

Tuesday, May 1

5:00 am THE JAZZ SPECTRUM
1:00 pm THE WARHORSE ORGY

Our traditional romp through nine hours of great classical hits, ending in the traditional fashion, with Tchaikovsky's 1812 Overture.

Bruch: Violin Concerto No. 1 in g, Op. 26; Vengerov, Masur, Leipzig Gewandhaus Orchestra (Teldec)

Beethoven: Piano Sonata No. 8 in c, Op. 13, "Pathétique" (1799); Kempff (DG)

Elgar: Cello Concerto in e, Op. 85; Du Pré, Barbirolli, London Symphony Orchestra (EMI)

Mozart: String Quartet No. 14 in G, K. 387; Quatuor Mosaïques (Astrée)

Bartók: Concerto for Orchestra, Sz. 116; Szell, Cleveland Orchestra (Sony)

Mendelssohn: Piano Trio No. 1 in d, Op. 49; Barcelona Trio (Harmonia Mundi)

Bach: Brandenburg Concerto No. 2 in F, S. 1047; Immer, Pearlman, Boston Baroque (Telarc)

Ravel: String Quartet in F; Borromeo Quartet (Image)

5:00 pm
Beethoven: Symphony No. 3 in E-flat, Op. 55, "Eroica"; Walter, Columbia Symphony Orchestra (Sony)

Schumann: Piano Quintet in E-flat, Op. 44; Rubinstein, Guarneri Quartet (RCA Red Seal)

Strauss: Also sprach Zarathustra, Op. 30; Karajan, Berlin Philharmonic (DG)

Mozart: Clarinet Quintet in A, K. 581; Neidich, Mendelssohn String Quartet (MusicMasters)

Vivaldi: The Four Seasons; Mutter, Karajan, Vienna Philharmonic Orchestra (Angel)

Franck: Violin Sonata in A; Oistrakh, Richter (Mobile Fidelity)

Tchaikovsky: Symphony No. 6 in b, Op. 74, "Pathétique"; Litton, Bournemouth Symphony Orchestra (Virgin)

9:00 pm
Shostakovich: String Quartet No. 8 in c, Op. 110; Borodin Quartet (Chandos)

Tchaikovsky: Overture solennelle, 1812, Op. 49; Dorati, University of Minnesota Brass Band, Minneapolis Symphony Orchestra (Mercury)

10:00 pm SKIP JAMES ORGY

Skip James (1902-1969) is one of the most unique and original performers in blues history. Notoriously idiosyncratic, he played and sang like nobody else, mixing falsetto vocals, unusual guitar tunings, and bizarre piano work for a devastating, eerie effect. Born in Bentonia, Mississippi, James was never really part of the Delta Blues scene — he was never part of any scene. His 1931 recordings with Paramount are considered his highest achievements, but they sold poorly as the Depression hit, forcing James out of music and into the ministry for thirty years. The folk revival of the 1960s, and a 1964 set at the Newport Folk Festival in particular, put the legendary bluesman back on the map, allowing him to tour and record until his death.

We'll feature the expanse of Skip's recorded output — from the renowned Paramount sessions to live and studio cuts from the last years, as well as covers and tributes—in celebration of this fiercely independent blues legend.

Wednesday, May 2

12:00 am SKIP JAMES ORGY (cont.)
5:00 am GOOD VIBES

The enigmatic vibraphone comes alive, an instrument that many would scarcely believe can be used to improvise in jazz music. But the two-handed double mallet instrument offers a unique way to approach music and improvisation. This orgy will explore different styles and ways of playing the instrument, focusing on improvising jazz groups featuring a vibraphone player.

Program Guide Editors: Darius Weil, Zachary Taxin
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The **WHRB Program Guide** is published four times a year by the Harvard Radio Broadcasting Co., Inc., 389 Harvard Street, Cambridge MA 02138.

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THE BRAHMS ORGY®

"Someone is here of whom we shall one day hear all sorts of wonderful things: his name is Johannes Brahms"

— Robert Schumann

As a young man a greatly gifted pianist, later a dedicated and admired choral conductor, Johannes Brahms (1833-97) drew on these talents and interests for much of his greatest writing. Of course he added more: an extraordinary insight into the interplay of instruments in both orchestral and chamber music, all combined with the most glorious inspiration and structural mastery.

Highly self-critical and a perfectionist by nature, Brahms has often inspired a reputation for seriousness, his works models of formal logic and Classical discipline. Yet beneath the austerity, the music of Brahms hides a more elusive side — a more personal, private world that is every bit as fluid and turbulent as the outer form is balanced and elegant. Although he destroyed many of his early works, the masterworks that remain still bear the marks of the struggle between his contradictory desires — a tension which becomes part of the music's impetus as it moves from olympian heights to the most intimate loving gestures.

For more than 70 hours over the next six days, we present the complete works of Brahms, from his earliest piano pieces to the great late chamber and choral works. We will also explore some of the most beautiful interpretations of these works by the most influential musicians of the 20th century.

All times below are only approximate.

1:00 pm
Scherzo in e-flat, Op. 4 (1851); Zimerman (DG)
Piano Sonata No.2 in f-sharp, Op.2 (1852); Zimerman (DG)
Six Songs, Op. 3: "Liebestreu," "Liebe und Frühling I," "Liebe und Frühling II," "Lied aus dem Gedicht 'Ivan'," "In der Fremde," "Lied" (1852-53); Norman, Barenboim (1, DG), Fischer-Dieskau, Barenboim (2-6, DG)
Six Songs, Op. 6: "Spanisches Lied," "Der Frühling," "Nachwirkung," "Juchhe!," "Wie die Volke nach der Sonne," "Nachtigallen schwingen" (1852-53); Norman, Barenboim (1, DG), Fischer-Dieskau, Barenboim (2-6, DG)
Three Studies: Etude after Chopin's Op. 25, No. 2, Rondo after Weber's Op. 24, Study for the Left Hand after Schubert's Impromptu, D. 899, No. 2 (c.1852); Jones (Nimbus)
Four Fantasies, "Souvenir de la Russie" (early 1850's); Duo Crommelynck (Pavane LP)
Six Songs, Op. 7: "Treue Liebe," "Parole," "Anklänge," "Volkslied," "Die Trauernde," "Heimkehr" (1851-53); Fischer-Dieskau, Barenboim (1-4, 6, DG), Norman, Barenboim (5, DG)
Piano Sonata No.1 in C, Op.1 (1852-53); Zimerman (DG)
Variations on a Hungarian Song, Op. 21, No. 2 (1853); Katchen
4:00 pm
Hymne zur Verherrlichung des grossen Joachim (Hymn in praise of the great Joachim) for Two Violins and Double Bass (1853); Spivakov, Salter, West (RCA Victor)
Scherzo for Violin and Piano in c (for F.A.E. Sonata) (1853); Mutter, Orkis (DG)
Piano Sonata No. 3 in f, Op. 5 (1853); Ax (Sony)
Piano Trio No. 1 in B, Op. 8 (original version, 1854); Arcadia Trio (Preciosa Aulos)
Variations on a Theme by Schumann in f-sharp, Op. 9 (1854); Katchen (London)
Song, "Mondnacht" (1854); Erb, Raucheisen (Acanta LP)
Four Ballades for Piano, Op. 10 (1854); Michelangeli (DG)
Suite: Sarabande in a, Gavotte in a, Gavotte in A, Gigue in a (1854-55); Artymiw (Chandos)
Sarabande and Gigue in b (1855); Jones (Nimbus)
Geistliches Lied, Op. 30 (1856); Best, Corydon Singers, Scott Fugue for Organ in a-flat (1856); Innig (MD+G)
7:00 pm
Missa Canonica (1856); Conte, St. Clement's Choir, Philadelphia Chorale Prelude and Fugue in a for Organ, "O Traurigkeit, O Herzeleid" (1856); Innig (MD+G)
Two Preludes and Fugues, a g (1856-57); Innig (MD+G)
Variations on an Original Theme in D, Op. 21, No. 1 (1857); Levinson (N2K)
Fourteen German Folksongs, WoO 34 (Nos.2,3,8-11,13,1857; remaining, 1863-64 or earlier); Jena, North German Radio Chorus
Seven Canons for Chorus, WoO 28, WoO posth. 30, WoO 25, WoO posth. 24, 26, 29, 27 (1856-58); Jena, North German Radio Chorus, Rohde (viola in WoO posth. 27) (DG)
Serenade No. 1 in D, Op. 11 (1857-58); Thomas, London Symphony Orchestra (Sony)
Fourteen Children's Folksongs, WoO 31 (1858); Mathis, Engel

Brahms Orgy continued overleaf.

10:00 pm FRUIT COCKTAIL ORGY

In 1927, American fruit canners agreed upon a standard recipe for fruit cocktail. To be considered a true fruit cocktail, pears, grapes, cherries, and peaches must be included in the mix. In celebration of the 80th anniversary of this well-loved dish, we serve up a sweet and tasty mixture of fruits from the Record Hospital collection. From pop to electronica, noise to "avant garage," bands in all genres have named themselves after their favorite fruits. We bring you the original recipe, Pere Ubu, A Grape Dope, The Cherry Point, and Peaches, as well as a tantalizing menu of other fruit-inspired bands.

Thursday, May 3

12:00 am FRUIT COCKTAIL ORGY (cont.)

6:00 am GOOD VIBES ORGY

1:00 pm BRAHMS ORGY (cont.)

Eight Songs and Romances, Op. 14: "Vor dem Fenster," "Vom verwundeten Knaben," "Murrays Ermordung," "Ein Sonett," "Trennung," "Gang zur Liebsten," "Ständchen," "Sehnsucht" (1858); Fischer-Dieskau, Barenboim (DG)
Ave Maria, Op. 12 (1858); Hauschild, Leipzig Radio Chorus and Orchestra (Orfeo LP)
Begräbnisgesang (Funeral Hymn), Op. 13 (1858); Blomstedt, San Francisco Symphony Orchestra and Chorus (London)
Piano Concerto No. 1 in d, Op. 15 (1854-58); Fleisher, Szell, Cleveland Orchestra (Sony)
Five Songs, Op. 19: "Der Kuss," "Scheiden und Meiden," "In der Ferne," "Der Schmied," "An eine Aolsharfe" (1858); Fischer-Dieskau, Barenboim (1-3, 5, DG), Price, Lockhart (Orfeo)
Kleine Klavierstücke (c. 1859); Jones (Nimbus)
Marienlieder, Op. 22 (1859); Corboz, Gulbenkian Foundation Chorus (RCA Victor LP)
Psalm xiii, Op. 27 (1859); Hauschild, Leipzig Radio Chorus and Orchestra, Reuther (Orfeo LP)
Serenade No. 2 in A, Op. 16 (1858-59, rev. 1875); Bernstein, New York Philharmonic Orchestra (Sony)
4:00 pm
Three Duets, Op. 20 (1858-60); Mathis, Fassbaender, Engel (DG)
String Sextet No. 1 in B-flat, Op. 18 (1858-60); Amadeus Quartet, Aronowitz, Pleeth (DG)
Theme and Variations in d for Piano (from slow movement of Op. 18) (1860); Brendel (Philips)
Four Songs with Horns and Harp, Op. 17 (1859-60); Hauschild, Leipzig Radio Chorus, Opitz, Markus, Hofmann (Orfeo LP)
Two Motets, Op. 29 (1860); Creed, RIAS Chamber Choir (Harmonia Mundi)
Three Songs for Chorus, Op. 42 (1859-61); Jena, North German Radio Chorus, Kahl (DG)
Variations on a Theme by Schumann in E-flat, Op. 23 (1861); Duo Crommelynck (Pavane LP)

6:00 pm

HISTORIC PERFORMANCES, Part I

7:30 pm

Piano Quartet No. 1 in g, Op. 25 (1861); Gilels, members of Amadeus Quartet (DG)
Variations and Fugue on a Theme by Handel in B-flat, Op. 24 (1861); Ax (Sony)
Four Duets, Op. 28 (1860-62); Baker, Fischer-Dieskau, Barenboim (Angel LP)
Piano Quartet No. 2 in A, Op. 26 (1861-62); Ax, Stern, Laredo, Ma
Five Songs for Chorus, Op. 41 (1861-62); Hauschild, Leipzig Radio Chorus (Orfeo LP)
Songs of Schubert orchestrated by Brahms: "An Schwager Kronos," D. 369, "Memnon," D. 541, "Geheimes," D. 719 (1862); Prey, Bertini, Munich Philharmonic (RCA Victor LP)

10:00 pm SILVER JEWS ORGY

Formed in 1989 by David Berman with Stephen Malkmus (of Pavement fame) when they were roommates at the University of Virginia, Silver Jews had as its first recordings their improvising into answering machines of friends. The band has since been a vehicle for Berman's distinctly American and poetic lyrics. Mired in the unfortunate, incorrect appellation of a "Pavement side-project" and in the sporadic focus of front man David Berman, the band persisted and released six full-length albums. The band was used at one point by Berman as a source of income while he wrote poetry, and for the majority of their existence the only opportunity to see them live was to catch one of his rare readings. Recently married and sober, Berman was able to tour for the first time last year and released his sixth album, *Tanglewood Numbers*. For fifteen years the Silver Jews have been a source of some of the most lyrically rich music of the period.

Friday, May 4

12:00 am SILVER JEWS ORGY (cont.)

6:00 am BRAHMS ORGY (cont.)

Please remember, times below are only approximate.
Three Vocal Quartets, Op. 31 (1859-63); Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG)
Three Sacred Choruses, Op. 37 (1859 or earlier (Nos. 1-2), by 1863 (No. 3); Hauschild, Leipzig Radio Chorus (Orfeo LP)
Thirteen Canons for Chorus, Op. 113 (1860-63); Jena, North German Radio Chorus (DG)
Variations on a Theme by Paganini in a, Op. 35 (1862-63); Katchen (London LP)
Twelve German Folksongs, WoO posth. 35 (Nos. 1-6, 1857; 7-8, c. 1873; remaining, 1863-64 or earlier); Mathis (in 12), Jena, North German Radio Chorus (DG)
Dem dunkeln Schoss der heiligen Erde, WoO posth. 20 (before 1864); Jena, North German Radio Chorus (DG)
Puzzle Canon in f (1864), two solutions; Jones (Nimbus)
Nine Songs, Op. 32: "Wie rafft ich mich auf in der Nacht," "Nicht mehr zu dir zu gehen," "Ich schleich umher," "Der Strom, der neben mir verrauschte," "Wehe, so willst du mich wieder," "Du sprichst, dass ich mich täusche," "Bitteres zu sagen denkst du," "So stehst vier, ich und meine Weide," "Wie bist du, meine Königin" (1864); Fischer-Dieskau, Klust (1-6, 9, EMI), Fischer-Dieskau, Sawallisch (7, 8, EMI)

8:00 am

Piano Quintet in f, Op. 34 (1861-64); P. Gulda, Hagen Quartet (DG)
Four Songs, Op. 43: "Von ewiger Liebe," "Die Mainacht," "Ich schnell mein Horn," "Das Lied vom Herr von Falkenstein" (1857-64); Ludwig, Parsons (1, EMI), Ludwig, Moore (2, EMI), Fischer-Dieskau, Barenboim (3, 4, DG)
Cello Sonata No. 1 in e, Op. 38 (1862-65); Mørk, Grimaud (DG)
String Sextet No. 2 in G, Op. 36 (1864-65); Amadeus Quartet, Aronowitz, Pleeth (DG)
Sixteen Waltzes, Op. 39 (1865); Goldberg, Vosgerchian (Sippur)
10:30 am
Trio for Piano, Violin, and Horn in E-flat, Op. 40 (1865); Ashkenazy, Perlman, Tuckwell (London)
Four Songs, Op. 46: "Die Kränze," "Magyarisch," "Die Schale der Vergessenheit," "An die Nachtigall" (1864-68); Fischer-Dieskau, Barenboim (1, DG), Schmitt-Walter, Raucheisen (2, 3, Acanta LP), Patzak, Raucheisen (4, Acanta LP)
Twelve Songs and Romances for Chorus, Op. 44 (1859-66); Jena, North German Radio Chorus, Kahl (DG)
Five Songs, Op. 47: "Botschaft," "Liebesglut," "Sonntag," "O liebliche Wangen," "Die Liebende schreibt" (1860-68); Fischer-Dieskau, Engel (1, EMI), Fischer-Dieskau, Sawallisch (2, EMI), Prey, Hokanson (Philips), Souzay, Baldwin (4, Philips), Norman, Barenboim (5, DG LP)
Seven Songs, Op. 48: "Der Gang zum Liechten," "Der Überläufer," "Liebesklage des Mädchens," "Gold überwiegt die Liebe," "Trost in Tränen," "Vergangen ist mir Glück und Heil," "Herbstgefühl" (1855-68); Fischer-Dieskau, Barenboim 1, 2, 4-7, (DG), Norman, Barenboim (3, 4, DG)

noon

Romances, Op. 33, "Die schöne Magelone" (1861-68); Fischer-Dieskau, Richter (Angel LP)
Cantata, Rinaldo, Op. 50 (1863-68); King, Abbado, Ambrosian Chorus, New Philharmonia Orchestra (London LP)
Five Songs, Op. 49: "Am Sonntag Morgen," "An ein Veilchen," "Sehnsucht," "Wiegenlied (the famous Lullaby)," "Abenddämmerung" (1868); Anders, Raucheisen (1, 3, Acanta LP), Fischer-Dieskau, Barenboim (2, 5, DG), Streich, Weissenborn (4, DG)
Liebeslieder Waltzes, Op. 52 (1868-69); Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel, Sawallisch (DG)
Twenty-one Hungarian Dances for Piano, Four Hands (1852-69); Vol. 1 (1-10) in 1872 solo arrangement, Katchen (Decca), Vol. 2 in original, Katchen, Marty (Decca)
Three Hungarian Dances, Nos. 1, 3, 10 (orchestrated by Brahms, 1873); Dorati, London Symphony Orchestra (Mercury)

3:15 pm

Ein Deutsches Requiem, Op. 45 (1857-58); Grümmer, Fischer-Dieskau, Kempe, St. Hedwig's Cathedral Choir, Berlin Philharmonic Orchestra (EMI)
Alto Rhapsody, Op. 53 (1869); Ferrier, Krauss, London Philharmonic Orchestra and Choir (London)
Schicksalslied, Op. 54 (1868-71); Walter, Occidental College Concert Choir, Columbia Symphony Orchestra (CBS)
Triumphlied, Op. 55 (1870-71); W. Brendel, Sinopoli, Prague Philharmonic Choir, Czech Philharmonic Orchestra (DG LP)

Six Songs, Op. 85: "Sommerabend," "Mondenschein," "Mädchenlied," "Ade!," "Frühlingslied," "In Waldeseinsamkeit" (1878-79); M. Price, Lockhart (1, Orfeo), Fischer-Dieskau, Barenboim (2, 4, 5, DG), Streich, Weissenborn (3, DG), Prey, Hokansen (6, Philips)

3:00 pm

Violin Sonata No. 1 in G, Op. 78 (1878-79); Szeryng, Rubinstein (RCA Victor)

Academic Festival Overture in c, Op. 80 (1880); Barenboim, Chicago Symphony Orchestra (Warner)

Five Romances and Songs, Op. 84: "Sommerabend," "Der Kranz," "In den Beeren," "Vergebliches Ständchen," "Spannung" (1881); Norman, Barenboim (DG)

Tragic Overture in d, Op. 81 (1880-81); Toscanini, NBC Symphony Orchestra (RCA Victor)

Nänie, Op. 82 (188-81); Blomstedt, San Francisco Symphony Orchestra and Chorus (London)

4:30 pm

Piano Concerto No. 2 in B-flat, Op. 83 (1878-81); Gilels, Reiner, Chicago Symphony Orchestra (RCA Victor)

Piano Trio No. 2 in C, Op. 87 (1880-82); Angelich, R. Capuçon, G. Capuçon (Virgin)

String Quintet in F, Op. 88 (1882); Boston Symphony Chamber Players (Nonesuch LP)

Gesang der Parzen, Op. 89 (1882); Blomstedt, San Francisco Symphony Orchestra and Chorus (London)

6:30 pm

Symphony No. 3 in F, Op. 90 (1883); Walter, Columbia Symphony Orchestra (Sony)

Two Songs with Viola, Op. 91: "Gestillte Sehnsucht," "Geistliches Wiegenlied" (1864-84); Norman, Christ, Barenboim (DG)

Four Quartets, Op. 92 (1877 (No. 1), 1884); Mathis, Six Songs and Romances, Op. 93a (1883-84); Jena, North German Radio Chorus, Kahl (DG)

Tafellied, Op. 93b (1884); Jena, North German Radio Chorus, Kahl (DG)

Five Songs, Op. 94: "Mit vierzig Jahren," "Steig auf, geliebter Schatten," "Mein Herz ist schwer," "Sapphische Ode," "Kein Haus, keine Heimat" (1884); Fischer-Dieskau, Barenboim (1-3, 5, DG), Norman, Barenboim (4, DG)

8:00 pm

HISTORIC PERFORMANCES, Part IV

10:45 pm

Symphony No. 4 in e, Op. 98 (1884-85); Karajan, Berlin Philharmonic Orchestra (DG)

Seven Songs, Op. 95: "Das Mädchen," "Bei dir sind meine Gedanken," "Beim Abschied," "Der Jäger," "Vorschneller Schwur," "Mädchenlied," "Schön war, das ich dir weihete" (1884); Gruberova, Werba (1, Orfeo), Fischer-Dieskau, Barenboim (2, 3, 7, DG), Baker, Previn (4, Angel LP), Ludwig, Werba (5, Orfeo), Norman, Barenboim (6, DG)

Four Songs, Op. 96: "Der Tod, das ist die kühle Nacht," "Wir wandelten," "Es schauen die Blumen," "Meerfahrt" (1884); Prey, Hokanson (1, 2, Philips), Fischer-Dieskau, Barenboim (3, 4, DG)

Monday, May 7

midnight SPORTS' BEST KEPT SECRETS ORGY

Athletes are often multi-talented, many of them musically gifted. As an example, Wayman Tisdale, a former second overall draft pick, retired from the NBA to pursue a career as a professional jazz bass guitarist. Unfortunately for some others, their music should have remained a secret. In this orgy you will hear mostly botched attempts at rap from great athletes including, but not limited to: Allen Iverson, Roy Jones Jr., Kobe Bryant, and Ron Artest. To close out the night we will end with an extended set from the most "established" of this group, the highly prolific rapper Shaquille O'Neal!

7:00 am BRAHMS ORGY (concluded)

Please remember, times below are only approximate.

Six Songs, Op. 97: "Nachtigall," "Auf dem Schiffe," "Entführung," "Dort in den Weiden," "Komm bald," "Trennung" (1884-85); Fischer-Dieskau, Barenboim (1, 3, 5, DG), Streich, Weissenborn (2, 6, DG), Norman, Barenboim (4, DG) Zigeunerlieder, Op. 103 (1887); (1-7, 1) Norman, Barenboim (DG), (8-10) Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG)

Forty-two German Folksongs, WoO 33, 1-21 (1894); Schwarzkopf, Fischer-Dieskau, Moore (EMI)

Cello Sonata No.2 in F, Op. 99 (1886); du Pré, Barenboim (EMI) Five Songs, Op. 105: "Wie Melodien zieht es mir," "Immer leiser wird mein Schlummer," "Klage," "Auf dem Kirchhofe," "Verrat" (1884); Ludwig, Parsons (1, EMI), Price, Lockhart (2, Orfeo), Norman, Barenboim (3, DG), Prey, Moore (4, Philips), Hotter, Moore (5, Testament) Violin Sonata No.2 in A, Op.100 (1886); Suk, Katchen (London) Piano Trio No. 3 in c, Op. 101 (1886); Angelich, R. Capuçon, G. Capuçon (Virgin)

10:00 am

Five Songs, Op. 106: "Ständchen," "Auf dem See," "Es hing der Reif," "Meine Lieder," "Ein Wanderer" (1886); Streich, Weissenborn (1, DG), Fischer-Dieskau, Barenboim (2-5, DG)

Five Songs, Op. 107: "An die Stolz," "Salamander," "Das Mädchen spricht," "Maienkätzchen," "Mädchenlied" (1886); Fischer-Dieskau, Barenboim (1, 4, DG), Prey, Hokanson (2, Philips), Streich, Weissenborn (3, DG), Norman, Barenboim (5, DG)

Concerto in a for Violin, Cello, and Orchestra, Op. 102 (1887); Heifetz, Piatigorsky, Wallenstein, RCA Victor Symphony Orchestra (RCA Victor)

Five Songs for Chorus, Op. 104 (1886-88); Jena, North German Radio Chorus (DG)

Violin Sonata No. 3 in d, Op. 108 (1886-88); Szeryng, Rubinstein (RCA Victor)

Fest- und Gedenksprüche, Op. 109 (1886-88); Creed, RIAS Chamber Choir (Harmonia Mundi)

Piano Trio No. 1 in B, Op. 8 (1854, revised 1889); Delmoni, Thomas, O'Riley (Boston Chamber Music Society members) (Northeastern)

Three Motets, Op. 110 (1889); Best, Corydon Singers (Hyperion)

12:30 pm

Six Vocal Quartets, Op. 112 (1888 (Nos. 1 and 2), 1891);

Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG) String Quintet in G, Op. 111 (1890); Melos Quartet, Causse (Harmonia Mundi)

Forty-two German Folksongs, WoO 33, 22-42 (1894); Schwarzkopf, Fischer-Dieskau, Moore (EMI)

Trio for Piano, Cello, and Clarinet in a, Op. 114 (1891); Hill, Thomas, Lee (Northeastern)

Seven German Folksongs, WoO 33 (1894); Kahl, North German Radio Chorus (DG)

2:45 pm

HISTORIC PERFORMANCES, Part V

5:00 pm

Seven Fantasias, Op. 116 (1892); Gilels (DG)

Three Intermezzos, Op. 117 (1892); Lupu (London)

Clarinet Quintet in b, Op. 115 (1891); Leister, Amadeus Quartet (DG)

Six Piano Pieces, Op. 118 (1892); Katchen (London)

Four Piano Pieces, Op. 119 (1892); Katchen (London)

7:00 pm

Clarinet Sonata No. 1 in f, Op. 120 (1894); Leister, Oppitz (Orfeo)

Clarinet Sonata No. 2 in E-flat, Op. 120 (1894); Leister, Oppitz (Orfeo)

Eleven Chorale Preludes for Organ, Op. 122 (1896); Innig (MD+G)

Vier ernste Gesänge (Four Serious Songs), Op. 121 (1896); Fischer-Dieskau, Moore (Orfeo)

9:00 pm RUNE GRAMMOFON ORGY

Founded by Rune Kristoffersen in 1998, Rune Grammfon is a Norwegian record label dedicated to releasing the best in Norway's experimental jazz, improv, and electronic artists. They "don't want to limit [themselves] to certain genres" and have released over 60 albums since their inception. The most prestigious group on the label is the minimalist improv quartet, Supersilent, with four albums and a DVD which includes the very first Rune Grammfon release.

However, all of the artists on the label are proficient and praiseworthy in their own right and Rune Grammfon has done an impressive job at exposing some of Norway's most creative and talented artists. The label's discography is an eclectic and respectable collection of the nation's finest avant-garde music.

We will hear works from Supersilent, Deathprod, Arne Nordheim, Arve Henriksen, Shining, Skyphone, Susanna and the Magical Orchestra, and many more.

**Let a friend know about WHRB's programming.
Your recommendation is our best publicity!**

Tuesday, May 8

midnight RUNE GRAMMOFON ORGY (cont.) 5:00 am JACQUELINE DU PRÉ ORGY

One of the most legendary cellists of the 20th century, Jacqueline du Pré led a prodigious yet tragic life cut short by multiple sclerosis. Most known for her interpretation of the Elgar Cello Concerto, whose impact was so significant that for several years, other cellists were afraid to touch the piece, du Pré performed with an emotional prowess and passion that transported her audiences deep within the music. Her marriage to pianist and conductor Daniel Barenboim yielded a collection of recordings that display profound levels of intimacy. Sadly, after beginning to lose sensation in her fingers in 1971, she was overtaken by the disease that compromised her talent for musical expression. She passed away in 1987. Her reorded legacy, although limited, gives us a privileged glimpse into the genius and persona of du Pré.

All recordings on EMI unless otherwise noted.

Handel: Concerto for Oboe and Strings in g, HWV 287 (arr. Slatter for Cello and Piano); Lush

Ibert: Concerto for Cello and Winds; Krein, Michael Krein Orchestra (BBC Music)

Bruch: Kol Nidrei, Op. 47, Adagio on Hebrew Melodies for Cello and Orchestra; Moore

Couperin: Treizième concert à 2 instruments à l'unisson ; Pleeth Ruubra: Soliloquy;Finzi,Newbury String Players(Cello Classics) de Falla: Suite Populaire Espagnole; Lush

Schumann: Concerto for Cello and Orchestra in a, Op. 129; Bernstein, New York Philharmonic (Philharmonic-Symphony Society of New York)

Boccherini: Concerto for Cello and Orchestra in B-flat (arr. Grützmacher); Barenboim, English Chamber Orchestra

Haydn: Cello Concerto No. 1 in C; Barenboim, English Chamber Orchestra

Haydn: Cello Concerto No. 2 in D; Barbirolli, London Symphony Orchestra

Strauss, R.: Don Quixote, Op. 35; Boulton, New Philharmonia

Delius: Cello Concerto (1921); Sargent, Royal Philharmonic

Saint-Saëns: Cello Concerto No. 1 in a, Op. 33; Barenboim, New Philharmonia Orchestra

Fauré: Élégie for Cello and Piano or Orchestra in c, Op. 24; Moore

Beethoven: Piano Trio No. 1 in E-flat, Op. 1, No. 1,

Beethoven: Piano Trio No. 2 in G, Op. 1, No. 2,

Beethoven: Piano Trio No. 6 in E-flat, Op. 70, No. 2;

Barenboim, Zukerman

Beethoven: Variations on an Original Theme for Piano Trio in E-flat, Fourteen, Op. 44; Barenboim, Zukerman

Beethoven: Cello Sonata No. 1 in F, Op. 5, No. 1; Barenboim

Beethoven: Cello Sonata No. 2 in g, Op. 5, No. 2; Barenboim

Beethoven: Cello Sonata No. 3 in A, Op. 69; Barenboim

Beethoven: Cello Sonata No. 4 in C, Op. 102, No. 1; Barenboim

Beethoven: Cello Sonata No. 5 in D, Op. 102, No. 2; Barenboim

Beethoven: Twelve Variations in F on "Ein Mädchen oder Weibchen" from Mozart's **Die Zauberflöte** in F, Op. 66; Barenboim

Beethoven: Twelve Variations on "See the Conqu'ring Hero Comes" from Handel's Judas Maccabaeus, Twelve, WoO 45; Barenboim

Dvorak: Silent Woods, for Cello and Orchestra, Op. 68, No. 5; Barenboim, Chicago Symphony Orchestra

Chopin: Sonata for Cello and Piano in g, Op. 65; Barenboim

Franck: Sonata for Violin and Piano in A (transcr. for cello); Barenboim

Lalo: Cello Concerto in d; Barenboim, Cleveland Orchestra

Brahms: Cello Sonata No. 1 in e, Op. 38; Barenboim

Brahms: Cello Sonata No. 2 in F, Op. 99; Barenboim

Beethoven: Piano Trio No. 5 in D, Op. 70, No. 1, "Ghost"; Barenboim, Zukerman

Beethoven: Piano Trio No. 6 in B-flat, Op. 97, "Archduke"; Barenboim, Zukerman

Elgar: Cello Concerto in e, Op. 85; Barbirolli, London Symphony Orchestra

Bach, J. S.: Suite for Cello Solo No. 1 in G, S. 1007;

Bach, J. S.: Suite for Cello Solo No. 2 in d, S. 1008;

Dvorak: Cello Concerto in b, Op. 104; Barenboim, Chicago Symphony Orchestra

Prokofiev: Peter and the Wolf, Op. 67; Barenboim, English Chamber Orchestra (du Pré, Narrator) (DG LP)

9:00 pm RUNE GRAMMOFON ORGY (cont.)

Wednesday, May 9

midnight RUNE GRAMMOFON ORGY (cont.) 5:00 am LOUISVILLE ORCHESTRA ORGY

In 1948, Charles Farnsley, then mayor of Louisville, Kentucky, demanded that the resident orchestra begin commissioning new works from contemporary composers. It was an unprecedented, visionary, wonderful philanthropic idea. The Orchestra, led by conductor Robert Whitney, made performing new works their primary goal. Over the next four decades, with the help of government grants and a \$50,000 Rockefeller Grant in 1953 to commission, record, and premier 20th-century music by living composers, the Louisville Orchestra would premiere well over one hundred pieces, by composers both well known and more obscure. WHRB presents two days of selections from the Louisville Orchestra's expansive and little-explored discography, the vast majority of which was conducted by Whitney or his successor, Jorge Mester.

All recordings on Louisville First Edition LP's. During the first day, works are conducted by Robert Whitney, unless noted.

Badings: The Louisville Symphony

McPhee: Symphony No. 2 "Pastoral"

Tosar: Toccata; Mester

Panufnik: Rhapsody for Orchestra

Orrego-Salas: Symphony No. 2

Barber: Prayers of Kierkegaard

Riegger: Symphony No. 4

Footo: Francesca da Rimini; Mester

McLean, P. T.: Variations and Mozaics on A Theme of

Stravinsky; Mester

Kurka, Robert: Serenade for Small Orchestra; Whitney

Martin: Oboe Concerto; Gibson, Mester

Korn: Variations on a Tune from **The Beggar's Opera**

Luke, Ray: Symphony No. 2

9:00 am

Villa-Lobos: Danses Africaines; Mester

Rochberg: Symphony No. 1

Hamilton: Scottish Dances

Kurka: Symphony No. 2

Tcherepnin: Suite

Finney: Symphony No. 3

Rietz: Concert Overture; Mester

Surinach: Sinfonietta Flamenca

Wagenaar: A Concert Overture

Ben-Haim: To the Chief Musician

Moszkowski: Suite No. 3; Mester

Cowell: Symphony No. 11

Martin: Cello Concerto; Kates, Mester

Brant: On the Nature of Things; Mester

1:00 pm

Piston: The Incredible Flutist; Mester

de Frumerie: Symphonic Variations; Mester

Hovhaness: Symphony No. 15, Silver Pilgrimage

Lopatnikoff: Variazioni Concertanti

Reger: A Comedy Overture; Mester

Strauss, R.: Six Songs (Brentano), Op. 68; Shane, Mester

Gerhard: Ballet Suite, Alegrias

Bliss: Discourse

Chadwick: Concert Overture, Euterpe; Mester

Hindemith: Kammermusik No. 2; Mester

Argento: Royal Invitation: Homage

Britten: Violin Concerto in d, Op. 15; Kling

5:00 pm

Gould: Housewarming; Leighton-Smith

Shapiro: Credo, for Orchestra

Joachim: Violin Concerto in d; Treger, Mester

Granados: Dante: Symphonic Poem; Mester

Koechlin: Partita for Chamber Orchestra; Mester

Arnold: Concerto for Two Violins; Kling, McHugh, Mester

Hovhaness: Avak, the Healer; Mester

Shostakovich: Incidental Music to **Hamlet**, Suite; Mester

Wuorinen: Suite from The Magic Art; Leighton-Smith

Cowell: Hymn and Fuguing Tune No. 2; Mester

Cowell: Hymn and Fuguing Tune No. 3; Mester

Cowell: Ballad; Mester

Addison: Trumpet Concerto; L. Rapier, Mester

Crumb: Variazioni; Gilbert

9:00 pm

Corigliano: Elegy; Mester

Harris: Symphony No. 5

Giannini: Divertimento No. 2

Hovhanness: Magnificat for Four Solo Voices, Chorus, and Orchestra, Op. 157; Nossaman, Johnson, East, Dales, University of Louisville Choir

Ibert: Bacchanale; Mester

Muczynski: Piano Concerto No. 1; Muczynski

11:00 pm HELLO SIR RECORDS ORGY

Athens, Georgia, is well-known for its broad-reaching contributions to music, and Hello Sir Records serves to further this reputation. Formed by members of Cinemehchanica as a means to release not only others' music but also their own, Hello Sir Records embraces the independent spirit that Athens has come to represent. The label remains the home of Cinemehchanica, while also representing such bands as We Versus The Shark, Maserati, Tiger Bear Wolf, The Mercury Program, Ho-Ag, and more. Marked by angular tunes and a rejection of normal song structures, the bands under the Hello Sir umbrella are diverse yet united in their contribution to reinvigorating the musical world.

Thursday, May 10

midnight HELLO SIR RECORDS ORGY (cont.)

5:00 am LOUISVILLE ORCHESTRA ORGY (cont.)

Today's Louisville recordings are conducted by Jorge Mester, except as noted.

Skrowaczewski: Music at Night; Endo

Toch: Jehta, Rhapsodic Poem; Whitney

Thorne: Elegy for Orchestra

Ornstein: Nocturne and Dance of the Fates

Schikele: Pentangle, Five Songs for French Horn

Bird: Carnival Scene

Briccetti: Overture: The Fountain of Youth; Briccetti

Mennin: Cello Concerto; Starker

Milhaud: Cortège funèbre

Koechlin: Cinq Chorals Dans Les Modes du Moyen-age

Kraft: Concerto Grosso; Whitney

Honegger: Suite Archaique; Whitney

Almand: John Gilbert: A Steamboat Overture; Whitney

Antheil: Symphony No. 5; Dufallo

Rogers: Dance Scenes; Whitney

Larsson: Divertimento; Kojian

9:00 am

Harris: Epilogue to Profiles in Courage; Whitney

Hoddinott: Investiture Dances

Corigliano: Tournaments Overture

Vincent: Symphony in D; Whitney

Dorati: Cello Concerto; Starker

Borowski: The Mirror; Whitney

Poulenc: Deux Marches et un Intermede

Surinach: Symphonic Variations; Whitney

Ibert: Ballad of Reading Gaol

Read: Toccata Giocoso; Whitney

Tcherepnin: Symphony No. 2; Whitney

Ives: Variations on 'America'; Whitney

Harris: When Johnny Comes Marching Home, an American

Overture

Ibert: Louisville Concerto; Whitney

Bruch: Symphony No. 2 in f

Villa-Lobos: Bachianas Brasileiras No. 4

1:00 pm

Castelnuovo-Tedesco: Overture, Much Ado About Nothing;

Whitney

Martinu: Symphony No. 5; Whitney

Honegger: Prelude to Aglavaine et Selysette

Whitney: Concertino; Whitney

Nordoff: Winter Symphony; Whitney

Bizet (arr. Weingartner): Chromatic Variations

Harris: Violin Concerto; Leighton-Smith

Zwilling: Symphony No. 2, "Cello Symphony"; Leighton-Smith

Panufnik: Sinfonia Elegiaca; Whitney

Converse: Endymions Narrative: Romance for Orchestra

Ben-Haim: Pastorale Variée; Whitney

Hovhanness: Concerto for Orchestra No. 7; Whitney

5:00 pm ELEANOR STEBER ORGY

Eleanor Steber sang at the Metropolitan Opera from 1940 to 1961, establishing a well-deserved reputation as one of America's most accomplished sopranos. She was famous for her Mozart roles and also performed Verdi, Rossini, Wagner, and Strauss to much acclaim. She premiered two works of Samuel Barber, Knoxville: Summer of 1915 and his opera *Vanessa*. We will hear Steber's early recordings, highlighting moving aria performances and presenting selected scenes from *Don Giovanni*, *La Traviata*, and *Lohengrin*.

**10:00 pm DEFEAT OR HUMILIATE THE USA:
20 YEARS OF MIKE KIRSCH ORGY**

Longevity is a real issue in punk rock — how long can you keep it going and still keep it fresh? More than that, how long can you keep it going, keep it fresh, and still keep it punk when the people come around to giving credit where credit is due? Nostalgia can be the death of creativity, and without the ability to put the blinders on and go full speed ahead, veteran punk rockers can't help burning out or being forced to fade away.

There are a few pioneers, however, who run faster than the borders can expand, who have figured out how to keep today's hungry-for-more punks on their toes and always on the lookout for a record that may or may not be coming out. Mike Kirsch is one of those people, with an uncanny ability to escape the spotlight and put out some of the most important hardcore records of the past twenty years — yes, twenty years. Beginning in 1988 as Mick Krash with The Skinflutes, Kirsch has shown a dedication to the music and ethics of the scene that is nearly unrivaled. He has appeared on at least thirty-three known albums as a part of about ten different bands. He left a band with Billie Joe Armstrong of Green Day over a conflict stemming from the commercial trajectory of the band. He has been in two bands that have been together just long enough to play one show, record an album, and then break out before anyone was able to catch their breath.

As Clean Plate Records of Amherst, Massachusetts — responsible for the release of the latest Kirsch band Please Inform the Captain This is a Hijack — readies the release of an already defunct Kirsch band called Baader Brains, we take a look at Kirsch's twenty years of contribution to radical music and radical politics. From the earliest recordings of the Skinflutes to the latest polemical releases of Please Inform the Captain This is a Hijack and Baader Brains, we will play Kirsch's entire discography, including the numerous rare and obscure compilations on which he has appeared, and provide plenty of background to this storied punk rocker.

Friday, May 11

**midnight DEFEAT OR HUMILIATE THE USA:
20 YEARS OF MIKE KIRSCH ORGY (cont.)**

6:00 am FIRM JAZZ ORGY

Ever since Alan Crossland's *The Jazz Singer*, jazz and film have been inseparable. Whether in early American talkies or the French New Wave, jazz provided rhythm and color to innumerable films from the beginning to the end of the 20th century. In this orgy, we will hear famous jazz soundtracks, like Miles Davis's recordings for Louis Malle's *L'ascenseur pour l'échafaud*, and jazz that pays tribute to great films and great film scores, such as Enrico Pieranunzi's "FelliniJazz."

8:00 pm ANDREAS SCHOLL ORGY

Fanfare magazine writes, "There are more countertenors before the public today than ever before but one of them stands out above all others, as Caruso among tenors a century ago: Andreas Scholl." We will hear some highlights of Scholl's recording career, which now spans over fifteen years and encompasses a broad range of material, including operas, sacred works, and folk songs.

Handel: Messiah (exc.); Scholl, Christie, Les Arts Florissants (Harmonia Mundi)

Mozart: "Venga pur, minacci e frema" from Mitridate, re di Ponto, K 87/74a; Scholl, Norrington, Orchestra of the Age of Enlightenment (Decca)

Guédrón: "Si le penser et le silence;" Anon: "Go, my flock, go get you hence;" Caccini: "Amarilli mia bella;" Anon: "Passava Amor su arco desarmado"; Scholl, Märkl, Karamazov (Decca)

Bach: Mass in B minor, S. 232; Scholl, Herreweghe, Collegium Vocale (Harmonia Mundi)

Vivaldi: Cantata "Cessate, omai cessate"; Scholl, Banchini, Ensemble 415 (Harmonia Mundi)

Handel: "My blooming fair," "Haste, haste to the cedar grove," from Solomon; Watkinson, Gardiner, English Baroque Soloists (Philips)

Handel: "My blooming fair," "Haste, haste to the cedar grove," from Solomon; Scholl, McCreesh, Gabrieli Players (DG Archiv)

Handel: "Bless'd be the Lord," "What though I trace," from Solomon; Scholl, McCreesh, Gabrieli Players (DG Archiv)

Sunday, May 13

Krieger: "Die Liebesgluth verkehr den Muth," "Ihr bleibet nicht Bestand verpflichtet," "Der Liebe Macht herrscht Tag und Nacht," "Der Rheinische Wein"; Scholl, Märkl, Schröder, Verzier, Valetti, Pfister, Heumann, Quintana (Harmonia Mundi)
Pergolesi: Salve regina in f; Scholl, Bonney, Rousset, Les Talens Lyriques (Decca)

A. Scarlatti: "Ferma omai, fugace e bella"; Scholl, Dantone, Accademia Bizantina (Decca)

Vivaldi: Clara stellae, scintillate, RV 625; Scholl, Dyer, Australian Brandenburg Orchestra (Decca)

Bach: "Du Lieber Heiland," "Buss und Reu," from the St. Matthew Passion, S. 244; Scholl, Herreweghe, Collegium Vocale (Harmonia Mundi)

Handel: "Con rauco mormorio" and "Vivi, tiranno!" from **Rodelinda, regina de' Langobardi**, HWV 19; Scholl, Norrington, Orchestra of the Age of Enlightenment (Decca)

Bizet: Habanera from **Carmen**; Scholl, Wagner, Carmargue Philharmonic Orchestra (Harmonia Mundi)

Gasparini: Ecco che alfin ritorno; Scholl, Dantone, Accademia Bizantina (Decca)

Traditional, arr. Leona: Pretty Saro, Blow the wind southerly, The wraggle-taggle gypsies, o!, Wild mountain thyme; Scholl, Orpheus Chamber Orchestra (Decca)

Handel: Saul (exc.); Scholl, Argenta, Davies, Padmore, McCreesh, Gabrieli Consort and Players (DG Archiv)

Vivaldi: Salve regina, RV 616; Scholl, Dyer, Australian Brandenburg Orchestra (Decca)

Bach: "Jesus ist ein guter Hirt" from Cantata 85, "Ich bin ein guter Hirt"; Scholl, Coin, Ensemble Baroque de Limoges (Astrée)

Hammerschmidt: Kunst des küssens; Görner: An den Schlaf; Scholl, Märkl, Schröder, Verzier, Valetti, Pfister, Heumann, Quintana (Harmonia Mundi)

Saturday, May 12

midnight BREAK IT DOWN: THE SAMPLES OF PAUL'S BOUTIQUE ORGY

The so-called "golden age" of hip-hop – usually referring to the period between the 1986 release of Run-DMC's *Raising Hell* and the 1992 release of Dr. Dre's *The Chronic* – is full of classic albums, unrivaled lyrical prowess, and groundbreaking production. Dropping right in the middle of it all is the Beastie Boys' sophomore album, *Paul's Boutique*. The album, produced by the Dust Brothers, is one of a very small handful that approached the true potential of the art of sampling. Taking cues from almost every conceivable genre of music, the album is riddled with references both musical and lyrical. This orgy will break down the samples within the album, creatively examining them as they are recontextualized into the beats and rhymes of the Boys, with several insights about what transforms perhaps the most fragmented album in hip-hop into an unparalleled, and strangely unified, listening experience.

5:00 am THE JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm TOP SHELF ORGY

Top Shelf, the show that brings the players from the ice and into the studio, returns for a final installment. Miss an episode? Want to hear your favorite one more time? Tune in as Steve Mandes (Harvard Hockey), Dylan Reese (New York Rangers), and Rick Goldberg (Harvard play-by-play announcer) play three seasons of Top Shelf episodes and reflect on the show's past and its future.

7:00 pm SPORTS ORGY

Join WHRB Sports as we review an exciting year in Harvard sports and preview the year to come! Relive the best moments from Harvard-Yale, Men's and Women's Hockey, and the Women's Basketball trip to the NCAA tournament, all part of this year's spring recap of Harvard Sports on WHRB.

11:00 pm "WHO CRIED PEANUT BUTTER?" ORGY

Chris Manak, better known as Peanut Butter Wolf, has been responsible for producing some of the most eclectic, genre-defying DJ records released in the last two decades. From age 16 Wolf has been involved in countless projects ranging from the punk/disco/hip-hop of Baron Zen to his current funk-infused endeavors with Adult Swim. Follow Manak from his days as a drum technician, through the heart-breaking loss of musical partner and friend, Charizma, to his current as position atop the soulful sound-machine of Stonestrow Records.

midnight "WHO CRIED PEANUT BUTTER?" ORGY

5:00 am BHANGRA ORGY
Bhangra is a lively form of folk music and dance that originates from Punjab. People traditionally performed Bhangra when celebrating the harvest, singing Punjabi Boliyaan lyrics while playing the dhol drum. Although Bhangra began as a part of harvest festival celebrations, it eventually became a part of such diverse occasions as weddings and New Year celebrations. During the last thirty years, Bhangra has enjoyed a surge in popularity worldwide, both in traditional form and as a fusion with genres such as hip-hop, house, and reggae. This fusion became extremely successful among both Indian and European youth after Punjabi MC from the UK collaborated with the well-known rapper Jay-Z on a version of one of his songs, *Mundian To Bach Ke* (also known as "Beware of the Boys"). Groups like the Bombay Rockers from Denmark and DJ A.P.S. from Canada produced the earliest recordings of mixes that combined Bhangra vocals and melodies with hip-hop beats. These new styles have been so successful that modern Bhangra is now being re-exported back to India. We will explore a variety of Bhangra styles and artists.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Dr. Dorothy A. Austin, Sedgwick Associate Minister in the Memorial Church and Chaplain to the University. Music includes Grieg's Ave maris stella.

THE IGOR STRAVINSKY ORGY®

Igor Stravinsky (1882-1971) is one of the most influential and well-loved composers of the twentieth century. His music touched on almost every important trend in twentieth-century music, including nationalism, neo-classicism, and serialism. His innovations in harmony, form, and especially rhythm have affected every contemporary composer.

Stravinsky was born to an aristocratic family in a suburb of St. Petersburg. His father Fyodor was a renowned bass at the Imperial Opera, and while Igor grew up surrounded by musical luminaries, it was not until he was nearly twenty that he turned to music as a full-time profession. He took private lessons with Nikolai Rimsky-Korsakov and absorbed Rimsky's style, as well as that of Tchaikovsky, Debussy, and Dukas. Stravinsky's big break came when he joined up with Serge Diaghilev's Ballets Russes; he made his reputation through the three ballets **Firebird**, **Petrushka**, and **The Rite of Spring**, all composed for Diaghilev and premiered in Paris.

With the outbreak of World War I and the Bolshevik Revolution, Stravinsky was exiled from his homeland and cut off from his family funds. He continued to compose works with a distinctly "Russian" sound, but through the 1920s moved towards his "neo-classical" style, drawing on inspiration from the eighteenth century. He was invited to give the Charles Eliot Norton lectures at Harvard in 1939, and he stayed in America after the outbreak of World War II, eventually taking US citizenship and settling in Hollywood. Beginning in the 1950s Stravinsky incorporated aspects of the twelve-tone and serial methods in his compositions, and while his last works are demonstrably serial in technique, they are undoubtedly Stravinsky in idiom.

This 53-hour Orgy, in commemoration of the 125th anniversary of Stravinsky's birth, presents in chronological order nearly every work Stravinsky composed. In addition, we present seven segments of historical performances, many featuring Stravinsky himself at the podium or the piano. Stravinsky was a perfectionist and a strong proponent of his own work, and he issued numerous revisions to his pieces over the years. We present multiple forms of only those works which underwent substantial revision; the remainder we present in their most familiar version.

12:30 pm

Romance for Voice and Piano, "The Storm Cloud" (1902);

Romanko, Samoilenko (MK)

Scherzo for Piano (1902); Béroff (EMI)

Piano Sonata in f-sharp (1903-04); Crossley (Philips LP)

Song for Bass and Piano, "How the Mushrooms Went to War"

(1904); Svetlov, Stevenson (Koch)

Symphony in E-flat, Op. 1 (1905-07); Pletnev, Russian National Orchestra (DG)

Stravinsky Orgy continued overleaf.

95.3 FM

The Faun and Shepherdess, Op. 2 (1906-07); Yureneva, Rozhdstven'sky, Moscow Radio and TV Large Symphony Orchestra (Melodiya LP)
 Pastorale for Soprano and Piano (1907); Romanko, Samoilenko Scherzo fantastique, Op. 3 (1907-08); Chailly, Royal Concertgebouw Orchestra (London)
 Fireworks, Op. 4 (1908); Boulez, Chicago Symphony (DG)
 Two Gorodetsky Songs, Op. 6 (1907-08); Dolukhanova, Svetlanova (Russian Disc), Romanko, Samoilenko (MK)
 Four Études for Piano, Op. 7 (1908); Sangiorgio (Collins)
 Mussorgsky: "Song of the Flea," arr. for Bass and Orchestra (1909); Chaliapin, Goossens, orchestra (St Petersburg: School of Music Publishing House)

3:00 pm

The Firebird (L'oiseau de feu) (1909-10); Davis, Concertgebouw Orchestra (Philips)
 Deux poèmes de Paul Verlaine, Op. 9 (1910, rev. 1951); Shirley-Quirk, Boulez, Ensemble InterContemporain (DG)
Petrushka (1910-11); Abbado, London Symphony Orchestra (DG)
 Two Poems of Konstantin Bal'mont (1911); Shelton, Constable (Koch)
 Zvezdolikii (Le roi des étoiles/The King of the Stars) (1911-12); Stravinsky, CBC Symphony Orchestra, Festival Singers of Toronto (Sony)

Le sacre du printemps (The Rite of Spring) (1911-13); Muti, Philadelphia Orchestra (EMI)

Three Japanese Lyrics for Soprano and Orchestra (1912-13); Bryn-Julson, Boulez, Ensemble InterContemporain (DG)
 Final chorus for Mussorgsky's **Khovanshchina**, based on themes from the opera (arr. 1913); Lipovsek, Atlantov, Burchaladze, Abbado, Vienna State Opera Chorus and Orchestra (DG)

6:00 pm HISTORICAL PERFORMANCES

8:00 pm

Three Little Songs, "Recollection of my Childhood" (1913); Shelton, Constable (Koch)
Le rossignol (The Nightingale) (1908-14); Bryn-Julson, Palmer, Laurence, George, Caley, Howlett, Tomlinson, Boulez, BBC Singers, BBC Symphony Orchestra (Erato)
 Three Pieces for String Quartet (1914); Borodin Quartet (Melodiya/Angel LP)
 Pribaoutki (1914); Lazarov, Soloists Ensemble of the Bolshoi Theatre (Vox Allegretto)
 Valse des fleurs for Piano, Four Hands (1914); Jacobs, Oppens (Nonesuch LP)
 Three Easy Pieces for Piano, Four Hands (1914-15); Gold, Fizdale (Columbia LP)
 Souvenir d'une marche boche for Piano (1915); Béroff (EMI)
 Berceuses du chat (Cat's Cradle Songs) (1915); Berberian, Stravinsky, Columbia Chamber Ensemble (Sony)
Renard (1916); Aler, Robson, Wilson-Johnson, Tomlinson, Salonen, London Sinfonietta (Sony)
 Pobyudniya (Saucers), Four Russian Peasant Songs (1914-17); Wood, Women's Voices of the New London Chamber Choir, Voronezh Chamber Choir (Hyperion)
 Valse pour les enfants (1916-17); Karis (Bridge)
 Five Easy Pieces for Piano, Four Hands (1917); Gold, Fizdale (Columbia LP)
 Song of the Volga Boatmen (traditional, orch. Stravinsky) (1917); Craft, Philharmonia Orchestra (Koch)
 Trois histoires pour enfants (1916-17); Kurenko, S. Stravinsky (Allegro LP)
Svadebka (Les noces/The Wedding) (for soloists, chorus, and full orchestra) (1914-17); Ablaberdyyeva, Ivanova, Martinov, Safiulin, Eötvös, Slovak Philharmonic Chorus, Savaria Symphony Orchestra (Hungaroton)
 Étude for Pianola (1917); Lawson (Erato)
 Berceuse (1917); Romanko, Samoilenko (MK)

11:00 pm

To be announced

Monday, May 14

midnight "WHO CRIED PEANUT BUTTER?" ORGY

5:00 am BHANGRA ORGY

8:00 am STRAVINSKY ORGY (cont.)

Chant du rossignol (Song of the Nightingale, arr. from **Le rossignol**) (1916-17); Fontanarosa, Gallois, Grenat, Couëffe, Boulez, Orchestre National de France (Erato)
 Lied ohne Name for Two Bassoons (c. 1916-18); Harmonie Ensemble (Koch)

L'historie du soldat (The Soldier's Tale) (1918); Cocteau, Ustinov, Fertey, Tonietti, Marketich, ensemble (Philips)

Ragtime for Eleven Instruments (1917-18); Salonen, London Sinfonietta (Sony)

Three Pieces for Clarinet Solo (1918-19); Stier (Halcyon)
 Four Russian Songs (1918-19); Kurenko, S. Stravinsky (Allegro LP)
 Suite from **L'historie du soldat**, for Violin, Clarinet, and Piano (1919); L. Stoltzman, R. Stoltzman, Goode (RCA Victor)

Svadebka (Les noces/The Wedding) (Tableaux I-II, arr. for soloists, chorus, pianola, two cimbalom, harmonium, and percussion) (1919); Rees, Taylor, Nelson, Fifer, Craft, Gregg Smith Singers, Orpheus Chamber Ensemble (Columbia LP)
 Suite from **The Firebird** (1919 version) (1911, rev. 1919); Bernstein, Israel Philharmonic Orchestra (DG)

Rouget de Lisle: "La Marseillaise," arr. for Solo Violin (1919); Peskanov (Koch)

Piano-Rag-Music (1919); Richter (London)
11:00 am STRAVINSKY AND THE PIANOLA

Stravinsky's own engravings of **Les Nocés** and **The Rite of Spring** for piano roll.

12:00 pm

Pulcinella (1919-20); Jordan, Shirley, Gramm, Stravinsky, Columbia Symphony Orchestra (Sony)

Symphonies of Wind Instruments (1920); Boulez, Berlin Philharmonic Orchestra (DG)

Concertino for String Quartet (1920); Ysaÿe Quartet (Wigmore Hall Live)
 Suite from **L'historie du soldat** (1920); Levine, Magad, Gustafeste, Brody, Elliott, Herseth, Friedman, Koss (RCA Red Seal LP)

Les cinq doigts (The Five Fingers) (1921); Karis (Bridge)
 Suite No. 2 for Small Orchestra (arr. of Three Easy Pieces, 1914-15, and Five Easy Pieces, 1916-17) (1921); Boulez, Ensemble InterContemporain (Sony)

Tchaikovsky: Variation d'Aurore and Entr'acte, from **Sleeping Beauty** (arr. 1921); Järvi, Scottish National Orchestra (Chandos)

Three Movements from **Petrushka** for Piano (1921); Pollini (DG)
Mavra (1921-22); Belinck, Simmons, Rideout, Kolk, Stravinsky, CBC Symphony Orchestra (Sony)

Suite from **Pulcinella** (1920-22); Boulez, New York Philharmonic Orchestra (Sony)

3:00 pm

Octet for Wind Instruments (1922-23); Stravinsky, Columbia Chamber Ensemble (Sony)

Svadebka (Les noces/The Wedding) (for soloists, chorus, four pianos, and percussion) (1921-23); Mory, Parker, Mitchinson, Hudson, Argerich, Zimmerman, Katsaris, Francesch, Bernstein, English Bach Festival Chorus and Percussion Ensemble (DG)

Chanson de Parasha (arr. from **Mavra**, 1921-22) (1922-23); Bryn-Julson, Boulez, Ensemble InterContemporain (DG)
 "Tilim'-bom'" (arr. from Trois histoires pour enfants, 1915-17; 1923); Bryn-Julson, Boulez, Ensemble InterContemporain (DG)

Pastorale for Soprano and Four Woodwinds (1907, arr. 1923); Sutherland, Bonyng, London Symphony Orchestra (London)
 Concerto for Piano and Wind Instruments (1923-24); Entremont, Stravinsky, Columbia Symphony Orchestra (Sony)

Piano Sonata (1924); Béroff (EMI)
 Suite No. 1 for Small Orchestra (arr. of Five Easy Pieces, 1916-17) (1925); Boulez, Ensemble InterContemporain (Sony)

Serenade in A for Piano (1925); Ránki (Teldec)
 Suite d'après thèmes, fragments, et pièces de Giambattista Pergolesi, for Violin and Piano (arr. from **Pulcinella**, 1919-20) (1925); Shapiro, Berkowitz (Crystal LP)

Otche nash' (Pater Noster/Our Father) (1926); Shepel, Voronezh Chamber Choir (Hyperion)

5:30 pm
 Berceuse for Violin and Piano (arr. from **The Firebird**, 1909-10, by Stravinsky and Dushkin) (1926, rev. 1931-32); Poulet, Lee

Prélude et Ronde des princesses for Violin and Piano (arr. from **The Firebird**, 1909-10) (1926); Poulet, Lee (Arion)
Oedipus Rex (1926-27); Cole, von Otter, Estes, Sotin, Gedda, Chéreau, Salonen, Eric Ericson Chamber Choir, Orphei Drängar, Swedish Radio Symphony Orchestra and Chorus (Sony)

Apollo (Apollon musagète) (1927-28); Stravinsky, Columbia Symphony Orchestra (Sony)

Le baiser de la fée (The Fairy's Kiss) (1928); Stravinsky, Columbia Symphony Orchestra (Sony)

8:00 pm RITE OF SPRING ON RECORD, 1929-2006
 We demonstrate how performance of **The Rite of Spring** – and with it, our perception of the piece – has evolved over time, from the early recordings of Stravinsky and Monteux to the most recent recordings.

10:00 pm QUEERCORE ORGY

Following in the footsteps of punk and hardcore, both ethically and musically, in the mid 1980s a growing discontent with the oppressive state of society and the lack of attention given to gay and lesbian communities pushed its way through into a new genre of music: Queercore. The movement embraced DIY ideals and expressed itself through various media in an attempt to develop a new culture in opposition to the current state of repressive politics and religions and to also represent a release from the isolated mainstream gay community.

One specific zine, *J.D.s*, published first in 1985, is believed to be the catalyst that allowed for the initial emergence of more, similar zines, some of which became record labels. All of this sparked the beginning of the movement and scene that was first known as "homocore" but changed to "queercore" in order to incorporate a wider range of interests. Much of the music includes confrontational and often ironic content involving sexual and gender identity as well as scathing critiques of society, and was obviously considered controversial for its time.

The Riot Grrrl movement in the '90s was greatly influenced by Queercore artists and bands from both genres are often cited together. We will feature God Is My Co-Pilot, Team Dresch, Pansy Division, Tribe 8, Fifth Column, Limp Wrist, The Need, and Mukilteo Fairies among many other essential and lesser known bands in the genre.

Tuesday, May 15

midnight QUEERCORE ORGY (cont.)

8:00 am THE IGOR STRAVINSKY ORGY (cont.)

Four Études for Orchestra (arr. of Three Pieces for String Quartet, 1914, and Étude for Pianola, 1917) (1928); Stravinsky, CBC Symphony Orchestra (Sony)

Capriccio for Piano and Orchestra (1928-29); Béroff, Ozawa, Orchestre de Paris (EMI)

Three Little Songs, "Recollection of my Childhood" (1913, orch. 1929-30); Berberian, Stravinsky, Columbia Symphony Orchestra (Sony)

Symphony of Psalms (1930); Shaw, Atlanta Symphony Chorus and Orchestra (Telarc)

Violin Concerto in D (1931); Perlman, Ozawa, Boston Symphony Orchestra (DG)

Duo concertant for Violin and Piano (1931-32); Poulet, Lee Chants du rossignol et Marche chinoise for Violin and Piano (arr. from **Le rossignol**, 1908-14, by Stravinsky and Dushkin) (1932); Poulet, Lee (Arion)

Simvol' veri (Symbol of Faith/Credo) (1932); Shepel, Voronezh Chamber Choir (Hyperion)

10:00 am HISTORICAL PERFORMANCES

12:00 pm

Suite italienne for Violin and Piano (arr. from **Pulcinella**, 1919-20, by Stravinsky and Dushkin) (1932); Perlman, Canino (EMI)

Suite italienne for Cello and Piano (arr. from **Pulcinella**, 1919-20, by Stravinsky and Piatigorsky) (1932); Maisky, Argerich (DG)

Divertimento for Violin and Piano (arr. from **Le baiser de la fée**, 1928, by Stravinsky and Dushkin) (1932); Poulet, Lee (Arion)

Pastorale, arr. for violin and piano by Stravinsky and Dushkin (1907, arr. 1933); Poulet, Lee (Arion)

Pastorale, arr. for violin and four woodwinds by Stravinsky and Dushkin (1907, arr. 1933); Peskanov, Harmonie Ensemble of New York (Koch)

Scherzo for Violin and Piano (arr. from **The Firebird**, 1909-10, by Stravinsky and Dushkin) (1933); Poulet, Lee (Arion)

Ballade for Violin and Piano (arr. from **Le baiser de la fée** by Stravinsky and Dushkin; rev. Stravinsky and Gautier) (1933, rev. 1947); Poulet, Lee (Arion)

Persophone (1933-34); Zorina, Molese, Stravinsky, Texas Boys of Fourth Worth, Ithaca College Concert Choir, Gregg Smith Singers, Columbia Symphony Orchestra (Sony)

Bogoriditse devo (Blessed Virgin/Ave Maria) (1934); Shepel, Voronezh Chamber Choir (Hyperion)

Divertimento (arr. from **Le baiser de la fée**, 1928) (1934); Reiner, Chicago Symphony Orchestra (RCA Victor)

Concerto for Two Pianos (1932-35); Jacobs, Oppens (Nonesuch)

3:00 pm

Jeu de cartes (Card Game) (1936); Salonen, Philharmonia Orchestra (CBS)

Praeludium for Jazz Ensemble (1936-37); Stravinsky, Columbia Jazz Ensemble (Sony)

Chanson russe for Violin and Piano (arr. from **Mavra**, 1921-22, by Stravinsky and Dushkin) (1937); Poulet, Lee (Arion)

Petit ramusianum harmonique for Solo Voice (1937); Bruns (Koch)

Concerto in E-flat for Chamber Orchestra, "Dumbarton Oaks"

(1937-38); Boulez, Ensemble InterContemporain (DG)

Symphony in C (1938-40); Stravinsky, CBC Symphony (Sony)

Tango for Piano (1940); Béroff (EMI)

Tchaikovsky: Bluebird pas-de-deux, from **Sleeping Beauty** (arr.

1941); Stravinsky, Columbia Symphony Orchestra (Sony)

J.S. Smith: "The Star-Spangled Banner" (arr. 1941); Stravinsky,

CBC Symphony Orchestra (Sony)

Dances concertantes (1940-42); Orpheus Chamber Orchestra (DG)

Circus Polka (for a young elephant) (1942); Stravinsky, CBC

Symphony Orchestra (Sony)

Four Norwegian Moods (1942); Stravinsky, CBC Symphony (Sony)

Ode (1943); Thomas, London Symphony Orchestra (RCA Victor)

Sonata for Two Pianos (1943-44); Gold, Fildzale (Columbia)

6:00 pm

Scherzo à la russe for Jazz Band, orchestral version (1943-44, arr.

1945); Dorati, London Symphony Orchestra (Mercury)

Babel (1944); Calicos, Stravinsky, Festival Singers of Toronto,

CBC Symphony Orchestra (Sony)

Scènes de ballet (1944); Bernstein, Israel Philharmonic (DG)

Élégie for Solo Viola (1944); Trampler (RCA Victor LP)

Symphony in Three Movements (1942-45); Järvi, Orchestre de la

Suisse Romande (Chandos)

Ebony Concerto for Clarinet and Jazz Ensemble (1945);

Goodman, Stravinsky, Columbia Jazz Ensemble (Sony)

Suite from **The Firebird** (1945 version) (1911, rev. 1919 and

1945); Stravinsky, Philharmonic-Symphony Orchestra of New

York (Columbia LP)

8:00 pm PIERRE MONTEUX CONDUCTS

STRAVINSKY

10:00 pm QUEERCORE ORGY

Wednesday, May 16

midnight QUEERCORE ORGY (cont.)

8:00 am THE IGOR STRAVINSKY ORGY (concl.)

Concerto in D for String Orchestra, "Basle" (1946); Schuller, string orchestra (GM)

Orpheus (1946-47); Stravinsky, Chicago Symphony Orchestra (Sony)

Symphonies of Wind Instruments (1920, rev. 1945-47); Salonen, London Sinfonietta (Sony)

Mass (1944-48); Bernstein, Trinity Boys' Choir, English Bach Festival Chorus, members of English Bach Festival Orchestra

The Rake's Progress (1947-51); Raskin, Young, Reardon, Manning, Sarfaty, Miller, Tracey, Tilney, Stravinsky, Sadler's

Wells Opera Chorus, Royal Philharmonic Orchestra (Sony)

12:00 pm HISTORICAL PERFORMANCES

1:30 pm

Cantata (1951-52); Kern, Young, Davis, St. Anthony Singers, English Chamber Orchestra (London)

Concertino for Twelve Instruments (arr. of Concertino for String Quartet) (1920, arr. 1952); Thomas, London Symphony Orchestra (RCA Victor)

Septet for Clarinet, Horn, Bassoon, and Piano Quartet (1952-53); Stravinsky, Columbia Chamber Ensemble (Sony)

Three Songs from William Shakespeare (1953); Murray, Boulez, Ensemble InterContemporain (DG)

Tango for Nineteen Instruments (1940, orch. 1953); Stravinsky, Columbia Jazz Ensemble (Sony)

Four Songs for Voice, Flute, Harp, and Guitar (arr. of Four Russian Songs, 1918-19, and Trois histoires pour enfants, 1916-17) (1953-54); Albert, di Tullio, Remsen, Almeida (Sony)

Two Poems of Konstantin Bal' mont (1911, orch. 1954); Brynjulson, Boulez, Ensemble InterContemporain (DG)

In Memoriam Dylan Thomas (1954); Stravinsky, Robinson, Ulyate, Bohannon, Howard, Zeldin, Baker, Babitz, Figelski, Neikrug (Columbia LP)

Poblyudniya (Saucers), Four Russian Peasant Songs (1914-17, arr. 1954); Wood, Women's New London Chamber Choir and Ensemble, Voronezh Chamber Choir (Hyperion)

Greeting Prelude (after Summy's "Happy Birthday to You")

(1955); Stravinsky, Columbia Symphony Orchestra (Sony)

Canticum sacrum ad honorem Sancti Marci Nominis (1955);

Morton, Creed, Preston, Choir of Christ Church Cathedral,

Oxford, Philip Jones Ensemble (London)

Bach: Chorale-Variations on "Vom Himmel hoch da komm' ich her," arr. for Chorus and Orchestra (1955-56); Stravinsky, Festival Singers of Toronto, CBC Symphony Orchestra (Sony)

Agon (1953-57); Mravinsky, Leningrad Philharmonic Orchestra

Gesualdo: Tres sacrae cantiones (arr. 1957-59); Wood, New

London Chamber Choir (Hyperion)

Stravinsky Orgy continued overleaf.

Threni: id est Lamentationes Jeremiae Prophetae (1957-58); Beardslee, Krebs, Lewis, Wainner, Morgan, Oliver, Stravinsky, Schola Cantorum, Columbia Symphony Orchestra (Sony)
 Movements for Piano and Orchestra (1958-59); Mustonen, Ashkenazy, Deutsches Symphonie Orchester Berlin (London)
 Epitaphium for Flute, Clarinet, and Harp (1959); Gleghorn, Bloch, Remsen (Sony)
 Double Canon for String Quartet (1959); Baker, Igleman, Schonbach, Neikrug (Sony)
 Monumentum pro Gesualdo di Venosa ad CD annum (arr. of Gesualdo: Three Madrigals) (1960); Stravinsky, Columbia Symphony Orchestra (Sony)
 A Sermon, a Narrative, and a Prayer (1960-61); Verrett, Driscoll, Horton, Stravinsky, CBC Symphony Orchestra (Sony)
The Flood (1961-62); Harvey, Cabot, Lanchester, Reardon, Oliver, Tripp, Robinson, Stravinsky/Craft, Columbia Symphony Orchestra and Chorus (Sony)

6:00 pm HISTORICAL PERFORMANCES

8:00 pm

Eight Instrumental Miniatures for Fifteen Players (arr. of Les cinq doigts) (1921, orch. 1962); Stravinsky, members of CBC Symphony Orchestra (Sony)
 Anthem, "The dove descending breaks the air" (1962); Wood, New London Chamber Choir (Hyperion)
 Abraham and Isaac (1962-63); Frisch, Craft, Columbia Symphony Orchestra (Sony)
 Sibelius: Canonetta, Op. 62a (arr. 1963); Saraste, Avanti Orchestra (BIS)
 Elegy for J.F.K. (1964); Berberian, Howland, Kreiselman, Russo
 Fanfare for a New Theatre for Two Trumpets (1964); Heinrich, Nagel (Sony)
 Variations: Aldous Huxley in Memoriam (1963-64); Knussen, London Sinfonietta (DG)
 Introitus: T.S. Eliot in Memoriam (1965); Stravinsky, Gregg Smith Singers, Columbia Chamber Ensemble (Sony)
 Canon for Orchestra on the Finale Theme of **The Firebird** (1965); Thomas, London Symphony Orchestra (RCA Victor)
 The Owl and the Pussycat (1966); Albert, Craft (Sony)
 Two sketches for a Piano Sonata (1966-67); Wait (Music Masters)
 Wolf: Two Sacred Songs from Spanisches Liederbuch (arr. 1968); Murray, Boulez, Ensemble InterContemporain (DG)
 Requiem Canticles (1965-66); Anderson, Bonazzi, Bressler, Gramm, Craft, Ithaca College Concert Choir, Columbia Symphony Orchestra (Sony)

10:00 pm BLOGARIDDIMS ORGY

Blogariddims is a fortnightly podcast with an emphasis on depth of knowledge over any one genre. With contributors from all over the music blogosphere, the one-hour mixes range from Norwegian post-punk to late 80s dancehall to avant-garde/modern classical to a crunk genealogy. Each mix comes with a detailed blog post outlining the content & context, making for an annotated hour of found sounds from all over.

Thursday, May 17

midnight BLOGARIDDIMS ORGY (cont.)

9:00 am LIBERATION MUSIC ORGY

Jazz was only called free in the '50s, but the music had been about freedom since its earliest beginnings. We examine the many ways in which jazz has challenged dominant ideas — political, cultural, and musical — in its never-ending search for freedom. We'll hear music from a number of path-breaking albums, including Sonny Rollins's *Freedom Suite*, Max Roach's *We Insist!* and Charlie Haden's *Liberation Music Orchestra*.

8:00 pm BLOGARIDDIMS ORGY (cont.)

Friday, May 18

midnight BLOGARIDDIMS ORGY (cont.)

8:00 am LIBERATION MUSIC ORGY

10:00 pm THE TECH ORGY

Saturday, May 19

midnight HISTORY OF HIP-HOP ORGY

Hip-hop, the movement and the art form, has reached a critical age. It was thirty years ago in the South Bronx that Afrika Bambaata, Grandmaster Flash, and a host of other pioneers began broadcasting the sounds of what we now call hip-hop. The Darker Side will trace the evolution, impact, and astounding growth of the world's most pervasive musical genre.

5:00 am THE JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm SUGAR WORLD ORGY: THE STEPHIN MERRITT ORGY

Stephin Merritt began recording music in the early 90s here in Cambridge, releasing two of his first singles on Harriet Records (a now-defunct label run by a former WHRB DJ) with his band The Magnetic Fields. From there, his prolific career has seen incarnations of solo projects (the Gothic Archies), expansive collaborative efforts (the 6ths), and soundtracks (Eban and Charley, Pieces of April). Merritt's sweeping orchestrations are heavily influenced by his childhood exposure to Top 40 pop, most notably ABBA, but his lyrics are often tinged or even drenched with bitterness and desolation. He received enormous critical acclaim for his 30-disc epic, 69 Love Songs (1999), released with the Magnetic Fields, for which he wrote and performed nearly every note. With five separate musical projects still active, in styles spanning from crooner-inspired melodrama to lush, melodious pop to euro-dance, Stephin Merritt's influence on the sweeter side of indie rock has been undeniably massive, and continues to grow.

Sunday, May 20

midnight SUGAR WORLD ORGY (cont.)

5:00 am ERIC VON SCHMIDT ORGY

On February 2, 2007, folk music lost one of its most exuberant and influential figures. Eric Von Schmidt (b. May 29, 1930 in Westport, CT) was an accomplished folksinger, songwriter, and painter who spearheaded the folk revival that swept through Harvard Square in the 1960s. From his apartment at 26 Boylston Sreet to Club 47 Mount Auburn (now Club Passim) he met and inspired a generation of legendary musicians, and even taught Bob Dylan a thing or two "in the green pastures of Harvard University." Von Schmidt presided over a momentous period in American culture when "the honesty and vitality of folk music combined with the raw power of urban blues and the high energy of rock 'n' roll to create a new American popular music." His songs and legacy remain proud assets of Cambridge's musical heritage. We honor Von Schmidt by presenting his complete discography, interviews with friends and fellow musicians, and excerpts from his chronicle of the Cambridge folk years, "Baby Let Me Follow You Down." Tune in for homespun blues and folk as WHRB gets back to its Cambridge roots.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Dr. Sarah Drummond, Assistant Professor of Ministerial Leadership, Andover-Newton Theological School, Newton, Massachusetts. Music includes Palestrina's "Exsultate Deo" and Tye's "Omnes gentes plaudite."

12:30 pm NEWS ORGY

WHRB News presents a collection of short documentaries, interviews, and personal stories from the people who make Cambridge unique, some of Harvard's movers and shakers, down to the guys standing on the corners, asking for spare change. At times funny, sad, moving, and irreverent, the WHRB News Orgy shows you a new side of the town you live in.

2:30 pm ERIC VON SCHMIDT ORGY

Monday, May 21

midnight AFRICAN HIP-HOP

Across Africa, Hip-hop is helping to change and recreate the culture and lives of youth, as it introduces new means of communication, education, empowerment, activism, and entertainment. Some issues addressed by Hip-hop artists include Africa's social ills — morally bankrupt and corrupt leaders, civil wars, HIV/AIDS, the predatory and exploitive diamond industry — ills that threaten the fabric of their society. Hip-hop serves as a medium that inspires positivity and creativity, providing youth with alternative spaces and venues to voice their opinions and educate and empower one another.

We explore the music of these activists and attempt to put them in their cultural context as they strive to channel hip-hop's creative powers and yet avoid the excess and gang warfare which has plagued the American scene. We feature the fruits of the African Hip-hop Research Project, whose mission is to use the tools of popular culture to empower African youth and amplify their voices. We'll explore the impact of Hip-hop in seven countries, ranging from Ethiopia to Zimbabwe, and feature interviews with the artists involved with the Tanzanian hip-hop documentary Hali Halisi ("The Real Situation"), director Byron Hurt of Beyond Beats and Rhymes, MC Gsan of X-Plastaz (www.xplastaz.com), and Raja Mohamed Yunus from Aang Scerian Peace Village.

6:00 am GUILLAUME DE MACHAUT ORGY

The fourteenth century composer Guillaume de Machaut (c. 1300-1377) is best known in the modern era for his early polyphonic mass, the Messe de Nostre Dame. Employed by royalty and nobility, he wrote music for the church and for entertainment at court. This orgy presents an extensive selection of his motets, ballades, virelais, etc., in performances by ensembles including the Orlando Consort (DG Archiv), Gothic Voices (Hyperion), LiberUnUsualis (their own label), and many more. It culminates in a performance of the Messe de Nostre Dame by the Taverner Consort and the Taverner Choir under Andrew Parrott (EMI).

3:00 pm THE SILK ROAD ORGY

WHRB joins in the world's celebration of The Silk Road Project, founded by Yo-Yo Ma, which has the vision of "connecting the world's neighborhoods by bringing together artists and audiences around the globe," seeking to promote "innovation and learning through the arts." The music played on this orgy, chamber and orchestral, will reflect the cultures of The Silk Road, the route that crisscrossed Eurasia from the first millen-nium BC through the middle of the second millennium AD.

Japan

Yuzo Toyama: Rhapsody for Orchestra; Ryusue Numajari; Tokyo Metropolitan Symphony Orchestra (Naxos)
Ancient Japanese Imperial music, arr. Hidemaro Konoye: Etenraku; Ryusue Numajari; Tokyo Metropolitan Symphony Orchestra (Naxos)

Akira Ifukube: Japanese Rhapsody; Etenraku; Ryusue Numajari; Tokyo Metropolitan Symphony Orchestra (Naxos)
Koden Sugomori; Toshimitsu Ishikawa, koto (Playasound)
Taka; Curt Patterson, koto (Playasound)
Shouhin I; Hideaki Kuribayashi, koto (Playasound)

Mongolia

Legend of Herlen; Yo-Yo Ma, morin khuur; Ganbaatar Khongorzul, vocals; John Rutherford, James Pugh, Stephen Dunkel, trombones; Joseph Gram-ley, Mark Suter, Shane Shanahan, percussion; Joel Fan, piano (Sony)
The Gallop of Jonon Khar; Baterdene (Smithsonian Folkways Recordings)

China

Zhao Jiping: Dance from Quici from the "Silk Road" Suite; Lang, Zhang
Blue Little Flower; Mido Mountain; Yo-Yo Ma, cello; Wu Man, pipa; Wu Tong, sheng; Xu Ke, erhu; Edgar Meyer, bass; Joel Fan, Joseph Gramley, Mark Suter, Shane Shanahan, percussion; Sandeep Das, tabla (Sony)
Mood over Guan Mountains; Yo-Yo Ma, cello; Yang Wei, pipa; Wu Ton, sheng; Shane Shanahan, tabla (Sony)
Shawm and Percussion Band from Southern Liaoning; Gongxiao Dasha Ensemble (Smithsonian Folkways Recordings)
Butterfly Lovers; Liu, Shen, Fan, Chinese Conservatory Orchestra
Tan Dun: Desert Capriccio, Music from the Film, *Crouching Tiger, Hidden Dragon*; Yo-Yo Ma, cello; Wu Tong, sheng; Joel Fan, cymbal bells; Shane Shanahan, percussion; and others (Sony)

Kazakhstan

Balybyraun; Aygul Ulkenbaeva (Smithsonian Folkways Recordings)
Ilme; Aygul Ulkenbaeva (Smithsonian Folkways Recordings)
Jew's Harp Melody; Edil Haseinov (Smithsonian Folkways Recordings)
Quara Olu; Edil Haseinov (Smithsonian Folkways Recordings)
Kertolghau; Sayan Aqmoldaev (Smithsonian Folkways Recordings)

Afghanistan and Tajikistan

Mizghan-I Siyah (Black Eyelashes); Muhammad Rahim Takhary, vocal and dambura; and others (Smithsonian Folkways Recordings)

Uzbekistan

Uchun Dur; Juravek Nabiev, Shuhrat Navieb, Abdurahim Itamidov (Smithsonian Folkways Recordings)
Meskin II; Abdurahim Hamidou, Shuhrat Razaqov (Smithsonian Folkways)
Ufar-e-Bayat; Barno Is'hakova, Rama Narkalaev, Sultanali Khudaberdiev, Zakir-jan Yuusov (Smithsonian Folkways Recordings)
Alpamish Epic (excerpt); Janule Bakhshi (Smithsonian Folkways)

Iran

Mahur-Tasnifi and Ruhani; Nasibov (OCORA)

Avaz-e Dashti (Persian Traditional); Silk Road Ensemble (Sony Canada)

Mahur; Dariush Safvat, Bruno Caillat (Smithsonian Folkways Recordings)

Blue as the Turquoise Night of Neyshabur; Yo-Yo Ma, solo cello; Kayhan Kalhor, kamancheh; Siamak Jangiri, ney; Simak Aghaei, santur; Sandeep Das, tabla; Colin Jacobsen, violin 1; Todd Reynolds, violin 2; Nicholas Cords, viola 1; Leo Suzuki, viola 2; Edward Arron, cello; Edgar Meyer, bass (Sony)

Mokalef; Hoseyn Qavami, Ali Tajvidi (Smithsonian Folkways Recordings)

Shushtar; Hasa Kasai (Smithsonian Folkways Recordings)

Love Song; Asheq, Sohrab, Ibrahim Hasan (Smithsonian Folkways)

Allah Mahad; Abdollah Sarvar Ahmadi, dutar; M. Salar Ahmadi, vocal (Smithsonian Folkways Recordings)

Azerbaijan

Ali-Zadeh: Habil-Sayagy (In Habil's Style) for Cello and Prepared Piano; Yo-Yo Ma, cello; Silk Road Ensemble (Sony Music Canada)

Turkey

Celebi: Taksim; Tambur solo; Yayla (Opus 111)

Saygun: Preludes on Aksak Rhythms, Op. 45; Nos. 1, 4, 7, 10, 11; Zeynep Urbasaran, piano (Erica)

Sufi Hymn; Jarrahi Dervishes and others (Smithsonian Folkways)

7:00 pm

Russia

Ippolitov-Ivanov: Caucasian Sketches Suite No. 1, Op. 10: In the Village, Procession of Sardar; Rodzinski; Royal Philharmonic Orchestra (DG)

Borodin: Prince Igor: Polovtsian Dances; N. Jarvi; Gothenburg Symphony Orchestra (DG)

Rimsky-Korsakov: Scheherazade; Gergiev; Kirov Ballet Orchestra (Philips)

Mussorgsky: Khovanshchina Dance of the Persian Slaves; N. Jarvi; Vienna State Opera Orchestra (DG)

Balakirev: Oriental Fantasy for Piano, Op. 18, Islamey; Salonen; Bavarian Radio Symphony Orchestra (DG)

Rimsky-Korsakov: Sadko: N. 4, Song of the Indian Guest; Camarata; Kingsway Chorus (DG)

Europe

Nielsen: Aladdin, Op. 34: The Marketplace in Spain; Blomstedt; San Francisco Symphony Orchestra (DG)

Beethoven: Ruins of Athens, Op. 113, No. 5, Marcia alla turca; Klee; Berlin Philharmonic Orchestra (DG)

Azzaioli: Chi Passa Per 'Sta Strada for Voices, Lutes and Violin; Yo-Yo Ma, cello; Silk Road Ensemble (Sony)

Ravel: Sheherazade; Janet Baker, soprano; Sir John Barbirolli; New Philharmonia Orchestra (EMI Classics)

Music that evolved from the Silk Road/Music Arranged from Ancient Songs

Sandeep Das, Indrajit Dey; arr. Ljova: Mohini – Enchantment; Silk Road Ensemble (Sony)

Zhao Jiping; Zhao Lin: Distant Green Valley; Silk Road Ensemble (Sony)

Akhalqalqaq Dance; Gevorg Dabaghyan, duduk; Jason Duckles, cello; Shane Shanahan, djembe (Sony)

Zhao Jiping: Echoes of a Lost City; Yo-Yo Ma, cello; Wu Ton, xun (Sony)

Kayhan Kalhor; arr. Ljova: Mountains Are Far Away; Yo-Yo Ma, cello; Silk Road Ensemble (Sony)

Traditional Chinese song, arr. Zhao Lin: Yanzi (Swallow Song); Wu Tong, vocal; Yo-Yo Ma, cello (Sony)

Arr. Zhao Lin: Battle Remembered; Silk Road Ensemble (Sony)

Zhao Jiping: Summer in the High Grassland; Yo-Yo Ma, cello; Sandeep Das, tabla; Shane Shanahan, djembe, caxixi, rattles
Kayhan Kalhor: Gallop a Thousand Horses; Silk Road Ensemble (Sony)

Sandeep Das: Tarang (Currents); Silk Road Ensemble (Sony)

Zhao Jiping: Sacred Cloud Music; Silk Road Ensemble (Sony)

11:00 pm AFRICAN HIP-HOP (cont.)

mail@whrb.org

Tuesday, May 22

midnight AFRICAN HIP-HOP (cont.)

6:00 am ART BLAKEY ORGY

For over 50 years, Art Blakey sent out a message. And that message was hard bop. Blakey, with and without his Jazz Messengers, hammered out tunes known for their unrelentingly fearsome drumlines, and beat his way into the upper echelon of jazz greats. We follow the career of Art Blakey, celebrating the 50th anniversary of his acclaimed 1957 release *Orgy in Rhythm*.

12:00 pm KAROL SZYMANOWSKI ORGY

Karol Szymanowski (1882-1937) was a tremendously innovative and influential composer, a national treasure of Poland. Like many of his contemporary composers, he was also an avid poet and writer, though much of his writing was lost to military action in Poland during WWII. We present his rich and often exotic musical output.

Nine Preludes, Op. 1: Jones (Nimbus)

Six Songs, Op. 2: Gondek, Mees (Channel Classics)

Variations in b, Op. 3: Jones (Nimbus)

Song, "The Swan," Op. 7: Kryger, Mees (Channel Classics)

Sonata No. 1 in c, Op. 8: Jones (Nimbus)

Violin Sonata in d, Op. 9: Oistrakh, Yampolsky (Testament)

Variations on a Polish Folk Theme in b-flat, Op. 10: Jones (Nimbus)

Concert Overture in E, Op. 12: Semkow, Polish Radio National

Symphony Orchestra (EMI)

Fantasy in C, Op. 14: Jones (Nimbus)

Twelve Songs, Op. 17: Kryger, Mees (Channel Classics)

Penthesilea, for Soprano and Orchestra, Op. 18: Owsinka, Stryja,

Polish State Philharmonic Chorus and Orchestra (Naxos)

Prelude and Fugue in c# minor: Jones (Nimbus)

Sonata No. 2, Op. 21: Jones (Nimbus)

4:00 pm

Symphony No. 2 in b, Op. 19: Sinasky, BBC Philharmonic

Orchestra (Chandos)

Colourful Songs, Op. 22: Kryger, Mees (Channel Classics)

Romance in D major for Violin and Piano, Op. 23: Jakowicz,

Borucinska (Chandos)

Hafiz's Love Songs, Op. 26: Tukomska (PNCD)

Nocturne and Tarantella for Violin and Piano, Op. 28: Menuhin,

Gazelle

Métopes for Piano, Op. 29: Jones (Nimbus)

Mythes for Violin and Piano, Op. 30: Kulka, Marchwinska (PNCD)

Songs of a Fairy-tale Princess, Op. 31: Gadulanka, Wit, Polish

National Symphony Orchestra of Katowice (PNCD)

Twelve Etudes, Op. 33: Jones (Nimbus)

Masques for Piano, Op. 34: Jones (Nimbus)

Four Songs, Op. 41: Kryger, Mees (Channel Classics)

8:00 pm

Violin Concerto No. 1, Op. 35: Oistrakh, Sanderling, U.S.S.R.

Symphony Orchestra (Brilliant Classics)

Symphony No. 3, "The Song about Night" for Tenor, Chorus,

and Orchestra, Op. 27: Semkow, Polish Radio National

Symphony Orchestra (EMI)

(Continues Wednesday at noon.)

8:00 pm FROM THE AUTOBAHN TO I-94: THE
ROOTS OF CHICAGO HOUSE AND
DETROIT TECHNO ORGY

George Clinton and Kraftwerk stuck in an elevator with only a sequencer to keep them company. That's how pioneering DJ/producer Derrick May described techno, the nascent electronic sound of Detroit that emerged in the mid-1980s. Its Midwestern cousin, Chicago house, came about at the same time, churning disco, funk, soul, synthesizers, and drum machines into a frothy mixture of dance beats. Together, the distinct but interconnected genres set the template for dance music, turning the sound of gay and black culture into a global phenomenon. From Philadelphia soul to New York disco, from the Belleville three to Frankie Knuckles, from the Warehouse to the Music Institute, listen to the roots as they sprout into the full-blown sounds of Chicago house and Detroit techno.

Wednesday, May 23

midnight FROM THE AUTOBAHN TO I-94 ORGY
(cont.)

6:00 am ART BLAKEY ORGY

noon KAROL SZYMANOWSKI ORGY (cont.)

Piano Sonata No. 3, Op. 36: Jones (Nimbus)

String Quartet No. 1 in C Major, Op. 37bis: Wilanow Quartet
(Koch)

Demeter, Cantata for Alto, Women's Choir, and Orchestra, Op.

37: Rappe, Wit, Polish Radio and TV Chorus of Krakow,
Polish State Orchestra

Songs of the Infatuated Muezzin, Op. 42: Stryja, Polish

Symphony Philharmonic Orchestra (Marco Polo)

Mandragora, Pantomime in Three Pictures for Orchestra, Op. 43:

Stryja, Meus, Polish Symphony Philharmonic Orchestra
(Naxos)

Twenty Mazurkas for the piano, Op. 50: Jones (Nimbus)

Prince Potemkin for Small Orchestra, Op. 51: Wit, Polish

National Radio Symphony Orchestra (Marco Polo)

Seven Songs, Op. 54: Dorow, Jansen (Etcetera)

String Quartet No. 2, Op. 56: Camerata Quartet (Dux)

3:30 pm

King Roger, Op. 46: Hiolski, Ochman, Grychnik, Zagórzanka,
Andrzej, Malewicz-Madey, Stryja, Boys' Chorus of the
Krakow Philharmonic, Polish State Philharmonic Chorus and
Orchestra (Marco Polo)

Stabat Mater for Soprano, Alto, Baritone, Chorus, and Orchestra,

Op. 53: Szymtha, Quivar, Garrison, Connell, Rattle, City of

Birmingham Symphony Orchestra and Chorus (EMI)

Harnasie for Tenor, Chorus, and Orchestra, Op. 55: Grychnik,

Stryja, Polish State Philharmonic Chorus and Orchestra of
Katowice (Naxos)

Veni Creator for Soprano, Chorus, Organ, and Orchestra, Op. 57:

Zogorzanka, Stryja, Polish State Philharmonic Chorus and
Orchestra (Naxos)

Litany to the Virgin Mary for Soprano, Women's Chorus, and

Orchestra, Op. 59: Szymtha, Rattle, City of Birmingham

Symphony Orchestra, Chorus

Symphony Concertante, Op. 60 (Symphony No. 4): Paleczny,

Panufnik, BBC Symphony Orchestra (BBC)

7:00 pm GYÖRGY LIGETI ORGY

Any fan of groundbreaking filmmaker Stanley Kubrick has heard the music of György Ligeti (1923-2006). The composer's work features prominently in such films as *2001: A Space Odyssey* and *The Shining*. Ligeti himself was an iconoclast of note, a key member of the avant-garde movement whose beautiful, strange compositions hold a defined place in the canon of contemporary classical music. He also may be the only composer whose work has immolated an organ. Ligeti's life was marked by tragedy. Born a Jewish Hungarian, he was forced to work in a Nazi labor camp while most of his family died in the concentration camps. After the war, Ligeti studied in Budapest (under Zoltan Kodaly, among others) and researched Romanian folk music, covertly listening to the radio while the Communists ruled. He became an Austrian citizen after the failed 1956 revolution, joining the avant-garde scene in Vienna.

Ligeti's early works are marked by the influence of his fellow Hungarian Bela Bartók. Over time, though, he began to incorporate everything from the rhythm of the Pygmies to electronic sounds into his compositions. His music is difficult but ground-breaking. We present this comprehensive series of Ligeti's works as a challenge and an invitation to explore previously unheard sounds in classical music.

1942: Indulo (March) for Piano, Four Hands; Kataeva, Aimard

1943: Polifon etud for Piano, Four Hands; Kataeva, Aimard

(Sony)

1943: Allegro for Piano, Four Hands; Kataeva, Aimard (Sony)

1945-46: Idegén foldon; London Sinfonietta Voices (Sony)

1946: Betlehemi királyok; London Sinfonietta Voices (Sony)

1946: Bujdosó; London Sinfonietta Voices (Sony)

1946: Husvet; London Sinfonietta Voices (Sony)

1946: Magany; London Sinfonietta Voices (Sony)

1946: Magos kosziklanak; London Sinfonietta Voices (Sony)

1946-7: Three Weores Songs; Hardy, Aimard (Sony)

1947: Capriccio No. 1 for Piano; Kataeva (Sony)

1947: Capriccio No. 2 for Piano; Kataeva (Sony)

1948: Invention for piano; Kataeva (Sony)

1949: Regi magyar tarsas tancok for Fute, Clarinet, and Strings;

Schönberg Ensemble (Teldec)

1950: Lakodalmas; London Sinfonietta Voices (Sony)

1950: Andante and Allegro for String Quartet; Arditti String

Quartet (Sony)

1950: Balada si jok for Two violins; Keller, Pilz (ECM)

1950: Harom lakodalmi tanc (Three Wedding Dances); Kataeva,
Aimard

1950: Negy lakodalmi tanc (Four Wedding Dances); Hardy,
Wedin, Ernmán, Aimard (Sony)

1950: Sonatina for Piano, Four Hands; Kataeva, Aimard (Sony)

1951: Hortobagy; London Sinfonietta Voices (Aimard)

1951: Concert romanesc; Nott, Berlin Philharmonic Orchestra

(Teldec)

1951: Ricercare—Homage to Girolamo Frescobaldi; Szathmary (Sony)
 1952: Haj, ifjusag; London Sinfonietta Voices (Sony)
 1952: Five Arany Songs; Hardy, Aimard (Sony)
 1948-1953: Sonate for Solo Cello; Haimovitz (DG)
 1951-1953: Musica ricercare for Piano; Aimard (Sony)
 1953: Inaktelki notak; London Sinfonietta Voices (Sony)
 1953: Papaine; London Sinfonietta Voices (Sony)
 1953: Six Bagatelles for Wind Quintet; London Winds (Sony)
 1953-1954: String Quartet No.1 (Metamorphoses nocturnes); Arditti Quartet
 1955: Matraszentimrei dalok; London Sinfonietta Voices (Sony)
 1955: Ejszaka (Night); London Sinfonietta Voices (Sony)
 1955: Reggel (Morning); London Sinfonietta Voices (Sony)
 1956: Chromatische phantasie for piano; Ullen (BIS)
 1957: Glissandi, electronic music (Wergo)
 1958: Artikulation, electronic music (Teldec)
 1958-1959: Apparitions; Nott, Berlin Philharmonic Orchestra (Teldec)
 1961: Atmosphères; Bernstein, New York Philharmonic Orchestra (Sony)
 1961: Trois bagatelles for piano; Ullen (BIS)
 1961-1962: Volumina for organ; Szathmary (Sony)
11:00 pm
 1962: Aventures; Julson, Taylor, Ebrahim, members of the Berlin Philharmonic Orchestra, Salonen (Sony)
 1962: Poeme Symphonique for 100 metronomes; Terrioux (Sony)
 1962-1965: Nouvelles aventures; Julson, Taylor, Ebrahim, members of the Berlin Philharmonic Orchestra, Salonen (Sony)

Thursday, May 24

midnight NARNACK RECORDS ORGY

Narnack Records is sometimes loud, sometimes sweaty, sometimes weird, and sometimes all three. Based in New York, Narnack has been offering garage rock, experimental noise, and bluesy Americana for five years now. Narnack's roster includes established titans like Guitar Wolf, the Fall, and Lee "Scratch" Perry, as well as newer acts like Yellow Swans, Parts & Labor, and Hella.

6:00 am ART BLAKEY ORGY

1:00 pm GYÖRGY LIGETI ORGY

1963-1965: Requiem ; Stein, van Reisen, Nott, London Voices, Berlin Philharmonic Orchestra (Teldec)
 1966 Lux Aeterna for 16 solo voices; Groupe Vocal de France, Reibel (EMI)
 1966: Cello Concerto; Queyras, Boulez, Ensemble InterContemporain (DG)
 1967: Lontano for Orchestra; Abbado, Vienna Philharmonic Orchestra (DG)
 1967: 1st Study for Organ (Harmonies); Szathmary (Sony)
 1968: String Quartet No. 2; Arditti String Quartet (Sony)
 1968: Ten Pieces for Wind Quintet; London Winds (Sony)
 1968: Contium for Harpsichord; Nordwall (BIS)
 1968-1969: Ramifications for String Orchestra; Boulez, Ensemble InterContemporain (DG)
 1969: 2nd study for organ (Coulee); Szathmary (Sony)
 1969-1970: Chamber Concerto; Schonberg Ensemble (Teldec)
 1971: Melodien for Orchestra; Atherton, London Sinfonietta (DG)
 1972: Double Concerto for Flute, Oboe, and Orchestra; Zoon, Holliger, de Leeuw, Asko Ensemble, Schoenberg Ensemble (Teldec)
 1973: Clocks and Clouds for Twelve Female Voices; Capella Amsterdam, Reuss (Teldec)
 1973-1974: San Francisco Polyphony; Nott, Berlin Philharmonic (Teldec)
5:00 pm
 1975-1977: **La Grande Macabre**; Howarth, ORF Symphony Orchestra, Weller, Walmsley-Clark, Fredricks, Haage, ORF Chorus (Wergo)
 1976: Three Pieces for Two Pianos; Ballista, Canino (Wergo)
 1978: Passacaglia ungherese for Harpsichord; Chojnacka (Wergo)
 1978: Hungarian Rock (Chaconne) for Harpsichord; Chojnacka (Wergo)
 1982: Trio for Violin, Horn, and Piano; Gawriloff, Neunecker, Aimard (Sony)
 1982: Hommage à Hilding Rosenberg for Violin and Cello; Arditti, de Saram

1982: Three Fantasies after Hölderlin; London Sinfonietta Voices (Sony)
 1983: Magyar etudok (Hungarian Studies); London Sinfonietta Voices
 1985: Etudes pour piano, Book 1; Aimard (Sony)
 1985: Big Turtle Fanfare from the South China Sea; Masseurs (Teldec)
 1985-1988: Piano Concerto; Aimard, Boulez, Ensemble InterContemporain
9:00 pm
 1988: Mysteries of the Macabre; Salonen, Philharmonica Orchestra; Ehler
 1989: Der Sommer; Oelze, Kataeva (Sony)
 1992: Violin Concerto; Gavrilov, Boulez, Ensemble InterContemporain (DG)
 1988-1993: Nonsense Madrigals for Six Male Voices; King's Singers (Sony)
 1988-1994: Etudes pour piano, Book 2; Aimard (Sony)
 1991-1994: Etudes for Solo Viola ; Zimmerman (Sony)
 1998-1999: Hamburg Concerto for Horn and Chamber Orchestra; Neunecker, de Leeuw, Asko Ensemble (Teldec)
 2000: Sippal, dobbal, nadihegeduvel (With Pipes, Drums, and Fiddles); Capella Amsterdam, Reuss (Teldec)
 1995-2001: Etudes pour piano, Book 3; Ullen (BIS)
11:00 pm NARNACK RECORDS ORGY

Friday, May 25

midnight NARNACK RECORDS ORGY (cont.)

6:00 am ART BLAKEY ORGY

2:00 pm P.D.Q. BACH ORGY

The "discovered" works by the last and by far the least of the Bach progeny are great rarities in Western music, and for good reason. We'll explore the works of P.D.Q. Bach from his Initial Plunge, through his Soused Period, to Contrition.

Concerto for Two Pianos vs. Orchestra ; Mester, New York Pick-Up Ens.
 Oedipus Tex; Dramatic Oratorio for Soloists, Chorus and Orchestra; Wayland, Greater Hoople Area Off-Season Philharmonic, Okay Chorale
 Classical Rap; Wayland, Greater Hoople Area Off-Season Philharmonic & The Okay Chorale (Telarc)
 Knock, Knock: Choral Cantata; Wayland, Greater Hoople Area Off-Season Philharmonic & The Okay Chorale (Telarc)
 Six Contrary Dances; Turtle Mountain Naval Base Tactical Wind Ensemble
 1712 Overture; Bruno, Greater Hoople Area Off-Season Philharmonic
 Bach Portrait; Bruno, Greater Hoople Area Off-Season Philharmonic (Telarc)
 "Howdy" Symphony in D Major; Schickele, New York Pick-Up Ensemble
 A Little Nightmare Music, An opera in one irrevocable act; Billings, Ford, Tarack, Schickele, New York Pick-Up Ensemble, (Telarc)
 Royal Firewater Musick; Schickele, New York Pick-Up Ensemble (Telarc)
 Hansel and Gretel and Ted and Alice, An Opera in one unnatural act; Schickele, Semi-Pro Musica Antiqua (Vanguard)
 The Art of the Ground Round; Schickele, Semi-Pro Musica Antiqua
 "Erotica" Variations for Banned Instruments and Ppiano; Schickele, Semi-Pro Musica Antiqua (Vanguard)
6:00 pm
 No-No Nonette for assorted winds and toys; Bernhardt, New York Pick-Up Ensemble (Vanguard)
 Cantata, Iphigenia in Brooklyn; Mester, Chamber Orchestra (Vanguard)
 Sinfonia Concertante; Eisenstadt, Lewis, Buetens, Lickman, Zolotareff, Schickele, Mester, Chamber Orchestra (Vanguard)
 Oratorio, The Seasonings; Nelson, Mester, Royal P. D. Q. Bach Festival Orchestra, Haywood, Kleinman, Ferrante, Woolf, Okay Chorale
 Pervertimento for Bagpipes, Bicycle and Balloons; Eisenstadt, Lewis, Schickele, Mester, Royal P. D. Q. Bach Festival Orchestra (Vanguard)
 The Stoned Guest; Nelson, Schickele, Orchestra of the University of Southern North Dakota at Hoople Heavy Opera Company (Vanguard)
 The O. K. Chorale from the Toot Suite for Calliope Four Hands; Oei, Schickele (Vanguard)
8:00 pm NARNACK RECORDS ORGY

Saturday, May 26

midnight NARNACK RECORDS ORGY (cont.)
5:00 am THE JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm CASADESUS ORGY

A consummate artist of quintessentially French taste, pianist Robert Casadesus (1899-1972) fashioned notable and charming interpretations of French and classical period repertoire. His lucid tone and friendship with Maurice Ravel established him as one of the leading Ravel pianists of his generation. A member of an eminent French musical family, Casadesus was a musical polymath: performing solo, forming an outstanding duo with his wife Gaby, excelling in chamber music recordings with violinist Zino Francescatti, touring widely internationally, teaching, and even composing numerous works in a neo-classical style. We present the artistry of Robert Casadesus, with particular focus on his Ravel and Mozart catalogues, and piano duo and four-hand recordings made with wife Gaby Casadesus.

Sunday, May 27

7:00 am VICTOR FELDMAN ORGY

Victor Feldman (1934-1987) was one of the most swinging and sparkling pianists in all of jazz history, as well as one of the most underrated. Born in the UK, he came to the USA and quickly made a mark in big-league jazz circles, playing with such luminaries as Shelley Manne, Miles Davis, Cannonball Adderley, and Wes Montgomery. He also recorded a series of outstanding trio albums, which swing mightily and capture his exciting improvisation. His talents also extend to vibes and organ. Join us for a solid sampling of Vic Feldman at his best.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music includes the Missa Aeterna Christi munera by Palestrina and "O Lord, Give Thy Holy Spirit" by Tallis.

12:30 pm VICTOR FELDMAN ORGY (cont.)

Monday, May 28

midnight To be announced
2:00 pm FELIX WEINGARTNER ORGY

An important conductor in the classical tradition, Felix Weingartner (1863-1942) impressed the world with his rigorous, balanced interpretations of the great repertory. We'll hear Mozart, Handel, Wagner, and Brahms, but especially his Beethoven, including some of the symphonies — Weingartner was the first conductor to record them all. We'll also sample recordings he made with his wife, soprano Lucille Marcel, including music of his own. Our sources include EMI CD's, HMV LP's, and Japanese EMI LP's.

10:00 pm RECORD HOSPITAL

Tuesday, May 29 and Wednesday, May 30
noon-5pm CHURCHILL AND ROOSEVELT ORGY

Thursday, May 31

noon DANIEL PINKHAM ORGY

Composer Daniel Pinkham, who was born on June 5, 1923, in Lynn, MA, died on December 18, 2006. A prolific composer and avid keyboardist, his composition teachers included Piston, Copland, Hindemith, Barber, and Boulanger. He studied harpsichord with Landowska and organ with E. Power Biggs. In 1959 he joined the faculty of the New England Conservatory as a lecturer in music history, theory, composition, and harpsichord. He also founded a department of early music performance there. We pay tribute to Daniel Pinkham in an 11-hour survey of his music. 1949: Slow, Fresh Fount; McCollum, Biltcliffe (Desto LP)
1955: Concerto for Celeste and Harpsichord; Low, Pinkham (CRI LP)
1955: Glory Be to God, Motet for Christmas Day (1955); Dexter, Mid-America Chorale (CRI)

1956: Cantilena for Violin and Harpsichord; Brink, Pinkham (CRI LP)
1956: Capriccio for Violin and Harpsichord; Brink, Pinkham (CRI LP)
1956: Wedding Cantata; Weiss, UCLA Madrigal Singers (Cambria)
1957: Christmas Cantata; Oliver, John Oliver Chorale (Northeastern)
1958: Partita for Harpsichord; Pinkham (Cambridge Records LP)
1964: Signs of the Zodiac; Louisville Orchestra (Loeb)
1964: Folk Song; Elegy; Randolph, Randolph Singers (CRI)
1972: Toccatas for the Vault of Heaven; Phillips (Golden Crest LP)
1973: For Evening Draws On; Phillips, Roth (Golden Crest LP)
1974: Liturgies; Grimes, Phillips (Golden Crest LP)
1975: Song Cycle, "Love Can Be Still"; Gambulos, Palumbo (Northeastern)
1975: Song Cycle, "Time of Times"; Gambulos, Palumbo (Northeastern LP)
1977: Blessings, for Organ (1977); Raver (Classic Masters)
1978: Miracles, for Flute and Organ; Dwyer, Christie (Northeastern)
1978: Epiphanyes, for organ; Lippencott (Gothic)
1978: Song Cycle, "Company at the Crèche"; Gambulos, Palumbo (Northeastern)

1980: Serenades for Solo Trumpet and Wind Ensemble (1980); Murphy, Sedares, members of the London Symphony Orchestra (Koch)
1981: Nativity Madrigals; Emily Lowe Singers (Northeastern)
1982: Holland Waltzes for Two Pianos (1982); Pinkas, Hirsch (Arsis)
1982: Proverbs; Christie (Northeastern)

4:00 pm

1983: Brass Quintet; Huntington Brass Quintet (Arsis)
1983: Diversions; Baum, Christie (Northeastern)
1983: Man's Days are like the Grass, for organ; Lippencott (Gothic)
1984: Inaugural Marches; Huntington Brass Quintet (Arsis)
1984: Psalms for trumpet and organ; Huntington Brass Quintet (Arsis)
1985: Symphony No. 3 (1985); Sedares, London Symphony (Koch)
1987: Sonata No. 3 for Organ and Strings; Christie, Sedares, London Symphony Orchestra (Koch)
1988: Sonata da Camera; Smith, Fine (Koch)
1988: Reeds; Henderson (Boston Records)
1989: Introduction, Nocturne and Rondo; Buonocore, Curtis (Loeb)
1990: Symphony No. 4 (1990); Sedares, London Symphony (Koch)
1990: The Book of Hours; Holman (AFKA)
1990: String Quartet; Boston Composers Quartet (Loeb)
1991: Advent Cantata; Teeters, Boston Cecilia, Ariel Quintet, Baum (Loeb)
1992: Wondrous Love; Holman (AFKA)
1993: Missa Domestica, for Voice, Flute, and Guitar; Fortunato Smith, Leisner (Koch)
1993: Nocturnes, for Flute and Guitar; Smith, Leisner (Koch)

8:00 pm

1995: Elegy, for Alto Flute; Smith (Koch)
1995: Morning Music; Huntington Brass Quintet (Arsis)
1995: O Come, Emmanuel; Holman (AFKA)
1996: Preludes (1995-6); Pinkas (Arsis)
1997: The Four Winds; Holman (AFKA)
1997: Tidings; Holman (AFKA)
1997: Vowels, for Voice, Flute, and Handbell; Fortunato, Smith, Pinkham
1998: Celebrations; Holman (AFKA)
Revelations, for organ; Lippencott (Gothic)
1999: Quarries for Piano Four Hands (1999); Pinkas, Hirsch (Arsis)
1999: Weather Reports, Duet Book for Young Pianists; Pinkas, Hirsch (Arsis)
2000: Shards, Six Short Pieces for Piano Solo (2000); Pinkas (Arsis)
2000: The Salutation of Gabriel for Horn and Organ; Huntington Brass
2001: Dragons and Deeps, for Bass Tuba and Organ; Huntington Brass Quintet (Arsis)
2002: Solemnities for trombone and organ; Huntington Brass Quintet (Arsis)
2006: Piece for the Harvard University Choir; Jones, Harvard University Choir

11:00 pm RECORD HOSPITAL

Sunday, June 3

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 PROTEST SONGS ORGY

Hope for a New Tomorrow:

The Promise of America in Songs of Protest, 1940-1984

Throughout the twentieth century, American singers and songwriters have raised their voices in protest. From the poignant to the caustic, from the ballad to the anthem, the American topical song has played a powerful role in shaping political consciousness, anti-establishment culture, and even social change. Who were the singers and what did they protest? How did the marginalized anti-war movements of the 1940s and 1950s prefigure the protests against Vietnam? Why were songs so vital to the civil rights movement, both for supporters and for the marchers themselves? Featuring selections from more than fifty topical songs from 1940 to 1984, this program will explore the principles, the yearnings, the anger, and the underlying optimism that have characterized the American protest song.

Lyrics are available at <http://web.mit.edu/jlehrich/Public/Protest.pdf>.

God Bless America; Kate Smith
This Land Is Your Land; Woody Guthrie
Joe Hill; Paul Robeson

I Don't Want Your Millions, Mister; Tom Rush
Solidarity Forever; The Almanac Singers
Not Enough to Live on But a Little Too Much to Die; Mike Millius
The Faucets Are Dripping; Malvina Reynolds
Paradise; Jim Ringer
Deportee; Cisco Houston

1:00 pm

Little Boxes; Pete Seeger
Gonna Be an Engineer; Peggy Seeger
What Did You Learn in School Today?; Tom Paxton
M.T.A.; Kingston Trio
Which Side Are You On?; Pete Seeger, SNCC Freedom Singers, Charles Noblett, Rutha Harris, Cordell Reagan
Woke Up This Morning with My Mind Set on Freedom; Bernice Johnson, SNCC Freedom Singers
We Shall Not Be Moved; Rutha Harris, SNCC Freedom Singers
Certainly, Lord; CORE Freedom Singers
I'm On My Way; Mamie Brown, Alabama Christian Movement Choir
If You Miss Me at the Back of the Bus; Betty Mae Fikes
This Little Light; Rutha Harris, Betty Mae Fikes and others
Yes, We Want Our Freedom; Cleo Kennedy and Carlton Reece
Oh Freedom; Hollis Watkins, Pete Seeger
If I Had a Hammer; Peter, Paul & Mary
I Wish I Knew How It Would Feel to Be Free; Nina Simone
Keep Your Hands on the Plow; The Montgomery Gospel Trio

more on next page

Hold On; Josh White
 Keep Your Eyes on the Prize; Sweet Honey in the Rock
 We Shall Overcome; Joe Glazer and the Elm City Four, Pete Seeger, mass
 meeting participants, SNCC Freedom Singers, Mahalia Jackson
 Say It Loud – I'm Black And I'm Proud; James Brown
 Everyday People; Sly and The Family Stone
 For What It's Worth; Buffalo Springfield
 What's Going On; Marvin Gaye
 Signs; Five Man Electrical Band
 The Times They Are A-Changin'; Bob Dylan, Peter, Paul & Mary
2:00 pm
 Blowin' in the Wind; Bob Dylan
 Ballad of October 16; Pete Seeger, Almanac Singers
 Billy Boy; Josh White, Almanac Singers
 The Willing Consort; Pete Seeger
 Where Have All the Flowers Gone?; Kingston Trio
 Old Man Atom; Sam Hinton
 The Civil Defense Sign; Mark Spoelstra
 Mack the Bomb; Pete Seeger
 Down by the Riverside; Peter, Paul & Mary
 The Ballad of the Green Berets; Sgt. Barry Sadler
 I-Feel-Like-I'm-Fixin'-to-Die Rag; Country Joe and The Fish
 Kill For Peace; The Fugs
 Lyndon Johnson Told a Nation; Tom Paxton
 Hell No, I Ain't Gonna Go; Matt Jones and Elaine Laron
 Eve of Destruction; Barry McGuire
 Ohio; Crosby, Stills, Nash & Young
 Vietnam; Jimmy Cliff
 War; Edwin Starr, Bruce Springsteen, The E Street Band
 Born in the U.S.A.; Bruce Springsteen
 This Land Is Your Land; Bruce Springsteen, Pete Seeger

3:00 pm FRANKIE LAINE ORGY

Singer Francesco Paolo LoVecchio was born in 1913 and died in February at the age of 93. As Frankie Laine, he sang with instantly identifiable tone and manner, and brought smiles to millions. He had continued to sing even in his old age, performing last in 2005. We'll pay a brief tribute to him, beginning with some of his earliest, jazz- and blues-influenced recordings, continuing through the pop hits that made him famous in his prime ("That Lucky Old Sun," "Mule Train," "Cool Water," "I Believe," "Moonlight Gambler," and many others), to some of his very late recordings (age 85), and we'll have an interview recorded with him eight years ago.

4:00 pm LAURENCE OLIVIER CENTENARY ORGY

Laurence Olivier, the first actor made a peer, was born a century ago and died in 1989. Many held him as the 20th century's greatest English-language actor, including himself. As an actor, director, and administrator, he brought immense commitment, astonishing energy and versatility, and painstaking preparation to everything he did. We'll hear him in various Shakespearean roles, as well as other material

6:00 pm CLIFFORD CURZON ORGY

Despite his small repertoire and well known distaste for recordings, Sir Clifford Michael Curzon (née Siegenberg, 1907-1982) brought a unique sparkle to every inscription, many of which remain treasured today. If an "aristocrat" of the piano rather than a demonic virtuoso, he could nonetheless charge a performance with energy, without losing charm, wit and grace. Even the numerous recordings that Curzon disapproved for release abound with wonderful moments that makes it hard to believe how they were hidden for so long. In the recently released non-commercial tapes of live performances, we have become privileged to see yet another side of Curzon, the more daring and free performer delighting in the interplay of music. From his classic studio recordings to his exciting live concerts, WHRB presents Clifford Curzon, in celebration of his centenary this year.

6:00pm

Schubert: Impromptu, D. 899, No. 3 (1964, Decca)
 Schubert: Piano Quintet in A, D. 967, "Trout"; members of Vienna Octet (1957, London)

Mozart: Sonata for Two Pianos in D, K. 448; Britten (1960, BBC Legends)

Dvorak: Piano Quintet in A, Op. 81; Budapest Quartet (1953, Naxos)

8:00pm

Beethoven: Variations and Fugue in E-flat, Op. 35, "Eroica" (1971, Decca)
 Brahms: Piano Concerto No. 1 in d, Op. 15; Curzon, Szell, London Symphony Orchestra (1962, Decca)

Liszt: Liebestraum No. 3; Curzon (1963, Decca)

Liszt: Gnomenteigen; Curzon (1963, Decca)

Schumann: Fantasie, Op. 17; Curzon (1954, Decca)

10:00pm

Brahms: Piano Quintet in f, Op. 34; Curzon, Amadeus Quartet (1974, BBC Legends)

Schubert: Piano Sonata No. 21 in B flat, D. 960; Curzon (1972, London)

Mozart: Piano Concerto No. 27 in c; Curzon, Barenboim, English Chamber Orchestra (1979, BBC Legends)

Tuesday, June 5

5:00 am JAZZ SPECTRUM

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

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with Phi Beta Kappa Orator Jeremy Waldron, University Professor at NYU, and Poet C. D. Wright, I.J. Kapstein Professor of Literary Arts at Brown.

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

Lloyd: The Vigil of Venus (Pervigilium Veneris); James, Booth, Lloyd, Welsh National Opera Chorus and Orchestra (Argo)

2:00 pm BACCALAUREATE (time approx.)

Live from the Memorial Church in Harvard Yard, the graduating senior class at Harvard is addressed by Harvard's acting President, Derek Curtis Bok.

4:00 pm CLASSICAL MUSIC (time approx.)

10:00 pm RECORD HOSPITAL

Wednesday, June 6

5:00 am JAZZ SPECTRUM

2:00 pm CLASS DAY

Live from Tercentenary Theatre, Harvard Yard, addresses and remarks by members of the Class of 2007, deans, alumni, and, as guest speaker, former President William Jefferson Clinton.

4:30 pm CLASSICAL MUSIC (time approx.)

10:00 pm RECORD HOSPITAL

Thursday, June 7

5:00 am JAZZ SPECTRUM

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 356th 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 acting President, former President Derek Curtis Bok, makes it all official as he presides over what must surely be, absent any future calamity, his last Commencement as President of Harvard.

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. This will be one of the most unusual ever of Commencement Week occasions, with Derek Curtis Bok, who was Harvard's 25th President, serving as acting President in the wake of the resignation of Lawrence Summers. He will address the gathering, as will the guest speaker of the day, William H. Gates III, '77, Chairman of Microsoft (and one of Harvard's most famous dropouts), and there will be reports from various alumni on elections, fundraising, and awards.

5:00 pm CLASSICAL MUSIC (time approx.)

10:00 pm RECORD HOSPITAL

Sunday, June 10

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 talking about their concerts. Includes a specially performed preview of the Festival's centerpiece opera, **Psyché** by Lully, and, always a high-light of our previews, a discussion with the entire production team of the opera. Plus FREE ticket and CD giveaways. Go to www.BEMF.org or telephone 617-661-1812 right now for a brochure.

WHRB broadcasts throughout the summer.

Please see the next page for information.

And thanks for listening to WHRB!

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:
CHICAGO LYRIC OPERA PERFORMANCES**

June 17: Puccini: **Turandot**

Andrea Gruber, Johan Botha, Serena Farnocchia, Andrea Silvestrelli;
Sir Andrew Davis

June 24: Gluck: **Iphigénie en Tauride**

Susan Graham, Lucas Meachem, Paul Groves, Mark Delavan; Louis Langrée

July 1: Strauss, R: **Salome**

Deborah Voigt, Judith Forst, Kim Begley, Alan Held; Sir Andrew Davis

July 8: Verdi: **Il trovatore**

Sondra Radvanovsky, Dolora Zajick, Walter Fraccaro, Mark Delavan,
Andrea Silvestrelli; Bruno Bartoletti

July 15: Gounod: **Roméo et Juliette**

Matthew Polenzani, Dina Kuznetsova, Christopher Feigum, Kevin Langan,
Katherine Rohrer; John Mauceri

July 22: Strauss, J. Jr.: **Die Fledermaus**

Andrea Rost, Marlis Petersen, Alice Coote, Bo Skovus, Bonaventura Bottone,
Martin Gantner, Andrew Shore; Asher Fisch

July 29: Mozart: **Così fan tutte, K. 588**

Erin Wall, Lauren McNeese, Nuccia Focile, Eric Cutler, Nathan Gunn,
Sir Thomas Allen; Sir Andrew Davis

August 5: Poulenc: **Dialogues des Carmélites**

Isabel Bayrakdarian, Patricia Racette, Felicity Palmer, Jane Irwin,
Anna Christy, Dale Travis, Dennis Petersen; Sir Andrew Davis

Please join us each day for our other summer broadcasts.

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