pm HISTORIC PERFORMANCES
Vaclav Talich with the Czech Philharmonic Orchestra (Koch).
Dvorak: Symphony No. 6 in D, Op. 60
Suk: Serenade for String Orchestra, Op. 6
Smetana: Má Vlast: Vysehrad, Vltava (Moldau)
8:00 pm SUNDAY NIGHT AT THE OPERA
de Falla: Atlantida; Tarres, Ricci, Sardinero, de Burgos, Spanish
National Chorus, Children's Chorus of Our Lady of
Remembrance, Spanish National Orchestra (Angel LPs)
de Falla: La Vida Breve; de los Angeles, Cossutta, Rivadeneyra,
Frübeck de Burgos, Oréon Donostiarra, Orquesta Nacional
de España (EMI)
midnight MONDAY MORNING STRIKE

Monday, March 18

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Stanford: Irish Rhapsody No. 3 for Cello and Orchestra, Op.
137; Wallfisch, Handley, Ulster Orchestra (Chandos)
Solér: Concerto for Two Clavichords No. 2 in a; Brauchli, Elizondo
Penderecki: Tirenody for the Victims of Hiroshima; Penderecki,
Polish Radio National Symphony Orchestra (EMI)
Taffanel: Wind Quintet; Ensemble Wien-Berlin (Sony)
Nardini: Concerto in e for Violin and Orchestra; Zukerman, Los
Angeles Philharmonic Orchestra (Columbia LP)
Poulenc: Cello Sonata; N. Fischer, J. Fischer (Northeastern)
Afternoon Concert listings continued overleaf.

HOCKEY PLAYOFFS

may interrupt scheduled programming; times, and even
occurrences, are not predictable at press time.
These are the days which could be affected:

Men's

3/8 ECAC First Round (best of three game series)
3/14 41st Annual ECAC Championships (Lake Placid, NY)
3/22-24 NCAA Regionals (Worcester, MA, and Ann Arbor, MI)
4/6-8 NCAA Frozen Four (St. Paul, MN)

Women's

3/9 ECAC Quarterfinals
3/16 ECAC Semifinals at Dartmouth
3/17 ECAC Finals at Dartmouth
3/22 NCAA Frozen Four Semifinals at UNH
3/24 NCAA Frozen Four Finals at UNH

Please listen to WHRB for clarifying announcements.

Berwald: Serious and Joyful Fancies; Björlin, Royal Philharmonic Orchestra (EMI)
 Gallot: Suite for Lute in a; Smith (Astrée)
 Lloyd: Symphony No. 2; Lloyd, BBC Philharmonic Orchestra (Conifer)
 Schumann: Faschingschwank aus Wien, Op. 26; Gavrilov (EMI)
 Tye: Mass "Euge Bone"; Trepte, Ely Cathedral Choir (ASV)
 Chadwick: Piano Quintet; Eskin, Portland String Quartet (Northeastern)
 Ives: The Celestial Country; Oliver, John Oliver Chorale and Orchestra (Northeastern)
 6:00 pm **DOUBLE CONCERTOS**
 Tcherépnin, I.: Double Concerto for Violin, Violoncello, and Orchestra; Chang, Rudin, Alexeyev, Musica Viva Orchestra (Olympia)
 Brahms: Concerto for Violin, Cello, and Orchestra in a, Op. 102; Heifetz, Platigorsky, Wallenstein, RCA Orchestra (RCA LP)
 7:00 pm **SPECIAL CONCERT**
 Sopranos Rita Streich (December 18, 1920-March 20, 1987), Geraldine Farrar (February 2, 1882-March 11, 1967), Grace Moore (December 5, 1901-January 26, 1947), and Yvonne Printemps (April 25, 1894-January 18, 1977).
 Schubert: String Quartet in d, D. 810, "Death and the Maiden"; Busch Quartet (EMI)
 Adolf Busch: Quintet for Saxophone and String Quartet, Op. 34; Roth, Erato Quartet (MGB)
 Willem Piiper (died March 18, 1947): Symphony No. 1, "Pan"; Dufallo, Rotterdam Philharmonic Orchestra (Donemus Composers' Voice)
 Piiper: String Quartet No. 4; Gaudeamus Quartet (Donemus Composers' Voice)
 Piiper: Six Adagios; van Driesten, Rotterdam Philharmonic Orchestra (Donemus Composers' Voice)
 10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, March 19

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Schoenberg: Ode to Napoleon Buonaparte, Op. 41; Griffiths, Litwin, LaSalle Quartet (DG)
 Franck: Le Chasseur maudit; Munch, Boston Symphony Orchestra (RCA)
 Anonymous: Dances: Trotto; Istampita Ghaetta; Istampita Comincia; Saltarello; Ulsamer-Collegium (DG Archiv LP)
 Panufnik: Sinfonia Rustica; Panufnik, Monte Carlo Opera Orchestra (Unicorn-Kanchana)
 Archduke Rudolph of Austria: Violin Sonata in f; Suk, Kagan (Koch)
 Rautavaara: Double Bass Concerto, "Angel of Dusk"; Kosonen, Segerstam, Finnish Radio Symphony Orchestra (Finlandia)
 Matteis: Suite in A; Arcadian Academy (Harmonia Mundi)
 Prokofiev: Symphony No. 6 in e-flat, Op. 111; Leinsdorf, Boston Symphony Orchestra (RCA LP)
 Mendelssohn: Variations sérieuses in d, Op. 54; Waal (Canal Grande)
 Elgar: King Arthur Suite; Hurst, Bournemouth Sinfonietta (Chandos)
 Mozart: Piano Trio in b, K. 502; Mozartean Players (Harmonia Mundi)
 Mahler: Kindertotenlieder; Hampson, Bernstein, Vienna Philharmonic Orchestra (DG)
 6:00 pm **THE MODERN STRING QUARTET**
 Penderecki: Quartet No. 1; LaSalle Quartet (Polskie Nagrania)
 Lutoslawski: String Quartet; Kronos Quartet (Nonesuch)
 Górecki: String Quartet No. 1, Op. 62, "Already it is Dusk"; Kronos Quartet (Nonesuch)
 7:00 pm **POETRY IN SONG**
 Heinrich Heine
 Schumann: Abends am Strand; Bostridge, Drake (EMI)
 Schumann: Liederkreis, Op. 24 (selections); Bostridge, Drake (EMI)
 Schumann: Dichterliebe, Op. 48; Hampson, Sawallisch (EMI)
 8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**
 Jeffrey Kahane conducting.
 Mozart: Symphony No. 33 in B-flat, K. 319
 Mozart: Piano Concerto No. 25 in C, K. 503; Kahane
 Mozart: Symphony No. 40 in g, K. 550
 10:00 pm **RECORD HOSPITAL**

95.3 FM

Wednesday, March 20

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Sessions: Symphony No. 2; Blomstedt, San Francisco Symphony Orchestra (London)
 Clementi: Piano Sonata in g, Op. 50, No. 3; Balsam (MHS LP)
 Vaughan Williams: Concerto for Oboe and Strings; Black, Barenboim, English Chamber Orchestra (DG LP)
 Klein: Fantasie and Fugue for String Quartet; Group for New Music (Koch)
 Heinichen: Passion Oratorio, "Nicht das Band, das dich bestricket"; Georg, Köhler, Dürrmüller, Nolte, Goebel, Musica Antiqua Köln (DG Archiv)
 Reger: Variations and Fugue on a Theme of J.S. Bach, Op. 81; Hamelin (Hyperion)
 Davies: Cross Lane Fair; Davies, BBC Philharmonic (Collins)
 Bartók: Quartet No. 1, Op. 7, Sz. 40; Emerson String Quartet (DG)
 Tomkins: Anthems: "When David heard"; "Then David mourned"; Phillips, Tallis Scholars (Gimell)
 Beethoven: Piano Trio in E-flat, WoO 38; Abegg Trio (Intercord)
 Britten: Symphony for Cello and Orchestra, Op. 68; Rostropovich, Britten, English Chamber Orchestra (London)
 Bach: Partita No. 5 in G, S. 829; Goode (Nonesuch)
 6:00 pm **MUSIC FOR FESTIVALS**
 Schumann: Symphony for Orchestra No. 1 in B-flat, Op. 38, "Spring"; Muti, Philharmonia Orchestra (EMI)
 Tchaikovsky: The Seasons, Op. 37 (excerpts); Bronfman (Sony)
 7:00 pm **THE TWENTIETH CENTURY SYMPHONY**
 Poot: Symphony No. 5; Devreese, Moscow Symphony Orchestra
 Tournemire: Symphony No. 8, Op. 51, "Le triomphe de la mort"; de Almeida, Moscow Symphony (Marco Polo)
 8:00 pm **NEW YORK PHILHARMONIC ORCHESTRA IN CONCERT**
 Sir Colin Davis conducting.
 Schubert: Symphony No. 5 in B-flat, D. 485
 Mozart: Sinfonia Concertante in E-flat for Violin, Viola, and Orchestra, K. 364; Sheryl Staples, Cynthia Phelps
 Haydn: Symphony No. 92 in G, "Oxford"
 10:00 pm **RECORD HOSPITAL**

Thursday, March 21

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Stanford: Piano Concerto No. 2 in c, Op. 126; Fingerhut, Handley, Ulster Orchestra (Chandos)
 Kurtag: Officium breve in memoriam Andrea Szervánszky, Op. 28; Keller Quartet (ECM)
 Taneyev: Cantata, Op. 1, "John of Damascus"; Fedoseyev, Alexander Kirov Russian Chorus, USSR Radio Orchestra
 Handel: Sonata for Recorder and Harpsichord in g, Op. 1, No. 2; Petri, Jarrett (RCA)
 Sibelius: Night-Ride and Sunrise, Op. 55; Järvi, Gothenburg Symphony Orchestra (BIS)
 Boccherini: String Quintet in C, Op. 25, No. 4; Europa Galante
 Victoria: Missa Simile est regnum coelorum; Darlington, Christ Church Cathedral Choir (Nimbus)
 Hindemith: Quartet for Clarinet, Violin, Cello, and Piano; Boston Symphony Chamber Players (Arabesque)
 Carter: Three Occasions for Orchestra; Knussen, London Sinfonietta (Virgin)
 Schumann: Violin Sonata No. 2 in d, Op. 121; Kremer, Argerich
 Pezel: Sonata-Ciaccona in B-flat; Goebel, Musica Antiqua Köln (DG Archiv)
 Milhaud: La cheminée du roi René; Barry Tuckwell Wind Quintet (Nonesuch LP)
 Mozart: Symphony No. 38 in D, K. 504, "Prague"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
 6:00 pm **WOMEN COMPOSERS**
 Cécile Chaminade (1857-1944) and Dame Ethyl Smyth (1858-1944)
 Chaminade: Romanza appassionata for Violin and Piano, Op. 31; Steinhardt, Eskin (Northeastern)
 Chaminade: Caprice espagnole; May (Gemini Hall)
 Chaminade: Flute Concertino, Op. 107; Galway, Dutoit, Royal Philharmonic Orchestra (RCA LP)
 Smyth: March of the Women; Brunelle, Plymouth Music Series (Virgin Classics)
 Smyth: Concerto for Violin, Horn, and Orchestra in A; Langdon, Watkins, Martinez; BBC Philharmonic Orchestra (Chandos)

7:00 pm HARVARD COMPOSERS
Interviews with and works by graduate composers Julie Roh-
wein, Erik Spangler, Ken Ueno, and Tom Young (visiting student).
8:00 pm LOS ANGELES PHILHARMONIC
ORCHESTRA IN CONCERT
Esa-Pekka Salonen conducting.
Stravinsky: Agon
Stravinsky: Mavra; Irina Vasilieva, soprano, Anna Kilonadze
and Nadezhda Vasilieva, mezzo-sopranos, Evgeny Akimov,
tenor
Stravinsky: The Rite of Spring
10:00 pm RECORD HOSPITAL

Friday, March 22

5:00 am JAZZ SPECTRUM
11:00 am WHAT'S HAPPENING
1:00 pm AFTERNOON CONCERT
Bach: Cantata S. 29, "Wir danken dir, Gott, wir danken dir";
Sonntag, Grat, Baldin, Huttenlocher, Rilling, Gächinger,
Kantorei of Stuttgart, Württemberg Orchestra of Heilbronn
(Hänssler)
Mendelssohn: Cello Sonata No. 2 in D, Op. 58; Starker, Sebök
(Mercury)
Corigliano: Oboe Concerto; Lucarelli, Akiyama, American
Symphony Orchestra (RCA)
Fauré: Nocturnes: No. 1 in e-flat, Op. 33, No. 1; No. 3 in A-flat,
Op. 33, No. 3; No. 4 in E-flat, Op. 36; Stott (Hyperion)
Haydn: Symphony No. 25 in C; Hogwood, Academy of Ancient
Music (Oiseau-Lyre)
Hindemith: Tuba Sonata; Bobo, Grierson (Crystal LP)
Arcadelt: Lamentations of Jeremiah; Adams, Harvard Glee Club
Beethoven: Wind Sextet in E-flat, Op. 71; Detmold Sextet (MD+G)
Danielpour: Concerto for Orchestra, "Zoroastrian Riddles";
Zinman, Pittsburgh Symphony Orchestra (Sony)
Corelli: Trio Sonatas, Op. 4: No. 7 in F; No. 8 in d; No. 9 in B-
flat; Purcell Quartet (Chandos)
Mahler: Rückert Lieder; Baker, Barbirolli, New Philharmonia
Orchestra (EMI)
Tcherepnin, I.: Santur Live!; Tcherepnin (CRI)
Vaughan Williams: Symphony No. 9 in e; Boult, London
Philharmonic Orchestra (EMI)
6:00 pm EVENING CONCERT
10:00 pm RECORD HOSPITAL

Saturday, March 23

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm AFTERNOON CONCERT
1:30 pm CHEVRONTEXACO
METROPOLITAN OPERA
Verdi: Luisa Miller; Barbara Frittoli, Denyce
Graves, Neil Shicoff, Roberto Frontali, Hao Jiang Tian,
Phillip Ens, James Levine conducting.
4:55 pm (time approx.) CLASSICAL MUSIC
6:00 pm EVENING CONCERT
9:00 pm THE DARKER SIDE

Sunday, March 24

7:00 am BLUES
11:00 am MEMORIAL CHURCH SERVICE
Preacher: The Reverend Peter J. Gomes, Plummer Professor
of Christian Morals and Pusey Minister in The Memorial
Church.
12:30 pm NEWS
1:00 pm CRIMSON SPORTS TALK
1:30 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
8:00 pm SUNDAY NIGHT AT THE OPERA
Verdi: Alzira; Mescheriakova, Vargas, Gavanelli, Keri, Luisi,
Chorus of the Grand Théâtre de Geneva, Orchestre de la
Suisse Romande (Philips)
Verdi: Aroldo; Vaness, Shicoff, Michaels-Moore, Scandiuzzi,
Luisi, Maggio Musicale Fiorentino Chorus and Orchestra
(Philips)
midnight MONDAY MORNING STRIKE

Monday, March 25

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
7:00 pm SPECIAL CONCERT
Preview of Boston Modern Orchestra Project's performance
of Lukas Foss's Griffelkin (8 pm March 29 at Jordan Hall
(bmop.org or 617-363-0396, or Jordan Hall boxoffice 536-2412).
Continuation of our tribute to Adolf Busch, who died 50 years
ago, including Brahms: Piano Quartet No. 1 in g, Op. 25; Serkin,
Busch String Quartet members (German EMI LP)
10:00 pm TOP TWENTY COUNTDOWN

Tuesday, March 26

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
8:00 pm DETROIT SYMPHONY ORCHESTRA
IN CONCERT
Neeme Järvi conducting.
Martinsson: Trumpet Concerto, "Bridge"; Håkan Hardenberger
Orff: Carmina Burana; Heidi Grant Murphy, soprano, John
Daniecki, tenor, Mark Oswald, bass
10:00 pm RECORD HOSPITAL

Wednesday, March 27

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
8:00 pm SULLIVAN SPECIAL
Sullivan: The Golden Legend; Watson, Rigby, Wilde, Black, Brown,
Corp, London Chorus, New London Orchestra (Hyperion)
10:00 pm RECORD HOSPITAL

Thursday, March 28

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
8:00 pm LOS ANGELES PHILHARMONIC
ORCHESTRA IN CONCERT
Yakov Kreizberg conducting.
Bernstein: Music for the film On the Waterfront, Suite
Bartók: Two Rhapsodies for Violin and Orchestra; Gil Shaham
Dvorak: Symphony No. 9 in e, Op. 95, "From the New World"
10:00 pm RECORD HOSPITAL

Friday, March 29

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
7:00 pm GOOD FRIDAY SPECIAL
Schütz: St. Matthew Passion, SWV 479; Schreier, Polster, Lorenz,
Rotzsch, Flämig, Dresden Kreuzchor (Berlin Classics)
Bach: St. John Passion, S. 245 (1725 version); Padmore, Volle,
Rubens, Scholl, Noack, Herreweghe, Collegium Vocale Gent
(Harmonia Mundi)
10:00 pm RECORD HOSPITAL

Saturday, March 30

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm AFTERNOON CONCERT
1:30 pm CHEVRONTEXACO
METROPOLITAN OPERA
Puccini: Madama Butterfly; Daniela Dessi, Jane Bunnell, Fabio
Armiliato, William Shimell, Marco Armiliato conducting.
4:25 pm (time approx.) CLASSICAL MUSIC
6:00 pm EVENING CONCERT
Bach: St. Matthew Passion, S. 244; Prégardien, Goerne, C.
Schäfer, Röschmann, Fink, von Magnus, Schade, M. Schäfer,
Henschel, Widmer, Hamoncourt, Vienna Choir Boys, Arnold
Schoenberg Chorus, Concentus musicus Wien (Teldec)
9:00 pm THE DARKER SIDE

THE
METROPOLITAN
OPERA

THE
METROPOLITAN
OPERA

Sunday, March 31

7:00 am **BLUES**
11:00 am **MEMORIAL CHURCH SERVICE**
Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Guest choir, The Choir of St. John's College, Cambridge, England, under Christopher Robinson.
12:30 pm **NEWS**
1:00 pm **CRIMSON SPORTS TALK**
1:30 pm **AFTERNOON CONCERT**
6:00 pm **HISTORIC PERFORMANCES**
Rudolf Serkin with Ormandy, Philadelphia Orchestra (Sony), except as noted.
Mozart: Piano Concerto No. 21 in C, K. 467; Schneider, Columbia Symphony Orchestra (Sony)
Strauss: Burleske for Piano and Orchestra in d
Schumann: Piano Concerto in a, Op. 54
Beethoven: Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"
8:00 pm **SUNDAY NIGHT AT THE OPERA**
Prokofiev: Maddalena; Pisarenko, Evseeva, Martynov, Moiseenko, Grivnov, Kolobov, Municipal Theater Chorus and Orchestra of Moscow (Quadrivium)
Prokofiev: The Love for Three Oranges, Op. 33; Makhov, Dobrin, Ribinsky, Dalgat, Moscow Radio Chorus and Orchestra (Melodiyal/Angel LPs)
midnight **MONDAY MORNING STRIKE**

Monday, April 1

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Paganini: Caprices for Solo Violin, Op. 1, Nos. 1-5; Zukovsky Harris: Symphony No. 3; Bernstein, New York Philharmonic (Sony)
Monteverdi: Il combattimento di Tancredi e Clorinda; Semellaz, Brand, Rivenq, Christie, Les Arts Florissants (Harmonia Mundi)
Widor: Symphony for Organ and Orchestra No. 3, Op. 69; Wisskirchen, Hempfling, Philharmonia Hungarica, Gürzenichchorchester Köln (Motette)
Halffter: String Quartet No. 3; Arditti Quartet (Disques Montaigne)
Palestrina: Missa Assumpta est Maria; Herreweghe, La Chapelle Royale (Ricercar)
Kuhla: Trio for Two Flutes and Piano in G, Op. 119; Rampal, Arimany, Ritter (Delos)
Schütz: Psalm 116, SWV 51; Smith, Chorus of Emmanuel Music (Koch)
Martini: Four Madrigals; Canter, Campbell, Sheen (Hyperion LP)
Penderecki: Anaklasis; Penderecki, London Symphony (EMI)
Szymanowski: Three Poems, Op. 30, "Mythes"; Kulka, Marchwinska (Polskie Nagrania)
Haydn: Symphony No. 51 in B-flat; Pinnock, English Concert (DG Archiv)
Shostakovich: Piano Quintet in g, Op. 57; Richter, Borodin Quartet (EMI)
6:00 pm **DOUBLE CONCERTOS**
Telemann: Concerto in G for Two Violas and Strings; Stierhof, Pecha, Janigro, I Solisti di Zagreb (Bach Guild LP)
C.P.E. Bach: Concerto in F for Two Pianos and Orchestra; Blegen, Schippers, New York Philharmonic (Columbia LP)
Milhaud: Concerto for Two Pianos and Orchestra; Marika, Joy, Milhaud, Paris Conservatory Orchestra (Westminster LP)
7:00 pm **SPECIAL CONCERT**
A tribute to organist/composer Maurice Duruflé, who was born in 1902 and died in 1986, and his wife, organist Marie-Madeleine Duruflé-Chevalier, who died October 7, 1999.
Music of Bach; Duruflé and Duruflé-Chevalier (Angel LP)
Music of Duruflé on Erato CDs:
Scherzo for Organ, Op. 2; Duruflé-Chevalier
Prélude, Adagio, et Choral varié sur "Veni Creator" for Organ, Op. 4; Duruflé
Suite for Organ, Op. 5, Prélude in e-flat, Sicilienne; Duruflé
Three Dances for Orchestra, Op. 6; Duruflé, Orchestre Nationale de l'O.R.T.F.
Prélude et fugue sur le nom d'Alain for Organ, Op. 7; Duruflé-Chevalier
Motets on Gregorian themes, Op. 10; Chorale Stéphane Caillat
Mass "Cum jubilo", Op. 11; Soyer, Duruflé-Chevalier, Duruflé, Chorale Stéphane Caillat, Orchestre Nationale de l'O.R.T.F.
Requiem, Op. 9; Bouvier, Depraz, Duruflé-Chevalier, Duruflé, Chorales Philippe Caillat et Stéphane Caillat, Lamoureux Orchestra
10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, April 2

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Barber: Hermit Songs, Op. 29; Studer, Browning (DG)
Gade: Symphony No. 1 in c, Op. 5; Jarvi, Stockholm Sinfonietta (BIS)
Couperin: Le Parnasse ou l'Apothéose de Corelli; Hespèrien XX Tower: Music for Cello and Orchestra; Harrell, Slatkin, St. Louis Symphony Orchestra (Nonesuch)
Elgar: Harmony in D, A. 12; Athena Ensemble (Chandos LP)
Rosetti: Symphony in D, A. 12; Bamert, London Mozart Players (Chandos)
Notari: Songs: "Intenerite voi"; "Occhi miei"; "Su la riva del Tebro"; "Piangono al pianger mio"; Rooley, Consort of Musicke (Hyperion LP)
Chávez: Symphony No. 4, "Sinfonia romántica"; Bätz, Royal Philharmonic Orchestra (ASV)
Cherubini: String Quartet No. 3 in E; Hausmusik (cpo)
Fesch: Concerto in G, Op. 5, No. 3; Musica ad Rhenum (NM Classics)
Kirchner: Triptych; Chang, Ma (Sony)
Brahms: Two Motets, Op. 74; Best, Corydon Singers (Hyperion)
Korngold: Suite for Two Violins, Cello, and Piano Left Hand, Op. 23; Lysell, U. Forsberg, Lidström, B. Forsberg (DG)
6:00 pm **THE MODERN STRING QUARTET**
Alfred Schnittke
String Quartet No. 1; Kronos Quartet (Nonesuch)
String Quartet No. 4; Kronos Quartet (Nonesuch)
7:00 pm **POETRY IN SONG**
Pablo Neruda
Barber: The Lovers; Duesing, Schenck, Chicago Symphony Chorus and Orchestra (Koch)
Grantham: La noche en la isla; Rhodes, Barrington, Garvey (CRI)
Fortner: Farewell; Doufexis, Bauni (Orfeo)
8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**
Mark Wigglesworth conducting.
Mozart: Piano Concerto No. 24 in c, K. 491; Stephen Hough
Shostakovich: Symphony No. 7 in C, Op. 60, "Leningrad"
10:00 pm **RECORD HOSPITAL**

Wednesday, April 3

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Vaughan Williams: Variations for Wind Band; Hunsberger, Eastman Wind Ensemble (CBS)
Biber: Sonatas: No. 8 in G, No. 10 in g; Freiburg Baroque Orchestra Consort (Deutsche Harmonia Mundi)
Schnittke: Concerto for Piano and Strings; Postnikova, Rozhdstvensky, London Sinfonietta (Erato)
Bree: String Quartet No. 3 in d; Nomos Quartet (NM Extra)
Bach: Cantata S. 4, "Christ lag in Todesbanden"; Wehrung, Haaseman, Hoefflin, Pommerien, Ehrmann, Westphalian Singers, German Bach Soloists (Vanguard LP)
Scriabin: Fantaisie, Op. 28; Hamelin (Hyperion)
Haydn: Symphony No. 86 in D; Karajan, Berlin Philharmonic Orchestra (DG)
Arcadelt: Madrigals: "O felix occhi miei"; "Quando col dolce suono"; "Occhi miei lassi"; Rooley, Consort of Musicke (Deutsche Harmonia Mundi)
Langgaard: Symphony No. 5, "Steppenaur"; Jarvi, Danish National Radio Symphony Orchestra (Chandos)
Schobert: Sonata for Harpsichord, Violin, and Cello in B-flat, Op. 16, No. 1; Four Nations Ensemble (ASV)
Bernstein: Chichester Psalms; Bernstein, Wiener Jeunesse-Chor, Israel Philharmonic Orchestra (DG)
Chopin: Waltz in a, Op. 34, No. 2; Pietnev (DG)
Solnitz: Sinfonia in A, Op. 3, No. 4; Musica ad Rhenum (NM Classics)
Tubin: Alto Saxophone Sonata; Savijoki, Pöntinen (BIS)
Mendelssohn: Violin Concerto in e, Op. 64; Mutter, Karajan, Berlin Philharmonic Orchestra (DG)
6:00 pm **MUSIC FOR FESTIVALS**
Bach: Easter Oratorio, S. 249; Arneling, Watts, Krenn, Krause, Münchinger, Wiener Akademiechor, Stuttgart Chamber Orchestra (London)
7:00 pm **THE TWENTIETH CENTURY SYMPHONY**
Prokofiev: Symphony No. 5 in B-flat, Op. 100; Bernstein, Israel Philharmonic Orchestra (CBS)

8:00 pm HARVARD-RADCLIFFE ORCHESTRA IN CONCERT
 Barber: Essay No. 2, Op. 17; Alexander Misono conducting.
 Nielsen: Flute Concerto; Brian Seeve, '03, James Yannatos, cond.
 Stravinsky: Petrouchka; James Yannatos conducting
 10:00 pm RECORD HOSPITAL

Thursday, April 4

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Hindemith: String Trio No. 1, Op. 34; Pougnet, Riddle, Pini (Westminster LP)
 Offenbach: Serenade for Strings in C; Stárek, RIAS Sinfonietta (Koch Schwann)
 Couperin: Les Nations, Second Ordre: L'Espagnole; Savall, Hespérian XX (Astrée)
 Janáček: Idyll for String Orchestra; Schwarz, Los Angeles Chamber Orchestra (Nonesuch)
 Bortnyansky: Concerto for Choir No. 10; Polyansky, USSR Ministry of Culture Chamber Choir (Melodiya)
 Chaitkin: Summersong for 23 Wind Instruments; Weisberg, Sylvan Winds (CRI)
 Arriaga: String Quartet No. 3 in E-flat; Voces Quartet (MD+G)
 Weill: Quodlibet, Op. 9; Landau, Westphalian Symphony Orchestra (Candide LP)
 Gombart: Missa Tempora paschali; Brown, Henry's Eight (Hyperion)
 Schreker: Prelude to a Drama; Gielen, Berlin Radio Symphony Orchestra (Schwann)
 Mozart: Piano Trio in C, K. 548; Mozartean Players (Harmonia Mundi)
 Miaskovsky: Lyric Concertino in G, Op. 32, No. 3; Verbitzky, USSR Symphony Orchestra (Melodiya)
 6:00 pm WOMEN COMPOSERS
 Amy Beach (1867-1944)
 Theme and Variations for Flute and String Quartet; Gold, Alard Quartet (Leonarda LP)
 Ballad for Piano in D-flat, Op. 6; Eskin (Koch)
 Let This Mind Be in You; Somerville, Harvard University Choir, Granert (Northeastern)
 Piano Trio, Op. 150; Macalester Trio (Vox LP)
 7:00 pm HARVARD COMPOSERS
 Interviews with and works by graduate composers Du Yun, Christopher Honett, Eliyahu Shoot, and Nicholas Vines.
 8:00 pm LOS ANGELES PHILHARMONIC ORCHESTRA IN CONCERT
 Robert Abbado conducting.
 Webern: Variations for Orchestra, Op. 30
 Mozart: Violin Concerto No. 4 in D, K. 218; Cho-Liang Lin
 Strauss: An Alpine Symphony, Op. 64
 10:00 pm RECORD HOSPITAL

Friday, April 5

5:00 am JAZZ SPECTRUM
 11:00 am WHAT'S HAPPENING
 1:00 pm AFTERNOON CONCERT
 Kraus: Symphony in c; Jenkins, Angelicum Orchestra of Milan (Nonesuch LP)
 Janáček: Concertino for Piano and Chamber Ensemble; Firkusny, Neumann, Czech Philharmonic Orchestra (RCA)
 Carter: Partita; Barenboim, Chicago Symphony Orchestra (Teldec)
 Schwartzkopf: Pieces à tre for Viola da gamba and ensemble; Cunningham, Gillespie, Springfels, Tindemans, Wright (Classic Masters)
 Stravinsky: Agon; Mravinsky, Leningrad Philharmonic (Melodiya)
 Chopin: Scherzo No. 2 in B-flat, Op. 31; Cliburn (RCA)
 Josquin: Missa Fortuna Desperata; Cohen, Boston Camerata
 Strauss, R.: Violin Sonata in E-flat, Op. 18; Meyers, Silva (RCA)
 Lutoslawski: Symphonic Variations; Wit, Polish National Radio Symphony Orchestra (Naxos)
 Cramer: Sonata in C, Op. 57; Khouri (Entr'acte)
 Holst: The Hymn of Jesus, Op. 37; Jones, Hickox, London Symphony Chorus and Orchestra (Chandos)
 Schubert: Quartet No. 5 in B-flat, D. 68; Melos Quartet (DG LP)
 Albinoni: Oboe Concerto in D, Op. 7 No. 6; Anderson, Wright, Philharmonia Orchestra (Nimbus)
 Alkan: Quasi-Faust, Op. 33; Lewenthal (RCA)

Copland: Symphony for Organ and Orchestra; Marshall, Litton, Dallas Symphony Orchestra (Delos)
 6:00 pm EVENING CONCERT
 10:00 pm RECORD HOSPITAL

Saturday, April 6

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 1:00 pm AFTERNOON CONCERT
 1:30 pm CHEVRONTEXACO METROPOLITAN OPERA
 Verdi: Falstaff; Camilla Tilling, Marina Mescheriakova, Stephanie Blythe, Susanne Mentzer, Gregory Turay, Bryn Terfel, Dwayne Croft, James Levine conducting.
 4:40 pm (time approx.) CLASSICAL MUSIC INTERLUDE
 6:00 pm EVENING CONCERT
 9:00 pm THE DARKER SIDE

Sunday, April 7

7:00 am BLUES
 11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Dr. Anthony Campolo, Professor Emeritus of Sociology at Eastern College, St. Davids, Pennsylvania, Founder of the Evangelical Association for the Promotion of Education. Music includes "O how glorious" by Basil Harwood and "Sing Joyfully" by Byrd.
 12:30 pm NEWS
 1:00 pm CRIMSON SPORTS TALK
 1:30 pm AFTERNOON CONCERT
 4:00 pm LIVE FROM CABOT HOUSE
 Jazz Trio: Robbie Lee '03, saxophone, Charles Zerner '02, guitar, Ryan Blum '04, bass
 6:00 pm HISTORIC PERFORMANCES
 The Hollywood String Quartet on Capitol or EMI LPs.
 Brahms: Piano Quintet in F, Op. 34; V. Aller
 Dvorak: String Quartet No. 12 in F, Op. 96, "American"
 Schubert: String Quintet in C, D. 956; Behr
 8:00 pm SUNDAY NIGHT AT THE OPERA
 Monteverdi: Ritorno d'Ulisse in patria; Stade, Stilwell, Leppard, Glyndebourne Chorus, London Philharmonic Orchestra (CBS LP)
 midnight MONDAY MORNING STRIKE

Monday, April 8

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Dohnányi: Serenade for String Trio, Op. 10; Domus (Virgin)
 Geminiani: Concerto Grosso in e, Op. 5, No. 8; I Musici (Philips LP)
 Alkan: Symphonie for Solo Piano (12 études dans les tons mineurs, Op. 39, Nos. 4-7); Lewenthal (RCA)
 Kirchner: Concerto for Violin, Cello, Ten Winds, and Percussion; Kirchner, Boston Symphony Chamber Players (Nonesuch)
 Weigl: String Quartet No. 3 in A, Op. 4; Chester Quartet (Stolat)
 Byrd: Motets: "Laudibus in Sanctis"; "Laudate pueri Dominum"; "Laudate Dominum"; Darlington, Christ Church Cathedral Choir (Nimbus)
 Beethoven: Piano Trio No. 1 in E-flat, Op. 1, No. 1; Cohen, Hobarth, Coin (Harmonia Mundi)
 Herbert: Serenade for String Orchestra, Op. 12; Schwarz, Los Angeles Chamber Orchestra (Nonesuch LP)
 Savage: Sudden Sunsets; Musicians Accord (CRI)
 Boito: Sinfonia in a; Scimone, Monte Carlo Opera Orchestra
 Buxtehude: Preludes and Fugues: in C, BuxWV 136; in G, BuxWV 162; in E, BuxWV 141; Chapuis (Valois)
 Tippett: Symphony No. 3; Harper, Davis, London Symphony Orchestra (London)
 6:00 pm DOUBLE CONCERTOS
 Haydn: Concerto for Violin, Harpsichord, and Orchestra in F, Hob. XVIII/6; Accardo, Canino, English Chamber Orchestra (Philips LP)
 Moscheles: Concerto for Flute, Oboe, and Orchestra in F; Nicolet, Holliger, Inbal, Frankfurt Radio Symphony Orchestra (Philips LP)
 Holst: Double Concerto for Two Violins and Small Orchestra, Op. 49; Watkinson, Ward, Hickox, City of London Sinfonia (Chandos)

7:00 pm **SPECIAL CONCERT**

Previews of early music concerts.
Andrew Lawrence-King and the Harp Consort present *Missa Mexicana* for the Boston Early Music Festival Concerts 8 pm April 12 at First Church, 11 Garden St., Cambridge. (bemf.org, 617-661-1812).

Christopher Stemberidge will give three concerts on various keyboards — please see the ad on the next page.

Countertenor Andreas Scholl in a recorded concert performance of songs of Great Britain (Warren-Green, London Chamber Orchestra)

Craig Smith and Emmanuel Music will present Handel's *Saul* with Sanford Sylvan, Jeffrey Gall, Jayne West, and others, at the Emmanuel Church in Boston, 7 pm April 13 (617-536-3356 or emmanuelmusic.org).

10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, April 9

5:00 am **JAZZ SPECTRUM**

1:00 pm **AFTERNOON CONCERT**

Diamond: *Elegy in Memory of Maurice Ravel*; Schwarz, Seattle Symphony Orchestra (Delos)

Ravel: *String Quartet in F*; Juilliard String Quartet (Sony)

Hummel: *Mass in B-flat, Op. 77*; Floreen, Westminster Oratorio Choir, New Brunswick Chamber Orchestra (Spectrum LP)

Piston: *Piano Sonata*; Hokanson (Northeastern)

Bruch: *Ave Maria, Op. 61*; Harnoy, Mackerras, London Philharmonic Orchestra (RCA)

Vivaldi: *Sonata for Oboe and Continuo in c, RV 53*; Camerata Köln (Deutsche Harmonia Mundi)

Varèse: *Amérique*; Dohnányi, Cleveland Orchestra (London)

Shawn: *Piano Trio*; Jenner, Neuman, Wright (Northeastern)

Mozart: *Serenade No. 5 in D, K. 204*; Vegh, Camerata des Mozarteums Salzburg (Capriccio)

Monteverdi: *Madrigals*: "Ah dolente partita"; "Cor mio, non mori?"; "Ohimè, se tanto amate"; "Quel augellin che canta"; "Anima dolorosa"; "Longe da te cor mio"; Rooley, Consort of Musicke (Oiseau-Lyre)

Mahler: *Symphony No. 5 in c-sharp*; Bernstein, Vienna Philharmonic Orchestra (DG)

6:00 pm **THE MODERN STRING QUARTET**

Reich: *Different Trains*; Kronos Quartet (Nonesuch)
Stockhausen: *Helikopter-Quartett*; Arditti Quartet (Audi Montage)

7:00 pm **POETRY IN SONG**

The Poetry of W.H. Auden, Part I: Benjamin Britten.
Cabaret Songs (Calypso, Johnny, Tell me the Truth about Love, Funeral Blues); Walker, Vignoles (Meridian)
Choral (after an old French Carol), A Shepherd's Carol; Elizabethan Singers, Parry, Halsey
Hymn to St. Cecilia; Best, Corydon Singers (Hyperion)
Night covers up the rigid land; Fish in the unruffled lakes; To lie flat on the back with the knees flexed; Bostridge, Johnson (Hyperion)

8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**

Neeme Järvi conducting.
Daugherty: *Motor City Triptych*
Mahler: *Symphony No. 1 in D, "Titan"*
10:00 pm **RECORD HOSPITAL**

Wednesday, April 10

5:00 am **JAZZ SPECTRUM**

1:00 pm **AFTERNOON CONCERT**

Buxtehude: *Cantata BuxWV 43, "Heut triumphieret Gottes Sohn"*; Schlick, Chance, Prégardien, Kooy, Koopman, Han-nover Knabenchor, Amsterdam Baroque Orchestra (Erato)
Dutilleul: *Ainsi la Nuit*; New World String Quartet (IMP Masters)

Meulemans: *Horn Concerto No. 1*; Driessche, Rahbari, Belgian Radio and Television Philharmonic Orchestra of Brussels (Discover International)

Martini: *Salve Regina*; Wickham, The Clerks' Group (ASV)
Grieg: *String Quartet No. 2 in F*; Chilingirian Quartet (Hyperion)
Chávez: *Symphony No. 2, "Sinfonia India"*; Thomas, New World Symphony Orchestra (Argo)

Soler: *Sonatas Nos. 20, 21 in c-sharp*; van Asperen (Astrée)
Rubbra: *Symphony No. 3, Op. 49*; Hickox, BBC National Orchestra of Wales (Chandos)

Reicha: *Wind Quintet in f, Op. 99, No. 2*; Albert Schweitzer Quintet (cpo)

Dorati: *Cello Concerto*; Starker, Mester, Louisville Orchestra (Louisville LP)

Bononcini: *Divertimenti da camera No. 1 in a, No. 2 in g*; Linde, Müller, Ragossnig, Ulsamer (DG Archiv LP)

Hindemith: *Trauermusik*; Kashkashian, Davies, Stuttgart Chamber Orchestra (ECM)

Brahms: *Piano Quartet in c, Op. 60*; Golani, Borodin Trio (Chandos)

6:00 pm **MUSIC FOR FESTIVALS**
Respighi: *Roman Festivals*; Toscanini, NBC Symphony Orchestra (RCA)

Tchaikovsky: *Capriccio Italien in A, Op. 45*; Dorati, Minnesota Symphony Orchestra, University of Minnesota Brass Band (Mercury)

Berlioz: *Le Carnaval Romain, Op. 9*; Boulez, New York Philharmonic Orchestra (Sony)

7:00 pm **THE TWENTIETH CENTURY SYMPHONY**
Shostakovich: *Symphony No. 10 in e*; Berglund, Bournemouth Symphony Orchestra (EMI)

8:00 pm **NEW RELEASES**

10:00 pm **RECORD HOSPITAL**

Thursday, April 11

5:00 am **JAZZ SPECTRUM**

1:00 pm **AFTERNOON CONCERT**

Taktakishvili: *Flute Sonata*; L. Mironovich, E. Mironovich (Sonora)

Diepenbrock: *Marsyas Concert Suite*; Vonk, Resident Orchestra of the Hague (Chandos)

Frescobaldi: *Capriccio di Ruggiero*; Toccata Sesta; Toccata Settima; Kobler (Classic Masters)

Sheppard: *Responds*; Filiae Hierusalem venite; In pace in idipsum; Spiritus sanctus procedens; Christophers, The Sixteen (Hyperion)

Grétry: *String Quartet in G, Op. 3, No. 1*; Haydn Quartet (Koch Schwann)

Holst: *Hammersmith, Prelude and Scherzo*; Dunn, Dallas Wind Symphony (Reference)

Tartini: *Pastorale for Violin in scordatura*; Manze (Harmonia Mundi)

Schubert: *Symphony No. 1 in D, D. 82*; Böhm, Berlin Philharmonic Orchestra (DG LP)

Dukas: *Variations, Interlude et Finale on a Theme by Rameau*; Fingerhut (Chandos)

Simpson: *Symphony No. 6*; Handley, Royal Liverpool Philharmonic Orchestra (Hyperion)

Schenck: *Sonata No. 9 in G*; Filles de Sainte-Colombe (Classic Masters)

Kodály: *Marroszék Dances*; Dorati, Philharmonia Hungarica Orchestra (Mercury)

Schumann: *Waldszenen, Op. 82*; Vislocki (Philips)

Bach: *Cantata S. 140, "Wachet auf, ruft uns die Stimme"*; Ameling, Altmeyer, Sotin, Gönnerwein, South German Madrigal Chorus and Consortium Musicum (Seraphim LP)

6:00 pm **WOMEN COMPOSERS**

Nadia Boulanger (1887-1979) and Lili Boulanger (1893-1918)

Boulanger, N.: *Trois Pièces for Cello and Piano*; Fischer, Kierman Fischer (Northeastern)

Boulanger, L.: *Nocturne for Violin and Piano*; Yanagita, May (Gemini Hall LP)

Boulanger, L.: *Cortège for Piano*; Eskin (Northeastern LP)

Boulanger, L.: *Selections from the Song Cycle "Clairès dans le ciel"*; H. G. Murphy, K. Murphy (Arabesque)

Boulanger, L.: *Psaume 130, "Du fond de l'abime"*; Dominguez, Amade, Grunenwald, Markévitch, Elisabeth Brasseur Chorale, Orchestre Lamoureux (EMI)

7:00 pm **HARVARD COMPOSERS**

Works by recent undergraduates, including Jon Russell and David Salvage.

8:00 pm **SAN FRANCISCO SYMPHONY ORCHESTRA IN CONCERT**

Michael Tilson Thomas conducting.

Villa-Lobos: *Bachiana Brasileira No. 4*

Dvorak: *Romance in f for Violin and Orchestra, Op. 11*; Sarah Chang

Ravel: *Tzigane for Violin and Orchestra*; Chang

Copland: *Symphony No. 3*

10:00 pm **RECORD HOSPITAL**

Friday, April 12

5:00 am JAZZ SPECTRUM
 11:00 am WHAT'S HAPPENING
 1:00 pm AFTERNOON CONCERT
 Hummel: Piano Trio in E, Op. 83; Trio Parnassus (MD+G)
 Rózsa: Theme, Variations, and Finale, Op. 13a; Sedares, New Zealand Symphony Orchestra (Koch)
 Kurtág: Nine Pieces for Solo Viola; Kashkashian (ECM)
 Barsanti: Concerto for Two Horns and Orchestra in D, Op. 3, No. 4; Stagliano, Berv, Dunn, Kap Sinfonietta (Kapp LP)
 Rachmaninoff: Prelude in D, Op. 23, No. 4; Cliburn (RCA)
 Pärt: Berlin Mass; Kaljuste, Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra (ECM)
 Grieg: Album Leaf, Op. 28, No. 4; Rubinstein (RCA)
 Lobo: Missa vox clamantis; Phillips, Tallis Scholars (Gimell)
 Bartók: String Quartet No. 6, Sz. 114; Emerson String Quartet (DG)
 Lindpaintner: Clarinet Concerto in E-flat; Klöcker, López-Cobos, Berlin Radio Symphony Orchestra (Schwann)
 Debussy: Violin Sonata No. 3 in G; Silverstein, Thomas (DG LP)
 Charpentier: Le Reniement de Saint-Pierre, H. 424; Christie, Les Arts Florissants (Harmonia Mundi)
 Boccherini: String Quintet in E-flat, Op. 29, No. 5, G. 317; S. Kuijken, Stuurup, Dael, Bylisma, W. Kuijken (Sony)
 Elgar: The Music Makers, Op. 69; Finnie, Thomson, London Philharmonic Chorus and Orchestra (Chandos)
 6:00 pm COLLAGE NEW MUSIC SPECIAL
 A collection of Collage, as we look forward to their concert on April 21. See their website collagenewmusic.org or the ad two pages forward.
 10:00 pm RECORD HOSPITAL

Saturday, April 13

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 1:00 pm AFTERNOON CONCERT
 1:30 pm CHEVRONTEXACO METROPOLITAN OPERA
 Wolf-Ferrari: Sty; Maria Guleghina, Plácido Domingo, Juan Pons, John Fanning, Marco Armiliato conducting.
 4:30 pm (time approx.) CLASSICAL MUSIC
 6:00 pm EVENING CONCERT
 9:00 pm THE DARKER SIDE

THE
 METROPOLITAN
 OPERA

Sunday, April 14

7:00 am BLUES
 11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Very Reverend Colin B. Stee, Dean of Southwark Cathedral, London, England. Music includes "Still, still with thee" by Karl Grammann and Elgar's "Give unto the Lord."
 12:30 pm NEWS
 1:00 pm CRIMSON SPORTS TALK
 1:30 pm AFTERNOON CONCERT
 6:00 pm HISTORIC PERFORMANCES
 Violinist David Oistrakh on Monitor LPs except as noted.
 Glazunov: Violin Concerto in A; Kondrashin, USSR Symphony Orchestra (Melodiya)
 Ravel: Tzigane; Kondrashin, Moscow State Orchestra
 Prokofiev: Violin Concerto No. 1 in D; Kondrashin, State Radio Orchestra
 Chopin: Piano Trio in G, Op. 8; Knushevitzky, Oborin
 Paganini: Variations on the G String on Rossini's "Moses"; Yampolsky
 Chausson: Poème; Kondrashin, Moscow State Orchestra

INTERNET-ONLY BROADCASTS OF HARVARD BASEBALL (Go to www.whrb.org)

4/13	12 pm (doubleheader)	Harvard vs. Pennsylvania
4/14	12 pm (doubleheader)	Harvard vs. Columbia
4/16	3 pm	Harvard vs. Northeastern
4/17	3 pm	Harvard vs. Boston College
4/27	12 pm (doubleheader)	Harvard vs. Brown
4/28	12 pm (doubleheader)	Harvard vs. Brown
4/30	3 pm	Harvard vs. Vermont

8:00 pm SUNDAY NIGHT AT THE OPERA
 Wagner: Rienzi; Kollo, Wennberg, Martin, Adam, Hillebrand, Vogel, Schreier, Leib, Springer, Hollreiser, Leipzig Radio Chorus, Dresden State Opera Chorus, Staatskapelle Dresden (EMI)

midnight MONDAY MORNING STRIKE

Monday, April 15

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Devienne: Symphonie Concertante for Two Flutes and Orchestra in G, Op. 76; A. Nicolet, C. Nicolet, Ros-Marba, Netherlands Chamber Orchestra (Philips LP)
 Stockhausen: Oberlippentanz for Solo Trumpet; M. Stockhausen (Acanta)
 Bruch: Kol Nidrei for Cello and Orchestra, Op. 47; Maisky, Bychkov, Orchestre de Paris (DG)
 Marcello: Harpsichord Sonata in C; Hirsch (Jecklin LP)
 Panufnik: Autumn Music; Horenstein, London Symphony Orchestra (Unicorn LP)
 Enesco: Violin Sonata No. 3 in A, Op. 25, "In the popular Rumanian style"; Weilerstein Duo (Arabesque)
 Hertel: Bassoon Concerto in A; Smith, Ledger, English Chamber Orchestra (ASV)
 Strozzi: Madrigals: "Le tre grazie"; "Canto di bella bocca"; "La vittoria"; Rooley, Consort of Musicke (Deutsche Harmonia Mundi)
 Piston: Symphony No. 5; Whitney, Louisville Orchestra (Albany)
 Liszt: Transcendental Etudes, S. 139: No. 10 in F; No. 11, "Harmonies du soir"; No. 12, "Chasse-neige"; Kissin (Philips)
 Biber: Battalia; Huggett, European Community Baroque Orchestra (Channel Classics)
 Debussy: Premier Trio in G; Borodin Trio (Chandos)
 Haydn: Symphony No. 15 in D; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
 Milhaud: Four Poems by Leo Latil, Op. 20; Sonntag, Jansen (Troubadisc)
 Mendelssohn: Psalm 42, Op. 42, "Wie der Hirsch schreit"; Baumann, Swinnerton, Corboz, Gulbenkian Foundation Chorus and Orchestra (Erato)

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Saturday, April 13, 8 pm Chamber Organ-
 Fortepiano Duo with Ella Sevskeya
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Sunday, April 14, 4 pm Chromatic harpsichords
 Music of 16th and 17th century Naples
 Lindsay Chapel, Emmanuel Church, Boston

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 Students, seniors — \$15 each concert

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6:00 pm **DOUBLE CONCERTOS**
 Krommer: Concerto in E-flat for Two Clarinets and Orchestra, Op. 35; W. Boeykens, A. Boeykens, Caeyers, New Belgian Chamber Orchestra (Harmonia Mundi)
 Martinu: Concerto for Violin, Piano, and Orchestra; Grumlikova, Kolar, Kosler, Czech Philharmonic Orchestra (Supraphon LP)
 7:00 pm **SPECIAL CONCERT**
 Preview of recital by violinist Janet Packer April 17 at the Tsai Center.
 Mozart: Adagio and Fugue in c, K. 546; Wyner, New England String Ensemble
 Continuation of our tribute to Adolf and Fritz Busch.
 Performances include Adolf's Busch Chamber Players in a Bach Suite (HMV, 1936) and Fritz conducting Reger's Variations and Fugue on a Theme of Hiller (Northwest German Radio Orchestra, February, 1951).
 10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, April 16

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Zwilich: Piano Trio; Kalichstein, Laredo, Robinson (Arabesque)
 Glazunov: The Sea, Orchestral Fantasy in E, Op. 28; Jarvi, Scottish National Orchestra (Chandos)
 Kreutzer: Grand Quintet in C; Francis, Allegri String Quartet (Hyperion)
 Byrd: Infelix Ego; Waverly, Sarum Consort (ASV)
 Schumann: Davidsbündlertänze, Op. 6; Haefliger (Sony)
 Rogister: Symphony for String Quartet and Orchestra in e; A. Walter, Quatuor Brahms, Orchestre Symphonique de la RTBF (Schwann)
 Corelli: Trio Sonatas, Op. 3: No. 1 in F, No. 2 in D; Purcell Quartet (Chandos)
 Henze: Symphony No. 4; Henze, Berlin Philharmonic (DG)
 Paine: Violin Sonata, Op. 24; Silverstein, Eskin (Northeastern)
 Solfer: Sinfonie Concertante for Two Clarinets and Orchestra in F; King, Dobrée, Litton, English Chamber Orchestra (Hyperion)
 Schein: Wald-Liederlein; Ricericare-Ensemble für Alte Musik, Basel (EMI LP)
 Goetz: Piano Concerto in B-flat, Op. 18; Ponti, Cao, Orchestra of Radio Luxembourg (Candide LP)
 Hindemith: Sonata for Viola Solo, Op. 11, No. 5; Kashkashian (ECM)
 6:00 pm **THE MODERN STRING QUARTET**
 Volans: Hunting; Gathering; Kronos Quartet (Nonesuch)
 Tan: Eight Colors; Arditti Quartet (CRI)
 Racy: Ecstasy; Kronos Quartet, Racy, Kaspar (Nonesuch)
 7:00 pm **POETRY IN SONG**
 The Poetry of W.H. Auden, Part II.
 Britten: Paul Bunyan (excerpts); Brunelle, soloists, chorus, and orchestra of the Plymouth Music Series of Minnesota (Virgin)
 Stravinsky: The Rake's Progress (excerpts); Upshaw, Hadley, Ramey, Nagano, Lyon Opera (Erato)
 8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**
 Neeme Järvi conducting.
 Nielsen: Overture to Maskarade
 Sibelius: Violin Concerto in d, Op. 47; Joshua Bell
 Daugherty: Hell's Angels
 Prokofiev: Chout, Op. 21, Concert Suite
 10:00 pm **RECORD HOSPITAL**

Wednesday, April 17

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Obrecht: Missa Malheur Me Bat; Wickham, Clerks' Group (ASV)
 Mozart: A Musical Joke, K. 522; Academy of St. Martin-in-the-Fields' Chamber Ensemble (Philips)
 DiDomenica: Symphony; Schuller, Hannover Radio Philharmonic Orchestra (GM)
 Chopin: Fantasia, Op. 49; Cliburn (RCA)
 Delalande: Miserere; Perillo, Kwella, Crook, Lamy, Harvey, Herreweghe, Chorus and Orchestra of La Chapelle Royale (Harmonia Mundi)
 Brahms: Violin Sonata No. 1 in G, Op. 78; Amoyal, Chiu (Harmonia Mundi)

Shostakovich: Ballet Suite No. 4; Jarvi, Scottish National Orchestra (Chandos)
 Bach, J.C.: Piano Sonata in c, Op. 17 No. 2; Hobson (Arabesque)
 Dopfer: Ciaconna gotica; Bakels, Netherlands Radio Symphony Orchestra (NM Classics)
 Zelenka: Sonata No. 5 in F; Ebbinge, Bond, Meer, Kohnen (Accent)
 Vaughan Williams: A Sea Symphony; Kenny, Cook, Thomson, London Symphony Chorus and Orchestra (Chandos)
 6:00 pm **MUSIC FOR FESTIVALS**
 Bach: Cantata, S. 211, "Schweig stille, plaudert nicht" (Coffee Cantata); Kirkby, Covey-Crump, Thomas, Hogwood, Academy of Ancient Music (Oiseau-Lyre)
 Brahms: Academic Festival Overture, Op. 80; Thomas, London Symphony Orchestra (Sony)
 Mozart: Six German Dances for Orchestra, K. 509; Graf, Salzburg Mozarteum Orchestra (Laserlight)
 7:00 pm **THE TWENTIETH CENTURY SYMPHONY**
 Stenhammar: Symphony No. 2; Sundkvist, Royal Scottish National Orchestra (Naxos)
 8:00 pm **NEW YORK PHILHARMONIC ORCHESTRA IN CONCERT**
 Kurt Masur conducting, with the New York Choral Artists.
 Prokofiev: Alexander Nevsky; Nancy Maultsby, mezzo-soprano
 Mozart: Requiem in d, K. 626; Edith Wiens, soprano, Nancy Maultsby, mezzo-soprano, Stanford Olsen, tenor, Nathan Berg, bass-baritone
 10:00 pm **RECORD HOSPITAL**

Thursday, April 18

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Britten: String Quartet No. 2 in C, Op. 36; Tokyo Quartet (RCA)
 Golabek: Symphony No. 2 in D; Satanowski, Poznan Chamber Philharmonic Orchestra (Olympia)
 Strauss: Deutsche Motette, Op. 62; Futral, Urry, Malafronte, Pauley, Westenburg, Musica Sacra Chorus, Musica Sacra Orchestra (RCA)
 Hasse: Motet, "Chori angelici laetantes"; Fink, Musica Antiqua Köln (DG Archiv)
 Hindemith: Trio for Viola, Heckelphone and Piano, Op. 47; Kestenbaum, Ellis, Stevens (GSC LP)
 Bruch: Serenade in a for Violin and Orchestra, Op. 75; Accardo, Masur, Leipzig Gewandhaus Orchestra (Philips LP)
 Dowland: Song, "Welcome, black Night...Cease these false sports"; Thomas, Rooley, Consort of Musicke (Hyperion)
 Bantock: Fifine at the Fair; Handley, Royal Philharmonic Orchestra (Hyperion)
 Onslow: Grand Septet in B-flat, Op. 79; Bartschi, Frei, Stalder Quintet (Jecklin-Disco)
 Klami: Kalevala Suite, Op. 23; Sakari, Iceland Symphony (Chandos)
 Schubert: String Quartet No. 13 in a, D. 804, "Rosamunde"; Emerson String Quartet (DG)
 6:00 pm **WOMEN COMPOSERS**
 Germaine Tailleferre (1892-1983)
 Violin Sonata; Steinhardt, Eskin (Northeastern LP)
 Pastorale for Flute and Piano; Hoover, Eskin (Leonarda LP)
 String Quartet; Vieuxtemps Quartet (Gemini Hall LP)
 Concertino for Harp and Orchestra; Benet, Falletta, Women's Philharmonic Orchestra (Koch)
 7:00 pm **HARVARD COMPOSERS**
 Interviews with and works by graduate composers Elliott Gyger, Helen Lee, and Lansing McKloskey.
 8:00 pm **SAN FRANCISCO SYMPHONY ORCHESTRA IN CONCERT**
 Michael Tilson Thomas conducting.
 Schubert: Serenade, D. 920
 Schubert: Gesang der Geister über den Wassern, D. 714
 Mahler: Symphony No. 7 in e
 10:00 pm **RECORD HOSPITAL**

Program Guide Editor: Anthony Cheung, David Freeman

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Friday, April 19

5:00 am JAZZ SPECTRUM
 11:00 am WHAT'S HAPPENING
 1:00 pm AFTERNOON CONCERT
 Cherubini: String Quartet No. 5 in F; Melos Quartet (DG)
 Sauguet: Symphony No. 4, "Du Troisième Age"; Almeida,
 Moscow Symphony Orchestra (Marco Polo)
 Brahms: Two Songs with Viola, Op. 91; Fassbaender, Riebl,
 Gage (Acanta)
 Dohnányi: Violin Concerto No. 1, Op. 27; Wallin, Francis,
 Frankfurt Radio Symphony Orchestra (cpo)
 Arutiunian: Suite; Verdehr, Ludwig-Verdehr, Kirkpatrick (Crystal)
 Vivaldi: Concerto in F for Four Violins, Cello, and Strings, Op.
 3, No. 7, RV 412; Bioldi, Longo, Casazza, Negri, Naddeo,
 Europa Galante (Virgin)
 Martini: Quartet for Oboe, Violin, Cello, and Piano; Marangella,
 Gadd, Ivashkin, Selby (Naxos)
 A.Lobo: Missa Maria Magdalena; Phillips, Tallis Scholars (Philips)
 Haydn: Piano Sonata in c, Hob. XVI:20; Brendel (Philips)
 Shostakovich: Symphony No. 8 in c, Op. 65; Järvi, Gothenburg
 Symphony Orchestra (DG)
 6:00 pm EVENING CONCERT
 8:00 pm HARVARD-RADCLIFFE ORCHESTRA
 IN CONCERT
 James Yannatos conducts in a live broadcast from Sanders
 Theatre, Harvard University.
 Stewart: Threnody
 Prokofiev: Suite from Romeo and Juliet, Op. 64
 Beethoven: Symphony No. 6 in F, Op. 68, "Pastoral"
 10:00 pm RECORD HOSPITAL

Saturday, April 20

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 1:00 pm AFTERNOON CONCERT
 1:30 pm CHEVRONTEXACO
 METROPOLITAN OPERA
 Berg: Lulu; Christine Schäfer, Hanna Schwarz, David
 Kuebler, Clifton Forbis, James Courtney, Stephen
 West, Franz Mazura, James Levine conducting.
 5:30 pm (time approx.) CLASSICAL MUSIC
 INTERLUDE
 6:00 pm EVENING CONCERT
 9:00 pm THE DARKER SIDE

THE
 METROPOLITAN
 OPERA

Sunday, April 21

7:00 am BLUES
 11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Peter J. Gomes, Plummer Professor
 of Christian Morals and Pusey Minister in The Memorial
 Church. Music includes Sir George Dyson's Magnificat in D
 and "Bring us, O Lord God" by Sir William Harris.
 12:30 pm NEWS

1:00 pm CRIMSON SPORTS TALK
 1:30 pm AFTERNOON CONCERT
 4:00 pm LIVE FROM CABOT HOUSE
 Chamber ensemble TBA.
 6:00 pm HISTORIC PERFORMANCES
 Herbert von Karajan, early recordings (DG).
 Brahms: Symphony No. 1 in c, Op. 68; Amsterdam
 Concertgebouw Orchestra
 Smetana: The Moldau, from Má Vlast; Berlin Philharmonic
 Orchestra
 Strauss, J.: Kaiserwalzer, Op. 437; Berlin Philharmonic
 Orchestra
 Strauss, R.: Dance of the Seven Veils from Salome; Amsterdam
 Concertgebouw Orchestra
 Mozart: Symphony No. 35 in D, K. 385; Radio Italiana
 Symphony Orchestra of Turin
 8:00 pm SUNDAY NIGHT AT THE OPERA
 Gluck: Iphigenie in Aulis (performing edition by Wagner);
 Moffo, Fischer-Dieskau, Schmidt, Spiess, Stewart, Auger,
 Weiki, Hillebrand, Eichhorn, Bavarian Radio Chorus, Munich
 Radio Orchestra (RCA LPs)
 Gluck: Orfeo ed Euridice; Baker, Speiser, Gale, Leppard,
 Glyndebourne Chorus, London Philharmonic Orchestra
 (Erato)
 midnight MONDAY MORNING STRIKE

Monday, April 22

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Beethoven: String Trio in E-flat, Op. 3; Mutter, Giuranna,
 Rostropovich (DG)
 Schütz: Little Sacred Concerti, Book 2: "Sei gegrüßet, Maria,"
 SWV 333; "Rorate coeli desuper," SWV 322; "Joseph, du
 Sohn David," SWV 323; "Hodie Christus natus est," SWV
 315; Jacobs, Concerto Vocale (Harmonia Mundi)
 Schmidt: Variations and Fugue on an Original Theme; Juffinger
 (Capriccio)
 Golabek: Symphony No. 1 in D; Satanowski, Poznan Chamber
 Philharmonic Orchestra (Olympia)
 Frye: Missa Flos Regalis; Hilliard Ensemble (ECM)
 Nielsen: Clarinet Concerto, Op. 57; Schill, Chung, Gothenburg
 Symphony Orchestra (BIS)
 Tcherépnin, I.: Five Songs; Dry, Dautricourt, Tcherépnin (CRI)
 Bach: Magnificat in D, S. 243; Palmer, Watts, Tear, Roberts,
 Ledger, Choir of King's College, Cambridge, Academy of St.
 Martin-in-the-Fields (London)
 Dvorak: Quartet No. 8 in E, Op. 80; Chilingirian Quartet (Chandos)
 Shostakovich: Symphony No. 11 in g, Op. 103, "The Year
 1905"; Stokowski, Houston Symphony Orchestra (EMI)
 6:00 pm DOUBLE CONCERTOS
 Bach: Concerto in c for Violin, Oboe, Strings, and Continuo,
 S. 1060; Stern, Tabuteau, Casals, Prades Festival Orchestra
 (Sony)
 Mozart: Sinfonia Concertante in E-flat for Violin, Viola, and
 Orchestra, K. 364; Grumiaux, Pelliccia, Davis, London
 Symphony Orchestra (Philips)

7:00 pm **SPECIAL CONCERT**
 Tribute to Kathleen Ferrier, born April 22, 1912.
 Preview of Christopher Poppen and the Hilliard Ensemble's presentation of Morimur, music of Bach (8 pm April 26 at the Cathedral Church of St. Paul in Boston, with selections from their ECM CD.
 Preview of Spectrum Singers' Music of the Americas concert (Fine, Villa Lobos, Somers, Schuman, Bacon, Copland) 8 pm May 17 at First Church Congregational, Cambridge (see spectrumsingers.org or call 617-492-8902).
 Preview of the Boston Philharmonic Orchestra's concert of Ives, Copland, Schwanter, and Holst (The Planets), April 25, 27, and 28 (see bostonphil.org or call 617-236-0999).
 10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, April 23

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Arne: Organ Concerto No. 3 in A; Williams, Shepherd, Cantilena (Chandos)
 Burian: String Quartet No. 4, Op. 95; Rosamunde Quartet (ECM)
 Strauss: Symphony in d; Rickenbacher, Bavarian Radio Symphony Orchestra (Schwann)
 Corelli: Trio Sonata in A, Op. 4, No. 3; Purcell Quartet (Chandos)
 Penderecki: The Awakening of Jacob; Polish Radio National Symphony Orchestra (Polskie Nagrania)
 Rachmaninoff: Suite for Two Pianos No. 2, Op. 17; Argerich, Rabinovitch (Teldec)
 Magalhães: Missa Dilectus Meus; Turner, William Byrd Choir (Hyperion)
 Cherubini: String Quartet No. 1 in E-flat; Melos Quartet (DG)
 Time TBA **HARVARD BASEBALL**
 Beanpot first round.
 6:00 pm **THE MODERN STRING QUARTET**
 Adams: John's Book of Alleged Dances; Kronos Quartet (Nonesuch)
 Glass: String Quartet No. 4, "Buczak"; Kronos Quartet (Nonesuch)
 7:00 pm **POETRY IN SOUND**
 The Poetry of W.H. Auden, Part III.
 Britten: On This Island (Let the Florid Music Praise!, Now the Leaves are Falling Fast, Seascape, Nocturne, As It is Plenty); Kelly, Recchiuti (GM)
 Dickinson: Let the Florid Music Praise; Four W.H. Auden Songs (Look Stranger, at this Island Now; Eyes look into the Well; Carry her over the Water; What's in your mind, my Dove, my Coney); Three comic songs (My Second Thoughts; Happy Ending; Over the Heather); Dickinson, Hill (Conifer)
 Britten: A Shepherd's Carol; London Sinfonietta Chorus, Edwards (Virgin Classics)
 Foss: "We're Late" from Time Cycle; Kellock, Bowen (Koch)
 8:00 pm **DETROIT SYMPHONY ORCHESTRA IN CONCERT**
 Neeme Järvi conducting.
 Mendelssohn (arr. Daugherty): Octet, Op. 20
 Vivaldi: Piccolo Concerto, RV 444; Jeffrey Zook
 Tchaikovsky: Manfred Symphony, Op. 58
 10:00 pm **RECORD HOSPITAL**

Wednesday, April 24

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Berwald: Piano Quintet in c; Consortium Classicum (Schwann LP)
 Britten: Occasional Overture, Op. 38; Rattle, City of Birmingham Symphony Orchestra (EMI)
 Luzzaschi: Madrigals: "O dolcezz' amarissime d'amore"; "Non sa che sia dolore"; Consort of Musicke (Deutsche Harmonia Mundi)
 Mozart, L.: Serenade in D for Trumpet, Trombone, and Orchestra; Touvron, Becquet, Sebestyen, RIAS Sinfonietta Berlin (Schwann)
 Rochberg: Caprice Variations; Makarski (ECM)
 Schreker: Four Little Pieces for Full Orchestra; Ruzicka, German Symphony Orchestra of Berlin (Koch Schwann)
 Soler: Harpsichord Sonata No. 93 in F; van Asperen (Astrée)
 Schubert: Symphony No. 3 in D, D. 200; Kleiber, Vienna Philharmonic Orchestra (DG)
 Time TBA **HARVARD BASEBALL**
 Beanpot championship or consolation.
 6:00 pm **MUSIC FOR FESTIVALS**

Stravinsky: Petrouchka; Rattle, City of Birmingham Symphony Orchestra (EMI)
 Delius: Brigg Fair; Mackerras, Orchestra of the Welsh National Opera (Argo)
 Khachaturian: Sabre Dance, from Gayaneh; Khachaturian, Philharmonia Orchestra (Seraphim)
 7:00 pm **THE TWENTIETH CENTURY SYMPHONY**
 Gorecki: Symphony No. 2, "Copernican"; Wit, Polish National Radio Symphony Orchestra of Katowice (Naxos)
 8:00 pm **NEW RELEASES**
 10:00 pm **RECORD HOSPITAL**

Thursday, April 25

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Tippett: Symphony No. 4; Solti, Chicago Symphony (London)
 Mendelssohn: Fantasy in f-sharp, Op. 28; Budiardjo (ProPiano)
 Franco: Salve Regina; O'Donnell, Westminster Cathedral Choir (Hyperion)
 Beethoven: Violin Sonata No. 7 in c, Op. 30, No. 2; Kremer, Argerich (DG)
 Debussy: Le Martyre de Saint Sébastien, Orchestral Suite; Salonen, Los Angeles Philharmonic Orchestra (Sony)
 Bergsma: Flute Quintet; Dwyer, Manhattan String Quartet (Koch)
 Veracini: Orchestral Suite No. 2 in F; Goebel, Musica Antiqua Köln (DG Archiv)
 Quilter: Seven Elizabethan Lyrics, Op. 12; Luxon, Willison (Chandos)
 Gade: Symphony No. 8 in b; Järvi, Stockholm Sinfonietta (BIS)
 Buxtehude: Duo Sonata in B-flat, Op. 1 No 4; Boston Museum Trio (Harmonia Mundi)
 Vaughan Williams: Symphony No. 5 in D; Thomson, London Symphony Orchestra (Chandos)
 Chou: The Willows Are New; Chang (CRI)
 Brahms: Serenade No. 2 in A, Op. 16; Siatkin, Saint Louis Symphony Orchestra (RCA)
 6:00 pm **WOMEN COMPOSERS**
 Louise Talma (1906-1996)
 Let's Touch the Sky; Troxler, Reuter, Simmons, Smith, Gregg Smith Singers (Vox LP)
 Piano Sonata No. 2; Rogers (CRI LP)
 Lament for Cello and Piano; Emilianoff, Arzruni (CRI LP)
 Diadem for Tenor and Ensemble; Sperry, Guidetti, Herz, Szwec, Barnet, Barone (CRI)
 Conversations for Flute and Piano; Spencer, Hall (Neuma)
 7:00 pm **HARVARD COMPOSERS**
 Interviews with and works by current undergraduate composers Christopher Hossfeld, Matthew O'Malley, Dan Sedgwick, and Christopher Trapani.
 8:00 pm **SAN FRANCISCO SYMPHONY ORCHESTRA IN CONCERT**
 Yan Pascal Tortelier conducting.
 Kodály: Hary Janos Suite
 Grieg: Piano Concerto in a, Op. 16; Lang Lang
 Lutoslawski: Concerto for Orchestra
 10:00 pm **RECORD HOSPITAL**

Friday, April 26

5:00 am **JAZZ SPECTRUM**
 11:00 am **WHAT'S HAPPENING**
 1:00 pm **AFTERNOON CONCERT**
 Haydn: Piano Sonata No. 33 in D, Hob. XVI:37; Andsnes (EMI)
 Martucci: La Canzone dei Ricordi; Yakar, D'Avalos, Philharmonia Orchestra (ASV)
 Boismortier: Sonata in c, Op. 34, No. 6; Amsterdam Loeki Stardust Quartet (Oiseau-Lyre)
 Grieg: Two Melodies, Op. 53; Järvi, Gothenburg Symphony (DG)
 Wyner: On This Most Voluptuous Night; Labelle, Krueger, Rift, Wyner, Lydian String Quartet (New World)
 Bax: Symphonic Poem, The Garden of Fand; Boulton, London Philharmonic Orchestra (HNH LP)
 Gibbons: Fantasias: in a; in a (Parthenia); in C; in d; Butt (Centaur)
 Yannatos: Symphony No. 4, "Tiananmen"; Yannatos, Harvard-Radcliffe Orchestra (Albany)
 Purcell: Sonata No. 5 in g, Z. 806; Purcell Quartet (Chandos)
 Prokofiev: Symphony No. 4 in C, Op. 47; Järvi, Scottish National Orchestra (Chandos)
 Schubert: String Quartet No. 2 in C, D. 32; Artis Quartet (Sony)

Vivaldi: Dixit Dominus, RV 595; Gritton, Wyn-Davies, Denky, King, King's Consort Choir, King's Consort (Hyperion)
 Barber: Summer Music for Woodwind Quintet, Op. 31; Arioso Wind Quintet (Koch)
 Dvorak: Symphonic Poem, Op. 110, "Wooden Dove"; Järvi, Scottish National Orchestra (Chandos)
 Mozart: Violin Sonata in G, K. 379; Neikrug, Zukerman (RCA)
 6:00 pm EVENING CONCERT
 10:00 pm RECORD HOSPITAL

Saturday, April 27

5:00 am JAZZ SPECTRUM
 9:00 am HILLBILLY AT HARVARD
 1:00 pm AFTERNOON CONCERT
 6:00 pm EVENING CONCERT
 9:00 pm THE DARKER SIDE

Sunday, April 28

7:00 am BLUES
 11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Dr. Dorothy A. Austin, Associate Minister in the Memorial Church and University Chaplain. Music includes "Ubi caritas" by Duruflé and "The sweets of contemplation" by Daniel Roth.
 12:30 pm NEWS
 1:00 pm CRIMSON SPORTS TALK
 1:30 pm AFTERNOON CONCERT
 6:00 pm HISTORIC PERFORMANCES
 Conductor Serge Koussevitzky, Boston Symphony Orchestra
 Sibelius: Symphony No. 2 in D, Op. 43 (RCA Victor LP)
 Prokofiev: Symphony No. 5 in B-flat, Op. 100 (Victrola LP)
 Wagner: Siegfried Idyll (RCA Victor LP)
 8:00 pm SUNDAY NIGHT AT THE OPERA
 Mussorgsky: Boris Godunov; Christoff, Zareska, Lebedeva, Romanova, Bielecki, Borg, Gedda, Pasternak, Dobrowen, Russian Chorus of Paris, French National Radio Orchestra (Seraphim LPs)
 midnight MONDAY MORNING STRIKE

Monday, April 29

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Weill: Berlin Requiem; Langridge, Luxon, Rippon, Dickinson, Thomas, Atherton, London Sinfonietta (DG LP)
 Brahms: Piano Trio in C, Op. 87; Gabrielli Trio (WKSU)
 Handel: Concerto for Harp, Lute and Orchestra in B-flat, Op. 4, No. 6; Ellis, Dupré, Jones, Philomusica of London (Boston Skyline)
 Evtett: Harpsichord Sonata; Parris (CRI LP)
 Dohnányi: Konzertstück in D for Cello and Orchestra, Op. 12; Starker, Schwarz, Seattle Symphony Orchestra (Delos)
 Byrd: A fancie; Nicolson (Titanic)
 Frankel: Symphony No. 4, Op. 44; Albert, Queensland Symphony Orchestra (cpo)
 Diabelli: Guitar Sonata in A, Op. 29; Glise (Dorian)
 Nielsen: Hymnus Amoris, Op. 12; Nielsen, Elming, Elkrog, Hoyer, Ditlevson, Segerstam, Copenhagen Boys' Choir, Danish National Radio Choir and Orchestra (Chandos)
 Caroso: Dances: Contrapasso Nuovo, Celeste Giglio; Renaissance (Titanic)

Arne: Organ Concerto No. 1 in C; Williams, Shepherd, Cantilena (Chandos)
 Martinu: Flute Sonata No. 1; Baker, Makas (Westminster LP)
 Bruckner: Mass No. 1 in d; Rodgers, Wyn-Rogers, Lewis, Miles, Best, Corydon Singers and Orchestra (Hyperion)
 6:00 pm DOUBLE CONCERTOS
 Bartok: Concerto for Two Pianos, Percussion, and Orchestra; Gold, Fizdale, Goodman, Bailey, Rosenberger, Lang, Bernstein, New York Philharmonic Orchestra (Sony)
 Mozart: Concerto in E-flat for Two Pianos and Orchestra, K. 365; Gold, Fizdale, Bernstein, New York Philharmonic (Sony)
 7:00 pm SPECIAL CONCERT
 Conductor Eugene Goossens:
 Elgar: The Saga of King Olaf, Op. 30, "And King Olaf heard the cry!"; Davies, symphony orchestra (HMV 78, 1923-Dutton)
 Britten: Serenade for Tenor, Horn, and Strings; Pears, Brain, New Symphony Orchestra of London (Decca Eclipse LP)
 Continuation of our tribute to Adolf and Fritz Busch:
 Beethoven: String Quartet No. 16 in F, Op. 135; Busch String Quartet (EMI)
 Beethoven: Symphony No. 9 in d, Op. 125; Fritz Busch, Danish Orchestra (September 9, 1950) for movements 1-3, Danish Radio Chorus and Orchestra with Rokyta, Steffensen, von Pataky, and Kipnis (1934) for final movement.
 10:00 pm TOP TWENTY COUNTDOWN

Tuesday, April 30

5:00 am JAZZ SPECTRUM
 1:00 pm AFTERNOON CONCERT
 Pinkham: Preludes; Pinkas (Arsis)
 Respighi: Fountains of Rome; Ormandy, Philadelphia Orchestra (Columbia LP)
 Liszt: Vallée d'Obermann; Ax (Sony)
 Purcell: Timon of Athens; Dawson, Fisher, Covey-Crump, Elliott, George, Varcoe, Gardiner, Monteverdi Choir, English Baroque Soloists (Erato)
 Franck: Piano Quintet; Richter, Zhuk, Veltman, Gurvich, Buravsky (Monitor LP)
 Barber: Prayers of Kierkegaard, Op. 30; Reese, Schenck, Chicago Symphony Chorus and Orchestra (Koch)
 Gibbons: Verse Anthems: "This is the record of John"; "See, see, the word is incarnate"; Thomas, Butt, University of California Berkeley Chamber Chorus (Centaur)
 Stravinsky: Symphony in C; Stravinsky, CBC Symphony (CBS)
 Bach, C.P.E.: Sonatas for Flute and Basso Continuo: in G, Wq. 134; in e, Wq. 124; Haupt, Pank, Thalheim (Capriccio)
 Schubert: Gesang der Geister über den Wassern, D. 714; Creed, RIAS Chamber Choir, Scharoun Ensemble (Harmonia Mundi)
 Corigliano: Violin Sonata; Corigliano, Sr., Votapek (CRI)
 Mahler: Das Lied von der Erde; Ferrier, Patzak, Walter, Vienna Philharmonic Orchestra (London)
 6:00 pm THE MODERN STRING QUARTET
 Schuller: String Quartet No. 3; Emerson String Quartet (DG)
 Harbison: String Quartet No. 2; Emerson String Quartet (DG)
 7:00 pm POETRY IN SONG
 The Poetry of W.H. Auden, Part IV.
 Bernstein: Symphony No. 2, "Age of Anxiety"; Bernstein New York Philharmonic Orchestra (Sony)
 8:00 pm DETROIT SYMPHONY ORCHESTRA
 IN CONCERT
 Yan Pascal Tortelier conducting.
 Wagner: Tristan und Isolde, Prelude and Liebestod
 Messiaen: Turangalila-symphonie for Piano, Ondes Martenot, and Orchestra; Marc-André Hamelin, Jena Laurendeau
 10:00 pm RECORD HOSPITAL

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O

Exhibit O
Radio and Records Hot AC Playlist
(March 8, 2002)

	ARTIST	TITLE	MARKETING LABEL	KBIG/LOS ANGELES	KYSR/LOS ANGELES	KDMX/DALLAS-FT.WORTH	WLCE/PHILADELPHI	KMXP/PHOENIX
1	3 DOORS DOWN	BE LIKE THAT	UPTOWN/UNIVERSAL				A	
2	3 DOORS DOWN	KRYPTONITE	UPTOWN/UNIVERSAL			X	X	X
3	AEROSMITH	JADED	COLUMBIA				X	X
4	ALANIS MORISSETTE	HANDS CLEAN	MAVERICK		X	X		X
5	ALICIA KEYS	FALLIN'	J-RECORDS	X			X	X
6	ATC	AROUND THE WORLD...	BMG	X				
7	BARENAKED LADIES	PINCH ME	REPRISE					
8	BON JOVI	IT'S MY LIFE	ISLAND					X
9	CALLING	WHEREVER YOU WILL GO	RCA		X		X	
10	CELINE DION	A NEW DAY HAS COME	SONY			X	X	X
11	CELINE DION	THAT'S THE WAY IT IS	SONY	X		X		
12	CHER	SONG FOR THE LONELY	WARNER BROS.	X				
13	CHRIS ISAAK	LET ME DOWN EASY	WARNER BROS.		X	X		
14	COLDPLAY	TROUBLE	PARLOPHONE/EMI		X			
15	COLDPLAY	YELLOW	PARLOPHONE/EMI		X			X
16	CREED	MY SACRIFICE	WIND-UP		X	X		X
17	CREED	WITH ARMS WIDE OPEN	WIND-UP			X	X	X
18	DAVE MATTHEWS BAND	EVERYDAY	RCA		X		X	
19	DAVE MATTHEWS BAND	THE SPACE BETWEEN	RCA		X			
20	DAVID GRAY	BABYLON	IHT/RCA				X	
21	DEFAULT	WASTING MY TIME	TVT		X			X
22	DIDO	THANKYOU	ARISTA	X				
23	EDDIE VEDDER	YOU'VE GOT TO...	V2/BMG		X	X	X	X
24	ELTON JOHN	THIS TRAIN DON'T...	UNIVERSAL					X
25	ENRIQUE IGLESIAS	HERO	INTERSCOPE	X		X	X	
26	ENRIQUE IGLESIAS	ESCAPE	INTERSCOPE	X				
27	ENYA	ONLY TIME	REPRISE	X				
28	EVAN AND JARON	CRAZY FOR THIS GIRL	SONY	X		X		
29	EVE 6	HERE'S TO THE NIGHT	RCA			X		
30	FAITH HILL	THE WAY YOU LOVE ME	WARNER BROS.	X				X
31	FIVE FOR FIGHTING	EASY TONIGHT	COLUMBIA					
32	FIVE FOR FIGHTING	SUPERMAN (IT'S...)	SONY INTERNATIONAL	X	X			X
33	INCUBUS	DRIVE	SONY				X	X
34	JACK JOHNSON	FLAKE	UPTOWN/UNIVERSAL		X	X	X	X
35	JACOB YOUNG	LIFE IS GOOD	ARTEMIS			X		
36	JANET	SOMEONE TO CALL...	VIRGIN	X				
37	JENNIFER LOPEZ	I'M REAL	SONY	X				
38	JENNIFER LOPEZ	LOVE DON'T COST...	SONY	X				
39	JEWEL	STANDING STILL	ATLANTIC	X	X		X	

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	ARTIST	TITLE	MARKETING LABEL	KBIG/LOS ANGELES	KYSR/LOS ANGELES	KDMX/DALLAS- FT.WORTH	WLCE/PHILADELPHI A	KMXP/PHOENIX
40	JIMMY EAT WORLD	THE MIDDLE	DREAMWORKS		X			
41	JOHN MAYER	NO SUCH THING	SONY		X			
42	LEANN RIMES	CAN'T FIGHT...	CURB	X		X		
43	LEANN RIMES	I NEED YOU	CURB	X			X	
44	LENNY KRAVITZ	AGAIN	VIRGIN	X				
45	LENNY KRAVITZ	DIG IN	VIRGIN			X	X	
46	LEWIS W/DURST	OUTSIDE	INTERSCOPE				X	
47	LIFEHOUSE	BREATHING	UNIVERSAL		X			X
48	LIFEHOUSE	HANGING BY A MOMENT	UNIVERSAL				X	
49	LINKIN PARK	IN THE END	WARNER BROS.		X	X	X	X
50	MADONNA	DON'T TELL ME	MAVERICK		X			
51	MADONNA	MUSIC	MAVERICK			X		
52	MARC ANTHONY	YOU SANG TO ME	SONY	X				
53	MARTIN F/AGUILERA	NOBODY WANTS...	SONY	X				
54	MATCHBOX TWENTY	BENT	ATLANTIC					
55	MATCHBOX TWENTY	IF YOU'RE GONE	ATLANTIC	X		X	X	
56	MICHELLE BRANCH	ALL YOU WANTED	MAVERICK			X	X	X
57	MOBY F/GWEN STEFANI	SOUTHSIDE	V2		X			
58	N SYNC	IT'S GONNA BE ME	JIVE	X				X
59	N SYNC	THIS I PROMISE YOU	JIVE	X				
60	N SYNC	BYE BYE BYE	JIVE	X				
61	NATALIE IMBRUGLIA	WRONG IMPRESSION	RCA	X				
62	NELLY FURTADO	I'M LIKE A BIRD	UNIVERSAL		X	X	X	
63	NICKELBACK	HOW YOU REMIND ME	ROADRUNNER		X	X	X	
64	NINE DAYS	ABSOLUTELY...	SONY			X	X	X
65	NO DOUBT	HEY BABY	INTERSCOPE				X	
66	NO DOUBT	DON'T LET ME DOWN	INTERSCOPE		X			
67	PETE YORN	STRANGE CONDITION	SONY		X			
68	PHIL COLLINS	YOU'LL BE IN MY...	ATLANTIC					X
69	PINK	GET THE PARTY...	ARISTA	X			X	
70	PUDDLE OF MUDD	BLURRY	FLAWLESS		X			
71	RICKY MARTIN	SHE BANGS	SONY	X				
72	SAVAGE GARDEN	I KNEW I LOVED YOU	COLUMBIA	X				
73	SHAKIRA	WHENEVER WHEREVER	SONY	X				
74	SHERYL CROW	SOAK UP THE SUN	INTERSCOPE		X			
75	SMASH MOUTH	I'M A BELIEVER	INTERSCOPE			X		
76	STAIND	IT'S BEEN AWHILE	FLIP/ELEKTRA			X	X	X
77	STROKES	LAST NITE	RCA			X	X	X
78	SUGAR RAY	WHEN IT'S OVER	ATLANTIC		X			
						X	X	X

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Radio and Records Hot AC Playlist
(March 8, 2002)

	ARTIST	TITLE	MARKETING LABEL	KBIG/LOS ANGELES	KYSR/LOS ANGELES	KDMX/DALLAS- FT.WORTH	WLCE/PHILADELPHI A	KMXP/PHOENIX
79	TANTRIC	MOURNING	WARNER BROS.					X
80	THE CORRS	BREATHLESS	ATLANTIC			X		
81	TRAIN	DROPS OF JUPITER...	SONY		X	X	X	X
82	TRAIN	SHE'S ON FIRE	SONY					X
83	U2	BEAUTIFUL DAY	INTERSCOPE					X
84	U2	STUCK IN A MOMENT...	INTERSCOPE					X
85	UNCLE KRACKER	FOLLOW ME	ATLANTIC				X	
86	VANESSA CARLTON	A THOUSAND MILES	UNIVERSAL		X			
87	VERTICAL HORIZON	YOU'RE A GOD	RCA			X		
88	ZERO 7	DESTINY	ULTIMATE DILEMMA		X			

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The image shows a promotional CD label for Coldplay's album 'Parachutes'. The label features a black and white photograph of the band members in a street setting. The text on the label includes the artist name 'COLDPLAY•TROUBLE', the album title 'COLDPLAY•PARACHUTES', track information, production credits, and contact information. Annotations with arrows point to various parts of the label, including the artist name, track title, duration, album title, catalog number, marketing label, and release year.

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column (xiv)
Album Title

Column: (xvi)
Catalog Number

Column: (xv)
Marketing Label

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

Column: (ix) points to 'COLDPLAY•TROUBLE' (vertical text on the left side of the label).

Column: (x) points to 'COLDPLAY•TROUBLE' (horizontal text at the top of the label).

Column: (xiii) points to '1. (EDIT) 3:51 2. (ALBUM VERSION) 4:30' (track information).

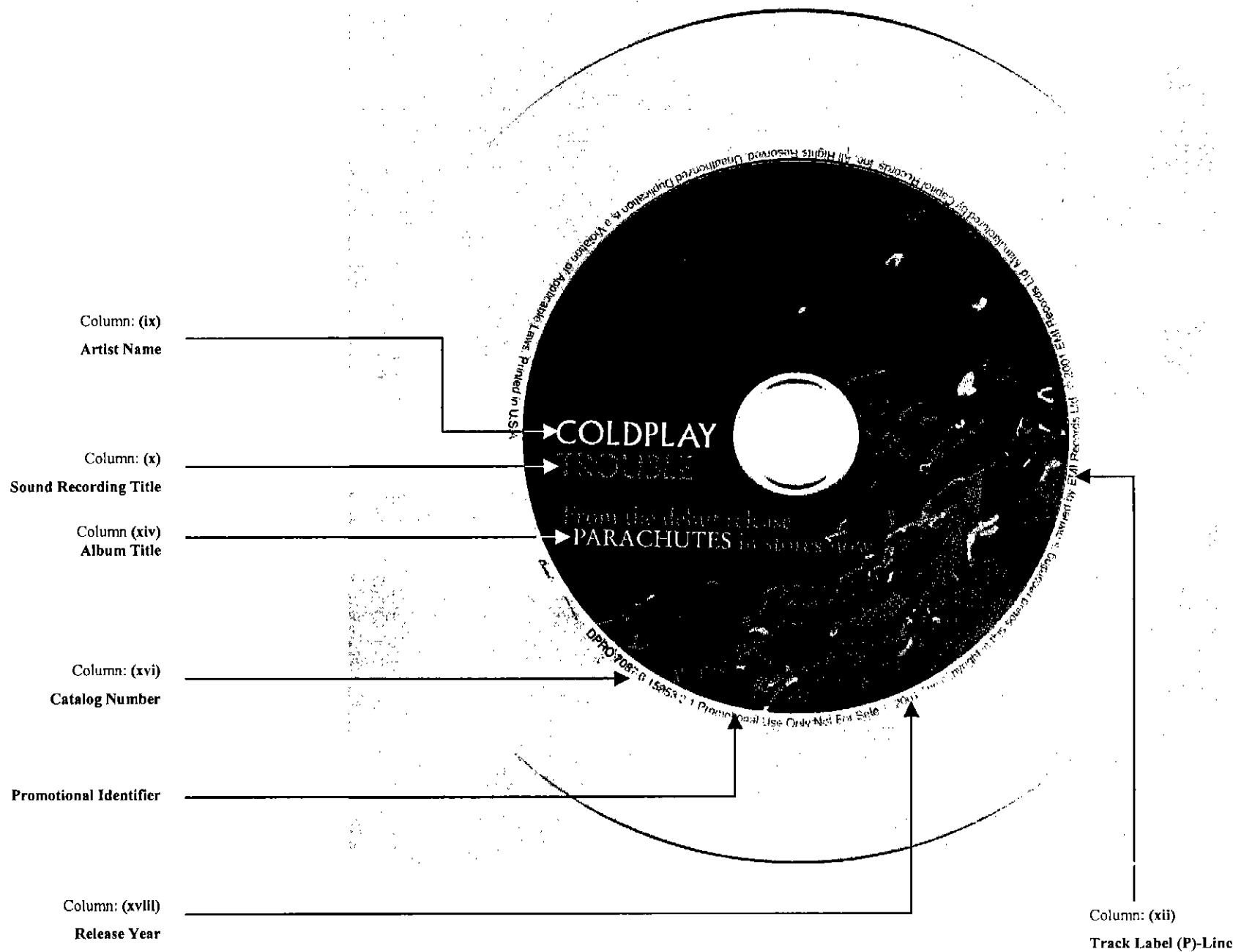
Column (xiv) points to 'COLDPLAY•PARACHUTES' (album title).

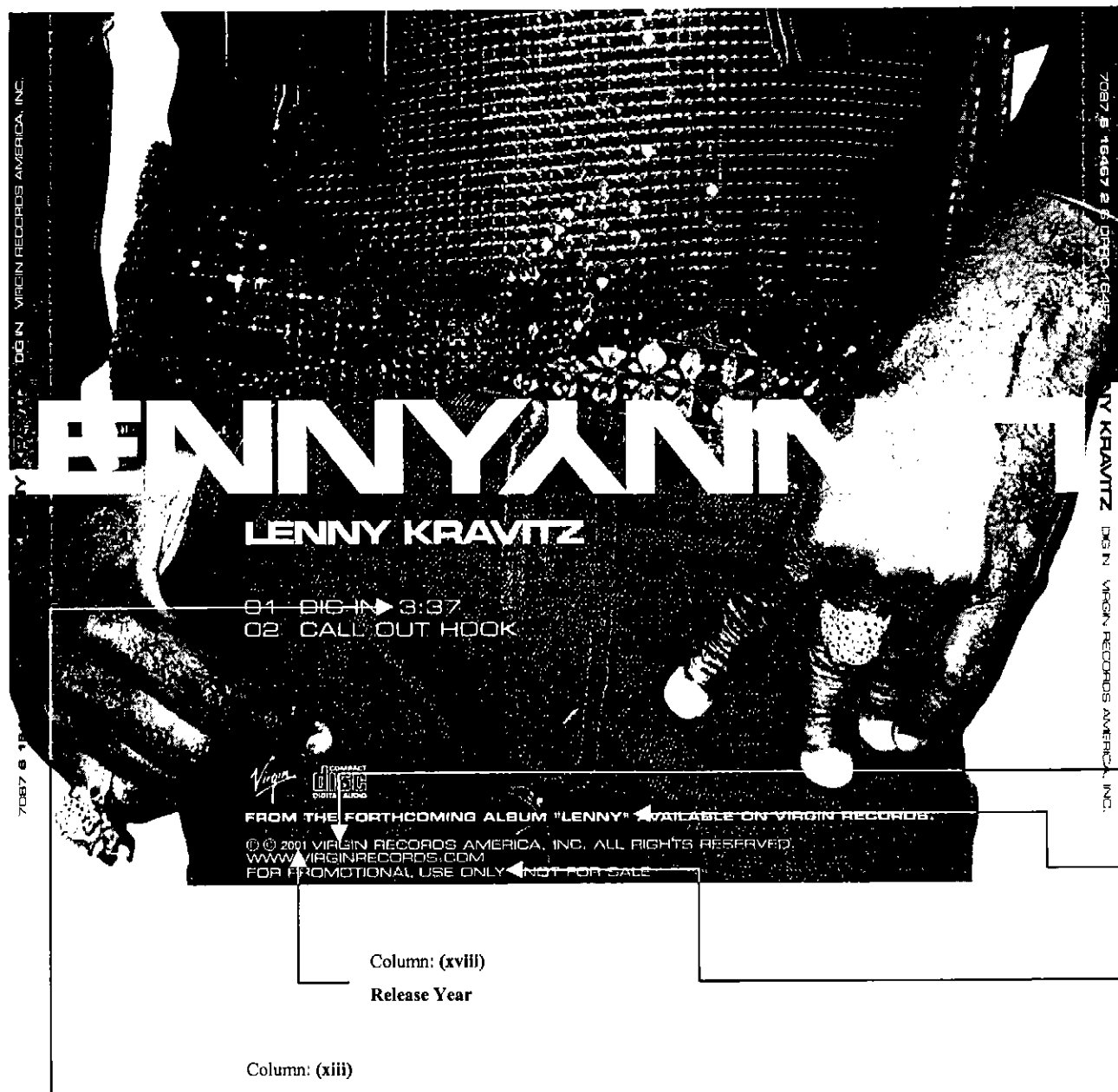
Column: (xvi) points to 'www.coldplay.com' (contact information).

Column: (xv) points to the Capitol Records logo.

Column: (xviii) points to '© 2001' (release year).

Column: (xii) points to '1. (EDIT) 3:51 2. (ALBUM VERSION) 4:30' (track information).





Column: (xvi)
Catalog Number

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xv)
Marketing Label

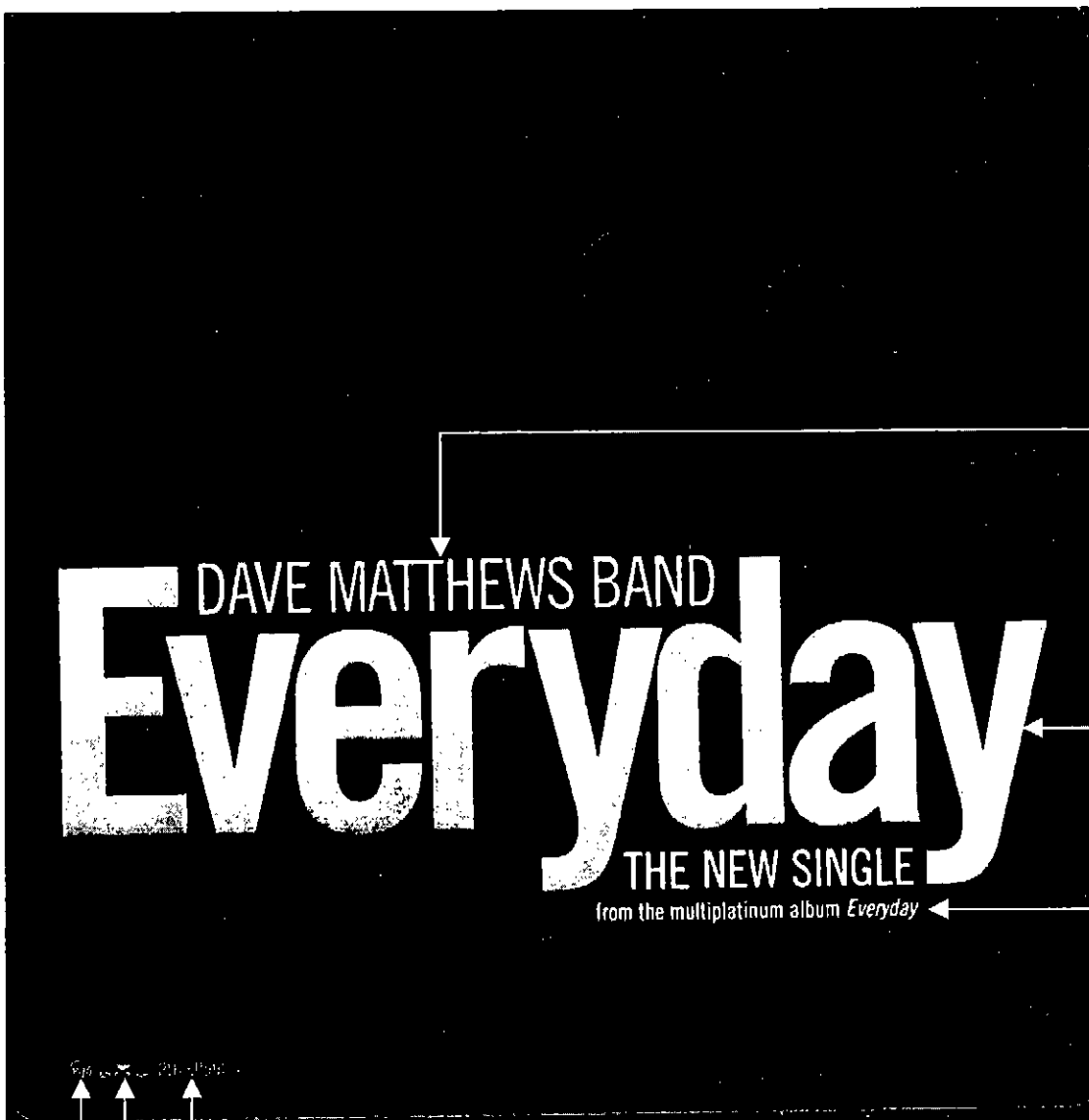
Column: (xii)
Track Label (P)-Line

Column: (xiv)
Album Title

Column: (xviii)
Release Year

Promotional Identifier

Column: (xiii)
Duration of the Sound Recording



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiv)
Album Title

9 21 1994

*See Note

Column: (xv)

**Marketing Label

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page O-8b.

**Both labels should be reported separated by slashes i.e.: RCA/BMG.

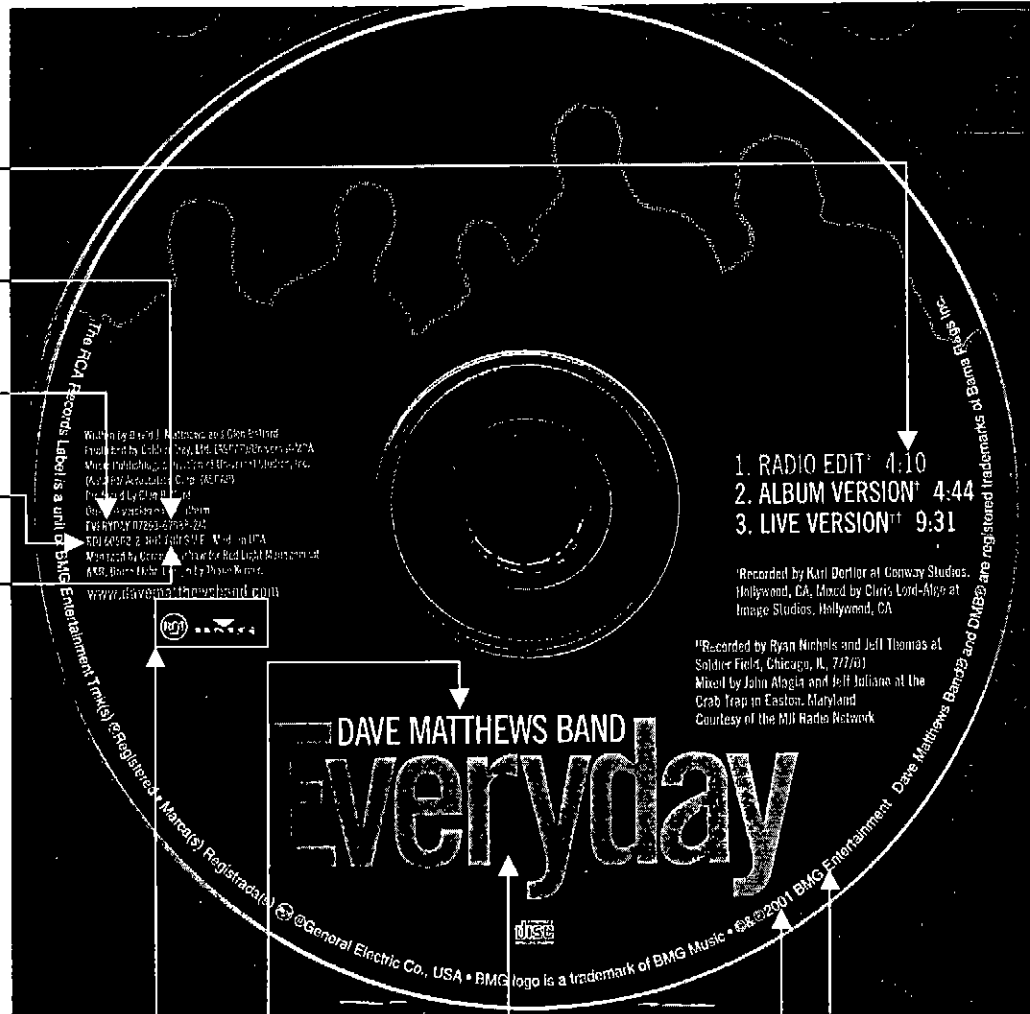
Column: (xiii)
Duration of the Sound Recording

Column: (xvi)
Catalog Number

Column: (xiv)
Album Title

*See Note

Promotional Identifier



*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi).

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Column: (xv)
**Marketing Label

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xii)
Track Label (P)-Line

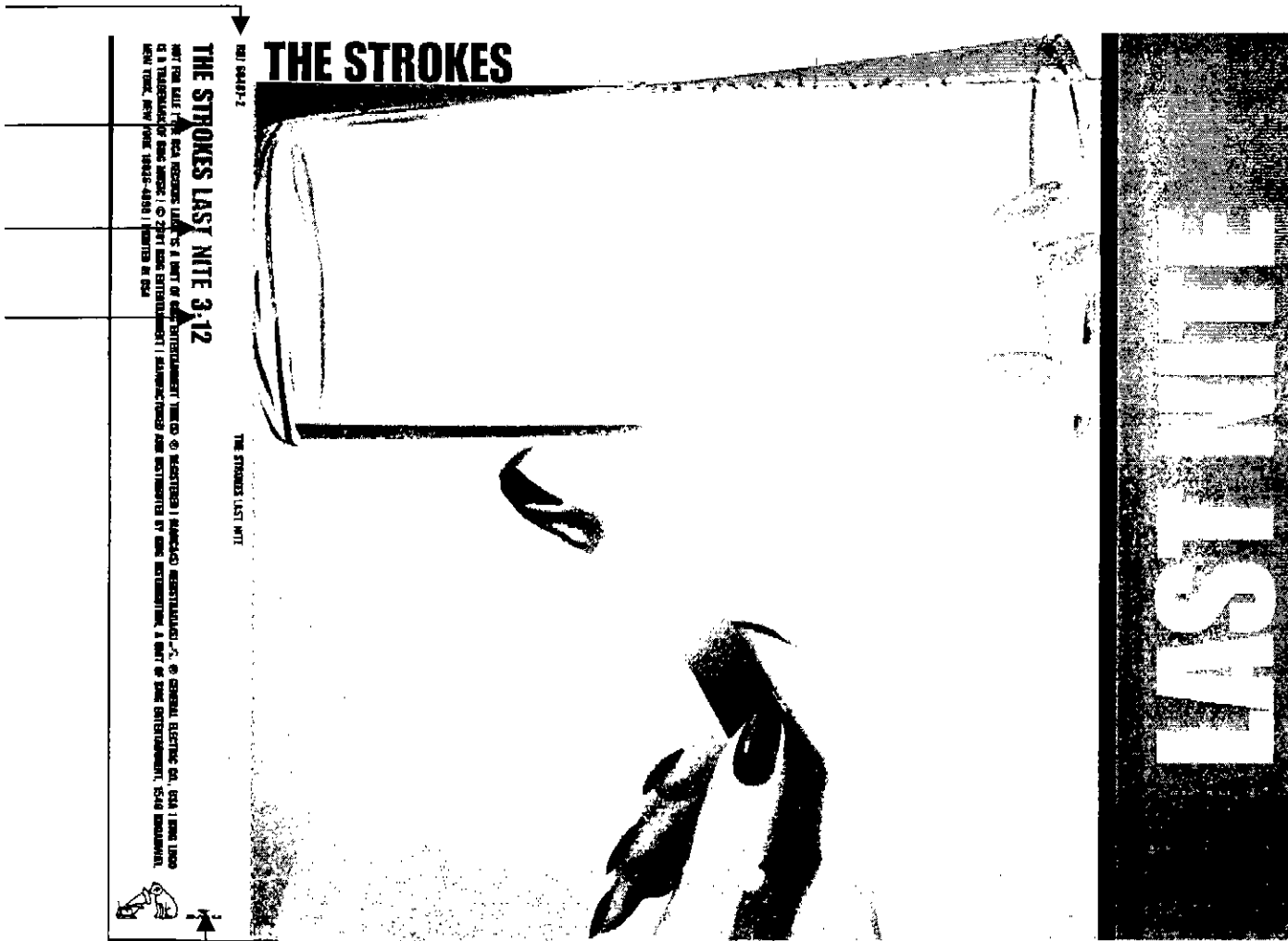
Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording



Column: (xv)
Marketing Label



Column: (xviii)

Release Year

Column: (xii)

Track Label (P)-Line

Column: (xvi)

Catalog Number

Produced by David Bendeth / Mark Endert / Matt Scannell • Additional Production by David Bendeth / Matt Scannell • Mixed by Mark Endert at Electric Lady Studios, NYC • *Remixed by Tom Lord Alge at South Beach Studios, Miami, FL • Written by Matthew Scannell and published by mascan music / Maverick Music / W.B. Music Corp. (ASCAP) Mastered by Ted Jensen at Sterling Sound, NYC Assisted by Paul Angelli • A&R : David Bendeth Management by The Metropolitan Entertainment Group

1. Pop Mix* 3:48
 2. Album Version 3:38
 3. Radio Mix* 3:48
 4. Suggested Callout Hook* :10

YOU'RE A GOD

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VERTICAL HORIZON YOU'RE A GOD

RCA

Promotional Identifier

*See Note

Column: (xiii)
 Duration of the
 Sound Recording

Column: (ix)
 Artist Name

Column (xiv)
 Album Title

Column: (x)
 Sound Recording Title

Column: (xvi)
 Catalog Number

Column: (xv)
 Marketing Label

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Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year

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Artist Name

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Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Promotional Identifier

*See Note

*This number is the "Catalog Number" for the single, but should not be reported when the album catalog number is available. See Column (xvi) on page O-10a.

- Column: (xv) Marketing Label
- Column: (ix) Artist Name
- Column: (x) Sound Recording Title
- Column: (xiii) Duration of the Sound Recording
- Promotional Identifier
- Column: (xviii) Release Year
- Column: (xii) Track Label (P)-Line
- Column: (xvi) Catalog Number

1 RECORDS

ALICIA KEYS

FALLIN'

ALICIA KEYS

1101 710272

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ALICIA KEYS

FALLIN'

THE REMIX

1101 710272

ALICIA KEYS

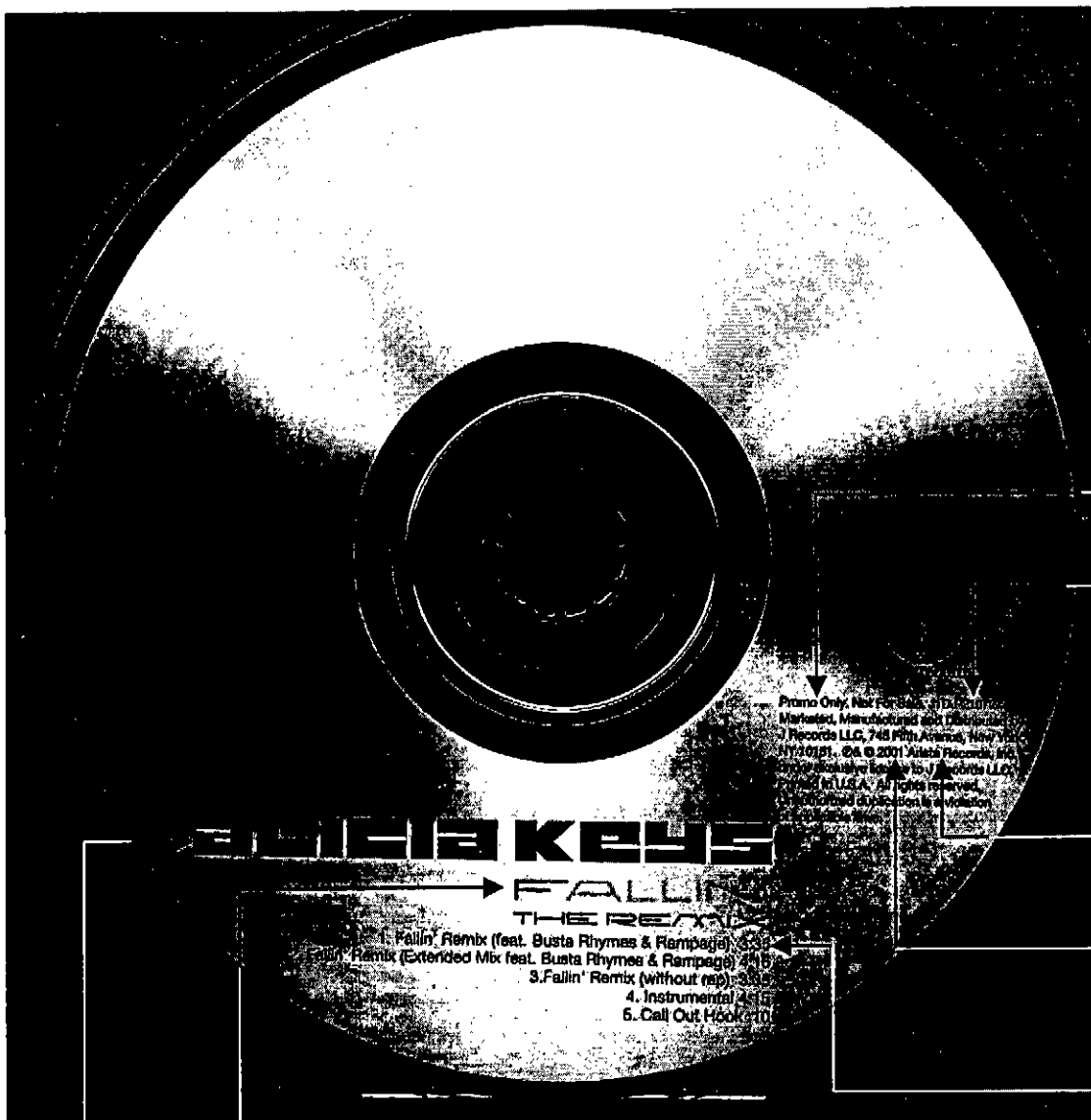
FALLIN' THE REMIX

1. FALLIN' REMIX (FEAT. BUSTA RHYMES & RAMPAGE) 3:35
2. FALLIN' REMIX (EXTENDED MIX FEAT. BUSTA RHYMES & RAMPAGE) 4:15
3. FALLIN' REMIX (WITHOUT RAP) 3:35
4. INSTRUMENTAL 4:15
5. CALL OUT HOOK :10

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 AND ERNEST HAHNGO FOR MBK ENTERTAINMENT
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www.aliciakeys.net



Column: (ix)
Artist Name

Column: (x)
Sound Recording Title

Promotional Identifier

Column: (xvi)

Catalog Number

Column: (xii)

Track Label (P)-Line

Column: (xviii)

Release Year

Column: (xiii)

Duration of the Sound Recording



Column: (xvi)
Catalog Number

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

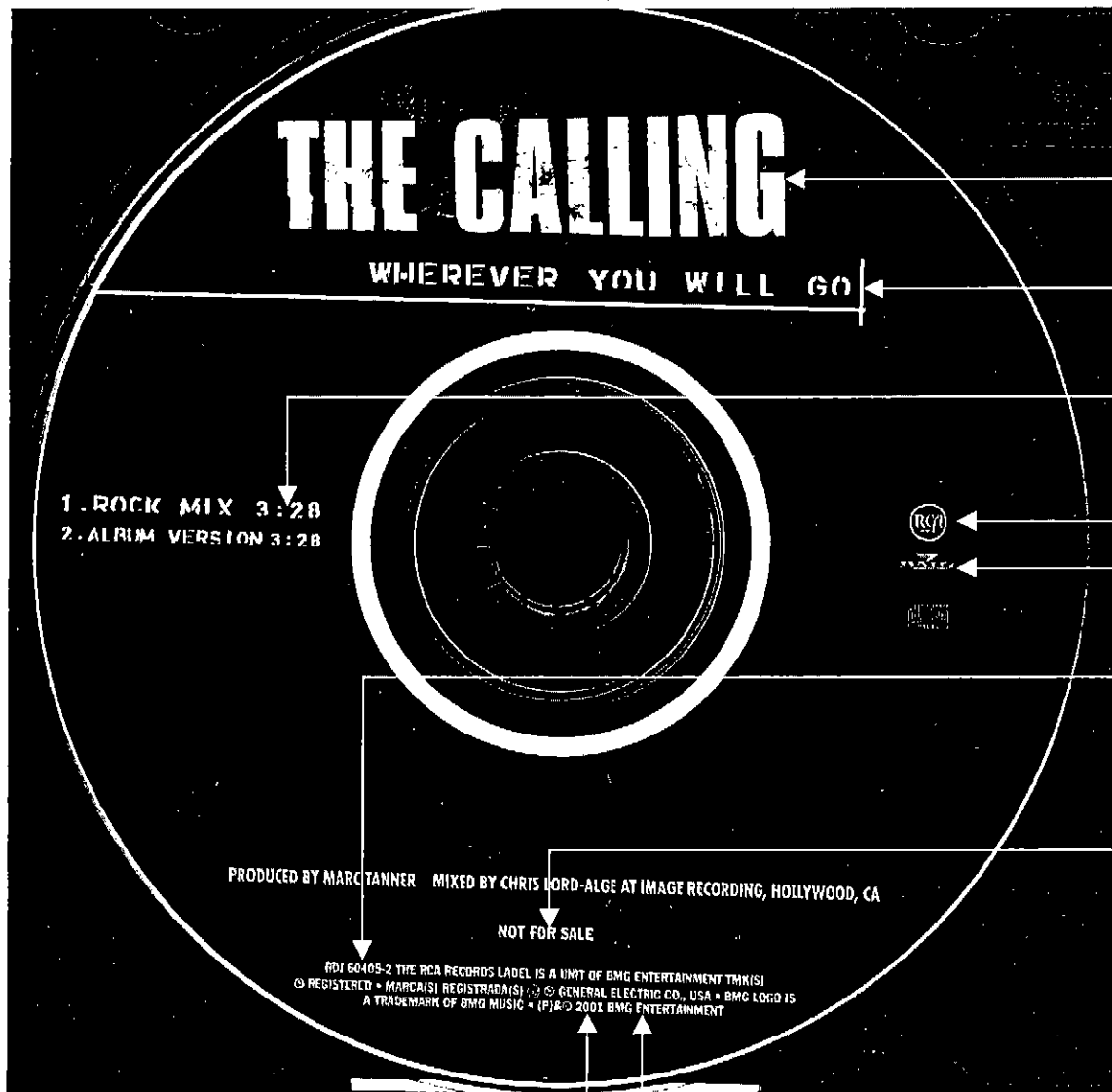
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Sound Recording Title

Promotional Identifier

Column (xiv)
Album Title

Column: (xv)
**Marketing Label

**Both labels should be reported separated by slashes i.e.: RCA/BMG.



Column: (ix)

Artist Name

Column: (x)

Sound Recording Title

Column: (xiii)

Duration of the Sound Recording

Column: (xv)

**Marketing Label

Column: (xvi)

Catalog Number

Promotional Identifier

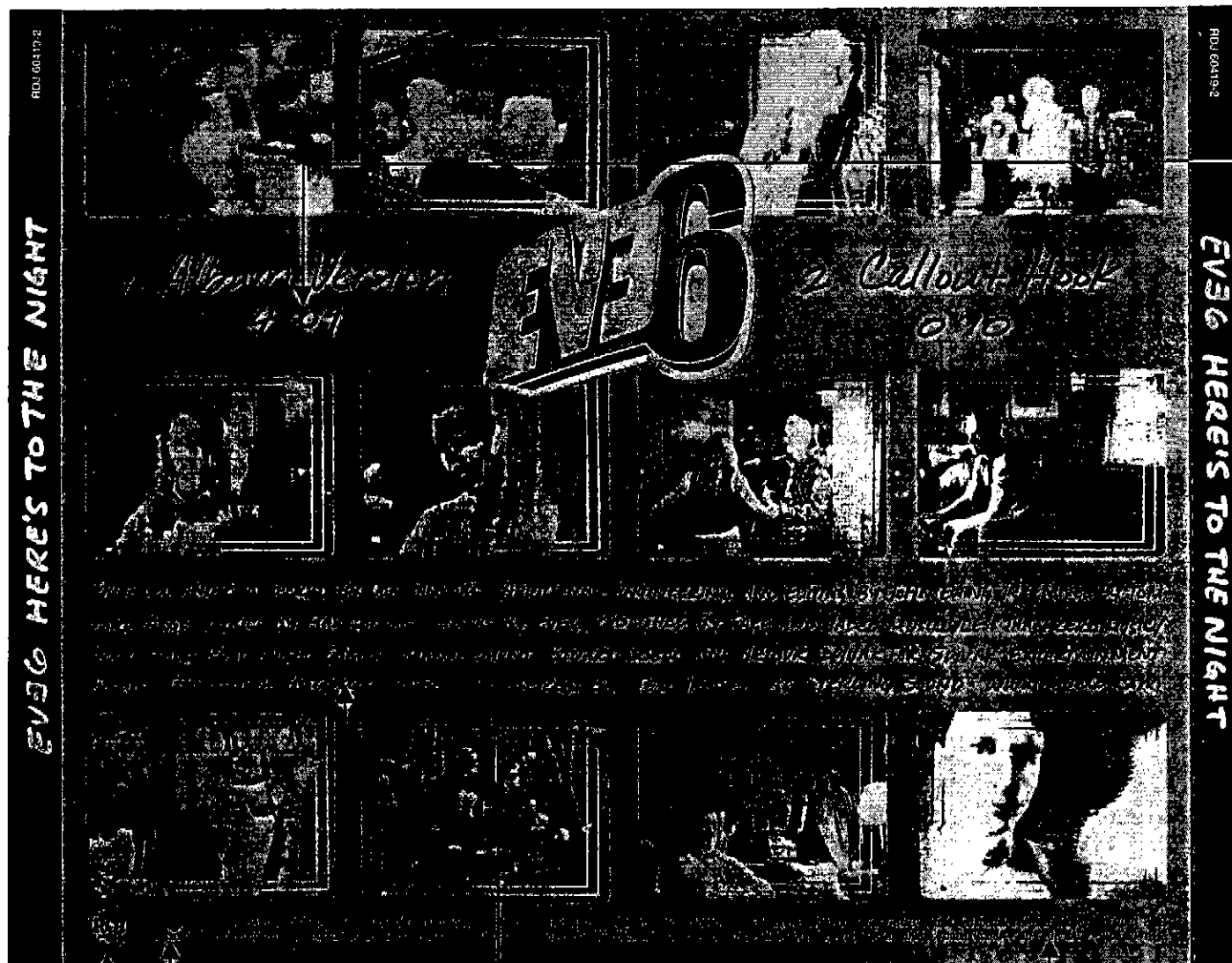
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Release Year

Column: (xii)

Track Label (P)-Line

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Column: (xvi)
Catalog Number

Column: (xiii)
Duration of the
Sound Recording

Column: (ix)
Artist Name

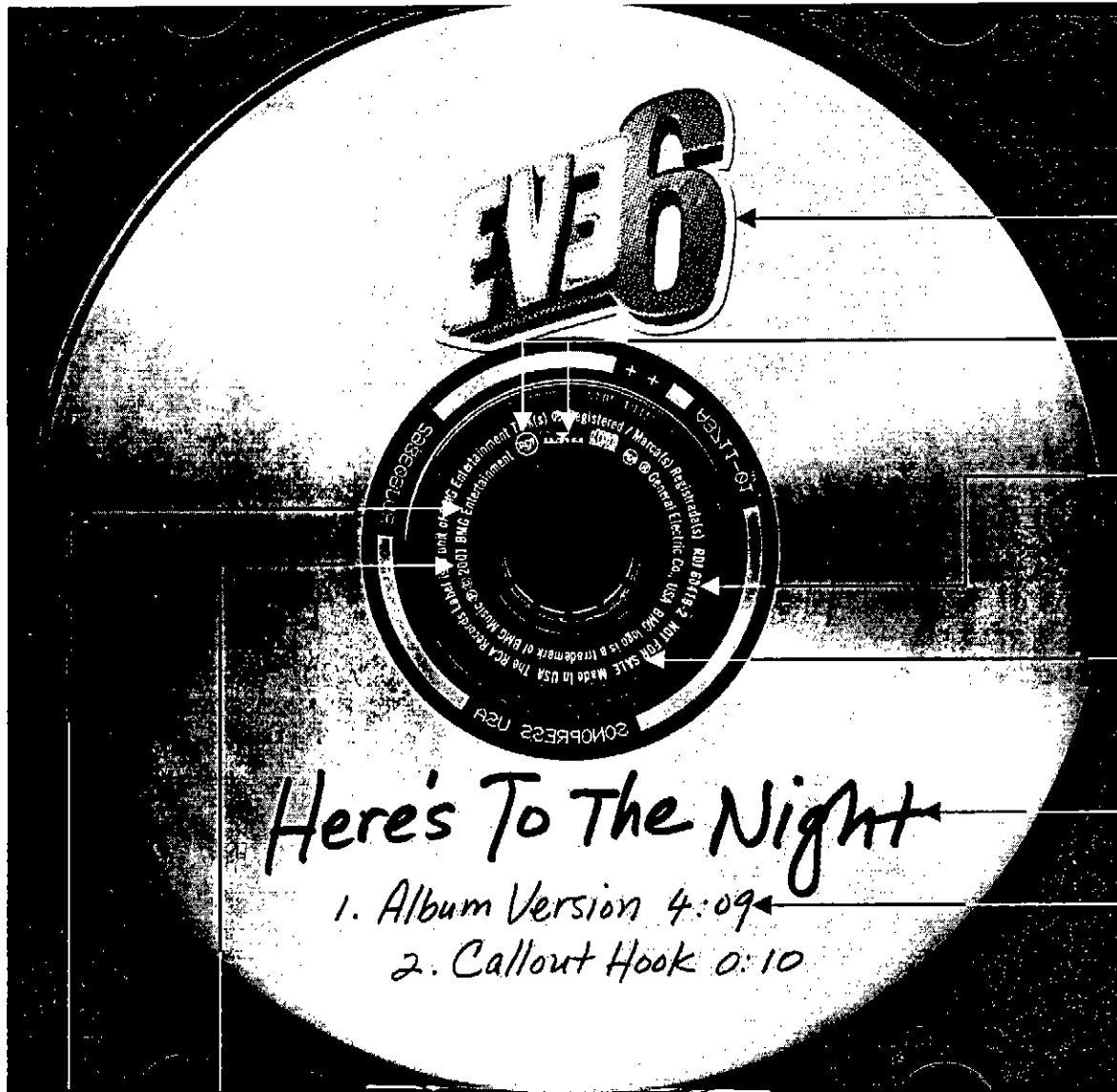
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Column: (xv)
**Marketing Label

Column (xiv)
Album Title

Promotional Identifier

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Column: (ix)
Artist Name

Column: (xv)
**Marketing Label

Column: (xvi)
Catalog Number

Promotional Identifier

Column: (x)
Sound Recording Title

Column: (xiii)
Duration of the Sound Recording

Column: (xviii)
Release Year

Column: (xii)
Track Label (P)-Line

**Both labels should be reported separated by slashes i.e.: RCA/BMG.



Promotional Identifier

Column: (ix)

Artist Name

Column (xiv)

Album Title

CURB RECORDS	LEANN RIMES I NEED YOU	DU 78738	<p>1 LIGHT THE FIRE WITHIN (4:46)</p> <p>2 I NEED YOU (3:48)</p> <p>3 BUT I DO LOVE YOU (3:19) FROM THE MOTION PICTURE 'COYOTE UGLY'</p> <p>4 YOU ARE (3:43)</p> <p>5 SOON (3:53)</p> <p>6 CAN'T FIGHT THE MOONLIGHT (3:34) THEME FROM 'COYOTE UGLY'</p> <p>7 LOVE MUST BE TELLING ME SOMETHING (3:42)</p> <p>8 WRITTEN IN THE STARS (DUET WITH ELTON JOHN) (4:17)</p> <p>9 ONE OF THESE DAYS (4:38)</p> <p>10 I BELIEVE IN YOU (4:24)</p> <p>11 TOGETHER, FOREVER, ALWAYS (3:41) BONUS TRACKS</p> <p>12 CAN'T FIGHT THE MOONLIGHT (3:36) (GRAHAM STACK RADIO EDIT)</p> <p>13 BUT I DO LOVE YOU (3:59) (ALMIGHTY RADIO EDIT)</p> <p>14 SOON (4:00) (GRAHAM STACK RADIO EDIT)</p> <p>15 I NEED YOU (3:44) (GRAHAM STACK RADIO EDIT)</p>	DU 78738	LEANN RIMES I NEED YOU	CURB RECORDS
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Column: (xvi)
Catalog Number

Column: (x)
Sound Recording Title

Column: (ix)
Artist Name

Column: (xiv)
Album Title

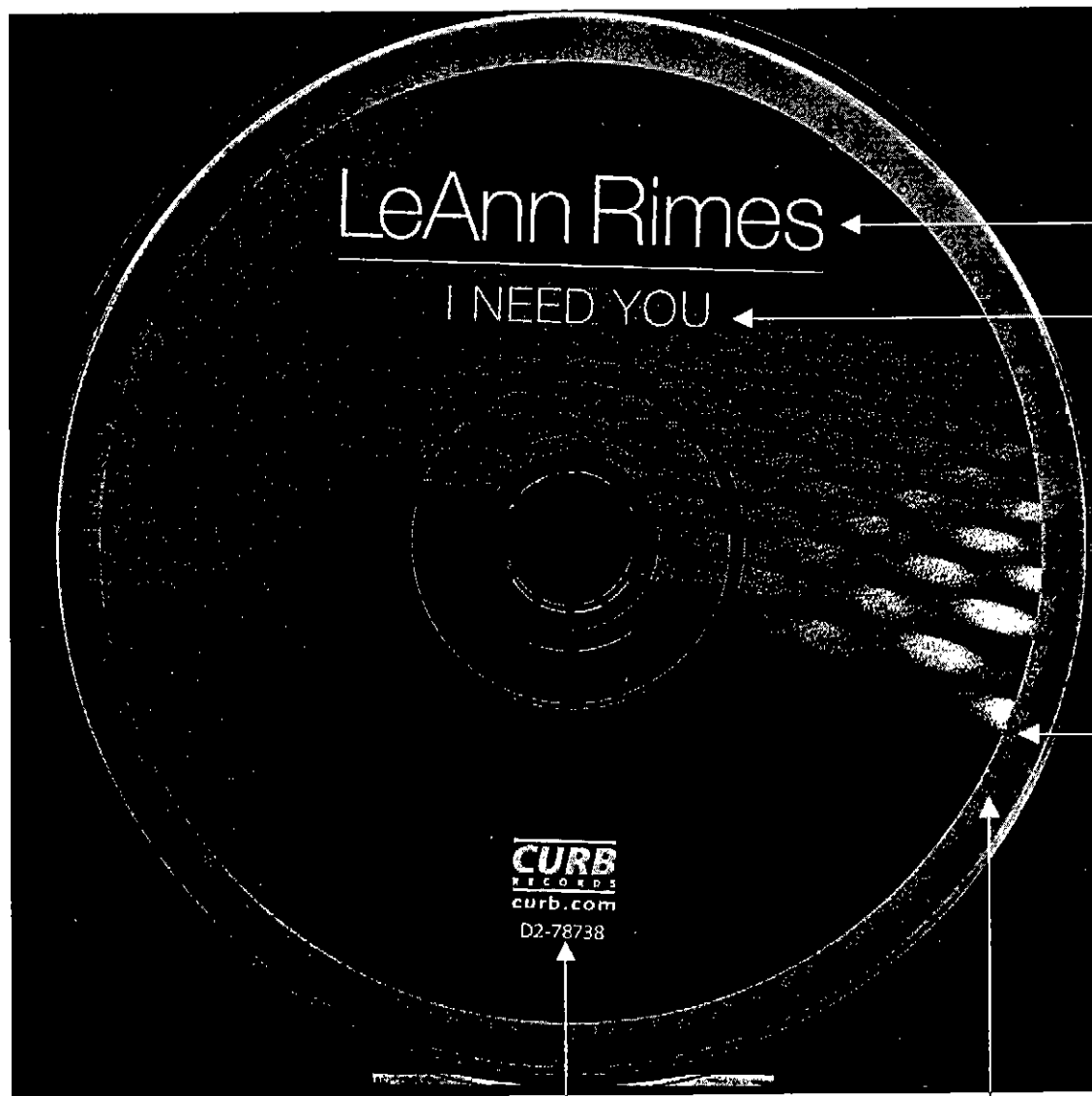
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Duration of the
Sound Recording

Column: (xv)
Marketing Label

Column: (xvii)
UPC

Column: (xii)
Track Label (P)-Line

Column: (xviii)
Release Year



Column: (ix)
Artist Name

Column (xiv)
Album Title

Column: (xviii)
Release Year

Column: (xvi)
Catalog Number

Column: (xii)
Track Label (P)-Line

P

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING TITLE
ALICE COOPER	I'M 18
ALL MIGHTY SENATORS	SUPERFRIENDS
ANDRAS SCHIFF & PETER SERKIN/REGER	VARIATIONS AND FUGUE ON A THEME FROM BEETHOVEN
BARBRA STREISAND	MEMORY
BETTY BUCKLEY	MEMORY
BLACK SABBATH	PARANOID
BLUE OYSTER CULT	DON'T FEAR THE REAPER
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER
BURKH/JANACEK PHIL. ORCH./REGER	VARIATIONS & FUGUE ON A THEME FROM BEETHOVEN
CARLY SIMON	ANTICIPATION
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA
CHICAGO	IF YOU LEAVE ME NOW
CLAUDIO ARRAU	ETUDE FOR PIANO NO. 9 IN F OP. 10/8, B. 42/1
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING
DAVE BRUBECK	IN YOUR OWN SWEET WAY
DAVID BOWIE	ZIGGY STARDUST
DEEP PURPLE	MANDRAKE ROOT
DUKE ELLINGTON	TAKE THE 'A' TRAIN
FANTASY STRINGS	BODY & SOUL
FRANK SINATRA	STARDUST
FRANK SINATRA	YOU MAKE ME FEEL SO YOUNG
GOD STREET WINE	INTO THE SEA
IRON MAIDEN	AFRAID TO SHOOT STRANGERS
IRON MAIDEN	BE QUICK OR BE DEAD
IRON MAIDEN	ENTIRE ALBUM
IRON MAIDEN	FEAR OF THE DARK
IRON MAIDEN	IRON MAIDEN
IRON MAIDEN	RUN TO THE HILLS
JAMES GALWAY/THE CHIEFTAINS	CROWLEY'S REEL
JAMES TAYLOR	CAROLINA ON MY MIND
JANE'S ADDICTION	JANE SAYS
RICHARD STRAUSS/CAROL ROSENBERGER	BURLESKE FOR PIANO & ORCHESTRA
JUDAS PRIEST	DIAMONDS AND RUST
JUDAS PRIEST	GRINDER
KING CRIMSON	21ST CENTURY SCHIZOID MAN
KING CRIMSON	DINOSAUR
LITTLE FEAT	TWO TRAINS
LITTLE FEAT	WILLIN'
LOUIS ARMSTRONG	WHAT A WONDERFUL WORLD
LUDWIG VAN BEETHOVEN	7 VARIATIONS (MOZART'S MAGIC FLUTE)
LUIS CLARET/ALAIN PARES/STRAUSS, R.	CELLO SONATA, OP. 6
LYNYRD SKYNYRD	TRAVELIN' MAN
MARCUS ROBERTS	MAPLE LEAF RAG
MOE.	PLANE CRASH
NINE INCH NAILS	HEAD LIKE A HOLE
ORIGINAL CAST	BLACK AND BLUE
PETER ILYITCH TCHAIKOVSKY	NUTCRACKER OP. 71
PRINCE	WHEN DOVES CRY
RHYTHM & BLUEFIELD BAND	ALEGRETO 3RD SYMPHONY
ROD STEWART	MAGGIE MAY
SIMON & GARFUNKEL	MRS. ROBINSON
STEPHANE GRAPPELLI/MCCOY TYNER	I GOT RHYTHM
THE ALLMAN BROTHERS	DREAMS
THE ALLMAN BROTHERS	MELISSA
THE DRIFTERS	UNDER THE BOARDWALK
THE OMINOUS SEAPODS	BLACKBERRY BRANDY
THE YARDBIRDS	SMOKE STACK LIGHTNING

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING TITLE
THIN LIZZY	JAILBREAK
THIN LIZZY	THE BOYS ARE BACK IN TOWN
WIDESPREAD PANIC	COCONUT
YES	ROUNDAABOUT
YES	STARSHIP TROOPER

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING TITLE	(xiv) ALBUM	(xi) LABEL
ALICE COOPER	IM 18	CLASSICKS	EPIC
ALICE COOPER	IM 18	LOVE IT TO DEATH	WARNER
ALL MIGHTY SENATORS	SUPERFRIENDS	AN EVENING WITH ALL MIGHTY SENATORS	DOG EAT DOG
ALL MIGHTY SENATORS	SUPERFRIENDS	RAW POWER LIVE	PHOENIX PRESENTS
BARBRA STREISAND	MEMORY	ANDREW LLOYD WEBBER ENCORE	POLYDOR
BARBRA STREISAND	MEMORY	MEMORIES	COLUMBIA
BETTY BUCKLEY	MEMORY	CHILDREN WILL LISTEN	STERLING
BETTY BUCKLEY	MEMORY	THE VERY BEST OF ANDREW LLOYD WEBBER	POLYDOR
BLACK SABBATH	PARANOID	LIVE EVIL	VERTIGO
BLACK SABBATH	PARANOID	PARANOID	WARNER
BLUE OYSTER CULT	DON'T FEAR THE REAPER	AGENTS OF FORTUNE	COLUMBIA/LEGACY
BLUE OYSTER CULT	DON'T FEAR THE REAPER	CULT CLASSIC	HERALD
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER	CRIMINAL MINDED	SUGARHILL
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER	LIVE HARDCORE WORLDWIDE	JIVE/NOVUS
BURKH/JANACEK PHIL. ORCH./REGER	VARIATIONS & FUGUE ON A THEME FROM BEETHOVEN	REGER: BEETHOVEN & HILLER VARIATIONS	CENTAUR
ANDRAS SCHIFF & PETER SERKIN/REGER	VARIATIONS AND FUGUE ON A THEME FROM BEETHOVEN	MUSIC FOR TWO PIANOS	ECM NEW SERIES
CARLY SIMON	ANTICIPATION	ANTICIPATION	ELEKTRA
CARLY SIMON	ANTICIPATION	GREATEST HITS LIVE	ARISTA
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA	MILLION MILE REFLECTIONS	EPIC
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA	TAILGATE PARTY	EMI
CHICAGO	IF YOU LEAVE ME NOW	CHICAGO X	CHICAGO
CHICAGO	IF YOU LEAVE ME NOW	TAKE ME BACK TO CHICAGO	COLUMBIA
CLAUDIO ARRAU	ETUDE FOR PIANO NO. 9 IN F OP. 10/8, B. 42/1	THE ART OF PIANO	PHILLIPS
CLAUDIO ARRAU	ETUDE FOR PIANO NO. 9 IN F OP. 10/8, B. 42/1	CLAUDIO ARRAU EARLY YEARS	MARSTON
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING	AARON COPLAND	CBS
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING	ANTAL DORATI	MERCURY
DAVE BRUBECK	IN YOUR OWN SWEET WAY	DAVE BRUBECK PLAYS DAVE BRUBECK	COLUMBIA/LEGACY
DAVE BRUBECK	IN YOUR OWN SWEET WAY	IN THEIR OWN SWEET WAY	TELARC
DAVID BOWIE	ZIGGY STARDUST	RISE AND FALL OF ZIGGY STARDUST	VIRGIN
DAVID BOWIE	ZIGGY STARDUST	STAGE	RYKODISC
DAVID BOWIE	ZIGGY STARDUST	ZIGGY STARDUST (LIVE)	RCA
DEEP PURPLE	MANDRAKE ROOT	DEEP PURPLE IN CONCERT	PORTRAIT (SONY)
DEEP PURPLE	MANDRAKE ROOT	SHADES OF DEEP PURPLE	SPIFFIRE (EAGLE ROCK)
DUKE ELLINGTON	TAKE THE 'A' TRAIN	BIG BAND GREATEST HITS	UNIVERSAL
DUKE ELLINGTON	TAKE THE 'A' TRAIN	FIRST TIME! THE COUNT MEETS THE DUKE!	SONY
FANTASY STRINGS	BODY & SOUL	FANTASY STRINGS	DELTA
FANTASY STRINGS	BODY & SOUL	PRELUDE TO MY LOVE	ESSEX
FRANK SINATRA	STARDUST	THE SONG IS YOU	RCA
FRANK SINATRA	STARDUST	THE VERY BEST OF FRANK SINATRA	REPRISE

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING TITLE	(xiv) ALBUM	(xii) LABEL
FRANK SINATRA	YOU MAKE ME FEEL SO YOUNG	SINATRA AT THE SANDS	REPRISE
FRANK SINATRA	YOU MAKE ME FEEL SO YOUNG	SONGS FOR SWINGIN' LOVERS!	CAPITOL
GOD STREET WINE	INTO THE SEA	\$1.99 ROMANCES	GEFFEN
GOD STREET WINE	INTO THE SEA	GOOD TO THE LAST DROP	DISC CONTENT
IRON MAIDEN	AFRAID TO SHOOT STRANGERS	A REAL LIVE ONE	CAPITOL
IRON MAIDEN	AFRAID TO SHOOT STRANGERS	FEAR OF THE DARK	EPIC
IRON MAIDEN	BE QUICK OR BE DEAD	A REAL LIVE ONE	CAPITOL
IRON MAIDEN	BE QUICK OR BE DEAD	FEAR OF THE DARK	EPIC
IRON MAIDEN	ENTIRE ALBUM	IRON MAIDEN	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	IRON MAIDEN (LIMITED EDITION)	SONY
IRON MAIDEN	ENTIRE ALBUM	KILLERS	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	KILLERS (LIMITED EDITION)	SONY
IRON MAIDEN	ENTIRE ALBUM	PIECE OF MIND	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	PIECE OF MIND (LIMITED EDITION)	SONY
IRON MAIDEN	ENTIRE ALBUM	POWERSLAVE	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	POWERSLAVE (ENHANCED)	RAW POWER
IRON MAIDEN	ENTIRE ALBUM	SEVENTH SON OF A SEVENTH SON	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	SEVENTH SON OF A SEVENTH SON (EXPANDED)	RAW POWER
IRON MAIDEN	ENTIRE ALBUM	SOMEWHERE IN TIME	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	SOMEWHERE IN TIME (EXPANDED)	RAW POWER
IRON MAIDEN	ENTIRE ALBUM	THE NUMBER OF THE BEAST	CAPITOL
IRON MAIDEN	ENTIRE ALBUM	THE NUMBER OF THE BEAST (LIMITED EDITION)	SONY
IRON MAIDEN	FEAR OF THE DARK	A REAL LIVE ONE	CAPITOL
IRON MAIDEN	FEAR OF THE DARK	FEAR OF THE DARK	EPIC
IRON MAIDEN	IRON MAIDEN	IRON MAIDEN	CAPITOL
IRON MAIDEN	IRON MAIDEN	LIVE AT DONNINGTON '92	VIRGIN/EMI
IRON MAIDEN	RUN TO THE HILLS	ED HUNTER	PORTRAIT/COLUMBIA
IRON MAIDEN	RUN TO THE HILLS	NUMBER OF THE BEAST	CAPITOL
JAMES GALWAY/THE CHIEFTAINS	CROWLEY'S REEL	JAMES GALWAY AND THE CHIEFTAINS IN IRELAND	RCA
JAMES GALWAY/THE CHIEFTAINS/NATIONAL PHILHARMONIC ORCHESTRA	CROWLEY'S REEL	THE IRISH ALBUM	RCA
JAMES TAYLOR	CAROLINA ON MY MIND	JAMES TAYLOR	CAPITOL
JAMES TAYLOR	CAROLINA ON MY MIND	LIVE IN RIO	COLUMBIA
JANE'S ADDICTION	JANE SAYS	JANE'S ADDICTION	TRIPLE X
JANE'S ADDICTION	JANE SAYS	NOTHING'S SHOCKING	WARNER
JUDAS PRIEST	DIAMONDS AND RUST	ROCKA ROLLA	RCA
JUDAS PRIEST	DIAMONDS AND RUST	UNLEASHED IN THE EAST	LEGACY/COLUMBIA
JUDAS PRIEST	GRINDER	98 LIVE MELTDOWN	CMC INTERNATIONAL
JUDAS PRIEST	GRINDER	BRITISH STEEL	COLUMBIA
KING CRIMSON	21ST CENTURY SCHIZOID MAN	EPITAPH VOL. 3-4	DGM
KING CRIMSON	21ST CENTURY SCHIZOID MAN	IN THE COURT OF THE CRIMSON KING	EG (EMI)

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING/TITLE	(xiv) ALBUM	(xii) LABEL
KING CRIMSON	21ST CENTURY SCHIZOID MAN	LIVE AT SUMMIT STUDIOS	PONY CANYON
KING CRIMSON	21ST CENTURY SCHIZOID MAN	VROOOM VROOOM	DISCIPLE
KING CRIMSON	DINOSAUR	THRAK	VIRGIN
KING CRIMSON	DINOSAUR	VROOOM VROOOM	DISCIPLE
LITTLE FEAT	TWO TRAINS	DIXIE CHICKEN	WARNER
LITTLE FEAT	TWO TRAINS	LIVE FROM NEON PARK	ZOO (BMG)
LITTLE FEAT	WILLIN'	LIVE FROM NEON PARK	ZOO (BMG)
LITTLE FEAT	WILLIN'	SAILIN' SHOES	WARNER
LUIS CLARET/ALAIN PARES/STRAUSS, R.	CELLO SONATA, OP. 6	CHOPIN, STRAUSS: SONATES POUR 'CELLO	HMD
LUIS CLARET/ALAIN PARES/STRAUSS, R.	CELLO SONATA, OP. 6	CHOPIN, STRAUSS: SONATES POUR 'CELLO	MUSIQUE D'ARBORD
LOUIS ARMSTRONG	WHAT A WONDERFUL WORLD	GREATEST HITS	CURB
LOUIS ARMSTRONG	WHAT A WONDERFUL WORLD	THE BEST OF LOUIS ARMSTRONG - 20TH CENTURY MASTERS	MCA
LUDWIG VAN BEETHOVEN	7 VARIATIONS (MOZART'S MAGIC FLUTE)	COMPLETE BEETHOVEN EDITION: VOL. 8	DEUTSCHE GRAMMOPHON
LUDWIG VAN BEETHOVEN	7 VARIATIONS (MOZART'S MAGIC FLUTE)	THE CELLO AND THE KING OF PRUSSIA	SONY
LYNYRD SKYNYRD	TRAVELIN' MAN	LYVE	CMC INTERNATIONAL
LYNYRD SKYNYRD	TRAVELIN' MAN	ONE MORE FROM THE ROAD	MCA
MARCUS ROBERTS	MAPLE LEAF RAG	IF I COULD BE WITH YOU	BMG
MARCUS ROBERTS	MAPLE LEAF RAG	JOY OF JOPLIN	SONY
MOE.	PLANE CRASH	L	FATBOY
MOE.	PLANE CRASH	TIN CANS AND CAR TIRES	550 MUSIC (SONY)
NINE INCH NAILS	HEAD LIKE A HOLE	PRETTY HATE MACHINE	TVT
NINE INCH NAILS	HEAD LIKE A HOLE	AND ALL THAT COULD HAVE BEEN	INTERSCOPE
ORIGINAL CAST	BLACK AND BLUE	AIN'T MISBEHAVIN'	RCA
ORIGINAL CAST	BLACK AND BLUE	BLACK AND BLUE	DRG
PRINCE	WHEN DOVES CRY	THE HITS 1	PAISLEY PARK
PRINCE	WHEN DOVES CRY	PURPLE RAIN	WARNER
RHYTHM & BLUEFIELD BAND	ALEGRETO 3RD SYMPHONY	CLAZZAX 3: ROLLING OVER THE CLASSICS	WARNER
RHYTHM & BLUEFIELD BAND	ALEGRETO 3RD SYMPHONY	CLAZZAX 3: ROLLING OVER THE CLASSICS	D'BLUE RECORDS
RICHARD STRAUSS/CAROL ROSENBERGER	BURLESKE FOR PIANO & ORCHESTRA	GERARD SCHWARZ	DELOS
JANIS/CHICAGO SY. ORCH./REINER/STRAUSS, R.	BURLESKE	STRAUSS: BURLESK, DER ROSENKAV....	BMG
STEPHANE GRAPPELLI/MCCOY TYNER	I GOT RHYTHM	JAZZ GIANTS PLAY GEORGE GERSHWIN	PRESTIGE
STEPHANE GRAPPELLI/MCCOY TYNER	I GOT RHYTHM	LIMEHOUSE BLUES	BLACK LION
PETER ILYITCH TCHAIKOVSKY	NUTCRACKER OP. 71	THE NUTCRACKER OP. 71/ SERENADE IN C MAJOR, OP. 48	MERCURY
PETER ILYITCH TCHAIKOVSKY	NUTCRACKER OP. 71	TCHAIKOVSKY: THE NUCRACKER (THE COMPLETE BALLET)	EMI
ROD STEWART	MAGGIE MAY	EVERY PICTURE TELLS A STORY	MERCURY
ROD STEWART	MAGGIE MAY	UNPLUGGED.... AND SEATED	WARNER
SIMON & GARFUNKEL	MRS. ROBINSON	CONCERT IN CENTRAL PARK	WARNER
SIMON & GARFUNKEL	MRS. ROBINSON	THE GRADUATE	COLUMBIA
THE ALLMAN BROTHERS	DREAMS	AN EVENING WITH THE ALLMAN BROTHERS	EPIC
THE ALLMAN BROTHERS	DREAMS	THE ALLMAN BROTHERS BAND	POLYDOR

Exhibit P

(ix) ARTIST	(x) SOUND RECORDING TITLE	(xiv) ALBUM	(xi) LABEL
THE ALLMAN BROTHERS	MELISSA	AN EVENING WITH THE ALLMAN BROTHERS	EPIC
THE ALLMAN BROTHERS	MELISSA	EAT A PEACH	POLYDOR
THE DRIFTERS	UNDER THE BOARDWALK	UNDER THE BOARDWALK	ATLANTIC
THE DRIFTERS	UNDER THE BOARDWALK	LIVE AT HARVARD UNIVERSITY	NEW ROSE
THE OMINOUS SEAPODS	BLACKBERRY BRANDY	GUIDE TO ROADSIDE ECOLOGY	RIPE & READY
THE OMINOUS SEAPODS	BLACKBERRY BRANDY	MATINEE IDOLS: LATE SHOW	MEGAFORCE
THE YARDBIRDS	SMOKE STACK LIGHTNING	LIVE AT CRAWDADS	REPertoire
THE YARDBIRDS	SMOKE STACK LIGHTNING	SONNY BOY WILLIAMSON & THE YARDBIRDS	MERCURY
THIN LIZZY	JAILBREAK	JAILBREAK	MERCURY
THIN LIZZY	JAILBREAK	LIVE AND DANGEROUS	WARNER
THIN LIZZY	THE BOYS ARE BACK IN TOWN	JAILBREAK	MERCURY
THIN LIZZY	THE BOYS ARE BACK IN TOWN	LIVE AND DANGEROUS	WARNER
WIDESPREAD PANIC	COCONUT	ANOTHER JOYOUS OCCASION	WIDESPREAD
WIDESPREAD PANIC	COCONUT	SPACE WRANGLER	CAPRICORN
YES	ROUNDAABOUT	AN EVENING OF YES MUSIC PLUS	HERALD
YES	ROUNDAABOUT	FRAGILE	ATLANTIC
YES	STARSHIP TROOPER	AN EVENING OF YES MUSIC PLUS	HERALD
YES	STARSHIP TROOPER	THE YES ALBUM	ATLANTIC

Q

EXHIBIT Q

(ix) ARTIST NAME	(x) SOUND RECORDING TITLE
A TRIBE CALLED QUEST	I LEFT MY WALLET IN EL SEGUNDO
ALICE COOPER	I'M 18
ALL MIGHTY SENATORS	SUPERFRIENDS
BETTY BUCKLEY	MEMORY
BLACK SABBATH	BLACK SABBATH
BLACK SABBATH	PARANOID
BLUE OYSTER CULT	DON'T FEAR THE REAPER
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING
DAVE BRUBECK	ALL THE THINGS YOU ARE
DAVE BRUBECK	IN YOUR OWN SWEET WAY
DAVE BRUBECK	ONE MOMENT WORTH YEARS
DEEP PURPLE	MANDRAKE ROOT
DEEP PURPLE	SMOKE ON THE WATER
DUKE ELLINGTON	TAKE THE 'A' TRAIN
FANTASY STRINGS	BODY & SOUL
FLEETWOOD MAC	OH WELL
FRANK SINATRA	STARDUST
GLENN MILLER	IN THE MOOD
GOD STREET WINE	INTO THE SEA
HANK WILLIAMS	HALF AS MUCH
HANK WILLIAMS, JR.	JAMBALAYA (ON THE BAYOU)
HOT TUNA	BEEN SO LONG
HOT TUNA	WININ' BOY BLUES
IRON MAIDEN	AFRAID TO SHOOT STRANGERS
IRON MAIDEN	BE QUICK OR BE DEAD
IRON MAIDEN	FEAR OF THE DARK
IRON MAIDEN	IRON MAIDEN
JAMES GALWAY/THE CHIEFTAINS	CROWLEY'S REEL
JIMMY DORSEY	I GOT RHYTHM
KENNY G	GOING HOME
KING CRIMSON	21ST CENTURY SCHIZOID MAN
KING CRIMSON	DINOSAUR
LEFTOVER SALMON	HEADBAG
LITTLE FEAT	TWO TRAINS
LITTLE FEAT	WILLIN'
LYNYRD SKYNYRD	FREEBIRD
LYNYRD SKYNYRD	GIMME BACK MY BULLETS
LYNYRD SKYNYRD	TRAVELIN' MAN
LYNYRD SKYNYRD	TUESDAY'S GONE
MEGADETH	TRUST
METALLICA	MASTER OF PUPPETS
MILES DAVIS	SO WHAT
MOE.	AKIMBO
MOE.	PLANE CRASH
NAT KING COLE	AUTUMN LEAVES
OZZY OSBOURNE	FLYING HIGH AGAIN
OZZY OSBOURNE	MR. CROWLEY
OZZY OSBOURNE	SHOT IN THE DARK
PAUL HARDCASTLE	DO IT AGAIN
PEARL JAM	JEREMY

EXHIBIT Q

(ix) ARTIST NAME	(x) SOUND RECORDING TITLE
PHISH	STASH
STEVIE RAY VAUGHAN	PRIDE AND JOY
STEVIE RAY VAUGHAN	SAY WHAT!
STEVIE RAY VAUGHAN	TEXAS FLOOD
STEVIE RAY VAUGHAN	AIN'T GONE 'N GIVE UP ON LOVE
THE ALLMAN BROTHERS	ANGELINE
THE ALLMAN BROTHERS	DREAMS
THE ALLMAN BROTHERS	MELISSA
THE DOOBIE BROTHERS	LISTEN TO THE MUSIC
THE DRIFTERS	UNDER THE BOARDWALK
THE HATTERS	SIP OF YOUR WINE
THE ROOTS	STEP INTO THE REALM
THE STRING CHEESE INCIDENT	JELLYFISH
THE STRING CHEESE INCIDENT	TEXAS
THE WHO	MY GENERATION
THE WHO	PINBALL WIZARD
THE YARDBIRDS	SMOKE STACK LIGHTNING
THIN LIZZY	JAILBREAK
THIN LIZZY	THE BOYS ARE BACK IN TOWN
VAN HALEN	JUMP
WIDESPREAD PANIC	CHILLY WATER
WIDESPREAD PANIC	COCONUT
YES	ROUNDAABOUT
YES	STARSHIP TROOPER

EXHIBIT Q

(ix) ARTIST NAME	(x) SOUND RECORDING TITLE	(xiv) ALBUM TITLE
A TRIBE CALLED QUEST	I LEFT MY WALLET IN EL SEGUNDO	PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM
A TRIBE CALLED QUEST	I LEFT MY WALLET IN EL SEGUNDO	REVISED QUEST FOR THE SEASONED TRAVELER
ALICE COOPER	I'M 18	LOVE IT TO DEATH
ALICE COOPER	I'M 18	A FIST FULL OF ALICE
ALL MIGHTY SENATORS	SUPERFRIENDS	AN EVENING WITH ALL MIGHTY SENATORS
ALL MIGHTY SENATORS	SUPERFRIENDS	RAW POWER LIVE
BETTY BUCKLEY	MEMORY	THE VERY BEST OF ANDREW LLOYD WEBBER
BETTY BUCKLEY	MEMORY	CHILDREN WILL LISTEN
BLACK SABBATH	BLACK SABBATH	LIVE EVIL
BLACK SABBATH	BLACK SABBATH	BLACK SABBATH
BLACK SABBATH	PARANOID	PARANOID
BLACK SABBATH	PARANOID	LIVE EVIL
BLUE OYSTER CULT	DON'T FEAR THE REAPER	CULT CLASSIC
BLUE OYSTER CULT	DON'T FEAR THE REAPER	AGENTS OF FORTUNE
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER	CRIMINAL MINDED
BOOGIE DOWN PRODUCTIONS	BRIDGE IS OVER	LIVE HARDCORE WORLDWIDE
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA	TAILGATE PARTY
CHARLIE DANIELS	THE DEVIL WENT DOWN TO GEORGIA	MILLION MILE REFLECTIONS
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING	AARON COPLAND
COPLAND/LONDON SYMPHONY ORCHESTRA	APPALACHIAN SPRING	ANTAL DORATI
DAVE BRUBECK	ALL THE THINGS YOU ARE	JAZZ AT THE COLLEGE OF THE PACIFIC
DAVE BRUBECK	IN YOUR OWN SWEET WAY	DAVE BRUBECK PLAYS DAVE BRUBECK
DAVE BRUBECK	IN YOUR OWN SWEET WAY	IN THEIR OWN SWEET WAY
DAVE BRUBECK	IN YOUR OWN SWEET WAY	TIME SIGNATURES: A CAREER RETROSPECTIVE
DAVE BRUBECK	ONE MOMENT WORTH YEARS	TRIO BRUBECK
DAVE BRUBECK	ONE MOMENT WORTH YEARS	DAVE BRUBECK PLAYS DAVE BRUBECK
DAVE BRUBECK QUARTET	ALL THE THINGS YOU ARE	JAZZ AT COLLEGE OF PACIFIC
DEEP PURPLE	MANDRAKE ROOT	SHADES OF DEEP PURPLE
DEEP PURPLE	MANDRAKE ROOT	DEEP PURPLE IN CONCERT
DEEP PURPLE	SMOKE ON THE WATER	MACHINE HEAD
DEEP PURPLE	SMOKE ON THE WATER	LAST CONCERT IN JAPAN
DUKE ELLINGTON	TAKE THE 'A' TRAIN	SOPHISTICATED LADY
DUKE ELLINGTON	TAKE THE 'A' TRAIN	FIRST TIME! THE COUNT MEETS THE DUKE!
DUKE ELLINGTON	TAKE THE 'A' TRAIN	BIG BAND GREATEST HITS
DUKE ELLINGTON	TAKE THE 'A' TRAIN	DIGITAL DUKE
FANTASY STRINGS	BODY & SOUL	PRELUDE TO MY LOVE
FANTASY STRINGS	BODY & SOUL	FANTASY STRINGS
FLEETWOOD MAC	OH WELL	LIVE AT THE BOSTON TEA PARTY PART 2
FLEETWOOD MAC	OH WELL	FLEETWOOD MAC LIVE
FRANK SINATRA	STARDUST	THE SONG IS YOU STUDIO MASTERS VOL.2
FRANK SINATRA	STARDUST	STARDUST
FRANK SINATRA	STARDUST	THE VERY BEST OF FRANK SINATRA
GLENN MILLER	IN THE MOOD	IN THE DIGITAL MOOD
GLENN MILLER ORCHESTRA	IN THE MOOD	SWINGIN' WEDDIN'

EXHIBIT Q

ARTIST NAME	SOUND RECORDING TITLE	ALBUM TITLE
GOD STREET WINE	INTO THE SEA	GOOD TO THE LAST DROP
GOD STREET WINE	INTO THE SEA	\$1.99 ROMANCES
HANK WILLIAMS	HALF AS MUCH	LIVE AT THE GRAND OLE OPRY
HANK WILLIAMS	HALF AS MUCH	LET'S TURN BACK THE YEARS
HANK WILLIAMS, JR.	JAMBALAYA (ON THE BAYOU)	JUST ME AND MY GUITAR
HANK WILLIAMS, JR.	JAMBALAYA (ON THE BAYOU)	HONKY TONKIN'
HOT TUNA	BEEN SO LONG	HISTORIC HOT TUNA
HOT TUNA	BEEN SO LONG	ELECTRIC
HOT TUNA	WININ' BOY BLUES	DOUBLE DOSE
HOT TUNA	WININ' BOY BLUES	HOT TUNA
IRON MAIDEN	AFRAID TO SHOOT STRANGERS	A REAL LIVE ONE
IRON MAIDEN	AFRAID TO SHOOT STRANGERS	FEAR OF THE DARK
IRON MAIDEN	BE QUICK OR BE DEAD	A REAL LIVE ONE
IRON MAIDEN	BE QUICK OR BE DEAD	FEAR OF THE DARK
IRON MAIDEN	FEAR OF THE DARK	A REAL LIVE ONE
IRON MAIDEN	FEAR OF THE DARK	FEAR OF THE DARK
IRON MAIDEN	IRON MAIDEN	IRON MAIDEN
JAMES GALWAY/THE CHIEFTAINS	CROWLEY'S REEL	JAMES GALWAY AND THE CHIEFTAINS IN IRELAND
JAMES GALWAY/THE CHIEFTAINS/NATIONAL PHILHARMONIC ORCHESTRA	CROWLEY'S REEL	THE IRISH ALBUM
JIMMY DORSEY	I GOT RHYTHM	ALL-TIME FAVORITES VOLUME 2
JIMMY DORSEY	I GOT RHYTHM	22 ORIGINAL BIG BAND RECORDINGS
KENNY G	GOING HOME	KENNY G LIVE
KENNY G	GOING HOME	DUOTONES
KING CRIMSON	21ST CENTURY SCHIZOID MAN	IN THE COURT OF THE CRIMSON KING
KING CRIMSON	21ST CENTURY SCHIZOID MAN	THE GREAT DECEIVER
KING CRIMSON	21ST CENTURY SCHIZOID MAN	EPITAPH VOL. 3-4
KING CRIMSON	21ST CENTURY SCHIZOID MAN	LIVE IN DETROIT
KING CRIMSON	21ST CENTURY SCHIZOID MAN	VROOOM VROOOM
KING CRIMSON	21ST CENTURY SCHIZOID MAN	LIVE AT SUMMIT STUDIOS
KING CRIMSON	DINOSAUR	VROOOM VROOOM
KING CRIMSON	DINOSAUR	THRAX
LEFTOVER SALMON	HEADBAG	ASK THE FISH
LEFTOVER SALMON	HEADBAG	BRIDGES TO BERT
LITTLE FEAT	TWO TRAINS	DIXIE CHICKEN
LITTLE FEAT	TWO TRAINS	LIVE FROM NEON PARK
LITTLE FEAT	WILLIN'	SAILIN' SHOES
LITTLE FEAT	WILLIN'	LIVE FROM NEON PARK
LYNYRD SKYNYRD	FREEBIRD	PRONOUNCED LEH-NERD SKIN-NERD
LYNYRD SKYNYRD	FREEBIRD	TWENTY/EDGE OF FOREVER
LYNYRD SKYNYRD	FREEBIRD	SOUTHERN BY THE GRACE OF GOD
LYNYRD SKYNYRD	GIMME BACK MY BULLETS	SOUTHERN BY THE GRACE OF GOD
LYNYRD SKYNYRD	GIMME BACK MY BULLETS	GIMME BACK MY BULLETS
LYNYRD SKYNYRD	TRAVELIN' MAN	ONE MORE FROM THE ROAD
LYNYRD SKYNYRD	TRAVELIN' MAN	LYVE

EXHIBIT Q

ARTIST NAME	SOUND RECORDING TITLE	ALBUM TITLE
LYNYRD SKYNYRD	TRAVELIN' MAN	TWENTY/EDGE OF FOREVER
LYNYRD SKYNYRD	TUESDAY'S GONE	PRONOUNCED LEH-NERD SKIN-NERD
LYNYRD SKYNYRD	TUESDAY'S GONE	ONE MORE FROM THE ROAD
MEGADETH	TRUST	RUDE AWAKENING
MEGADETH	TRUST	CRYPTIC WRITINGS
METALLICA	MASTER OF PUPPETS	S&M
METALLICA	MASTER OF PUPPETS	MASTER OF PUPPETS
MILES DAVIS	SO WHAT	LIVE AT THE PLUGGED NICKEL
MILES DAVIS	SO WHAT	LIVE AT CARNEGIE HALL
MILES DAVIS	SO WHAT	FOUR & MORE
MILES DAVIS	SO WHAT	HEARD 'ROUND THE WORLD
MILES DAVIS	SO WHAT	KIND OF BLUE
MOE.	AKIMBO	L
MOE.	AKIMBO	HEADSEED
MOE.	PLANE CRASH	TIN CANS AND CAR TIRES
MOE.	PLANE CRASH	L
NAT KING COLE	AUTUMN LEAVES	SINGS FOR TWO IN LOVE
NAT KING COLE	AUTUMN LEAVES	THE UNFORGETTABLE NAT KING COLE
OZZY OSBOURNE	FLYING HIGH AGAIN	LIVE AND LOUD
OZZY OSBOURNE	FLYING HIGH AGAIN	DIARY OF A MADMAN
OZZY OSBOURNE	MR. CROWLEY	BLIZZARD OF OZZ
OZZY OSBOURNE	MR. CROWLEY	LIVE AND LOUD
OZZY OSBOURNE	SHOT IN THE DARK	THE ULTIMATE SIN
OZZY OSBOURNE	SHOT IN THE DARK	JUST SAY OZZY
PAUL HARDCASTLE	DO IT AGAIN	COVER TO COVER
PAUL HARDCASTLE/IMAN	DO IT AGAIN	HARDCASTLE I
PEARL JAM	JEREMY	23-5-00 ESTADIO DE RESTELO - LISBON, PORTUGAL
PEARL JAM	JEREMY	TEN
PHISH	STASH	A LIVE ONE
PHISH	STASH	A PICTURE OF NECTAR
STEVIE RAE VAUGHAN	PRIDE AND JOY	LIVE AT MONTREUX 1982 AND 1985
STEVIE RAE VAUGHAN	PRIDE AND JOY	LIVE ALIVE
STEVIE RAE VAUGHAN	SAY WHAT!	LIVE ALIVE
STEVIE RAE VAUGHAN	SAY WHAT!	LIVE AT MONTREUX 1982 AND 1985
STEVIE RAE VAUGHAN	TEXAS FLOOD	LIVE ALIVE
STEVIE RAE VAUGHAN	TEXAS FLOOD	TEXAS FLOOD
STEVIE RAY VAUGHAN	AIN'T GONE 'N GIVE UP ON LOVE	LIVE ALIVE
STEVIE RAY VAUGHAN	AIN'T GONE 'N GIVE UP ON LOVE	SOUL TO SOUL
THE ALLMAN BROTHERS	ANGELINE	EAT A PEACH
THE ALLMAN BROTHERS	ANGELINE	THE BEST OF THE ALLMAN BROTHERS: HELL & HIGH WATER
THE ALLMAN BROTHERS	DREAMS	AN EVENING WITH THE ALLMAN BROTHERS
THE ALLMAN BROTHERS	DREAMS	THE ALLMAN BROTHERS BAND
THE ALLMAN BROTHERS	MELISSA	AN EVENING WITH THE ALLMAN BROTHERS
THE ALLMAN BROTHERS	MELISSA	EAT A PEACH
THE DOOBIE BROTHERS	LISTEN TO THE MUSIC	TOULOUSE STREET

EXHIBIT Q

ARTIST NAME	SOUND RECORDING TITLE	ALBUM TITLE
THE DOOBIE BROTHERS	LISTEN TO THE MUSIC	FAIRWELL TOUR
THE DRIFTERS	UNDER THE BOARDWALK	UNDER THE BOARDWALK
THE DRIFTERS	UNDER THE BOARDWALK	LIVE AT HARVARD UNIVERSITY
THE HATTERS	SIP OF YOUR WINE	LIVE THUNDERCHICKEN
THE HATTERS	SIP OF YOUR WINE	MADCAP ADVENTURES OF AVOCADO OVERLOAD
THE ROOTS	STEP INTO THE REALM	THE ROOTS COME ALIVE
THE ROOTS	STEP INTO THE REALM	THINGS FALL APART
THE STRING CHEESE INCIDENT	JELLYFISH	THE CARNIVAL '99
THE STRING CHEESE INCIDENT	JELLYFISH	BORN ON THE WRONG PLANET
THE STRING CHEESE INCIDENT	TEXAS	THE CARNIVAL '99
THE STRING CHEESE INCIDENT	TEXAS	BORN ON THE WRONG PLANET
THE WHO	MY GENERATION	WHO'S LAST
THE WHO	MY GENERATION	THE WHO SINGS MY GENERATION
THE WHO	PINBALL WIZARD	TOMMY
THE WHO	PINBALL WIZARD	WHO'S LAST
THE YARDBIRDS	SMOKE STACK LIGHTNING	SONNY BOY WILLIAMSON & THE YARDBIRDS
THE YARDBIRDS	SMOKE STACK LIGHTNING	LIVE AT CRAWDADS
THE YARDBIRDS	SMOKE STACK LIGHTNING	FIVE LIVE YARDBIRDS
THIN LIZZY	JAILBREAK	JAILBREAK
THIN LIZZY	JAILBREAK	LIVE AND DANGEROUS
THIN LIZZY	THE BOYS ARE BACK IN TOWN	LIVE AND DANGEROUS
THIN LIZZY	THE BOYS ARE BACK IN TOWN	JAILBREAK
VAN HALEN	JUMP	LIVE - RIGHT HERE RIGHT NOW
VAN HALEN	JUMP	1984
WIDESPREAD PANIC	CHILLY WATER	DON'T TELL THE BAND
WIDESPREAD PANIC	CHILLY WATER	SPACE WRANGLER
WIDESPREAD PANIC	COCONUT	SPACE WRANGLER
WIDESPREAD PANIC	COCONUT	ANOTHER JOYOUS OCCASION
YES	ROUNDAABOUT	FRAGILE
YES	ROUNDAABOUT	AN EVENING OF YES MUSIC PLUS
YES	STARSHIP TROOPER	THE YES ALBUM
YES	STARSHIP TROOPER	AN EVENING OF YES MUSIC PLUS

R

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ALBUM REVIEW SONGS / TRACKS SIMILAR / RELATED CREDITS RELEASES

Black Sabbath

Artist [Black Sabbath](#)
 Album Title [Black Sabbath](#)
 Date of Release [May 1970 \(release\) inprint](#)
 AMG Rating **★★★★★**
 Genre [Rock](#)
 Tones [Ominous, Gloomy, Wintry, Nihilistic, Bleak](#)
 Styles [Album Rock](#), [British Metal](#), [Heavy Metal](#), [Hard Rock](#)
 Time 40:16

ARTIST

- [El](#)
- [Cy](#)
- [Bl](#)
- [Ha](#)
- [De](#)

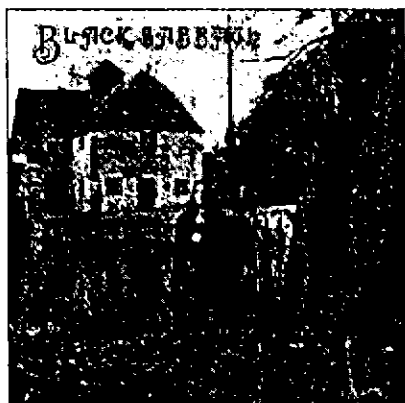
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AMG REVIEW



[Black Sabbath's](#) debut album is given over to lengthy songs and suite-like pieces where individual songs blur together and riffs pound away one after another, frequently under extended jams. There isn't much variety in tempo, mood, or the band's simple, blues-derived musical vocabulary, but that's not the point; [Sabbath's](#) slowed-down, murky guitar rock bludgeons the listener in an almost hallucinatory fashion, reveling in its own dazed, druggy state of consciousness. Songs like the apocalyptic title track, "N.I.B.," and "The Wizard" make their obsessions with evil and black magic seem like more than just stereotypical heavy metal posturing because of the dim, suffocating

- [Ca](#)
- [Be](#)

STYLE:

- [Ne](#)
- [He](#)
- [Dc](#)
- [Stc](#)

musical atmosphere the band frames them in. This blueprint would be refined and occasionally elaborated upon over the band's next few albums, but there are plenty of metal classics already here. — **Steve Huey**

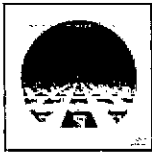
SONGS/TRACKS

- review ✓ 1. [Black Sabbath](#) (Butler/Iommi/Osbourne/Ward) - 6:16
 2. [The Wizard](#) (Butler/Iommi/Osbourne/Ward) - 4:18
 ✓ 3. [Wasp/Behind the Wall of Sleep/Bassically/N...](#) (Butler/Iommi/Osbourne/Ward) - 10:40
 4. [Wicked World](#) (Butler/Iommi/Osbourne/Ward) - 4:42
 5. [A Bit of Finger/Sleeping Village/Warning](#) (Butler/Iommi/Osbourne/Ward) - 14:20

In 1993, City Cou Springs, the local newly bu Yampa R but over name ch

SIMILAR/RELATED ALBUMS





Brown S
Universe
make for
reports o
radio.

Ginger Baker's Air Force: Ginger Baker's Air Force

Attila: Attila

BUY Captain Beyond: Captain Beyond

BUY Cactus: Cactus

Black Widow: Black Widow

Budgie: Never Turn Your Back on a Friend

BUY Blue Öyster Cult: Blue Öyster Cult [Columbia]

CREDITS

Ozzy Osbourne - Harmonica, Vocals

Tom (Colonel) Allom - Engineer

Rodger Bain - Producer

Geezer Butler - Bass, Producer

Lee DeCarlo - Engineer

Bill Freesh - Engineer

Tony Iommi - Guitar, Producer

Barry Sheffield - Engineer

Bill Ward - Drums, Vocals

Ira Ferguson - Guitar

Michael Howse - Bass

Bill Russell - Drums



ALBUM RELEASES

1988	CD	Warner Brothers	2-1871
1971	LP	Warner Brothers	1871
1972	LP	Warner Brothers	2602
1992	CD	Castle	CA196
1990	LP	Warner Brothers	1871
1988	CS	Warner Brothers	M5-1871
1996	CD	Castle	ESM301
2001	CD	Castle	91003



how would you review / comment on this entry?

Music Expert Check. If you know this album well, your help in answering the following questions is much appreciated and will assist the AMG staff in improving the database. Do you feel this album is:

Some of Both

- | | | | |
|--|--------------------------|---|--------------------------------------|
| Energizing, Exciting <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Soothing, Relaxing | <input checked="" type="radio"/> N/A |
| Dense, Thick <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Light, Free, Transparent | <input checked="" type="radio"/> N/A |
| Harsh, Aggressive <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Gentle, Peaceful | <input checked="" type="radio"/> N/A |
| Cold, Firm <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Warm, Soft | <input checked="" type="radio"/> N/A |
| Bright, Dynamic, Ornate <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Low Key, Calm, Melancholic | <input checked="" type="radio"/> N/A |
| Popular, Plain, Simple <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Elaborate, Sophisticated | <input checked="" type="radio"/> N/A |
| Dark, Pessimistic, Bitter <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> Light, Cheerful, Sweet | <input checked="" type="radio"/> N/A |

Emotional, Sensual, Playful Sober, Arranged, Proper N/A

Your name(optional):

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ALBUM REVIEW SONGS / TRACKS SIMILAR / RELATED CREDITS RELEASES

Live Evil

Artist [Black Sabbath](#)

Album Title [Live Evil](#)

ARTIST

Date of Release [Dec 1982](#) (release) inprint

AMG Rating ★★

Genre [Rock](#)

Tones [Menacing](#), [Nihilistic](#), [Malevolent](#), [Visceral](#), [Rebellious](#), [Bleak](#), [Angry](#)

Styles [Album Rock](#), [British Metal](#), [Heavy Metal](#)

Type [live](#)

Time [83:27](#)

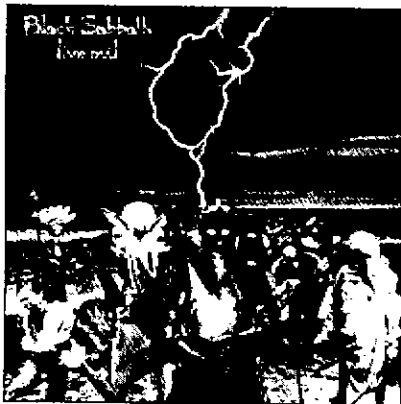
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AMG REVIEW



[Black Sabbath's](#) first attempt at an official live album was the straw that broke the camel's back; or rather, it split the band's second lineup right down the middle. Band tensions were already at an all-time high, but when founding members [Tony Iommi](#) and [Geezer Butler](#) accused singer [Ronnie James Dio](#) of sneaking into the studio to raise the volume on his vocals, the pint-sized warbler decided it was time to pursue a solo career, taking drummer [Vinny Appice](#) with him. Accusations aside, 1982's *Live Evil* benefits from a clear, "in your face" sound, and despite relying heavily on [Dio-era](#) material, the album effectively documents [Black Sabbath's](#) tours in the early '80s. [Dio](#) certainly has the vocal

- [Th](#)
- [\[1](#)
- [Pa](#)
- [Pa](#)
- [Ca](#)

STYLE:

chops (if not the same innocent charm) to handle the [Osbourne](#) classics, but his incessant banter between (and during) songs verges on unbearable. In fact, the album's only truly electrifying moments arrive with "E5150" introducing a vicious version of "Neon Knights," and the extended "Heaven and Hell"/"Sign of the Southern Cross" suite. — **Ed Rivadavia**

- [Dc](#)
- [Po](#)
- [Ne](#)
- [He](#)

SONGS/TRACKS

- ✓ 1. [E5150](#) (Butler/Iommi) - 2:21
- ✓ 2. [Neon Knights](#) (Butler/Dio/Iommi/Ward) - 4:36
- 3. [N.I.B.](#) (Butler/Iommi/Osbourne/Ward) - 5:09
- 4. [Children of the Sea](#) (Butler/Dio/Iommi/Ward) - 6:08
- 5. [Voodoo](#) (Butler/Dio/Iommi) - 6:07
- 6. [Black Sabbath](#) (Butler/Iommi/Osbourne/Ward) - 8:39
- 7. [War Pigs](#) (Butler/Iommi/Osbourne/Ward) - 9:19
- 8. [Iron Man](#) (Butler/Iommi/Osbourne/Ward) - 7:29

Before la
in 1967,
keyboar
band and
[David Pe](#)

9. The Mob Rules (Butler/Dio/Iommi) - 4:10
10. Heaven and Hell (Butler/Dio/Iommi/Ward) - 12:04
- ✓ 11. Sign of the Southern Cross/Heaven and Hell (Butler/Dio/Iommi/Ward) - 7:15
12. Paranoid (Butler/Dio/Iommi/Ward) - 3:46
13. Children of the Grave (Butler/Iommi/Osbourne/Ward) - 5:25
14. Fluff (Butler/Dio/Iommi/Ward) - :59

songs for
such clas
"B-A-B-"
Is Wrong
"Hold On

SIMILAR/RELATED ALBUMS



BUY Can: Cannibalism I
The Babys: Anthology [1981]
Corrosion of Conformity: Eye for an Eye
Cabaret Voltaire: 2 X 45

BUY Pat Benatar: Crimes of Passion
Budgie: Best of Budgie [MCA]

CREDITS

- Vinny Appice - Drums
- Geezer Butler - Bass, Producer
- Lee DeCarlo - Engineer
- Ronnie James Dio - Vocals
- Bill Freesh - Engineer
- Tony Iommi - Guitar, Producer
- Geoff Nichols - Keyboards
- Jim Scott - Engineer
- Chris Walter - Photography
- Hugh Gilmour - Liner Notes, Cover Design
- Ross Halfin - Photography
- Ira Ferguson - Guitar, Guitar Technician
- Michael Howse - Bass
- Scott Stogel - Engineer
- Bill Hutcherson - Engineer
- Bill Russell - Drums, Technician

ALBUM RELEASES

1983	LP	Vertigo	10
1989	CS	Warner Brothers	23742
1996	CD	Castle	ESM333
1989	CD	Warner Brothers	23742

how would you review / comment on this entry?

Music Expert Check. If you know this album well, your help in answering the following questions is much appreciated and will assist the AMG staff in improving the database. Do you feel this album is:

Some of Both

- | | | | |
|--|-----------------------|--|--------------------------------------|
| Energizing, Exciting <input type="radio"/> | <input type="radio"/> | <input type="radio"/> Soothing, Relaxing | <input checked="" type="radio"/> N/A |
| Dense, Thick <input type="radio"/> | <input type="radio"/> | <input type="radio"/> Light, Free, Transparent | <input checked="" type="radio"/> N/A |
| Harsh, Aggressive <input type="radio"/> | <input type="radio"/> | <input type="radio"/> Gentle, Peaceful | <input checked="" type="radio"/> N/A |

- | | | | | |
|-----------------------------|-----------------------|-----------------------|----------------------------|--------------------------------------|
| Cold, Firm | <input type="radio"/> | <input type="radio"/> | Warm, Soft | <input checked="" type="radio"/> N/A |
| Bright, Dynamic, Ornate | <input type="radio"/> | <input type="radio"/> | Low Key, Calm, Melancholic | <input checked="" type="radio"/> N/A |
| Popular, Plain, Simple | <input type="radio"/> | <input type="radio"/> | Elaborate, Sophisticated | <input checked="" type="radio"/> N/A |
| Dark, Pessimistic, Bitter | <input type="radio"/> | <input type="radio"/> | Light, Cheerful, Sweet | <input checked="" type="radio"/> N/A |
| Emotional, Sensual, Playful | <input type="radio"/> | <input type="radio"/> | Sober, Arranged, Proper | <input checked="" type="radio"/> N/A |

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