

Sunday, May 1, 2005

Tuesday, May 3

7:00 am **BLUES HANGOVER**

11:00 am **MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Dr. Dorothy A. Austin, Sedgwick Associate Minister and Chaplain to the University.

12:30 am **FROM ACROSS THE YARD**

1:00 pm **THE WARHORSE ORGY**

Rimsky-Korsakov: Scheherazade; Reiner, Chicago Symphony (RCA Victor)
Tchaikovsky: Sextet for Strings, Op. 70, "Souvenir de Florence"; Bashmet, Gutman, Borodin String Quartet (EMI)

Shostakovich: Symphony No. 5; Ashkenazy, Royal Philharmonic (London)
Dvorak: Piano Trio in e, Op. 90, "Dumky"; Ma, Ax, Kim (Sony)

Mozart: Mass in c, K. 427, (417a), "Great"; Auger, von Stade, Lopardo, Hauptmann, Bernstein, Bavarian Radio Chorus and Orchestra (DG)
Mendelssohn: Octet for Strings in E-flat, Op. 20; Emerson Quartet x 2 (DG)

5:15 pm

Rachmaninoff: Piano Concerto No. 2 in c, Op. 18; Wild, Horenstein, Royal Philharmonic Orchestra (Chandos)

Schubert: Quintet for Piano and Strings in A, Op. 114, D. 667, "Trout"; Serkin, Laredo, Naegele, Parnas, Levine (Sony)

Bach: Suite No. 3 in D, S. 1068; Casals, Marlboro Festival Orchestra (Sony)

Chopin: Nocturnes, Op. 9; Rubinstein (RCA Red Seal)

Barber: Adagio for Strings; Bernstein, New York Philharmonic (Sony)

Brahms: Clarinet Quintet in b, Op. 115; Leister, Amadeus Quartet (DG)

8:00 pm

Beethoven: Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"; Serkin, Ormandy, Philadelphia Orchestra (Sony)

Debussy: Suite Bergamasque; Ohlsson (Arabesque)

Respighi: Pines of Rome; Karajan, Berlin Philharmonic Orchestra (DG)

Tchaikovsky: 1812 Overture; Dorati, Minnesota Symphony Orchestra, Minnesota Brass Band (Mercury)

Monday, May 2

midnight **THE STRONG ISLAND ORGY**

Rok Lok Records, The Tone Library, and Traffic Violation Records have been three of the most influential and important record labels on Long Island. While mediocre, cookie-cutter bands were hitting it big with unimportant, derivative albums, these labels were leading the independent music scene by distributing the best music Long Island had to offer. From their ranks, countless other labels started up, and if it were not for these labels, many great Long Island bands would go unheard. They have not discriminated by genre, looking only to release the freshest, best music available, while bringing the Long Island music scene closer and making it better.

9:00 am **THE YO-YO MA ORGY**

Cellist Yo-Yo Ma, the favorite cellist of many of us (especially at Harvard and its radio station), turns 50 this year, and in (slightly premature) celebration, we present a substantial survey of his recordings, from the Baroque to recently written works. While not exhaustive, this survey demonstrates the great range of his artistry. **Times below are approximate.**

Beethoven: Concerto for Piano, Violin, Cello, and Orchestra in C, Op. 56;

Mutter, Zeltser, von Karajan, Berlin Philharmonic (DG LP)

Saint-Saëns: Cello Concerto No. 1 in a, Op. 33; Maazel, Orchestre National

Lalo: Cello Concerto in d; Maazel, Orchestre National de France (CBS LP)

Bach: Cello Suite No. 4 in E-flat, S. 1010 (CBS)/Shostakovich: Cello

Concerto No. 1, Op. 107; Ormandy, Philadelphia Orchestra (CBS LP)

Kabalevsky: Cello Concerto No. 1, Op. 49; Ormandy, Philadelphia

Orchestra (CBS LP)

Bach: Sonata No. 1 in G, 2 in D, and 3 in g for Viola da Gamba and

Harpisichord in G, S. 1027-29; Cooper (Sony)

Haydn: Cello Concerto in D, Op. 101; Garcia, English Chamber Orchestra

Mozart: Divertimento in E-flat, K. 563; Kremer, Kashkashian (CBS LP)

1:30 pm

Elgar: Cello Concerto in e, Op. 85; Previn, London Symphony (CBS)

Waltton: Cello Concerto; Previn, London Symphony Orchestra (CBS)

Beethoven: Seven Variations in E-flat on a Theme by Mozart for Cello and

Piano, WoO 46; Ax (Sony)

Beethoven: Cello Sonata No. 1, Op. 5, No. 1; Ax (CBS)

Bach: Cello Suite No. 5 in c, S. 1011 (CBS)

Shostakovich: Piano Trio No. 2 in e, Op. 67; Stern, Ax (Sony)

Beethoven: Twelve Variations in G on a Theme by Handel for Cello and

Piano, WoO 45; Ax (Sony)

Shostakovich: Cello Sonata in d, Op. 40; Ax (Sony)

Beethoven: Twelve Variations in F on a Theme by Mozart for Cello and

Piano, Op. 66; Ax (Sony)

Dvorak: Piano Trio, Op. 90; Kim, Ax (CBS LP)

6:00 pm

Tchaikovsky: Variations on a Rococo Theme, Op. 33; Temirkanov,

Leningrad Philharmonic Orchestra (RCA)

Dvorak: Piano Trio in f, Op. 65; Kim, Ax (CBS LP)

Brahms: Concerto for Violin, Cello and Orchestra in a, Op. 102; Stern,

Abbado, Chicago Symphony Orchestra (CBS LP)

Brahms: Piano Quartet No. 3 in c, Op. 60; Ax, Stern, Laredo (CBS LP)

Schumann: Concerto for Cello and Orchestra in a, Op. 129; Davis, Bavarian

Radio Symphony Orchestra (CBS LP)

Schumann: Fantasy Pieces; Ax (CBS LP)

5:00 pm

Dvorak: Concerto for Cello and Orchestra in b, Op. 104; Maazel, Berlin

Philharmonic Orchestra (Sony)

Beethoven: Cello Sonata No. 3, Op. 69; Ax (CBS)

Schumann: Adagio and Allegro; Ax (CBS LP)

Schumann: Five Pieces in Folk Style; Ax (CBS LP)

Bach: Cello Suite No. 2 in d, S. 1008 (CBS)

Strauss, R.: Cello Sonata in F, Op. 6; Ax (CBS)

Britten: Cello Sonata in C, Op. 65; Ax (CBS)

midnight **THE YO-YO MA ORGY (cont.)**

Shostakovich: Quartet No. 15, Op. 144; Kremer, Philips, Kashkashian (CBS)

Gubaidulina: Rejoice!; Kremer (CBS)

Brahms: Sonata for Cello and Piano No. 1 in e, Op. 38; Ax (RCA)

Brahms: Sonata for Cello and Piano No. 2 in F, Op. 99; Ax (RCA)

Brahms: String Sextet in B-flat major, Op. 18; Stern, Lin, Laredo, Tree,

Robinson (Sony LP)

Fauré: Piano Quartet No. 2 in C minor, Op. 45; Ax, Stern, Laredo (Sony)

Brahms: String Sextet in G major, Op. 36; Stern, Lin, Laredo, Tree,

Robinson (Sony)

Brahms: Sonata for Violin (Cello) and Piano in d, Op. 108; Ax (Sony)

Fauré: Piano Quartet No. 1 in C minor, Op. 15; Ax, Stern, Laredo (Sony)

5:00 am

Bernstein: Clarinet Sonata (transcr. Ma for Cello and Piano); Kahane (Sony)

Kirchner: Triptych for Violin and Cello; Chang (Sony)

Gershwin: Three Preludes (arr. Ma); Kahane (Sony)

Ives: Piano Trio; Lefkowitz, Kalish (Sony)

Dvorak: Klid (Silent Woods) for Cello and Orchestra, Op. 68, No. 5;

Ozawa, Boston Symphony Orchestra (Sony)

Dvorak: Humoresque in G-flat Major, Op. 101, No. 7 (transcr. Morawetz);

Ozawa, Boston Symphony Orchestra (Sony)

Beethoven: Cello Sonata No. 2, Op. 5, No. 2; Ax (CBS)

Dvorak: "Dumky" Trio, Op. 90: Allegro (Dumka No. 5); Ozawa, Boston

Symphony Orchestra (Sony)

Dvorak: Slavonic Dance in E minor, Op. 72, No. 2 (transcr. Morawetz);

Ozawa, Boston Symphony Orchestra (Sony)

Albert: Cello Concerto; Zinman, Baltimore Symphony Orchestra (Sony)

Bartok: Viola Concerto, Op. posth.; Zinman, Baltimore Symphony (Sony)

Bloch: Schelomo Hebraic Rhapsody for Cello and Orchestra; Zinman,

Baltimore Symphony Orchestra (Sony)

8:30 am

Schubert: Piano Quintet in A.D. 667, "Trout"; Ax, Frank, Young, Meyer (Sony)

Schubert: Sonata for Piano and Arpeggione in a, D. 821; Ax (Sony)

Selections from Appalachian Waltz; Meyer, O'Connor (Sony)

Bach: Cello Suite No. 6 in D, S. 1012 (CBS)

Piazzolla: various pieces; Assad, Stott, Marconi, Agri, Malvicino, Console,

Marconi (Sony)

noon

Tavener: The Protecting Veil for Cello and String Orchestra; Zinman,

Baltimore Symphony Orchestra (Sony)

Tavener: Wake Up...And Die, for Cello and Orchestral Cello Section;

Zinman, Baltimore Symphony Orchestra (Sony)

Bach: Chorales, arranged for Cello and Chamber Ensemble, Air on a G

String, S. 1068; Koopman, Amsterdam Baroque Orchestra (Sony)

Boccherini: Cello Concerto in G, G. 480, Cello Concerto in D, G. 478;

Koopman, Amsterdam Baroque Orchestra (Sony)

Sheng: Seven Tunes Heard in China for Solo Sello (Sony)

Wilde: The Cellist of Sarajevo for Solo Cello (Sony)

Tcherepin: Suite for Solo Cello (Sony)

Beethoven: Sonata No. 4, Op. 102, No. 1; Ax (CBS)

3:45 pm

Brahms: Cello Sonata in D, Op. 78; Ax (Sony)

Bach: Cello Suite No. 3 in c, S. 1009 (CBS)

Corigliano: Fancy on a Bach Air (Sony)

Corigliano: Phantasmagoria; Ax (Sony)

Dvorak: Piano Quartet No. 2 in E-flat, Op. 87; Ax, Stern, Laredo (Sony)

Selections from *Appalachia Waltz*; O'Connor, Meyer (Sony)

Williams: Elegy for Cello and Orchestra; Williams, Recording Arts

Orchestra of Los Angeles (Sony)

Williams: Three Pieces for Solo Cello (Sony)

Beethoven: Sonata No. 5, Op. 102, No. 2; Ax (CBS)

7:00 pm

Kodaly: Sonata for Solo Cello, Op. 8 (Sony)

Selections from The Silk Road Project

Concert performances.

Bach: Cello Suite No. 1 in G, S. 1007 (CBS)

9:00 pm

FOUR PIECES ON GIACINTO SCELISI:

THE SCELISI ORGY

Even among many musicians, the name Giacinto Scelsi (1905-1988) is not easily recognized. Those who know Scelsi and his music often do not hesitate in proclaiming him one of the most important artists of the European avant-garde. But the veil in which he is covered has created a mystique about Scelsi, a name that mysteriously floats through the musical world.

Born into an aristocratic family, Scelsi began his musical career as a promising new voice in dodecaphonic writing. Then everything changed. In what is best described as a mental break-down, Scelsi left the promise of his earlier music and began anew. During this period he is said to have played a single note on a piano over and over again.

What emerged was the Scelsi whom we know today. To say that his music relies on one or two notes repeated in various patterns is to miss much of the beauty that Scelsi creates in sonority and color. His music breaks from the conventions of musical structure and creates a constantly evolving sound-world that can achieve extreme concentration or ethereal dissolution. Though ignored throughout the 50s and 60s, Scelsi's music became a strong influence for many composers such as Murail and Grisey who saw in it a potential for new musical expression.

As the fame of his music grew, however, Scelsi himself drew further and further into obscurity. He refused to be photographed and distanced himself from much of his works. It is perhaps this disjunction between music and composer that makes Scelsi a figure that continues to elude us. Celebrating the centennial of his birth, we are left with his musical legacy and few solitary images to ponder.

- I.**
 1939: Piano Sonata No. 2; Bessette (Mode)
 1941: Piano Sonata No. 4; Bessette (Mode)
 1944: String Quartet No. 1; Arditti String Quartet (Montaigne)
- II.**
 1953: Quattro Illustrazioni; Schwartz (Mode)
 1953: Suite for Flute and Clarinet; Novakova, Robinson (Mode)
 1953: Cinque Incantesimi; Becker (cpo)
 1952: Piano Suite No. 8 "Bot-Ba"; Hinterhäuser (Col Legno)
- 11:00 pm**
 1954: Pwyl; for flute; Novakova (Mode)
 1953: Piano Suite No. 9; Bessette (Mode)
 1954: Quays; for alto flute; Levine (cpo)
 1952: Piano Suite No. 10 "Ka"; Karlsson (Albedo)
 1954-58: Yamaon; Hermann, Meugé, Zender, Klangforum Wien (Kairos)
 1955: Action Music; Wambach (Kairos)
 1955: Hyxos : for alto flute and percussion; Levine, Salmen (cpo)
 1956: Tre pezzi: for soprano saxophone; Fancher (Innova)

Wednesday, May 4

- 2:00 am THE SCELISI ORGY (cont.)**
 1958: I presagi; Meugé, Zender, Klangforum Wien (Kairos)
 1958: String Trio; members of the Arditti String Quartet (Montaigne)
 1959: Quattro pezzi per orchestra; Wyttenbach, Krakow Radio-Television Orchestra (Accord)
- III.**
 1960: Hurqualia; Izquierdo, Carnegie Mellon Philharmonic (Mode)
 1961: Aion; Wyttenbach, Krakow Radio-Television Orchestra (Accord)
 1961: String Quartet No. 2; Arditti String Quartet (Montaigne)
 1962: I riti. Il funerale di Alessandro Magno; Rieger, Grözinger, European Music Project (Wergo)
 1962: Khoom; Hirayama, Lloyd, Ben Omar, Brizzi, Arditti Quartet (Montaigne)
- 4:00 am**
 1963: Hymnos; Wyttenbach, Krakow Radio-Television Orchestra (Accord)
 1963: String Quartet No. 3; Arditti String Quartet (Montaigne)
 1962-72: Canti del Capricorno No. 1; Vaillancourt, Soto (Mode)
 1962-72: Canti del Capricorno No. 2; Ahlstedt (Mode)
 1962-72: Canti del Capricorno No. 15; Vaillancourt (Mode)
 1962-72: Canti del Capricorno No. 19; Ahlstedt, Members of the Carnegie Mellon Philharmonic and Concert Choir (Mode)
 1964: String Quartet No. 4; Members of the Klangforum Wien (Kairos)
 1965: Anahit; Zukofsky, Moore, chamber orchestra (cpo)
 1965: Duo for Violin and Cello; Bik, Lindenbaum (Kairos)
 1966: Ko-Lho; for Flute and Clarinet; Novakova, Robinson (Mode)
 1966: Uxuctum; Jakubiak, Urbanska, Dwojak, Szafran, Murail, Wyttenbach, Chorus and Orchestra of Krakow Radio-Television (Accord)
- 6:00 am**
 1968: Okanagon; Zender, Klangforum Wien (Kairos)
 1969: Konx-Ôm-Pax; Wyttenbach, Krakow Radio-TV Chorus, Orchestra

- IV.**
 1970: Three Latin Prayers; Robinson (Mode)
 1972: C'est bien la nuit; Lanke (Simax)
 1972: Pranam; Hirayama, Zender, Members of the Ensemble Integration Saarbrücken (cpo)
 1974: Pihat; Wyttenbach, Krakow Radio-TV Chorus and Orchestra (Accord)
 1976: Maknongan; Canonici (Capstone)
 1986: Krishna e Radha; Levine, Scelsi (cpo)
 1974-85: String Quartet No. 5; Arditti String Quartet (Montaigne)
- 8:00 am THE JOE LOVANO ORGY**
 Joe Lovano is one of only a handful of contemporary jazz artists who can have it both ways: while maintaining his popularity among listeners and the jazz press, tenor saxophonist Lovano has been a consistent producer of innovative and daring music. The son of respected Cleveland saxophonist Tony "Big T" Lovano, Joe was exposed to jazz from an early age. He moved to Boston to attend the Berklee School of Music, where he met future collaborators John Scofield, Bill Frisell, and Kenny Werner. After Berklee, Lovano made his recording debut with Lonnie Smith and toured with Woody Herman's Band. Since then, he has recorded often, developing an increasingly formidable reputation and finally gaining recognition as one of the premier modern saxophonists in the early 90s. We bring you a selection of Joe Lovano's recordings from throughout his career.

Thursday, May 5

midnight RECORD HOSPITAL

THE MIGHTY FIVE ORGY ®

"May God grant that [the audience retain] for ever a memory of how much poetry, feeling, talent, and ability is possessed by the small but already mighty handful [moguchaya kuchka] of Russian musicians."

—V. Stasov, May 1867

Moguchaya kuchka, a mighty handful, bunch, or Mighty Five — this is how critic Vladimir Stasov described the confluence of the five distinctly Russian composers who came together in the second half of the 19th century. The Five — Mily Balakirev, Alexander Borodin, César Cui, Nikolai Rimsky-Korsakov, and Modest Mussorgsky — sought to create a distinctive Russian musical tradition, following in the path of their shared hero, Mikhail Glinka. Centered on the strong personal force of the teacher and leader Balakirev, this union in the 1860s and 1870s gathered in St. Petersburg before the foundation of the Conservatory of Music by Anton Rubinstein. Consequently all were self-taught as composers and pursued other careers simultaneously (with the exception of Balakirev).

The Five rejected western musical influences, and instead took as their inspiration the folk themes, history, and experience of their beloved Russian homeland. The group had an important influence on each of the composers, and for a time many of their individual works were signed as "Dedicated to our dear Union." Stasov, too, served as a galvanizing element who praised and encouraged The Five. Within this larger framework, each composer developed his own distinctive musical personality and inclinations: from Balakirev's brassy, rapturous orchestral compositions and dazzling pianism; Borodin's lyricism and affinity for chamber music; Rimsky-Korsakov's talents for orchestration and evocative depictions through orchestral tone poems and operas; Cui's skill at miniatures; and Mussorgsky's predilection for vocal music with an emphatic and declamatory style of composition.

We start The Mighty Five Orgy on 5/5/05, over the course of four days presenting each of them in the songs, piano pieces, orchestral music, and grand Russian opera that made the Mighty Five mighty, indeed.

All times below are only approximate.

5:00 am MILY BALAKIREV

The music of Balakirev (1837-1910) is rarely considered, little known or championed outside of the fantasy Islamey, a popular showpiece considered one of the most difficult of all piano pieces to play. Yet his greatest influence must be his stewardship of The Five as a cohesive and distinctive group in which Borodin, Cui, Rimsky-Korsakov, and Mussorgsky learned much from him as well as each other. We thus begin our exploration of The Five with its leader.

1854-55 (rev. 1899): Reminiscences of Glinka's opera *A Life for the Czar*, fantasy for piano; Wild (Elan)

1855: Spanish Song; Gorchakova, Gergieva (Philips)

1855-6: Piano Concerto No. 1 in F-sharp, Op. 1; Zhukov, Dmitriev, USSR

TV and Radio Large Symphony Orchestra (Turnabout LP)

1857: Overture on a Spanish March Theme; Svetlanov, USSR Symphony

Orchestra (Melodiya)

1858: Song, "The Clear Moon has Risen"; Gorchakova, Gergieva (Philips)

1858: Song, "The Knight"; Christoff, Tcherepnin (EMI)

1858: Song, "Song of Selim"; Christoff, Tcherepnin (EMI)

1858: Overture on Three Russian Themes; Svetlanov, Philharmonia

Orchestra (Hyperion)

1859: Polka in F-sharp; Fingerhut (Chandos)

1859: Song, "Hebrew Melody"; Christoff, Tcherepnin (EMI)

1861: Piano Concerto No. 2 in E-flat; Ponti, Landau, Westphalian

Symphony Orchestra, Recklinghausen (Turnabout LP)

7:00 am

1858-61 (rev. 1902-5): Music to W. Shakespeare's tragedy *King Lear*;

Svetlanov, USSR Symphony Orchestra (Melodiya)

1864: The Lark, trans. from a song by Glinka; Lewin (Centaur)

1863-4 (rev. 1884): Russia, symphonic poem; Svetlanov, USSR Symphony

Orchestra (Melodiya)

1864-6: Symphony No. 1 in C; Beecham, Royal Philharmonic Orchestra

1867 (rev. 1905): In Bohemia (Overture on Czech Themes); Sinaisky, BBC

Philharmonic Orchestra (Chandos)

1867-82: Tamara, symphonic poem; Beecham, Royal Philharmonic (EMI)

9:15 am

1869 (rev. 1902): Islamey, Fantaisie Orientale for Piano; Budiardjo (self-pub.)

1884: In the Garden, for piano; Fingerhut (Chandos)

1895-96: Song, "The Wilderness"; Christoff, Tcherepnin (EMI)

1895-96: Song, "The Pine Tree"; Christoff, Tcherepnin (EMI)

1895-96: Song, "Nocturne"; Christoff, Tcherepnin (EMI)

1902: Toccata in c-sharp for Piano; Lewin (Centaur)

1902-04: Cantata on the Inauguration of the Glinka Memorial; Legostayeva,

Kovalev, Moscow Radio Large Choir and Orchestra (Melodiya LP)

1903-04: Song, "The Dream"; Christoff, Tcherepnin (EMI)

1903-04: Song, "7th November"; Christoff, Tcherepnin (EMI)

1903-04: Song, "Look, my Friend"; Christoff, Tcherepnin (EMI)

1903-04: Song, "The Yellow Leaf Trembles"; Christoff, Tcherepnin

1905: Piano Sonata in b-flat; Amato (Archduke)

1900-8: Symphony No. 2 in d; Rozhdstvensky, Moscow Radio Symphony

Orchestra (Melodiya-Columbia LP)

1901-8: Suite in b; Svetlanov, USSR Symphony Orchestra (Melodiya)

1909: Song, "Dawn"; Christoff, Tcherepnin (EMI)

noon THE MIGHTY FIVE ORGY: ALEXANDER BORODIN

Borodin (1833-87) made his living as an eminent chemist and physician, and composed sporadically, describing himself as a "Sunday composer." In his all-too-little spare time. Although his total output is the smallest of The Five, each work is supremely well-crafted and the product of a gifted composer, including such masterpieces as the String Quartet No. 2, the Symphony No. 2 in b, and his sole opera, *Prince Igor*. A great melodist, Borodin's musical themes are so appealing that many have found their way into popular songs and culture, including the musical *Kismet*, based entirely on his music.

1852-5: Song, "Why art thou so Early, Dawn"; Christoff, Tcherepnin (EMI)

1853-54: Quintet for Strings in f; New Budapest Quartet, O. Kertész

(Marco Polo)

c. 1854: Three songs with cello obbligato, "The Beautiful Fisher Maiden,"

"The Pretty Girl No Longer Loves Me," "Listen to My Song, Little

Friend"; Christoff, M-M Tortelier, Tcherepnin (EMI)

1854-5: Trio for Two Violins and Cello in g based on folksong "Chem

tebya ya ogorchila" ("How I did grieve thee"); members of the Moscow

String Quartet (Saison russe)

1859-62: Grand Trio for Two Violins and Cello in G; members of the

Moscow String Quartet (Saison russe)

1860: Sonata for Cello and Piano in b; O. Kertész, Prunyi (Marco Polo)

1860-1: Piano Trio in D; Moscow Trio (Saison russe)

1860-61: String Sextet in d; Lindsay Quartet, Williams, Wallfisch (ASV)

1862: Taranella in D for Piano, Four Hands; Yarbrough, Cowan (Pantheon)

2:30 pm

- 1862: Piano Quintet in c; Members of the Vienna Octet (London LP)
 1867: Song, "The Sleeping Princess"; Christoff, Tcherepnin (EMI)
 1862-67: Symphony No. 1 in E-flat; Tjeknavorian, National Philharmonic Orchestra (RCA Red Seal)
 1867-68: Song, "Song of the Dark Forest"; Christoff, Tcherepnin (EMI)
 1868: Song, "The Sea Princess"; Christoff, Tcherepnin (EMI)
 1868: Song, "The False Note"; Christoff, Tcherepnin (EMI)
 1868: Song, "My Songs are Filled with Poison"; Christoff, Tcherepnin
 1869-70: Song, "The Sea"; Christoff, Reiss (EMI)
 1870-71: Song, "From My Tears"; Christoff, Tcherepnin (EMI)
 1872: *Madra*: Act IV, Final Dance (see Saturday morning, May 7); Tjeknavorian, National Philharmonic Orchestra (RCA LP)

4:00 pm

- 1869-76: Symphony No. 2 in b; Gergiev, Rotterdam Philharmonic (Philips)
 1874-79: String Quartet No. 1 in A; Borodin Quartet (original members) (Chandos Historical)
 1880: In the Steppes of Central Asia; Munich, Ljubljana Symphony
 1881: Song, "Arabian Melody"; Christoff, Tcherepnin (EMI)
 1881: Song with orchestra, "At some Folks' Houses"; Christoff, Tzipine, Orchestre Lamoureux (EMI)

5:30 pm

- 1881: String Quartet No. 2 in D; Borodin Quartet (orig. members) (Chandos)
 Nocturne for String Orchestra (arr. of third movement of String Quartet No. 2); Tjeknavorian, National Philharmonic Orchestra (RCA LP)
 1881: Song, "For the Shores of Your Distant Homeland"; Hvorostovsky, Arkadiev (Philips)
 1882: Scherzo for String Quartet in D; Dante Quartet (ASV)
 1884-85: Song, "Pride"; Christoff, Tcherepnin (EMI)
 1885: Song, "The Magic Garden"; Christoff, Tcherepnin (EMI)
 1885: Scherzo in A-flat; Fingerhut (Chandos)
 1885: Petite Suite for Piano; Edlina (Chandos)
 Petite Suite (orch. Glazunov, 1895); Svetlanov, USSR Symphony (Melodiya)
 1886: Serenata alla spagnola in d; Moscow String Quartet (Saison russe)
 1882, 1886-87: Symphony No. 3 in a (unfinished); Svetlanov, USSR Symphony Orchestra (Melodiya)

8:00 pm

- 1869-70, 1874-87: **Prince Igor**, opera in 4 acts and a prologue; Kit, Gorchakova, Grigorian, Ognovienko, Minjelkiewicz, Borodina, Gergiev, Kirov Opera Chorus and Orchestra (Mimpjki)

Friday, May 6

midnight**RECORD HOSPITAL****5:00 am****JAZZ INTERLUDE****6:00 am****THE MIGHTY FIVE ORGY: NIKOLAI RIMSKY-KORSAKOV (cont.)**

Rimsky-Korsakov (1844-1908) is famous for glittering orchestrations and depictions of exotic, fairy-tale like scenarios. He was also a naval officer and was appointed an inspector of military bands in 1873. The folk music of Russia and Oriental themes permeate his music, which all together includes numerous orchestral compositions, many songs, some 15 operas, and other works. A dedicated Romantic, Rimsky-Korsakov's music developed new capabilities of timbre and color at the end of the 19th century that helped pave the way for future composers. Among his many students were Arensky, Glazunov, Prokofiev, Tcherepnin, and most famously Stravinsky. We sample Rimsky-Korsakov's prolific and influential output.

6:00 am

- 1865 (rev. 1884): Symphony No. 1, Op. 1 (1884 version); Jarvi, Gothenburg Symphony Orchestra (DG)
 1866: Four songs, Op. 2; Lansky, Scheps, Gerassimova, Skanavi, Martynov, Konstantinidi (Chante du Monde)
 1866: Four songs, Op. 3; Shutova, Cheglakova, Baikov, Scheps, Martynov, Konstantinidi (Chante du Monde)
 1866: Four songs, Op. 4; Martynov, Konstantinidi, Baikov, Scheps, Gerassimova, Skanavi (Chante du Monde)
 1867 (rev. 1869): *Sadko*, musical picture, Op. 5; Ansermet, Orchestre de la Suisse Romande (London)
 1866: Overture on Three Russian Themes, Op. 28; Svetlanov, USSR Academic Symphony Orchestra (Melodiya/Olympia)
 1867: Fantasia on Serbian Themes, Op. 6; Svetlanov, USSR Academic Symphony Orchestra (Melodiya/Olympia)
 1867: Four songs, Op. 7; Shutova, Cheglakova, Gerassimova, Skanavi, Lansky, Scheps (Chante du Monde)

7:45 am

- 1868: Symphony No. 2 (Symphonic Suite) in f-sharp, "Antar", Op. 9; Maazel, Pittsburgh Symphony Orchestra (Telarc)
 1873 (rev. 1886): Symphony No. 3 in c, Op. 32 (1886 version); Kitajenko, Bergen Philharmonic Orchestra (Chandos)
 1876: Two songs, Op. 25; Baikov, Scheps, Martynov, Konstantinidi (Chante du Monde)
 1876: Quintet for Clarinet, Bassoon, Flute, Horn, and Piano in B-flat; Capricorn Ensemble (Hyperion)
 1870: Four Pieces for Piano, Op. 11: Impromptu, Novellette, Scherzino, Étude; Ringeissen (Adès LP)
 1877: Concerto for Trombone and Military Band in B-flat; Mauger, Rundell, Royal Northern College of Music Wind Orchestra (Chandos)
 1878: Six Variations on B-A-C-H: Valse, Intermezzo, Scherzo, Nocturne, Prelude, Fugue; Ringeissen (Adès LP)
 1878: Concerto for Clarinet and Military Band in E-flat; Gigliotti, Chodoroff, Temple University Wind Symphony (Albany)
 1878: Variations on a Theme of Glinka for Oboe and Military Band in g; Lyakhovetsky, Pitirimov, U.S.S.R. Defense Ministry Band (Melodiya)
 1879: Overture to **May Night**; Ansermet, Orchestre de la Suisse Romande
 1880: Fairy Tale (*Skaza*) for Orchestra, Op. 29; Butt, London Symphony Orchestra (ASV)

11:00 am

- 1881: **The Snow Maiden** (*Snegurochka*), opera in 4 acts; Sokolik, Arkhipova, Grigoriev, Sacharenko, Fedoseyev, Moscow Radio Symphony Orchestra and Chorus (Melodiya/Columbia LPs)
 1883: Four songs, Op. 27; Gerassimova, Skanavi, Lansky, Scheps, Martynov, Konstantinidi (Chante du Monde)
 1883: Concerto for Piano and Orchestra in c-sharp, Op. 30; Richter, Kondrashin, Moscow Youth Orchestra (Melodiya)
 1884: Sinfonietta on Russian Themes in a, Op. 31; Svetlanov, USSR Academic Symphony Orchestra (Melodiya/Olympia)

3:00 pm

- 1887: *Capriccio Espagnol*, Op. 34; Kondrashin, RCA Victor Symphony Orchestra (RCA Victor)
 1888: *Scheherazade*, Op. 35; Reiner, Chicago Symphony (RCA Victor)
 1888: Russian Easter Overture, Op. 36; Stokowski, Chicago Symphony Orchestra (RCA Victor)
 1895: **Christmas Eve**, Suite; Ansermet, Orchestre de la Suisse Romande (London LP)
 1897: Four songs, Op. 42; Martynov, Konstantinidi, Gerassimova, Skanavi (Chante du Monde)
 1897: Song cycle, In Spring (*Vesny*), Op. 43; Gerassimova, Skanavi, Martynov, Konstantinidi (Chante du Monde)
 1897: Song cycle, To the Poet (*Poeta*), Op. 45; Martynov, Konstantinidi, Gerassimova, Skanavi (Chante du Monde)
 1897: Song cycle, By the Sea (*U morya*), Op. 46; Lansky, Scheps, Baikov (Chante du Monde)

5:30 pm

- 1897: Piano Trio in c; Moscow Trio (Melodiya)
 1897: Songs of the Viking, Venetian, and Indian guests, from *Sadko*; Reizen, Kozlovsky, Lisitsin, Golovanov, Bolshoi Theatre Orchestra (Melodiya LPs/Arlecchino)
 1898: Two songs, Op. 56; Gerassimova, Skanavi (Chante du Monde)
 1900: **The Tale of Tsar Saltan**, Suite, Op. 57; Ashkenazy, Philharmonia Orchestra (DG)
 various versions of "Flight of the Bumblebee" will also be played
 1899: Allegro in B-flat for String Quartet; Haydn Quartet (Koch Schwann)
 1898: Overture to **The Tsar's Bride**; Pletnev, Russian National Orchestra
 1899: Cantata, "Song of Oleg the Wise," Op. 58; Reshetin, Petrov, Khaikin, Bolshoi Theater Chorus and Orchestra (Melodiya/Angel LP)
 1901: A Little Song (*Pesenka*); Fingerhut (Chandos)
 1904: At the Tomb, Op. 61; Svetlanov, USSR Academic Symphony Orchestra (Melodiya/Olympia)
 1905: The Little Cudgel (*Dubinushka*), Op. 62; Jarvi, London Symphony Orchestra (Chandos)

8:00 pm

- 1905: **Legend of the Invisible City of Kitezh**, opera in four acts; Gorchakova, Galuzin, Putilin, Okhotnikov, Marusin, Gergiev, Kirov Opera Chorus and Orchestra (Philips)
 1907: Aria, "Hymn to the Sun," from **The Golden Cockerel**; Dobbs, Galliera, Philharmonia Orchestra (Testament)
 1907: **The Golden Cockerel**, Suite; Markevitch, Orchestre des Concerts Lamoureux (DG)

Saturday, May 7

midnight**RECORD HOSPITAL****5:00 am****THE MIGHTY FIVE ORGY (cont.)**

- 1897: **Mozart and Salieri**, opera in one act; Fedin, Nesterenko, Chasovenaya, Grishenko, Pakhter, USSR Bolshoi Theatre Orchestra (Melodiya)

5:45 am

A collaboration of four of The Five:

- 1890: *Madra*, magic opera-ballet in four acts (collab. Cui (Act 1), Rimsky-Korsakov and Mussorgsky (Acts 2 and 3), Borodin (Act 4)); Korolvev, Tugarinova, Makhov, Kulagina, other vocal soloists, All-Union Radio Chorus and Orchestra (Melodiya LPs)

9:00 am**HILLBILLY AT HARVARD****1:00 pm****CLASSICAL MUSIC INTERLUDE****1:30 pm****THE METROPOLITAN OPERA**

LAST MET OF THE SEASON: Mozart: La Clemenza di Tito; Heidi Grant Murphy, Melanie Diener, Anne Sofie von Otter, Sarah Connolly, Frank Lopardo, Luca Pisaroni, James Levine conducting.

4:30 pm**POST-MET VOCAL PROGRAM****6:00 pm****THE MIGHTY FIVE ORGY (cont.): CESAR CUI**

The most obscure composer of The Five, Cui (1835-1918) was a military engineer well-known all over Europe for his expertise. Russian of Franco-Lithuanian descent (his father was a French officer who remained in Russia after Napoleon's retreat from Moscow in 1812), Cui studied engineering in St. Petersburg and entered the musical scene upon meeting Balakirev in 1856. While sometimes considered not as talented as his colleagues, Cui had a penchant for charming miniatures and collections of small pieces. He wrote a wide variety of music, much not recorded and all rarely heard.

6:00 pm

- 1856-7: Song, "La tombe et la rose," Op. 32, No. 3; Christoff, Reiss (EMI)
 1859: Tarantelle; Lenard, Czech Radio Symphony (Bratislava) (Naxos)
 1857-61: Songs, Op. 5, Nos. 2, "The love of one who has died," 3, "Scarcely a thought," and 5, "Pardon"; Christoff, Zapolsky (EMI)
 1860-70: Violin Sonata in D, Op. 84; Sheppard, Shorr (Olympia)
 1870-76: Song, "It was getting dark" (Tolstoy), Op. 10; Sharonova, Yurigin-Klevke (Russian Disc)
 1877-8: Song, "Christ Has Risen" (words by Cui), Op. 15, No. 6; Sharonova, Yurigin-Klevke (Russian Disc)
 1882: Suite Miniature, Op. 20; Schermerhorn, Hong Kong Philharmonic Orchestra (Marco Polo)
 1884: Suite Concertante for Violin and Orchestra, Op. 25; Cavatina; Nishizaki, Schermerhorn, Hong Kong Philharmonic Orchestra (Marco Polo)

1885-6: *Feast*, "The burnt letter" (Pushkin), Op. 33, No. 4; Sharonova, Yurigin-Klevke (Russian Disc)
 1886: *Deux Morceaux* for Cello and Orchestra, Op. 36; Isserlis, Gardiner, Chamber Orchestra of Europe (Virgin)
 1890: *Les Deux Métronomes*, Ballad for Soprano and Orchestra, Op. 42; Sharova, Polyansky, Russian State Symphony Orchestra (Chandos)
 1890: *Suite*, Op. 43, "In modo populari"; Schermerhorn, Hong Kong Philharmonic Orchestra (Marco Polo)
 1890: *Four Poems of Jean Richepin*, Op. 44; Christoff, Reiss (EMI)
 early 1890s: Song, "Ici-bas," Op. 54, No. 5; Christoff, Reiss (EMI)
 1893: *Kaleidoscope*, 24 *Morceaux* for Violin and Piano, Op. 50; Sheppard, Shorr (Olympia)
 1896: Songs, Op. 55, Nos. 2, "Mary's Song," 6, "Conjuring," 7, "The Imprisoned Knight," and 8, "The Prophet"; Christoff, Zapolsky (EMI)
 1899: Two songs from Op. 57, "Desire" and "The Statue of Tsarkoy Selo"; Christoff, Zapolsky (EMI)
9:15 pm
 1900: *A Feast in Time of Plague*, opera in one act; Baturkin, Martinov, Stepanovich, Kuznetsova, Sharova, Polyansky, Russian State Symphony Orchestra (Chandos)
 1903: 25 Preludes, Op. 64, excerpts; Biegel (Naxos)
 1904-5: Song, "Fair Spring," from *Echoes of War*, Op. 66; Kuznetsova, Polyansky, Russian State Symphony Orchestra (Chandos)
11:00 pm
 1910: Three Scherzos for Orchestra, Op. 82; Polyansky, Russian State Symphony Orchestra (Chandos)
 c. 1913: Songs, Op. 86, Nos. 20, "Album leaf" and 24, "In memory of V. S. Stasov"; Christoff, Zapolsky (EMI)
 1913: Two Organ Preludes; Fisiskiy (Etcetera)
 1914: Hymn to the Most Holy Mother of God, Op. 93; Korniev, St. Petersburg Chamber Choir (Philips)
 1915: *Budrys and His Sons*, Ballad for Baritone and Orchestra, Op. 98; Baturkin, Polyansky, Russian State Symphony Orchestra (Chandos)

Sunday, May 8

midnight BETWEEN THE COASTS: THE CHICAGO HIP-HOP ORGY

While hip-hop has traditionally been a battle of the coasts, East vs. West, 2pac vs. Biggie, Chicago has been home to a vibrant hip-hop scene for nearly two decades. From hip-hop pioneer Plee Fresh to Common (Sense) and the underground stalwarts the Molemen, we trace the history of Chicago hip-hop from its beginnings in the break crews of the 1980's to modern day heavy hitters like Kanye West.

6:00 am THE MIGHTY FIVE ORGY (cont.): MODEST MUSSORGSKY

The most Russian of them all, Mussorgsky (1839-1881), was born into a landowning family, but became inculcated with Russian peasant culture by his nanny as he grew up. He would draw frequently on themes of childhood, and always strove to reach for the experience of the Russian people. In his music, he was the most strikingly original of The Five and was often misunderstood by contemporaries, considered to be extraordinarily modern. Mussorgsky was also troubled by drunkenness and hard times, and as a result many of his compositions were left incomplete or have been reworked and revised by others. His work consists of a wealth of songs, a variety of small piano pieces and the great cycle *Pictures at an Exhibition*, and some rarely-heard works. Most powerful of all are Mussorgsky's operas, which through their intense character portrayals and use of the chorus as the Russian people, speak to the Russian experience in profound ways, especially so in the greatest masterpiece of Russian opera, **Boris Godunov**.

Our exploration of the Mighty Five thus concludes with this forceful and most distinctive figure, whose music at once draws on the past, speaks to the present, and looks ahead to the future.

6:00 am

1852: *Porte-enseigne Polka*; Carbonel (Skarbo)
 1857: Song, "Tell me, star, where art thou"; Christoff, Labinsky (EMI)
 1857: *Souvenir d'enfance* in b; Carbonel (Skarbo)
 1858: Song, "The joyous hour"; Christoff, Labinsky (EMI)
 1858: Song, "Tell me why, O maid"; Christoff, Labinsky (EMI)
 1858: Song, "The leaves were sadly rustling"; Christoff, Moore (EMI)
 1858: *Scherzo in c-sharp*; Kavatradze (Danacord)
 1859: *Impromptu passionné*; Carbonel (Skarbo)
 1859 (rev. 1860): *A Children's Prank (Une plaisanterie d'enfant)*; Fingerhut (Chandos)
 1860: *Sonata in C for Piano, Four Hands*; Kavatradze, Voskresensky (Danacord)
 1860: Song, "I am rich in palaces"; Christoff, Labinsky (EMI)
 1860: Song, "For you, the words of love"; Christoff, Labinsky (EMI)
 1860: *Scherzo in B-flat*; Abbado, Berlin Philharmonic Orchestra (Sony)
 1861: *Intermezzo symphonique* in b; Kavatradze (Danacord)
 1867: *Intermezzo symphonique in modo classico* in b (orchestral version); Abbado, Berlin Philharmonic Orchestra (Sony)
 1858-61: *Oedipus in Athens*, Incidental Music for Chorus and Orchestra: Chorus of People in the Temple; Abbado, London Symphony Orchestra and Chorus (RCA Gold Seal)
 1863: Song, "King Saul" (orch. Glazunov, orch. rev. Rimsky-Korsakov); Christoff, Tzipine, French National Radio Orchestra (EMI)
 1863: Song, "Song of the Old Man"; Christoff, Labinsky (EMI)
 1863: Song, "We parted proudly"; Christoff, Labinsky (EMI)
 1864: Song, "The winds are howling" (orch. Labinsky, 1955); Christoff, Tzipine, French National Radio Orchestra (EMI)
 1864: Song, "Night"; Christoff, Labinsky (EMI)
 1864: Song, "Calistratus"; Christoff, Labinsky (EMI)

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8:00 am

1874-80: **Sorochinsky Fair**, comic opera in three acts after Gogol (includes the original *Night on Bald Mountain* (St. John's Night on the Bare Mountain); Troitsky, Belobragina, Kleshecheva, Usmanov, Yelnikov, Dobrin, Polyakov, Strukachev, Aranovich, Moscow Radio Orchestra and Chorus (Melody/Angel LPs)
 Arr. of Hopak from the opera; Rachmaninoff (RCA Gold Seal)

10:00 am

1865: Song, "A prayer"; Christoff, Labinsky (EMI)
 1865: Song, "Sleep, son of peasants"; Christoff, Labinsky (EMI)
 1865: *Souvenir d'enfance* (Childhood memories); 1. Nanny and I, 2. First Punishment; Carbonel (Skarbo)
 1865: Réverie "Duma"; thought; Kavatradze (Danacord)
 1865: *La capricieuse* ("Shalunja": a mischievous girl); Carbonel (Skarbo)
 1866: Song, "Desire"; Christoff, Labinsky (EMI)
 1866: Song, "Gopak"; Christoff, Tzipine, French National Radio Orchestra
 1867: Song, "The Seminarist"; Leiferkus, Skigin (Conifer)
 1867: Hebrew Song; Christoff, Labinsky (EMI)
 1867: Song, "The Magpie"; Christoff, Labinsky (EMI)
 1867: Song, "Pirushka (The Feast)"; Leiferkus, Skigin (Conifer)
 1866-7 (rev. 1874): *The Destruction of Sennacherib*, for chorus and orchestra; Abbado, London Symphony Orchestra and Chorus (RCA)
11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Dr. Wendel W. Meyer, Rector, St. John's Episcopal Church, Beverly Farms, Massachusetts; Affiliated Minister in The Memorial Church. Music includes "Dixit Dominus" and "Laudate Dominum" by Monteverdi.

12:30 pm THE MIGHTY FIVE ORGY: MODEST MUSSORGSKY (cont.)

1863-6: **Salammbô**, six scenes from the uncompleted opera, excerpts; Shemchuk, Seleznev, Stone, Surjan, Paskô, Italian Radio Symphony Orchestra and Chorus of Milan (CBS LP)
 1868: *A Children's Song*; Christoff, Labinsky (EMI)
 1870: *Rayok* (The puppet show); Christoff, Labinsky (EMI)
 1871: Song, "Evening Song"; Christoff, Labinsky (EMI)
 1871: *La couturière* (The Seamstress); Kavatradze (Danacord)
 1868-72: *The Nursery*, song cycle; Söderstrom, Ashkenazy (London LP)
 1874: Song, "The forsaken one"; Christoff, Labinsky (EMI)
 1875: Song, "Cruel death"; Christoff, Labinsky (EMI)
 1875: Song, "The misunderstood one"; Christoff, Labinsky (EMI)
 1877: Song, "Misfortune"; Christoff, Labinsky (EMI)
 1877: Song, "The spirit of heaven"; Leiferkus, Skigin (Conifer)
 1877: Song, "Trouble"; Christoff, Labinsky (EMI)
 1877: Song, "A Vision"; Leiferkus, Skigin (Conifer)
 1877: Song, "Pride" (Master Haughty); Leiferkus, Skigin (Conifer)
 1874-7: *Joshua (Jesus Navin)*, Cantata for Soloists, Chorus, and Orchestra; Gal, Abbado, London Symphony Orchestra and Chorus (RCA Gold Seal)
2:30 pm
 1872-80: **Khovanshchina**, opera in five acts; Haugland, Atlantov, Popov, Kotscherga, Burchuladze, Liposek, Poschner-Klebel, Zednik, Borowska, Gähmlich, Abbado, Vienna State Opera Chorus and Orchestra (DG)
 1874: *Sunless*, song cycle; Leiferkus, Skigin (Conifer)

6:00 pm

1874: *Pictures at an Exhibition*; Richter (DG)
Pictures at an Exhibition (orch. Ravel); Kubelik, Chicago Symphony Orchestra (Mercury)
 1875-77: *Songs and Dances of Death*; Leiferkus, Skigin (Conifer)
 1878: Song, "The Wanderer"; Christoff, Labinsky (EMI)
 1879: Song, "On the Dnieper"; Christoff, Labinsky (EMI)
 1879: Song, "The flea" (Song of Mephistopheles); Christoff, Tzipine, French National Radio Orchestra (EMI)
 1880: *Triumphal March, "The Capture of Kars"*; Abbado, London Symphony Orchestra (RCA Gold Seal)
 1880: *On the Southern Shore of Crimea*; Carbonel (Skarbo)
 1880: *Near the Southern Shore of Crimea*; Kavatradze (Danacord)
 1880: *Méditation*, albumleaf; Carbonel (Skarbo)
 1880: *Une larme (A Tear)*; Carbonel (Skarbo)
 1880: *Au Village (In the Village)*; Fingerhut (Chandos)
 1886: *Night on Bald Mountain* (ed. Rimsky-Korsakov, orchestral version); Ormandy, Philadelphia Orchestra (Sony)

8:30 pm

1868-9, 1871-2: **Boris Godunov**, opera in four acts and a prologue (1872 Mussorgsky version); Vaneev, Galusin, Ohotnikov, Pluzhnikov, Borodina, Nikitin, Gergiev, Kirov Opera Chorus and Orchestra (Philips)

Monday, May 9

midnight BETWEEN THE COASTS: THE CHICAGO HIP-HOP ORGY (cont.)

5:00 am THE OLD TIME RADIO ORGY

A sampling of shows produced during the "golden age" of radio. Much of popular culture today hinges on effective timings and the skillful use of sound effects, techniques that were first honed by these early masters of the art of broadcasting. We explore popular genres from this period, Westerns, detective mysteries, suspense dramas, science fiction, and comedy shows.

Program Guide Editor: Kimberly Gittleson

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noon, Monday, May 9

Bird: The Charlie Parker Orgy®

He was born in Kansas City in 1920 and dropped out of high school to explore the scene as a youthful musician, yet before his short, turbulent life ended fifty years ago at the age of 34, Charlie Parker had revolutionized Jazz as one of the seminal musical innovators of the twentieth century.

We present an 84-hour Orgy celebrating the ongoing legacy of Bird, his genius, creativity, and ever-exhilarating contributions to the musical language widely known as "bebop." We will track his prodigious musical output over his 15-year recording career and explore his exciting role as a founder of the fascinating and complex bebop musical style.

After his first significant job with the Jay McShann Orchestra, Bird moved to New York, and as a jazz poet Eddie Jefferson has written: "Back in 1942, Bird came to New York and he blew...my how he blew." In New York, Bird participated in a magical musical exploration with his fellow genius John Birks "Dizzy" Gillespie. It was as if the two revolutionaries were destined to find each other, as the two halves of "bebop's heartbeat."

In 1945, Bird and Diz attracted international attention with their seven original recorded performances of such classics as "Shaw Nuff", "Salt Peanuts", "Hot House", "Dizzy Atmosphere", "Groovin' High", "All the Things You Are", and "Lover Man." Each was a 78 rpm gem with an extraordinary serving of thrilling and spellbinding flights of improvisation and harmonic originality, all presented somehow in three minute capsules.

The collaboration between Bird and Diz resulted in nothing less than the invention of an entirely new musical form: bebop. Based on the soloists' dazzling improvisations made over chord changes, bebop is characterized by its excitement, fast-paced energy, and spectacular wit. As jazz writer Lew Smythe has noted, "their daredevil union lines, executed at impossibly fast tempos, instantly raised the bar on instrumental virtuosity."

This pioneering provoked intense controversy, and for years many in Jazz refused to accept bebop, as it stayed out of the mainstream while nonetheless on everyone's mind. Louis Armstrong and Benny Goodman, for example, scorned bebop and maligned it. But Bird pressed on, exciting the world as he pursued his whirling path even as he was plagued by personal problems, specifically his intense drug addiction.

Bird continued to tour and record until his early and tragic death on March 12, 1955. We will hear and enjoy his breathtaking artistry on records made for such noted labels as Savoy, Dial, and Verve, and also capture the sparkling bird flights through his stunning live recordings from nightclubs and concerts throughout the United States, Canada and also France and Sweden.

The catchphrase "Bird lives" remains with us fifty years after his passing. The music is as fresh and invigorating and retains a dynamic high-energy pace and level that nourishes the listener's spirit.

WHRB presents a Bird Orgy of virtually all recordings of Charlie Parker...listen and be dazzled.

Important dates in Bird's life:

Aug. 29, 1920—Born in Kansas City, Kansas; grew up in Kansas City, Missouri.

1933—Begins music study; plays clarinet, baritone horn in school band.
1935—Dropped out of Old Lincoln High School to explore vibrant music scene in KC and environs.

1940-42—Active with Jay McShann Orchestra on tours; radio broadcasts included short solos.

May 11, 1940—Early private taping of "Body and Soul" and "Honey-suckle Rose."

1942—First known taping of "Cherokee" with McShann on piano; comes to New York City; begins jamming after hours and seminal experimenting with fellow genius Dizzy Gillespie; leads to complex sophisticated harmonies and improvising labeled as "bebop."

1942-44—Worked with incubator bands of Earl Hines and Billy Eckstein, along with Gillespie and other future luminaries such as Sarah Vaughan. Feb. 15, 1943—First known tape of private session with Dizzy on "Sweet Georgia Brown" at Chicago apartment of Bob Redcross; after 42 years of rumors among jazz cognoscenti, tape is discovered in 1985 and released on Stash Records. Sept. 15, 1944—First commercial record date, featured with guitarist Tiny Grimes Quintet on Savoy recordings of "Tiny's Tempo," "I'll Always Love You Just the Same," "Romance Without Finance," and "Redcross." Jan. 4, 1945—Bird and Diz featured on blues-oriented record session led by pianist Clyde Hart; includes quirky vocals by Clarence "Rubberlegs" Williams. Feb. 28 and May 11, 1945—Records 7 revolutionary tracks with Dizzy, putting bebop on musical map; their original versions of "Salt Peanuts," "All the Things You Are," "Hot House," "Groovin' High," "Lover Man," "Dizzy Atmosphere," and "Shaw Nuff."

May 25, 1945—Diz and Bird back youthful Sarah Vaughan on "Mean To Me" and 2 other cuts.

June 6, 1945—Red Norvo selected sextet spotlights Bird and Diz on "Get Happy" and "Hallelujah."

Nov. 26, 1945—Recorded "Koko" based on "Cherokee" chord changes.
Dec. 10 and 17, 1945—Diz and Bird "Jubilee" dates for Armed Forces Radio Service.

Dec. 29, 1945—Bird and Diz on "Slim's Jam" novelty hit with guitarist-bopster Slim Gaillard.

Jan. 1946—In California with Dizzy, and then with own group on first sessions for Dial Records with Miles Davis.

July 29, 1946—"Lover Man" Dial session with Howard McGhee, as Bird suffers physical breakdown due to tragic drug habit; placed in Camarillo State Hospital for about six months.

Feb.-March 1947—Records for Dial in L.A.; then comes to New York.
1947-48—More recording for Dial and Savoy by Bird's small groups.
Sept. 29, 1947—Reunion with Dizzy at Carnegie Hall.

Sept. 1948-March 1949—Bird's quintet featured weekly at Royal Roost Club in NYC, dubbed the "Metropolitan Bopera House"; stellar sessions taped off radio broadcasts by Boris Rosc, others during recording ban by American Federation of Musicians; broadcasts flavored by colorful deep-voiced musings of legendary jazz disc jockey "Symphony Sid" Torin.

May 1949—Bird tours France.

Early 1950—Jazz club Birdland opens, named for Bird, Broadway at 52nd

1950—First album recorded in "with strings" genre is Bird with strings.

June 1950—Records again with Dizzy for Verve Records.

Nov. 1950—Tours Sweden.

1949-54—Records series of albums for producer Norman Granz of Verve Records.

Feb. 24, 1952—Rare TV clip of "Hot House" with Bird, Diz, pianist Dick Hyman, bassist Sandy Block, and drummer Charley Smith; video captures spellbinding and stunning musical chemistry and partnership of co-founders of bebop—Charles Parker, Jr. and John Birks Gillespie.

May 15, 1953—Massey Hall, Toronto—extraordinary concert by "The Quintet"—Bird, Dizzy, Bud Powell, Max Roach, and Charlie Mingus. Called "the greatest jazz concert in history."

1953-54—Bird performs numerous gigs in NYC clubs and Boston area
March 12, 1955—Dies on a Saturday evening while staying at Manhattan apartment of "jazz baroness" Pannonica deKönigswarter, heiress to Rothschild fortune; Bird was 34 years old, but coroner reportedly observed that Bird seemed more like 55 or 60.

We have classified his career path into five broad segments:

1. The early years: 1940-1944

2. The year of Bird and Diz: 1945

3. Spotlighting the bebop message on Savoy and Dial, and from the "Royal Roost": 1946-1948

4. Touring and recording with prolific output: 1949-53

5. Bird's later years — the spark still flashes: 1953-1955

noon, Monday, May 9

First day: 1940-1947

Includes rare early tapes; radio airchecks with the Jay McShann Orchestra; first commercial recording with the Tiny Grimes quintet in 1944; profound and earthshaking first recordings with Dizzy Gillespie; Dial sessions with Miles Davis and Howard McGhee; the famous Savoy sessions; Jazz at the Philharmonic Concerts

Feature Show: Bird and Diz: meeting of the minds and the horns

Tuesday, May 10

midnight BIRD: THE CHARLIE PARKER ORGY (cont.)

Second day: 1947-1949

Includes Dial and Savoy sessions; live "Royal Roost" sessions; tour of France; recordings with Miles at the Onyx Club; more Jazz at the Philharmonic sessions; live dates with trumpeters Miles, Kenny Dorham, and Red Rodney

Feature Show: Early Bird and Parker rarities

Wednesday, May 11

midnight BIRD: THE CHARLIE PARKER ORGY (cont.)

Third Day: 1949-1952

Includes Bird with Strings; Tour of Sweden; Verve sessions; 1951 once-in-a-lifetime concert with Woody Herman's Thundering Herd in Kansas City; numerous live recordings with various personnel

Feature Show: Bird's spectacular Savoy, Dial, and Royal Roost recordings

Thursday, May 12

midnight BIRD: THE CHARLIE PARKER ORGY (cont.)

Fourth Day: 1952-54

Includes Verve sessions; 1953 Toronto Massey Hall concert; live recordings in Birdland, Boston, Montreal, and west coast; interview with Paul Desmond, 1954

Feature Show: Bird in Boston

Conclusion: Bird's legacy

Friday, May 13

midnight AN ARCHAEOLOGY OF DISSONANCE

Punk rock did not invent dissonance. An Archaeology of Dissonance will highlight some of the major innovators from disparate genres and nationalities whose work influenced the beginnings of art-punk, both sonically and conceptually. We will touch upon early explorations of atonality, electronic composition, minimalism, free jazz, and cross-cultural approaches. The aim is to demonstrate the interrelatedness of various genres in testing the limits of music.

10:00 am THE TOKYO JAZZ ORGY

Tokyo is said to be one of the world's biggest markets for Jazz, with eighty-six jazz clubs and remarkably high record sales. Yet the history of the Tokyo scene has involved contradictions between homegrown Japanese players and visiting foreign musicians. Many Japanese musicians have trouble overcoming the stereotype that they are highly proficient clones of great American players. Others fear that using traditional Japanese melodies and instruments will pigeonhole them as specialized players, concerns exacerbated by comments from American players and critics overlooking Tokyo jazz.

Amid this cross-cultural current of jazz and social tradition, a large and interesting jazz scene has flourished, with a diverse pool of players in free jazz, fusion, bop, and many other subcategories. We will explore the history of jazz in Tokyo and in the rest of Japan.

Monday, May 16

Act One: The Jazz Age to the End of WWII

The early Tokyo Jazz masters, and the "jazzy" players of the pre-war period.

Act Two: The post-WWII "Golden Years"

The post-war period when the influx of Americans created a large jazz market and molded the Tokyo scene.

Act Three: American Invasion

During the early 60's, a large group of American musicians traveled to Japan to play. The recordings they made, sometimes with Japanese musicians, became highly influential not only on the Tokyo scene, but also among American audiences.

Act Four: The Contemporary Scene

The fragmented world of Tokyo Jazz today.

Saturday, May 14

midnight THE TOKYO JAZZ ORGY (cont.)

9:00 am HILLBILLY AT HARVARD

1:00 pm THE AMY BEACH ORGY

The Amy Beach Orgy focuses on a fine American composer of the late nineteenth and early twentieth centuries who had to learn how to balance her passion for composition with her traditional female role in society. Amy Beach was a virtuoso pianist before her husband made staying in the home a requirement of their marriage; she continued to compose and have private debuts of her latest works in her salon throughout her married life. Once her husband passed away, however, she began touring the world once again, debuting works and performing on the concert circuit. When she died in 1944 there were more than 300 works in her catalogue.

Time divisions below are only approximate.

1:00 pm

Mass in E-flat, Op. 5; Law, Remington, Bauwens, Schneider, Jones, Stow

Festival Chorus and Orchestra (Albany)

Ballad in D-flat, Op. 6; Polk (Arabesque)

Hymn of Trust, Op. 13; Fortunato, Silverstein, Eskin (Northeastern)

Four Sketches, Op. 15; Eskin (Koch)

Romance, Op. 23; Silverstein, Eskin (Northeastern)

Trois Morceaux Caractéristiques, Op. 28; Polk (Arabesque)

Zweite Suite, Op. 30; Eskin (Northeastern)

Symphony in E minor, Op. 32. "Gaelic"; Järvi, Detroit Symphony (Chandos)

4:00 pm

Sonata for Violin and Piano, Op. 34; Macomber, Walsh (Koch)

Three Pieces, Op. 40; Silverstein, Eskin (Northeastern)

Five Poems after Omar Khaayâm, Op. 41; Eskin (Northeastern)

Help Us, O God!, Op. 50; Somerville, Harvard University Choir (ASV)

Scottish Legend and Gavotte Fantastique, Op. 54; Polk (Arabesque)

Invocation, Op. 55; Steinhardt, Eskin (Northeastern LP)

5:30 pm

Variations on Balkan Themes, Op. 60; Polk (Arabesque)

Eskimos, Op. 64; Polk (Arabesque)

Les Rêves de Columbine; Suite Française, Op. 65; Polk (Arabesque)

6:45 pm

Piano Quintet in F-sharp, Op.67; Boehm, Kooper, Rogers, Maximoff, Sherry
Theme and Variations for Flute and String Quartet, Op. 80; Zukerman, The
Shanghai Quartet (Delos)

Prelude and Fugue, Op. 81; Polk (Arabesque)

In The Twilight, Op.85; Hellekant, O'Riley (Delos)

Quartet for Strings, Op. 89; Lester, Ehrlich, Outram, Herbert (Chandos)

A Hermit Thrush at Eve and A Hermit Thrush at Morn, Op. 92; Polk

From Grandmother's Garden, Op. 97; Polk (Arabesque)

8:30 pm

Suite for Two Pianos on Irish Melodies, Op. 104; Eskin, Supové (Koch)

A Cradle Song of the Lonely Mother, Op. 108; Polk (Arabesque)

By the Still Waters, Op. 114; Polk (Arabesque)

Tyrolean Valse-Fantaisie, Op. 116; Polk (Arabesque)

Rendezvous, Op. 120; Fortunato, Silverstein, Eskin (Northeastern)

Communion Responses, Op. 122; Hardy, Buchanan, Capitol Hill Choral

Society (Albany)

Canticle of the Sun, Op.123; Buchanan, Capitol Hill Choral Society (Albany)

Lento Espessivo, Op. 125; Silverstein, Eskin (Northeastern)

Scherzo: A Peterboro Chipmunk, Young Birches, and A Humming Bird,

Op. 128; Polk (Arabesque)

Out of the Depths (Ps. 130), Op. 130; Polk (Arabesque)

Lord of All Being, Op. 146; Somerville, Harvard University Choir (ASV)

Five Improvisations, Op. 148; Polk (Arabesque)

10:30 pm

Cabildo, Op. 149; Flanigan, Perry, Grove, Paul, Griffey, Wilson, New

York Concert Singers (Delos)

Trio for Violin, Cello, and Piano, Op.150; Pascal, Schween, Polk (Arabesque)

Sunday, May 15

midnight THE STAR WARS ORGY

This Thursday will see the release of the last Star Wars movie in filmmaker George Lucas' six-part cycle, *Star Wars Episode III: Revenge of the Sith*. In celebration, we present the grand soundtracks composed by John Williams, which captivated audiences with their themes and narrative power and helped renew interest in classic film soundtrack composition — with Williams and the London Symphony Orchestra (Sony).

11:00 am MEMORIAL CHURCH SERVICE

Preacher: Dr. Ronald Sobel, Senior Rabbi Emeritus, Temple Emanu-El, New York City. Music includes "Today the Holy Spirit Appeared" by Rorem and "Small Flowers" from *Boulding Chorales* by Kevin Oldham.

12:30 pm THE SPORTS ORGY

The best of WHRB's live sports programming of the past year — highlights from football games, hockey games, Crimson SportsTalk, and new material.

midnight THE KICK BACK AND GROOVE ORGY

Kick Back and Groove to the best bopping, grooving, soul, and other eclectic jazz sounds to get you chilling out and dancing around. Requests are welcome at 617-495-WHRB to add to the fun.

7:00 am THE NEW YORK SCHOOL ORGY

This orgy will focus on the New York School, an informal and influential group of American poets living in New York City in the 1950's. Many of its chief contributors have become major figures in contemporary American poetry, such as John Ashbery, Kenneth Koch, Frank O'Hara, and Anne Waldman. The New York School also included a number of Harvard graduates, including Ashbery and O'Hara. In cooperation with the Harvard Advocate, we present original recordings of readings by various New York School poets and in-studio guest readings by noted Harvard professors.

1:00 pm THE JOHNNY CASH ORGY

Famous for his deep voice, honest lyrics, and unique guitar twang, Johnny Cash was one of the most prolific song-writers and recording artists of the 20th century. His musical style, developed when he first began to write songs at the age of 12, fails to fit any labeled genre but has been received through the years with exuberance. During his lifetime Cash recorded, with the help of the Tennessee Three, over 100 major hits, and even after his death his music has continued to grow in popularity. From the early days of his career, when Cash was troubled by drugs and run-ins with the law, to his famous romance with June Carter, to his prison concerts and advocacy for prisoners' rights, and finally to his subsequent religious awakening, we chronologically follow the life and music of The Man in Black.

Tuesday, May 17

midnight THE JOHNNY CASH ORGY (cont.)

THE VAUGHAN WILLIAMS ORGY ®

11:00 am THE RALPH VAUGHAN WILLIAMS ORGY

The music of Ralph Vaughan Williams (1872-1958) is not widely familiar in this country, but Vaughan Williams composed prolifically, masterfully, and beautifully, undeniably one of the greatest composers in British history. Early influence came from his studies with Max Bruch and Maurice Ravel. But the first decades of the twentieth century saw British composers developing their own language, and Vaughan Williams, his good friend Gustav Holst, and others built on the foundation of Parry, Stanford, and Elgar to create a body of strong British music that reached audiences of their day and, when heard, reaches audiences today. Vaughan Williams' time in the Field Ambulance Service from 1914-1918 left a strong impression, and many of the works he wrote after the war show an emotional influence. His symphonies are an impressive group of nine, his choral works, both religious and secular, are affecting. We pay him a due tribute for his myriad contributions to the world of music.

11:00 am

1891: Elizabethan Partsongs, Nos. 2 and 3, "The Willow Song" and "O

Mistress Mine"; Layton, Holst Singers (Hyperion)

1896 (?): Song, "How can the tree but wither?"; Evans, Moore (Dutton)

1896 (?): Song, "The Splendour Falls" (Tennyson); Rolfe Johnson, Johnson

c. 1896: Song, "Claribel" (Tennyson); Golden, Rothfuss (Decca)

1890's: Song for two voices and piano, "Dirge for Fidele" (1890's, publ.

1922); Rolfe Johnson, Keenlyside, Johnson (Naxos)

1896: Elizabethan Partsong No. 1, "Sweet Day"; Layton, Holst Singers

c. 1898: Song, "Dreamland" (Chr. Rossetti); Golden, Rothfuss (Decca)

1898: String Quartet in c; Nash Ensemble (Hyperion)

1898: Quintet in D for Clarinet, Horn, Violin, Cello, and Piano; Nash

Ensemble (Hyperion)

1901 (?): Song, "Orpheus with his Lute" (Shakespeare); Tear, Ledger (ArgoLP)

1901, 1902: Songs, "Linden Lea" and "Blackmoor by the Stour" (Barnes);

Shirley-Quirk, Tunnerd (Saga), Savidge, Steptoe (Trax Classique)

c. 1902: Song, "If I were a Queen" (Chr. Rossetti); Golden, Rothfuss (Decca)

1902: Song, "Tears, Idle Tears" (Tennyson); Savidge, Steptoe (Trax Classique)

1902: Partsong, "Rest" (Chr. Rossetti); Layton, Holst Singers (Hyperion)

1903: Two Old [German] Airs, "Adieu," and "Think of me" (transl.

Ferguson); Golden, Woodman, Rothfuss (Decca)

1903: The House of Life, song cycle (D. G. Rossetti; includes "Silent

Noon"); Allen, Parsons (Virgin)

1903: Quintet in c for Piano, Violin, Viola, Cello, and Double Bass; Nash

Ensemble (Hyperion)

1903: Song, "The Winter's Willow" (Barnes); Savidge, Steptoe (Trax)

1903, 1902: French folksongs, "Réveille-vous Piccarz," "Chanson de

Quéte," "Ballade de Jésus Christ"; Tear, Ledger (EMI)

1904: In the Fen Country, Symphonic Impression; Haitink, London

Philharmonic Orchestra (EMI)

1904: Scherzo for String Quintet; Nash Ensemble (Hyperion)

3:00 pm

1904 (except song No. 7, 1901): Songs of Travel (Stevenson); Shirley-

Quirk, Tunnerd (Saga)

1906: Norfolk Rhapsody No. 1 in e; Hickox, London Symphony (Chandos)

1903-06: Folksongs from the Eastern Counties (arr. 1903-06), "The

Captain's Apprentice," "As I walked out," "Bushes and briars,"

"Geordie," "On board a Ninety-eight"; Tear, Ledger (EMI)

1906: Nocturne and Scherzo for String Quintet; Nash Ensemble (Hyperion)

1907: Toward the Unknown Region (Whitman); Sargent, London

Symphony Orchestra, chorus (EMI)

1908-09, rev. 1921: String Quartet No. 1 in g; Medici Quartet (Nimbus)

1908: Nocturne, a setting of Whitman's "Whispers of Heavenly Death," for

Voice and Orchestra; Williams, Hickox, London Symphony (Chandos)

- 1908: Song, "The Sky Above the Roof" (Verlaine, transl. Dearnler); Bickley, Burnside (Black Box)
- 1908: Folksong arrangement, "Bushes and Briars"; Bishop, London Madrigal Singers (Seraphim LP)
- 1909: On Wenlock Edge (Housman) for Tenor, Piano, and String Quartet; Partridge, Parkhouse, Bean, Mason, Wellington, Croxford (EMI)
- 1909: Madrigalian Part-song, "Come away, Death" (Shakespeare); Layton, Holst Singers (Hyperion)
- 1909: The Wasps, Aristophanic Suite; Boulton, London Symphony (EMI)
- 6:00 pm**
- 1909: A Sea Symphony (Symphony No. 1); Boulton, Baillie, Cameron, London Philharmonic Choir, London Philharmonic Orchestra (Decca)
- 1910: Fantasia on a Theme by Thomas Tallis; Barbirolli, Sinfonia of London
- 1911: Five Mystical Songs (Herbert); Shirley-Quirk, Willcocks, King's College Choir, English Chamber Orchestra (Angel LP)
- 1912: Folksong arrangements, "Down Among the Dead Men," "Alistair McAlpine's Lament," "The Winter is Gone," "Mannin Veen"; Layton, Holst Singers (Hyperion)
- 1912: Phantasy Quintet; Jackson, Maggini Quintet (Naxos)
- 1912: Fantasia on Christmas Carols; Allen, Best, Corydon Singers, English Chamber Orchestra (Hyperion)
- 1912: Folksong arrangement, "Ward, the Pirate"; Bishop, London Madrigal Singers (Seraphim LP)
- 1912: Folksong for Schools, "I will give my love an apple"; Langstaff, Woodbridge (Tradition LP/Revels)
- 1912: Five English Folksongs, "The Dark-Eyed Sailor," "The Spring Time of the Year," "Just as the tide was flowing," "The Lover's Ghost," and "Wassail Song"; Layton, Holst Singers (Hyperion)
- 9:00 pm**
- 1913 (?) : Suite de ballet for Flute and Piano; Nash Ensemble (Hyperion)
- 1913: Two English Folksongs for Voice and Violin, "Searching for lambs," "The Lawyer"; Ainsley, unspecified Nash Ensemble violinist (Hyperion)
- 1912-13: A London Symphony (Symphony No. 2), original version; Hickox, London Symphony Orchestra (Chandos)
- c. 1914: Romance and Pastorale for Violin and Piano; Nash Ensemble
- c. 1914: Romance for Viola and Piano; Kashkashian, Levin (ECM)
- 1914: Four Hymns for Tenor, Viola, and Piano; Partridge, Wellington, Parkhouse (EMI)
- 1914: Norfolk Rhapsody No. 2 (ed., compl. Hogger); Hickox, London Symphony Orchestra (Chandos)
- 1914-20: The Lark Ascending, Romance for Violin and Orchestra; Brown, Marriner, Academy of St. Martin-in-the-Fields (London)
- 1919, 1920: Three carols, "The truth sent from above," "Joseph and Mary," "The Saviour's love"; Tear, Ledger (EMI)
- 1920: Suite in G for Piano (Six Short Pieces); Jacobs (AVM)
- 1920: Three Preludes for Organ on Welsh Hymn Tunes; Farrell (RCA LP)

Wednesday, May 18

- midnight THE RALPH VAUGHAN WILLIAMS ORGY (cont.)**
- 1920: Motet, "O Clap Your Hands"; Flood, Wicks, Choir of Canterbury Cathedral, Philip Jones Brass Ensemble (London)
- 1912-13, major revision 1921 (more revised 1933): A London Symphony (Symphony No. 2); Haitink, London Philharmonic Orchestra (EMI)
- 1921: Prelude and Fugue in c for Organ; Dwyer (JAV)
- 1921: Folksong arrangement, "Loch Lomond"; Bishop, London Madrigal Singers (Seraphim LP)
- 1921: Merciless Beauty, Three Rondels (songs) with violin and piano; Partridge, Bean, Mason, Croxford (EMI)
- 1921: A Pastoral Symphony (Symphony No. 3); Previn, London Symphony Orchestra (RCA Victor)
- 1921: Motet, "Lord, Thou Hast Been Our Refuge," for Chorus and Orchestra or Organ; Scott, St. Paul's Cathedral Choir (Hyperion)
- 1921: Motet, "O Vos Omnes"; Spicer, Finzi Singers (Chandos)
- 1921-22: The Shepherds of the Delectable Mountains; Kitchen, Ainsley, Thompson, Opie, Terfel, J. Best, M. Best, Corydon Singers, City of London Sinfonietta (Hyperion)
- 1921-23: On Wenlock Edge, orchestrated vers.; Tear, Rattle, City of Birmingham Symphony Orchestra (EMI)
- 1922: Folksong arrangement, "Ca' the Yowies"; Bishop, London Madrigal Singers (Seraphim LP)
- c. 1922: Four Poems by Fredegonde Shove, "Motion and Stillness," "Four Nights," "The New Ghost," and "The Water Mill"; Savidge, Steptoe (Trax)
- 1905-31: Hymns; Arwel-Hughes, Cardiff Festival Choir, Court (IMP)
- 1919: Carols; Cleobury, Choir of King's College, Cambridge (EMI), Hill, Winchester Cathedral Choir (Decca)
- 5:00 am**
- 1923: **Old King Cole**, ballet; Hickox, Northern Sinfonia of England (Angel)
- 1922: Mass in g; Eaton, Perrin, Doveton, Asch, Willcocks, King's College Choir, Cambridge (Angel LP)
- 1923: English Folksong Suite, for military band; Junkin, University of Texas Wind Ensemble (Reference Recordings)
- 1923, 1924: Folksong arrangements, "The Seeds of Love," "The Turtle Dove"; Bishop, London Madrigal Singers (Seraphim LP)
- 1923: Chorus, "Let us now praise famous men"; Hill, Waynflete Singers
- 1923: Sea Songs, for military band; Banks, Central Band, Royal Air Force
- 1924: Toccata Marziale, for military band; Banks, Central Band of the Royal Air Force (Angel LP)
- 1924: **Hugh the Drover**, opera; Armstrong, Watts, Tear, Rippon, Lloyd, Groves, Choristers of St. Paul's Cathedral, Ambrosian Opera Chorus, Royal Philharmonic Orchestra (Angel LPs)
- 8:15 am**
- 1925: Flos Campi, for Viola and Orchestra; Imai, Best, Corydon Singers, English Chamber Orchestra (Hyperion)
- 1925: Oratorio, "Sancta Civitas"; Langridge, Terfel, Hickox, Choristers of St. Paul's Cathedral, London Symphony Chorus and Orchestra (EMI)

- 1925: Concerto Academico in d for Violin and Orchestra; Buswell, Previn, London Symphony Orchestra (RCA Victor)
- 1925?: Three Poems of Walt Whitman, "Nocturne," "A Clear Midnight," "Joy, Shipmate, Joy!"; Keenlyside, Johnson (1, 3; Naxos); Savidge, Steptoe (2, Trax Classique)
- 1926: Six Studies in English Folksong; Johnson, Martineau (ASV)
- 10:00 am**
- 1926: Folksong arrangement, "The Turtle Dove"; Bishop, London Madrigal Singers (Seraphim LP)
- 1927, rev. 1954: Along the Field, cycle for Voice and Violin; Ainsley, unspecified violinist of the Nash Ensemble (Hyperion)
- 1924-28: **Sir John in Love**, opera; Herincx, Watts, Bainbridge, Palmer, English, Tear, Eathorne, Lloyd, Davies, John Aldis Choir, New Philharmonia Orchestra (Angel LPs)
- 1928: Hymn-Tune Prelude for Piano on Orlando Gibbons's Song 13; Jacobs
- 1928: Te Deum in G for Chorus and Organ or Orchestra; Wilkinson, BBC Northern Singers, Weir (Abbey LP)
- 1:00 pm**
- 1929: Three Choral Hymns; Bowen, Best, Corydon Singers, City of London Sinfonietta (Hyperion)
- 1929: Benedicite for Soprano, Chorus, and Orchestra; Harper, Willcocks, Bach Choir, London Symphony Orchestra (EMI)
- 1929: The Hundredth Psalm; Best, Corydon Singers, City of London Sinfonia
- 1929: Fantasia on Sussex Folk Tunes for Cello and Orchestra; Lloyd Webber, Handley, Philharmonia Orchestra (British RCA LP)
- 1930: Choral and Choral Prelude on "Ach, bleib bei uns, Herr Jesu Christ" (Bach's Schuberl Chorale No. 5) for piano; Jacobs (AVM)
- 1930: Prelude and Fugue in c for Organ, orchestrated; Bell, Handley, London Philharmonic Orchestra (EMI Classics For Pleasure LP)
- 1930: **Job**, A Masque for Dancing; Boulton, London Symphony (EMI)
- 1931: In Windsor Forest, cantata adapted from **Sir John in Love**; Del Mar, Bournemouth Symphony Chorus, Bournemouth Sinfonietta (EMI)
- 1932: Magnificat for Soprano, Chorus, Orchestra, and Organ; Wyn-Rogers, Best, Corydon Singers, City of London Sinfonietta, Judd (Hyperion)
- 1933: Henry V, Overture for Brass; Björklund, Solna Brass (Bluebell LP)
- 1933: The Running Set; Hurst, Bournemouth Sinfonietta (Chandos)
- 1933: Piano Concerto in C; Shelley, Thomson, London Symphony (Chandos)
- 1933: Folksongs from Newfoundland (1934), "The Cruel Mother"; Langstaff, Woodbridge (Tradition LP/Revels), "She's like the swallow," "The morning dew," "The maiden's lament," "The Cuckoo"; Tear, Ledger (EMI)
- 1934: Folksong arrangement, "Greensleeves"; 1934 (?) : Folksong arrangements, "An Acre of Land" and "John Dory"; Bishop, London Madrigal Singers (Seraphim LP)
- 1934: Two Hymn-Tune Preludes for Orchestra; Hurst, Bournemouth Sinfonietta (Chandos)
- 1934: Anthem for chorus and organ, "O how aimable"; Edison, Elora Festival Singers, Fitches (Naxos)
- 5:00 pm**
- 1934: Suite for Viola and Small Orchestra; Riddle, Del Mar, Bournemouth Sinfonietta Choir (Chandos)
- 1934: Six Little Pieces for Piano; Jacobs (AVM)
- 1934: Symphony No. 4 in f; Slatkin, Philharmonia Orchestra (RCA Victor)
- 1935: Five Tudor Portraits; Bainbridge, Case, Willcocks, Bach Choir, New Philharmonia Orchestra (EMI)
- 1935?: English Folksongs, "The Ploughman," "The Brewer," "Rolling in the dew"; Tear, Ledger (EMI)
- 7:00 pm**
- 1936: **The Poisoned Kiss**, opera; Davies, Gilchrist, Watson, Pearson, Suart, Hickox, Partington Singers, BBC National Orchestra of Wales (Chandos)
- 1936: Cantata, "Dona Nobis Pacem"; Kenny, Terfel, Hickox, London Symphony Chorus and Orchestra (EMI)
- 9:45 pm**
- 1937: **Riders to the Sea**, opera; Burrows, Price, Watts, Luxon, Davies, Ambrosian Singers, Orchestra Nova of London (EMI)
- 1937: Festival Te Deum in F for the Coronation of H. M. King George VI and Queen Elizabeth; Boulton, Coronation Choir and Orchestra (coronation performance, May 12, 1937; Pearl)
- 1938: Serenade to Music; Burrows, Armstrong, Longfield, Hayward, Hodgson, Jennings, Minty, Dickinson, Partridge, Dickerson, Evans, Bowen, Angus, Case, Noble, Keyte, Boulton, London Philharmonic
- 1939: Five Variants of "Dives and Lazarus"; Hickox, London Symphony Orchestra (Chandos)
- 1939: Suite for Pipes; Munrow, Turner, Pugsley, Lumsden (Angel LP)
- 1940: Motet, Valiant for Truth; Darlington, Christ Church Cathedral Choir
- 1940: Six Choral Songs to be Sung in Time of War; Hickox, Richard Hickox Singers (Chandos)
- 1940-41: Household Music for String Quartet; Nash Ensemble (Hyperion)

Thursday, May 19

- midnight THE JOHN PEEL ORGY**
- John Peel, the legendary BBC DJ, died last October at the age of 65. He began working at BBC Radio 1 in 1967 and continued to work there up until his death, still searching for new, exciting, and underexposed music. Throughout the course of his long career, he was responsible for breaking some of the most important punk, post-punk, and indie bands of the late 70s and 80s. Promoting then-unheard-of bands like The Fall, Joy Division, The Undertones, and Gang of Four gave them the air play necessary to secure a fan base.
- His weekly Peel Sessions – live in-studio recordings – began as a concession to a quirk in British union law but soon became a right of passage for underground rock bands. While thousands of Peel Sessions have been recorded over the decades, this orgy presents a cross-section of genres and time periods to illustrate the breadth of this veritable institution in the world of independent rock music.

Friday, May 20

5:00 am THE RALPH VAUGHAN WILLIAMS ORGY (cont.)

1940-41: Music for the film *49th Parallel*, suite, ed. Hogger; R. Gamba, Chetham's Chamber Choir, BBC Philharmonic Orchestra (Chandos)
1942: Music for the film *Coastal Command*; Alwyn, Philharmonia Orchestra
1942: The Pilgrim's Progress, a Bunyan Sequence; Gielgud (narrator), Pasco, Howells, Oliver, Best, Corydon Singers, London Sinfonia (Hyperion)
1943: Music for the film *Story of a Flemish Farm*; Penny, RTE Orchestra
1938-43, rev. 1951: Symphony No. 5 in D; Thomson, London Symphony

8:15 am

1942-44: String Quartet No. 2 in a; Maggini Quartet (Naxos)
1944: Concerto in a for Oboe and Strings; Rothwell, Barbirolli, London Symphony Orchestra (EMI)
1944: A Song of Thanksgiving for Narrator, Soprano, Chorus, Orchestra, and Organ; Gielgud (narrator), Dawson, Best, London Oratory Junior Choir, Corydon Singers, City of London Sinfonia, Scott (Hyperion)
1947: The Lake in the Mountains, study for piano; Jacobs (AVM)
1946: Concerto for Two Pianos and Orchestra (arr. of Piano Concerto with revised finale); Wronsky, Babin, Boulton, London Philharmonic (Angel LP)
1947: The Souls of the Righteous; Spicer, Finzi Singers (Chandos)
1947: Music for film *The Loves of Joanna Godden*; Irving, Philharmonia
1947: The Voice Out of the Whirlwind for Chorus and Organ; O'Brien, Exultate Singers, Farrell (British RCA LP)
1946-48: Partita for Double String Orchestra; Boulton, London Philharmonic
1948: Music for the film *Scott of the Antarctic* (sections not used in Symphony No. 7); R. Gamba, BBC Philharmonic Orchestra (Chandos)

11:00 am

1944-47: Symphony No. 6, original Scherzo movement; Boulton, London Symphony Orchestra (EMI)
1944-47, rev. 1950: Symphony No. 6 in e; Handley, Royal Liverpool Philharmonic Orchestra (EMI)
1948: Prayer to the Father of Heaven; Spicer, Finzi Singers (Chandos)
1949: An Oxford Elegy for Speaker and Orchestra; Westbrook, Willcocks, Choir of King's College, Cambridge (EMI)
1949: Music for the film *The Dim Little Island* (partially reconstr. Hogger); R. Gamba, BBC Philharmonic Orchestra (Chandos)
1949: Fantasia (Quasi variazione) on "The Old 104th"; Katin, Boulton, London Philharmonic Orchestra (EMI)
1950: Folksong arrangements, "Early in the Spring," "The Unquiet Grave"; Bishop, London Madrigal Singers (Seraphim LP)
1950: Concerto Grosso for Strings; Thomson, London Symphony (Chandos)
1950: Sons of Light, cantata; Willcocks, Bach Choir, London Philharmonic

1:30 pm

1951: **The Pilgrim's Progress**, A Morality Founded on John Bunyan's Work of the Same Name (opera); Noble, Armstrong, Burrows, Partridge, Herincx, Case, Shirley-Quirk, Lloyd, Boulton, London Philharmonic Choir and Orchestra (Angel LPs)
1951: Three Shakespeare Songs for Chorus, "Full fathom five," "The Cloud-capp'd towers," and "Over hill, over dale"; Layton, Holst Singers
1951: Romance in D-flat for Harmonica and Strings; Adler, Gould, Royal Philharmonic Orchestra (RCA Victor LP)
1952: Sinfonia Antartica (Symphony No. 7); Boulton, Burrows, London Philharmonic Choir, London Philharmonic Orchestra (EMI)
1952: Song, "In the Spring"; Savidge, Steptoe (Trax Classique)
1953: "Silence and Music" from A Garland for the Queen, a choral collection by various composers for Queen Elizabeth II at the time of her coronation; Brown, Cambridge University Chamber Choir (Garnut)
1952: Anthem, "O Taste and See" (for the coronation of Queen Elizabeth II); Williams, Hill, Winchester Cathedral Choir (Argo)
1953: The Old Hundred Psalm Tune arr. for the coronation; Hill, Winchester Cathedral Choir, Bournemouth Symphony Orchestra (Argo)
1953: Prelude and Fugue on an Old Carol Tune (adapted from incidental music for the radio production of *The Mayor of Casterbridge*); Bostock, Munich Symphony Orchestra (Classico)
1954: Concerto in f for Bass Tuba and Orchestra; Fletcher, Previn, London Symphony Orchestra (RCA Victor)
1954: Heart's Music; Layton, Holst Singers (Hyperion)
1954: Songs, "Procris," and "Meneleus" (1 and 4 of the Last songs); Savidge, Steptoe (Trax Classique)
1954: Cantata, "Hodie"; Baker, Lewis, Shirley-Quirk, Willcocks, Bach Choir, Choristers of Westminster Abbey, London Symphony (EMI)

6:45 pm

1954: Violin Sonata in a; Bean, Parkhouse (EMI)
1954: A Choral Flourish; O'Brien, Exultate Singers, Farrell (British RCA LP)
1955: Music for the film *The England of Elizabeth*, suite, ed. Hogger; R. Gamba, Chetham's Chamber Choir, BBC Philharmonic (Chandos)
1955: Symphony No. 8 in d; Barbirolli, Halle Orchestra (Dutton)
1956: Two Preludes for Organ on Welsh Folksongs; Farrell (British RCA)
1956: Motet, "A Vision of Aeroplanes"; Wilkinson, BBC Northern Singers, Weir (Abbey LP)
1956: Last songs, Nos. 2 ("Tired") and 3 ("Hands, Eyes, and Heart"); Finnie, Legge (Chandos)
1957: Ten Blake Songs with oboe accompaniment, for the film *The Vision of William Blake*; Partridge, Craxton (EMI)

9:00 pm

1957: Epithalamion, Cantata after Spenser's "The Bridal Day"; Willcocks, Bach Choir, London Philharmonic Orchestra (EMI)
1957: Variations for Brass Band; Hunsberger, Eastman Wind Ensemble
1957: Flourish for Glorious John [Barbirolli]; Slatkin, Philharmonia Orchestra (RCA Victor)
1958: Three Vocalises for Soprano and Clarinet; Bedi, Combs (Cedille)
1956-57, rev. 1958: Symphony No. 9 in e (with introduction by Sir Adrian Boult); Boulton, London Philharmonic Orchestra (Everest)
1958: **The First Nowell**, A Nativity Play; Miller, Choir of Calvary Presbyterial Church, Pro Musica Orchestra (MHS LP)
Final historical section: Symphony No. 4 in f; Vaughan Williams, BBC Symphony Orchestra (HMV 78's, 1937/Dutton)

midnight

THE JOHN PEEL ORGY (cont.)

10:00 am

EL MAESTRO Y LA REINA: THE TITO PUENTE & CELIA CRUZ ORGY

With the deaths of bandleader Tito Puente in 2000 and singer Celia Cruz in 2003, the world of Latin music lost two of its greatest proponents and personalities. We celebrate the long careers of the timbales-virtuoso bandleader and the singing star.

10:00 pm

THE JOHN PEEL ORGY (cont.)

Saturday, May 21

midnight

THE JOHN PEEL ORGY (cont.)

9:00 am

HILLBILLY AT HARVARD

1:00 pm

THE NEW ORGY

A selection of highlights and special coverage from WHRR News.
2:00 pm **THE TIMOFEI DOKSCHITSER TRIBUTE**
In honor of the Russian virtuoso trumpeter Timofei Alexandrovich Dokschits'er, who passed away on March 16, 2005, we present a small tribute featuring some of the highlights from his recorded repertoire. Dokschits'er was born in 1921 and burst onto the brass scene with the 1947 International Contest in Prague. His brilliant career spanned decades of solo and Bolshoi Theater performances, as well as collaborations with composers in the creation of new works. Recordings are Melodiya or Melodiya/Angel LP except where otherwise noted.
Hummel: Trumpet Concerto in E-flat; Barshai, Moscow Chamber Orchestra
Artutinin: Trumpet Concerto in A-flat; Rozhdestvensky, Bolshoi Orchestra
Ravel: Habanera; Zak
Debussy: Valse; Zhak
Haydn: Trumpet Concerto in E-flat; Barshai, Moscow Chamber Orchestra
Miaskovsky: Yellowed Leaves, Op. 31 No. 1 & 6; Zhak
Shostakovich: Three Fantastic Dances, Op. 5; Zhak
Shchedrin: In the Style of Albeniz; Zhak
Kryukov: Concerto-Poem, Op. 59; Zhiuraitis, Bolshoi Theater Orchestra
Rubinstein: Melody in F, Op. 3 No. 1; Zhak
Arensky: Concert Waltz; Kaplan
Rachmaninoff: Vocalise, Op. 34 No. 14; Zhak
Biber: Sonata a Six in B-flat; Barshai, Moscow Chamber Orchestra
Dinicu/Heifetz: Hora Staccato; Zhak
Rimsky-Korsakov: Flight of the Bumblebee; Zhak
Vainberg: Trumpet Concerto in B-flat, Op. 95; Zhiuraitis, Moscow Philharmonic Orchestra (Russian Disc)
4:00 pm **AN EVENING WITH FRITZ KREISLER**

Though many legendary violinists have graced our ears throughout our last century, it feels right to think of Fritz Kreisler (1875-1962) as the most beloved. Known for his charm, grace, and humour, both in his life and music, Kreisler was an artist of remarkable passion and depth. Even today, when many years have passed since his vibrant tone echoed in the concert hall, the sweetness of his sound manages to charm us and delight us. We pay homage to this great artist in a program dedicated to his musical life.

4:00 pm

Dvorak: Humoresque; Kreisler, Lamson (rec. 1927) (Biddulph)
Mendelssohn: Violin Concerto in e, Op. 64; Kreisler, Blech, Berlin State Opera Orchestra (rec. 1926) (Naxos)
Schumann (arr. Kreisler): Romance in a; Kreisler, Raucheisen (rec. 1927)
Mendelssohn (arr. Kreisler): May Breezes (from Songs Without Words, Op. 62, No. 1); Kreisler, Sándor (rec. 1926) (Naxos)
Beethoven: Violin Sonata No. 5 in F, Op. 24; Kreisler, Rupp (rec. 1935) (Pearl)
Bach (arr. Wilhelmj): Air in D (from Orchestral Suite No. 3, BWV 1068); Kreisler with unknown accompanist (rec. 1903) (Testament)
Kreisler: Aubade provençale (in the style of Couperin); Kreisler with unknown accompanist (rec. 1911) (Testament)
Tchaikovsky: Chanson sans paroles in F, Op. 2, No. 3; Kreisler with unknown accompanist (rec. 1903) (Testament)
Bach: Concerto in d for Two Violins and ensemble, S. 1043; Kreisler, Zimbalist, unnamed string quartet (rec. 1915) (Biddulph)
Bruch: Violin Concerto No. 1 in g, Op. 26; Kreisler, Goossens, Royal Albert Hall Orchestra (rec. 1924 and 1925) (Pearl)
Schubert: Violin Sonata No. 5, D.5 74; Kreisler, Rachmaninoff (rec. 1928)

6:00pm

Kreisler: Caprice Viennois; Kreisler, O'Connell, Victor Symphony Orchestra (rec. 1942) (Biddulph)
Kreisler: La Gitana; Kreisler, O'Connell, Victor Orchestra (rec. 1942)
Brahms (arr. Kreisler): Hungarian Dance No. 17; Kreisler, Raucheisen (rec. 1926) (Biddulph)
Kreisler: String Quartet in a; Kreisler, Petre, Primrose, Kennedy (rec. 1935)
Brahms: Violin Concerto in D, Op. 77; Kreisler, Blech, Berlin State Opera Orchestra (rec. 1927) (Naxos)
Kreisler: Tambourin Chinois; Kreisler, O'Connell, Victor Symphony Orchestra (rec. 1942) (Biddulph)
Mozart: Violin Concerto No. 4 in D, K. 218; Kreisler, Sargent, London Philharmonic Orchestra (rec. 1939) (Biddulph)

8:00pm

Kreisler: Schön Rosmarin; Kreisler, Raucheisen (rec. 1930) (Biddulph)
Kreisler: Liebesleid; Kreisler, Lamson (rec. 1926) (Biddulph)
Beethoven : Violin Concerto in D, Op. 61; Kreisler, Blech, Berlin State Opera Orchestra (rec. 1926) (Naxos)
Corelli (arr. Kreisler): O Santissima; Kreisler, F., Kreisler, H., Raucheisen (rec. 1927) (Biddulph)
Debussy (arr. Hartmann): The Girl with the Flaxen Hair; Kreisler, Raucheisen (rec. 1926) (Biddulph)
Bach: Adagio from Sonata No. 1 in g, S. 1001; Kreisler (rec. 1926) (Naxos)
Kreisler: Liebesfreud; Kreisler, Lamson (rec. 1926) (Biddulph)

10:00 pm

THE TECH ORGY

Sunday, May 22

midnight THE JOHN PEEL ORGY (cont.)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: Dr. Ronald Sobel, Senior Rabbi Emeritus, Temple Emanu-El, New York City. Music includes "Festival Te Deum" by Britten and "Hymn to the Trinity" by Tchaikovsky.

12:30 pm OBRECHT, LOBO, AND TALLIS ORGY

A trinity of composers of the Renaissance with significant anniversaries this year, each of immense importance in his own nation: Jacob Obrecht (1457/8-1505) in the Netherlands, Alonso Lobo (1555-1617) in Spain, and Thomas Tallis (c.1505-1585) in Great Britain.

Time divisions below are only approximate.

Jacob Obrecht

12:30 pm

Missa Sub Tuum Praesidium; Wickham, Clerks' Group (ASV)
Motet, "Benedicamus in Laude"; Wickham, Clerks' Group (ASV)
Motet, "Salve Crux"; Wickham, Clerks' Group (ASV)
Motet, "Beata Es Maria"; Wickham, Clerks' Group (ASV)
Missa de Sancto Donatiano; Bali, Bárány, Benkő, Bodor, Gavodi, Gyulai, Heavey, Patay, A.N.S Chorus (Hungaroton)
Motet, "Salve Regina"; Phillips, Tallis Scholars (Gimell)
Motet, "Mille Quingentis"; Wickham, Clerks' Group (ASV)
Missa Caput; Planchart, Capella Cordina (Lyricorh LP)
Motet, "Factor Orbis"; Wickham, Clerks' Group (ASV)
Motet, "Salve Regina"; Nevel, Netherlands Chamber Choir (NM)
Missa Maria Zart; Phillips, Tallis Scholars (Gimell)

Alonso Lobo

5:00 pm

Missa Simile est Regnum Caelorum; Trendell, Choir of King's College, London (ASV)
Motet, "Libera me, Domine"; O'Donnell, Choir of Westminster Cathedral
Motet, "Versa est in Luctum"; O'Donnell, Choir of Westminster Cathedral (Hyperion)
Motet, "O Quam Suavis Est, Domine"; Phillips, Tallis Scholars (Gimell)
Motet, "Ego Flos Campi"; Trendell, Choir of King's College, London (ASV)
Motet, "Ave Maria"; Phillips, Tallis Scholars (Gimell)
Lamentations of Jeremiah; Trendell, Choir of King's College, London (ASV)
Motet, "Ave Regina Caelorum"; Phillips, Tallis Scholars (Gimell)
Motet, "Credo Quid Redemptor"; Phillips, Tallis Scholars (Gimell)
Missa Maria Magdalene; Phillips, Tallis Scholars (Gimell)

Thomas Tallis

7:15 pm

Motet, "Spem in Alium" a 40; Tallis Scholars (Gimell)
Missa Salve Intermerata Virgo; Guest, Choir of St. John's College, Cambridge (ASV)
The Lamentations of Jeremiah; Hilliard Ensemble (ECM)
Motet, "O Sacrum Convivium"; Phillips, Tallis Scholars (Gimell)
In Nomine, nos. 1 and 2, for string consort; Charivari Agréable (Signum)
Motet, "Absterge Domine"; Hilliard Ensemble (ECM)
English Adaptation of "Absterge Domine," "Wipe Away my Sins"; Chapelle du Roi (Signum)
Lesson: "Two Parties in One"; Benson-Williams (Signum)
Song, "When Shall my Sorrowful Singing Slack?"; Taylor (Signum)
Motet, "Salvator Mundi, salva nos" 1; Tallis Scholars (Gimell)
Motet, "Salvator Mundi, salva nos" 2; Tallis Scholars (Gimell)
Felix Namque I; Cummings (Signum)
Nine Hymn Tunes for Archbishop Parker's Psalter; Chapelle du Roi
Motet, "Sanctus Deus"; Tallis Scholars (Gimell)
Felix Namque II; Sayce (Signum)
Motet, "Gaude Gloriosa"; Tallis Scholars (Gimell)
Motet, "O Sacrum Convivium"; Hilliard Ensemble (ECM)
Mass, "Puer Natus es Nobis"; Wulstan, Clerkes of Oxenford (Calliope)

Monday, May 23

midnight THE JOHN PEEL ORGY (cont.)

5:00 am THE SAMUEL BARBER ORGY

Samuel Barber, one of the most acclaimed American composers of the 20th century, avoided the experimentation in which many of his contemporaries engaged, and chose to follow a pattern of neo-romanticism. His music is expertly crafted and is at once lyrical, harmonically rich, and rhythmically complex. He is most famous for his Adagio for Strings, the popularity of which has overshadowed much of his production. Barber was the recipient of many awards, including election to the American Academy of Arts and Letters, as well as two Pulitzer's, one of which was awarded for his hugely successful opera *Vanessa*. While not a prolific composer, Barber did compose some of the most popular and beautiful songs in the 20th century repertoire, as well as three concerti for solo instruments and orchestra, and several operas. During 19 hours we present the complete works of Samuel Barber.

5:00 am

1925: A Slumber Song of the Madonna; Studer, Browning (DG)
1927: Song, "There's Nae Lark"; Hampson, Browning (DG)
1928: Serenade for String Orchestra, Op. 1; Barra, San Diego Chamber Orchestra (Koch)
1931: Overture to *The School for Scandal*, Op. 5; Järvi, Detroit Symphony Orchestra (Chandos)
1931: Dover Beach, Op. 3; Hampson, Emerson String Quartet (DG)
1932: Interlude No. 1 (Adagio for Jeanne); Browning (Musicmasters)
1932: Sonata for Cello and Piano, Op. 6; Rider, Shapiro (Centaur)
1933: Music for a Scene from Shelley, Op. 7; Järvi, Detroit Symphony Orchestra (Chandos)

1934: Songs, "Love at the Door," "Serenader"; Hampson, Browning (DG)
1934: Three Songs, Op. 2; Hampson, Browning (DG)
1935: The Virgin Martyrs, Op. 8, No. 1; Broadbent, Joyful Company of Singers (ASV)
1935: Songs, "Love's Caution," "Night Wanderers," "Of That So Sweet Imprisonment," "Strings in the Earth and Air"; Studer, Hampson, Browning (DG)

7:00 am

1936: Symphony No. 1, Op. 9; Slatkin, Saint Louis Symphony (RCA)
1936: String Quartet, Op. 11; Emerson String Quartet (DG)
1936: Let Down the Bars, O Death, Op. 8, No. 2; Broadbent, Joyful Company of Singers (ASV)
Heaven-Haven; Broadbent, Joyful Company of Singers (ASV)
1936: Beggar's Song; Hampson, Browning (DG)
1936: Three Songs, Op. 10; Hampson, Browning (DG)
1937: First Essay for Orchestra, Op. 12; Järvi, Detroit Symphony Orchestra (Chandos)
1937: Song, "In the Dark Pinewood"; Hampson, Browning (DG)
1938: Adagio for Strings, Op. 11 (arr. of String Quartet, mvt. 2); Bernstein, New York Philharmonic Orchestra (Sony)
1938: Four Songs, Op. 13; Studer, Browning (DG)
1938: God's Grandeur; Broadbent, Joyful Company of Singers (ASV)
8:45 pm
1939: Violin Concerto, Op. 14; Perlman, Ozawa, Boston Symphony Orchestra (EMI)
1940: Reincarnations, Op. 16; Buffy, Kansas City Chorale (Nimbus)
1940: A Stopwatch and an Ordinance Map, Op. 15; Smith, Columbia University Men's Glee Club (Vox LP)
1942: Second Essay for Orchestra, Op. 17; Järvi, Detroit Symphony Orchestra (Chandos)
1943: Commando March; Fennell, Eastman Wind Ensemble (Mercury)
1943: Two Songs, Op. 18; Studer, Browning (DG)
1943: Symphony No. 2, Op. 19; Järvi, Detroit Symphony Orchestra (Chandos)
1944: Capricorn Concerto for Flute, Oboe, Trumpet and Strings, Op. 21; Lukas, Michel, Wilds, Barra, San Diego Chamber Orchestra (Koch)
1944: Excursions, Op. 20; Parkin (Preamble)
1945: Horizon; Barra, San Diego Chamber Orchestra (Koch)
1945: Concerto for Cello and Orchestra, Op. 22; Ma, Zinman, Baltimore Symphony Orchestra (CBS)
1947: **Cave of the Heart (Medea)**, Op. 23; Schenck, New Zealand Symphony Orchestra (Koch)
1947: Medea's Meditation and Dance of Vengeance, Op. 23a; Järvi, Detroit Symphony Orchestra (Chandos)

12:30 pm

1947: Knoxville, Summer of 1915, Op. 24; Steber, Strickland, Dumbarton Oaks Chamber Orchestra (Sony)
1947: Song, "Nuvoletta," Op. 25; Studer, Browning (DG)
1949: Sonata for Piano, Op. 26; Cliburn (RCA)
1950: Melodies Passagères, Op. 27; Hampson, Browning (DG)
1952: Souvenirs for Piano Four-Hands, Op. 28; Browning, Slatkin (RCA)
1953: Hermit Songs, Op. 29; Bonney, Previn (London)
1954: Prayers of Kierkegaard, Op. 30; Reese, Schenck, Chicago Symphony Orchestra and Chorus (Koch)
1955: Souvenirs (Ballet Suite), Op. 28; Levi, Atlanta Symphony Orchestra (Telarc)
1956: Summer Music for Woodwind Quintet, Op. 31; Ensemble of the Marlboro Festival (Sony)

3:00 pm

1957: **Vanessa**; Brewer, Graham, Wyn-Rogers, Burden, Davies, Birchall, Charlesworth, Slatkin, BBC Singers, BBC Symphony Orchestra (Chandos)
Vanessa, Intermezzo and Under the Willow Tree; Järvi, Detroit Symphony Orchestra (Chandos)

1958: Wondrous Love, Op. 34

1959: Canzone for Flute and Piano, Op.38a; Wincenc, Sanders (Nonesuch)
1959: Nocturne, Op. 33; Shields (Vox LP)
1959: **A Hand of Bridge**, chamber opera, Op. 35; Neway, Alberts, Lewis, Maero, Golschmann, Symphony of the Air (Vanguard)
1960: Die Natali, Op. 37; Mester, Louisville Orchestra (Louisville LP)
1960: Toccata Festiva for Organ and Orchestra, Op. 36; Biggs, Ormandy, Philadelphia Orchestra (Columbia LP)
1962: Concerto for Piano, Op. 38; Browning, Slatkin, Saint Louis Symphony Orchestra (RCA)
1962: Andromache's Farewell, Op. 39; Arroyo, Schippers, New York Philharmonic (Sony)

7:15 pm

1966: **Antony and Cleopatra**, Op.40; Hinds, Wells, Badea, Westminster Choir, Spoleto Festival Orchestra (New World)
1967: Agnus Dei (arr. of String Quartet, mvt. 2); Shaw, Robert Shaw Festival Singers (Telarc)
1968: "Twelfth Night" and "To Be Sung on the Water," Op. 42; Seeley, Oregon Repertory Singers (Koch)
1969: Despite and Still, Op. 41; Hampson, Browning (DG)
10:00 pm
1971: The Lovers, Op. 43; Duesing, Schenck, Chicago Symphony Orchestra and Chorus (Koch)
1971: Fado-graph of a Yestern Scene, Op. 44; Schenck, New Zealand Symphony Orchestra (Koch)
1974: Three Songs, Op. 45; Hampson, Browning (DG)
1977: Ballade, Op. 46; Browning (Musicmasters)
1978: Third Essay for Orchestra, Op. 47; Järvi, Detroit Symphony Orchestra (Chandos)
1981: Canzonetta for Oboe and String Orchestra, Op. 48; Girdwood, Serebrier, Scottish Chamber Orchestra (ASV)
Historical Performances

Tuesday, May 24

midnight THE LENGUA ARMADA ORGY

Martin Sorrendeguy started his Lengua Armada label in the mid-1990's in South-side Chicago. Armed with fierce Do-It-Yourself ethics and an impressive involvement in influential punk bands Los Crudos, Limpwrist, and Tragetelo, Sorrendeguy has succeeded in releasing some of the most aggressive and inspiring records on the hardcore scene. Los Crudos assaulted the primarily English-lyric punk mentality by singing in Spanish, Sorrendeguy doing so because he felt it would directly connect with the kids of his mainly Latino Chicago neighborhood. Martin also brought queer punk "out of the closet and into the pit" with his openly gay band Limpwrist, redefining hardcore's conception of homosexuality. He has carried his dedication to issues from homophobia to the Latino struggle to American politics into his now Santa Ana-based label Lengua Armada, and it remains one of the highest quality and socially aware labels in the punk community.

7:00 am THE DELTA, THE HARP, AND KING BISCUIT FLOWER: THE SONNY BOY WILLIAMSON(S) ORGY

John Lee Williamson, aka "Sonny Boy Williamson," was perhaps more than anyone else responsible for turning the harmonica into an essential blues instrument. Born in 1914 in Jackson, Tennessee, he played the harp from an early age, developing the crisp tones that would characterize his playing throughout his life. In the 1930s and 1940s, he broke onto the Chicago blues scene with his like "Good Morning Little School Girl" and "Check Up on My Baby." Tragically, Sonny Boy was shot and killed at 34 outside a Chicago night club.

But despite his death, his name lived on. Harpist Aleck "Rice" Miller, born in 1919, took inspiration from the first great Blues harpist, performing and recording as Sonny Boy Williamson as well. Often called Sonny Boy Williamson #2, he was more than just another brilliant harmonica player – he was a skilled performer and great blues composer, who lived to be one of the biggest names in blues in the post World-War-II period. In 1951 he began his recording career, which was to continue until his death in 1965.

Through these men, we explore the blues harmonica both before and after World War II, and try to answer the question of just what it takes to call yourself "Sonny Boy."

Wednesday, May 25

midnight THE DANIEL DUMILE/MF DOOM ORGY

From his classic work in old-school-heroes KMD and Monster Island Czars and his early guest spot on a 3rd Bass track to his recent collaborations with underground heroes Madlib, Aesop Rock, Count Bass D, Prefuse 73, and others, it's hard to find a lyricist these days as eclectic, or just plain buttery as Daniel Dumile. Whether you know him as MF Doom, Viktor Vaughn, King Gheedorah, or Zev Love X, it's undeniable that Dumile has had a transforming effect on hip hop as both he and the genre have evolved, and he's still at the top of his game, averaging three to four album releases a year lately.

7:00 am THE KEMPPFF PLAYS BEETHOVEN ORGY

Wilhelm Kempff (1895-1991) is widely regarded as one of the greatest pianists of the twentieth century, known especially for his Beethoven interpretations, both solo and in collaboration with other musicians, such as Yehudi Menuhin and Pierre Fournier. Kempff recorded for a period of about sixty years, and performed until the age of eighty. He also composed works for almost every genre from symphonies to chamber music. We feature him in the full Beethoven Sonata cycle, as well as the complete Beethoven Concertos and performances of Beethoven chamber music, including the Cello Sonatas with Fournier. All recordings are DG CD or LP.

Time divisions below are only approximate.

7:00 am

Piano Sonata No. 1 in f, Op. 2, No. 1
Piano Sonata No. 2 in A, Op. 2, No. 2
Piano Sonata No. 3 in C, Op. 2, No. 3
Cello Sonata No. 1 in F, Op. 5, No. 1; Fournier
Cello Sonata No. 2 in g, Op. 5, No. 2; Fournier
Piano Sonata No. 4 in E-flat, Op. 7;
Piano Sonata No. 5 in c, Op. 10, No. 1
Piano Sonata No. 6 in F, Op. 10, No. 2
Piano Sonata No. 7 in D, Op. 10, No. 3
Trio for Piano, Clarinet and Cello in B-flat, Op. 11; Leister, Fournier

11:00 am

Piano Sonata No. 8 in c, Op. 13, "Pathétique"
Piano Sonata No. 9 in E, Op. 14, No. 1
Piano Sonata No. 10 in G, Op. 14, No. 2
Piano Concerto No. 1 in C, Op. 15; Van Kempen, Berlin Philharmonic
Piano Concerto No. 2 in B-flat, Op. 19; Van Kempen, Berlin Philharmonic
Piano Sonata No. 11 in B-flat, Op. 22
Piano Sonata No. 12 in A-flat, Op. 26, "Funeral March"
Piano Sonata No. 13 in E-flat, Op. 27, No. 1, "Quasi una fantasia"
Piano Sonata No. 14 in c-sharp, Op. 27, No. 2, "Moonlight"
Piano Sonata No. 15 in D, Op. 28, "Pastoral"
Piano Sonata No. 16 in G, Op. 31, No. 1

3:00 pm

Piano Sonata No. 17 in d, Op. 31, No. 2, "Tempest"
Piano Sonata No. 18 in E-flat, Op. 31, No. 3, "Hunt"
Piano Concerto No. 3 in c, Op. 37; Van Kempen, Berlin Philharmonic
Piano Sonata No. 19 in g, Op. 49, No. 1
Piano Sonata No. 20 in G, Op. 49, No. 2
Piano Sonata No. 21 in C, Op. 53, "Waldstein"
Piano Sonata No. 22 in F, Op. 54
Piano Sonata No. 23 in f, Op. 57, "Appassionata"
Piano Concerto No. 4 in G, Op. 58; Van Kempen, Berlin Philharmonic
Cello Sonata No. 3 in A, Op. 69; Fournier

7:00 pm

Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"; Van Kempen, Berlin Philharmonic
Piano Sonata No. 24 in F-sharp, Op. 78, "A Thérèse"
Piano Sonata No. 25 in G, Op. 79
Piano Sonata No. 26 in E-flat, Op. 81a, "Les Adieux"
Piano Trio in B-flat, Op. 97, "Archduke"; Szeryng, Fournier
Piano Sonata No. 27 in e, Op. 90
Piano Sonata No. 28 in A, Op. 101
Cello Sonata No. 4 in C, Op. 102, No. 1; Fournier
Cello Sonata No. 5 in D, Op. 102, No. 2; Fournier

10:00 pm

Piano Sonata No. 29 in B-flat, Op. 106, "Hammerklavier"
Piano Sonata No. 30 in E, Op. 109
Piano Sonata No. 31 in A-flat, Op. 110
Piano Sonata No. 32 in c, Op. 111

Thursday, May 26

midnight THE DANIEL DUMILE/MF DOOM ORGY (cont.)

6:00 am THE GEORGE ENESCU ORGY

George Enescu (also known as Georges Enesco, 1881-1955) was one of the great musicians of the first half of the twentieth century, excelling as a composer, violinist, pianist, conductor, and teacher. Born in Romania, he studied composition in Paris under Massenet and Fauré. At the Conservatoire he knew Ravel, Koechlin, Cortot, and Thibaud, among other leading French musicians of his generation. As a teacher, he influenced Menuhin, Grumiaux, Haendel, and many other violinists. His busy schedule as a performer and his unrelenting self-criticism kept his published output small, but each work is carefully crafted. He left behind an enormous quantity of unfinished manuscripts at his death. His compositions reflect a wide variety of stylistic influences but always speak in a unique voice, with great attention to melodic development. In particular, his late chamber works are scandalously little known to American audiences despite their brilliance. Discover Enescu as WHRB presents (today and tomorrow) his complete recorded output and a selection of his performances on the fiftieth anniversary of his death.

Time divisions below are only approximate.

6:00 am

1896: Prélude; Ienei (Electrecord LP)
1896: Scherzo; Ienei (Electrecord LP)
1897: Barcarolle (unfinished); Ienei (Electrecord LP)
1897: Poème roumain for Orchestra with Wordless Chorus, Op. 1; Foster, male voices of the Choir of the Orchestra of Colonne and vocal ensemble of Audite Nova, Philharmonic Orchestra of Monte Carlo (Erato)
1897: Suite No. 1 in g, Op. 3, "Dans le style ancien"; Borac (Avie)
1898: Study Symphony No. 4 in E-flat; Andrescu, Romanian National Radio Orchestra (Olympia)
1898: Impromptu; Ienei (Electrecord LP)
1898: Variations in A for Two Pianos, Op. 5; Fotino, Fotino-Negru (Electrecord LP)
1898: Sonata No. 1 in f for Cello and Piano, Op. 26, No. 1; Zank, Sulzen (Arte Nova)
1899: Sonata No. 2 in f for Violin and Piano, Op. 6; Martin, Pöntinen (BIS)
1900: String Octet in C, Op. 7; Academy of St. Martin in the Fields Chamber Ensemble (Chandos)

10:00 am

1901: Romanian Rhapsody in A, Op. 11, No. 1; Rozhdstvensky, BBC Philharmonic Orchestra (Chandos)
1901: Romanian Rhapsody in D, Op. 11, No. 2; Andrescu, Romanian National Radio Orchestra (Olympia)
1901: Symphonie Concertante in b for Cello and Orchestra, Op. 8; Ilea, Mund, Philharmonia Hungarica (Arcobaleno)
1903: Suite No. 1 in C, Op. 9; Foster, Monte Carlo Philharmonic Orchestra
1903: Suite No. 2 in D, Op. 10; Borac (Avie)
1904: Cantabile et Presto for Flute and Piano; Flury, Wegmann (Camerata)
1905: Symphony No. 1 in E, Op. 13; Andrescu, Romanian National Radio Orchestra (Olympia)
1906: Wind Decet in D, Op. 14; Andrescu, members of Romanian National Radio Orchestra (Olympia)
1906: Légende for Trumpet and Piano; Marsalis, Stillman (Sony)
1906: Konzertstück for Viola and Piano; Bashmet, Muntian (RCA)
1907: Nocturne; Ienei (Electrecord LP)
1908: Sept Chansons de Clément Marot, Op. 15; Walker, Vignoles (Unicorn-Kanchana)
1909: Piano Quartet No. 1 in D, Op. 16; Piedemonte-Prelipecan, Voces String Quartet (Electrecord LP)

2:30 pm

1911: Suite Chataleaine; Georgescu, Timiseara Banatul Philharmonic Orchestra (Marco Polo)
1911: Sonata for Violin and Piano in a (frag.); A. Oprean, J. Oprean (Helios)
1914: Symphony No. 2 in A, Op. 17; Rozhdstvensky, BBC Philharmonic Orchestra (Chandos)
1915: Suite No. 2 in C, Op. 20; Conta, Orchestra of Romanian Radio and Television (Marco Polo)
1913-16: Suite No. 3, Op. 18, "Pièces impromptues"; Borac (Avie)
1918: Symphony No. 3 in C, Op. 21; Rozhdstvensky, BBC Philharmonic Orchestra (Chandos)
1920: Quartet No. 1 in E, Op. 22, No. 1; Quatuor Athenaeum Enesco (cpo)

7:00 pm

Enescu Plays Enescu

We present several historic recordings of Enescu as violinist, pianist, and conductor, in collaboration with friends and students. Works include Opp. 6, 7, 9, and 25, and excerpts from Opp. 3 and 10.

10:00pm THE pApAs fritAs ORGY

pApAs fritAs means "French fries" in Spanish, and lead singer Tony Goddess has described pop as the musical equivalent of junk food — you know it's bad for you, but you can't resist. The name is also a pun on the phrase "pop has freed us," which, if their music is any indication, it has. The band was formed in 1992 at Tufts University and released its first single in 1994. Their pure, unadorned pop never really caught on in the US but was well-received in Europe and Japan, where they toured with such bands as The Flaming Lips and The Eels. The band dissolved in 2003, with two of the members moving on to non-musical professions, but Goddess continues to write and perform music in the Boston area.

Friday, May 27**midnight THE pApAs fritAs ORGY (cont.)****6:00 am THE ENESCU ORGY (cont.)**

1922: Hommage à Fauré; Fingerhut (Chandos)
 1924: Piano Sonata No. 1 in f-sharp, Op. 24, No. 1; Wallfisch (EBS)
 1926: Sonata No. 3 in a for Violin and Piano, Op. 25, "Dans le caractère populaire roumain"; Haendel, Ashkenazy (Decca)
7:00 am
 1931: **Oedipe**, Op. 23; van Dam, Bacquier, Vanaud, Gedda, Hauptmann, Fassbaender, Lipov_ek, Hendricks, Albert, Courtis, Quilico, Aler, Taillon, Vernet, Foster, Les Petits Chanteurs de Monaco, Orfeo Donastiarra Chorus, Orchestre Philharmonique de Monte-Carlo (EMI)
 ? : *Voix de la nature (frag.)*; Georgescu, Timiseara Banatul Philharmonic
 1935: Piano Sonata No. 3 in D, Op. 24, No. 3; Lipatti (EMI)
 1935: Sonata No. 2 in C for Cello and Piano, Op.26, No.2; Berger, Wallfisch
11:00 am
 1938: Suite No. 3 in D, Op. 27, "Villageoise"; Foster, Philharmonic Orchestra of Monte Carlo (Erato)
 1940: Impressions d'enfance for Violin and Piano; Kavakos, Nagy (ECM)
 1940: Piano Quintet in G, Op. 29; Kremer, Bidva, Ulijona, Sudraba, Zlaby
 1944: Piano Quartet No. 2 in d, Op. 30; Solomon Ensemble (Naxos)
 1948: Concert Overture in A, Op. 32, "Sur des thèmes dans le caractère populaire roumain"; Andreescu, Romanian National Radio Orchestra
1:15 pm
 1951: String Quartet No. 2 in G, Op. 22, No.2; Quatuor Ad Libitum (Naxos)
 1954: Vox Maris, Op. 31; Baciu, Iasy Moldova Chorus and Orchestra
 1954: Chamber Symphony in E, Op. 33; Vieru, Tudor, Orosanu, Vagner, Varga, Chirila, Vadura, David, Stanciu, Marcoric, Postararu, Diamant-Dumas (Marco Polo)

Enescu the Interpreter

Enescu performs concertos of Bach, Beethoven, and Chausson; and solo works by Handel, Bach, Corelli, Kreisler, and Paganini. We also feature a complete performance of Bach's Mass in b, S. 232, with Enescu directing the Boyd Neel Orchestra and the BBC Chorus, with soloists Suzanne Danco, Kathleen Ferrier, Peter Pears, and Bruce Boyce (BBC).

8:00 pm THE VARESE ORGY

"An artist is never ahead of his time
 but most people are far behind theirs."

—Edgard Varèse

First encounters with Varèse (1883-1965) always seem to shock. Certainly few of his contemporaries knew what to make of him. Even today, Varèse seems easier to dismiss as an eclectic than appreciate as a composer. Looking back at the past four decades since his death, we are left with more questions than answers: In our world of even stranger sounds and music, does Varèse matter? Is there more to his music or is it all in the shock? Can the music of Varèse really speak to us? Though we're more puzzled by these questions and never satisfactorily answered, there remains that elusive something which pulls us back to Varèse.

Un grand sommeil noir (1906); Delunsch, Kerdoncuff (London)
 Amériques (1918-21, rev. 1927); Dohnányi, Cleveland Orchestra (London)
 Offrandes (1921); DeGaetani, Weisberg, Contemporary Chamber Ensemble (Nonesuch)

Hyperprism (1922-23); Boulez Ensemble InterContemporain (Sony)
 Octandre (1923); Lyndon-Gee, Polish National Radio Orchestra (Naxos)
 Intégrales (1924-25); Furrer, Klangforum Wien (Col Legno)
 Arcana (1925-27); Martinson, Chicago Symphony Orchestra (RCA)
 Ionisation (1929-31); DesRoches, New Jersey Percussion Ensemble (Nonesuch)
 Ecuatorial (1932-34); Isherwood, Nagano, Orchestre National de France
 Density 21.5 (1936); Bernold (Harmonia Mundi)
 Déserts (1950-54); Chailly, ASKO Ensemble, electronic interpolations (Lon.)
 Poème électronique (1957-58); First recording, created directly on magnetic tape for the Brussels World's Fair of 1958 (One Way Records)
 Nocturnal (1961); Leonard, Chailly, Men of the Prague Philharmonic Choir, Royal Concertgebouw Orchestra (London)
 Rec. 1933: Ionisation; Nicolas Slonimsky, who conducted the world premiere in New York, March 6, 1933, leads an ensemble including, among others, Carlos Salzedo, Paul Creston, Wallingford Riegger, Henry Cowell, William Schuman, and the composer (Symposium)

Saturday, May 28**midnight THE KAIA WILSON ORGY**

As a 19-year-old, Kaia Wilson inaugurated the reign of the lesbian supergroup Team Dresch, winning over audiences of all sexual orientations with her heart-felt vocals, animalistic screams, and dynamic stage performances. Today, Kaia is one of the leading women in queer rock and roll. Her current group, the Butchies, combines a political agenda of gay rights with sweet yet sophisticated pop melodies—activism that pushes the envelope, but slides down like a spoonful of sugar. Tune in to the Kaia Wilson Orgy for music from her first band Adickdid, as well the legendary Team Dresch, the Butchies, and Kaia's various solo projects.

5:00 am THE JAZZ SPECTRUM**9:00 am HILLBILLY AT HARVARD****1:00 pm THE DIETRICH FISCHER-DIESKAU ORGY**

The defining German baritone of his time, Dietrich Fischer-Dieskau celebrates his 80th birthday this May, born on this day, May 28, in 1925. Known for his interpretations of *lieder*, Fischer-Dieskau was praised for his expressive tone and attention to the smallest musical and textual details. Fischer-Dieskau began his career by chance as a last-minute substitute soloist in Brahms' *German Requiem* in 1947 and went on to perform and record what some consider definitive performances of Schubert, Schumann, Brahms, and Wolf lieder, in addition to performing German and Italian opera. Retiring in 1992, Fischer-Dieskau now pursues conducting, painting, and writing.

Time divisions below are only approximate.

1:00 pm

Beethoven: Sechs Gellert-Lieder, Op. 48; Moore (Orfeo)
 Webern: Songs, "Vorfrühling," "Gefunden," "Bild der Liebe"; Reimann (DG)
 Hindemith: Songs, "Das Ganze, nicht das Einzelne," "Fragment," "Der Tod," "Ich will nicht klagen mehr," "Hymne," "Abendphantasie," "Die Sonne sinkt"; Reimann (Orfeo)
 Schubert: Die schöne Müllerin, D. 795; Moore (DG LP)
 Reichardt: Songs, "Canzon, s'al dolce loco la donna nostra vedi," "Erano I capei d'oro," "O poggi, o valli, o fiume, o selve, o campi," "Piti volte già dal bel sembianze umano," "Di tempo in tempo mi si fa men dura," "Or che'l ciel e la terra, e 'l vento tace"; Demus (DG LP)
 Meyerbeer: Songs, "Menschenfinden," "Hör ich das Liedchen klingen," "Die Rose, die Lilie, die Taube," "Komme (Du schönes Fischermädchen); Engel (DG Archiv LP)

3:15 pm

Mahler: Kindertotenlieder; Kempe, Berlin Philharmonic Orchestra (EMI)
 Wolf: "Weltliche Lieder," Book 3, Das Spanische Liederbuch; Schwarzkopf, Moore (DG LP)
 Beethoven: Song Cycle, "An die ferne Geliebte," Op. 98; Moore (Orfeo)
 Schoenberg: Songs, "Erwartung," Op. 2, No. 1, "Die Aufgeregten," Op. 3, No. 2, "Geühtes Herz," Op. 3, No. 5; Reimann (DG LP)
 Brahms: Die schöne Magelone, Op. 33; Moore (EMI)
 Liszt: Songs, "Benedetto sia 'l giorno, e 'l mese e 'l anno," "Pace non trovo e non ho da far guerra," "I vidi in terra angelici costumi"; Demus (DG LP)
 Pfitzner: Songs, "An den Mond," Op. 18, "Es glänzt so schön die sinkende Sonne," Op. 4 No. 1, "Mailed," Op. 26, No. 5; Höll (Orfeo)

6:00 pm

Schumann: Dichterliebe, Op. 48; Horowitz (Sony)
 Martin: Six Monologues from *Jedermann*; Martin, Berlin Philharmonic (DG)
 Busoni: Songs, "Lied des Unmuts," "Zigeunerlied," "Schlechter Trost," "Lied des Mephistophelles"; Moore (EMI)
 Ives: Songs "The Children's Hour," "Two Little Flowers," "Autumn," "Tom Sails Away," "Ich grolle nicht," "Feldinsamkeit," "Weil' auf mir," "In Flanders Fields"; Ponti (DG LP)

7:30 pm

Schubert: Winterreise, D. 911; Demus (DG)
 Berg: Songs, "Schlafen, schlafen," "Schlafend trägt man mich," "Nun ich der Riesen stärksten überwand," "Warm die Lüfte," Op. 2, Nos. 1-4; Reimann (DG LP)
 Reger: "An die Hoffnung," Op. 124; Albrecht, Hamburg State Philharmonic Orchestra (Orfeo)
 Beethoven: "An die Hoffnung," Op. 94; Moore (Orfeo)
 Bach: Cantata, "Ich will den Kreuzstab gerne tragen," S. 56; Richter, Munich Bach Choir, Munich Bach Orchestra (DG Archiv)

Mahler: Lieder eines fahrenden Gesellen; Furtwängler, Philharmonia Orchestra (EMI)

10:00 pm

Schumann: Liederkreis, Op. 39; Eschenbach (DG LP)
 Strauss: Songs, "Wozu noch, Mädchen, soll es frommen," Op. 19 No. 1, "Ach weh mir unglücklichem Mann," Op. 21, No. 4, "Herr Lenz," Op. 37, No. 5, "Traum durch die Dämmerung," Op. 29, No. 1, "Ruhe, meine Seele," Op. 27, No. 1, "Morgen," Op. 27, No. 4, "Freundliche Vision," Op. 48, No. 1, "Die Nacht," Op. 10 No. 3, "Zueignung," Op. 10 No. 1; Moore (EMI)
 Schubert: Schwanengesang, D. 957; Moore (EMI)

Sunday, May 29**midnight THE NIGHT TRAIN ORGY**

Take a ride on the Night Train, an all-night tour through the world of classic Rhythm and Blues. Hear the sounds of some of America's great cities and most distinctive R&B artists. Requests at: 617-495-WHRB.

7:00 am THE BLUES HANGOVER**11:00 am MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Dr. Robert M. Randolph, Senior Associate Dean for Undergraduate Education and Student Affairs, Massachusetts Institute of Technology, Affiliated Minister in The Memorial Church. Music includes "Sicut cervus" by Palestrina and "Exultate justi" by Viadana.

12:30 pm THE LEFT HAND PIANO ORGY

When Clara Schumann suffered tendonitis in her right hand, Brahms sent her a Chaconne that could be played entirely with the left hand. Later, Scriabin would be inspired by his own practice-induced hand injury to write for the left hand alone; and finally, the war-wounded pianist Paul Wittgenstein would commission left-hand concertos from major composers such as Ravel, Prokofiev, and Korngold, resulting in an influx of left-hand piano works. The genre now comprises many a solo, concerto, and chamber work performed today by notable left-handers Leon Fleisher, Gary Graffman, and others. This afternoon we celebrate inventiveness and courage at the keyboard with hours of music for the left hand.
 1838: Alkan: Fantasy in A-flat, Op. 76, No. 1; Smith (Arabesque)
 1877: Brahms: Chaconne from Bach Partita No. 2; Wittgenstein (Period LP)
 1881: Liszt: Ungarns Gott, S. 543a; Howard (Hyperion)
 1895: Scriabin: Prelude & Nocturne, Op. 9, Nos. 1 & 2; Neuhaus (Russian Disc)
 1901: Saint-Saens: Six Etudes, Op. 135: Alla Fuga and Gigue; Fleischer (Sony)

- 1905: Blumenfeld: Etude in A-flat, Op. 36; Barere (APR)
 1923: Korngold: Piano Concerto in C-sharp, Op. 17; de Groot, Albert, North German Philharmonic Orchestra (cpo)
 1924: Schmidt: Piano Concerto No. 1 (Concertante Variations on a Theme of Beethoven for Piano, left hand, and Orchestra); Adam, Eschwe, Lower Austria Tonkuenstler Orchestra (Preisner)
 1925: R. Strauss: Parergon to the Sinfonia domestica, Op. 73; Wittgenstein, Simon, Boston Records Orchestra (Boston Records LP)
 1926: Janacek: Capriccio for Piano, Flute, Two Trumpets, Three Trombones, and Tuba; Dohnanyi, Cleveland Orchestra (London)
 1928: Martinu: Divertimento for Piano Left Hand and Orchestra; Panenka, Gregor, Prague Philharmonic Orchestra (Supraphon)
3:30 pm
 1930: Korngold: Suite for Piano, Two Violins, and Cello, Op. 23; Forsberg, Forsberg, Lysell, Lidstrom (DG)
 1930: Ravel: Piano Concerto for Left Hand and Orchestra in d; Wittgenstein, Walter, Amsterdam Concertgebouw Orchestra (Urania)
 1931: Prokofiev: Piano Concerto No. 4 in B-flat, Op. 53, "For the Left Hand"; Berman, Jaervi, Royal Concertgebouw Orchestra (Chandos)
 1940: Britten: Diversions on a Theme for Piano and Orchestra, Op. 21; Katchen, Britten, London Symphony Orchestra (London)
 1976: Corigliano: Etude Fantasy No. 1 for the left hand alone; Jalbert (Endeavour Classics)
 1991: Rorem: Piano Concerto No. 4 for Left Hand; Graffman, Previn, The Symphonic Orchestra of The Curtis Institute of Music (New World)

6:00 pm THE DANISH ORGY
 Rued Langgaard (1893-1952) and Vagn Holmboe (1909-96) were two of the most remarkable 20th-century Danish composers. Both worked in the shadow of Nielsen, were remarkably prolific, and refused to embrace the avant-garde for its own sake. While Holmboe achieved considerable success in his lifetime and lived comfortably in the Danish musical community, Langgaard lived well outside the mainstream and developed a highly iconoclastic and bombastic style. In this brief survey of highlights from both men's careers, we will hear moments of delicate beauty, thunderous power, and surprising genius.

11:00 pm LESS IS MORE: TWO MAN/WOMAN BAND ORGY
 Pioneered in the out-of-the-way worlds of Providence and kindred spirit cities, the two-individual band grew up as the sleeker, streamlined, and somewhat infinitely louder alternative to the conventional instrumentation set. Expect lots of amplifiers. Featuring the sweet sounds of godstomper, usaismonger, iron lung, lightning bolt, anton bordmaneloe omoie, the body, tiny hawks, ninja death squad, v for vendetta, the gerty farish, and beyond.

Monday, May 30

midnight LESS IS MORE: TWO MAN/WOMAN BAND ORGY
5:00 am JAZZ INTERLUDE
6:00 am THE BOOM YEARS: AMERICA 1945-1963 ORGY
 The conclusion of World War II heralded a new era in American history. The following two decades would bring startling transformations: the Baby Boom and economic prosperity, the Cold War and the Korean War, McCarthyism and the Kennedy Camelot. Popular culture would change equally dramatically, as Americans enjoyed golden ages of Hollywood, Broadway, and radio, even as they embraced the revolutions spawned by two powerful innovations: television and rock 'n' roll. It was an age that spanned *From Here to Eternity* and *The Great Escape*, Doris Day and Ella Fitzgerald, Perry Como and Perry Mason, James Dean and James Bond. All these and more will be featured in "The Boom Years," WHRR's audio documentary of America from 1945 to 1963. A combination of history, music, and nostalgic appreciation, our program will feature songs, newscasts, speeches, commercials, and clips from radio, film, and television. Like its predecessors on this station — "The Thirties Orgy" and "The War Years" — this survey will seek to recapture, chronologically and topically, the life and culture of America as we chronicle an era.

10:00 pm THE MISSION OF BURMA ORGY
 Mission of Burma is one of the pioneering bands of the post-punk era and one of the most important rock bands from Boston. Their well-crafted songs, catchy without being trite, loud and forceful without becoming incoherent, influenced much 1980s punk music and is remarkably prescient of the alternative rock acts that would become popular more than a decade later. After frontman Roger Miller developed tinnitus, the group disbanded into various projects, most significant of which was Birdsongs of the Mesozoic, a quieter, instrumental-oriented band whose music borrowed from a variety of genres. Mission of Burma has reformed just in the past few years and continues to record music today.

Tuesday, May 31

midnight THE MISSION OF BURMA ORGY (cont.)
noon THE ABDULLAH IBRAHIM ORGY
 Abdulllah Ibrahim, originally "Dollar Brand," is known to the world as the most important jazz musician to emerge from South Africa. He was born in Cape Town in 1933 and learned to play the piano in District Six, the vibrant and creative township later razed to the ground under Apartheid. Working with the great South African saxophone player, Kippie Moeketsi, Ibrahim founded South Africa's definitive jazz group, The Jazz Epistles. Ten years later, Ibrahim was discovered by Duke Ellington, whose music, along with that of Monk and Parker, would become an important influence for Ibrahim. He developed his style by blending American jazz and African folk tunes to create a music that was uniquely South African. His music is suffused with a touching spirituality, with rare beauty, majesty, elegance. In this Orgy, we discover the creations of Abdulllah Ibrahim during his nearly 50-year career. As he said, "In the course of history we commend our people, we commend their ceaseless courage and their sense of love, their willingness to forgive... this is what sustains all of us inside and outside the country — this is our African heritage, its sunshine is inside us all..."

Wednesday, June 1

midnight THE ABDULLAH IBRAHIM ORGY (cont.)
8:00 am THE ISANG YUN ORGY

"A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have a say in it through my music." — Isang Yun, 1983

Isang Yun (1917-1995) is Korea's greatest composer of Western classical music. Though he spent most of his adult life abroad, he was deeply embroiled in the double tragedies of colonization and division that have defined the modern history of his homeland. He was born in Tongyeong, Korea, his father the poet Yun Ki Hyon. He studied music in Osaka and Tokyo while Korea was still under Japanese domination. After liberation in 1945, he returned home, and later traveled to France and Germany for further training. Yun settled in Berlin, where he was abducted by the South Korean government in 1967, accused of spying, and tortured while in prison. By this time his talent was widely recognized, and an international campaign for his release was finally successful in 1969. He became a German citizen and taught at the Berlin Hochschule für Musik. Later in life he received the Federal German Republic's distinguished service cross and the medal of the Goethe Institute. Yun was a versatile composer with a distinctive style. He sought to integrate ideas and textures from Korean music into his compositions, though he never resorted to exoticism for effect. We present the complete recorded works of Isang Yun in tribute on the tenth anniversary of his death.

Time divisions below are only approximate.

- 8:00 am**
 1958: Five Pieces for Piano; Choi (Institut für Neue Musik)
 1959: Music for Seven Instruments; Mefano, Ensemble 2e2m (2e2m)
 1959: String Quartet No. 3; Nomos String Quartet (cpo)
 1960: Bara; Iwaki, NDR Symphony Orchestra (Isang Yun Gesellschaft)
 1962: Loyang for Chamber Ensemble; Zender, members of the Sinfonie-Orchester des Westdeutschen Rundfunks (Wergo LP)
 1963: Garak for Flute and Piano; Schupp, Ikeya-Fuchino (Institut für Neue Musik)
 1963: Gasa for Violin and Piano; Schneeberger, Larcher (ECM)
 1964: Fluktuationen; Ronnefeld, Radio Symphony Orchestra of Berlin (Isang Yun Gesellschaft)
 1964: Nore for Cello and Piano; Parnas, Kim (Arcadia)
 1966: Reak; Asbury, Deutsches Symphonie-Orchester Berlin (Capriccio)
 1966: Shao Yang Yin for Harpsichord; Vischer (Wergo LP)
 1967: Tuxaux Sonores for Organ; Zacher (Wergo LP)
 1968: Riul for Clarinet and Piano; Brunner, Kontarsky (Camerata)
 1968: Images for Flute, Oboe, Violin, and Cello; Nicolet, Holliger, Schneeberger, Demenga (ECM)
 1970: Glisseés for Cello; Palm (DG)
 1971: Namu for Three Sopranos and Orchestra; Dorow, de Francesca, Taskowa, Gielem, Radio Symphony Orchestra of Berlin (Isang Yun Gesellschaft)
 1971: Dimensionen for Organ and Orchestra; Schwarz, Zender, Radio Symphony Orchestra of Berlin (Isang Yun Gesellschaft)
 1971: Piri for Oboe; Holliger (ECM)
 1972: Gagok for Voice, Guitar, and Percussion; Enns, Schröder, Ensemble L'Art Pour l'Art (cpo)
1:00 pm
 1972-3: Trio for Flute, Oboe, and Violin; Staege, Glaetzer, Halberg (Isang Yun Gesellschaft)
 1973: Overture; Zender, Rundfunk-Sinfonieorchester Saarbrücken (Isang Yun Gesellschaft)
 1974: Memory for Three Voices and Percussion; Saur-Kontarsky, Henius, Pearson (Isang Yun Gesellschaft)
 1974: Five Etudes for Flute; Schöpp (Institut für Neue Musik)
 1974: Harmonia for Winds, Harp, and Percussion; Asbury, Deutsches Symphonie-Orchester Berlin (Capriccio)
 1975: An der Schwelle for Baritone, Women's Chorus, Organ, and Ensemble; Schramm, women of the RIAS Chamber Chorus, Szathmáry, Gronostay, Solisten-Ensemble Berlin (Isang Yun Gesellschaft)
 1975: Rondell for Oboe, Clarinet, and Bassoon; Dimigán, Schneider, Hubner (cpo)
 1975-6: Cello Concerto; Maintz, Asbury, Deutsches Symphonie-Orchester Berlin (Capriccio)
 1976: Pièce Concertante for Chamber Ensemble; Zender, Staege, Deinzer, Havenith, Armbruster, Czapary, Ehrbrecht-Doch, Sparenberg (Camerata)
 1976: Königliches Thema for Violin, after J. S. Bach; Musikalischen Opfer; Tatsuimi (Camerata)
 1976: Duo for Viola and Piano (arr. Viola and Accordion); Imai, Miki (BIS)
 1977: Cantata, "Der weisse Mann," for Baritone, Mixed Chorus, and Chamber Orchestra; Müller, members of the Ernst Senf Chamber Chorus, Schwarz, Instrumental-Ensemble Berlin (Isang Yun Gesellschaft)
 1977: Concerto for Flute and Chamber Orchestra; Staege, Zender, Rundfunk-Sinfonieorchester Saarbrücken (Camerata)
5:00 pm
 1977: Double Concerto for Oboe, Harp, and Chamber Orchestra; H. Holliger, U. Holliger, Davies, Saarbrücken Radio Orchestra (Camerata)
 1977-8: Salomo for Alto Flute; Staege (Camerata)
 1978: Octet for Clarinet (Bass Clarinet), Bassoon, Horn, and String Quintet; Zender, Ensemble Modern (ARS Musica)
 1978: Muak; Zender, Rundfunk-Sinfonieorchester Saarbrücken (Camerata)
 1979: Sonata for Oboe, Harp, and Viola; H. Holliger, U. Holliger, Fukai

- 1979: Fanfare and Memorial for Harp and Orchestra; Na, Travis, Changwon Philharmonic Orchestra (Tongyeong International Music Festival)
 1980: Novelletto for Flute, Harp, Violin, and Cello; van Tiel, Roorda, Ockers, Kracht, Esser (Attacca)
 1980: Teile dich Nacht for Soprano and Chamber Ensemble; Whittlesey, Zender, Ensemble Modern (Ars Musici)
 1981: Exemplum in Memoriam Kwangju; Kim, State Symphony Orchestra of the Democratic People's Republic of Korea (Camerata)
 1981: Concerto for Clarinet and Small Orchestra; Brunner, Thomas, Symphonie-Orchester des Bayerischen Rundfunks (Camerata)
9:00 pm
 1981: Violin Concerto No. 1; Tatsumi, Mácral, Radio Symphony Orchestra of Frankfurt (Camerata)
 1982: Interludium A for Piano; Burns (Academy)
 1983: Monolog for Bass Clarinet; Hemken (Edition Zeitklang)
 1983: Concertino for Accordion and String Quartet; Miki, Nomos String Quartet (cpo)
 1983: Sonata for Two Violins; Gawriloff, Tatsumi (Camerata)
 1983-4: Symphony No. 1; Kim, State Symphony Orchestra of the Democratic People's Republic of Korea (Camerata)
 1983-4: Monolog for Bassoon; Jensen (MD+G)

Thursday, June 2

- midnight** RECORD HOSPITAL
5:00 am JAZZ INTERLUDE
7:00 am THE ISANG YUN ORGY (cont.)
 1983-4: Inventions for Two Flutes; de Reede, Roorda (Attacca)
 1984: Duo for Cello and Harp; Grimmer, Hofmann (Col Legno)
 1984: Clarinet Quintet No. 1; Meyer, members of Vienna String Sextet (EMI)
 1984: Symphony No. 2; Schmöhe, Symphonie-Orchester des Bayerischen Rundfunks (Camerata)
 1984: Gong-Hu for Harp and Strings; U. Holliger, H. Holliger, Camerata Bern (Camerata)
 1985: Symphony No. 3; Chung, Rundfunk-Sinfonieorchester Saarbrücken (Isang Yun Gesellschaft)
 1985: Li-Na im Garten for Violin; Chen (Institut für Neue Musik)
 1986: Mugging-Dong (Invocation) for Wind, Percussion, and Double Bass; Zender, Ensemble Modern (Ars Musici)
 1986: Rencontre for Clarinet, Cello, and Harp; Brunner, Grimmer, Hofmann (Col Legno)
 1986: Quartet for Flutes; Staeger, Bossler, Caymaz, Winkler (Isang Yun Gesellschaft)
 1986: Symphony No. 4, "Im Dunkeln Singen"; Iwaki, Tokyo Metropolitan Orchestra (Camerata)
 1986: Impression; Zender, Ensemble Modern (Ars Musici)
11:15 am
 1986-7: Cantata, "Nauri Dang, Nauri Minjokiyol"; M. Kim, Y. Kim, Pak, Han, B. Kim, Chorus and State Symphony Orchestra of the Democratic People's Republic of Korea (Camerata)
 1987: In Balance for Harp; Holliger (Camerata)
 1987: Kontraste for Violin; Tatsumi (Camerata)
 1987: Symphony No. 5 for Baritone and Orchestra; Salter, Ukigaya, Pomeranian Philharmonic Orchestra (cpo)
 1987: Tapis for String Quintet; Bormann, Nomos String Quartet (cpo)
 1988: Pezzo Fantastico for Three Instruments; de Reede, Roorda, Esser (Attacca)
 1988: Sori for Flute; Schmeling (cpo)
 1988: String Quartet No. 4; Quartet 21 (Isang Yun Gesellschaft)
 1988: Distanzen for Woodwind Quintet and String Quintet; Mefano, Ensemble 2e2m (2e2m)
 1988: Festlicher Tanz for Wind Quintet; Albert Schweitzer Quintet (cpo)
 1990: Together for Violin and Double Bass; Sponberg, Styffe (Simax)
 1990: Chamber Concerto No. 1; Mefano, Ensemble 2e2m (2e2m)
 1990: Chamber Concerto No. 2; Mefano, Ensemble 2e2m (2e2m)
4:00 pm
 1990: Oboe Concerto; Holliger, Ensemble Modern (Tongyeong International Music Festival)
 1990: String Quartet No. 5; Orlando Quartet (Emergo)
 1991: Wind Quintet; Albert Schweitzer Woodwind Quintet (cpo)
 1992: String Quartet No. 6; Amati String Quartet (cpo)
 1992: Espace I for Cello and Piano; Demenga, Larcher (ECM)
 1993: Seven Etudes for Cello, Nos. 2 and 5; Lee (Isang Yun Gesellschaft)
 1993: Chinesische Bilder for Flute; Staeger (Isang Yun Gesellschaft)
 1994: Ost-West-Miniaturen for Oboe and Cello; Goritzki, Carewe (Tongyeong International Music Festival)
 1994: Clarinet Quintet No. 2; Brunner, Amati String Quartet (cpo)
 1994: Quartet for Oboe and String Trio; Holliger, Zehetmair, Killius, Demenga (ECM)
 1994: Engel in Flammen for Soprano, Women's Chorus, and Five Instruments; Fetik, women of the Choir of the Hochschule des Saarlandes für Musik und Theater, Pommer, Orchestra of the Hochschule des Saarlandes für Musik und Theater (Hochschule des Saarlandes für Musik und Theater)
 1994: Epilog for Soprano, Women's Chorus, and Five Instruments; Fetik, women of the Choir of the Hochschule des Saarlandes für Musik und Theater, Pommer, Orchestra of the Hochschule des Saarlandes für Musik und Theater (Hochschule des Saarlandes für Musik und Theater)
8:00 pm
Isang Yun's Legacy
 An examination of Yun's influence on his contemporaries and successors. This segment includes an interview with Harvard's Bong Ihn Koh '08, distinguished cellist and recipient of Second Prize in the first Gyeongnam International Music Competition, held in Yun's hometown of Tongyeong. We will hear Koh's recording of the Cello Concerto, with Yun-Sung Chang directing the Changwon Philharmonic Orchestra.

10:00 pm THE SCOTTISH POP ORGY

Fantastic singer-songwriter pop music has come out of Scotland since the early 80s, and recently bands borne from this influence have begun to scrape the mainstream and gain wider exposure. We go back to formative groups such as Josef K, Orange Juice, work through the second wave of Scot revival with the Pastels, Shop Assistants, BMX Bandits, dart to the side for rockier Scot bands like the Jesus & Mary Chain, and eventually land at the current wave of Scot pop bands like Belle & Sebastian, Ballboy, and Camera Obscura. We will try to create a sense of history of influence and to find a way that the geography of the place influences the music.

Friday, June 3

midnight THE SCOTTISH POP ORGY (cont.) 6:00 pm QUESTIONS I CAN'T ANSWER

Six hours of rock'n'roll songs asking some burning questions: "Do you wanna dance?", "Can your monkey do the dog?", "What is a fister's?", "Are you a boy, or are you a girl?", "2+2+7", "Whazit?", "How does it feel to feel?", "Why am I alone?", "Where is my mind?", "Why not tonight?", "Do you wanna know?". There will likely be no answers to these; but if you wonder about the rest of the questions, then be part of the interrogation by tuning in.

Saturday, June 4

midnight RECORD HOSPITAL 5:00 am THE JAZZ SPECTRUM 9:00 am HILLBILLY AT HARVARD 1:00 pm K. A. HARTMANN CENTENARY ORGY

A centenary spotlight on a little-known, twentieth-century German composer, Karl Amadeus Hartmann (1905-1963), who spent World War II in Germany in "internal exile," but afterwards wrote some of the post-war years' most worthy music, based in continuity with the great classical tradition. His relatively early death at 58 sent his work back into obscurity, from which it has only recently emerged.
 Little Suite for Piano (1924); Mauser (Virgin)
 Suite No. 2 for Piano (1926); Mauser (Virgin)
 Jazz Toccata and Fugue (1928); Mauser (Virgin)
Wachsigfurenkabinett (1929-30); Barainksy, Breedt, Harper, Kraus, Ginzel, Junghanns, Müller-Berg, Jander, Gröschel, Schwemmer, Epple, Deutsches Symphonie-Orchester Berlin (Wergo)
 Sonata (1931); Mauser (Virgin)
 String Quartet No. 1, "Carrillon" (1933); Zehetmair Quartet (ECM)
 Misereae, symphonic poem for orchestra (c. 1935); Botstein, London Philharmonic Orchestra (Telarc)
 Chamber Concerto for Clarinet, String Quartet, and String Orchestra (1935); Meyer, Petersen Quartet, Poppen, Munich Chamber Orchestra (ECM)
3 pm
Simplicius, Simplicissimus (1935); Donath, Büchner, König, Brinkmann, Schoze, Berger-Tuna, Euba, Fricke, Munich Concert Chorus, Bavarian Radio Symphony Orchestra (Wergo)
 Concerto funebre for Violin and String Orchestra (1938, rev. 1959); Faust, Poppen, Munich Chamber Orchestra (ECM)
 Sonata, "27 April 1945" (1945); Mauser (Virgin)
 String Quartet No. 2 (1945-46); Vogler Quartet (Nimbus)
 Adagio (Symphony No. 2) (1946); Kubelik, Bavarian Radio Orchestra
6 pm
 Symphony No. 4 for String Orchestra (1947); Metzmacher, Bamberg Symphony Orchestra (EMI)
 Symphony No. 3 (1948-49); Metzmacher, Bamberg Symphony Orchestra
 Symphony No. 5 (1950); Kubelik, Bavarian Radio Orchestra (Wergo)
 Symphony No. 6 (1951-53); Kubelik, Bavarian Radio Orchestra (Wergo)
 Concerto for Piano, Winds, and Percussion (1953); Bergmann, Rosbaud, Southwest German Radio Orchestra (DG LP)
 Symphony No. 7 (1956-58); Macal, Bavarian Radio Orchestra (Wergo)
 Ghetto, from A Jewish Chronicle (remaining music by others); Barová, Bauer, Kegel, Leipzig Radio Symphony Orchestra (Berlin Classics)
 Symphony No. 8 (1960-62); Kubelik, Bavarian Radio Orchestra (Wergo)
 Gesang-Szene for Baritone and Orchestra, with words from *Sodom and Gomorrah* by Jean Giraudoux (1961-63); Fischer-Dieskau, Kubelik, Bavarian Radio Symphony Orchestra (Wergo)
10:00 pm THE DARKER SIDE

Sunday, June 5

midnight THE DARKER SIDE 7:00 am THE BLUES HANGOVER 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Mark D. W. Edington, Epps Fellow, Chaplain to Harvard College, and Associate Minister in The Memorial Church. Music Honoring the Class of 2005.

12:30 pm PETER SELLERS ORGY

Peter Sellers, ikon of post-war British comedy, died in 1980 at age 54, a sharp and tragic loss to the English-speaking world. Probably best known as Inspector Clouseau in the *Pink Panther* films and perhaps next as three characters in *Dr. Strangelove*, Sellers was part of the BBC's magnificently crazy *Goon Show* in the 1950's, and of the great British comedy films (especially the black and white ones) of the 1950's and early 1960's. His many characters were physically and vocally memorable, and we'll do our best to remember him with his voice only from solo recordings (including the classic travogue *Balham, Gateway to the South*) and a couple of *Goon Shows* (with his great collaborators, Spike Milligan and Harry Secombe). Inevitably, we'll also hear Peter Sellers sing George Gershwin.

2:30 pm JIMMY DURANTE ORGY

With the death of Jimmy Durante (1895-1980) twenty-five years ago, America lost one of it's greatest clowns, a man of endless good humor who made himself a beloved star in a tough business, even with benign material that could always be enjoyed together by families. We'll revel in performances conveying his irrepressibly silly spirit and his musical gifts, which were considerable. He is joined by Frank Sinatra, Bing Crosby, and others, including his old partners, Clayton and Jackson.

4:00 pm HAROLD ARLEN CENTENARY ORGY

From "That Old Black Magic" to "Stormy Weather" and "Blues in the Night," Harold Arlen (1905-86) wrote songs that became part of the nation's collective musical memory. His most famous music may be the score to *The Wizard of Oz*, but for the serious song connoisseur, Arlen's output is filled with standards. We hear the best of it performed by the top singers of his day, Crosby, Sinatra, Garland, Ethel Waters, Harry Richman, Cliff Edwards, Ethel Merman, even Groucho Marx ("Lydia the Tattooed Lady"), and Arlen himself, with a couple sung by Ella Fitzgerald. We'll also sample his writing for musicals *Bloomer Girl*, *St. Louis Woman*, *House of Flowers*, and *St. Louis Woman*. You'll be amazed at how many of his songs you know.

8:00 pm JULE STYNE CENTENARY ORGY

Jule Styne (1905-1994) assured his immortality with the musical *Gypsy* (words by Stephen Sondheim), bolstered by *Funny Girl*, *Bells are Ringing*, *Gentlemen Prefer Blondes*, and more. We'll hear music from those scores, with Ethel Merman, Barbra Streisand, Judy Holliday, Carol Channing, and others, and include attention to his lesser-known (and much less successful) musicals, such as *Hallelujah, Baby!* (with Leslie Uggams), *Subways are for Sleeping* (with Sydney Chaplin and Carol Lawrence), *Fade Out, Fade In* (with Carol Burnett and Jack Cassidy), and *Darling of the Day* (with Patricia Routledge and Vincent Price), plus the revue *Two on the Aisle* (with Bert Lahr and Dolores Gray). We'll also explore Styne's hit-writing period of the 1940's, much of it with lyricist Sammy Cahn, which produced songs from wartime's "I'll Walk Alone" and "It's Been a Long, Long Time" to "Give Me Five Minutes More," "It's Magic," and "Let it Snow! Let it Snow! Let it Snow!" — with Frank Sinatra, Doris Day, Dinah Shore, Tex Beneke, and others.

Tuesday, June 7

11:00 am PHI BETA KAPPA (time approx.)

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with Orator John Deutch and poetry by the late Robert Creeley, '47.

12:30 pm CLASSICAL MUSIC INTERLUDE (time approx.)

Mahler: Symphony No.8; Brewer, Isokoski, Banse, Remmert, Henschel, Villars, Wilson-Johnson, Relyea, Rattle, Toronto Children's Chorus, London Symphony Chorus, City of Birmingham Youth Chorus, Symphony Chorus, and Symphony Orchestra (EMI)

2:00 pm BACCALAUREATE (time approx.)

Live from the Memorial Church in Harvard Yard, the last time this graduating class will be addressed at length as undergraduates by Harvard President Lawrence H. Summers.

4:30 pm Next program (time approximate)

Wednesday, June 8

2:00 pm CLASS DAY

Live from Tercentenary Theatre, Harvard Yard, addresses by members of the Class of 2005 alumni, and guest speaker.

4:30 pm Next program (time approximate)

Thursday, June 9

8:00 am MUSIC FROM HARVARD

Music performed by Harvard and Radcliffe musicians.

9:15 am HARVARD COMMENCEMENT

Live from Tercentenary Theatre, Harvard Yard. For the 354th time, Harvard will assemble for the conferring of degrees in America's oldest secular ceremony in continual usage. Beginning with the colorful academic procession, the morning features addresses (including one in Latin) by three students and the time-honored phrases with which Harvard's President, Lawrence H. Summers, makes it all official.

11:30 am INTERMISSION (time approx.)

Music appropriate to the day.

1:50 am HARVARD ALUMNI ASSOCIATION MEETING

Live from Tercentenary Theatre, Harvard Yard. Harvard saves its major Commencement addresses for this event, which begins with the spirited alumni parade, headed each year by the oldest alumnus and alumna present. Harvard President Lawrence H. Summers and guest speaker of the day, actor John Lithgow, '67, will address the assembly, will alumni responsible for elections, fundraising, and awards.

5:00 pm Next program (time approximate)

Sunday, June 12

7:00 pm BOSTON EARLY MUSIC FESTIVAL PREVIEW

A grand preview of the Boston Early Music Festival and Exhibition, which takes place all this week, with musicians performing and talking about their concerts. Includes a specially performed preview of the Festival's centerpiece opera, *Boris Goudenow* by Johann Mattheson, and, as is always a highlight of our previews, a discussion with the entire production team of the opera. Plus FREE ticket and CD giveaways. See the inside back cover of this Guide; go to www.BEMF.org or telephone 617-661-1812 right now for a brochure.

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WHRB SUMMER SCHEDULE

WHRB does NOT publish a Guide in the summer.

Our summer schedule is Jazz 5 am-1 pm,

Classical, 1 pm-10 pm, then Rock.

Sunday evenings at 8 pm during the summer:

OPERAS FROM EUROPE

Live performances recorded in European opera houses.

June 19: WORLD PREMIERE of Loren Maazel's opera **1984**, performed in May at the Royal Opera, Covent Garden, London; Simon Keenlyside, Nancy Gustafson, Richard Margison, Lawrence Brownlee; Maazel

June 26: Janacek: **From the House of the Dead**; Peter Mikulas, Stéphanie Novacek, Stefan Margita; Jiri Belohlavek, Geneva Grand Theatre Chorus, Orpheus Chorus of Sofia, Orchestre de la Suisse Romande

July 3: Mussorgsky: **Khovanshchina**; Vladimir Ognivenko, Clifton Forbis, Roberto Scanduzzi, Elena Zarembo; James Conlon, Maggio Musicale

July 10: Bretón: **La Dolores**; Maria Rodriguez, Cecilia Diaz, Gustavo Porta, Dario Schmunck, Antoni Ros Marbá, Teatro Real, Madrid

July 17: Shostakovich: **Lady Macbeth of Mtsensk**; cast to be announced; Zoltán Pesko, Bolshoi Theater, Moscow

July 24: Mozart: **Don Giovanni**; Mihály Kálmándi, Mónika González, Eva Bátori, István Kovácszai, János Tóth, István Rácz, Anna Herczenik, Viktor Mácsányi; János Kovács, Hungarian State Opera, Budapest

July 31: Wagner: **Tristan und Isolde** (NOTE: **begins at 7 pm**); Ben Heppner, Waltraud Meir, Yvonne Naef, Jukka Rasilainen, Franz-Josef Selig; Esa-Pekka Salonen, Bastille Opera, Paris

August 7: Beethoven: **Fidelio**; Deborah Voigt, Thomas Moser, James Morris, Tom Fox, Harolyn Blackwell, Stanford Olsen; Robert Bass, Collegiate Chorale, Orchestra of St. Luke's, in Carnegie Hall

Plus two live-by-recording concert series, Tuesdays and Thursdays at 8 pm

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