

# WHRB PROGRAM GUIDE

May/June 2010  
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Spring Orgy® Period

95.3 FM



Saturday, May 1

midnight THE DEATHMATCH ORGY

"Let's raise the stakes. If Kanye West sells more records than 50 Cent...I won't put out anymore solo albums." – 50 Cent, 2007

"If 50 is true to his word, we won't have any more 50 Cent albums." – Carl Mello, director of buying at Newbury Comics. "On my next album..." – 50 Cent, 2009

Musicians can't seem to resist making sharp criticisms about their competition, but what we care about at WHRB is the quality of the music. We recall savage feuds – Biggie vs. Tupac, 50 Cent vs. Kanye, and Axl Rose vs. just about everyone.

5:00 am JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm METROPOLITAN OPERA

Rossini: *Armida*; Renée Fleming, Lawrence Brownlee, Bruce Ford, José Manuel Zapata, Barry Banks, Kobie van Rensburg conducting.

5:15 pm POST MET VOCAL PROGRAM (time approx.)

6:00 pm THE SPANISH & LATIN AMERICAN GUITAR ORGY

Guitar-like instruments have existed for at least 5,000 years. We present music from the most exciting classical guitar composers of Spain and Latin America.

Rodrigo: *Concierto de Aranjuez* for Guitar and Orchestra; Söllscher, *Orpheus Chamber (DG)*

Barrios: *Aire de Zamba*; Fisk (Musicmasters)

Barrios: *Danza paraguaya*; Fisk (Musicmasters)

Villa-Lobos: *Guitar Concerto*; Söllscher, *Orpheus Chamber (DG)*

Tárrega: *Recuerdos de la Alhambra*, for guitar; Yepes (DG)

Tárrega: *Mango*; Yepes (DG)

Tárrega: *Marietta and Mazurka*, for guitar; Yepes (DG)

Tárrega: *Capricho árabe*, for guitar; Yepes (DG)

Tárrega: *Preludio for Guitar in D*; Yepes (DG)

Tárrega: *Preludio for Guitar in E*; Yepes (DG)

Moreno Torroba: *Castillos de España for Guitar*; Russell (Telarc)

Sor: *Concierto Mágico for Guitar and Orchestra*; Fisk, Serebrier, *Barcelona Symphony Orchestra (Naxos)*

Segovia: *Anécdotas 2 for Guitar*; Russell (Telarc)

Sunday, May 2

midnight THE JOHN CAGE ORGY

In his book *Silence*, John Cage describes an experience he had entering a silent chamber at Harvard, in which he could still hear the sounds of his vital processes. He writes, "Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music.... But this fearlessness only follows if, at the parting of the ways, where it is realized that sounds occur whether intended or not, one turns in the direction of those he does not intend. This turning is psychological and seems at first to be a giving up of everything that belongs to humanity — for a musician, the giving up of music. This psychological turning leads to the world of nature, where, gradually or suddenly, one sees that humanity and nature, not separate, are in this world together; that nothing was lost when everything was given away. In fact, everything is gained."

Cage's later compositions reflect this preference for unintentional sounds; all of his later pieces were composed using chance procedures, and the exact structures of many are indeterminate, varying from performance to performance. To honor the importance and beauty Cage saw in chance music, we will be determining the order of the pieces of the John Cage Orgy using chance procedures from the *I Ching*, the Chinese book Cage used to compose many of his chance pieces.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Jonathan C. Page, Epps Fellow in The Memorial Church. Music includes "Rejoice in the Lamb" by Britten.

12:30 pm THE JOHN CAGE ORGY (cont.)

10:00 pm THE HISTORY OF HIP HOP

The Darker Side presents a concise history of hip-hop music in the United States and around the world, starting with the music that evolved into hip-hop, and ending with 2010's hottest new joints.

COVER: GUSTAV MAHLER

THE  
METROPOLITAN  
OPERA

5:00 am THE FREIGHT TRAIN ORGY

Getting from point A to point B is doesn't have to be hum-drum geometry. A great many varied and infamous musicians such as Elizabeth Cotten, Johnny Cash, John Prine and Leadbelly found inspiration and mischief en route from point A to point B mostly because they took the train and they knew where to look. In the Freight Train Orgy, we will travel in style through generations of musicians fascinated by the locomotive and all that it represented. Each stop along our orgiastic tracks will trace milestones in blues and folk; from the train that Cash sees from his Folsom Prison window to Mr. Peabody's Coal Train that hauled away John Prine's childhood, we're guessing you're going to stay with us all down the line.

9:00 am HILLBILLY AT HARVARD

11:00 am THE LITERARY VERDI

Some of Verdi's greatest works were based on the work of important writers. We will hear Verdi's adaptations of the works of Hugo, Schiller, and Byron.

Ernani; Price, Bergonzi, Sereni, Flagello, Schippers

(RCA Victor)

Il corsaro; Caballé, Norman, Carreras, Mastromei, Grant,

Gardelli, Ambrosian Singers, New Philharmonia Orchestra (Philips)

Luisa Miller; Caballé, Pavarotti, Milnes, Reynolds, Gaiotti, van Allen, Maag, London Opera Chorus, National Philharmonic Orchestra (Decca)

Rigoletto; Cappuccilli, Domingo, Cotrubas, Moll, Ghiaurov, Obraztsova, Giulini, Vienna State Opera Chorus and Orchestra (DG)

8:00 pm SPREAD LOVE, IT'S THE BROOKLYN WAY

Brooklyn, NY despite being geographically non-descript has been an artistic haven since the beginning of the 1980's. Moreover, its musical output hasn't been limited to any particular genre and instead is reflective of the major genre movements of the past two decades. In a salute to Brooklyn's cultural fecundity, WHRB is pleased to present an 11-hour block of music from native Brooklyn artists.

Tuesday, May 4

5:00 am THE FREIGHT TRAIN ORGY (cont.)

11:00 am THE SPORTS ORGY

WHRB Sports provides its annual end of the year recap of Harvard athletics, including special interviews and features with Harvard athletes and alumni, a look back at the year that was in the Winter and Spring Sport seasons, and a look ahead to next Fall.

3:00 pm THE TOP SHELF ORGY

An extended look back at Harvard hockey's intermission show *Top Shelf*, featuring highlights of the last couple of seasons' episodes, special features, guests, and a blooper reel.

7:00 pm OUTLAWS AND REBELS: THE FOLK PUNK ORGY

We explore a genre which celebrates the rebel spirit at the heart of two seemingly irreconcilable genres. Whether the artists are punk musicians using traditional folk instruments or folk musicians taking on the energy and raw power of traditional punk music, the result is powerful.

Wednesday, May 5

midnight BAD MUSIC FOR BAD PEOPLE: SONGS THE CRAMPS TAUGHT US

Before the 2009 death of lead singer Lux Interior, pioneering garage rock band The Cramps had been steadily churning out a seductive and slightly grotesque brand of music for over 30 years. Credited with coining the term "psychobilly" for their off-kilter blend of punk and rockabilly, the Cramps offered a sullied, slightly kinky take on Americana and represented everything that was "truly reprehensible" about rock n' roll. Founding members Interior along with his wife Poison Ivy (who funded the recording of their debut EP "Gravest Hits" with her work as an NYC dominatrix) survived numerous line-up changes to influenced scores of later artists who would attempt to recapture some of the gothic sex appeal in the band's original sound.

5:00 am THE FREIGHT TRAIN ORGY (cont.)

## 11:00 am THE WARHORSE ORGY

WHRB is committed to broadcasting a wide variety of classical music, with an emphasis on great music rarely heard on the radio. At twice a year that philosophy is wholeheartedly ignored, and we present the finest of extremely famous pieces: our Warhorse Orgy. As always, the classical fireworks will end with Tchaikovsky's 1812 Overture.

Strauss, R.: Also sprach Zarathustra, Op. 30; Jarvi, Scottish National Orchestra (Chandos)  
Beethoven: Piano Sonata No. 23 in f, Op. 57, "Appassionata"; Schnabel (Seraphim LP)  
Copland: Fanfare for the Common Man; Copland, London Symphony Orchestra (CBS)  
Smetana: Má vlast: The Moldau; Ancerl, Vienna Symphony Orchestra (EMI)  
Borodin: String Quartet No. 2 in D; Borodin Quartet (Melodiya)  
Dvorak: Symphony No. 9 in e, Op. 95, "From the New World"; Inbal, Philharmonia Orchestra (Teldec)  
Chopin: Sonata No. 2 in b-flat, Op. 35, "Funeral March"; Rachmaninoff (RCA Victor)  
Stravinsky: **Le sacre du printemps**; Karajan, Berlin Philharmonic Orchestra (DG)  
Barber: Adagio for Strings, Op. 11; Schenck, London Symphony Orchestra (ASV)  
Vivaldi: The Four Seasons, Op. 8, Nos. 1-4; Shaham, Orpheus Chamber Orchestra (DG)  
Fauré: Requiem, Op. 48; Crabtree, Rutherford, Tortelier, City of Birmingham Symphony Chorus, BBC Philharmonic Orchestra (Chandos)  
Schumann: Kinderszenen, Op. 15; Lupu (London)  
Tchaikovsky: Concerto for Violin and Orchestra in D, Op. 35; Oistrakh, Kondrashin, USSR Symphony Orchestra (Melodiya)  
Mendelssohn: Wedding March (from A Midsummer Night's Dream) and Variations; Horowitz (RCA)  
Mahler: Symphony No. 1 in D, "Titan"; Chailly, Royal Concertgebouw Orchestra (London)  
Brahms: Quintet for Piano and Strings in f, Op. 34; Emerson String Quartet (DG)  
Wagner: Ride of the Valkyries from **Die Walküre**; Toscanini, NBC Symphony Orchestra (RCA Red Seal)  
Mozart: Symphony No. 40 in g; Marriner, Academy of St. Martin-in-the-Fields (Philips)  
Debussy: Clair de Lune, from Suite bergamasque; Moravec (VAI)  
Berlioz: Symphonie fantastique, Op. 14; Rozhdvestvensky, Leningrad Philharmonic Orchestra (BBC Music)  
J.S. Bach: Cello Suite No. 1 in G, S. 1007; Rostropovich (EMI)  
Schubert: "Ave Maria"; Ameling, Baldwin (Philips)  
Beethoven: Symphony No. 5 in c, Op. 67; Bernstein, New York Philharmonic Orchestra (Sony)  
Pachelbel: Canon in D; Flood (York)  
J.S. Bach: Brandenburg Concerto No. 1 in F, S. 1046; Akademie für alte Musik, Berlin (Harmonia Mundi)  
Schubert: String Quartet No. 14 in d, D. 810, "Death and the Maiden"; New World String Quartet (MCA)  
Handel: Music for the Royal Fireworks; Pinnock, English Concert (DG Archiv)  
Rachmaninoff: Concerto for Piano and Orchestra No. 2 in c, Op. 18; Richter, Wislocki, Warsaw Philharmonic Orchestra (DG)  
Tchaikovsky: Overture solennelle, 1812; Dorati, University of Minnesota Brass Band, Minneapolis Symphony Orchestra (Mercury)

## Thursday, May 6

**midnight** **BAD MUSIC FOR BAD PEOPLE (cont.)**  
**5:00 am** **THE FREIGHT TRAIN ORGY (cont.)**  
**2:00 pm** **THE NEW ORLEANS ORGY**

We celebrate the rich musical heritage of the birthplace of jazz, New Orleans, Louisiana. From traditional jazz to second line brass bands to funk, we'll cover the soulful sounds of the Crescent City in an eclectic mix of the best that New Orleans has to offer, including Jelly Roll Morton, The Meters, The Preservation Hall Jazz Band, Allen Toussaint, Galactic, and many more.

**8:00 pm** **THE FRENCH INDIE ROCK IN ENGLISH ORGY**

The last few years have seen a steady increase in French bands who write their lyrics and perform in English. Following the example of the Versailles bands of the late 90s, a new wave of artists is renewing this trend and have garnered significant publicity both in France and abroad. In an effort to maintain their cultural patrimony, the French government has put strict measures in place to limit the amount of non-French music on

the radio. While the proliferation on English-language acts has created a great amount of controversy in Europe, as France nominated Sebastien Teller's "Divine," a song in English, to represent the country at the Eurovision song contest, these musicians are enjoying increasing stateside success, and have developed a particular style reminiscent of the 1980s. We will concentrate on French artists who write in English, cover songs in English, or simply have an English-speaking lead singer.

## Friday, May 7

**midnight** **SPACE AGE BACHELOR PAD**

In the early 1950s, a new fad was emerging in cocktail lounges and hip, fashion-forward suburban homes — exotica and space age music! Theremins, bird calls, bongo drums, and monkey howls were all fair game in these new, experimental recordings. This orgy will feature some of the great exotica and space age pioneers including Yma Sumac, Esquivel, Les Baxter, and Arthur Lyman.

**4:00 am** **BIG BANDS**

The Swing Era of the early 30s to the late 40s, with Glenn Miller, Benny Goodman, Claude Bolling and many others.

**10:00 am** **THE GREAT AMERICAN TALK SHOW ORGY**

The Great American Talk Show presents a fresh take on the state of American current events. Hosts Alex Doubet and Kevin Burrows discuss topics ranging from politics to entertainment, and everything interesting in between, from the Christian Right to Christian Bale, blockbusters to filibusters. The orgy will rebroadcast every episode of TGATS from the '09-'10 season.

**7:00 pm** **THE FRENCH INDIE ROCK IN ENGLISH ORGY (cont.)**

## Saturday, May 8

**1:00 am** **THE AUSTIN, TX ORGY**

Historically, Austin, Texas has been widely regarded for its blues and rock & roll scene, incubated in such venues as The Armadillo World Headquarters and Antone's. More recently, the city has gained national attention as the home town of new indie pop buzz bands. With a few notable exceptions, however, Austin's punk and hardcore music has received little notice outside of Texas. We will provide a brief history of this oft- (and undeservedly) ignored scene.

**5:00 am** **JAZZ SPECTRUM**

**9:00 am** **HILLBILLY AT HARVARD**

**1:00 pm** **METROPOLITAN OPERA**

**THE METROPOLITAN OPERA**  
Berg: **Lulu**; Marlis Petersen, Anne Sofie von Otter, Gary Lehman, Michael Schade, David Pittsinger, James Morris, James Levine conducting.

**5:20 pm** **POST MET VOCAL PROGRAM (time approx.)**  
**7:00 pm** **SINGING ON TOP OF THE WORLD**

In honor of hip-hop's newfound global reach, we present some of the finest in foreign language hip-hop, with emphasis on countries whose artists are relatively unheard of in the United States, but have a broad reach. Artists from all over Europe, Africa and Asia will lift us up through jet-setting rap music.

## Sunday, May 9

**5:00 am** **100 YEARS OF JAZZ PIANO**

From ragtime, to piano blues, to stride and boogie woogie, we'll begin at the start of the 20th century with a syncopated bang. We'll hit all the big swing pianists, from bandleaders to the sidemen, and arrive at the present — the history of jazz through one of its most illustrious instruments: the piano. See also May 10 and 11.

**11:00 am** **MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Dr. Dorothy A. Austin, Sedgwick Associate Minister and Chaplain to the University, The Memorial Church, Harvard University. Music includes "Beatus vir" by Monteverdi and "Praise Our Lord, All Ye Gentiles" by Byrd.

**Program Guide Editor: Erik Fredner**

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### 12:30 pm PER SIEGFRIED PALM

Siegfried Palm was the Mstislav Rostropovich of extremely modern cello music. A champion of new and experimental directions from his birth in 1927 until his death in 2005, Palm premiered more contemporary cello compositions than any other performer of his time. Composers from Ligeti and Penderecki to Xenakis and Kagel wrote works for Palm, who was known for his soulful and innovative interpretations. We'll listen to a wide selection of his recorded output, in the process exploring the development of the cello in the contemporary era. Recordings will include, but not be limited to, the following.

Penderecki: Cello Concerto; Palm, Penderecki, Polish Radio Symphony Orchestra (EMI)

Xenakis: Charisma for Clarinet and Cello; Deinzer, Palm (Col Legno)

Hindemith: Sonata for Cello Solo, Op. 25, No. 3 (Wergo)

Feldman: Cello Concerto; Palm, Zender, Saarbrücken Radio Symphony Orchestra (cpo)

Messiaen: Quatuor pour la fin du temps; Gawriloff, Deinzer, Palm, Aloys Kontarsky (EMI)

Penderecki: Sonata for Cello and Orchestra; Palm, Markowski, Poznan Philharmonic Orchestra (Wergo)

Zimmerman: Concerto for Cello and Orchestra in the form of a Pas de trois; Palm, Bour, Southwest German Radio Orchestra of Baden-Baden (Wergo LP)

Hindemith: Kammermusik No. 3 for Cello and Ten Instruments, Op. 36, No. 2; Palm, Bour, members of Southwest German Radio Orchestra of Baden-Baden (Wergo LP)

Brahms: Concerto for Violin, Cello, and Orchestra in a, Op. 102; Accardo, Palm, Maderna, Italian Radio Symphony Orchestra of Rome (Fonit-Cetra)

Ligeti: String Quartet No. 1; Kim, Cho, Johnson, Palm (Bridge)

Xenakis: Nomos Alpha; Palm (DG)

Yun: Glisées; Palm (DG)

Debussy: Cello Sonata; Palm, Bergmann (Wergo LP)

Penderecki: Capriccio for Siegfried Palm; Palm (Wergo)

Varèse: Deserts; Boulez, Chicago Symphony Orchestra (DG)

Luening: Low Speed (Ellipsis Arts)

Luening, Ussachevsky: Rhapsodic Variations for Tape Recorder

and Orchestra; Whitney, Louisville Orchestra (Louisville)

Lansky: notjustmoreidlechatter; Lansky (Neuma)

### 4:00 pm

Lansky: Her Song (Ellipsis Arts)

Young: Drift Study 31 | 69 12:17:30 - 12:49:58 PM NYC

Reich: It's Gonna Rain; Walter (Nonesuch)

Reich: New York Counterpoint (for clarinet, tape); Damiens, Rossi (Virgin)

Sandhoff: Tephilla; Damiens, Rossi (Virgin)

Saariaho: Petals; Kartunnen (Neuma)

Carlos: Variations for Flute and Electronic Soud; Heiss (Ellipsis)

Boulanger: From Temporal Silence 1 & 2; Boulanger, Richard (Neuma)

Rockmore: Tchaikovsky's Valse Sentimentale; Rockmore (Ellipsis Arts)

Carlos: Bach's Prelude and Fugue No 2 in C minor; Carlos, Folkman (Ellipsis Arts)

Carlos: Bach's Brandenburg Concerto No. 3; Carlos, Folkman (Columbia LP)

Messiaen: Oraison; Ensemble d'Ondes de Montréal (Ellipsis Arts)

Messiaen: Trois Petites Liturgies de la Présence Divine;

Bernstein, NY Philharmonic Orchestra, Jacobs, Canarina,

Women's Chorus of the Choral Arts Society (Sony)

### 7:00 pm

Subotnick: The Key to Songs; California E.A.R. Unit

(New Albion)

Goldie: Sine Tempore (Live from BBC Proms); Goldie, BBC Concert Orchestra

Babbitt: Philomel; Beardslee (Neuma)

Ussachevsky: Colloquy for Orchestra and Tape of Electronic Sounds; Abravanel, Utah Symphony Orchestra (CRI LP)

Behrman: On the Other Ocean (excerpt); Stidföle, Gipson, Payne (Ellipsis Arts)

Ussachevsky: Wireless Fantasy (Ellipsis Arts)

Cage: Credo in Us; Quatuor Helios (Wergo)

Subotnick: Double Life of Amphibians, Part I: Amphibians:

Axolotl; Krosnick, Subotnick, Mosko, Calarts Twentieth Century Players, La Barbara (Nonesuch)

### 10:00 pm NOOTHGRUSH

Follow the journey of the masters of sludge, Noothgrush, through their seven year pan as a band, including a rare live set recorded at Stanford's KZSU. Give yourself up to their lyrics of self-hatred, misanthropy, and Star Wars.

## Tuesday, May 11

### midnight THE KUDURO ORGY

The favelas of Rio de Janeiro made baile funk a worldwide dance sensation. Now on the other side of the Lusophone world, a new music revolution is taking place. Kuduro, originating in Angola and exported to the world via Lisbon, is a quickly growing music phenomenon, made most famous by endorsement from M.I.A. and Lisbon-based producers Buraka Som Sistema. Fast-paced, energetic, and often dubbed over in rapid-fire Portuguese lyrics, kuduro is a little mix of everything. Sharing common elements with UK grime, house music, hip hop, and zouk, dance music from the French West Indies, kuduro is heavily percussive and influenced by its African roots. This orgy will feature an eclectic collection of kuduro music, from the earliest anthems produced in the slums of Luanda, to kuduro-influenced tracks by French artists and M.I.A.

4:00 am 100 YEARS OF JAZZ PIANO (cont.)

1:00 pm THE CLASSICAL ELECTROACOUSTIC ORGY

"What is classical music?" has been the ultimate question in classical music for the last half century. This orgy features electronic music in the classical tradition, hailing the arrival of instrument designers from theramin and onward, tape recordings, synthesizers, live electronics, and other manipulated acoustic music. We will explore the genesis and the evolution of this genre, and tread that finicky fine line dividing classical electroacoustic music from electronic music.

Times below are only approximate.

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

Antheil: Ballet mécanique; Craft, Los Angeles Contemporary Music (Urania LP)

Antheil: Jazz Sonata; Gruber, Ensemble Modern, Hill (RCA Victor)

Cage: Imaginary Landscape 1, 3; Quatuor Helios (Wergo)

Schaeffer: Étude aux chemins de Fer (Study of Railroads) (Ellipsis Arts)

Stockhausen: Kontakte (Ellipsis Arts)

Stockhausen: Gesang der Jünglinge (DG)

Grainer: The Doctor Who Original Theme Song; Derbyshire at the BCC Radiophonic Workshop

Cage: Williams Mix (Ellipsis Arts)

Le Caine: Dripsody (Ellipsis Arts)

### midnight REBEL GIRL: THE KATHLEEN HANNA ORGY

For the past twenty years, Kathleen Hanna has provided feminist inspiration through her music. Join the Record Hospital as we translate revolution girl style now into REVOLUTION GIRL STYLE FOREVER, traveling through Hanna's discography with Viva Knievel, Bikini Kill, Julie Ruin, the Fakes, and Le Tigre.

5:00 am 100 YEARS OF JAZZ PIANO (cont.)

### 1:00 pm THE GUSTAV MAHLER ORGY®

WHRB celebrates the 150th birthday of the late-Romantic composer, Gustav Mahler. Mahler's output, although in number quite small, speaks to his approach to composition during the late 19th/early 20th centuries. His works are extremely large in scale and quite full in their orchestration. He was quite exploratory in his treatment of harmony, yet he always utilized it in his compositions to serve a larger, expressive power. We will hear Mahler's nine complete symphonies and his 10th, unfinished at his time of death, and also his many song cycles.

1880: Das Klagende Lied; Shaguch, DeYoung, Moser, Leiferkus, Thomas, San Francisco Symphony Orchestra and Chorus (RCA Victor)

1880: Song, "Im Lenz"; Hampson, Lutz (Teldec)

1880: Song, "Winterlied"; Hampson, Lutz (Teldec)

1880: Song, "Maitanz im Grünen"; Hampson, Lutz (Teldec)

1881: Song, "Frühlingsmorgen"; Baker, Parsons (Hyperion)

1881: Song, "Erinnerung"; Baker, Parsons (Hyperion)

1881: Song, "Hans und Grete"; Baker, Parsons (Hyperion)

1881: Song, "Serenade aus Don Juan"; Baker, Parsons (Hyperion)

1881: Song, "Phantasie aus Don Juan"; Baker, Parsons (Hyperion)

1886: Lieder eines fahrenden Gesellen (Songs of a Wayfarer);

Fischer-Dieskau, Furtwängler, Philharmonia Orchestra (EMI)

### 3:00 pm

1890: Song, "Um schlimme Kinder artig zu machen"; Baker, Parsons (Hyperion)

1890: Song, "Ich ging mit Lust durch einen grünen Wald"; Baker, Parsons (Hyperion)

1890: Song, "Aus! Aus!"; Baker, Parsons (Hyperion)

1890: Song, "Starke Einbildungskraft"; Baker, Parsons (Hyperion)

1890: Song, "Zu Strassburg auf der Schanz"; Baker, Parsons

1890: Song, "Ablösung im Sommer"; Baker, Parsons (Hyperion)

1890: Song, "Scheiden und Meiden"; Baker, Parsons (Hyperion)

1890: Song, "Nicht wiedersehen!"; Baker, Parsons (Hyperion)

1890: Song, "Selbstgefühl"; Baker, Parsons (Hyperion)

1884: Blumine movement originally part of Symphony No. 1;

Rattle, City of Birmingham Symphony Orchestra (EMI)

1896: Symphony No. 1 in D, "Titan"; Walter, Columbia

Symphony Orchestra (Sony)

1894: Symphony No. 2 in c for Soprano, Contralto, Chorus, and

Orchestra, "Resurrection"; Donath, Finnilä, Barbirolli, South

German Radio Chorus, Chorus of the Stuttgart City High-

school for Music, Stuttgart Radio Symphony Orchestra (EMI)

### 6:00 pm

1901: Des Knaben Wunderhorn; Baker, Evans, Morris, London

Philharmonic Orchestra (Nimbus)

1904: Rückertlieder, Five; Baker, Barbirolli, New Philharmonia

1904: Kindertotenlieder; Fischer-Dieskau, Kempe, Berlin

Philharmonic Orchestra (EMI)

### 7:30 pm

1888: Mahler/Weber: **Die Drei Pintos**; Popp, Hellwig, Prey, Moll,

Kruse, Grundheber, Lövaas, Scovotti, Bertini, Netherlands

Vocal Ensemble, Munich Philharmonic Orchestra (RCA LPs)

**10:00 pm NOOTHGRUSH (cont.)**

## Wednesday, May 12

**midnight REBEL GIRL (cont.)**

**5:00 am THUMBIN' IT: THE WES MONTGOMERY ORGY**

Wes Montgomery revolutionized the way we hear Jazz guitar.

His playing style was strange (instead of using a guitar pick,

he would pluck the strings with the edge of his thumb), but it

allowed him to invent a playing style that was entirely his own.

We showcase his discography, from recordings with Riverside to

Verve to A&M — an icon of American music, with unmatched

playing skills, his music a wonderful portrait of Jazz history.

**1:00 pm THE GUSTAV MAHLER ORGY (cont.)**

1876: Movement from Piano Quartet in a; Eschenbach, Kim,

Chang, Baltacigil (Ondine)

1896: Symphony No. 3 in d for Mezzo-soprano, Chorus, and

Orchestra; Procter, Horenstein, Ambrosian Singers, Wands-

worth Boys' Choir, London Symphony Orchestra (Unicorn)

### 2:30 pm

1900: Symphony No. 4 in G for Soprano and Orchestra;

Claycomb, Thomas, San Francisco Symphony Orchestra (San

Francisco Symphony)

1902: Symphony No. 5 in c-sharp; Barbirolli, New Philharmonia

Orchestra (EMI)

### 5:00 pm

1904: Symphony No. 6 in a, "Tragic"; Rattle, City of

Birmingham Symphony Orchestra (EMI)

1905: Symphony No. 7 in e, "Song of the Night"; Abbado,

Chicago Symphony Orchestra (DG)

### 8:00 pm

1907: Symphony No. 8 in E-flat, "Symphony of a Thousand";

M. Price, Blegen, Zeumer, Schmidt, Baltsa, Riegel, Prey,

van Dam, Bernstein, Vienna Boys Choir, Vienna Singverein,

Vienna Concert Choir, Vienna State Opera Chorus, Vienna

Philharmonic Orchestra (DG)

**10:00 pm KIDS GET CUT: THE MENEGUAR AND FRIENDS ORGY**

On Meneguar's metaphorical tombstone, the epitaph will

read "Meneguar," and no one will know how to pronounce it.

But this grave could hold a variety of names: Sheryl's Magnetic

Aura, Woods, Shepards, Woods Family Creeps, Wooden Wand

and the Vanishing Voice, Jeremy Earl, Jarvis Taveniere, Christian

DeRoecke, Justin Wertz, Little Gold. In "Some Other Life" they

were known as Sheryl's Magnetic Aura, with an identical lineup

to Meneguar's final foursome. But that name was just a "Temp,"

and in late 2004, Meneguar released a demo. After moving to

Bushwick, living on a "Scrape and a Pull," they recorded "I Was

Born at Night." Since then, Meneguar released only two other

full-length LPs before recently breaking up, but this orgy will

"Paint You" a picture of the band members' spectrum of related projects. From freak-folk to indie rock, Meneguar and their many friends have "Bur[jied] a Flower" in the hearts and minds of hip kids everywhere.

## Thursday, May 13

**5:00 am THE SEVEN DEADLY SINS OF BLUES**

For everything there is a season, a time for each purpose under the sun; a time to be born, and a time to die. And now...a time for each sin (one hour to be exact): pride, envy, gluttony, lust, anger, greed, sloth.

### noon TROPICALIA

As Brazil fell under military dictatorship in 1964, a group

of poets, actors, and musicians began to fight back with their

art. Brazil had long been stereotyped by Europeans as a country

of heathen cannibals, an idea which poet Oswald de Andrade

turned on its head in the 1920s. He suggested that Brazil chew

on pieces of other cultures and flavor them with Brazilian

spice, which was exactly the idea behind the cultural movement

known as Tropicália. In this form of cultural antropofagia, or

cannibalism, Tropicalismo musicians blended African beats,

North American psychedelic rock, jazz, and folk with Brazilian

rhythms like samba and bossa nova. Before Brazil in the 1960s,

cannibalism never sounded so good.

**6:00 pm THE GUSTAV MAHLER ORGY cont.**

1909: Das Lied von der Erde; Wunderlich, Ludwig, Klemperer,

Philharmonia Orchestra (EMI)

### 7:00 pm

1909: Symphony No. 9 in D; Horenstein, London Symphony

Orchestra (Music & Arts)

### 8:30 pm

1910: Symphony No. 10; Rattle, Berlin Philharmonic Orchestra

(EMI)

**10:00 pm THE 5% ORGY**

In the relatively brief history of hip hop, few organizations

have had a greater effect than the Nation of Gods and Earths,

whose members are known as "Five Percenters." From slang

to style of dress, few aspects of hip hop culture have gone

untouched by this influential group. We'll hear a wide range of

hip hop styles, from Gang Starr and the Wu-Tang Clan to Erykah

Badu and the Fugees, highlighting tracks and artists that attempt

to provide information about the beliefs of this influential group.

## Friday, May 14

**5:00 am INSPIRED BY "BLIND" WILLIE JOHNSON**

"Blind" Willie Johnson was a blues singer of the 1920s whose

music still has great influence on many genres of music today.

Artists that state his influence or have been known to cover his

songs include Led Zeppelin, Bob Dylan, The 77s, Beck, Phil

Keaggy, and the White Stripes. Probably the most famous of his

works was "Dark was the Night, Cold was the Ground," sent into

space on the Voyager Golden Record in 1977 as one of a few

representations of humanity's music. We will hear both "Blind"

Willie Johnson himself and artists whose music he has deeply

influenced.

**noon THE SAMUEL BARBER ORGY ®**

The music of American composer Samuel Barber stands in the

classical repertoire as a small gem, little known and wonderfully

exquisite. Apart from his most famous work, Adagio for Strings,

Barber wrote many other beloved compositions in many other

genres: the chamber music sphere, including his work Souvenirs

for four-hand piano, and his Summer music for Woodwind

Quintet; orchestra composition, with his Essays and concerti;

and vocal music, his most well-known opera *Vanessa* winning

a Pulitzer Prize. He also made a significant contribution to the

art-song tradition. This spring we celebrate the 100th birthday

of Samuel Barber with his complete output. Barber will be

remembered as a neo-romantic composer who was a major figure

in American classical music tradition.

1928: Serenade for String Orchestra, Op. 1; Barra, San Diego

Chamber Orchestra (Koch)

1934: Three Songs, Op. 2; Hampson, Browning (DG)

1931: Dover Beach, Op. 3; Fischer-Dieskau, Juilliard Quartet

(Columbia LP)

1932: Interlude No. 1 (Adagio for Jeanne); Browning

1931: Overture to *The School for Scandal*, Op. 5; Schippers, New York Philharmonic Orchestra (Sony)  
 1932: Sonata for Cello and Piano, Op. 6; Stepansky, Margalit (EMI)  
 1933: Music for a Scene from Shelley, Op. 7; Järvi, Detroit Symphony Orchestra (Chandos)  
 1936: The Virgin Martyrs; Broadbent, Joyful Company of Singers  
 1936: Let Down the Bars, O Death; Broadbent, Joyful Company of Singers (ASV)  
 1936: Symphony No. 1, Op. 9; Slatkin, St. Louis Symphony Orchestra (RCA Victor)  
 1936: Three Songs, Op. 10; Hampson, Browning (DG)  
**2:00 pm**  
 1936: String Quartet, Op. 11; Emerson String Quartet (DG)  
 1937: Essay for Orchestra No. 1, Op. 12; Järvi, Detroit Symphony Orchestra (Chandos)  
 1940: Four Songs, Op. 13; Studer, Browning (DG)  
 1939: Concerto for Violin and Orchestra, Op. 14; Shaham, Previn, London Symphony Orchestra (DG)  
 1940: A Stopwatch and an Ordinance Map; Smith, Columbia University Men's Glee Club (Vox LP)  
 1940: Reincarnations, Op. 16; Christophers, The Sixteen (Coro)  
**3:30 pm**  
 1942: Essay for Orchestra No. 2, Op. 17; Schippers, New York Philharmonic Orchestra (Sony)  
 1943: Two Songs, Op. 18; Studer, Browning (DG)  
 1944: Symphony No. 2, Op. 19; Järvi, Detroit Symphony Orchestra  
 1944: Excursions; Parkin (Preamble)  
 1944: Capricorn Concerto for Flute, Oboe, Trumpet, and Strings, Op. 21; Mariano, Sprengle, Mear, Hanson, Eastman-Rochester Orchestra (Mercury)  
 1945: Concerto for Cello and Orchestra, Op. 22; Ma, Zinman, Baltimore Symphony Orchestra (CBS)  
 1946: Medea, Suite; Schenck, New Zealand Symphony (Koch)  
 1948: Knoxville: Summer of 1915, for Soprano and Orchestra, Op. 24; Steber, Strickland, Dumbarton Oaks Chamber Orchestra (Sony)  
**6:00 pm**  
 1947: Nuvoletta, Op. 25; Studer, Browning (DG)  
 1949: Sonata, Op. 26; Ohlsson (Arabesque)  
 1951: Méloides passageres, Op. 27; Hampson, Browning (DG)  
 1952: Souvenirs, ballet suite, Op. 28; Levi, Atlanta Symphony Orchestra (Telarc)  
 1953: Hermit Songs, Op. 29; Price, Barber (Sony)  
 1954: Prayers of Kierkegaard, Op. 30, for Soprano, Chorus, and Orchestra; Pelton, Shaw, Atlanta Symphony Orchestra and Chorus (Telarc)  
 1955: Summer Music for Woodwind Quintet, Op. 31; Arioso Wind Quintet (Koch)  
**8:00 pm**  
 1957: **Vanessa**; Steber, Elias, Resnik, Gedda, Cehanovsky, Tozzi, Mitropoulos, Metropolitan Opera (RCA Victor)  
 1959: Nocturne, Op. 33; Shields (Vox LP)  
**10:00 pm**  
 1959: **A Hand of Bridge**; Neway, Alberts, Lewis, Maero, Golschmann, Symphony of the Air (Vanguard)  
 1960: Toccata Festiva for Organ and Orchestra, Op. 36; Latry, Eschenbach, Philadelphia Orchestra (Ondine)  
 1962: Die Natali, Op. 37; Alsop, Royal Scottish National Orchestra (Naxos)  
 1962: Concerto for Piano and Orchestra, Op. 38; Parker, Levi, Atlanta Symphony Orchestra (Telarc)  
 1962: Andromache's Farewell, Op. 39; Arroyo, Schippers, New York Philharmonic Orchestra (Sony)

## Saturday, May 15

**midnight** **INSPIRED BY "BLIND" WILLIE JOHNSON (cont.)**  
**5:00 am** **JAZZ SPECTRUM**  
**9:00 am** **HILLBILLY AT HARVARD**  
**1:00 pm** **THE SAMUEL BARBER ORGY (cont.)**  
 1966: **Antony and Cleopatra**; Hinds, Bunnell, Wells, Halfvarson, Westminster Choir, Badea, Spoleto Festival Orchestra (New World Records)  
**7:00 pm**  
 1968: Despite and Still (Five Songs), Op. 41; Hampson, Browning (DG)  
 1968: Two Choral Songs, Op. 42; Seeley, Oregon Repertory Singers (Koch)  
 1971: The Lovers, Op. 43, for Baritone, Chorus, and Orchestra; Duesing, Schenck, Chicago Symphony Orchestra and Chorus (Koch)

1971: Fadograph of a Yestern Scene, Op. 44; Schenck, New Zealand Symphony Orchestra (Koch International Classics)  
 1972: Three Songs, Op. 45; Hampson, Browning (DG)  
 1977: Ballade, Op. 46; Browning (MusicMasters)  
 1978: Essay for Orchestra No. 3, Op. 47; Mehta, New York Philharmonic Orchestra (New World LP)  
 1978: Canzonetta for Oboe and Strings, Op. 48; Rancourt, Alsop, Royal Scottish National Orchestra (Naxos)  
**9:00 pm**  
 1938: Adagio for Strings; Schippers, New York Philharmonic Orchestra (Sony)  
 1952: Souvenirs, Op. 28, for Piano, Four Hands; Browning, Slatkin (RCA Victor)  
 1953: Medea's Meditation and Dance of Vengeance, Op. 23a; Schippers, New York Philharmonic Orchestra (Sony)  
 1953: Hermit Songs, Op. 29; Sylvan, Breitman (Nonesuch)  
 1957: **Vanessa**, Intermezzo from Act II; Schippers, Columbia Symphony Orchestra (Sony)  
 1947: Cave of the Heart (Original version of Medea); Schenck, Atlantic Sinfonietta (Koch International Classics)  
 1967: Agnus Dei; Christophers, The Sixteen (Coro)  
**7:00 pm** **ONE NATION UNDER A GROOVE:**

### PARLIAMENT-FUNKADELIC, 1955-2010

Though the musical collective Parliament-Funkadelic is most famous today for their 1970s mixture of synthesizer-driven funk, and eccentric, space- and politics-themed lyrics, the group and its members have over their long and still active career recorded everything from doo-wop to gospel to Hendrix-inspired psychedelic rock. We will survey the evolution of the musicians and bands in the "P-Funk Mob" from their earliest recordings in the 1950s through their later work in hip-hop and electronic dance music — genres they themselves helped to create.

### 11:00 pm THE BOSTON HARDCORE ORGY

Boston has had one of the most (in)famous hardcore scenes in the world. Energetic, vibrant, sometimes violent, and always exciting, bands from Boston have been propelling hardcore onward from the early '80s to the present day. Over four nights, the history of Boston Hardcore (BHC) will be examined in four major chronological chunks:

Night 1: The Early Years And The Boston Crew.

Night 2: Back on the Map: Slapshot And The Late '80s.

Night 3: The '90s: Fractured Scenes.

Night 4: BHC In The New Millennium

Hardcore bands from different facets of the Boston Hardcore scene will be heard as one collective experience in the rich hardcore history of the Olde Towne.

## Sunday, May 16

**5:00 am** **ONE NATION UNDER A GROOVE (cont.)**

**11:00 am** **MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Robert J. Mark, McDonald Fellow in The Memorial Church, Co-Pastor of The First Presbyterian Church, Waltham, Massachusetts. Music includes "Ascendens Christus" by Jacob Handl and "Omnes gentes, plaudite manibus" by Christopher Tye.

**12:30 pm** **ONE NATION UNDER A GROOVE (cont.)**

**11:00 pm** **BOSTON HARDCORE (cont.)**

## Monday, May 17

**5:00 am** **ONE NATION UNDER A GROOVE (cont.)**

**7:00 pm** **RADIO PLAY: FOREVERENDIA**

This orgy season, WHRB presents a radio adaptation of Foreverendia, performed by Boston's 11:11 Theatre Company. In this production, a storm hits a quiet street and buries all the houses in snow. A few children climb out their chimneys each night to play. They form a country called Foreverendia and go there each night to have an adventure and escape the troubles they have at home. In a world of cold streets and dark nights, the children plan a way to flee to Foreverendia for good.

**8:30 pm** **THE GURU ORGY**

On April 19, Keith Elam, aka Guru, passed away, prematurely ending the career of one of hip-hop's most consistently innovative artists. Born in Roxbury, Massachusetts, Guru found fame as one half of Gang Starr with DJ Premier. Guru's constantly evolving flow helped define the group's introspective yet hardcore style, which brought them critical and commercial success from 1987 to 2003. As a solo, Guru is best remembered for his four Jazzmatazz albums, accompanied by a live jazz combo. We pay tribute to the Guru with his complete discography.

## Tuesday, May 18

**5:00 am ONE NATION UNDER A GROOVE (cont.)**

**6:00 pm THE REEL-TO-REEL ORGY**

WHRB's News Department takes a trip back in time as we uncover reel-to-reel tapes stashed in the WHRB archives: interviews, features, stories, advertisements, and public service announcements from the sixties, seventies, and eighties.

**10:00 pm THE BOSTON HARDCORE ORGY (cont.)**

## Wednesday, May 19

**4:00 am ONE NATION UNDER A GROOVE (cont.)**

**10:00 pm THE GURU ORGY (cont.)**

## Thursday, May 20

**4:00 am ONE NATION UNDER A GROOVE (cont.)**

**10:00 am GYPSY HACKS & INSOMNIACS,  
THE MUSIC OF TOM WAITS**

Tom Waits is a one-man circus. With his distinctive voice, captivating characters, and haunting melodies, Waits has been making intensely original music since the 60s, from cool jazz and cacophonous bombast to heartbreaking-balladry.

## Friday, May 21

**5:00 am GYPSY HACKS & INSOMNIACS (cont.)**

**10:00 pm THE BOSTON HARDCORE ORGY (cont.)**

## Saturday, May 22

**5:00 am JAZZ SPECTRUM**

**9:00 am HILLBILLY AT HARVARD**

**1:00 pm CLASSICAL MUSIC**

**10:00 pm THE DARKER SIDE**

## Sunday, May 23

**7:00 am BLUES HANGOVER**

**11:00 am MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church.

**12:30 pm CLASSICAL MUSIC**

## Monday, May 24

**midnight THE DARKER SIDE**

**5:00 am JAZZ SPECTRUM**

**8:00 am THE BILL EVANS TRIO LIVE! 1961-1969**

From the groundbreaking sessions at the Village Vanguard to the 1969 Montreux session, the 1960s saw Bill Evans pushing the vocabulary of the jazz piano trio to its expressive limit, allowing the music to become its own being, with the guidance of the musicians. Evans always worked best in this format, his style perfectly suited to the soft rhythmic pulse generated through his rapport with a pared down combo. His trio work is widely regarded as formally innovative; the three musicians are equals in this world, working together to construct a symbiotic improvisational experience. In addition to the much-lauded interplay between Evans' piano and Scott LaFaro's legendary bass in the tragically brief period of their collaboration, the 1960s piano trios attest to an uncanny level of understanding between the musicians, each record a spontaneous outpouring of three inseparable minds. Nowhere is this more true than in the live recordings from this period; each impossibly delicate moment of these sessions is charged with a passionate, irresistible energy. Even the silences speak. To listen to these recordings is to be present at the quiet limit of the world, at the cosmic colloquy where the slightest vibration creates a sensation of meaning that lingers in the air long after the music has ceased.

**1:00 pm READY TO DEPART: COMPOSERS AND MUSICIANS IN OLD AGE**

Explore composers' last works and some intriguing questions: what, if anything, marks these final works as "final" – in their particular genres, styles, affects, and technical features? How do these works serve as the "final cadence" of the composer's oeuvre? Do composers resist the flagging of vitality, the

intimations of mortality, attendant on old age (Brahms) or try to transcend their mortality (Beethoven, Schumann)? Or do they altogether reject the seriousness of mortal concerns with mordant irony (Debussy)? We'll hear recordings from musicians young and old, but focus especially on performances of artists in the twilight of their careers. Must a musician be old/near death's door to realize an older composer's stylistic and affectual means? How does youth's re-creation of an older person's art transform that art? Do older recordings, with their hiss and crackle striking modern listeners as artifacts of "age," palpable sonic shrouds of Time, play on our psychological responses to simulate a virtual resonance with works of old age not in fact present in the recorded performances themselves? Works include:

Schumann: Gesänge der Frühe

Schubert: Piano Sonata in B-flat, D960

Debussy: Selected Etudes

Beethoven: Piano Sonata No. 32 in c

Brahms: Four Piano Pieces, Op. 119

Franck: String Quartet in D

Beethoven: String Quartet No. 14 in c-sharp, Op. 131

Shostakovich: String Quartet No. 15 in e-flat, Op. 144

Mahler: Symphony No. 9 in D

**10:00 pm RECORD HOSPITAL**

## Tuesday, May 25

**5:00 am JAZZ SPECTRUM**

**7:00 am THE BILL EVANS TRIO LIVE! (cont.)**

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

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with the Phi Beta Kappa Orator, Natalie Zemon Davis, professor of history emerita at Princeton University (currently at the University of Toronto), and Poet, University of San Francisco poet Doug Powell.

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

**2:00 pm BACCALAUREATE (time very approx.)**

Live from the Memorial Church in Harvard Yard, the senior class at Harvard is addressed at length for their last time as undergraduates by Harvard's President, Drew Gilpin Faust.

**4:00 pm CLASSICAL MUSIC (time approx.)**

## Wednesday, May 26

**1:00 pm CLASSICAL MUSIC INTERLUDE**

**2:00 pm CLASS DAY EXERCISES**

Live from Tercentenary Theatre, Harvard Yard, addresses and remarks by members of the Class of 2010, deans, alumni, and, as guest speaker, CNN correspondent Christiane Amanpour.

**5:00 pm CLASSICAL MUSIC (time approx.)**

## Thursday, May 27

**8:00 am MUSIC FROM HARVARD**

Music performed by Harvard and Radcliffe musicians.

**9:00 am HARVARD COMMENCEMENT**

Live from Tercentenary Theatre, Harvard Yard. For the 359th 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 28th President, Drew Gilpin Faust makes it all official.

**11:30 am INTERMISSION (time approx.)**

Music appropriate to the day, including music conducted by Jameson Marvin, who retires this year after 32 years as Director of Choral Activities at Harvard.

**1:50 pm 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, ordinarily nowadays around 100 years old each. Teresita Alvarez-Bjelland AB '76, MBA '79, President of the Harvard Alumni Association, will preside. Harvard's President, Drew Gilpin Faust, will address the gathering, as will the guest speaker of the day, former United States Supreme Court Associate Justice David Souter, '61, LL.B., '66. There will also be the usual engaging reports from various alumni on elections, fundraising, and awards.

## 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**  
**LYRIC OPERA OF CHICAGO (through July)**  
**and other live-by-recording opera**  
**performances from Los Angeles**  
**and San Francisco.**

June 6: Gounod: **Faust**; Piotr Beczala, Ana Maria Martinez,  
René Pape, Lucas Meachem, Katherine Lerner, Corey  
Crider, Jane Bunnell; Sir Andrew Davis

June 13: Janacek: **Katya Kabanova**; Karita Mattila, Judith  
Forst, Brandon Jovanovich, Liora Grodnikaite, Garrett  
Sorenson, Andrew Shore, Jason Collins, Kathryn  
Leemhuis, Paul La Rosa; Markus Stenz

June 20: Lehár: **The Merry Widow**; Elizabeth Futral,  
Roger Honeywell, Andriana Chuchman, Stephen Costello;  
Emmanuel Villaume

June 27: Verdi: **Ernani**; Salvatore Licitra, Sondra Rad-  
vanovsky, Boaz Daniel, Giacomo Prestia; Renato Palumbo

July 4: Donizetti: **L'Elisir d'Amore**; Nicole Cabell,  
Giuseppe Filianoti, Alessandro Corgelli, Gabriele Viviant,  
Angela Mannino; Bruno Campanella

July 11: Puccini: **Tosca**; Deborah Voigt, Vladimir Galouzine,  
James Morris, Dale Travis; Sir Andrew Davis

July 18: Berlioz: **The Damnation of Faust**; Paul Groves,  
Susan Graham, John Relyea, Christian Van Horn;  
Sir Andrew Davis

July 25: Mozart: **The Marriage of Figaro**; Kyle  
Ketelsen, Danielle de Niese, Anne Schwanewilms,  
Mariusz Kwiecen, Joyce DiDonato, Lauren Curnow,  
Andrea Silvestrelli, Keith Jameson, Philip Krauss;  
Sir Andrew Davis

**Please join us each day**  
**for our other summer broadcasts.**