

WHRB Winter Orgy® Period

Tuesday, January 3

5:00 am JAZZ SPECTRUM

1:00 pm THE WARHORSE ORGY

Copland: Fanfare for the Common Man; Bernstein, New York

Philharmonic Orchestra (Sony)

Schubert: String Quartet No. 14 in d, D. 810, "Death and the Maiden";

Budapest String Quartet (CBS)

Rodrigo: Concierto d'Aranjuez; Jones, Bátiz, State of Mexico Symphony Orchestra (ASV)

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

Hindemith: "Mathis Der Maler" Symphony; Horenstein, London

Symphony Orchestra (Chandos)

Beethoven: Piano Sonata No. 23 in f, Op. 57, "Appassionata"; Rubinstein (RCA Red Seal)

Mozart: Serenade in G, "Eine kleine Nachtmusik", K. 525; Reiner, Chicago

Symphony Orchestra (RCA Victor)

Brahms: Intermezzo Op. 118 No. 2 in A; Rubinstein (RCA Red Seal)

3:00 pm

Handel: Music for the Royal Fireworks; Lamont, Tafelmusik (Sony)

Bach: Mass in b; Marshall, Baker, Tear, Ramey, Marriner, Academy and

Chorus of St. Martin-In-The-Fields (Philips)

Liszt: Liebestraum No. 3 in A-flat, S. 514; Janis (Philips)

Borodin: In the Steppes of Central Asia; Svetlanov, USSR Symphony Orchestra (Melodija)

6:00 pm

Mahler: Symphony No. 9; Bernstein, Berlin Philharmonic Orchestra (DG)

Haydn: Quartet in D, Op. 64, No. 5, "Lark"; Tátrai Quartet (Hungaroton)

Beethoven: Symphony No. 7 in A, Op. 92; Dohnányi, Cleveland Orchestra (Telarc)

Stravinsky: Octet (1952 vers.); Salonen, London Sinfonietta (Sony)

Tchaikovsky: 1812 Overture; Dorati, Minneapolis Symphony Orchestra,

University of Minnesota Brass Band (Mercury)

10:00 pm RECORD HOSPITAL

Wednesday, January 4

5:00 am JAZZ SPECTRUM

8:00 am JAZZ INTERPRETATIONS OF BROADWAY

As jazz was forming in the early 20th century, so was our concept of the musical. The music and lyrics of Irving Berlin, Cole Porter, Jerome Kern, Richard Rodgers, Lorenz Hart, and Oscar Hammerstein II were developed along side late ragtime, blues, and swing. Singers such as Ella Fitzgerald and Billie Holiday quickly added songs from musicals to their repertoire, and big bands took up instrumental versions of Broadway hits. Even as Broadway music and jazz parted ways throughout the 20th century, artists from Miles Davis to Lee Konitz to Keith Jarrett have had their hand at early Broadway songs and later ones by composers from Frederick Loewe to Stephen Sondheim, and Broadway, classic or recent, continues to be a source of material for jazz to this day. This Orgy will explore the connection between these genres in some of the great performances by Ella Fitzgerald, Oscar Peterson, and others, comparing various jazz styles (swing, bebop, free, etc.) and differing interpretations of particular songs.

9:00 pm WOMEN IN THE UK ART PUNK

The significant presence of female musicians represented a defining characteristic of the art punk movement of the 1980's. This Orgy showcases several all-female or female-dominated bands who took British punk rock in surprising new directions. Tune in for the groundbreaking music of Bow Wow Wow, Delta 5, Essential Logic, The Raincoats, The Slits, and more.

Thursday, January 5

midnight WOMEN IN THE UK ART PUNK (cont.)

6:00 am JAZZ AND POETRY

Poetry and Jazz have always had an intimate relationship. Jazz forms were appropriated by white poets as early as 1910 with Vachel Lindsay, and have been used ever since, up to and including Billy Collins today. We will examine that aspect and the other side of this ever-evolving relationship, exploring ways in which poetry has been incorporated into jazz. Works will include jazz pieces that have inspired famous poems; jazz artists, such as Nina Simone and John Coltrane, who have used vocal poetry in their songs; and poets such as Amiri Baraka who found in jazz an extremely emotionally volatile outlet for expressing poetry orally. In the words of Billy Collins, "We are all so foolish, / my long bebop solo beings by saying, / so damn foolish / we have become beautiful without even knowing it."

12:00 pm THE ORLANDE DE LASSUS ORGY

Orlande de Lassus (known alternatively as Orlando di Lasso, Orlandus Lassus, Roland de Lassus, and Roland Delattre) lived between c. 1532-1594. Rumored to have had such a beautiful voice as a child that he was kidnapped three times, he performed in many European courts as a young man. The varying styles that he met during his journeys were put to good use as he turned to composition, revolutionizing Renaissance polyphony and serving, along with Palestrina, as its most adept composer. With a wide range of works, Lassus made a name for himself in both sacred and secular music in a variety of forms. We hear some of his most representative works, early 1550s: Propheetae Sibyllarum; Hilliard Ensemble (ECM New Series) 1560: Chansons, "Las! Me faut-il," "Un Triste Coeur," "Elle S'en Va"; Ensemble Clément Janequin (Harmonia Mundi) 1560-63: Penitential Psalm II (Psalm 32/31); Schmidt-Gaden, Tölz Boys' Choir, Musikalische Compagny (Capriccio)

1564: Chansons, "A ce matin," "Fleur de quinze ans," "Et d'ou venez vous, madame Lucette?," "Fertur in conviviis"; Zöbele, Motet Chorus of Munich (Christophorus)

publ. 1565, but believed to be from earlier Italian period: Plaintes de Job; Ensemble Vocal Raphael Passaquet (Harmonia Mundi LP)

c. 1566: Missa Entre vous filles; Mardrosian, Choir of the Church of the Ascension and Saint Agnes (Centaur)

1570: Chansons, "Un mesnager viellard," "Un advocat dit à sa femme,"

"En un chasteau," "Un jour l'amant et l'amy"; Zöbele (Christophorus)

1573: Chansons, "Si du malheur," "Un jeune moine est sorti du convent"; Ensemble Clément Janequin (Harmonia Mundi)

1575: St. Matthew Passion; Elliott, Hillier, Theatre of Voices (Harm. Mundi) 1576: Chansons, "Une puce j'ay dedans l'oreille," "La nuict froide et sombre"; Ensemble Clément Janequin (Harmonia Mundi)

1578: Missa pro defunctis; Hilliard Ensemble (ECM New Series)

1581: Moresche, "Lucia, celu," "Chu chilichi?," "Allala, pia Calia,"

"Cathalina," "Hai, Lucia," "Canta Giorgia"; Ensemble Clément

Janequin (Harmonia Mundi)

c. 1585: Missa super Bella Amfitrit' altera; Gloriae Dei Cantores (GDCC)

1585: The Lamentations of Jeremiah; Holy Thursday, Good Friday, Holy

Saturday; Herreweghe, Ensemble Europeen de la Chapelle Royale

(Harmonia Mundi)

1592-94: Lagrime di San Pietro; Herreweghe, European Vocal Ensemble

(Harmonia Mundi)

7:00 pm THE TEXAS ORGY

Texas has seen most of the popular idioms, from Ragtime to Blues to Country & Western to Classic Rock to Hip Hop and to the varied types of modern Rock, with several stops in between. Musicians from Texas have added a distinctly Texan attitude which often crosses genre barriers. Never as recognized as other cities, Dallas was a hotbed for early Blues recording, and Austin currently boasts one of the most thriving music scenes in America. We highlight natives Janis Joplin, Leadbelly, Gene Autry, Buddy Holly, Pantera, Mike Jones, the Mars Volta, and many others.

Friday, January 6

midnight THE TEXAS ORGY (cont.)

6:45 pm HARVARD MEN'S HOCKEY

Harvard at RPI.

9:30 pm THE HISTORY OF HIP-HOP ORGY

Born in the sweltering summers of the Bronx over thirty years ago, hip-hop has evolved into a global movement. Taking inspiration from jazz, funk, soul, and a host of other sounds, hip-hop is the spirit of a rapidly globalizing world. From the first hip-hop singles cut in the late 1970's to the synth wizardry that fuels modern tracks, The Darker Side weaves through thirty years of the most explosively popular and misunderstood musical movements.

Saturday, January 7

midnight THE HISTORY OF HIP-HOP ORGY (cont.)

9:00 am HILLBILLY AT HARVARD

CLASSICAL MUSIC INTERLUDE

THE METROPOLITAN ANTERA

Dionizetti: L'Elisir d'Amore; Ruth Ann Swenson, Ramón Vargas, Peter Coleman-Wright, Andrew Shore, Maurizio Barbacini conducting.

4:15 pm POST-MET VOCAL PROGRAM (time approx.)

6:45 pm HARVARD MEN'S HOCKEY

Harvard at Union.

10:00 pm THE TECH ORGY

An unpredictable two hours from the folks in the Tech Department.

Sunday, January 8

midnight THE WHO IS AESOP ROCK? ORGY

In a time when rap had degenerated into a series of odes to misogynist and materialistic ideals, there arose an artist whose lyrical depth was comparable to the writings of James Joyce. His topics were also amazingly diverse and ranged from personal feelings to social commentary. While still not known in the commercial scene, Aesop Rock and his dense style have carved him a leading place in the underground hip-hop community. Hear Aesop Rock's unmistakable voice and come away with the moral of his story.

6:00am BLUES ORIGINS OF THE ROLLING STONES ORGY

Even before *The Rolling Stones* gave themselves the title, listeners on both sides of the Atlantic were heralding the reign of the World's Greatest Rock Band. Yet what this moniker neglects, and what is too often underappreciated today, are the Stones as bluesmen, whose musical invention grew out of a deeply personal Blues education. The Stones, in fact, do it best when they do the blues, and in this Orgy we'll look closely at the Stones' influences alongside their interpretations. Like the Prodigal Son of their Reverend Wilkins' cover, the Stones journey back home to the Blues. We feature selections from Rev. Robert Wilkins, Slim Harpo, Robert Johnson, Muddy Waters, Jimmy Reed, Fred McDowell, and a slew of Stones Blues (along with albums *Beggars' Banquet* and *Exile on Main Street*). (Continues next Sunday.)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Cheryl J. Sanders, Senior Pastor, Third Street Church of God and Professor of Christian Ethics, Howard University School of Divinity, Washington, D. C. Music includes "Break Forth into Joy" by Calvin Hampton and Maudie's "Tribus miraculis."

Daily listings continued on next page.

THE ROBERT SCHUMANN ORGY®

Robert Schumann (1810-1856) was a central figure of new music in the early 19th century, embodying the all-consuming romanticism that held the world's attention. In his life and his music, Schumann teetered between impulse and control, and in a short time produced some of the most rivetingly personal music ever written. Particularly astonishing is the outpouring of solo piano music followed by an equally astonishing mass of deeply affecting songs written between 1833 and 1840, when he was only in his twenties. This chronological traversal, in commemoration of the 150th anniversary this year of his death, displays a supremely gifted, passionate, inspired figure in music, one whose music never fails to appeal and intrigue – music at times puzzling, at times disturbing, but finally, music that carries us into his richly expressive world.

Times below are only approximate.

12:30 pm

- 1827-28: Early Songs, WoO 21: "Sehnsucht," "Die Weinende," "Erinnerung," "Kurzes Erwachen," "Gesanges Erwachen," "An Anna I," "An Anna II," "Im Herbst"; Fischer-Dieskau, Eschenbach (1-5, DG LP), Hampson, Parsons (6-8, Teldec LP)
1828: Eight Polonaises for Piano, Four Hands; Frankl, Schiff (Vox)
1828-30: Piano Quartet in c; Previn, Kim, Ohyama, Hoffman (RCA Victor)
1829-30: Thème sur le nom "Abegg" varié, for Piano, Op. 1; Richter (DG)
1829-31: Papillons, Op. 2; Freire (Decca)
1831: Allegro for Piano in b, Op. 8; Pollini (DG)
1829-32: Toccata for Piano in C, Op. 7; Richter (DG)
1831-32: Andante with Variations on an Original Theme in G, "Mit Gott"; Engel (Telefunken LP)
1832: Six Studies for Piano after the Caprices of Paganini, Op. 3; Engel
1832: Six Intermezzos for Piano, Op. 4; Eschenbach (DG LP)

3:30 pm

- 1833-5: Carnival for Piano, Op. 9; Cortot (Philips)
1832-3: Symphony in g, "Zwickau"; Gardiner, Orchestre Révolutionnaire et Romantique (DG Archiv)
1832-5: Piano Sonata No. 1 in f-sharp, Op. 11; Perahia (Sony)
1833: Ten Impromptus for Piano on a Theme by Clara Wieck, Op. 5 (first version); Rosen (Nonesuch LP)
1833: Six Concert Etudes for Piano after the Caprices of Paganini, Op. 10; Engel (Telefunken LP)
1833: Études in the Form of Free Variations on a Theme of Beethoven; Badura-Skoda (Koch)
1833?: Presto Passionato for Piano (original finale for Op. 22); Horowitz

6:00 pm

- 1835-6: Concerto for Piano without Orchestra in f, Op. 14 (Sonata); Ciccolini (Cascavelle)
1836: Scherzo in f; Demus (Nuova Era)
1836-8: Fantasie for Piano in C, Op. 17; Anda (DG LP)
1833-8: Piano Sonata No. 2 in g, Op. 22; Berman (Columbia LP)
1834-7: Symphonic Etudes for Piano, Op. 13, with the posthumously published Etudes; Richter (Revelation)
1837: Davidsbündlertänze, Op. 6; Pollini (DG)
1837: Fantasiestücke, Op. 12; Rubinstein (RCA Victor LP)

9:00 pm

- 1838: Kinderszenen, Op. 15; Horowitz (RCA LP)
1838: Kreisleriana, Op. 16; Horowitz (Columbia LP)
1838: Humoresque for Piano in B-flat, Op. 20; Lupu (London)
1838: Eight Novelletten for Piano, Op. 21; Arrau (Philips LP)
1838-9: Vier Klavierstücke, Op. 32; Engel (Telefunken LP)
1839: Arabeske for Piano in C, Op. 18; Horowitz (Seraphim LP)
1840: Liederkreis, Op. 24 (Heine); Fischer-Dieskau, Eschenbach (DG LP)

Monday, January 9

midnight THE ROBERT SCHUMANN ORGY (cont.)

- 1840: Myrthen, Op. 25: "Widmung," "Freisinn," "Der Nussbaum," "Jemand," "Sitz' ich allein," "Setze mir nicht," "Die Lotosblume," "Talismane," "Lied der Suleika," "Die Hochländer-Witwe," "Mutter, Mutter," "Lass mich ihm am Busen hangen," "Hochländers Abschied," "Hochländisches Wiegenlied," "Aus den hebräischen Gesängen," "Rätsel," "Leis' rudern hier," "Wenn durch die Piazzetta," "Hauptmanns Weib," "Weit, weit," "Was will die einsame Träne?" "Niemand," "Im Westen," "Du bist wie eine Blume," "Aus den östlichen Rosen," "Zum Schluss"; Fischer-Dieskau, Eschenbach (DG LP), Mathis, Eschenbach (4, 10-12, 14, 20, 23, DG LP), Bonney, Ashkenazy (3, 7, 9, London LP)
1839: Blumenstücke for Piano in D-flat, Op. 19; Horowitz (Columbia LP)
1839: Nachtstücke for Piano, Op. 23; Gilels (Melodyia-Angel LP)
1839: Three Romances for Piano, Op. 28; Kempff (DG LP)
1839: Piano Concerto in d (first movement); Eley, Stone, English Chamber Orchestra (Koch)
1839-40: Faschingsschwank aus Wien, Op. 26; Michelangeli (Testament)
1840: Five Songs, Op. 27: "Sag an, o lieber Vogel," "Dem roten Röslein," "Was soll ich sagen?," "Jasminstrauch," "Nur ein lächelnder Blick"; Fischer-Dieskau, Eschenbach (DG LP)
1840: Three Songs, Op. 29, Nos. 1 and 3: "Ländliches Lied," "Zigeunerleben"; Schreier, Fischer-Dieskau, Eschenbach (DG LP), Rilling, Galling, Gächinger Kantorei (Nonesuch LP)
1840: Three Songs, Op. 30: "Der Knabe mit dem Wunderhorn," "Der Page," "Der Hidalgo"; Schreier, Shetler (Berlin Classics)
1840: Three Songs, Op. 31: "Die Löwenbraut," "Die Kartenlegerin," "Die rote Hanne"; Fischer-Dieskau, Eschenbach (DG LP), Mathis, Eschenbach (DG LP)

- 1840: Six Songs, Op. 33: "Der träumende See," "Die Minnesänger," "Die Lotosblume," "Der Zecher als Doktrinär," "Rastlose Liebe," "Frühlingsglocke"; Roth, Neue Detmolder Liedertafel (MD+G)
1849: Twelve Pieces for Piano, Four Hands, for Big and Small Children, Op. 85; Demus, Shetler (MHS LP)
1845: Studies for Pedal Piano, Op. 56; Rothkopf (audite)
1845: Four Sketches for the Pedal Piano, Op. 58; Rothkopf (audite)
1845: Six Fugues on B A C H for Organ, Op. 60; Rothkopf (audite)
1840: Six Songs, Op. 36: "Sonntags am Rhein," "Ständchen," "Nichts Schöneres," "An den Sonnenschein," "Dichters Genesung"; Fischer-Dieskau, Demus (DG LP)

5:00 am

- 1840: Twelve Songs from "Liebesfrühling," Op. 37, Nos. 1, 3, 5-10, and 12 (the other three are by Clara): "Der Himmel hat eine Träne geweint," "O ihr Herren," "Ich hab' in mich gesogen," "Schön ist das Fest des Lenzes," "Liebste, was kann dem uns scheiden?," "Flügel! Flügel! um zu fliegen," "Rose, Meer und Sonne," "O Sonn'," "O Meer, o Rose," "So wahr die Sonne scheint"; Schreier, Eschenbach (Teldec), Mathis, Eschenbach (DG LP), Fischer-Dieskau, Eschenbach (DG LP), Baker, Fischer-Dieskau, Barenboim (Angel LP), Lear, Stewart, Werba (DG LP)
1840: Five Songs, Op. 40: "Märzveilchen," "Muttertraum," "Der Soldat," "Der Spielmann," "Verrätene Liebe"; Hampson, Parsons (Teldec)
1840: Three Two-part Songs, Op. 43: "Wenn ich ein Vöglein wär," "Herbstlied," "Schön Blümlein!"; Schreier, Fischer-Dieskau, Eschenbach (DG LP)
1840: Romances and Ballads, Op. 45: "Der Schatzgräber," "Frühlingsfahrt," "Abends am Strand"; Fischer-Dieskau, Moore (Angel LP), Fassbaender, Gage (3, DG LP)
1840: Romances and Ballads, Op. 49: "Die beiden Grenadiere," "Die feindlichen Brüder," "Die Nonne"; Hotter, Moore (Seraphim LP), Fischer-Dieskau, Eschenbach (DG LP), Mathis, Eschenbach (DG LP)
1840: Romances and Ballads, Op. 53: "Blondels Lied," "Lorelei," "Der arme Peter"; Fischer-Dieskau, Eschenbach (DG LP), Ameling, Demus (Deutsche Harmonia Mundi), Schreier, Eschenbach (Teldec LP)
1840: Song, "Belsazar" (Belsazar) Op. 57; Prey, K. Richter (London LP)
1840: Four Songs, Op. 142: "Trost im Gesang," "Lehn' deine Wang'," "Mädchen-Schwermut," "Mein Wagen rollt langsam"; Hampson, Parsons (1, 4, Teldec), Fassbaender, Gage (DG LP)
1838-49: Bunte Blätter, Op. 99; Richter (Melodyia-Angel LP)
1840: Four Duets for Soprano and Tenor, Op. 34: "Liebesgarten," "Liebhäbers Ständchen," "Unterm Fenster," "Familien-Gemälde"; Varady, Fischer-Dieskau, Eschenbach (DG LP)
1840: Twelve Songs, Op. 35 (Kerner); Prey, Engel (EMI LP)

8:00 am

- 1840: Liederkreis, Op. 39 (Eichendorff); Fischer-Dieskau, Moore (Orfeo)
1840: Frauenliebe und-leben, Op. 42 (Chamisso); von Otter, Forsberg (DG)
1840: Dichterliebe, Op. 48 (Heine); Wunderlich, Gies (DG)
1841: Symphony No. 1 in B-flat, Op. 38, "Spring"; Mutz, Vienna Philharmonic Orchestra (Philips)
1842: Piano Quintet in E-flat, Op. 44; Pressler, Emerson String Quartet (DG)
1841-47: Romances and Ballads, Op. 64: "Die Soldatenbrat," "Das verlassene Mägdelein," "Tragödie"; Mathis, Eschenbach (DG LP), Fassbaender, Gage (DG LP)
1842: String Quartet in a, Op. 41, No. 1; Ysaÿe String Quartet (Aeon LP)
1841: Symphony No. 4 in d, Op. 120 (original Leipzig version); Masur, London Philharmonic Orchestra (Teldec)
1842: Piano Quartet in E-flat, Op. 47; Goode, Laredo, Trampler, Parnas
1842: Phantasiestücke for Violin, Cello, and Piano, Op. 88; Abegg Trio
1842: String Quartet in F, Op. 41, No. 2; Bulgarian Quartet (Crossroads LP)
1843: Andante and Variations for Two Pianos in B-flat, Op. 46; A. Paratore, J. Paratore (Koch)
1842: String Quartet in A, Op. 41, No. 3; Eroica Quartet (Harmonia Mundi)
1843: Das Paradies und die Peri, Op. 50; Mattila, Gjevang, Lewis, Bröcheler, Pitti, Schreckenbach, Kundlak, Albrecht, Czech Philharmonic Chorus and Orchestra (Supraphon)

3:30 pm

Historic Performances

5:30 pm

- 1841, rev. 1845: Overture, Scherzo, and Finale in e/E, Op. 52; Karajan, Berlin Philharmonic Orchestra (DG LP)
1844 (or earlier): Soldatenlied, WoO 6; Murray, Johnson (Hyperion)
1845-6: Symphony No. 2 in C, Op. 61; Sawallisch, Staatskapelle Dresden
1847: Piano Trio No. 1 in d, Op. 63; Thibaud, Casalis, Cortot (EMI)
1846: Piano Concerto in a, Op. 54; Perahia, Davis, Bavarian Radio Symphony Orchestra (CBS)
1847: Piano Trio No. 2 in f, Op. 80; Florestan Trio (Hyperion)
1840-1850: Five Songs, Op. 127: "Sängers Trost," "Dein Angesicht," "Es leuchtet meine Liebe," "Mein altes Ross," "Schlusslied des Narren"; Hampson, Parsons (Teldec), Bostridge, Drake (EMI LP)
1847: Five Songs, Op. 62: "Der eigenossen Nachtwache," "Freiheitslied," "Schlachtgesang"; Roth, Neue Detmolder Liedertafel (MD+G)
1847: Beim Abschied zu singen, Op. 84; Neumann, Leipzig Radio Chorus, Leipzig Radio Symphony Orchestra (Berlin Classics)

8:30 pm

- 1847-9: **Genoveva**, Op. 81; Moser, Schröter, Schreier, Fischer-Dieskau, Lorenz, Vogel, Strzycek, Masur, Berlin Radio Chorus, Leipzig Gewandhaus Orchestra (Berlin Classics)

10:45 pm

- 1847: Ritornelle in canonischen Weisen, Op. 65; Roth, Neue Detmolder Liedertafel (MD+G)
 1849: Five Hunting Songs for Chorus with Horns, Op. 137; Roth, Neue Detmolder Liedertafel, Detmold Horn Ensemble (MD+G)
 1840-1850: Songs, Op. 51: "Sehnsucht," "Volksliedchen," "Ich wand're nicht," "Auf dem Rhein," "Liebeslied"; Schreier, Eschenbach (1, 3, Teldec), Mathis, Eschenbach (2, 5, DG LP), Fischer-Dieskau, Eschenbach (4, DG LP LP)
 1840-1850: Songs, Op. 77: "Der frohe Wandersmann," "Mein Garten," "Geisternähe," "Stiller Vorwurf," "Aufträge"; Fischer-Dieskau, Moore (Angel LP), Popp, Parsons (Eurodisc LP), Ginster, Moore (EMI LP), Mathis, Eschenbach (DG LP), Ameling, Demus (Deutsche Harmonia Mundi LP)

Tuesday, January 10**midnight THE EMBASSY OF THE NATION OF ULYSSES**

A "terrorist threat" as much as a rock band, the Nation of Ulysses in the late 80s took Washington — specifically, Dischord Records — radicalism to a new level, "seceding" from the United States and establishing its "Embassy" within the nation's capital as base of operations. Confrontational in dress, sound, and (tongue way in cheek) politics, the "Ulysses aesthetic" gave rise to a fierce, dissonant brand of post-hardcore punk that would influence an untold number of artists in the decade to come. This orgy will document the Nation's sparse, precious discography in its entirety, along with the music of many kindred bands, including but not limited to Cupid Car Club, the Make-Up, Weird War, and the Vile Cherubs. (Continues at midnight Tuesday/Wednesday.)

6:00 am THE ROBERT SCHUMANN ORGY (cont.)

- 1845: Four Fugues for Piano, Op. 72; Richter (London)
 1846: Five Songs, Op. 55: "Das Hochlandmädchen," "Zahnweh," "Mich zieht es nach dem Dörfchen hin," "Die alte, gute Zeit," "Hochlandbursch"; Hinz, Paaske, von Binzer, Hansen, Rasmussen, Canzone Choir (Kontrapunkt)
 1846: Four Songs, Op. 59: "Nord oder Süd!," "Am Bodensee," "Jägerlied," "Gute Nacht"; Hinz, Paaske, von Binzer, Hansen, Rasmussen, Canzone Choir (Kontrapunkt)
 1843: Andante and Variations for Two Pianos, Two Cellos, and Horn (original version of Op. 46); Ashkenazy, Frager, Fleming, Weil, Tuckwell (London LP)
 1832-45: Albumblätter, Op. 124; Engel (Telefunken LP)
 1848: Bilder aus Osten for Piano Four Hands, Op. 66; Demus, Shetler (MHS)
 1848: Album for the Young, Op. 68; Weissenberg (EMI)
 1848: Album for the Young sketchbook: Kuckuck im Versteck, Haschemann, Auf der Gondel, Für ganz Kleine, Puppenschlafliedchen, Linke Hand soll sich auch zeigen, Allegretto, Moderato, Lagune in Venedig; Frankl (Vox LP)
 1848: Three Songs of Freedom, "Zu den Waffen," "Schwarz-Rot-Gold," "Deutscher Freiheitsgesang"; Roth, Neue Detmolder Liedertafel (MD+G)
9:15 am
 1848-9: Incidental Music to *Manfred*, Op. 115; Rylands, Balcon, de la Torre, Browne, Enders, Beecham, BBC Chorus, Royal Philharmonic Orchestra (Columbia LP)
 1849: Romances and Ballads I, Op. 67: "Der König von Thule," "Schön Rohtraut," "Heidenröslein," "Ungewitter," "John Anderson"; Rasmussen, Canzone Choir (Kontrapunkt)
 1849: Adagio and Allegro for Horn and Piano in A-flat, Op. 70; Neumecker, Rabinovitch (EMI)
 1849: Phantasiestücke for Clarinet and Piano, Op. 73; Brunner, Levin (ECM)
 1849: Spanisches Liederspiel, Op. 74; Shirai, Lipovsek, Protschka, Hölle, Deutsch (Capriccio)
 1849: Four Marches for Piano, Op. 76; Engel (Telefunken LP)
Noon
 1844-53: Scenes from Goethe's *Faust*; Fischer-Dieskau, Harwood, Shirley-Quirk, Pears, Vyvyan, Palmer, Dickinson, Stevens, Lloyd, Hodgson, Britten, Wandsworth School Choir, Aldeburgh Festival Singers, English Chamber Orchestra (London)
 1849: Four Duets, Op. 78: "Tanziel," "Er und Sie," "Ich denke dein," "Wiegenlied"; Baker, Fischer-Dieskau, Barenboim (1, 2, 4, Angel LP), Schwarzkopf, Fischer-Dieskau, Moore (3, EMI LP)
 1849: Lieder-Album für die Jugend, Op. 79; Ameling, Demus (Philips LP)
 1850: Cello Concerto in a, Op. 129; Rostropovich, Rozhdestvensky, Leningrad Philharmonic Orchestra (DG)
 1849: Waldszenen for Piano, Op. 82; Haefliger (Sony)
4:00 pm
 1850: Symphony No. 3 in E-flat, Op. 97, "Rhenish"; Walter, New York Philharmonic Orchestra (Sony)
 1849: Concertstück for Four Horns and Orchestra in F, Op. 86; Black, Davies, Rogers, Blake, Thielemann, Philharmonia Orchestra (DG)
 1849: Romances for Women's Voices, Op. 69: "Tamburinschlägerin," "Waldmädchen," "Klosterfräulein," "Soldatenbraut," "Meerfee," "Die Capelle"; Bernius, Stuttgart Chamber Choir (EMI LP)
 1849: Romances for Women's Voices, Op. 91: "Rosmarien," "Jäger Wohlgemut," "Der Wasserman," "Das verlassene Mädglein," "Der Bleicherin Nachtlid," "In Meeres Mitten"; Bernius, Stuttgart Chamber Choir (EMI LP)
 1849: Introduction and Allegro Appassionato for Piano and Orchestra in G, Op. 92; Kempff, Kubelik, Bavarian Radio Symphony Orchestra (DG LP)
 1849: Three Romances for Oboe and Piano, Op. 94; Dombrecht, van Immerseel (Accent)
 1849: Three Songs, Op. 95: No. 2, "An der Mond"; Fischer-Dieskau, Eschenbach (DG LP)

- 1849: Wilhelm Meister Songs, Op. 98a: "Kennst du das Land?" Ballade des Harfners ("Was hör ich draussen vor dem Thor"), "Nur wer die Sehnsucht kennt," "Wer nie sein Brot mit Tränen ass," "Heiss mich nicht reden," "Wer sich der Einsamkeit ergibt," "Singet nicht I. Augér, Olbertz (1, 3, 5, 7, 9, Berlin Classics), Keenlyside, Johnson (2, 4, 6, 8, Hyperion)
 1849: Requiem for Mignon, Op. 98b; Donath, Kaufmann, Lipovsek, Calm, Rootering, Sawallisch, Bavarian Radio Chorus and Orchestra (Eurodisc)

7:00 pm Historic Performances

- 9:00 pm**
 1849: Minnespiel, Op. 101, "Meine Töne still und heiter," "Liebster, deine Worte stehlen," "Ich bin dein Baum," "Mein schöner Stern!" "Schön ist das Fest des Lenzes," "O Freund, mein Schirm, mein Schütz," "Die tausend Grässe," "So wahr die Sonne scheint"; Schreier, Shetler (Berlin Classics), Mathis, Eschenbach (2, DG LP), DeGaetani, Guinn, Kalish (7, Nonesuch LP), Bonney, Ashkenazy (4, London), Bernhard, Hielscher (Naxos), Wehnert, Marburg Chazy, Walther-Lindqvist (5, 8, Thorofon LP)
 1849: Five Pieces in Folk Style for Cello and Piano, Op. 102; Rostropovich, Britten (London LP)
 1849: Declamation, "Schön Hedwig," Op. 106; Fischer-Dieskau, Eschenbach (DG LP)
 1849: Spanische Liebeslieder, Op. 138 (Geibel); Marshall, Sarfaty, Simoneau, Warfield, Gold, Fzdale (CBS LP)
 1849: Four Songs for Double Chorus, Op. 141: "An die Sterne," "Ungewisses Licht," "Zuversicht," "Talismane"; Bantzer, Harvestehude Chamber Choir (1, 3, Arte Nova); Neumann, Leipzig Radio Chorus, Leipzig Radio Symphony Orchestra (2, 4, Berlin Classics)
 1849: Song, "Sommerruh," without opus number; Schreier, Fischer-Dieskau, Eschenbach (DG LP)
 1849-51: Romances and Ballads II, Op. 75: "Schnitter Tod," "Im Walde," "Der traurige Jäger," "Der Rekrut," "Vom verwundeten Knaben"; Rasmussen, Canzone Choir (Kontrapunkt)
 1849-51: Romances and Ballads III, Op. 145: "Der Schmied," "Die Nonne," "Der Sänger," "John Anderson," "Romanze vom Gänseubuen"; Bernius, Stuttgart Chamber Choir (EMI LP)
 1849-51: Romances and Ballads IV, Op. 146: "Brautgesang," "Der Bänkelsänger Willie," "Der Traum," "Sommerlied," "Das Schifflein"; Laki, Hirzel, Ritzkowski, Bernius, Stuttgart Chamber Choir (EMI LP)
 1850: Six Songs, Op. 89: "Es stürmet am Abendhimmel," "Heimliches Verschwinden," "Herbstlied," "Abschied vom Walde," "Ins Freie," "Röselin, Röselin!"; Fischer-Dieskau, Eschenbach (DG LP), Popp, Parsons (6, Eurodisc LP)
 1850: Seven Songs, Op. 90: "Lied eines Schmiedes," "Meine Rose," "Kommen und Scheiden," "Die Sennerin," "Einsamkeit," "Der schwere Abend," "Requiem"; Souzay, Baldwin (Philips)

Wednesday, January 11**midnight EMBASSY OF THE NATION OF ULYSSES (cont.)****6:00 am THE ROBERT SCHUMANN ORGY (cont.)**

- 1850: Three Songs, Op. 83: "Resignation," "Die Blume der Ergebung," "Der Einsiedler"; Fischer-Dieskau, Eschenbach (DG LP), Mathis, Eschenbach (2, DG LP LP)
 1850: Song, "Der Handschuh," Op. 87 (Schiller); Fischer-Dieskau, Eschenbach (DG LP)
 1850: Songs, Op. 96, Nos. 1-3, 5, "Nachtlied," "Schneeglockchen," "Ihre Stimme," "Himmel und Erde"; Fischer-Dieskau, Eschenbach (1-3, DG LP), Mathis, Eschenbach (5, DG LP LP)
 1850-1: Overture to *Die Braut von Messina*, Op. 100; Muti, Philharmonia Orchestra (Angel LP)
 1850-1: Five Cheerful Songs, Op. 125: "Die Meerfee," "Husarenabzug," "Jung Volkers Lied," "Frühlingslied," "Frühlingslust"; Fischer-Dieskau, Eschenbach (1-3, DG LP), Mathis, Eschenbach (4, 5, DG LP LP)
 1851: Seven Songs, Op. 104, "Mond, meiner Seele Lieblich," "Viel Glück zur Reise, Schwalben!" "Du nennst mich armes Mädchen," "Der Zeisig," "Reich mir die Hand," "Die letzten Blumen starben," "Gekämpft hat meine Barke"; Mathis, Eschenbach (DG LP), Banse, Johnson (7, Hyperion LP)
7:00 am
 1851: Violin Sonata No. 1 in a, Op. 105; Faust, Avenhaus (cpo)
 1851: Scenes from a Ball for Piano, Four Hands, Op. 109; Demus, Shetler (MHS LP)
 1851: Piano Trio No. 3 in g, Op. 110; Beaux Arts Trio (Philips)
 1851: Three Fantasiestücke for Piano, Op. 111; Arrau (Philips LP)
8:30 am
 1851: Oratorio, Der Rose Pilgerfahrt, Op. 112; Donath, Lövas, Hamari, Altmeyer, Pla, Sotin, Frühbeek de Burgos, Düsseldorf Music Society Chorus and Orchestra (EMI)
 1851: Märchenbilder for Viola and Piano, Op. 113; Tomter, Andnes (Virgin)
 1851: Der Königssohn, Op. 116; Soffel, Protschka, Grönros, Berry, Meven, Klees, Düsseldorf Music Association Chorus, Düsseldorf Symphony Orchestra (EMI)
 1851: Four Husarenlieder, Op. 117 (Lenau); Keenlyside, Johnson (Hyperion)
 1851: Three Songs, Op. 119: No. 2, "Warnung"; Fischer-Dieskau, Eschenbach (DG LP)
 1851: Symphony No. 4 in d, Op. 120 (revised); Gardiner, Orchestre Révolutionnaire et Romantique (DG)
11:00 am
 1851: Violin Sonata No. 2 in d, Op. 121; Kremer, Argerich (DG LP)
 1851: Overture to *Julius Caesar*, Op. 128; Järvi, London Symphony Orchestra (Chandos)

- 1851: Four Songs, Op. 103; No. 1, Mailed, "Pflücket Rosen"; Livingstone, Mackie, Blakely (Unicorn)
1851: Overture to *Hermann und Dorothea* in b, Op. 136; Muti, Philharmonia Orchestra (Angel LP)
1851-2: Six Songs, Op. 107, "Herzeleid," "Die Fensterscheibe," "Der Gärtner," "Die Spinnerin," "Im Wald," "Abendlied"; Schäfer, Johnson (1, Hyperion) Mathis, Eschenbach (2, 4, DG LP), Fischer-Dieskau, Eschenbach (3, 6, DG LP)
1852: Verzweifle nicht im Schmerzensal, Op. 93; Neumann, Leipzig Radio Chorus (Berlin Classics)
1852: Gedichte der Königin Maria Stuart, Op.135; Seefrid, Werba(DG LP)
1852: Der Sängers Fluch, Op. 139; Moser, Berry, Grönroos, Protschka, Soffel, Wallberg, Düsseldorf Music Association Chorus, Düsseldorf Symphony Orchestra (EMI)
1852: Duet, "Liedchen von Marie und Papa," WoO 26, No. 3; Lott, Murray, Johnson (Hyperion)
1852: Vom Pagen und der Königstochter, Op. 140; Soffel, Berry, Gramatzki, Lindner, Protschka, Meven, Michael, Schmidt, Klee, Düsseldorf Music Association Chorus, Düsseldorf Orchestra (EMI)
2:00 pm
Historic Performances
3:30 pm
1852: Requiem in D-flat, Op. 148; Donath, Lipovsek, Moser, Rootering, Sawallisch, Bavarian Radio Chorus and Symphony Orchestra (Eurodisc)
1852-3: Two Ballads, Op. 122: "Ballade vom Haideknaben," "Die Flüchtlinge"; Fischer-Dieskau, Eschenbach (DG LP)
1852-3: Missa sacra in c, Op. 147; Shirai, Seiffert, Rootering, Sawallisch, Chorus of the Düsseldorf Musikverein, Berlin Philharmonic (EMI)
1853: Three Songs, Op. 114: "Nänie," "Triolett," "Spruch"; Bernius, Hüll, Stuttgart Chamber Chorus (EMI LP)
1853: Three Piano Sonatas for the Young, Op. 118; Frankl (Vox LP)
1853: Seven Piano Pieces in the Form of Fughettas, Op.126; Frankl (Vox LP)
6:00 pm

- 1853: Children's Ball, for Piano, Four Hands, Op.130; Demus, Shetler (MHS)
1853: Fantasie for Violin and Orchestra in C, Op. 131; Mutter, Masur, New York Philharmonic Orchestra (DG)
1853: Märchenerzählungen for Clarinet, Viola, and Piano, Op. 132; Kaskhashian, Levin, Brunner (ECM)
1853: Introduction and Allegro for Piano and Orchestra in d/D, Op. 134; Perahia, Abbado, Berlin Philharmonic Orchestra (Sony)
1853-5: Piano Accompaniment to Paganini's Violin Caprices, selection; I. Oistrakh, Zertsalova (ABC LP)
1853: Das Glück von Endenhall, Op. 143; Protschka, Berry, Grönroos, Wallberg, Düsseldorf Music Association Chorus, Düsseldorf Symphony Orchestra (EMI)
8:00 pm
1853: Violin Concerto in d; Kremer, Harmoncourt, Chamber Orchestra of Europe (Teldec)
1853: Two movements for the F.A.E. Sonata for Violin and Piano, Intermezzo and Finale; Eto, Masselos (Nonesuch LP)
1853: Violin Sonata No. 3 in a; Faust, Avenhaus (cpo)
1853: Five Gesänge der Frühe for Piano, Op. 133; Engel (Telefunken LP)
1854: Canon on F. Himmel's "An Alexis send' ich dich"; Frankl (Vox LP)
1854: Variations for Piano on an Original Theme, WoO 24 ("Geistervariationen"); Engel (Telefunken LP)

10:00 pm THE PAVEMENT ORGY

With their fractured songs, unexpected blasts of feedback, laconic vocals, cryptic literate lyrics, and defiant low-fidelity, Pavement were one of the most influential and distinctive bands to emerge from the American underground in the '90s. Pavement, along with Sebadoh, were the leaders of the lo-fi movement that dominated U.S. indie rock in the early '90s. Despite the band's somewhat confusing and frustrating end, Pavement helped steer the course of '90s indie rock in a consistently intelligent, unpredictable direction, confirming Pavement's as indie rock trailblazers.

Thursday, January 12

midnight THE PAVEMENT ORGY (cont.)

THE JOE MORELLO ORGY®

9:00 am

Among the most outstanding drummers in jazz history, Joe Morello (b. 1929, Springfield, Mass.) is acclaimed for his breathtaking technique and exciting musicality. Starting as a nine-year-old violin prodigy who performed with the Boston Symphony Orchestra, he met Jascha Heifetz and then switched to percussion at age fifteen. Most famous for his eleven years with Dave Brubeck, Paul Desmond, and Eugene Wright in the Dave Brubeck Quartet, he has also performed and recorded with numerous other jazz giants as well as his own small groups. He is also noted as a leading drum teacher, author of percussion books, and clinician. Savor Joe Morello's thrilling solos, exciting exchanges, crisply excellent stick work, and unmatched brush work. (Continues on Friday and Saturday.)

Friday, January 13

midnight THE JOE MORELLO ORGY (cont.)

6:00 pm THE SPOOKY MUSIC ORGY

Millions of people have shuddered as Mussorgsky blares out in Disney's *Fantasia* and have felt their skin crawl as Bach's famous Toccata and Fugue in d wafes through the air at Halloween. This Friday the Thirteenth we ransack our classical library for the spookiest, scariest music we can find. Don't miss this classical fright-fest.

midnight
9:00 am
1:00 pm
1:30 pm

THE JOE MORELLO ORGY (cont.)
HILLBILLY AT HARVARD
CLASSICAL MUSIC INTERLUDE
THE METROPOLITAN OPERA

This week the Met is not performing in New York, and today's broadcast is a special Mozart Celebration, with Mozart performances from the Met's radio archives. Artists planned include Eleanor Steber, Bidu Sayão, Blanche Thebom, George London, Ezio Pinza, Teresa Stratas, Tatiana Troyanos, Dawn Upshaw, Thomas Hampson, and more, with conductors Bruno Walter, Karl Böhm, James Levine, and others.

5:00 pm POST-MET VOCAL PROGRAM (time approx.)
6:00 pm THE TRADITIONAL IRISH MUSIC ORGY

A collection of some of the finest Irish traditional music, including recordings made in the earliest days of portable reel-to-reel tapes; tunes recorded in cottage kitchens with kettles and the fire in the background. We follow Irish music up to the present, traveling across the coasts and fields of the Emerald Isle in search of the enduring, real tradition.

11:00 pm THE DC GO GO ORGY

In 1971, Washington, DC, musician Chuck Brown released his first hit, "We the People," beginning what would become a staple of the DC music scene for decades to come. Combining funk and jazz with African call-and-response and a distinctive beat, Brown named his new style of music "Go Go," "because it never stops." Several generations of go-go bands have built on Brown's foundation, influenced less by funk and jazz and more by hip-hop and the grim reality of life in Washington during the crack epidemic of the 80's. But the hypnotic beat remains the same, and the music is still wildly popular in the DC area. The Darker Side traces the history of this art form, from Chuck Brown's first recordings to the present.

Sunday, January 15

midnight
6:00 am

THE DC GO GO ORGY (cont.)
OLD BLUES ORIGINS OF THE ROLLING STONES
(continued from last Sunday)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Professor Thomas G. Long, Bandy Professor of Preaching, Cannon Chapel, Emory University, Atlanta, Georgia. Music includes "There is a Balm in Gilead" in a setting by Moses Hogan and "Plenty Good Room" in a setting by William Smith.

12:30 pm THE FIRST NIGHTS ORGY

First Nights is a dynamic Harvard course in music and cultural history that focuses on the context in which several landmark works were composed and premiered. By exploring areas such as the composers' backgrounds, the audiences at the premiere, and critical reception to the works, *First Nights* highlights that every famous piece of music was once brand new. After students study the five great works, each year the course culminates with a new commission specifically written for the course. Join us as Harvard's Knafel Professor of Music Thomas Forrest Kelly brings the insights and sense of discovery of his course to WHRB. Professor Kelly is also the author of two books based on the course, *First Nights: Five Performance Premieres*, and the sequel, *First Nights at the Opera*.
Monteverdi: *L'Orfeo* (1607), Acts 1-3; Rogers, Kwella, Medlam, Chiaroscuro, London Baroque, London Cornett and Sackbutt Ensemble (EMI)
Handel: Messiah (1742), Part I; Nelson, Kirkby, Watkinson, Elliott, Thomas, Hogwood, Christ Church Cathedral Chorus, Academy of Ancient Music (Oiseau-Lyre)
Beethoven: Symphony No. 9 in d, Op. 125 (1824); Kenny, Power, Walker, Salomaa, Norrington, Schütz Choir of London, London Classical Players (EMI)

Berlioz: *Symphonie fantastique* (1830); Gardiner, Orchestre Révolutionnaire et Romantique (Philips)
Stravinsky: *Le Sacre du printemps* (1913); Boulez, Cleveland Orchestra
Kahlor: *The Silent City* (Dec. 2005); Silk Road Ensemble (commission for LAB-51 First Nights)

6:30 pm THE HANK MOBLEY ORGY

Jazz critic Leonard Feather called Hank Mobley the "middleweight champion of the tenor saxophone," a reference to his signature style of playing that split the different between the heart-on-the-sleeve emotive wails of John Coltrane and Sonny Rollins, and the cool, lyrical aloofness of Lester Young and Stan Getz. Getting his start playing with Max Roach in 1953, Mobley went on to collaborate productively with Milt Jackson, Dizzy Gillespie, Miles Davis, and Lee Morgan, among others. As a founding member of Horace Silver's Jazz Messengers, the group that would later become a staple on the 1960's jazz scene under the leadership of Art Blakey, Mobley helped inaugurate the hard bop movement. Beginning in the late 50s, he recorded frequently as a leader, producing such cornerstone albums as *No Room for Squares*, *Soul Station*, and *A Caddy for Daddy*. Mobley is widely lauded for his talents as a composer, and soloist, all explored in this Orgy, continuing through much of tomorrow and Tuesday.

Program Guide Editor: Kimberly Gittleson

Associate Program Guide Editor: Kenneth Schultz

Cover: Robert Schumann in 1850 and his portrait in 1839.

Copyright ©2006 by the Harvard Radio Broadcasting Co., Inc. The WHRB Program Guide is published five times a year by the Harvard Radio Broadcasting Co., Inc., 389 Harvard Street, Cambridge MA 02138.

Subscriptions are free; send one to a friend!

To advertise in the WHRB Program Guide, call 617-495-WHRB.

Monday, January 16

midnight THE HANK MOBLEY ORGY (cont.)

8:00 am THE DIETRICH BUXTEHUDE ORGY

Dieterich Buxtehude (c.1637-1707) was a monumental German-Danish organist and composer of the early Baroque. He was highly regarded by Bach, who, legend has it, walked for more than 200 miles in 1706 to hear him play and learn from him. Handel also paid him a visit in 1703. Buxtehude's works include numerous cantatas, a large volume of organ pieces and various secular works for harpsichord, voice, and other ensembles. This Buxtehude Orgy is selective, not exhaustive.

Times below are approximate.

8:00 am

Cantata, "An filius non est Dei," BuxWV 6; Purcell Quartet (Chandos)
Cantata, "Cantate Domino canticum novum," BuxWV 12; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Das neugeborne Kindelein," BuxWV 13; Purcell Quartet (Chandos)
Cantata, "Drei schöne Dinge sind," BuxWV 19; Ricercar Consort (Ricercar)
Cantata, "Frohlocket mit Händen," BuxWV 29; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Fürwahr, er trug unsere Krankheit," BuxWV 31; Cantus Cölln (Harmonia Mundi)
Cantata, "Gottführet auf mit Jauchzen," BuxWV 33; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Gott hilf mir," BuxWV 34; Cantus Cölln (Harmonia Mundi)
Cantata, "Herr, ich lasse dich nicht," BuxWV 36; Ricercar Consort
Cantata, "Herr, nun läst du deinen Diener," BuxWV 37; Purcell Quartet (Chandos)
Cantata, "Heut triumphieret Gottes Sohn," BuxWV 43; Jacobs, Concerto Vocale (Harmonia Mundi)
Cantata, "Ich bin die Auferstehung," BuxWV 44; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Ich halte es dafür," BuxWV 48; Ricercar Consort (Ricercar)
Cantata, "In dulci Jubilo," BuxWV 52; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)

10:45 am

Chorale Prelude, "Ach Gott und Herr," BuxWV 177; Vogel (MD+G)
Chorale Prelude, "Ach Herr, mich armen Sünder," BuxWV 178; Kee (Chandos)
Chorale Prelude, "Auf meinen lieben Gott," BuxWV 179; Wilson (Naxos)
Chorale Prelude, "Christ unser Herr zum Jordan kam," BuxWV 180; Chapuis (Telefunken LP)
Chorale Prelude, "Danket dem Herren," BuxWV 181; Chapuis (Telefunken)
Chorale Prelude, "Der Tag der ist so freudenreich," BuxWV 182; Hurford
Chorale Prelude, "Durch Adams Fall ist ganz verderbt," BuxWV 183; Hurford (Argo LP)
Chorale Prelude, "Ein feste Burg ist unser Gott," BuxWV 184; Vogel
Chorale Prelude, "Erhalt uns, Herr, beim eigenen Wort," BuxWV 185; Chapuis
Chorale Prelude, "Es ist das Heil uns kommen her," BuxWV 186; Alain
Chorale Prelude, "Es spricht der Unweisen Mund wohl," BuxWV 187; Vogel
Chorale Prelude, "Gelobet sei du, Jesus Christ," BuxWV 189; Hurford
Chorale Prelude, "Herr Jesu Christ, ich weiss gar wohl," BuxWV 193; Vogel
Chorale Prelude, "Ich dank dir schon durch deinen Sohn," BuxWV 195; Chapuis (Valois)
Chorale Prelude, "In dulci jubilo," BuxWV 197; Vogel (MD+G)
Chorale Prelude, "Jesus Christus, unser Heiland, der den Tod," BuxWV 198; Vogel (MD+G)
Chorale Prelude, "Komm heiliger Geist, Herre Gott," BuxWV 199; Kee (Chandos)
Chorale Prelude, "Komm ther zu mir, spricht Gottes Sohn," BuxWV 201; Hurford (Argo LP)
Chorale Prelude, "Magnificat primi toni," BuxWV 203; Kee (Chandos)
Chorale Prelude, "Magnificat noni toni," BuxWV; Chapuis (Valois)
Chorale Prelude, "Mensch, willst du leben seliglich," BuxWV 206; Vogel
Chorale Prelude, "Nun bitten wir den heiligen Geist," BuxWV 208; Alain
Chorale Prelude, "Nun komm, der Heiden Heiland," BuxWV 211; Alain
Chorale Prelude, "Nun lob, mein Seel, den Herren," BuxWV 214; Vogel
Chorale Prelude, "Puer natus in Bethlehem," BuxWV 217; Alain (Erato)
Chorale Prelude, "Vater unser in Himmelreich," BuxWV 219; Kee (Chandos)
Chorale Prelude, "Von Gott will ich nicht lassen," BuxWV 220; Vogel
Chorale Prelude, "Wie schön leuchtet der Morgenstern," BuxWV 223; Hurford (Argo LP)
Chorale Prelude, "Wir danken dir, Herr Jesu Christ," BuxWV 224; Chapuis
Prelude in G, BuxWV 162; Wilson (Naxos)
Toccata in G, BuxWV 165; Wilson (Naxos)
Canzona in C, BuxWV 166; Alessandrini (Astrée)
Canzonetta in G, BuxWV 171; Wilson (Naxos)
Fugue in C, BuxWV 174; Alessandrini (Astrée)
Suite in C, BuxWV 226; Alessandrini (Astrée)
Suite in g, BuxWV 241; Wilson (Naxos)
Aria with 2 Variations in a, BuxWV 249; Wilson (Naxos)
Aria, "La Capricciosa" in G, BuxWV 250; Alessandrini (Astrée)

2:00 pm

Trio Sonata in F, BuxWV 252; Wallfisch, Tunnliciffie, Nicholson (Hyperion)
Trio Sonata in G, BuxWV 253; New Consort (Ottavo)
Trio Sonata in a, BuxWV 254; Boston Museum Trio (Harmonia Mundi LP)
Trio Sonata in C, BuxWV 256; Wallfisch, Tunnliciffie, Nicholson (Hyperion)
Trio Sonata in d, BuxWV 257; New Consort (Ottavo)
Trio Sonata in e, BuxWV 258; Wallfisch, Tunnliciffie, Nicholson (Hyperion)
Trio Sonata in E, BuxWV 264; Stylus Phantasticus (Alpha)
Trio Sonata in F, BuxWV 265; New Consort (Ottavo)
Trio Sonata in a, BuxWV 272; Stylus Phantasticus (Alpha)

3:15 pm

Prelude in C, BuxWV 136; Vogel (MD+G)
Prelude in D, BuxWV 139; Hurford (Argo LP)
Prelude in d, BuxWV 140; Chapuis (Valois)
Prelude in E, BuxWV 141; Alain (Erato)
Prelude in f, BuxWV 145; Alain (Erato)
Prelude in f, BuxWV 146; Vogel (MD+G)
Prelude in g, BuxWV 149; Hurford (Argo LP)
Prelude in g, BuxWV 150; Vogel (MD+G)
Prelude in A, BuxWV 151; Chapuis (Telefunken LP)
Prelude in a, BuxWV 152; Chapuis (Valois)
Toccata in d, BuxWV 155; Alain (Erato)
Toccata in F, BuxWV 156; Chapuis (Valois)
Ciaccona in c, BuxWV 159; Alain (Erato)
Ciaccona in e, BuxWV 160; Kee (Chandos)
Passacaglia in d, BuxWV 161; Alain (Erato)
Canzonetta in C, BuxWV 167; Vogel (MD+G)
Canzonetta in d, BuxWV 168; Chapuis (Telefunken LP)
Canzona in e, BuxWV 169; Kee (Chandos)
Canzona in G, BuxWV 170; Chapuis (Valois)
Canzona in g, BuxWV 173; Vogel (MD+G)
Fugue in B, BuxWV 176; Chapuis (Valois)

5:30 pm

Cantata, "Jesu, komm, mein Trost und Lachen," BuxWV 58; Purcell Quartet
Cantata, "Jesu meine Freude," BuxWV 60; Collegium musicum Plagens (Christophorus)
Cantata, "Jubilate Domino," BuxWV 64; Jacobs, Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Lobe den Herren, meine Seele," BuxWV 71; Purcell Quartet
Cantata, "Mein Gemüt erfreuet sich," BuxWV 72; Schlick, Chance, Kooy, Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "Mein Herz ist bereit," BuxWV 73; Rilling, Stuttgart Bach Collegium (Nonesuch LP)
Cantata, "Nichts soll uns scheiden," BuxWV 77; Purcell Quartet (Chandos)
Cantata, "Nun danket alle Gott," BuxWV 79; Schlick, Frimmer, Chance, Pregardien, Kooy, Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)
Cantata, "O clemens, omnis," BuxWV 82; Ricercar Consort (Ricercar)
Cantata, "Quemadmodum desiderat cervus," BuxWV 92; Purcell Quartet
Membra Jesu nostri, BuxWV 75; Koopman, Hannover Knabenchor, Amsterdams Baroque Orchestra (Erato)

8:00 pm THE HANK MOBLEY ORGY (cont.)

Tuesday, January 17

midnight THE HANK MOBLEY ORGY (cont.)

11:00 am THE EITHER/ORCHESTRA ORGY

Come celebrate the Either/Orchestra's 20th anniversary with the Jazz Spectrum. The Either/Orchestra is both a nationally recognized touring group and a local band with close ties to Cambridge. Started in 1985 by Russ Gershon, the band has produced ten albums in its many incarnations. The Either/Orchestra has helped rework the misconception of the big band as stodgy and traditionalist by introducing international influences and taking on jazz standards with interesting arrangements. In this Orgy, we will present the Either/Orchestra's catalogue, interviews with its members, and work from the band's alumni, including keyboardist John Medeski and saxophonist Charlie Kollhase.

11:00 pm THE 54°40' OR FIGHT! ORGY

"54°40' or Fight!" was once the rallying call of James K. Polk to motivate the United States' expansion to the Pacific Ocean. 54°40' was the northern borderline of Oregon, and the country worked itself into such a patriotic fervor over Manifest Destiny that Polk's goal was accomplished. The phrase continues to exist as a reminder of the fierce ambition of the early country.

Royce and Steve, who are the publishers of Copper Press, have co-opted the phrase for the free market recording venture they began in the 90's. 54°40' or Fight! Records is based in Northern Michigan, a consistent and prolific distributor of underappreciated indie rock and post hardcore hits. 31 Knots, The Double, and Dropsonic are just some of the outstanding artists that are in the back catalog of 54°40' or Fight! With 31 Knots recently signing to Polyvinyl, 54°40' or Fight! is receiving more attention and the label's popularity grows with each release, most recently Channing Cope's *Sugar in Our Blood*.

And so 54°40' or Fight! Records picks up where James K. Polk left off, leaving us with this message: "We are armed to the teeth, sonically speaking. The goal: Expansion; be it one set of ears at a time or hundreds captured at once in the live setting. Manifest Destiny, baby."

Wednesday, January 18

midnight THE 54°40' OR FIGHT! ORGY (cont.)

6:00 am THE KARL LEISTER ORGY

One of the great clarinetists of the twentieth century.
Mozart: Quintet for Clarinet and Strings in A, K. 581; Leister, Amadeus Quartet (DG)
Mercadante: Concerto for Clarinet and Chamber Orchestra, Op. 101; Schumacher, Masterplayers (Fidelio)
Schumann: Fantasiestücke for Clarinet and Piano, Op. 73; Bogner (Camerata)
Spohr: Clarinet Concerto No. 1 in c, Op. 26; Leister, Frühbeck de Burgos, Stuttgart Radio Symphony Orchestra (Orfeo)

Hindemith: Clarinet Sonata; Bognar (Camerata)
 Beethoven: Quintet in E-flat for Piano and Winds, Op. 16; Levine, Ensemble Wien-Berlin (DG)
 Lutoslawski: Dance Preludes; Bognar (Camerata)
 Brahms: Clarinet Trio in a, Op. 114; Drolc, Donderer (DG)
 Spohr: Clarinet Concerto No. 2 in E-flat, Op. 57; Leister, Frühbeck de Burgos, Stuttgart Radio Symphony Orchestra (Orfeo)
 Nielsen: Quintet for Woodwinds, Op. 43; Ensemble Wien-Berlin (Sony)
 Beethoven: Trio, Op. 38, after the Septet, Op. 20; Besch, Boettcher (DG Archiv LP)
 Brahms: Clarinet Sonata No.1 in f, Op.120.No.1; Leister,Oppitz (Orfeo LP)
 Reger: Clarinet Quintet in A, Op. 146; Philharmonia Quartet of Berlin (Camerata)
 Stravinsky: L' Histoire du soldat, Suite arr. by Stravinsky for Violin, Clarinet, and Piano; Kremer, Leister, Aloys Kontarsky (Eurodisc LP)
 Mozart: Clarinet Concerto in A, K. 622; Leister, Karajan, Berlin Philharmonic Orchestra (EMI)
 Schumann: Three Romances, Op. 94; Bognar (Camerata)
 Taffanel: Wind Quintet; Ensemble Wien-Berlin (Sony)
 Brahms :Clarinet Sonata No.2 in E-flat,Op.120.No.2;Leister,Oppitz (Orfeo)
 Spohr: Clarinet Concerto No. 3 in f, WoO 19; Leister, Frühbeck de Burgos, Stuttgart Radio Symphony Orchestra (Orfeo)
 Reger: Albumblatt for Clarinet and Piano; Spiri (Camerata)
 Stravinsky: Pastorale; Kremer, Berlin Philharmonic Chamber Ensemble (Eurodisc LP)
 Spohr: Clarinet Concerto No. 4 in e, WoO 20; Leister, Frühbeck de Burgos, Radio Symphony Orchestra of Stuttgart (Orfeo)
 Schubert: Der Hirt auf dem Felsen, D. 965; Battle, Levine (DG)
 Rheinberger: Nonet; Ensemble Wien-Berlin (Sony)
 Reger: Tarantella for Clarinet and Piano; Spiri (Camerata)
 Brahms: Quintet for Clarinet and Strings in b, Op. 115; Leister, Amadeus Quartet (DG)

THE DMITRI SHOSTAKOVICH AND THE SOVIET ERA ORGY®

The Soviet Era no doubt figures prominently in the life and work of Shostakovich (1906-1975), yet it is often easy to forget that amidst the dark political atmosphere, there was in turn a close friendship of musicians and artists who understood each other in an intimate way. Shostakovich was privileged to count among his friends some of the greatest performers and conductors of his age, and together they created some of the most intensely harrowing but also beautiful art. In our five-part program (not an exhaustive traversal of his output, which WHRB presented just a few years ago), we present the music of Shostakovich performed by the composer himself and his friends and acquaintances during the Soviet Era, tracing the development not only of Shostakovich's art but also of the Soviet artistic tradition. Occasionally, we will take contemporary glimpses into the West, where we see a remarkable connection between the two traditions. Celebrating his 100th anniversary, we hear Shostakovich from those who, together with the composer, helped define an era.

Times below are only approximate.

4:00 pm

I. The "Thaw"

Symphony No. 9 in E-flat, Op. 70; Kondrashin, Moscow Philharmonic Orchestra (1966, Melodiya)
 String Quartet No. 1 in C, Op. 49; Borodin Quartet (Old) (1967, Chandos)
 Cello Concerto No. 2 in c-sharp, Op. 126; Rostropovich, Svetlanov, USSR State Symphony Orchestra (1966, Russian Disc)
 Symphony No. 4 in c, Op. 43; Kondrashin, Moscow Philharmonic Orchestra (1966, Melodiya)
 Piano Sonata No. 2, Op. 61; Gilels (1965, RCA)
 Symphony No. 6 in b, Op. 54; Mravinsky, Leningrad Philharmonic Orchestra (1965, Melodiya)
 String Quartet No. 3 in F, Op. 73; Borodin Quartet (1967, Chandos)

8:00 pm

Symphony No. 12 in d, Op. 112; Durjan, Gewandhausorchester Leipzig (1967, Philips)
 Violin Concerto No. 2 in c-sharp, Op. 129; Oistrakh, Svetlanov, USSR State Symphony Orchestra (1968, BBC)
 Violin Sonata, Op. 134; Oistrakh, Shostakovich (1968, Eclectra)
 Symphony No. 14 for Soprano, Bass, and Chamber Orchestra, Op. 135; Vishnevskaya, Reshetin, Barshai, Moscow Chamber Orchestra (1969, Russian Disc)
 String Quartet No. 13 in b-flat, Op. 138; Beethoven Quartet (1971, Melodiya)
 String Quartet No. 12 in D, Op. 133; Borodin Quartet (1972, Chandos)
 Symphony No. 15 in A, Op. 141; Ormandy, Philadelphia Orchestra (1972, RCA)

Thursday, January 19

midnight THE 54'40" OR FIGHT! ORGY (cont.)

6:00 am THE DMITRI SHOSTAKOVICH ORGY (cont.)

II. Interlude

Ballet Suite No. 1; Shostakovich, M., Bolshoi Theater Orchestra (1966, Melodiya)
 Preludes, Op. 34, Nos. 5, 10, 24; Kapell (1944, RCA)
 Two Pieces for String Octet, Op. 11; Borodin Quartet, Prokofiev Quartet (1969, Melodiya)
The Age of Gold, suite; Kurtz, Philharmonia Orchestra (1955, Testament)
 Preludes, Op. 34, Nos. 10, 15, 16, 24 (arr. Tsyganov for violin and piano); Kogan, Shostakovich (1956, Revelation)
The Bolt, suite; M. Shostakovich, Bolshoi Theatre Orchestra (1966, Melodiya)

Symphony No. 2 in B, Op. 14, "To October"; Blazhkov, Students' Choir of the Krupskaya Institute of Culture, Leningrad Philharmonic Symphony Orchestra (1965, Melodiya)
 Concertino; Shostakovich, D., Shostakovich, M. (1956, Monitor LP)
 Three Fantastic Dances; Shostakovich (1947, Olympia)
 Piano Concerto No. 1 in c with Trumpet, Op. 35; Shostakovich, Cluytens, Orchestre National de la Radiodiffusion Française (1956, EMI)
 Symphony No. 3 in E-flat, Op. 20, "The First of May"; Rozhdvestvensky, Yurlov Russian Choir, USSR Ministry of Culture Symphony Orchestra (1984, Melodiya)
 Piano Concerto No. 2 in F, Op. 102; Shostakovich, Gauk, Moscow Radio Symphony Orchestra (1959, Russian Disc)
 Symphony No. 1 in f, Op. 10; Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (1984, Melodiya)

III. "Our business is rejoicing"

10:00am

Preludes and Fugues, Op. 87, Nos. 1, 5, 24; Gilels (1955, Testament)
 String Quartet No. 2 in A, Op. 68; Beethoven Quartet (1956, Vanguard)
 Symphony No. 10 in e, Op. 93 (arr. by Shostakovich for piano duet); Shostakovich, Vainberg (1954, Yedang)
 Symphony No. 7 in C, Op. 60, "Leningrad"; Ancerl, Czech Philharmonic Orchestra (1957, Supraphon)
 Preludes and Fugues, Op. 87, Nos. 4, 12, 14, 15, 17, 23; Richter (1963, Philips)
 Cello Sonata in d, Op. 40; Shafraan, Shostakovich (1946, Eclectra)

2:00 pm

Violin Concerto No. 1 in a, Op. 77/99; Oistrakh, Mitropoulos, New York Philharmonic Orchestra (1956, New York Philharmonic)
 Symphony No. 5 in d, Op. 47; Bernstein, New York Philharmonic Orchestra (1959, Sony)
 String Quartet No. 4 in D, Op. 83; Tchaikovsky Quartet (1954, Vanguard)
 Piano Trio No. 2 in e, Op. 67; Oistrakh, Sadlo, Shostakovich (1947, Eclectra)
 Symphony No. 8 in c, Op. 65; Mravinsky, Leningrad Philharmonic Orchestra (1960, BBC)
 Preludes and Fugues, Op. 87, Nos. 1, 4, 5, 23, 24; Shostakovich (1958, EMI)
 Cello Concerto No. 1 in E-flat, Op. 107; Rostropovich, Rozhdvestvensky, Moscow Philharmonic Orchestra (1961, EMI)

6:00 pm

Piano Quintet in g, Op. 57; Shostakovich, Beethoven Quartet (1950, Vanguard)
 Symphony No. 13 in b-flat for Bass, Chorus, and Orchestra, Op. 113, "Babi Yar"; Gromadsky, Kondrashin, State Academic Choir, Yurlov Russian Choir, Moscow Philharmonic Orchestra (1962, Russian Disc)
 String Quartet No. 8 in c, Op. 110; Borodin Quartet (1962, Mercury)

IV. 9th of August 1975

8:00pm

Satires 'Pictures of the Past'; Vishnevskaya, Rostropovich (1974, EMI)
 Six Songs to Lyrics by English Poets; Nesterenko, Barshai, Moscow Chamber Orchestra (1974, Melodiya)

The Nose; Akimov, Belykh, Sasulova, Tarkhov, Lomonosov, Sapagina; Rozhdvestvensky, Chorus and Orchestra of the Moscow Chamber Theatre (1975, Melodiya)

Six Songs to Poems by Marina Tsvetayeva; Bogacheva, Barshai, Moscow Chamber Orchestra (1974, Melodiya)

String Quartet No. 15 in e-flat, Op. 144; Taneyev Quartet (1974, Columbia)

Friday, January 20

midnight HERE'S TO LIFE: REMEMBERING SHIRLEY HORN

In October, the world of jazz lost one of its most unusual and influential vocal stylists. Shirley Horn's intermittent career spanned nearly fifty years, in which time she was closely tied to a variety of major instrumentalists, from Miles Davis to Wynton Marsalis, but also contributed her own signature style of slow ballads. Horn's voice was unmistakable, and her skills at the piano were equally adept, if rarely recognized. Particularly since her return to a full-time career in jazz beginning in the late 1980s, Horn released a number of touching and stylized albums that have been a profound influence on many of the jazz singers performing today. Here's To Life will provide a detailed biography of Horn's life as we trace her career and musical development.

12:00 noon THE DMITRI SHOSTAKOVICH ORGY (cont.)

V. The Soviet Tradition

String Quartet No. 6 in G, Op. 101; Taneyev Quartet (1975, Melodiya)
 Seven Romances on Poems of Aleksandr Blok; Vishnevskaya, Hoelscher, Rostropovich, Devetzi (1975, EMI)
 String Quartet No. 5 in B-flat, Op. 92; Fitzwilliam Quartet (1976, London)
 String Quartet No. 14 in F-sharp, Op. 142; Taneyev Quartet (1975, Columbia)

2:00 pm

Lady Macbeth of Mtsensk; Vishnevskaya, Gedda, Petkov, Tear, Finnlä; Rostropovich, Ambrosian Opera Chorus, London Philharmonic Orchestra (1978, EMI)
 String Quartet No. 7 in F-sharp, Op. 108; Shostakovich Quartet (1981, Melodiya)
 String Quartet No. 9 in E-flat, Op. 117; Borodin Quartet (New) (1981, EMI)
 Preludes and Fugues, Op. 87, Nos. 2, 3, 6, 7, 8, 9, 10; Nikolaeva (1987, Melodiya)

6:00 pm

Violin Sonata, Op. 134; Kagan, Richter (1985, Melodiya)
 Symphony No. 10 in e, Op. 93; Sanderling, Berlin Symphony Orchestra (1977, Berlin Classics)
 String Quartet No. 10 in A-flat, Op. 118; Borodin Quartet (New) (1982, EMI)
 Preludes and Fugues, Op. 87, Nos. 11, 13, 16, 18, 19, 20, 21, 22; Nikolaeva (1990, Hyperion)

10:00 pm

String Quartet No. 11 in f, Op. 122; Shostakovich Quartet (1984, Olympia)
 Viola Sonata, Op. 147; Bashmet, Richter (1982, Melodiya)
 Symphony No. 11 in g, Op. 103, "The Year 1905"; Rostropovich, London Symphony Orchestra (2002, LSO)

Saturday, January 21

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm CLASSICAL MUSIC INTERLUDE
1:30 pm THE METROPOLITAN OPERA
Mozart: *Die Zauberflöte*, K. 620; Mary Dunleavy, Erika Miklósa, Eric Cutler, Nathan Gunn, Julien Robbins, Morris Robinson, Paul Daniel conducting.
5:00 pm POST-MET VOCAL PROGRAM
6:00 pm THE BRUNO WALTER ORGY

THE
METROPOLITAN
OPERA

After a few years, you'll be "our Walter" — *Gustav Mahler*

Despite the social turmoil of the 20th century that made him an outsider and exile for much of his life, Bruno Walter (1876-1962) succeeded in inspiring a sense of warmth and passion for music wherever he went. Even today, Walter's love for music continues to find home in the numerous listeners who are touched by his performances.

I. Bruno Walter (Schlesinger)

6:00 pm
Mozart: Symphony No. 38 In D, K. 504, "Prague"; Vienna Philharmonic Orchestra (1936, Pearl)
Schumann: Dichterliebe, Op. 48; Lehmann, Walter (1941, CBS)
Berlioz: *Symphonie fantastique*, Op. 14; Paris Conservatory Orchestra (1939, Turnabout)
Mozart: Piano Concerto No. 20 in d, K. 466; Vienna Philharmonic (1937, Pearl)
8:15 pm
Brahms: Symphony No. 3 in F, Op. 90; Vienna Philharmonic (1936, Koch)
Beethoven: Violin Concerto in D, Op. 61; Sziget, British Symphony Orchestra (1934, Naxos)
10:00 pm
Wagner: *Die Walküre*, Act I; Lehmann, Melchior, List; Vienna Philharmonic Orchestra (1935, Naxos)
Mahler: Symphony No. 4; Seefried, Vienna Philharmonic (1950, MCA)

Sunday, January 22

midnight THE DARKER SIDE INTERLUDE
5:00 am THE OLD TIME RADIO ORGY
Fun classic shows and radio serials from days of yore.
11:00 am MEMORIAL CHURCH SERVICE
Preacher: The Reverend Dr. Nancy S. Taylor, Senior Minister, Old South Church, Boston... Music includes "Verleih uns Frieden" by Mendelssohn and a Geselichens Lied by Brahms.
12:30 pm CLASSICAL MUSIC INTERLUDE
1:00 pm THE BRUNO WALTER ORGY (cont.)
II. From the New World
2:00 pm
Beethoven: Egmont Overture, Op. 84; New York Philharmonic (1954, Sony)
Schumann: Symphony No. 3 in E-flat, Op. 97, "Rhenish"; New York Philharmonic Orchestra (1941, Sony)
Tchaikovsky: Piano Concerto No. 1 in b-flat, Op. 23; Horowitz, New York Philharmonic Orchestra (1948, Music and Arts)
Mendelssohn: Violin Concerto in e, Op. 64; Milstein, New York Philharmonic Orchestra (1945, Sony)
3:30 pm
Mahler: Symphony No. 5; New York Philharmonic Orchestra (1947, Sony)
Chopin: Piano Concerto No. 1 in e, Op. 11; Rubinstein, New York Philharmonic Orchestra (1947, New York Philharmonic)
Brahms: Symphony No. 2 in D, Op. 73; New York Philharmonic Orchestra (1953, Odyssey)
III. "Something of me will remain after I have gone"
6:00 pm
Dvorak: Symphony No. 8 in G, Op. 88; Columbia Symphony (1961, CBS)
Beethoven: Symphony No. 4 in B-flat, Op. 60; Columbia Symphony Orchestra (1958, Sony)
Mahler: Kindertotenlieder; Ferrier, Vienna Philharmonic (1949, EMI)
7:30 pm
Mahler: Das Lied von der Erde; Patzak, Ferrier, Vienna Philharmonic Orchestra (1950, London)
Bruckner: Symphony No. 9 in d; Columbia Symphony (1959, Sony)
Mozart: Symphony No. 38 In D, K. 504, "Prague"; Columbia Symphony Orchestra (1959, CBS)
Coda
10:30 pm
Schumann: Frauenliebe und -leben, Op. 42; Ferrier, Walter (1949, London)
Mahler: Symphony No. 9; Vienna Philharmonic Orchestra (1938, Dutton)

Monday, January 23

midnight RECORD HOSPITAL
5:00 am JAZZ SPECTRUM
9:00 am THE MICHAEL HAYDN ORGY
A fine composer in his own right and popular in his time, Johann Michael Haydn (1737-1806) is remembered today as the brother of Franz Joseph Haydn. Serving as a Vienna Choirboy like his brother, Michael Haydn rose to become a prominent figure in the Salzburg musical establishment. He was a colleague of Leopold Mozart, who told his son "Herr Haydn is a man whose merit you will be forced to acknowledge." Michael Haydn became a close friend of Wolfgang Amadeus and had an impact on him — particularly with his Requiem influencing Mozart's own. He also taught Carl Maria von Weber. We explore Michael Haydn's significant body of work, especially celebrated for its church music and symphonies.

9:00 am

Symphony in D, P. 41; Németh, Capella Savaria (Hungaroton)
String Quintet in B-flat, P. 105; L'Archibudelli (Sony)
Te Deum, MH 28; Károly, Tokési, Gergely, Cser, Németh, Savaria Baroque Orchestra, Cantus Corvinus Vocal Ensemble (Hungaroton)
Horn Concerto in D; Halstead, Wright, Philharmonia Orchestra (Nimbus)
Symphony No. 33 in D, MH 24; Goritzki, Deutsche Kammerakademie Neuss (cpo)
Six Salve Regina, MH 29-34; Károly, Tokési, Gergely, Cser, Németh, Savaria Baroque Orchestra, Cantus Corvinus Vocal Ensemble (Hungaroton)
Double Concerto for Horn, Trombone, and Orchestra; Grieve, Peebles, Meek, Avant Chamber Orchestra (Avant LP)
String Quartet in D; Salzburg Mozarteum Quartet (MHS LP)
Ave Regina; Guest, Choir of St. John's College, Cambridge (London)
Two Offertorium: pro festo calcucne S'tae Virginis et Martyris, pro festo SS. Innocentium; Marton, Szőkefavi-Nagy, Sebestyén, Szabo Győr Girls' Choir and Philharmonic Orchestra (Hungaroton LP)
Symphony No. 34 in E-flat, P. 26; Goritzki, Deutsche Kammerakademie Neuss (cpo)
Symphony No. 36 in B-flat, P. 28; Goritzki, Deutsche Kammerakademie Neuss
Concerto in C for Organ, Viola, and String Orchestra; Preston, Shingles, Marriner, Academy of St. Martin-in-the-Fields (Argo LP)
Missa Sancti Aloysii; Ferracini, Baumann, Binder, Náf, Ernst, Hug, Freiburger Domsingknaben, Kammerorchester Wolfgang Marschner (Christophorus)
Divertimento for Winds in D; Consortium Classicum (Koch Schwann)
Concertino for Bassoon and Orchestra, P. 52; Perkins, Boyd, Manchester Camerata (Hyperion)
String Quintet in C, P. 108; L'Archibudelli (Sony)
Symphony No. 21 in C; Farberman, Bournemouth Sinfonietta (Vox Box)
Flute Concerto in D; Pahud, Schellenberger, Berlin Haydn Ensemble (EMI)
Missa in C, MH 44; Károly, Tokési, Gergely, Cser, Németh, Savaria Baroque Orchestra, Cantus Corvinus Vocal Ensemble (Hungaroton)
Concerto for Violin and Strings in B-flat, P. 53; Ille, Acél, Oradea Philharmonic Orchestra (Olympia)
Symphony No. 22 in D.P. 42; Farberman, Bournemouth Sinfonietta
Symphony No. 30 in d, P. 20; Farberman, Bournemouth Sinfonietta (Vox)
4:00 pm
Missa in Honorem Sanctae Ursulae; Sampson, Summers, Gilchrist, Harvey, King, King's Consort Choir, King's Consort (Hyperion)
Clarinet Concerto in D, P. 54; Popa, "Quodlibet Musicum" Chamber Orchestra (Olympia)
String Quintet in G, P. 109; L'Archibudelli (Sony)
Trumpet Concerto in C, P. 34; Touvron, Prague Chamber Orchestra (RCA)
Symphony in D, P. 11/21; Acél, Oradea Philharmonic Orchestra (Olympia)
Symphony in D, "Turkish Suite" for *Zaire* (Voltaire, 1777); Mackerras, English Chamber Orchestra (DG Archiv LP)
Concerto for Harpsichord, Viola, and Strings in C, P. 55 - Prestissimo; Botár, Thurzo, Acél, Oradea Philharmonic Orchestra (Olympia)
7:00 pm
Symphony No. 41 in F, P. 32; Farberman, Bournemouth Sinfonietta (Vox)
Symphony No. 39 in F; Farberman, Bournemouth Sinfonietta (Vox Box)
Symphony in G (once labeled Mozart's Symphony No. 37; Introduction by Mozart); Hogwood, Academy of Ancient Music (Oiseau-Lyre)
Missa pro defuncto (Requiem for Archbishop Sigismund); Sampson, Summers, Gilchrist, Harvey, King, King's Consort Choir, King's Consort (Hyperion)
9:00 pm THE TIM HECKER ORGY
Montreal-based electronic musician Tim Hecker has been creating richly evocative sound environments for almost a decade, and a string of critically-praised releases on famed Montreal underground label Alien8 has exposed his talent to a wider audience outside Canada. Fusing intermittent melodic snippets with harsher electronic tones, and layering his compositions in washes of feedback, decay, and pulsing dissonance, Hecker, along with similar artists such as Piers Whyte and much of the Touch Records roster (most notably Austrian guitarist/composer Christian Fennesz), is at the forefront of a new school of innovative and affecting "ambient noise."

Tuesday, January 24

9:00 am THE FUZZ GUITAR ORGY

This is an orgy of distorted guitar sounds. The fuzz box was introduced in the mid '60's and was quickly adopted by guitar players (in fact, even some horn players used it!), especially after Keith Richards used it to play the riff that defines one of the Rolling Stones' best known tracks, "Satisfaction", in 1965. We will take this event as a starting point, but we'll move beyond it to listen to many more examples that show the great transformative effect that this little technical device had on the sound of rock 'n' roll music, and not only that.

3:00 pm THE ALBERTO GINASTERA ORGY

Argentinean composer Alberto Ginastera (1916-1983) was one of the most important and original figures in Latin American classical music. Fifty-four opus-numbered works, which include three operas, were the result of the composer's constant search for synthesis between the sounds of Argentinean culture and the trademark twelve-tone serialism of the 20th century. We explore Ginastera's musical imagination in a substantial survey of his output.

1937-1948: OBJECTIVE NATIONALISM

1937: Danzas argentinas, Op. 2; Argerich (EMI)
1936: Panambi Ballet Suite, Op. 1a; Goossens, London Symphony Orchestra (Everest LP)
1938: Dos canciones, Op. 3; Blackburn, Portugheis (ASV)
1940: Tres Piezas, Op. 6; Nissman (Pierian)
1938: Cantos del Tucumán, Op. 4; Fortunato, Smith, Fine, Grover, Miron (Northeastern)

Thursday, January 26

- 1940: Malambo, Op. 7; Nissman (Pierian)
1941: Estancia Ballet Suite, Op. 8a; Goossens, London Symphony Orchestra (Everest LP)
1943: Cinco canciones populares argentinas, Op. 10; Blackburn, Portugheis (ASV)
1943: Obertura para el "Fausto" criollo, Op. 9; Hanson, Eastman-Rochester Orchestra (Mercury)
1943: Las horas de una estancia, Op. 11; Blackburn, Portugheis (ASV)
1944: Duo preludios americanos, Op. 12; Nissman (Pierian)
1945: Duo for Flute and Oboe, Op. 13; Christ, Shanley (Crystall)
1946: Suite de danzas criollas, Op. 15; Nissman (Pierian)
1946: Rondó sobre temas infantiles argentinos, Op. 19; Nissman (Pierian)
1947: Pampeana No. 1, Op. 16; Lupu, Portugheis (ASV)
1948-1956: SUBJECTIVE NATIONALISM
1953: Variaciones concertantes, Op. 23; Leinsdorf, Boston Symphony Orchestra (RCA Victor LP)
1950: Pampeana No. 2, Op. 21; Natola-Ginastera, Nissman (Pierian)
1956: Concerto for Harp and Orchestra, Op. 25; Pilot, Jackson, English Chamber Orchestra (Koch)
1952: Sonata No. 1, Op. 22; Votapek (Ivory Classics)
1954: Pampeana No. 3, Op. 24; Mills, Warsaw Philharmonic Society Orchestra (Mace LP)
1957-1983: NEO-EXPRESSIONISM
1958: String Quartet No. 2, Op. 26; Juilliard String Quartet (Columbia LP)
1961: Concerto No. 1 for Piano and Orchestra, Op. 28; Martins, Leinsdorf, Boston Symphony Orchestra (RCA Victor LP)
1960: Cantata para América magica, Op. 27; Adonaylo, Temianka, Los Angeles Percussion Ensemble (Columbia LP)
1963: Violin Concerto, Op. 30; Accardo, Di Bonaventura, Hopkins Center Orchestra (Dynamic)
1963: Piano Quintet, Op. 29; Portugheis, Bingham String Quartet (ASV)
1965: Concerto per Corde, Op. 33; Ormandy, Philadelphia Orchestra (Columbia LP)
1976: Guitar Sonata, Op. 47; Leisner (Azica)
1972: Cello Concerto No. 2, Op. 39; Somer, Álvaro Cassuto, UCI Symphony Orchestra (Orion LP)
1975: Popol Vuh (the Mayan "Book of the Council"), Op. 44; Slatkin, St. Louis Symphony Orchestra (RCA Victor)
1979: Cello Sonata, Op. 49; Natola-Ginastera, Nissman (Pierian)
1976: Glosses on Themes of Pablo Casals, for String Quartet and String Orchestra, Op. 46; Ben-Dor, London Symphony Orchestra (Koch)
1971: Milena, Op. 37; Curtin, Priestman, Denver Symphony (Phoenix)
1981: Sonata No. 2, Op. 53; Nissman (Pierian)
1980: Iubilum, Op. 51; Endo, Louisville Orchestra (Louisville Orchestra LP)
1982: Sonata No. 3, Op. 55; Nissman (Pierian)

Wednesday, January 25

- midnight THE ALBERTO GINASTERA ORGY (cont.)**
1:00 am RECORD HOSPITAL INTERLUDE
5:00 am JAZZ INTERLUDE
8:00 am THE BIBER ORGY
Heinrich Ignaz Franz von Biber (1644-1704) was a Bohemian-born Austrian in the service of the Archbishop of Salzburg and the most famous violin virtuoso of his time. Charles Burney wrote that "of all the violin players of the last [17th] century, Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period." Biber's works are noteworthy for their individuality, virtuosity, and capricious invention. They contain such delights as the imitation of birds and the use of atmospheric effects, together with a mastery of the technique of scordatura, the altered tuning of string instruments to explore unusual sonorities. Most famous today are the Mystery (or Rosary) Sonatas, probably intended as postludes to services at Salzburg Cathedral, each illustrating a different one of the fifteen Mysteries of the Rosary. His other chamber works are equally brilliant and colourful, his sacred compositions magnificent, especially in their use of antiphonal effects.
Currently Biber's music is undergoing a renaissance and we are pleased to offer as complete a selection of his great chamber cycles as possible, and the majority of his sacred music. Moreover, we present the composer's only surviving musical drama, **Arminio (Chi la dura la vince)**, based on an episode in Tacitus, a work of great interest. The Biber orgy continues tomorrow.
Serenada in C, "Der Nachtwächter" (1673); Dart, Philomusica of London (Oiseau-Lyre LP)
Balletta a 4 viollette; Harmoncourt, Concentus musicus Wien (Teldec)
Sonata Sancti Polycarpi (1673); Goebel, McCreesh, Gabrieli Consort, Musica Antiqua Köln, Gabrieli Players (DG Archiv)
Requiem a 15 in A (1687?); Grimm, Bongers, Wessel, de Groot, Reyans, Davies, de Koning, Steur, Koopman, Amsterdam Baroque Choir, Amsterdam Baroque Orchestra (Erato)
Fidicinium sacro-profanum (1683); Purcell Quartet (Chandos)
Balletti lamentabili (1670); Purcell Quartet (Chandos)
Sonatae tam aris quam aulis servientes (1676); Rare Fruits Council (Auvidis)
Plaudite tympana (1682); Goebel, McCreesh, Gabrieli Consort, Musica Antiqua Köln, Gabrieli Players (DG Archiv)
Violin Sonatas (1681); Romanesca (Harmonia Mundi)
Missa Bruxellensis (post 1696); Savall, Catalan Capella Reial, Le Concert des Nations (Alia Vox)
Chi la dura la vince (Arminio) (1690-92); Türk, Schlick, Schwarz, Meijer, Kenda, Landauer, Forster, Oswald, Brunner, Salzburg Hofmusik (cpo)
7:00 pm CONTEMPORARY IRISH MUSIC ORGY
Explore the music of Ireland through the medium of Irish Gaelic. We'll hear traditional, unaccompanied sean-nos style singing, ballads and songs, and other genres such as jazz, reggae, and even some club music.

- midnight CONTEMPORARY IRISH MUSIC ORGY (cont.)**
8:00 am THE BIBER ORGY (cont.)
Battalia (Sonata di marche) (1673); Antonini, Giardino Armonico (Teldec)
Missa Salisburgensis (1682); Goebel, McCreesh, Gabrieli Consort, Musica Antiqua Köln, Gabrieli Players (DG Archiv)
Nisi Dominus aedificaverit domum (c1700); Sonnerie (Gaudefans)
Litaniae de Sancto Josepho, Junghänel (post 1690); Cantus Cölln, Concerto Palatino (Harmonia Mundi)
Sonata a 6, "die pauern Kirchfart genandt" (post 1673); Harmoncourt, Concentus musicus Wien (Teldec)
Vesperae a 32 (post 1674); Grimm, Bongers, Wessel, de Groot, Reyans, Davies, de Koning, Steur, Koopman, Amsterdam Baroque Choir, Amsterdam Baroque Orchestra (Erato)
Sonata representativa (post 1669); Romanesca (Harmonia Mundi)
Missa Alleluja (post 1690); Junghänel, Gradus ad Parnassum (DHM)
Laetatus sum (1676); Harvey, Wistreich, Purcell Quartet (Chandos)
Missa Christi resurgentis (1674); Manze, English Concert (Harmonia Mundi)
Harmonia artificiosa-ariosa (1696); Rare Fruits Council (Auvidis)
Missa ex Bb; McCreesh, Gabrieli Consort, Gabrieli Players (DG Archiv)
Sonata a 7 (1668); Harmoncourt, Concentus musicus Wien (Teldec)
Requiem in f (post 1692); McCreesh, Gabrieli Consort, Gabrieli Players (DG Archiv)
Mensa sonora (1680); Goebel, Musica Antiqua Köln (DG Archiv)
Sonata "La Pastorella"; Romanesca (Harmonia Mundi)
Mystery (Rosary) Sonatas & Passacaglia (c. 1674); Holloway, Moroney, Tragicomedia (Virgin)
Serenada in C, "Der Nachtwächter" (1673); Harvey, Purcell Quartet (Chandos)
5:00 pm THE POLVO ORGY
Polvo is one of the more influential groups to emerge from the Chapel Hill, NC scene in the early '90s. Their angular rock patterns and repetitive instrumentals were a prime factor in the birth of math rock, paving the way for many later successful movements and artists. Despite a string of acclaimed releases for Superchunk-founded indie superlabel Merge and Chicago's Touch and Go Records, Polvo have sadly remained under the radar of many contemporary fans of underground rock.

Friday, January 27

- midnight THE WAGON CHRIST SUPERSTAR ORGY**
Luke Vibert has been compared to everyone from DJ Shadow, Aphex Twin, Squarepusher and Kid Koala, but he remains a prolific, creative artist with an uncanny sense of humour. Like fellow Cornwall native Richard D. James, Vibert has accumulated several pseudonyms (from Plug to Kerrier District to -gasp! - Luke Vibert) to accommodate his eclectic style. We focus on Vibert's most productive and perhaps most funky alias, Wagon Christ. We'll chart the development of his particular brand of instrumental hip hop from his earliest ambient tracks through to his most recent work, with plenty of remixes and over two hours of unreleased studio recordings.

THE ELGAR ORGY®

- Sir Edward Elgar, Bart., O.M., K.C.V.O. (1857-1934) is often dismissed as a jingoistic, Blimpish apologist for empire on the strength of his *Pomp and Circumstance* marches. Astoundingly the music of this greatest of English composers, excepting perhaps the *Enigma Variations* and sublime Cello Concerto, is rarely performed in this country. Yet it is the noble and seductive work of genius, blending red-blooded passion and subtle grace. WHRB redresses this balance by presenting the entire output of the violinist from Worcestershire who never forgot his humble roots and the fact that his wife was of a higher social status than he, even when he was showered with honours; the concert-goer who, in Bernard Shaw's anecdote, would grip the arm of his companion so fiercely that you would come out bruised and who once confronted the playwright at a dinner party, spitting out that "Music is written on the skies, and you compare that to a damn'd imitation!"; the apparently outgoing composer who enshrined his deep personal secrets in his scores, frequently naming his themes for friends and lovers, but who, crushed by Lady Elgar's death, wrote little for the final decade of his life.
This Orgy does not restrict itself to British interpreters of Elgar's work, but presents some of the finest international modern performers, together with fine historical recordings which chill the spine like none other, most importantly, at the end of the Orgy, those helmed by Elgar himself. Dedicated Elgar-lovers will seize this opportunity. To others we quote, as did Elgar at the top of his Second Symphony, this line of Shelley: "Rarely, rarely, com'st thou, Spirit of Delight!" It came to him often, and we hope it will come to you too.
Times below are only approximate.
8:00 am
1867 (later revised): The Wand of Youth, Op. 1a; Elgar, London Symphony Orchestra (EMI)
1867: The Wand of Youth, Op. 1b; Thomson, Ulster Orchestra (Chandos)
1870-72 (?), or perhaps 1880): O Salutaris Hostia No. 1 (reconstructed T. Hooke); Robinson, Worcester Cathedral Choir (Chandos)
1872: Song "The Language of Flowers" (Elgar); Cook, Vignoles (Pearl LP)
c. 1872: Chantant for Piano; Pettinger (Chandos)
1873: Credo on themes from Beethoven's Symphonies 5, 7 and 9 (ed. Olsén); Curror, Chapel Choir of the Royal Hospital, Chelsea (Creature Classics)

1872-77, rev. 1880: Credo in e; Temple, Philharmonic Chamber Choir (Meridian LP)

1876: Tantum ergo; Robinson, Worcester Cathedral Choir (Chandos)

1877: Reminiscences for Violin and Piano; Georgiadis, Parry (Pearl LP)

1878: Harmony Music Nos. 1-4; Athena Ensemble (Chandos)

1878: Adagio cantabile for Winds, "Mrs. Winslow's Soothing Syrup"; Athena Ensemble (Chandos)

1878: Andante con variazione for Winds, "Evesham Andante"; Athena Ensemble (Chandos)

1878: Romance for Violin and Piano, Op. 1; Georgiadis, Parry (Pearl LP)

1878: Harmony Music No. 5; Athena Ensemble (Chandos)

1878: Hymn tune, Drake's Broughton, with words "Hear thy children, gentle Jesus"; Archer, Bristol Cathedral Choir (Meridian)

1878: Six Promenades for Winds; Athena Ensemble (Chandos)

1878-79: Four Dances for Winds; Athena Ensemble (Chandos)

1879: Five Intermezcos for Winds; Athena Ensemble (Chandos)

11:30 am
1879: Music for the Worcester City and County Lunatic Asylum at Powick (La Brunette, Die junge Kokotte, others); Collett, Rutland Sinfonia (British Music Label)

1879 or 1880: O salutaris hostia No. 2; Robinson, Worcester Cathedral Choir (Chandos)

1880: Gloria on Mozart's Sonata in F for Violin & Piano, K. 547; Curror, Chapel Choir of the Royal Hospital, Chelsea (Creature Classics)

1881: Pastourelle (Air de Ballet) for Piano; Pettinger (Chandos)

1882: Douce Pensée for Piano (orch. 1915 as Rosemary, q.v.); Pettinger (Chandos)

1882: Three Pieces for Violin and Piano, Op. 4, "Une Idylle," "Pastourelle," "Virelai"; Georgiadis, Parry (Pearl LP)

1882 (? some say nearer its publication date of 1897): O salutaris Hostia No. 3; Robinson, Worcester Cathedral Choir (Chandos)

1883: Fugue in d for Oboe and Violin; Greenlees, Flory (British Music Label)

1884: Sevillana, Op. 7; Marriner, Northern Sinfonia Orchestra (EMI)

1884: Grifinesque for Piano; Pettinger (Chandos)

1885: Gavotte for Violin and Piano; Georgiadis, Parry (Pearl LP)

1885: Song, "Through the long days," Op. 16, No. 2; Mackie, Martineau (Somm)

1885: Allegretto for Violin and Piano on a Theme of Five Notes (GEDGE); Georgiadis, Parry (Pearl LP)

1886: Song, "Is she not passing fair"; Mackie, Martineau (Somm)

1887 (Ave Verum) and 1880's: "Ave Verum Corpus" (rev. 1902), "Ave Maria" (rev. 1907), Ave Maris Stella" (rev. 1907), Op. 2, Nos. 1-3; Hunt, Choir of Worcester Cathedral (Hyperion)

1887: Duett for Trombone and Double Bass; Scott, Bellamy (British Music Label)

c. 1887: Song, "As I laye a-thynkyng"; Cook, Vignoles (Pearl LP)

1888: Song, "The Wind at Dawn"; Cook, Vignoles (Pearl LP)

1888: Salut d'amour for Piano, Op. 12; Barenboim (Columbia LP)

1888: Ecce sacerdos magnus for Choir and Organ; Robinson, Worcester Cathedral Choir (Chandos)

1889: Mot d'amour and Bizarriere for Violin and Piano, Op. 13; Georgiadis, Parry (Pearl LP)

1887-89: Song, "Queen Mary's Song" (Tennyson); Lott, Johnson (Chandos)

1889: Sonatina (orig. vers.; see 1931); Pettinger (Chandos)

1889: Presto for Piano; Pettinger (Chandos)

1889: Vesper Voluntaries for Organ, Op. 14; Fisher (Motette)

1889 and 1907: Three Part Songs, Op. 18, "O Happy Eyes," "Love" (1907), "My Love dwelt in a Northern Land"; Spicer, Finzi Singers (Chandos)

1890 (rev. 1901): Froissart, Concert Overture, Op. 19; Mackerras, Royal Philharmonic Orchestra (Argo)

3:00 pm
1891: La Capricieuse for Violin and Piano; Perlman, Sanders (EMI)

1892: Serenade in E for Strings, Op. 20; Barbirolli, Sinfonia of London (EMI)

1892: Six Very Easy Melodious Exercises (for Pieces) in the First Position for Violin and Piano, Op. 22; Kennedy, Pettinger (Chandos)

1892: Song, "Like to the damask rose"; Mackie, Martineau (Somm)

1892: Song, "The Poet's Life"; Mackie, Martineau (Somm)

1892: Song, "A song of autumn" (some sources say 1887, some 1890); Cook, Vignoles (Pearl LP)

1892: Song, "Shepherd's Song," Op. 16, No. 1; Cook, Vignoles (Pearl LP)

1892-93: Spanish Serenade, Op. 23; Groves, Liverpool Philharmonic Chorus, Royal Liverpool Philharmonic Orchestra (EMI)

1893: Offertoire (Andante religioso) for Violin and Piano; Georgiadis, Parry (Pearl LP)

1889-93: The Black Knight, Op. 25; Groves, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

1894: Song, "Rondel," Op. 16, No. 3; Mackie, Martineau (Somm)

1894 (sketched 1887): Sursum Corda, Op. 11; Hickox, London Symphony Chorus and Orchestra (Chandos)

1894: Two Songs with Violin and Piano, Op. 26, "The Snow," "Fly, singing bird"; Hunt, Worcester Cathedral Choir (Hyperion)

5:30 pm THE SPORTS ORGY

6:50 pm HARVARD MEN'S HOCKEY

Harvard vs. RPI.

9:45 pm THE SPORTS ORGY (cont.)

Saturday, January 28

midnight THE WAGON CHRIST SUPERSTAR ORGY (cont.)

5:00 am JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm CLASSICAL MUSIC INTERLUDE

Requests: 617-495-WHRB

THE 1:30 pm
METROPOLITAN
OPERA

THE METROPOLITAN OPERA

Mozart: **Così fan tutte**, K. 588; Alexandra Deshories,

Magdalena Kožená, Nuccia Focile, Matthew Polenzani, Mariusz

Kwiecien, Thomas Allen, James Levine conducting.

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

6:50 pm HARVARD MEN'S HOCKEY

Harvard vs. Union.

9:45 pm THE DARKER SIDE

Sunday, January 29

midnight THE DARKER SIDE

7:00 am THE BLUES HANGOVER

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Barbara Brown Taylor, Professor, Piedmont College, Demerest, Georgia.

12:30 pm THE ELGAR ORGY (cont.)

1895: Scenes from the Bavarian Highlands for Chorus and Piano, Op. 27; Robinson, Worcester Cathedral Choir (Chandos)

1895: Scenes from the Bavarian Highlands, orchestrated, Op. 27; Del Mar, Bournemouth Symphony Chorus, Bournemouth Sinfonietta (EMI LP)

1895: Song, "After," Op. 31, No. 1; Cook, Vignoles (Pearl LP)

1895: Sonata in G for Organ, Op. 28; Bate (ASV)

1896: The Light of Life, Op. 29; Marshall, Watts, Leggate, Shirley-Quirk, Groves, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

3:00 pm

1896: Scenes from the Saga of King Olaf, cantata, Op. 30; Cahill, Langridge, Cook, Handley, London Philharmonic Choir and Orchestra (EMI)

1897: Three Bavarian Dances, Op. 27 (arrangement of Nos. 1, 3, and 6 of Scenes from the Bavarian Highlands); Del Mar, Bournemouth Sinfonietta (EMI)

5:00 pm

1897: Minuet, Op. 21; Pettinger (piano version) (Chandos), Marriner, Northern Sinfonia Orchestra (orch. vers.) (EMI)

1897: Chanson de Matin, Op. 15, No. 1; Georgiadis, Parry (Pearl LP)

1897: Chanson de Nuit, Op. 15, No. 2; Georgiadis, Parry (Pearl LP)

1897: Te Deum and Benedictus, Op. 34; Hickox, London Symphony Chorus, Northern Sinfonia (EMI)

1896-97: Imperial March, Op. 32; Groves, Royal Liverpool Philharmonic

1896-97: The Banner of St. George, Op. 33; Hickox, London Symphony Chorus, Northern Sinfonia (EMI)

1897: Carol, "Lo, Christ the Lord is born" (Elgar's 1897 Christmas card music, with new words added in 1909); Hunt, Worcester Cathedral Choir (Hyperion)

6:30 pm

1898: Caracacus, Oratorio, Op. 35; Armstrong, Tear, Glossop, Cook, King, Suart, Groves, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

1899: Chanson de Matin, Op. 15, No. 1 (orch. vers.); Del Mar, Bournemouth Sinfonietta (Chandos)

1899: Chanson de Nuit, Op. 15, No. 2 (orch. vers.); Del Mar, Bournemouth Sinfonietta (Chandos)

1899: Song, "The Pipes of Pan"; Cook, Vignoles (Pearl LP)

1899: Part-song, "To her beneath whose steadfast star"; Temple, Philharmonic Chamber Choir (Chandos LP)

1899: Three Characteristic Pieces, Mazurka, Serenade Mauresque (orig. vers. 1882-84), Contrasts, Op. 10, Nos. 1-3; Marriner, Northern Sinfonia Orchestra (EMI)

9:00 pm

1899: Serenade Lyrique; Del Mar, Bournemouth Sinfonietta (Chandos)

Sir Adrian Boult discusses the Enigma Variations

1898-99: Variations on an Original Theme, "Enigma," Op. 36; Monteux, London Symphony Orchestra (London)

1899: Sea Pictures, Op. 37, song cycle; Baker, Barbirolli, New Philharmonia Orchestra (EMI)

1900: Song, "A song of flight," Op. 31, No. 2; Cook, Vignoles (Pearl LP)

1900: The Dream of Gerontius, Op. 38, oratorio; Pears, Minton, Shirley-Quirk, Britten, London Symphony Chorus, King's College Choir, London Symphony Orchestra (London)

Monday, January 30

6:00 am THE ELGAR ORGY (cont.)

1901: Pomp and Circumstance Marches, Op. 39, Nos. 1 in D and 2 in a; Boult, London Philharmonic Orchestra (Seraphim)

1901: May Song for Piano; Pettinger (Chandos)

1901: Skizze (sketch) for Piano (ed. J. N. Moore, 1976); Golub (Arabesque)

1901: Song, "Come, gentle night"; Cook, Vignoles (Pearl LP)

1901 (rev. 1907): Concert Allegro for Piano, Op. 46; Pettinger (Chandos)

1901: Cockaigne (In London Town), Concert Overture, Op. 40; Tate, London Symphony Orchestra (EMI)

1901: Incidental music to the play *Grania and Diarmid* (Moore, Yeats), Op. 42; Miller, Thomson, London Philharmonic Orchestra (Chandos LP)

1902: Five Part-songs from The Greek Anthology, Op. 45; Spicer, Finzi Singers (Chandos)

1902: Dream Children, Op. 43; Pettinger (piano version) (Chandos), Del Mar, Bournemouth Sinfonietta (Chandos)

1902: "God Save the King" (arrangement); Elgar, Philharmonic Choir, London Symphony Orchestra (EMI)

1902: Coronation Ode, Op. 44; Cahill, Collins, Rolfe-Johnson, Howell, Gibson, Scottish National Orchestra and Chorus (Chandos)

1902: Land of Hope and Glory; Balfour, Elgar, Philharmonic Choir, London Symphony Orchestra (EMI)

1902: Hymn, "O Mightiest of the Mighty"; Temple, Philharmonic Chamber Choir (Meridian LP)

1902: Song, "Weary wind of the west"; Spicer, Finzi Singers (Chandos)

1902: Songs, "In the Dawn," "Speak, Music," Op. 41, Nos. 1 and 2; Cook, Vignoles (Pearl LP)

1903: orchestration of Two Songs, Op. 26; Groves, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

9:00 am

1903: The Apostles, Op. 49, oratorio; Armstrong, Watts, Tear, Luxon, Grant, Case, Boulton, Choir of Downe House School, London Philharmonic Choir and Orchestra (EMI LP)

Talk by Sir Adrian Boult on The Apostles and The Kingdom

11:30 am

1906: The Kingdom, Op. 51, oratorio; Price, Minton, Young, Shirley-Quirk, Boulton, London Philharmonic Choir and Orchestra (EMI)

1904: In the South, Overture, Op. 50; Litton, Royal Philharmonic (Virgin)

1904: Canto popolare (arr. from theme in In the South); Kennedy, Pettinger (Chandos)

1904: Song, "In Moonlight" (arr. of Canto popolare); Wyn-Rogers, Martineau (Somm)

c. 1904: Pomp and Circumstance March in c, Op. 39, No. 3; Boulton, London Philharmonic Orchestra (Seraphim)

2:00 pm

1904-05: Introduction and Allegro for String Quartet and String Orchestra, Op. 47; Barbirolli, Allegri String Quartet, Sinfonia of London (EMI)

1905: In Smyrna, for Piano, ed. J. N. Moore 1976; Pettinger (Chandos)

1901 (rev. 1906): Concerto Allegro for Piano; Pettinger (Chandos)

1906: Evening Scene; Spicer, Finzi Singers (Chandos)

1907: Pomp and Circumstance March in g, Op. 39, No. 4; Boulton, London Philharmonic Orchestra (Seraphim)

1907: Song, "How calmly the evening"; Spicer, Finzi Singers (Chandos)

1907: Four Choral Songs, Op. 53, "There is sweet music," "Deep in my soul," "O wild west wind," "Owls (an Epitaph)"; Handley, London Symphony Orchestra Chorus (Hyperion)

1907: Song, "The Reveille, Op. 54"; Hunt, Donald Hunt Singers (Hyperion)

1907: Chant, Psalm 67, "God be merciful unto us, and bless us"; Archer, Bristol Cathedral Choir (Meridian)

1907: A Christmas Greeting, Op. 52; Hunt, Worcester Cathedral Choir

1907-08: Symphony No. 1 in A-flat, Op. 55; Previn, Royal Philharmonic Orchestra (Philips)

1908: Song, "Pleading," Op. 48; Cook, Vignoles (piano acc. version, Pearl LP), Tear, Handley, City of Birmingham Symphony Orchestra (EMI LP)

1909: Song, "A Child Asleep"; Wyn-Rogers, Martineau (Somm)

1909: Song, "Go, Song of Mine, Op. 57; Spicer, Finzi Singers (Chandos)

1909: Elegy for String Orchestra, Op. 58; Barbirolli, New Philharmonia Orchestra (EMI)

1909: They are at rest; Hunt, Donald Hunt Singers (Hyperion)

5:00 pm

1909: Angelus, Op. 56; Hunt, Worcester Cathedral Choir (Hyperion)

1909-10: Songs, "Oh, soft was the song," "Was it some golden star?," and "Twilight," Op. 59, Nos. 3, 5, and 6 (1, 2, and 4 not composed); Maltman, Martineau (piano acc. version, Somm), Tear, Handley, City of Birmingham Symphony Orchestra (EMI)

1909-10: Two Songs, "The Torch" and "The River," Op. 60; Mackie, Martineau (Somm)

1910: Violin Concerto in b, Op. 61; Kennedy, Handley, London Philharmonic Orchestra (EMI)

1910: Romance for Bassoon and Orchestra, Op. 62; Salvage, Elder, Hallé Orchestra (Hallé)

1910: Symphony No. 2 in E-flat, Op. 63; A. Davis, BBC Symphony Orchestra (Teldec)

1911: Coronation March, Op. 65; Groves, Royal Liverpool Philharmonic Orchestra (EMI)

1911: Coronation Anthem for George V, "O, hearken Thou, Op. 64"; Hunt, Worcester Cathedral Choir (Hyperion)

8:00 pm

1912: The Crown of India, Imperial Masque, Suite, Op. 66, plus March, "Hail, Immemorial Ind"; Gibson, Scottish National Orchestra (Chandos), Bostock, Munich Symphony Orchestra (Classico)

1912: Cantique for Organ, Op. 3 (revision of unpublished Harmony Music 6 of 1879); Fisher (Motette)

1910-12: Anthem, Psalm 48, "Great is the Lord"; Hunt, Worcester Cathedral Choir (Hyperion)

1912: orchestration of Two Songs, Op. 60 (1909-10); Tear, Handley, City of Birmingham Symphony Orchestra (EMI)

1912: The Music Makers, Ode, Op. 69; Irwin, Elder, Hallé Choir, Hallé Orchestra (Hallé)

9:30 pm

1913: Carissima; Marriner, Northern Sinfonia Orchestra (EMI)

1913: Falstaff, Symphonic Study, Op. 68; Barbirolli, Hallé Orchestra (EMI)

1913-14: Two Choral Songs, Op. 71, "The Shower," "The Fountain"; Handley, London Symphony Orchestra Chorus (Hyperion)

1914: Sospiri for Strings, Harp, and Organ, Op. 70; Barbirolli, New Philharmonia Orchestra (EMI)

1914: Song, "Arabian Serenade"; Maltman, Martineau (Somm)

c. 1914: The Windlass Song; Temple, Philharmonic Chamber Choir

1914: Death on the hills, Op. 72; Spicer, Finzi Singers (Chandos)

1914: Two Part-songs, Op. 73, "Love's Tempest," "Serenade"; Spicer, Finzi Singers (Chandos)

1914: Anthem, Psalm 29, "Give Unto the Lord," Op. 74; Hunt, Worcester Cathedral Choir (Hyperion)

1914: Anthem, "Fear not, O Land"; Hunt, Worcester Cathedral Choir

1914: Carillon, Recitation with Orchestra, Op. 75; Ainley, Elgar, Symphony Orchestra (Pearl LP)

1915: Rosemary (orchestration of Douce Pensée of 1882); Marriner, Northern Sinfonia Orchestra (EMI)

Tuesday, January 31

6:00 am THE ELGAR ORGY (cont.)

1915: Polonia, Symphonic Prelude, Op. 76; Boulton, London Philharmonic Orchestra (EMI LP)

1915: Incidental Music to the play *The Starlight Express*, Op. 78; Masterson, Hammond-Stroud, Handley, London Philharmonia (EMI)

1915: Une Voix dans le désert (A Voice in the Desert) for Speaker, Soprano, and Orchestra, Op. 77; Hall, Østergaard, Bostock, Munich Symphony Orchestra (Scandinavian Classics)

1917: Fringes of the Fleet for Four Baritones and Orchestra; Kenyon, Godward, Theobald, Watson, Collett, Rutland Sinfonia (Pearl)

1917: Le Drapeau belge, Op. 79; Pasco, Collett, Rutland Sinfonia (Pearl)

1917: The Spirit of England for Soprano, Chorus, and Orchestra, Op. 80; Cahill, Gibson, Scottish National Orchestra and Chorus (Chandos)

1917: **The Sanguine Fan**, ballet, Op. 81; Thomson, London Philharmonic Orchestra (Chandos)

9:15 am

1918: Violin Sonata in e, Op. 82; Hope, Mulligan (Nimbus)

1918: String Quartet in e, Op. 83; Chilingirian String Quartet (EMI)

1919: Smoking Cantata; Shore, Elder, Hallé Orchestra (Hallé)

1919: Cello Concerto in e, Op. 85; Isserlis, Hickox, London Symphony

1919: Quintet in a for Piano and Strings, Op.84; Schiller, Coull Quartet (ASV)

11:30 am

1922: Transcription of Bach's Fantasia and Fugue in c (S. 537), Op. 86; Elder, Hallé Orchestra (Hallé)

1923: Incidental Music to *King Arthur*; Hurst, Bournemouth Sinfonietta (Chandos)

1923: Overture in d (transcription of overture to Handel's Chandos Anthem No. 2); Boulton, London Philharmonic Orchestra (EMI)

1923: Songs, "The Wanderer," and "Zut! Zut! Zut!"; Hunt, Donald Hunt Singers (Hyperion)

1924: Empire March for the *Pageant of Empire* at the Wembley Exposition; Boulton, London Philharmonic Orchestra (Angel LP)

1924: The Immortal Legions, for the *Pageant of Empire* at the Wembley Exposition; Lloyd-Jones, BBC Singers, BBC Concert Orchestra (Dutton)

1925: Songs, "The Herald," and "The Prince of Sleep"; Hunt, Donald Hunt Singers, Worcester Cathedral Choir (Hyperion)

1927: Civic Fanfare; Bostock, Munich Symphony Orchestra ensemble (Scandinavian Classics)

1928: Minuet from Incidental Music for the play *Beau Brummell*; Hurst, Bournemouth Sinfonietta (Chandos)

1928 (?): "O God Our Help in Ages Past" (Croft, arr. Elgar); Elgar, Philharmonic Choir, London Symphony Orchestra (EMI)

1928: Carol, "I Sing the Birth"; Hunt, Worcester Cathedral Choir (Hyperion)

1929: Five Piano Improvisations; Elgar (EMI)

1929: Carol, "Goodmorrow"; Temple, Philharmonic Chamber Choir

1930: Pomp and Circumstance March No. 5 in C, Op. 39, No. 5; Boulton, London Philharmonic Orchestra (Seraphim)

1930: Severn Suite for Brass Band, Op. 87; Newsome, John Foster (Chandos)

2:00 pm

1930: Soloique for Oboe and Strings (as later orch. G. Jacob); Goossens, Del Mar, Bournemouth Sinfonietta (Chandos)

1931: Nursery Suite, Op. 86; Elgar, London Symphony Orchestra (EMI)

1931: Sonatina for Piano (somewhat revised version of the 1889 work); Pettinger (Chandos)

1932: Severn Suite, Op. 87, arr. for orchestra; Groves, Royal Liverpool Philharmonic Orchestra (HMV LP)

1932: Songs, "The Rapid Stream," "When swallows fly," and "The Woodland Stream"; Hunt, Worcester Cathedral Choir (Hyperion)

1932: So many true princesses who have gone, Queen Alexandra Memorial Ode (for the unveiling of the memorial), orch. Payne; Lloyd-Jones, BBC Singers, BBC Concert Orchestra (Dutton)

1932: Serenade for Piano; Pettinger (Chandos)

1932: Adieu for Piano; Pettinger (Chandos)

1932: orchestration of Funeral March of Chopin's Piano Sonata No. 2; Boulton, London Philharmonic Orchestra (EMI LP)

1909-32: Piano Concerto, Op. 90, slow movement, ed. Percy Young; Fingerhut, Bostock, Munich Symphony Orchestra (Scandinavian Classics)

1929-33: **The Spanish Lady**, Op. 89, uncompleted opera, ed. Percy Young; Veira, Maltman, Cannan, Morris, Storey, Ewing, Milnes, Manson, Scottish Opera Chorus, BBC Scottish Symphony Orchestra (BBC)

4:30 pm

1932-33: Symphony No. 3, Op. 88, "elaborated" (developed from sketches) by Anthony Payne, preceded by commentary with Payne; Davis, London Symphony Orchestra (LSO)

1933: Mina, orchestral version; Marriner, Northern Sinfonia Orchestra (EMI)

6:00 pm

Elgar conducts Elgar.

Elgar was a masterful conductor of his own music, and we conclude the Elgar Orgy with his recordings from the early electrical era, with the London Symphony Orchestra, except as noted (EMI).

Symphony No. 1 in A-flat, Op. 55

Violin Concerto in b, Op. 61; Menuhin

Falstaff, Symphonic Study, Op. 68

Symphony No. 2 in E-flat, Op. 63

Cello Concerto in e, Op. 85; Harrison

Sir Adrian Boult talks with Elgar's daughter, Carice Elgar, Blake, about the Enigma Variations

Variations on an Original Theme, "Enigma," Op. 36; Royal Albert Hall Orchestra

midnight THE GANG OF FOUR ORGY

Features the influential British punk and new-wave band, known for songs with political and social messages.

Wednesday, February 1

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Berio: Duetti for Two Violins; members of Accademia Bizantina (Denon)
 Tchaikovsky: Symphony No. 4 in F, Op. 36; Bernstein, New York Philharmonic Orchestra (Sony)
 Fasch: Concerto for Lute, Two Violins, Viola, and Continuo in D; Smith, Banchini, Plantier, Courvoisier, Dieltiens (Astrée)
 Tippett: Symphony No. 2; Davis, London Symphony Orchestra (London)
 Haydn: Quartet in d, Op. 103 (unfinished); Salomon Quartet (Hyperion)
 Lutoslawski: Concerto for Orchestra; Barenboim, Chicago Symphony Orchestra (Erato)
 Onslow: String Quintet in a, Op. 34; Quintet Momento Musicale (MD+G)
 Handel: Concerto Grosso Op. 6, No. 8 in c; Guildhall String Ensemble
 Jolivet: Sérénade for Wind Quintet with Principal Oboe; Aulos Wind Quintet (Koch-Schwann)
 Smetana: Triumphal (Festive) Symphony; Kosler, Czech Philharmonic Orchestra (Supraphon)
6:00 pm AS ONE, IN FOUR: STRING QUARTET ENSEMBLES
 Kocian Quartet on Praga CD's.
 Haas: String Quartet No. 3
 Krasa: String Quartet
 Stravinsky: In memoriam Dylan Thomas; Dolezal, members of the Prague Radio Symphony Soloists
 Schulhoff: String Sextet; Talich, Rattay
 Hindemith: String Quartet No. 2
8:00 pm NEW RELEASES
10:00 pm RECORD HOSPITAL

Thursday, February 2

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Beethoven: Sonata for Violin and Piano No. 4 in a, Op. 23; Mann, Hough
 Chen Gang/Ho Chan Hao: Violin Concerto, "The Butterfly Lovers"; Nishizaki, Shek, Gumma Symphony Orchestra (HK LP)
 Tcherépnin, A.: Five "Chinese" Concert Etudes; Lin (BIS)
 Buxtehude: Cantata, "Heut triumphieret Gottes Sohn"; BuxWV 43; Schlick, Chance, Pregardien, Kooy, Koopman, Hanover Boys' Choir, Amsterdam Baroque Orchestra (Erato)
 Prokofiev: Sonata for Cello and Piano in C, Op. 119; Ma, Ax (Sony)
 Bach, C.P.E.: Concerto for Oboe, Strings, and Basso Continuo in E-flat, Wq. 165; Westermann, Hengelbrock, Freiburg Baroque Orchestra (Deutsche Harmonia Mundi)
 Marais: Suite for Viol and Continuo in b; Savall, Gallet, Smith (Astrée)
 Vaughan Williams: Piano Concerto in C; Shelley, Thomson, London Symphony Orchestra (Chandos)
 Haydn: Andante con variazioni in f, Hob. XVII:6; Odiaga (Titanic)
 Kodály: Variations on a Hungarian Folk Song, "The Peacock"; Järvi, Chicago Symphony Orchestra (Chandos)
 Reicha: Quintet for Winds in E-flat, Op. 88 No. 2; Academia Wind Quintet of Prague (Hyperion)
 Franck: Eight Short Pieces for Small Orchestra; A. Walter, RTBF Symphony Orchestra (Schwann)
6:00 pm FIN DE SIÈCLE FRENCHMEN
 Claude Debussy
 Prélude à l'après-midi d'un faune; Boulez, Cleveland Orchestra (DG)
 Fantaisie for Piano and Orchestra; Queffélec, Tortelier, Ulster Orchestra (Chandos)
 Nocturnes; Haitink, Concertgebouw Orchestra (Philips)
7:00 pm LATIN AMERICAN COMPOSERS
 Barrios: Las Abejas; Ramirez (DG)
 Barrios: Leyenda de España; Ramirez (DG)
 Buchado: Escenas Argentinas; Castagna, Orquesta Sinfonica de Entre Rio (Chandos)
 Villa-Lobos: Bachianas Brasileiras No. 4; López-Cobos, Cincinnati Symphony Orchestra (Telarc)
8:00 pm THE SAN FRANCISCO SYMPHONY ORCHESTRA IN CONCERT
Michael Tilson Thomas conducting.
 Rorem: Sunday Morning
 Copland: Piano Concerto; Jeffrey Kahane
 Rimsky-Korsakov: Scheherazade, Op. 35
10:00 pm RECORD HOSPITAL

Friday, February 3

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Czerny: Grand Variations for Piano and String Quartet, Op.73, "God save Kaiser Franz"; Jones, Kammermusiker Zürich (Jecklin)
 Obrecht: Motet, "Mille quingentis"; Wickham, Clerks' Group (ASV LP)
 Telemann: Concerto in a for treble recorder, oboe, violin, and continuo; Chandos Baroque Players (Hyperion)
 Glazunov: Concerto for Alto Saxophone and String Orchestra in E-flat; Rousseau, Kuentz, Paul Kuentz Chamber Orchestra (DG LP)
 Mozart: Violin Sonata in F, K. 377; Zuckerman, Neikrug (RCA Victor)
 Stravinsky: Capriccio for Piano and Orchestra; Tozer, Järvi, Orchestre de la Suisse Romande (Chandos)
 Handel: Suite for Harpsichord, 1720 Set, No. 4 in e, HWV 429; Gilbert (Harmonia Mundi LP)

Bizet: Incidental Music for *L'Arlésienne*, original version, Suite, ed. Hogwood; Hogwood, St. Paul Chamber Orchestra (London)
 Scarlatti: Sonatas in D, K. 490, 491, and 492; Leonhardt (Deutsche Harmonia Mundi)
 Massenet: *Le Cid*; Ballet Music; Bonyng, National Philharmonic Orchestra (London LP)
 Josquin: Motet, "Planxit autem David"; A Sei Voci (Forlane)
 Strauss: Concerto for Horn and Orchestra No. 2 in E-flat; Tuckwell, Kertesz, London Symphony Orchestra (London LP)
 Charpentier: Leçons de Ténébres du Jeudy Saint; Troisième Leçon, H. 109; Christie, Les Arts Florissants (Harmonia Mundi)
 Nielsen: Concerto for Flute and Orchestra, Op. 57; Flemström, Salonen, Swedish Radio Symphony Orchestra (Sony)
 Bach: Fantasy and Fugue in a, S. 904; Leonhardt (Philips)
 Martinu: Symphony No. 2; Neumann, Czech Philharmonic (Supraphon)
6:00 pm EVENING CONCERT: REQUESTS
6:50 pm HARVARD MEN'S HOCKEY
 Harvard at Brown.
10:00 pm RECORD HOSPITAL

Saturday, February 4

5:00 am THE JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm CLASSICAL MUSIC INTERLUDE
1:30 pm METROPOLITAN OPERA
 Alfano: *Cyrano de Bergerac*; Sondra Radvanovsky, Plácido Domingo, Raymond Vey, Anthony Michaels-Moore, Roberto de Candia, Marco Armiliato conducting.
4:20 pm POST-MET VOCAL PROGRAM (time approx.)
6:00 pm EVENING CONCERT
9:00 pm THE DARKER SIDE

Sunday, February 5

7:00 am BLUES HANGOVER
11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church.
12:30 pm FROM ACROSS THE YARD
1:00 pm CRIMSON SPORTSTALK
1:45 pm BLUES EXPERIMENTS
4:00 pm SUNDAY SERENADE
6:00 pm HISTORIC PERFORMANCES
 Stravinsky conducts Stravinsky.
 Debussy Concerto for Clarinet and Ensemble; Goodman, Columbia Jazz Combo (CBS)
 Symphony of Psalms; Festival Singers of Toronto, CBC Symphony Orchestra (CBS)
 Piano-Rag Music; Stravinsky at the piano (Sony)
 Octet for Winds; ensemble (Sony)
 Tango (orch. vers.); Columbia Jazz Combo (Sony)
8:00 pm SUNDAY NIGHT AT THE OPERA
 Mascagni: *L'Amico Fritz*; Tassinari, Tagliavini, Pini, Meletti, Mascagni, Orchestra Sinfonica e Coro della Rai di Torino (Mondo Musica)
 Puccini: *Il Tabarro*; Guleghina, Gheorghiu, Shicoff, Banks, Alagna, Guelfi, Fissore, Pappano, London Symphony Orchestra (EMI)

Monday, February 6

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Josquin: Missa Pange Lingua; Phillips, Tallis Scholars (Gimell)
 Boccherini: Sonata for Two Cellos and Piano in E-flat; Bylsma, Slowik
 Adams: The Wound-Dresser, for Baritone and Orchestra; Sylva, Tanaka, Gekker, Adams, Orchestra of St. Luke's (Nonesuch)
 Ernst: Variations on "The Last Rose of Summer" for Solo Violin; Midori
 Handel: Concerto for Harp and Orchestra in B, Op. 4, No. 6; Zabaleta, Kuentz, Paul Kuentz Chamber Orchestra (DG)
 Paganini: Terzetto for Guitar and Strings in D; Gifford, Kantorow, Fujiwara
 Gould: Symphony of Spirituals; Smith, Louisville Orchestra (Albany)
 J. C. Bach: Sextet for Oboe, Two Horns, Violin, Cello, and Keyboard in C; English Concert (DG Archiv)
 Bax: Russian Suite; Thomson, London Philharmonic (Chandos)
 Corelli: Sonata for Violin and Harpsichord in d, Op. 5, No. 12, "La Folia"; Grumiaux, Castagnone (Philips)
 Miaskovsky: Lyric Concertino in G, Op. 32, No. 3; Verbitzky, USSR Symphony Orchestra (Melodiya)
 Haydn: Piano Sonata in C, Hob. XVI:50; Brendel (Phi.)
 Khachaturian: Violin Concerto in d; Mordkovitch, Järvi, Scottish National Orchestra (Chandos)
6:00 pm BAROQUE BRASS
 Gabrieli: Canzoni per Sonare, four; Berlin Brass Quintet (Crystal LP)
 Biber: Sonata for Six Trumpets, Timpani and Continuo, Sonata for Two Trumpets and Strings; Harnoncourt, Concentus musicus Wien (Teldec)
 Purcell: Tune and Air for Trumpet and Orchestra in D, Voluntary for Two Trumpets in C, Sonata for Trumpet and Strings in D; Voisin, Dickson, Concert Orchestra (MCA LP)
7:00 pm CLASSICAL MUSIC INTERLUDE
7:45 pm HARVARD MEN'S HOCKEY: BEANPOT I
 Harvard at Boston University.
10:00 pm RECORD HOSPITAL

Tuesday, February 7

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Villa-Lobos: String Quartet No. 8; Cuarteto Latinoamericano (Dorian)
 Franceschini: Sonata for Two Trumpets and Strings in D; Carroll, van Zon,
 Friesen, Concerto Amsterdam (Vox)

Adams: Hallelujah Junction for Two Pianos; Hodges, Hind (Nonesuch)
 Chausson: Poème for Violin and Orchestra, Op. 25; Bell, Litton, Royal
 Philharmonic Orchestra (London)

Benda: Flute Sonata in G, Op. 3, No. 1; M. Arita, C. Arita (Denon)
 Rózsa: Vintner's Daughter, Op. 23a (Twelve Variations on a French
 Folksong); Sedares, New Zealand Symphony Orchestra (Koch)

Bizet: Song, "Adieux de l'hôtesse arabe"; Bartoli, Chung (London)
 Hovhanness: Concerto No. 7 for Orchestra, Op. 116; Werthen, I Fiamminghi
 Glazunov: Quartet for Saxophones in B-flat, Op. 109; Netherlands
 Saxophone Quartet (Nonesuch LP)

Salieri: Prima la Musica, Poi le Parole; Holl, Hampson, Alexander, Hamari,
 Harmoncourt, Concertgebouw Orchestra of Amsterdam (Teldec)
 Anon.: Song, "The milde Lomb, isprad o rhede"; Sequentia (EMI)

Liszt: Grande Fantaisie symphonique on Themes from Berlioz's Léoïo, for
 Piano and Orchestra, S. 120; Howard, Rickenbacher, Budapest
 Symphony Orchestra (Hyperion)

Miaskovsky: Quartet No.10 in F, Op. 67, No. 1; Leningrad Taneyev Quartet
 Beethoven: Concerto No. 2 in B-flat, Op. 19; Brendel, Levine,
 Chicago Symphony Orchestra (Phillips)

6:00 pm CHAMBER SYMPHONIES

Roussel: Sinfonietta, Op.52;Cluytens,Paris Conservatory Orchestra (Angel)
 Villa-Lobos: Concerto for Guitar and Small Orchestra; Sölscher, Orpheus
 Chamber Orchestra (DG)

Schoenberg: Chamber Symphony for 15 solo instruments, Op. 9; de Leeuw,
 Schoenberg Ensemble (Koch-Schwann)

7:00 pm THE DAVIDSBUND

7:45 pm HARVARD WOMEN'S HOCKEY: BEANPOT I

Harvard vs. Boston University.

10:00 pm RECORD HOSPITAL

Wednesday, February 8

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Haydn: Piano Sonata No. 39 in D, Hob. XVI/24; Buchbinder (Teldec)
 Fauré: Fantaisie for Piano and Orchestra in G, Op. 111; Collard, Plasson,
 Orchestre du Capitole de Toulouse (EMI)

Bocherin: Quintet for Guitar and Strings No. 9(8) in C, G. 453; Benkö,
 Eder Quartet (Teldec)

Boulez: Figures, Doubles, Prisms; Boulez, BBC Symphony (Erato)
 Dufay:Magnificat sexti toni (with antiphon);Blachly,Pomerium(DG Archiv)
 Tcherpnin, A.: Le Destin, Three Symphonic Fragments on a Ballad by
 Edgar Allan Poe, Op. 59; Rudin, Musica Viva Orchestra (Olympia)

Scarlatti: Sonata in e-sharp, K. 247; Babayan (Pro Piano LP)

Prokofiev: Symphonic Song, Op. 57; Järvi, Scottish National Orchestra
 Vivaldi: Sonata for Cello and Continuo No. 4 in B-flat, RV 45; Moeller,
 Scheifes, van Asperen (Oiseau-Lyre)

Vaughan Williams: Symphony No.8 in d;Boult,London Philharmonic(EMI)
 Dussek: Piano Sonata in E-flat, "The Farewell"; Hobson (Arabesque)

Corelli: Flute Concerto in F; Rampal, Scimone, I Solisti Veneti (RCA)
 Duruflé: Prélude, Adagio, et Choral Varié on Veni Creator for Organ, Op.
 4; Duruflé (with Gregorian chant by a choir) (MHS LP)

Mendelssohn: String Symphony No. 8 in D; Pople, London Festival
 Orchestra (Hyperion)

6:00 pm AS ONE, IN FOUR: STRING QUARTET

ENSEMBLES

Beethoven: String Quartet, Op. 59, No. 1; Takaes String Quartet (Decca)

Dvorak: String Quartet, Op. 51; Takaes String Quartet (Decca)

Dohnányi: Sextet, Op. 37; Schiff, Berkes, Vlatkovic,Takaes members

Bartok: String Quartet No. 3; Takaes String Quartet (Decca)

8:00 pm NEW RELEASES

Every Wednesday night, New Releases features some of the finest
 recent classical music recordings. You'll hear your favorite works, new
 music and reissues of classic recordings. To learn more about the music
 featured on New Releases, join our mailing list. Send an email to
 newreleases@whrb.org.

10:00 pm RECORD HOSPITAL

Thursday, February 9

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Roussel: Trio for Flute, Viola, and Cello, Op. 40; Gallois, Michalakakos,
 Grout (Erato)

Lalande: Motet, "Confitebor tibi Domine"; Gens, Steyer, Fouchécourt,
 Piolino, Corrêas, Christie, Les Arts Florissants (Harmonia Mundi)

Corigliano: Troubadours, Variations for Guitar and Orchestra; Isbin, Wolff,
 Saint Paul Chamber Orchestra (Virgin)

Abel: Concerto for Flute and Strings in e, Op. 6, No. 2; Beckett, Academy
 of St. Martin-in-the-Fields (ASV)

Brahms: String Sextet No. 1 in B-flat, Op. 18; Amadeus Quartet,
 Aronowitz, Pleeth (DG)

Obrecht: Salve Regina; Phillips, Tallis Scholars (Gimell)

Messiaen: Theme and Variations for Violin and Piano; Kremer, Argerich

Delius: Songs of Farewell, for Double Chorus and Orchestra; Sargent,
 Royal Choral Society, Royal Philharmonic Orchestra (Angel)

Mozart: String Quartet No. 23 in F, K. 590; Alban Berg Quartet (EMI)

Copland: Duo for Flute and Piano; Smith, Hodgkinson (Northeastern)

Respighi: Feste Romane; Gatti, Santa Cecilia Orchestra (Conifer)

Schubert: Sonata in E-flat, D. 568; Schiff (London)

Ives: Symphony No. 3, "The Camp Meeting"; Bernstein, New York
 Philharmonic Orchestra (CBS)

6:00 pm FIN DE SIÈCLE FRENCHMEN

Gabriel Fauré

Cinq Mélodies de Venise, Op. 58, Lott, Johnson (Hyperion)

Pleurs d'or, Op. 72; de los Angeles, Fischer-Dieskau, Moore (Angel LP)

La Bonne Chanson, Op. 61; Bostridge, Drake, Belcea Quartet (EMI)

7:00 pm LATIN AMERICAN COMPOSERS

Chavez: Sonatina for Piano; J. Harris (CRI)

Chavez: Soli I; Chavez, wind quartet (Odyssey)

Chavez: Concerto for Piano and Orchestra; List, Chavez, Vienna State
 Opera Orchestra (Westminster LP)

8:00 pm THE SAN FRANCISCO SYMPHONY ORCHESTRA

IN CONCERT

Michael Tilson Thomas conducting.

Strauss, R: Festival Music for the City of Vienna

Strauss, R.: Hymnus, Op. 33, No. 3; Thomas Hampson

Strauss, R.: Notturno, Op. 44, No. 1; Hampson

Beethoven: Symphony No. 5 in c, Op. 67

10:00 pm RECORD HOSPITAL

Friday, February 10

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Buxtehude: Trio Sonata for Violin, Viola da gamba, and Harpsichord in B,
 BuxWV 255; Coen, Ensemble Baroque de Lomoges (Astrée-Naïve)

Berlioz: Hermine, Scène lyrique for Soprano and Orchestra; Baker, Davis,
 London Symphony Orchestra (Philips)

Schuller: Fantasy for Solo Cello, Op. 19; Carr (GM)

Peyel: Cello Concerto in C, Ben 106; Monighetti, Akademie für Alte
 Musik of Berlin (Harmonia Mundi)

Martin: Quintet for Piano and Strings; Schmid-Wyss, Langbein,
 Pfenninger, Dähler, Altwegg (Jecklin)

Kernis: Second Symphony; Wolff, City of Birmingham Symphony (Argo)

Turina: Piano Trio No. 2 in b, Op. 76; Trio de Madrid (Ensayo)

Purcell: Ode for the Birthday of Queen Mary, "Come, Ye Sons of Art";
 Lott, Brett, Williams, Allen, Gardiner, Monteverdi Choir, Equale Brass
 Ensemble, Monteverdi Orchestra (Erato)

Scheidler: Sonata for Two Guitars in D; S. Abreu, E. Abreu (Columbia LP)

Holst: Fugal Concerto for Flute, Oboe, and String Orchestra; Bennett,
 Graeme, Holst, English Chamber Orchestra (Lyrita LP)

Lees: Fantasy Variations for Piano; Hobson (Arabesque)

Haydn: Notturno for Winds and Strings in F, Hob II:26; Root, Niesemann,
 Mozziatiato, L'Archibudelli (Sony)

Tippett: Præludium for Brass, Bells, and Percussion; Tippett, English
 Northern Philharmonia (Nimbus)

Brahms: Serenade No. 1 in D, Op. 11; Mackerras, Scottish Chamber
 Orchestra (Telarc)

6:00 pm EVENING CONCERT: REQUEST NIGHT

6:50 pm HARVARD MEN'S HOCKEY

Harvard vs. Princeton.

10:00 pm RECORD HOSPITAL

Saturday, February 11

5:00 am THE JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm CLASSICAL MUSIC INTERLUDE

1:30 pm METROPOLITAN OPERA

Verdi: *La traviata*; Angela Gheorghiu, Jonas Kaufmann,
 Anthony Michaels-Moore, Marco Armiliato conducting.

4:45 pm POST-MET VOCAL PROGRAM (time approx.)

6:00 pm EVENING CONCERT

9:00 pm THE DARKER SIDE

Sunday, February 12

7:00 am THE BLUES HANGOVER

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.

12:30 pm FROM ACROSS THE YARD

1:00 pm CRIMSON SPORTSTALK

1:45 pm BLUES EXPERIMENTS

4:00 pm SUNDAY SERENADE

6:00 pm HISTORIC PERFORMANCES

Copland conducts and plays Copland.

Danzón Cubano (original two-piano version); Copland, Smit (New World LP)

Clarinet Concerto; Goodman, Columbia Symphony Orchestra (CBS)

Three Latin American Sketches; New Philharmonia Orchestra (CBS)

Piano Variations (New World)

Old American Songs, Sets 1 and 2; Warfield (Sony)

El Salón México; New Philharmonia Orchestra (CBS)

8:00 pm SUNDAY NIGHT AT THE OPERA

Handel: *Partenope*; Zazzo, Wallace, Joshua, Summers, Streit, Foster-
 Williams, Curnyn, Early Opera Company (Chandos)

Monday, February 13

Wednesday, February 15

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Mozart, L.: Sinfonia da camera for Horn, Violin, Two Violas and Generalbass in D; Jeurissen, Hettema, van der Heide, Oldeman, Waki, van Oosten (MD+G)
Svendsen: Symphony No. 1 in D, Op. 4; Järvi, Gothenburg Symphony Orchestra (BIS)
Miaskovsky: String Quartet No. 13 in a, Op. 86; Leningrad Taneyev Quartet (Melodyia)
Stamitz: Sinfonia concertante for Violin, Viola, and Orchestra in D; Stern, Zukerman, Barenboim, English Chamber Orchestra (Columbia LP)
Ysaÿe: Sonata for Violin Solo No. 1 in g, Op. 27, No. 1; Zehetmair (ECM)
Benda: Concerto for Flute and Orchestra in e; Gallois, Schreier, Carl Philipp Emanuel Bach Chamber Orchestra (DG)
Wolf-Ferrari: Quintet for Piano and Strings in D-flat, Op. 6; Munich Piano Trio (MD+G)
Mathias: Symphony No. 1, Op. 31; Mathias, BBC Welsh Symphony Orchestra (Nimbus)
Bruch: Septet in E-flat, Op. posth.; Klöcker, Consortium Classicum (Orfeo)
Copland: Short Symphony (Symphony No. 2); Slatkin, St. Louis Symphony Orchestra (RCA Red Seal)
6:00 pm BAROQUE BRASS
Vivaldi: Concerto for Two Trumpets and Orchestra in D, RV 563; Laird, Houghton, Marriner, Academy of St-Martin-in-the-Fields (Philips LP)
Handel: Concerto for Two Wind Ensembles and Strings in F, HWV 334; Lamon, Tafelmusik (Sony)
Barsati: Concerto for Two Horns and Orchestra Op. 3 No. 4 in D; Stagliano, Berv, Dunn, Sinfonietta (MCA LP)

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Beethoven: Sonata No. 2 in A for Violin and Piano, Op. 12, No. 2; Mann, Hough (Musicmasters)
Takemitsu: Fantasma/Cantos, for Clarinet and Orchestra; Stoltzman, Otaka, BBC Welsh Symphony Orchestra (RCA Victor)
Biber: Harmonia Artificiosa, Partita I in d; Purcell Quartet (Chandos)
Chen Pei-xun: Symphony No. 2, "Ching Ming"; Li De-lun, China Philharmonic Orchestra of Peking (HK LP)
Clementi: Sonata in g, Op. 34, No. 2; Horowitz (RCA)
Stravinsky: Concerto in D for String Orchestra; Spivakov, Moscow Virtuosi
Scarlatti: Cantata "Correa nel seno amato"; Dawson, Purcell Quartet
Beethoven: Cello Sonata No. 1 in F, Op. 5, No. 1; Maisky, Argerich (DG)
Palestrina: Missa Ascendo ad patrem; Martin, Singers of St. Eustache
Piazzolla: Tangazo; Thomas, New World Symphony Orchestra (Argo)
Dvorak: Piano Quintet in A, Op. 81; Richter, Borodin Quartet (Philips)
Sibelius: Symphony No. 4 in a, Op. 63; Levine, Berlin Philharmonic (DG)
6:00 pm AS ONE, IN FOUR: STRING QUARTET ENSEMBLES
Cage: String Quartet in Four Parts; Concord String Quartet (Vox)
Rochberg: String Quartet No. 5; Concord String Quartet (New World)
Wolpe: String Quartet; Concord String Quartet (Vox)
Rochberg: String Quartet No. 7; Concord String Quartet (Nonesuch)
Ives: String Quartet No. 1; Concord String Quartet (Nonesuch)
8:00 pm NEW RELEASES
10:00 pm RECORD HOSPITAL

Thursday, February 16

Beanpot Hockey affects today's schedule.
Depending on the outcome of last Monday's game, the Harvard men's team will play BC, BU, or Northeastern, either at 5 or 8 pm, with our airtime at about 4:45 or 7:45. The 5 pm slot is the "consolation" game, the 8 pm slot the final playoff for the win.
If the game is at 5, Afternoon Concert will be curtailed, and Baroque Brass will be heard around 7:30 or 8. If the game is at 8, Baroque Brass will be heard as usual, followed by a classical music interlude.

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Airt: Divertissement; Martinon, Paris Conservatory Orchestra (London LP)
Peyel: Oboe Quartet in D, Op. 25, No. 1; Feit, Volmer, Skabar, Skerjanec
Castelnuovo-Tedesco: Violin Concerto No. 2, "I Profeti"; Heifetz, Wallenstein, Los Angeles Philharmonic Orchestra (RCA)
Gideon: Sonata for Cello and Piano; Mohr, Bronstein (New World)
Schumann: Concertstück for Four Horns and Orchestra; Black, Davies, Rogers, Blake, Thieleman, Philharmonia Orchestra (DG)
Strozzi: Madrigals, "Canto di bella bocca," "La vittoria," "Le tre grazie"; Rooley, Consort of Musicke (Deutsche Harmonia Mundi)
Glass: Mechanical Ballet from The Voyage; Davies, Vienna Radio Symphony Orchestra (Nonesuch)
Bartok: String Quartet No. 1, Op. 7; Parrénin Quartet (Adès)
Handel: Concerto Grosso Op. 6, No. 1 in G; Guildhall String Ensemble
Liszt: Piano Sonata in b; Ax (Sony)
Walton: Symphony No. 1 in B-flat; Litton, Bournemouth Symphony
Mozart: Quartet No. 20 in D, K. 499, "Hoffmeister"; Salomon Quartet
6:00 pm FIN DE SIÈCLE FRENCHMEN
Saint-Saëns: Piano Concerto No. 5, Op. 103; Hough, Oramo, City of Birmingham Symphony Orchestra (Hyperion)
Saint-Saëns: Cello Concerto No. 2, Op. 119; Harrell, Chailly, Berlin Radio Symphony Orchestra (London)
7:00 pm LATIN AMERICAN COMPOSERS
Cotapós: Sonata Fantasia; Balzi (Compositores Latino-americanos)
Revueltas: Caminos; Mata, New Philharmonia Orchestra (RCA Red Seal)
Guarnieri: Symphony No. 2, "Uirapurú"; Neschling, São Paulo Symphony
8:00 pm THE SAN FRANCISCO SYMPHONY ORCHESTRA IN CONCERT
Michael Tilson Thomas conducting.
Toch: Bunte Suite, excerpts
Mozart: Exsultate, jubilate, K. 165 (158a); Laura Claycomb, soprano
Mahler: Symphony No. 4 in G; Claycomb
10:00 pm RECORD HOSPITAL

Tuesday, February 14

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Mendelssohn: Overture, "The Fair Melusina," Op. 32; Abbado, London Symphony Orchestra (DG)
Couperin: Motet, "Magnificat anima mea" for Two Sopranos; Feldman, Poulénard, ter Linden, Moroney (Harmonia Mundi)
Glazounov: Orchestral Fantasy, The Sea, Op. 28; Järvi, Scottish National Orchestra (Chandos)
Beethoven: Song Cycle, An die ferne Geliebte, Op. 98; Bär, Parsons (EMI)
Lutoslawski: Symphony No. 2; Lutoslawski, Polish Radio National Symphony Orchestra (EMI)
Chopin: Andante spianato and Grande Polonaise brillante in E-flat, Op. 22; Horowitz (RCA Victor)
Josquin: Missa Ave maris stella; Parrott, Taverner Choir (EMI)
Bach, J. S.: Trio Sonata for Organ No. 6 in G, S. 530; Chapuis (Valois)
Korngold: Viel Lärmen um nichts, Op. 11; Albert, Northwest German Philharmonic Orchestra (cpo)
Haydn: Piano Trio in F-sharp, Hob. XV:26; London Fortepiano Trio (Hyperion)
Monteverdi: Lamento d'Arianna; Alessandrini, Concerto Italiano (Arcana)
Spohr: Double Quartet No. 1 in d, Op. 65; Zurich Chamber Musicians (Jecklin Disc)
Debussy: Rhapsody for Saxophone and Orchestra; Rascher, Bernstein, New York Philharmonic Orchestra (Sony)
Scarlatti: Sonata in A, K. 212, L. 135; Perahia (Sony)
Tchaikovsky: Symphony No. 2 in c, Op. 17, "Little Russian"; Abbado, Chicago Symphony Orchestra (CBS LP)
6:00 pm CHAMBER SYMPHONIES
Hindemith: Kammermusik No. 6 for Viola d'amore and Chamber Orchestra, Op. 46, No. 1; Christ, Abbado, Berlin Philharmonic Orchestra members (EMI)
Olsen: Serenade for Flute and Strings, Op. 45; Øien, Norwegian Chamber Orchestra (BIS)
Vainberg: Sinfonietta No. 2 in a, Op. 74; Chmura, National Polish Radio Symphony Orchestra of Katowice (Chandos)

Friday, February 17

Beanpot Hockey affects today's schedule.
Depending on the outcome of last Tuesday's game, the Harvard women's team will play BC, BU, or Northeastern, either at 5 or 8 pm, with our airtime at about 4:45 or 7:45. The 5 pm slot is the "consolation" game, the 8 pm slot the final playoff for the win.
If the game is at 5, Afternoon Concert will be curtailed, and Chamber Symphonies will be heard around 7:30 or 8. If the game is at 8, Chamber Symphonies will be heard as usual, followed by a classical music interlude.

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Bryars: String Quartet No. 2; Balanescu Quartet (Argo)
Hummel: Introduction, Theme, and Variations for Oboe and Orchestra in F, Op. 102; Dini-Ciacci, Orchestra Internazionale d'Italia (Naxos)
Kurtág: Nine Pieces for Solo Viola; Kashkashian (ECM)
Paderewski: Fantasia Polonaise on Original Themes for Piano and Orchestra, Op. 19; Tirino, Bartos, Polish National Radio Symphony Sheppard: Media vita; Phillips, Tallis Scholars (Gimell)
Coates: Symphony No. 7; Schmöhe, Stuttgart Philharmonic Orchestra (cpo)
Hellendal: Solo for Cello and Bass Continuo, Op. 5, No. 1; Linden, Koopman, Zweistra (Netherlands)
Górecki: Miserere, Op. 44; Nelson, Chicago Symphony Chorus, Chicago Lyric Opera Chorus (Nonesuch)
Tallis: Motet, "Lamentations of Jeremiah II"; Parrott, Taverner Consort, Taverner Choir (EMI)
Shostakovich: Violin Concerto No. 2 in e-sharp, Op. 129; Vengerov, Rostropovich, London Symphony Orchestra (Teldec)
Franck: Sonata for Violin and Piano in A (transcr. for cello); Du Pré, Barenboim (EMI)
Vaughan Williams: Symphony No. 9 in e; Thomson, London Symphony
6:00 pm EVENING CONCERT: REQUEST NIGHT
6:50 pm HARVARD MEN'S HOCKEY
Harvard at Colgate.
10:00 pm RECORD HOSPITAL

10:00 pm RECORD HOSPITAL

Listen online at www.whrb.org

Saturday, February 18

5:00 am THE JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm CLASSICAL MUSIC INTERLUDE
1:30 pm METROPOLITAN OPERA
Verdi: **Aida**: Andrea Gruber, Olga Borodina, Johan Botha, Juan Pons, Kwangchul Youn, Hao Jiang Tian, James Conlon conducting.
5:40 pm HARVARD MEN'S HOCKEY
Harvard at Cornell.
9:30 pm THE DARKER SIDE

THE
METROPOLITAN
OPERA

Sunday, February 19

7:00 am THE BLUES HANGOVER
11:00 am MEMORIAL CHURCH SERVICE
Preacher: The Reverend Mark D.W. Edington, Epws Fellow, Chaplain to Harvard College, and Assistant Minister in The Memorial Church.
12:30 pm FROM ACROSS THE YARD
1:00 pm CRIMSON SPORTSTALK
1:45 pm BLUES EXPERIMENTS
4:00 pm SUNDAY SERENADE
6:00 pm HISTORIC PERFORMANCES
Richard Strauss conducts his own music.
Tod und Verklärung, Op. 24; Vienna Philharmonic Orchestra (Vanguard LP)
Alpine Symphony, Op. 64; Bavarian State Orchestra (Koch)
Till Eulenspiegels lustige Streiche, Op. 28; Vienna Philharmonic Orchestra
8:00 pm SUNDAY NIGHT AT THE OPERA
Donizetti: **Maria Stuarda**; Caballe, Menendez, Carreras, Mazzieri, Santi, ORTF Chorus and Orchestra (Memories)
Donizetti: **Elvida**; Pastorello, Miotto, Moriyon, Gaspari, Favaron, Fichera, Piva, Orchestra e Coro Città di Adria (Bongiovanni)

Monday, February 20

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Holmboe: Chamber Concerto No. 3 for Clarinet and Chamber Orchestra, Op. 21; Thomsen, Koivula, Danish Radio Concert Orchestra (dacapo)
Bach: Trio Sonata for Organ No. 5 in C, S. 529; Chapuis (Valois)
Reicha: Quintet for Winds in D, Op. 91 No. 3; Academia Wind Quintet of Prague (Hyperion)
Reger: An die Hoffnung, for Baritone and Orchestra, Op. 124; Fischer-Dieskau, Albrecht, Hamburg State Philharmonic Orchestra (Orfeo)
Schnittke: Sonata for Cello and Piano No. 1; I.vashkin, I.Schnittke (Chandos)
Berlioz: Réverie et Caprice for Violin and Orchestra, Op. 8; Suk, Smetacek, Prague Symphony Orchestra (Supraphon LP)
Dohnányi: Quintet for Piano and Strings No. 1 in c, Op. 1; Schiff, Takács Quartet (London)
Mozart: Symphony No. 35 in D, K. 385, "Haffner"; Szell, Cleveland Orchestra (Sony)
Pärt: Stabat Mater for Soprano, Alto, Tenor, Violin, Viola, and Cello (1985); Dawson, James, Covey-Crump, Kremer, Mendelssohn, Demenga (ECM)
Tartini: Concerto for Flute and Orchestra in F; Rampal, Scimone, Solisti Veneti (RCA)
Strauss, R.: Violin Sonata in E-flat, Op. 18; Oliveira, Ponce (Vox LP)
Abel: Symphony No. 4 in F; Shepherd, Cantilena (Chandos)
Stravinsky: **Petrushka**, Three Movements for Piano; Ránki (Teldec)
Haydn: Symphony No. 71 in B-flat; Goodman, Hanover Band (Hyperion)
6:00 pm BAROQUE BRASS
Telemann: Concerto for Trumpet in D; Immer, Goebel, Musica Antiqua Köln (DG Archiv)
Telemann: Concerto for Three Horns, Violin and Strings in D; Stagliano, Berv, Buffington, Dunn, Kapp Sinfonietta (MCA LP)
Telemann: Suite in F for Two Horns, Two Violins and Continuo; Harmoncourt, Concentus musicus Vm (Teldec)
7:00 pm SPECIAL CONCERT
The close of an era: the passing of King George V, Rudyard Kipling, and Dame Clara Butt 70 years ago.
Following up on our Elgar Orgy of about a month ago, and in the context of a program devoted to the passing of an era, we present some of the historical recordings for which we did not have time during that Orgy, including some of the acoustical recordings Elgar led, recordings with Peter Dawson from Caracatus, early recordings and live recordings of music from The Dream of Gerontius (some conducted by Elgar, artists including Kathleen Ferrier), and recordings (including non-Elgar) by the redoubtable Dame Clara Butt.
10:00 pm RECORD HOSPITAL

Tuesday, February 21

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Smetana: String Quartet in e, "From My Life"; Juilliard Quartet (Sony)
Mennin: Piano Concerto; Ogdon, Buketoff, Royal Philharmonic (CRI)
Vivaldi: Sonata for Two Violins in B-flat, RV 77; Banchini, Méjean
Honegger: Symphony No. 4; Carey, Vásáry, Bourne-mouth Sinfonietta
Poulenc: Eight Nocturnes; Crossley (CBS)
Berwald: Violin Concerto in c-sharp, Op. 2; Tellefsen, Björlin, Royal Philharmonic Orchestra (EMI)

Schubert: Fantasia for Violin and Piano in C, Op. Posth. 159, D. 934; G. Kremer, E. Kremer (Philips LP)
Bax: Symphony No. 5; Thompson, London Philharmonic (Chandos)
Tchaikovsky: Grand Sonata in G, Op. 37a; Postnikova (Erato)
Victoria: Missa Dum complentur; Darlington, Christ Church Cathedral Choir, Oxford (Nimbus)
6:00 pm CHAMBER SYMPHONIES
Dahl: Sinfonietta; DeRoche, DePaul University Wind Ensemble (Albany)
Milhaud: Symphonie pour petit orchestre No. 2, Op. 49, "Pastorale"; Milhaud, Radio Luxembourg Orchestra (Candide)
Holmboe: Chamber Concerto No. 6 for violin and chamber orchestra, Op. 33; Futterp, Koivula, Danish Radio Sinfonietta (dacapo)
7:00 pm THE DAVIDSBUND
8:00 pm THE DETROIT SYMPHONY ORCHESTRA IN CONCERT

Hans Graf conducting.
Lebenbom: Reflections on a Rainbow
Mozart: Piano Concerto No. 20 in d, K. 466; Istvan Moravec
Tchaikovsky: Symphony No. 1 in g, Op. 13
10:00 pm RECORD HOSPITAL

Wednesday, February 22

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Beethoven: King Stephen Overture, Op. 117; Bernstein, New York Philharmonic Orchestra (Sony)
Andriessen: Facing Death for Saxophone Quartet; Aurelia Saxophone Quartet (NM)
Haydn: Concerto for Trumpet and Orchestra in E-flat; Vosburgh, Schwarz, Seattle Symphony Orchestra (JVC)
Reger: Suite for Organ No. 1 in e, Op. 16; Haas (MD+G)
Chailly: Psalm 23 for Chorus and Orchestra; Dengf, Berlin Radio Symphony Orchestra and Chamber Choir (London)
Wesley: Duo for Organ in c; Preston, Pinnock (DG Archiv)
Tower: Island Prelude for Solo Oboe and Strings; Bowman, Slatkin, St. Louis Symphony Orchestra (Nonesuch)
Ireland: Piano Sonata in e; Parkin (Chandos)
Berwald: Concerto for Piano and Orchestra in D; Migdal, Björlin, Royal Philharmonic Orchestra (EMI)
Dvorak: Terzetto for Two Violins and Viola in C, Op. 74; Vlach Quartet members (Naxos)
Bach: Cantata, S. 139, "Wohl dem, der sich auf seinen Gott"; Rubens, Markt, Prégardien, Mertens, Koopman, Amsterdam Baroque Orchestra and Choir (Erato)
Brahms: Sechs Klavierstücke (Six Piano Pieces), Op. 118; Ax (Sony)
Nielsen: Symphony No. 1 in g, Op. 7; Rozhdzhevsky, Royal Stockholm Philharmonic Orchestra (Chandos)
6:00 pm AS ONE, IN FOUR: STRING QUARTET ENSEMBLES
Emerson String Quartet on DG.
Webern: Slow Movement for String Quartet
Mendelssohn: String Quartet, Op. 44, No. 1
Prokofiev: String Quartet No. 1
Webern: Five Movements for String Quartet, Op. 5
Bartok: String Quartet No. 5
10:00 pm RECORD HOSPITAL

Thursday, February 23

5:00 am THE JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
Dvorak: String Quartet in E-flat, Op. 51; Alban Berg Quartet (EMI)
Telemann: Concerto for Flute, Oboe d'amore, Viola d'amore, Strings, and Continuo in E; Arta, Westermann, Manze, Stravaganza Köln (Denon)
Nielsen: Sonata for Violin and Piano in g, Op. 35; Elbak, Mogensen
Hummel: Concerto for Piano and Orchestra in C, Op. 34 (aka Op. 34a and Op. 36); Shelley, London Mozart Players (Chandos)
Carter: Quintet for Piano and Strings (1997); Oppens, Arditti Quartet (Mode)
Rheinberger: Requiem in d, Op. 194; Webber, Choir of Gonville and Caius College, Cambridge (ASV)
Corelli: Trio Sonata in D, Op. 1, No. 12; Standage, Comberti, Pinnock, North Ireland: Suite of music to the film, The Overlanders (arr. Mackerras); Hickox, London Symphony Orchestra (Chandos)
Llobet: Canciones populares catalanas; Williams (Sony)
Mozart: Concerto for Piano and Orchestra No. 17 in G, K. 453; Rubinstein, Wallenstein, RCA Victor Symphony Orchestra (RCA Red Seal)
Rachmaninoff: Sonata for Cello and Piano in g, Op. 19; Rostropovich, Dedyukhin (DG)
Beethoven: Symphony No. 8 in F, Op. 93; Bernstein, New York Philharmonic Orchestra (CBS)
6:00 pm FIN DE SIÈCLE FRENCHMEN
Ernest Chausson
Serres chaudes, Op. 24; Lott, Johnson (Hyperion)
String Quartet (unfinished), Op. 35; Muir Quartet (EMI)
Chanson Perpetuelle, Op. 37; Teyte, Moore, Blech Quartet (Angel LP)
7:00 pm LATIN AMERICAN COMPOSERS
Juan Orrego-Salas
Mobil for Viola and Piano, Op. 63; Kashkashian, Tocco (Indiana)
Tangos, Op. 82; Sollberger, Indiana University New Music Ensemble (I.U.)
Symphony No. 2, "To the Memory of a Wanderer"; Whitney, Louisville Orchestra (Louisville)

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

Michael Tilson Thomas conducting.

Brahms: Tragic Overture, Op. 81

Matthews, C.: Reflected Images

Brahms: Violin Concerto in D, Op. 77; Vadim Repin

10:00 pm RECORD HOSPITAL

Friday, February 24

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Debussy: Suite, Pour le piano; Gieseking (Angel LP)

Handel: Cantata, Agrippina condotta a morire; Gens, Les Basses Réunies

(Virgin Veritas)

Avni: Five Pantomimes for Chamber Ensemble; Rodan, Israel Sinfonietta

Beer Sheva (Israel Music Institute)

Haydn: Concerto for Cello and Orchestra in C, Hob. VIII:1; Bylsma,

Laman, Tafelmusik (Deutsche Harmonia Mundi)

Byrd: Ad Dominum cum tribularer; Christophers, The Sixteen (Linn)

Heinichen: Concerto in G, Seibel 213; Goebel, Musica Antiqua Köln (DG

Archiv)

Saint-Saëns: Three Preludes and Fugues for Organ, Op. 109; Phillips

(York)

Berwald: Symphony No. 2 in D, "Sinfonie capricieuse"; Järvi, Gothenburg

Symphony Orchestra (DG)

Bach: English Suite No. 4 in F, S. 809; Perahia (Sony)

Mendelssohn: Kyrie in c; Meier-Schmid, Wille, Hahn, Pfaff, Bernius,

Stuttgart Chamber Choir (Carus)

Vivaldi: Sonata for Cello and Continuo No. 6 in B-flat, RV 46; Coín,

Hogwood, Zweistra, Ferré (Oiseau-Lyre)

Brahms: Concerto for Violin and Orchestra in D, Op. 77; Oistrakh,

Kondrashin, Moscow Philharmonic Orchestra (RCA Red Seal)

6:50 pm HARVARD MEN'S HOCKEY

Harvard vs. St. Lawrence.

10:00 pm RECORD HOSPITAL

Saturday, February 25

5:00 am THE JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm CLASSICAL MUSIC INTERLUDE

1:30 pm METROPOLITAN OPERA

Saint-Saëns: **Samson et Dalila**; Olga Borodina,

Plácido Domingo, Jean-Philippe Lafont, Emmanuel

Villaume conducting.

4:45 pm POST-MET VOCAL PROGRAM (time approx.)

6:00 pm CLASSICAL MUSIC INTERLUDE

6:45 pm HARVARD MEN'S HOCKEY

Harvard v. Clarkson

9:30 pm THE DARKER SIDE

Sunday, February 26

7:00 am THE BLUES HANGOVER

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Very Reverend June Osborne, Dean of Salisbury

Cathedral, Salisbury, England.

12:30 pm FROM ACROSS THE YARD

1:00 pm CRIMSON SPORTSTALK

1:45 pm BLUES EXPERIMENTS

4:00 pm SUNDAY SERENADE

6:00 pm HISTORIC PERFORMANCES

The Vienna Octet in octets of Spohr and Schubert on Decca.

8:00 pm SUNDAY NIGHT AT THE OPERA

Kalman: **Die Csárdásfürstin**; Kenny, Roider, Erdmann, Kathol, Ebner,

Bonyunge, Slovak Philharmonic Chorus and Slovak Radio Symphony

Orchestra (Naxos)

Monday, February 27

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Dvorak: Piano Trio in e, Op. 90, "Dumky"; Beaux Arts Trio (Warner)

Chávez: Sinfonía Romántica (Symphony No. 4); Bätz, Royal Philharmonic

Orchestra (ASV)

Hummel: Quartet for Clarinet, Violin, Viola, and Cello in E-flat; Meloni,

Pecolo, Ranieri, Finotti (Naxos)

Argento: Capriccio for Clarinet and Orchestra, "Rossini in Paris"; Hara,

Oue, Minnesota Orchestra (Reference Recordings)

Rachmaninoff: Symphonic Dances for Two Pianos, Op. 45; Ashkenazy,

Previn (London)

Locatelli: Concerto Op. 7, No. 6 in E-flat, "Il pianto d'Arianna"; ten Have,

Amsterdam Bach Soloists (RN Classics)

Paganini: Sonata concertata for Guitar and Violin in A, M.S. 2; Söllscher,

Shaham (DG)

Revue!tas: Ballet, La Coronela; Ben-Dor, Santa Barbara Symphony

Orchestra (Koch)

Brahms: Four Ballades, Op. 10; Brendel (Philips)

Scriabin: Symphony No. 2 in c, Op. 29; Järvi, Scottish National Orchestra

6:00 pm BAROQUE BRASS

Vivaldi: Concerto for Two Horns, Strings and Continuo in F, RV 539;

Brown, Hill, Marriner, Academy of St-Martin-in-the-Fields (Philips LP)

Vivaldi: Concerto for Two Trumpets and Orchestra in C, RV 537;

Hogwood, Academy of Ancient Music (Oiseau-Lyre)

Telemann: Concerto for Trumpet, Violin, and Orchestra in D; Immer,

Goebel, Musica Antiqua Köln (DG Archiv)

Bach: Brandenburg Concerto No. 2 in F, S. 1047; Akademie für alte Musik,

Berlin (Harmonia Mundi LP)

7:00 pm SPECIAL CONCERT

Music conducted by Karl Richter (d. February 15, 1981) and Howard

Hanson (d. February 26, 1981).

Bach: Cantata, S. 130, "Herr Gott, dich lobe alle wir"; Munich Bach Choir

and Orchestra (DG Archiv LP)

Hanson leading the Eastman-Rochester Orchestra on Mercury

recordings.

Chadwick: Symphonic Sketches

Carpenter: Adventures in a Perambulator

Thompson: Testament of Freedom; Eastman School of Music Chorus (LP)

Hanson: Symphony No. 2, Op. 30, "Romantic"; Kunzel, Cincinnati Pops

Orchestra (Telarc)

10:00 pm RECORD HOSPITAL

Tuesday, February 28

5:00 am THE JAZZ SPECTRUM

1:00 pm AFTERNOON CONCERT

Previn: Trio for Piano, Oboe, and Bassoon; Previn, Taylor, Godburn

Lalo: Cello Concerto in d; Starker, Skrowaczewski, London Symphony

Orchestra (Mercury)

Bertini: Grand Sextet for Piano and Strings; Sestetto Classico (MD+G)

Sheppard: Missa "Western Wind"; Smith, Shaw, Guest, Choir of St. John's

College, Cambridge (ASV)

Shostakovich: String Quartet No. 14 in f-sharp, Op. 142; Borodin Quartet

(Chandos)

Haydn: Symphony No. 104 in D, "London"; Hamoncourt, Amsterdam

Concertgebouw Orchestra (Teldec)

Taffanel: Wind Quintet in g; Syrinx Quartet (MD+G)

Lully: Comedy-Ballet, **Le Bourgeois Gentilhomme**, Suite; Savall, Le

Concert des Nations (Alia Vox)

Schubert: Piano Sonata in A, D. 664; Fleisher (Sony)

Suk: Asrael Symphony, Op. 27; Belohlavek, Czech Philharmonic (Chandos)

6:00 pm CHAMBER SYMPHONIES

Nielsen: Little Suite, Op. 1; Salonen, New Stockholm Chamber Orchestra

Smit: Concertino for Cello and Orchestra; Wispelwey, Spanjaard,

Netherlands Radio Symphony Orchestra (NM Classics)

Martini: Sinfonietta, La Jolla; Jacobson, Vasary, Bournemouth Sinfonietta

7:00 pm THE DAVIDSBUND

8:00 pm THE DETROIT SYMPHONY ORCHESTRA

Neeme Järvi conducting.

Prokofiev: Piano Concerto No. 3 in C, Op. 26; Lang Lang

Mahler: Symphony No. 6 in a, "Tragic"

10:00 pm RECORD HOSPITAL

Requests: 617-495-WHRB

You can listen at www.whrb.org