

# Wednesday, May 1

## 5:00 am JAZZ SPECTRUM

### 1:00 pm THE WARHORE ORGY

Once again, WHRB opens up Orgy season with a roundup of classical pieces you love to hear just one more time, with all-time favorites from Bach to Bernstein, concluding as always with Tchaikovsky's 1812 Overture.

### Times listed below are only approximate.

Dvorak: Symphony No. 9 in e, Op. 95, "From the New World"; Karajan, Berlin Philharmonic Orchestra (DG)  
Mozart: Piano Concerto No. 20 in d, K 466; Schnabel, Susskind, Philharmonia Orchestra (Arabesque)  
Mussorgsky (orch. Ravel): Pictures at an Exhibition; Kubelik, Chicago Symphony Orchestra (Mercury)  
Beethoven: String Quartet No. 7 in F, Op. 59, No. 1, "Razumovsky"; Juilliard Quartet (CBS LP)

Mahler: Symphony No. 4 in G; Raskin, Szell, Cleveland Orchestra (Sony)  
**4:30 pm**

Strauss: Four Last Songs; Norman, Masur, Leipzig Gewandhaus Orchestra  
Berlioz: Symphonie Fantastique, Op. 14; Boulez, Cleveland Orchestra (DG)  
Elgar: Enigma Variations, Op. 36; Solti, Vienna Philharmonic (London)  
Bach: Suite for Cello Solo No. 2 in d, S. 1008; Ma (CBS LP)  
Rachmaninoff: Piano Concerto No. 2 in c, Op. 18; Cliburn, Reiner, Chicago Symphony Orchestra (RCA)

Barber: Adagio for Strings; Bernstein, New York Philharmonic (Sony)  
**7:30 pm**

Brahms: Piano Quintet in f, Op. 34; Fleisher, Juilliard Quartet (Odyssey LP)  
Bernstein: Chichester Psalms; Bogart, Bernstein, Camerata Singers, New York Philharmonic Orchestra (Sony)

Liszt: Piano Concerto No. 1 in E-flat, S. 124; Janis, Kondrashin, Moscow Philharmonic Orchestra (Mercury)

Shostakovich: Cello Concerto No. 1 in E-flat, Op. 107; Rostropovich, Ormandy, Philadelphia Orchestra (Sony)

Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Haitink, London Philharmonic Orchestra (EMI)

Tchaikovsky: Festival Overture for the Year 1812, Op. 49; Dorati, University of Minnesota Brass Band, Minneapolis Symphony (Mercury)

### 10:00 pm THE MEDESKI MARTIN AND WOOD ORGY

Medeski Martin and Wood helped define the trend towards unclassifiability in music at the end of the 20th century. Led by keyboardist John Medeski (the Either/Orchestra, John Zorn), the trio applies influences from avant-garde jazz (of the New York "Downtown" variety), soul, noise, hip-hop, African percussion, and others to their highly organic and improvisationally-based aesthetic. The group's highest achievements are their live concerts, hours of song-stretching, collective exploration. MMW's large die-hard fan base ranges from Phishheads to highbrow jazz lovers, testament to the diversity of influences applied by this great young jazz/funk/improvisational trio.

# Thursday, May 2

## midnight MEDESKI MARTIN AND WOOD ORGY (cont.)

### 4:30 pm THE ANTON VON WEBERN ORGY

Viennese composer Anton von Webern (1883-1945) was one of the most important and enigmatic composers of the 20th century, whose oeuvre dramatically influenced the modern musical canon. His body of work helped reinvent and refresh public perceptions of atonal and 12-tone music during his lifetime and after his abrupt, tragic death during World War II. We present his entire corpus of recorded music in chronological order.

### Times listed below are only approximate.

1899: Two Pieces for Cello and Piano; Rider, Kopp (CRI)  
1901-04: Songs: "Tief von Fern," "Aufblick"; Fischer-Dieskau, Reimann

1904: Im Sommerwind; Chailly, Royal Concertgebouw Orchestra (London)  
1905: Slow Movement for String Quartet; New Leipzig String Quartet (DG)  
1905: String Quartet; Artis Quartet (Sony)

1906: Movement for Piano; Klein (Classico)  
1906: Rondo for String Quartet; New Leipzig String Quartet (DG)

1907: Sonata Movement (Rondo); Klein (Classico)  
1907: Piano Quintet; Aimard, Ensemble InterContemporain (DG)

1906-08: Five Songs; Fischer-Dieskau, Reimann (Orfeo)  
1908: Passacaglia, Op. 1; Karajan, Berlin Philharmonic Orchestra (DG)

1908: Entflieht auf Leichten Kahnen, Op. 2; Boulez, BBC Singers (DG)  
1908-09: Five Songs, Op. 3; Harper, Rosen (Sony)

1908-09: Five Songs, Op. 4; Harper, Rosen (Sony)  
1909: Five Movements for String Quartet, Op. 5; LaSalle Quartet (DG)

1909: Six Pieces for Orchestra, Op. 6; Levine, Berlin Philharmonic (DG)  
1910: Four Pieces for Violin and Piano, Op. 7; Pianka, Eschenbach (Koch)

1910: Two Songs, Op. 8; Pollet, Boulez, Ensemble InterContemporain (DG)  
1911-13: Six Bagatelles for String Quartet, Op. 9; Artis Quartet (Sony)

1911-13: Five Pieces for Orchestra, Op. 10; Boulez, London Symphony (Sony)  
1914: Three Small Pieces for Cello and Piano, Op. 11; Houston Symphony Chamber Players (Koch)

1914: Cello Sonata; Rider, Kopp (CRI)  
1915-17: Four Songs, Op. 12; Harper, Rosen (Sony)

1914-18: Four Songs, Op. 13; Pollet, Boulez, Ensemble InterContemporain  
**8:00 pm**

1917-22: Six Songs, Op. 14; Harper, Boulez, ensemble (Sony)  
1917-22: Five Sacred Songs, Op. 15; Oelze, Boulez, Ensemble InterContemporain (DG)

1923-24: Five Canons, Op. 16; Lukomska, Boulez, ensemble (Sony)  
1924: Kinderstück; Klein (Classico)

1924-25: Three Traditional Rhymes, Op. 17; Oelze, Boulez, Ensemble InterContemporain (DG)

1925: Klavierstück; Takahashi (Denon)  
1925: Three Songs, Op. 18; Oelze, Boulez, Ensemble InterContemporain (DG)

1925: Movement for String Trio; Levin, Kamnitzer, Fiser (DG)

1925-26: Two Songs, Op. 19; Boulez, BBC Singers, Ensemble InterContemporain (DG)

1927: String Trio, Op. 20; Juilliard String Quartet members (Sony)

1927-28: Symphony, Op. 21; Karajan, Berlin Philharmonic Orchestra (DG)

1928-30: Quartet for Clarinet, Saxophone, Violin, and Piano, Op. 22; Aimard, Ensemble InterContemporain (DG)

1931: Schubert (orch. Webern): German Dances, D. 820; Webern, Frankfurt Radio Orchestra (Sony)

1933-34: Three Songs, Op. 23; Lukomska, Rosen (Sony)

1931-34: Concerto, Op. 21; Houston Symphony Chamber Players (Koch)

1934: Three Songs, Op. 25; Lukomska, Rosen (Sony)

1935: Das Augenlicht, Op. 26; Boulez, John Alldis Choir, London Symphony Orchestra (Sony)

1935: Bach (orch. Webern): Fuga (Ricercata) No. 2 from A Musical Offering, S. 1079; Boulez, London Symphony Orchestra (Sony)

1935-36: Variations for Piano, Op. 27; Ohlsson (Arabesque)

1936-38: String Quartet, Op. 28; Emerson String Quartet (DG)

1938-39: Cantata No. 1, Op. 29; Nixon, Craft, chorus, ensemble (Columbia LP)  
1940: Variations for Orchestra, Op. 30; Craft, ensemble (Columbia LP)

1941-43: Cantata No. 2, Op. 31; Lukomska, McDaniel, Boulez, John Alldis Choir, London Symphony Orchestra (Sony)

### 11:00 pm THE DAVE HOLLAND ORGY

Dave Holland (b. 1946) is one of the premier jazz bassists recording today. His fame results from his melodic approach to the instrument as well as his unique tone and sense of swing. An extremely creative musician, composer and educator, Holland has recorded over a dozen outstanding albums as a band leader for ECM records. In addition, he played bass on many seminal jazz albums from the 70s through the 90s. This 24-hour orgy will feature both his solo and ensemble work.

# Friday, May 3

## midnight THE DAVE HOLLAND ORGY CONTINUES

### 3:00 pm SELECTED ARTS FIRST COVERAGE

From the tenth annual ARTS FIRST Performance Fair at Harvard, WHRB will broadcast portions of the Outdoor Stage performances at the Holyoke Center, spanning a wide range of talents and styles at Harvard.

### 5:00 pm THE DAVE HOLLAND ORGY CONTINUES

# Saturday, May 4

## midnight THE AL DI MEOLA ORGY

Al Di Meola was one of the most talented guitarists to come out of the fusion movement. The foundations of his talent are his technical virtuosity and his passion for and sensitivity to world music. This 13-hour Orgy will focus on Di Meola's early jazz-rock albums and his more recent acoustic work, in which he has most notably explored the music of Astor Piazzolla.

### 9:00 am HILLBILLY AT HARVARD

### 1:00 pm THE NEWS ORGY: CONVERSATIONS ON

#### DEMOCRACY

WHRB News sits down with professors, journalists, and political theorists for a series of conversations on the meaning of modern American democracy. Academics from Harvard College, the John F. Kennedy School of Government, and the Harvard Law and Business Schools.

### 3:00 pm HARVARD BASEBALL

Harvard vs. Dartmouth (game 2 of doubleheader)

### 6:00 pm THE PULITZER PRIZE ORGY

The Pulitzer Prize in Music, established in 1943, has honored several generations of America's most accomplished composers, from Aaron Copland to Aaron Jay Kernis. We present a wide selection of Pulitzer Prize-winning works representing many styles and schools. Many of these works are classics of the 20th-century repertoire, while others have been neglected.

### Times listed below are only approximate.

1944: Hanson: Symphony No. 4, Op. 34, "Requiem"; Schwarz, Seattle Symphony Orchestra (Delos)

1945: Copland: Appalachian Spring; Copland, Columbia Chamber Ens. (CBS)  
1947: Ives: Symphony No. 3, "The Camp Meeting"; Thomas, Concertgebouw Orchestra (Sony)

1948: Piston: Symphony No. 3; Yannatos, Harvard-Radcliffe Orchestra (Alb.)  
1949: Thomson: music for the film *Louisiana Story* (suite); Landau, Westphalian Symphony Orchestra (Vox Box)

1952: Kubik: Symphony Concertante; Hanneuse, Chailley, Glazer, Kubik, French Radio Orchestra (CRI LP)

### 9:00 pm

1954: Porter: Concerto for Two Pianos and Orchestra; Terrasse, Cohen, Porter, Orchestre des Concerts Colonne (Overtona LP)

1956: Toch: Symphony No. 3; Steinberg, Pittsburgh Symphony (Capitol LP)  
1957: Dello Joio: Meditations on Ecclesiastes; DePreist, Oregon Symphony

1959: La Montaine: Piano Concerto, Op. 9; Keys, Harrison, Oklahoma City Symphony Orchestra (CRI LP)

1963: Barber: Piano Concerto No. 1; Browning, Slatkin, St. Louis Symphony Orchestra (RCA)

1966: Bassett: Variations for Orchestra; Sternberg, Radio Zurich Symphony Orchestra (CRI)

1967: Kirchner: Quartet No. 3 for Strings and Electronic Tape; Beaux-Arts Quartet (Columbia LP)

# Sunday, May 5

## midnight THE PULITZER PRIZE ORGY CONTINUES

1968: Crumb: Echoes of Time and the River; Mester, Louisville Orchestra (Louisville Orchestra First Editions LP)

1969: Husa: String Quartet No. 3; Fine Arts Quartet (Everest LP)  
1970: Wuorinen: Time's Encomium; (Nonesuch LP)

1971: Davidovsky: Synchronisms No. 6; Bronstein (New World)  
1972: Druckman: Windows; Weisberg, Orchestra of the 20th Century (CRI)

1973: Carter: String Quartet No. 3; Juilliard String Quartet (Sony)  
 1974: Martino: Notturmo; Shulman, Speculum Musicae (Albany)  
 1975: Argento: From the Diary of Virginia Woolf (selections); Hart, Helmrich (Albany)  
 1976: Rorem: Air Music; Leonard, Louisville Orchestra (Albany)  
 1978: Colgrass: Déjà Vu; Holmes, Kasia, O'Donnell, Stubbs, Slatkin, St. Louis Symphony Orchestra (New World)  
 1979: Schwantner: Aftertones of Infinity; Slatkin, Juilliard Orch. (New World)  
**4:00 am**  
 1980: Del Tredici: In Memory of a Summer Day (selections); Bryn-Julson, Slatkin, St. Louis Symphony Orchestra (Nonesuch)  
 1982: Sessions: Concerto for Orchestra; Ozawa, Boston Symphony (Hyperion)  
 1983: Zwilich: Symphony No. 1 (Three Movements for Orchestra); Nelson, Indianapolis Symphony Orchestra (New World LP)  
 1984: Rands: Canti del Sole; Sperry, Rands, SONOR Ensemble (CRI)  
 1985: Albert: Symphony, RiverRun; Rostropovich, National Symphony Orchestra (Delos)  
 1986: Perle: Wind Quintet IV; Dorian Wind Quintet (New World)  
 1987: Harbison: The Flight into Egypt; Hoose, Cantata Singers and Ensemble (New World)  
 1988: Bolcom: Twelve New Etudes for Piano; Hamelin (New World)  
 1989: Reynolds: Whispers Out of Time; Sollberger, San Diego Symphony Ensemble (New World)

**8:00 am**  
 1993: Rouse: Trombone Concerto; Alessi, Alsop, Colorado Symphony (RCA)  
 1994: Schuller: Of Reminiscences and Reflections; Schuller, Radio-Philharmonie Hannover des Norddeutscher Rundfunk (New World)  
 1995: Gould: Stringquintet; Miller, Albany Symphony Orchestra (Albany)  
 1996: Walker: Lilacs; Robinson, Walker, Arizona State University Symphony Orchestra (Summit)  
 1997: Marsalis: Blood on the Fields (selections); Marsalis, Hendricks, Wilson, Lincoln Center Jazz Orchestra (Columbia)  
 1998: Kernis: String Quartet No. 2, "musica instrumentalis"; Lark Quartet (Arabesque)  
 1999: Wagner, M.: Concerto for Flute, Strings and Percussion; Dunkel, Mandarano, Westchester Philharmonic Orchestra (Bridge)

**11:00 am MEMORIAL CHURCH SERVICE**  
 Preacher: The Reverend Dr. Joanna Adams, Senior Pastor of Trinity Presbyterian Church, Atlanta, Georgia.

**12:30pm THE CHARLIE CHRISTIAN ORGY**  
 Charlie Christian was the first major electric guitarist in jazz. During his brief career (1916-1942) he set the standard for jazz guitarists for the following twenty years. Most of his active career was spent with Benny Goodman, but he was also one of the original bebop pioneers, playing with the likes of Dizzy Gillespie and Thelonius Monk. This 8 1/2-hour orgy will cover his entire recorded output.

**3:00 pm SELECTED ARTS FIRST COVERAGE (cont.)**  
 WHRB continues its broadcast of ARTS FIRST events this weekend.  
**5:00 pm THE CHARLIE CHRISTIAN ORGY (cont.)**  
**11:00 pm THE THEME SONGS ORGY**

The Theme Songs orgy will celebrate bands celebrating themselves. Anthem, manifesto, and rally cry, the theme song galvanizes and centralizes, explains and accuses. Prepare to know the words when the Record Hospital brings you the theme songs of bands from Minor Threat to the Reagan Youth, Deep Wound to Left For Dead. We will go A to Z through all kinds of music in a quest for a good singing along and more.

## Monday, May 6

**midnight THE THEME SONGS ORGY CONTINUES**  
**6:00 am THE CAMILLE SAINT-SAËNS ORGY**  
 Charles Camille Saint-Saëns was born on October 9, 1835 in Paris. A child prodigy, he composed his first piece at three and gave his first piano recital at eleven. He studied organ and composition at the Paris Conservatory, and his first Symphony was premiered in 1855. In 1857, he became an organist at the Church of the Madeleine in Paris, an association that lasted for 20 years. From 1861 to 1865 he was a professor of piano at the Niedermeyer School, where his pupils included Gabriel Fauré and André Messager. After the Franco-Prussian War, he helped found the National Society of Music, which promoted performances of the most significant French orchestral works of the succeeding generation. That same year, he produced his first symphonic poem, Le Rouet d'Omphale. His opera **Samson et Dalila**, rejected in Paris because of prejudice against portraying biblical characters on the stage, was given in German at Weimar in 1877, on the recommendation of Liszt. It was finally staged in Paris in 1890. In 1878 Saint-Saëns lost both of his sons, and three years later he separated from his wife. Over the following years, he undertook extensive tours throughout Europe, the United States, South America, the Middle East, and East Asia, performing his five piano concerti and other keyboard works and conducting his compositions. As a pianist he was admired by Wagner for his brilliant technique and was the subject of a study by Marcel Proust.

From about 1880 until the end of his life, Saint-Saëns' immense production covered all fields of dramatic and instrumental music. His Third Symphony (1886) made skilled use of organ and two pianos. In the same year, he wrote Carnival of Animals, a humorous fantasy not performed during his lifetime that has since won considerable popularity as a work at young people's concerts. Saint-Saëns died in Algeria on December 16, 1921. In an age of flamboyant virtuosos, Saint-Saëns was a purveyor of purity, clarity, refinement and Classicism.

**Times listed below are only approximate.**  
 1850: Symphony in A, Op. posth.; Martinon, Orchestre National de l'ORTF  
 1851: Réverie; Pollet, Choeur Régional Vittoria d'Île de France, Orchestre National d'Île de France (Adès)  
 1853: Symphony No. 1 in E-flat, Op. 2; Froment, Orchestra of Radio Luxembourg (Vox LP)  
 1855: Song, "Pastorale"; Lott, Murray, Johnson (EMI)

1856: Messe à quatre voix, Op. 4; Colston, Rivaz, Vickers (counter-tenor), Hunt, Worcester Cathedral Choir (Argo LP)  
 1856: Symphony in F, Op. posth., "Urbs Roma"; Martinon, Orchestre National de l'ORTF (Angel LP)  
 1856: Fantaisie for Organ No. 1 in E-flat; Phillips (York)  
**9:00 am**  
 1857: Tarantelle for Flute, Clarinet and Piano in a, Op. 6; Becker, Meyer, Genuit (Bayer)  
 1858: Violin Concerto No. 2 in C, Op. 58; Ricci, Orchestra of Radio Luxembourg, Cao (Vox LP)  
 1858: Oratorio de Noël, Op. 12; Aruh, von Otter, Landin, E. Hagegard, Lundmark, Eby, Mikaeli Chamber Choir (Caprice LP)  
 1858: Piano Concerto No. 1 in D, Op. 17; Ciccolini, Baudo, Orchestre de Paris (Seraphim LP)  
 1859: Bénédiction Nuptiale for Organ, Op. 9; Phillips (York)  
 1859: Violin Concerto No. 1 in A, Op. 20; Ricci, Orchestra of Radio Luxembourg, Cao (Vox LP)  
 1859: Symphony No. 2 in a, Op. 55; Froment, Orchestra of Radio Luxembourg (Vox LP)  
 1859: Élévation (Communion) for Organ in E, Op.13; Dorfmueller (Capriccio)  
 1860: Motet, "Ave verum corpus"; Cambreling, Le Madrigal de Lyon (Arion-MHS LP)  
 1862: Gavotte, Op. posth.; Isserlis, Devoyon (RCA)  
 1863: Piano Trio No. 1 in F, Op. 18; Golub, Kaplan, Carr (Arabesque LP)

**noon**  
 1863: Introduction and Rondo Capriccioso for Violin and Orchestra in a, Op. 28; Heifetz, Steinberg, RCA Victor Symphony Orchestra (RCA LP)  
 1852-1865: Songs, "La Cloche," "Clair de lune," "L'attente," "Le pas d'armes du roi Jean"; Fischer-Dieskau, Holl (Teldec)  
 1865: "Le Bonheur est chose légère" from **Le Timbre d'argent**; Blegien, Laredo, Wadsworth (Columbia LP)  
 1866: Trois Rapsodies sur des cantiques Bretons, Op. 7; Phillips (York)  
 1868: Piano Concerto No. 2 in g, Op. 22; Rubinstein, Ormandy, Philadelphia Orchestra (RCA)  
 1869: Orient et Occident, Op. 25; Reynish, Royal Northern College of Music Wind Orchestra (Chandos)  
 1869: Piano Concerto No. 3 in E-flat, Op. 29; Collard, Previn, Royal Philharmonic Orchestra (EMI)  
 1871: Le Rouet d'Omphale, Op. 31; Dervaux, Paris Symphony (Angel LP)  
 1871: Marche héroïque in E-flat, Op. 34; Froment, Orchestra of Radio Luxembourg (Vox LP)  
 1871: Berceuse for Violin and Piano in B-flat, Op. 38; Graffin, Devoyon  
 1871: Song, "El Desdichado"; Lott, Murray, Johnson (EMI)  
 1872: Menuet et Valse, Op. 56; Ciccolini (Seraphim LP)  
 1872: **La Princesse Jaune**, Op. 30; Sautereau, Mollin, Aubin, Choeurs et Orchestre Radio-Lyrique (MRF LPs)

**3:00 pm**  
 1872: Cello Sonata No. 1 in c, Op. 32; Isserlis, Devoyon (RCA)  
 1872: Cello Concerto No. 1 in a, Op. 33; Ma, Maazel, Orchestre National  
 1873: Phaeton, Symphonic Poem in C, Op. 39; Dervaux, Paris Symphony  
 1873: **Samson et Dalila**, Op. 47; Chung, Domingo, Meier, Fondary, Courtis, Ramey, Choeurs et Orchestre de l'Opéra-Bastille (EMI)  
 1874: Romance for Horn and Piano, Op.36; Damm, Rosel (Ars Vivendi LP)  
 1874: Romance for Violin and Orchestra in C, Op. 48; Ricci, Cao, Orchestra of Radio Luxembourg (Vox LP)

**6:30 pm**  
 1874: Variations on a theme of Beethoven for Two Pianos in E-flat, Op. 35; Eden, Tamir (London LP)  
 1874: Danse Macabre in g, Op. 40; Bernstein, New York Philharmonic  
 1875: Piano Quartet in B-flat, Op. 41; Touchwood Piano Quartet (ASV)  
 1875: Allegro Appassionato for Cello and Piano in b, Op. 43; Isserlis, Devoyon (RCA)  
 1875: Piano Concerto No. 4 in c, Op. 44; Ciccolini, Baudo, Orchestre de Paris (Seraphim LP)  
 1877: La Jeunesse d'Hercule in E-flat, Op. 50; Dervaux, Paris Symphony Orchestra (Angel LP)  
 1877: Romance for Cello and Piano in D, Op. 51; Isserlis, Devoyon (RCA)  
 1877: Six Études, Op. 52; Lane (Hyperion)  
 1878: Messe de Requiem, Op. 54; Gaussens, Choral Ensemble Contrepoint, Orchestre Lyrique de l'ORTF (Ars Gallica LP)

**8:30 pm**  
 1878: Two Choruses, Op. 53, "Chanson de grand-père," "Chanson d'ancêtre"; Henry, Mercier, Choeur Régional Vittoria d'Île de France, Orchestre National d'Île de France (Adès)  
 1886: Symphony No. 3 in c, Op. 78, "Organ"; Zamkochian, Litwin, Zighera, Munch, Boston Symphony Orchestra (RCA)  
 1886: Le Carnaval des Animaux; Campbell, Festival of Sound (CBC)  
 1879: La Lyre et l'Harpe, Op. 57; Pollet, Perraguin, Galvez-Vallejo, Henry, Mercier, Choeur Régional Vittoria d'Île de France, Orchestre National d'Île de France (Adès)  
 1880: Morceau de Concert, Op. 62; Ricci, Pétrescu, Philharmonia Hungarica  
 1880: "Marche militaire française" from Suite algérienne, Op. 60; Ormandy, Philadelphia Orchestra (Sony)  
 1880: Violin Concerto No.3 in b, Op.61; Lin, Thomas, Philharmonia Orchestra

## Tuesday, May 7

**midnight THE CAMILLE SAINT-SAËNS ORGY CONTINUES**  
 1881: Septet for Trumpet, Piano, and Strings in E-flat, Op. 65; Pressler, Glantz, Sklar, Guleit String Quartet (Heliodor LP)  
 1882: Two Choruses, Op. 68, "Calme des Nuits," "Les Fleurs et les Arbres"; Gardiner, Monteverdi Choir (Philips)  
 1882: **Henry VIII**; Rouillon, Command, Vignon, Gabriel, Boheue, Laiter, Serkoyen, Loisel, Orchestre Lyrique Français (Chant du Monde)  
 1884: Allegro Appassionato for Piano and Orchestra in c-sharp, Op. 70; Hough, Oramo, City of Birmingham Symphony Orchestra (Hyperion)

1884: Rhapsodie d'Auvergne for Piano and Orchestra in C, Op. 73; Tacchino, Froment, Orchestra of Radio Luxembourg (Vox)

**4:00 am**

1885: Romance for Horn and Piano, Op.67; Damm, Rosel (Ars Vivendi LP)

1885: Violin Sonata No. 1 in d, Op. 75; Heifetz, Bay (RCA LP)

1885: Une Flûte Invisible; Ludwig, Whittaker, Parsons (Angel LP)

1886: Polonaise for Two Pianos in f, Op.77; Berkofsky, Hagan (Turnabout LP)

1886: Valse Caprice for Piano and Strings in A-flat, Op. 76. "Wedding Cake"; Chorzempa, de Waart, Rotterdam Philharmonic (Philips LP)

1862, 1887: Songs, "Soirée en mer," "La fiancée du timbalier"; Lott, Johnson (Harmonia Mundi)

1887: Caprice sur des airs danois et russes for Flute, Oboe, Clarinet, and Piano, Op. 79; Rogé, Cantin, Portal, Cazalet (London)

1887: Havanaise for Violin and Orchestra in E, Op. 83; Chung, Dutoit, Royal Philharmonic Orchestra (London LP)

1887: Souvenir d'Italie in G, Op. 80; Dosse (Vox LP)

1887: Feuillet d'album for Piano four hands in B-flat, Op. 81; Dosse, Petit

1887: Pas redoublé for Piano four hands in B-flat, Op.86; Dosse, Petit (Vox)

1887: Morceau de Concert for Horn and Orchestra in f, Op. 94; Jones, Ormandy, Philadelphia Orchestra (Columbia)

1889: Les cloches du soir, Op. 85; Dosse (Vox LP)

1889: Scherzo for Two Pianos, Op. 87; Dosse, Petit (Vox LP)

1890: Valse Canariote, Op. 88; Dosse (Vox LP)

1855, 1891: Songs, "Viens!", "Aimons nous"; Murray, Langridge, Vignoles

**7:00 am**

1891: Africa for Piano and Orchestra in g, Op. 89; Hough, Oramo, City of Birmingham Symphony Orchestra (Hyperion)

1891: Suite for Piano, Op. 90; Dosse (Vox LP)

1892: Chant Saphique for Cello and Piano, Op.91; Isserlis, Devoyon (RCA)

1892: Piano Trio No. 2 in e, Op. 92; Ponti, Zimansky, Polasek (Accord)

1893: **Phryne**; Duval, Sautereau, Vessieres, Hamal, Mollien, Ales, Gressier, Choeurs et Orchestre Radio-Lyrique (MRF LPs)

1894: Three Preludes and Fugues for Organ, Book I, Op.99; Phillips (York)

1894: Caprice arabe for Two Pianos in A, Op. 96; Dosse, Petit (Vox LP)

1894: Thème varié, Op. 97; Dosse (Vox LP)

1895: Fantaisie for Organ No. 2 in D-flat, Op. 101; Phillips (York)

1895: Souvenir d'Ismaïlia, Op. 100; Dosse (Vox LP)

1896: Violin Sonata No. 2 in E-flat, Op. 102; Graffin, Devoyon (Hyperion)

1896: Piano Concerto No. 5 in F, Op. 103, "Egyptian"; Collard, Previn, Royal Philharmonic Orchestra (EMI)

**11:00 am**

1896: Valse mignonne in E-flat, Op. 104; Dosse (Vox LP)

1898: Three Preludes and Fugues for Organ, Book II, Op.109; Phillips (York)

1898: Caprice héroïque, Op. 106; Dosse, Petit (Vox LP)

1898: Valse nonchalante in D-flat, Op. 110; Dosse (Vox LP)

1899: Six Études, Book II, Op. 111; Dosse (Vox LP)

1899: String Quartet No. 1 in e, Op. 112; Quatuor Margand (Cybella)

1855-1900: Songs, "Sonnet," "Les cloches de la mer," "Extase," "Si vous n'avez rien à me dire," "Le Lever de la lune," "Danse Macabre"; van Dam, Collard (EMI)

**1:00 pm**

1902: Cello Concerto No. 2 in d, Op. 119; Varga, Landaw, Westphalian Symphony Orchestra (Vox LP)

1903: Valse langoureuse in E, Op. 120; Dosse (Vox LP)

1904: Caprice andalous for Violin and Orchestra in G, Op. 122; Ricci, Peters, Philharmonia Hungarica (Vox LP)

1905: Cello Sonata No. 2 in F, Op. 123; Navarra, d'Arco (Calliope LP)

1907: Fantaisie for Violin and Harp in A, Op. 124; Ricci, Mildonian (Vox)

1908: L'assassinat du Duc de Guise; Ensemble Musique Oblique (Harmonia Mundi)

1909: "La Muse et le Poète" for Violin, Cello and Orchestra, Op. 132; Ricci, Mallach, Froment, Orchestra of Radio Luxembourg (Vox)

1912: Six Études for Piano Left Hand, Op. 135; Fleisher (Sony)

1912: Triptyque for Violin and Piano in D, Op. 136; Graffin, Devoyon

1913: Valse gaie, Op. 139; Dosse (Vox LP)

1913: Des pas dans l'allée; Gardiner, Monteverdi Choir (Philips)

1915: Elégie for Violin and Piano in D, Op.143; Graffin, Devoyon (Hyperion)

1915: Cavatina for Trombone and Piano in D-flat, Op. 144; Toulon, d'Arco

1915: Motet, "Quam dilecta," Op. 148; Cambreling, Le Madrigal de Lyon

**4:00 pm**

1917: Seven Improvisations for Organ, Op. 150; Phillips (York)

1918: Marche Intelligée, Op. 155; Dosse, Petit (Vox LP)

1919: Fantaisie for Organ No. 3 in C, Op. 157; Phillips (York)

1919: String Quartet No. 2 in G, Op. 153; Quatuor Margand (Cybella)

1919: Cyprès et Lauriers for Organ and Orchestra in d, Op. 156; Kemmer, Froment, Orchestra of Radio Luxembourg (Vox)

1919: Prière for Cello and Organ, Op. 158; Isserlis, Grier (RCA)

1920: Deuxième élégie for Violin and Piano in G, Op. 160; Graffin, Devoyon (Hyperion)

1920: Six Fugues, Op. 161; Dosse (Vox LP)

1921: Oboe Sonata in D, Op. 166; Rapiet, Amlin (Benson Records)

1921: Clarinet Sonata in E-flat, Op. 167; Gray, Boston (Centaur)

1921: Bassoon Sonata in G, Op. 168; Hindell, Nygaard (Mace LP)

1921: Feuillet d'album in A-flat, Op. 169; Dosse (Vox LP)

**7:30 pm**

**HISTORIC SAINT-SAËNS**

**10:00 pm THE NUMBER ONE ORGY**

WHRB explores the phenomenon of popular music in America, through a retrospective of pop hits in the rock and roll era, a chronology of nearly 1000 singles to reach No. 1 on the U.S. pop charts, reflecting the evolution of music in American popular culture from 1955-present. Dozens of artists and other music industry insiders talk to WHRB, with new interviews that tell their stories and memories behind the hits. The wide range of guests includes Gregory Abbott, Frankie Avalon, Sid Bernstein, Eric Burdon of the Animals and War, Gene Chandler, Chubby Checker, Ron Dante, Doug Fieger of the Knack, Bobby Hatfield from the Righteous Brothers, Jake Hooker, Brian Hyland, KC. Ray Manzarek of the Doors, Bobby McFerrin,

Meat Loaf, Melanie, Alannah Myles, Peter Noone of Herman's Hermits, Helen Reddy, Right Said Fred, Michael Sembello, Bonnie Tyler, Al Wilson, Billy Wilson of the Motown Alumni Association, Edgar Winter, and many more. (This list was accurate at press time but is subject to change.)

**Times listed below are only approximate.**

**10:00 pm**

1955-1959: The beginning of Rock and Roll, the decline of easy listening, Elvis, Doo-Wop, the teen idol

## Wednesday, May 8

**midnight THE NUMBER ONE ORGY CONTINUES**

**2:00 am**

1960-1963: The twist and dance crazes, surf music, girl groups, the Wall of Sound, Folk.

**6:00 am**

1964-1966: The Beatles, the British Invasion, the Motown Sound, Folk rock, Garage rock.

**11:00 am**

1967-1969: Memphis soul, Atlantic soul, Bubblegum, Progressive rock, Rock concerts.

**4:00 pm**

1970-1974: Soft rock/Singer-songwriters, Funk emerges, Philadelphia soul, Album rock to mainstream, Return of teen idols, Instrumental hits fade.

## Thursday, May 9

**midnight THE NUMBER ONE ORGY CONTINUES**

**1:00 am**

1975-1979: Country-rock, Disco explodes, Saturday Night Fever, New wave.

**noon**

1980 - 1984: Rap spreads, Country crossovers, Heavy metal, Thriller, The Second British Invasion, MTV is born.

**7:00 pm**

1985 - 1990: Madonna, Hair bands, Teen stars, Rap goes mainstream, Dance returns.

## Friday, May 10

**midnight THE NUMBER ONE ORGY CONTINUES**

**6:00 am**

1991 - 1996: Grunge, Gangster rap, Bad Boy, Divas.

**3:00 pm**

1997 - 2002: Country comes mainstream, Latin influence, Pop explodes/the Tween market, Teen acts, girl groups, boy bands, Rock meets rap, the future of pop music.

**10:00 pm THE TECHNOLOGY VS. MUSIC ORGY**

Most of the time WHRB is a music station. The unspoken assumption is that we use our technology to help make music more widely heard. The Technology vs. Music Orgy will overturn such everyday assumptions of radio as we celebrate the beauty of pure technology.

## Saturday, May 11

**midnight THE KILL THE MAN WHO QUESTIONS ORGY**

Philadelphia's Kill The Man Who Questions (1996-2002) was a voice of reason, rage, and self-deprecation in a scene that needed all three badly. In their six years of existence, they won over people in all styles of music with a mix of brilliant political awareness and cutting humor, not to mention the blistering assault of male/female vocals, charging guitars, and bass that anyone could dance to. Without pretention, allergic to stardom, and unique, Kill The Man Who Questions will be missed for their music and minds alike. The Kill The Man Orgy will say farewell to the band while covering all of their released output, in addition to unreleased songs, alternate takes, and interviews. Also featured will be the discographies of the many and massive bands that members of Kill The Man Have played in past and present, including Limpwrist, R.A.M.B.O., The Sound of Failure, Dissucks, The Stuntmen, The Deadly, and more.

**9:00 am HILLBILLY AT HARVARD**

**1:00 pm THE SPORTS ORGY**

It's been an exciting year for Harvard athletics, and in case you missed any of the action, we have the highlights. Relive the football team's Ivy League Championship season. Hear the moment the women's basketball team clinched an automatic berth in the NCAA tournament. Follow the hockey teams into postseason. And this afternoon we'll go live as the baseball team competes in the first round of the Ivy League championships.

**11:00 pm THE OUTSIDE THE BOX ORGY**

An evening of unconventional R&B and hip-hop. Explore a world outside the box of mainstream music that will surprise and excite, with sounds from the periphery and the under-underground.

## Sunday, May 12

**midnight THE OUTSIDE THE BOX ORGY CONTINUES**

**6:00 am THE MEDIEVAL CHANT ORGY**

A sampling of Latin religious choral music from the European Late Middle Ages, antecedent of later choral styles. By no means a comprehensive presentation of this rich musical tradition, this broadcast will attempt to assemble some representative pieces, primarily composed of Gregorian Chant and selections by Hildegard of Bingen.

**11:00 am MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music includes "O how amiable" by Vaughan Williams and "Locust iste" by Bruckner.

# THE FRANZ JOSEPH HAYDN ORGY®

The music of Franz Joseph Haydn (1732-1809) has delighted generations of listeners with its balance, clarity, and wit. He is known today as the "father of the symphony" and the "father of the string quartet," as no other composer approaches his combination of productivity, quality and historical importance in these genres, but he also composed some of the most sublime sacred choral music ever written as well as dozens of piano sonatas, keyboard and instrumental concerti, chamber works, orchestral dances, operas, songs, and much more.

In his early years, Haydn sang in the Vienna Boys' Choir and trained under its Kapellmeister Georg Reutter. After his voice broke, Haydn was forced to make his own way in Vienna, giving music lessons and playing violin for local church orchestras. It was only in 1761, when he was appointed assistant Kapellmeister at the court of Prince Paul Anton Esterházy and his brother Nicholas (who succeeded Paul as Prince in 1762) that Haydn was assured a steady income and a reasonably talented court orchestra — the necessary ingredients for his remarkably inventive orchestral output of the 1760s.

With the retirement of Gregory Werner, the "Ober-Kapellmeister" at Esterháza, Haydn assumed more responsibility for the prince's musical life, composing several full-length operas for the palace theater. In the 1780s Haydn began to break the ties that had bound him exclusively to the prince; the "Paris" symphonies of 1785-86 are among the first of Haydn's efforts to expand his horizons. When Nicholas's son Anton became prince in 1790, he immediately disbanded the Esterháza orchestra, leaving Haydn free to travel. The composer made two highly successful visits to London in 1791-92 and 1794-95, mostly under the management of the impresario and violinist Johann Peter Salomon, and Oxford University's conferral of an honorary Doctor of Music Degree was a source of great pride to Haydn.

While Haydn was in London, Anton Esterházy died and was succeeded by Nicholas II, who cared less for Haydn's music than for the glory of having a famous composer in his employ. He persuaded Haydn to return to Esterháza, where his duties were light. During his later years Haydn's focus shifted from secular to religious and from orchestral to choral music; his great late masses and two superb oratorios were a product of this period (although his finest string quartets also come from this time). Haydn's health began to decline rapidly around 1800, and he was forced to stop composing after 1803. With the fires of Napoleon's bombardments barely extinguished in his home city of Vienna, he died quietly on May 31, 1809.

In this 176-hour chronological survey of the music of Haydn — a full 24 hours longer than the last Haydn Orgy in 1990 — we present nearly complete all of Haydn's music available in recorded form. This survey must, of course, give due credit to the late Dutch music scholar Anthony van Hoboken, whose catalogue of Haydn's music has been invaluable in assembling this program. His catalogue is divided into thirty-one volumes based on genre, with works numbered individually within each volume; thus the Hoboken numbers provided below (abbreviated Hob.) consist of both Roman and Arabic numerals. We have not included Hoboken numbers for the symphonies (Hob. I:1-108), as their Hoboken numbers are identical to their familiar numbers, or for the string quartets (Hob. III:1-83), which are more commonly referred to under Haydn's own groupings in Opus numbers, usually in sets of six. The piano sonatas are often a source of confusion; we have given the Hoboken number for each sonata, but have used Christa Landon's numbering system in naming each sonata, as these Landon numbers are the most common in recordings and printed music.

Finally, while the Haydn Orgy is chronological, precise dating of many of Haydn's compositions, including nearly everything written before 1770, is impossible, and thus our order is by no means assured of complete accuracy. Dates listed in this guide refer to the last year in which a work is likely to have been composed. We have drawn on recent Haydn scholarship, and in particular Georg Feder's works list in the *New Grove Dictionary of Music and Musicians*, Second Edition, in producing this sequence.

Times listed below are only approximate.

## 12:30 pm

- 1749: Missa brevis in F, Hob. XXII:1; Laki, Hamari, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (Vox LP)  
1750-1760: Missa "Rorate coeli desuper" in G, Hob. XXII:3; Gritton, Stephen, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
1756: Organ Concerto in C, Hob. XVIII:1; Koopman, Amsterdam Baroque Orchestra (Philips)  
1756: Salve Regina in E, Hob. XXIIIb:1; Monoyios, Weil, Tölzer Boys Choir, Tafelmusik (Sony)  
1757: Symphony No. 1 in D; Dorati, Philharmonia Hungarica (London)  
1758: Symphony No. 37 in C; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1759: String Quartet in B-flat, Op. 1, No. 1, "La Chasse"; Hagen Quartet (Philips LP)  
1759: String Quartet in E-flat, Op. 1, No. 2; Angeles String Quartet (Philips)  
1760: Piano Sonata No. 13 in G, Hob. XVI:6; Reisenberg (Ivory Classics)  
**3:00 pm**  
1760: Symphony No. 18 in G; Hogwood, Academy of Ancient Music  
1759: String Quartet in D, Op. 1, No. 3; Angeles String Quartet (Philips)  
1760: Piano Sonata No. 16 in D, Hob. XVI:14; Alpenheim (Vox LP)  
1760: Symphony No. 19 in D; Dorati, Philharmonia Hungarica (London)  
1760: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 1 in F, Hob. II:15; Brymer, London Wind Soloists (London LP)  
1760: Symphony No. 2 in C; Dorati, Philharmonia Hungarica (London)  
1759: String Quartet in G, Op. 1, No. 4; Aeolian Quartet (London LP)  
1760: Piano Trio in E-flat, Hob. XV:36; Beaux Arts Trio (Philips)  
1760: Symphony "B" in B-flat, Hob. I:108; Dorati, Philharmonia Hungarica (London LP)

- 1759: String Quartet in E-flat, Op. 1, No. 0; Aeolian Quartet (London LP)  
1760: Piano Sonata No. 4 in G, Hob. XVI:G1; Jandó (Naxos)  
1760: Symphony No. 16 in B-flat; Dorati, Philharmonia Hungarica (London)  
**6:00 pm**  
1759: String Quartet in C, Op. 1, No. 6; Angeles String Quartet (Philips)  
1760: Piano Sonata No. 6 in C, Hob. XVI:10; McCabe (London)  
1760: Symphony No. 17 in F; Hogwood, Academy of Ancient Music  
1760: Piano Trio in F, Hob. XV:40; Beaux Arts Trio (Philips)  
1760: Symphony No. 15 in D; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1760: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 2 in F, Hob. II:23; Brymer, London Wind Soloists (London LP)  
1760: Piano Sonata No. 11 in B-flat, Hob. XVI:2; Buchbinder (Teldec)  
1760: Symphony No. 4 in D; Hogwood, Academy of Ancient Music  
1760: Piano Trio in f, Hob. XV:f1; Beaux Arts Trio (Philips)  
1760: Concertino for Harpsichord and Strings in C, Hob. XIV:11; Koopman, Goebel, Stuurup, Medlam (Philips)  
1760: Symphony No. 10 in D; Shepherd, Cantilena (Chandos)  
1760: Piano Sonata No. 1 in G, Hob. XVI:8; Buchbinder (Teldec)  
**9:00 pm**  
1760: Symphony No. 32 in C; Dorati, Philharmonia Hungarica (London)  
1760: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 5 in D, Hob. II:D18; Brymer, London Wind Soloists (London LP)  
1760: Piano Sonata No. 2 in C, Hob. XVI:7; Buchbinder (Teldec)  
1760: Symphony No. 5 in A; Dorati, Philharmonia Hungarica (London)  
1760: Piano Sonata No. 15 in E, Hob. XVI:13; McCabe (London)  
1760: Symphony No. 11 in E; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1760: Divertimento for Strings in G, Hob. II:G1; Lyssy, Casuscelli, Coletti, Zisman, Mehlhorn, Camerata Lyssy Gstaad (Claves LP)  
1760: Symphony No. 33 in C; Dorati, Philharmonia Hungarica (London)  
1761: Symphony No. 27 in G; Dorati, Philharmonia Hungarica (London)  
1762: **Acide** (festa teatrale), Hob. XXVIII:1; Overture; Aria; "Tergi i vezzosi rai"; Murriner, Academy of St. Martin-in-the-Fields (Argo LP, Overture); Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips, Aria)  
1761: Symphony No. 3 in G; Hogwood, Academy of Ancient Music  
1761: Symphony "A" in B-flat, Hob. I:107; Hogwood, Academy of Ancient Music (Oiseau-Lyre)

## Monday, May 13

### midnight

- 1762: String Quartet in A, Op. 2, No. 1; Angeles String Quartet (Philips)  
1761: Symphony No. 20 in C; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1761: Symphony No. 6 in D; "Le Matin"; Pinnock-English Concert (DG Arc.)  
1762: String Quartet in E, Op. 2, No. 2; Angeles String Quartet (Philips)  
1761: Symphony No. 7 in C; "Le Midi"; Dorati, Philharmonia Hungarica  
1761: Symphony No. 8 in G; "Le Soir"; Pinnock-English Concert (DG Archiv)  
1761: Divertimento for Two Violins, Viola, Cello, and Two Horns in E-flat, Hob. II:21; Schneider Quartet, W. Wilber, K. Wilber (Haydn Society LP)  
1762: Symphony No. 9 in C; Dorati, Philharmonia Hungarica (London)  
1762: Symphony No. 25 in C; Dorati, Philharmonia Hungarica (London)  
**3:00 am**  
1762: String Quartet in F, Op. 2, No. 4; Angeles String Quartet (Philips)  
1762: Symphony No. 14 in A; Hogwood, Academy of Ancient Music  
1762: Symphony No. 36 in E-flat; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1762: Horn Concerto in D, Hob. VIII:3; Baumann, I. Brown, Academy of St. Martin-in-the-Fields (Philips)  
1762: String Quartet in B-flat, Op. 2, No. 6; Fine Arts Quartet (Vox LP)  
1763: Symphony No. 12 in E; Dorati, Philharmonia Hungarica (London)  
1763: Cassation for Four Horns and Strings in D, Hob. II:D22; Friedrich, Borza, Samu, Brünner, Rolla, Frank, Liszt Ferenc Chamber Orchestra (Hungaroton LP)  
1763: Symphony No. 13 in D; Dorati, Philharmonia Hungarica (London)  
1763: Ave Regina in A, Hob. XXIIIb:3; Gritton, Hickox, Collegium Musicum 90 (Chandos)  
1763: Symphony No. 40 in F; Gorman, Vienna State Opera Orchestra (Library of Recorded Masterpieces LP)  
**6:00 am**  
1763: Organ Concerto in C, Hob. XVIII:5; Haselböck, Melkus, Capella Academica Wien (Hänssler)  
1764: Symphony No. 72 in D; Goodman, Hanover Band (Hyperion)  
1764: Symphony No. 21 in A; Gorman, Vienna State Opera Orchestra  
1764: Divertimento for Harpsichord and Strings in C, Hob. XIV:4; Veyron-Lacroix, Aircoumbé, Toulouse Chamber Orchestra (Seraphim LP)  
1764: Symphony No. 22 in E-flat, "Philosopher"; Gorman, Vienna State Opera Orchestra (Odyssey LP)  
1764: Alternative version of Symphony No. 22 in E-flat, "Philosopher"; Dorati, Philharmonia Hungarica (London LP)  
1764: Symphony No. 23 in G; Hogwood, Academy of Ancient Music  
1764: Symphony No. 24 in D; Fischer, Austro-Hungarian Haydn Orchestra  
1765: Scherzando No. 1 in F, Hob. II:33; Schellenberger, Haydn Ensemble Berlin (EMI)  
1765: Symphony No. 30 in C, "Alleluja"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
**9:00 am**  
1765: Piano Sonata No. 9 in D, Hob. XVI:4; Alpenheim (Vox LP)  
1765: Scherzando No. 2 in C, Hob. II:34; Huss, Vienna Haydn Sinfonietta (Koch Schwann)

1765: Te Deum in C, Hob. XXIII:1; Argenta, Denley, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
 1765: Symphony No. 29 in E; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1765: Scherzando No. 3 in D, Hob. II:35; Schellenberger, Haydn Ensemble  
 1765: Piano Sonata No. 14 in C, Hob. XVI:3; McCabe (London)  
 1765: Piano Trio in A, Hob. XV:35; Beaux Arts Trio (Philips)  
 1765: Violin Concerto in C, Hob. VIIa:1; Tetzlaff, Schiff, Northern Sinfonia (Virgin)  
 1765: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 3 in C, Hob. II:7; Brymer, London Wind Soloists (London LP)  
 1765: Symphony No. 31 in D, "Hornsinal"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1765: Piano Sonata No. 19 in e, Hob. XVI:47bis; Buchbinder (Teldec)  
 1765: Scherzando No. 4 in G, Hob. II:36; Schellenberger, Haydn Ensemble Berlin (EMI)  
 1765: Symphony No. 28 in A; Dorati, Philharmonia Hungarica (London)  
**noon**  
 1765: 20 Variations in A, Hob. XVII:2; Reisinger (Ivory Classics)  
 1765: Cello Concerto in C, Hob. VIIb:1; Rostropovich, Britten, English Chamber Orchestra (London LP)  
 1765: Scherzando No. 6 in A, Hob. II:38; Schellenberger, Haydn Ensemble Berlin (EMI)  
 1765: Symphony No. 34 in d; Dorati, Philharmonia Hungarica (London)  
 1765: Capriccio in G, Hob. XVII:1, "Acht Sauschneider müssen sein"; Reisinger (Ivory Classics)  
 1765: Divertimento for Flute, Oboe, Two Violins, Cello, and Bass in C, Hob. II:11, "Birthday"; Berlin Philharmonic Soloists (DG LP)  
 1765: Symphony No. 39 in g; Pinnock, English Concert (DG Archiv)  
 1766: Harpsichord Concerto in F, Hob. XVIII:3; Koopman, Musica Antiqua Amsterdam (Philips)  
**2:30 pm**  
 1766: Trio for Violin, Cello, and Harpsichord in c, Hob. XV:1; Schröder, Möller, van Asperen (Telefunken LP)  
 1766: Missa Cellensis in honorem BVM in C, Hob. XXII:5, "Cäcilienmesse"; Stader, Höffgen, Holen, Greindl, Nowakowski, Jochum, Bavarian Radio Chorus and Symphony Orchestra (DG)  
 1766: Concerto for Violin, Harpsichord, and Strings in F, Hob. XVIII:6; Kussmaul, Trimborn, Müller-Brühl, Cologne Chamber Orchestra (Schwann LP)  
 1766: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 7 in G, Hob. II:69; Brymer, London Wind Soloists (London LP)  
 1766: Divertimento for Harpsichord and Strings in E-flat, Hob. XIV:1; Alpenheim, Ensemble (Vox LP)  
 1766: Trio for Violin, Cello, and Harpsichord in F, Hob. XV:37; Schröder, Möller, van Asperen (Telefunken LP)  
**5:00 pm**  
 1766: Piano Sonata No. 29 in E-flat, Hob. XVI:45; Buchbinder (Teldec)  
 1766: Piano Concerto in F, Hob. XVIII:7; Pletnev, Deutsche Kammerphilharmonie (Virgin)  
 1766: La **caterina** (intermezzo in musica), Hob. XXVIII:2; Kertesi, Ulbrich, Pataki, Mukk, Németh, Capella Savaria (Hungaroton)  
 1766: Organ Concerto in C, Hob. XVIII:8; Biggs, Rozsnyai, Columbia Symphony Orchestra (Columbia LP)  
 1766: Baryton Trio No. 5 in A; Geringas Baryton Trio (cpo)  
 1767: Divertimento for Harpsichord and Strings in C, Hob. XIV:7; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1767: Symphony No. 35 in B-flat; Pinnock, English Concert (DG Archiv)  
 1767: Divertimento for Horn, Violin, and Cello in E-flat, Hob. IV:5; Rife, Stepper, Arico (Titanic LP)  
 1767: Harpsichord Concerto in G, Hob. XIV:13; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1767: Piano Sonata No. 20 in B-flat, Hob. XVI:18; McCabe (London)  
 1767: Divertimento for Harpsichord and Strings in F, Hob. XIV:9; Koopman, Goebel, Stuurup, Medlam (Philips)  
**8:00 pm**  
 1767: Stabat Mater in g, Hob. XXbis; Rozario, Robbins, Johnson, Hauptmann, Pinnock, English Concert and Choir (DG Archiv)  
 1767: Baryton Trio No. 44 in D; Munich Baryton Trio (DG Archiv LP)  
 1767: Divertimento for Harpsichord and Strings in C, Hob. XIV:C2; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1767: Piano Sonata No. 30 in D, Hob. XVI:19; Kalish (Nonesuch LP)  
 1767: Organ Concerto in D, Hob. XVIII:2; Koopman, Amsterdam Baroque Orchestra (Philips)  
 1767: Baryton Trio No. 48 in D; Esterházy Baryton Trio (Seraphim LP)  
 1767: Trio for Violin, Cello, and Harpsichord in G, Hob. XV:41; Schröder, Möller, van Asperen (Telefunken LP)  
 1767: Baryton Trio No. 53 in G; Liebner, Fias, Mezo (Fidelio LP)  
 1768: Symphony No. 59 in A, "Fire"; Pinnock, English Concert (DG Archiv)  
 1768: Missa "Sunt bona mixta malis" in d, Hob. XXII:2; Gritton, Stephen, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
 1768: Baryton Trio No. 71 in A; Esterházy Baryton Trio (Seraphim LP)  
 1768: Symphony No. 38 in C; Pinnock, English Concert (DG Archiv)

## Tuesday, May 14

### midnight

1768: Divertimento for Flute, Violin, Viola, and Cello in G, Hob. II:1; B. Kuijken, S. Kuijken, Fernandez, W. Kuijken (Accent)  
 1768: Symphony No. 58 in F; Pinnock, English Concert (DG Archiv)  
 1768: Baryton Trio No. 52 in d; Munich Baryton Trio (DG Archiv LP)  
 1768: Symphonius No. 26 in d, "Lamentatione"; Pinnock, English Concert  
 1768: Applausus (Jubilaeum Virtutis Palatium), Hob. XXIVa:6; Musoleno, Dolberg, Johnson, Byrne, Courts, Fournillier, Haydn Vokaal Ensemble, Le Sinfonietta (Opus 111)

### 3:30 am

1768: Symphony No. 41 in C; Pinnock, English Concert (DG Archiv)  
 1768: Baryton Trio No. 63 in D; Esterházy Baryton Trio (EMI)  
 1768: **Lo speziale**, Hob. XXVIII:3; Kalamar, Fulop, Lehel, Liszt Ferenc Chamber Orchestra (Hungaroton)  
 1769: Symphony No. 48 in c, "Maria Theresa"; Leppard, English Chamber Orchestra (Philips LP)  
 1769: Sonata for Violin and Viola in F, Hob. VI:1; Okumura, Dusosawa  
**6:00 am**  
 1769: Lauda Sion (Responsoria de venerabili sacramento), Hob. XXIII:4; Weil, Tölzer Boys Choir, L'Archibudelli (Sony)  
 1769: Sonata for Violin and Viola in A, Hob. VI:2; Okumura, Dusosawa (Etcetera)  
 1769: Violin Concerto in G, Hob. VIIa:4; Tetzlaff, Schiff, Northern Sinfonia (Virgin)  
 1769: Sonata for Violin and Viola in B-flat, Hob. VI:3; Okumura, Dusosawa (Etcetera)  
 1769: Overture to **Le pescatrici**, Hob. XXVIII:4 (first section); Solomons, L'Estro Armonico (CBS LP)  
 1769: Sonata for Violin and Viola in D, Hob. VI:4; Okumura, Dusosawa  
 1769: Trio for Violin, Cello, and Harpsichord in B-flat, Hob. XV:38; Schröder, Möller, van Asperen (Telefunken LP)  
 1769: Sonata for Violin and Viola in C, Hob. VI:6; Okumura, Dusosawa  
 1770: Piano Concerto in G, Hob. XVIII:4; Pletnev, Deutsche Kammerphilharmonie (Virgin)  
 1770: String Quartet in C, Op. 9, No. 1; Aeolian Quartet (London LP)  
 1770: Offertory Motet in d, "Non nobis, Domine", Hob. XXIIIa:1; Weil, Tölzer Boys Choir, Bylisma, Woodrow, van Asperen (Sony)  
 1770: String Quartet in E-flat, Op. 9, No. 2; Festetics Quartet (Hungaroton)  
 1770: Piano Sonata No. 31 in A-flat, Hob. XVI:46; Pogorelich (DG)  
**9:00 am**  
 1770: String Quartet in G, Op. 9, No. 3; Angeles String Quartet (Philips)  
 1770: Fragments of Six Lost Piano Sonatas, Hob. XVI:2a-g; Buchbinder (Telefunken 45)  
 1770: String Quartet in d, Op. 9, No. 4; Aeolian Quartet (London LP)  
 1770: Violin Concerto in A, Hob. VIIa:3; Accardo, English Chamber Orchestra (Philips LP)  
 1770: String Quartet in B-flat, Op. 9, No. 5; Festetics Quartet (Hungaroton)  
 1770: Divertimento for Piano Four Hands in F, Hob. XVIIa:1, "Il maestro e lo scolare"; A. Balsam, R. Balsam (MHS LP)  
 1770: String Quartet in A, Op. 9, No. 6; Festetics Quartet (Hungaroton)  
 1771: Symphony No. 49 in f, "La Passione"; Dorati, Philharmonia Hungarica  
**noon**  
 1771: String Quartet in E, Op. 17, No. 1; Aeolian Quartet (London LP)  
 1771: Piano Trio in F, Hob. XV:2; Beaux Arts Trio (Philips)  
 1771: Salve Regina in g, Hob. XXIIIb:2; Auger, Hodgson, Johnson, Howell, Birch, Heltay, London Chamber Choir, Fargo Chamber Orchestra (London)  
 1771: Baryton Trio No. 73 in G; Liebner, Fias, Mezo (Fidelio LP)  
 1771: Divertimento for Harpsichord and Strings in C, Hob. XIV:3; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1771: String Quartet in F, Op. 17, No. 2; Tátrai Quartet (Hungaroton)  
 1771: Baryton Trio No. 87 in A; Esterházy Baryton Trio (EMI)  
 1771: Symphony No. 52 in c; Pinnock, English Concert (DG Archiv)  
 1771: String Quartet in E-flat, Op. 17, No. 3; Aeolian Quartet (London LP)  
 1771: Piano Sonata No. 33 in c, Hob. XVI:20; Brendel (Philips)  
**3:00 pm**  
 1771: Symphony No. 43 in E-flat, "Mercury"; Dorati, Philharmonia Hungarica (London)  
 1771: String Quartet in c, Op. 17, No. 4; Tátrai Quartet (Hungaroton)  
 1771: Baryton Trio No. 82 in C; Esterházy Baryton Trio (EMI)  
 1771: Concertino for Organ and Strings in C, Hob. XVIII:10; Koopman, Amsterdam Baroque Orchestra (Philips)  
 1771: String Quartet in G, Op. 17, No. 5, "Recitative"; Aeolian Quartet  
 1771: Symphony No. 42 in D; Pinnock, English Concert (DG Archiv)  
 1771: Baryton Trio No. 96 in b; Geringas Baryton Trio (cpo)  
 1771: String Quartet in D, Op. 17, No. 6; Tátrai Quartet (Hungaroton)  
 1771: Piano Trio in E, Hob. XV:34; Beaux Arts Trio (Philips)  
**6:00 pm**  
 1772: Symphony No. 44 in e, "Mourning"; Pinnock, English Concert (DG Archiv)  
 1772: String Quartet in E-flat, Op. 20, No. 1; Salomon Quartet (Hyperion)  
 1772: Symphony No. 51 in B; Dorati, Philharmonia Hungarica (London)  
 1772: String Quartet in C, Op. 20, No. 2; Lindsay String Quartet (ASV)  
 1772: Symphony No. 45 in f-sharp, "Farewell"; Casals, Casals Festival Orchestra of Puerto Rico (CBS LP)  
 1772: Harpsichord Concerto in C, Hob. XIV:12; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1772: String Quartet in g, Op. 20, No. 3; Juilliard Quartet (Columbia LP)  
 1772: Symphony No. 46 in B; Pinnock, English Concert (DG Archiv)  
**9:00 pm**  
 1772: String Quartet in D, Op. 20, No. 4; Guarneri Quartet (RCA LP)  
 1772: Missa Sancti Nicolai in G, Hob. XXII:6, "Nicolaimesse"; "6/4-Takt-Messe"; Anderson, Stephen, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
 1772: Symphony No. 47 in G; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1772: String Quartet in f, Op. 20, No. 5; Emerson String Quartet (DG)  
 1772: Symphony No. 65 in C; Pinnock, English Concert (DG Archiv)  
 1772: String Quartet in A, Op. 20, No. 6; Lindsay String Quartet (ASV)  
 1772: Divertimento for Harpsichord and Strings in C, Hob. XIV:8; Koopman, Goebel, Stuurup, Medlam (Philips)  
 1773: Piano Sonata No. 36 in C, Hob. XVI:21; McCabe (London)

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## Wednesday, May 15

### midnight

- 1773: Salve Regina in E-flat, Hob. XXIIIb:4; Laki, Hamari, Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (Vox LP)  
1773: Piano Sonata No. 37 in E, Hob. XVI:22; Luvisi (WUOL-Louisville)  
1773: Symphony No. 50 in C; Pinnock, English Concert (DG Archiv)  
1773: Piano Sonata No. 38 in F, Hob. XVI:23; Ax (CBS)  
1773: Baryton Trio No. 109 in C; Esterházy Baryton Trio (Seraphim LP)  
1773: Piano Sonata No. 39 in D, Hob. XVI:24; McCabe (London)  
1773: **Philemon und Baucis** oder **Jupiters Reise auf die Erde**, Hob. XXIxb:2; Majkut, Naidic, Roon, Steinböck, Davy, Kment, von Zallinger, Vienna State Opera Chorus, Vienna Symphony Orchestra (Vox LP)  
1773: Piano Sonata No. 40 in E-flat, Hob. XVI:25; Buchbinder (Teldec)  
1773: Baryton Trio No. 113 in D; Geringas Baryton Trio (cpo)

### 3:00 am

- 1773: Piano Sonata No. 41 in A, Hob. XVI:26; Andsens (EMI)  
1773: Symphony No. 64 in A, "Tempora mutantur"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1773: Piano Sonata No. 34 in D, Hob. XVI:33; Buchbinder (Teldec)  
1773: **L'infedeltà delusa**, Hob. XXVIII:5; Mathis, Hendricks, Ahnsjö, Baldin, Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips)  
1773: Piano Sonata No. 32 in g, Hob. XVI:44; Kalish (Nonesuch LP)

### 6:00 am

- 1773: Baryton Trio No. 117 in F; Esterházy Baryton Trio (Seraphim LP)  
1773: Piano Sonata No. 28 in D, Hob. XVI:5a; McCabe (London)  
1774: Symphony No. 54 in G; Dorati, Philharmonia Hungarica (London)  
1774: Piano Sonata No. 44 in F, Hob. XVI:29; McCabe (London)  
1774: Symphony No. 55 in E-flat, "Schoolmaster"; Dorati, Philharmonia Hungarica (London)  
1774: Missa in Honorem BVM in E-flat, Hob. XXII:4, "Missa Sancti Josephi," "Grosse Orgelsolomesse"; Nelson, Watkinson, Crump, Thomas, Preston, Choir of Christ Church Cathedral Oxford, Academy of Ancient Music (Oiseau-Lyre)  
1774: Symphony No. 56 in C; Dorati, Philharmonia Hungarica (London)  
1774: Twelve Variations in E-flat, Hob.XVII:3; Reisenberg (Ivory Classics)

### 9:00 am

- 1774: Symphony No. 57 in D; Dorati, Philharmonia Hungarica (London)  
1775: Divertimento in G, Hob. X:12; Jones, Little Orchestra of London (MHS LP)  
1775: Il ritorno di Tobia, Hob. XXI:1; Hendricks, Zoghby, Jones, Langridge, Luxon, Dorati, Bright Festival Chorus, Royal Philharmonic Orchestra (London LPs)  
1775: Piano Sonata No. 49 in c-sharp, Hob. XVI:36; Kalish (Nonesuch LP)

### 1:00 pm

- 1774: Symphony No. 60 in C, "Il distratto"; Blum, Esterházy Orchestra (Vanguard)  
1775: Divertimento in D, Hob. X:1; Jones, Little Orchestra of London  
1775: Ein 'Magd, ein' Dienerrin, Hob. XXIII:1; Stoklassa, Kehr, Mainz Chamber Orchestra (Turnabout LP)  
1775: Piano Sonata No. 51 in E-flat, Hob. XVI:38; McCabe (London)  
1775: Symphony No.68 in B-flat; Dorati, Philharmonia Hungarica (London)  
1775: Song, "Beim Schmerz, der dieses Herz durchwühlte," Hob. XXVIa:37; Ameling, Demus (Philips LP)

### 3:00 pm

- 1775: **L'incontro improvviso**, Hob. XXVIII:6; Marshall, Jones, Ahnsjö, Dorati, Orchestre de Chambre de Lausanne (Philips)  
1776: Piano Sonata No. 42 in G, Hob. XVI:27; Galling (Vox LP)  
1776: Symphony No. 66 in B-flat; Dorati, Philharmonia Hungarica (London)  
1776: Piano Sonata No. 43 in E-flat, Hob. XVI:28; Buchbinder (Teldec)  
1776: Symphony No. 69 in C, "Laudon"; Dorati, Philharmonia Hungarica  
1776: Piano Sonata No. 45 in A, Hob. XVI:30; Kissin (Sony)  
1776: Lauda Sion (Hymnus/Motetto de venerabili sacramento) in C, Hob. XXIIIe:5; Ritter, Schnorr, Schillon, Icomou, Weil, Tölzer Boys Choir, Tafelmusik (Sony)

### 8:00 pm

- 1776: Symphony No. 67 in F; Solomons, L'Estro Armonico (CBS LP)  
1776: Piano Sonata No. 46 in E, Hob. XVI:31; Galling (Vox LP)  
1776: Symphony No. 61 in D; Dorati, Philharmonia Hungarica (London)  
1776: Piano Sonata No. 47 in B, Hob. XVI:32; Kalish (Nonesuch LP)  
1777: **Il mondo della luna**, Hob. XXVIII:7; Auger, Mathis, von Stade, Terrani, Alva, Dorati, Choëurs de la Radio Suisse romande, Orchestre de Chambre de Lausanne (Philips)

## Thursday, May 16

### midnight

- 1777: Aria, "D'una sposa meschinella," for Paisiello's **La Fracatana**, Hob. XXIIVb:2; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
1778: Missa brevis Sancti Joannis de Deo in B-flat, Hob. XXII:7, "Kleine Orgelsolomesse"; Smith, Watts, Tear, Luxon, Scott, Guest, Choir of St. John's College Cambridge, Academy of St. Martin-in-the-Fields (Lon.)  
1778: Baryton Trio No. 110 in C; Esterházy Baryton Trio (EMI)  
1778: **Die Feuersbrunst** oder **Das abgebrannte Haus**, Hob. XXIIXb:A; Boesch, Weber, Fuchs, Sutthamer, Wildhaber, Roisdler, Ortner, Arnold Schoenberg Chorus, Lower Austrian Chamber Orchestra (PAN LPs)  
1779: Symphony No. 53 in D, "Imperial"; Dorati, Philharmonia Hungarica  
1779: Alternative Finale 'A' to Symphony No. 53 in D, "Imperial"; Dorati, Philharmonia Hungarica (London LP)  
1784: Finale in D from unidentified work, sometimes connected with Symphony No. 53, "Imperial," as Alternative Finale 'D'; Dorati, Philharmonia Hungarica (London LP)

### 3:00 am

- 1779: **La vera costanza**, Hob. XXVIII:8; Norman, Lovaas, Ahnsjö, Trimarchi, Dorati, Orchestre de Chambre de Lausanne (Philips LPs)  
1779: Symphony No. 63 in C, "La Roxelane"; Solomons, L'Estro Armonico (CBS LP)  
1773: Alternative Minuet and Finale to Symphony No. 63 in C; Dorati, Philharmonia Hungarica (London)  
1779: Symphony No. 70 in D; Blum, Esterházy Orchestra (Vanguard)  
1779: **L'isola disabitata**, Hob. XXVIII:9; Herrmann, Kammerloher, Lee, Zanasi, de Marchi Academia Montis Regalis (Opus 111)  
1779: Symphony No. 75 in B-flat; Dorati, Philharmonia Hungarica (London)  
1779: Symphony No. 71 in B-flat; Dorati, Philharmonia Hungarica  
1780: Piano Sonata No. 48 in C, Hob. XVI:35; McCabe (London)  
1780: Symphony No. 62 in D; Dorati, Philharmonia Hungarica (London)

### 9:00 am

- 1780: Aria, "Dice benissimo," for Salieri's **La scuola di gelosi**, Hob. XXIVb:5; Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London LP)  
1780: Piano Sonata No. 50 in D, Hob. XVI:37; Solomon (Arabesque LP)  
1780: Symphony No. 74 in E-flat; Dorati, Philharmonia Hungarica (London)  
1780: Piano Sonata No. 52 in G, Hob. XVI:39; McCabe (London)  
1781: String Quartet in b, Op. 33, No. 1; Lindsay String Quartet (ASV)  
1781: Symphony No. 73 in D, "La chasse"; Marriner, Academy of St. Martin-in-the-Fields (Philips LP)  
1781: String Quartet in E-flat, Op. 33, No. 2, "The Joke"; Lindsay String Quartet (ASV)  
1781: Zwölf Lieder für das Clavier No. 1, Hob. XXVIa:1-12; Ameling, Demus (Philips LP)  
1781: String Quartet in C, Op. 33, No. 3, "The Bird"; Panocha Quartet (Supraphon)

### noon

- 1781: **La fedeltà premiata**, Hob. XXVIII:10; Cotrubas, von Staade, Terrani, Alva, Dorati, Choëurs de la Radio Suisse Romande, Orchestre de Chambre de Lausanne (Philips)  
1781: String Quartet in B-flat, Op. 33, No. 4; Panocha Quartet (Supraphon)  
1781: Zwölf Lieder für das Clavier No. 2, Hob. XXVIa:13-24; Ameling, Demus (Philips LP), Nos. 13, 14, 19, 23, 24), Fischer-Dieskau, Moore (HMV LP, Nos. 15, 16, 20, 21), Schreier, Demus (Ars Vivendi, Nos. 17, 18), Berry, Moore (Seraphim LP, No. 22)

### 4:00 pm

- 1781: String Quartet in G, Op. 33, No. 5, "How do you do?"; Angeles String Quartet (Philips)  
1781: String Quartet in D, Op. 33, No. 6; Salomon String Quartet (Hyperion)  
1782: Symphony No. 76 in E-flat; Dorati, Philharmonia Hungarica (London)  
1782: Missa cellensis in C, Hob. XXII:8, "Mariazellermesse"; Smith, Watts, Tear, Luxon, Scott, Guest, Choir of St. John's College Cambridge, Academy of St. Martin-in-the-Fields (London)  
1782: Symphony No. 77 in B-flat; Dorati, Philharmonia Hungarica (London)

### 6:00 pm

- 1782: **Orlando paladino**, Hob. XXVIII:11; Auger, Killebrew, Shirley, Trimarchi, Dorati, Orchestre de Chambre de Lausanne (Philips)  
1782: Symphony No. 78 in c; Salomon, Stockholm Chamber Orchestra (Sony)  
1783: Cello Concerto in D, Hob. VIIb:2; Bylsma, Lamón, Tafelmusik (Deutsche Harmonia Mundi)  
1783: Piano Sonata No. 35 in A-flat, Hob. XVI:43; Reisenberg (Ivory Classics)

### 10:00 pm

- 1784: Symphony No. 79 in F; Dorati, Philharmonia Hungarica (London)  
1784: Piano Concerto in D, Hob. XVIII:11; Argerich, Faerber, Württemberg Chamber Orchestra of Heilbronn (DG)  
1784: Divertimento for Flute, Violin, and Cello No. 1 in D, Hob. IV:6; Zucker, Taylor, Magill (Cantilena)  
1784: Piano Sonata No. 55 in B-flat, Hob. XVI:41; Kalish (Nonesuch LP)  
1784: Concerto for Two Horns in E-flat, Hob. VIIId:2; Baumann, T. Brown, I. Brown, Academy of St. Martin-in-the-Fields (Philips)  
1784: Piano Trio in G, Hob. XV:5; Beaux Arts Trio (Philips)  
1784: Divertimento for Flute, Violin, and Cello No. 2 in G, Hob. IV:7; B. Kuijken, S. Kuijken, W. Kuijken (Accent)

## Friday, May 17

### midnight

- 1784: Symphony No. 80 in d; Dorati, Philharmonia Hungarica (London)  
1784: Piano Sonata No. 53 in e, Hob. XVI:34; Kalish (Nonesuch LP)  
1784: **Armida**, Hob. XXVIII:12; Norman, Burrows, Ahnsjö, Leggate, Johnson, Ramey, Dorati, Orchestre de Chambre de Lausanne (Philips)

### 3:00 am

- 1784: Divertimento for Flute, Violin, and Cello No. 3 in C, Hob. IV:8; Zucker, Taylor, Magill (Cantilena)  
1784: Symphony No. 81 in G; Blum, Esterházy Orchestra (Vanguard)  
1784: Piano Sonata No. 54 in G, Hob. XVI:40; Brendel (Philips)  
1784: Divertimento for Flute, Violin, and Cello No. 4 in G, Hob. IV:9; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
1784: Piano Trio in F, Hob. XV:6; Beaux Arts Trio (Philips)  
1784: Divertimento for Flute, Violin, and Cello No. 5 in A, Hob. IV:10; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
1784: Piano Sonata No. 56 in D, Hob. XVI:42; Brendel (Philips)  
1784: Divertimento for Flute, Violin, and Cello No. 6 in D, Hob. IV:11; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
1785: Piano Trio in E-flat, Hob. XV:10; Stern, Rose, Istomin (Sony)  
1785: Six Minuets, Hob. IX:16, Nos. 1-6; Dorati, Philharmonia Hungarica (London LP)  
1785: Symphony No. 87 in A; Karajan, Berlin Philharmonic Orchestra (DG)  
1785: Piano Trio in D, Hob. XV:7; Beaux Arts Trio (Philips)

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**6:00 am**

- 1785: Six Minuets, Hob. IX:16, Nos. 7-12; Dorati, Philharmonia Hungarica  
 1785: Symphony No. 85 in B-flat, "La reine"; Bernstein, New York Philharmonic Orchestra (Sony)  
 1785: String Quartet in d, Op. 42; Lindsay String Quartet (ASV)  
 1785: Piano Trio in B-flat, Hob. XV:8; Beaux Arts Trio (Philips)  
 1785: Six Minuets, Hob. IX:16, Nos. 13-18; Dorati, Philharmonia Hungarica  
 1785: Symphony No. 83 in g, "La poule"; Bernstein, New York Philharmonic Orchestra (Sony)  
 1785: Piano Trio in A, Hob. XV:9; Beaux Arts Trio (Philips)  
 1785: Six Minuets, Hob. IX:16, Nos. 19-24; Dorati, Philharmonia Hungarica  
 1786: Cavatina, "Sono alcina," for Gazzaniga's **L'isola d'Alcina**, Hob. XXIVb:9; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1786: Symphony No. 84 in E-flat; Ansermet, Orchestre de la Suisse Romande  
**9:00 am**  
 1786: Adagio in F, Hob. XVII:9; Brendel (Philips)  
 1786: Symphony No. 86 in D; Kuijken, Orchestra of the Age of Enlightenment (Virgin)  
 1786: Recitative and Aria, "Ah tu non senti...qual destra omicida," for Traetta's **Ifigenia in Tauride**, Hob. XXIVb:10; Ahnsjö, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1786: Symphony No. 82 in C, "L'ours"; Karajan, Berlin Philharmonic (DG)  
 1786: Cantata, Hob. XXIVa:7, "Miseri noi...funesto orror"; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1787: String Quartet in B-flat, Op. 50, No. 1; Tokyo String Quartet (DG)  
 1787: Lira Organizzata Concerto in C, Hob. VIII:1; Ensemble Wolfgang von Karajan (Koch Schwann)  
 1787: Song, "Der schlaue(e) dienstfertige Pudel," Hob. XXVIA:38; Ameling, Demus (Philips LP)  
 1787: String Quartet in C, Op. 50, No. 2; Aeolian Quartet (London LP)  
 1787: Lira Organizzata Concerto in G, Hob. VIII:2; Ensemble Wolfgang von Karajan (Koch Schwann)  
 1787: Symphony No. 88 in A; Reiner, Chicago Symphony Orchestra (RCA)  
**noon**  
 1787: String Quartet in E-flat, Op. 50, No. 3; Angeles Quartet (Philips)  
 1787: Aria, "Vada adagio, signorina," for Guglielmi's **La quacchera spiritosa**, Hob. XXIVb:12; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1787: String Quartet in f-sharp, Op. 50, No. 4; Salomon Quartet (Hyperion)  
 1787: Lira Organizzata Concerto in F, Hob. VIII:4; Ensemble Wolfgang von Karajan (Koch Schwann)  
 1787: Symphony No. 89 in F; Dorati, Philharmonia Hungarica (London)  
 1787: String Quartet in F, Op. 50, No. 5; Salomon String Quartet (Hyperion)  
 1787: Aria, "Chi vive amante," for Bianchi's **Alessandro nell'Indie**, Hob. XXIVb:13; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips)  
 1787: Lira Organizzata Concerto in F, Hob. VIII:5; Ruf, Ensemble  
 1787: String Quartet in D, Op. 50, No. 6, "The Frog"; Tokyo Quartet (DG)  
 1787: Aria, "Un cor si tenero," for Bianchi's **Il disertore**, Hob. XXIVb:11; Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London LP)  
**3:00 pm**  
 1787: The Seven Last Words of our Saviour on the Cross (String Quartet version), Op. 51, Hob. III:50-56; Amadeus Quartet (DG)  
 1788: Symphony No. 90 in C; Böhm, Vienna Philharmonic (DG LP)  
 1788: String Quartet in G, Op. 54, No. 1; Emerson String Quartet (DG)  
 1788: Piano Trio in E-flat, Hob. XV:11; Beaux Arts Trio (Philips)  
 1788: String Quartet in C, Op. 54, No. 2; Tátrai Quartet (Hungaroton)  
 1788: Aria, "Se tu mi sprezz, ingrata," for Sarti's **I finti eredi**, Hob. XXIVb:14; Baldin, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1788: String Quartet in E, Op. 54, No. 3; Endellion String Quartet (Virgin)  
**6:00 pm**  
 1788: String Quartet in A, Op. 55, No. 1; Angeles String Quartet (Philips)  
 1788: Symphony No. 91 in E-flat; Orpheus Chamber Orchestra (DG)  
 1788: String Quartet in f, Op. 55, No. 2, "The Razor"; Amadeus Quartet (DG)  
 1788: Piano Trio in e, Hob. XV:12; Beaux Arts Trio (Philips)  
 1788: String Quartet in B, Op. 55, No. 3; Salomon String Quartet (Hyperion)  
**8:00 pm HISTORIC PERFORMANCES**  
 Great Haydn performances of the past.  
**10:00 pm**  
 1789: Symphony No. 92 in G, "Oxford"; Klemperer, New Philharmonia (EMI)  
 1789: Piano Trio in c, Hob. XV:13; Hóbarth, Coen, Cohen (Harmonia Mundi)  
 1789: **La Circe**, ossia **L'isola incantata** (a pasticcio by Haydn and others), Hob. LXXII:1; Aria, "Son pietosa, son bonina" and Terzetto, "Lavatevi presto"; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP, Aria); Ahnsjö, Baldin, Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips, Terzetto)  
 1789: Piano Sonata No. 58 in C, Hob. XVI:48; Horowitz (Sony)  
 1789: "Aria, "Infelice sventurata," for Cimarosa's **I due sospetti conti**, Hob. XXIVb:15; Mathis, Jordan, Orchestre de Chambre de Lausanne  
 1789: Fantasia in C, Hob. XVII:4; Brendel (Philips)  
 1790: Notturno No. 1 in C, Hob. II:25; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in C, Op. 64, No. 1; Aeolian Quartet (London LP)

**Saturday, May 18****midnight**

- 1790: Trio for Flute, Cello, and Piano in D, Hob. XV:16; A. Nicolet, Filippini, Canini (Novalis)  
 1790: Notturno No. 2 in F, Hob. II:26; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in b, Op. 64, No. 2; Amadeus Quartet (DG)  
 1790: Libera Me, Domine (Responsorium ad absolutiorem) in d, Hob. XXIIb:1; Weil, Tölzer Boys Choir, L'Archibudelli (Sony)  
 1790: Notturno No. 3 in G, Hob. II:32; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)

- 1790: String Quartet in B-flat, Op. 64, No. 3; Tátrai Quartet (Hungaroton)  
 1790: Trio for Flute, Cello, and Piano in G, Hob. XV:15; A. Nicolet, Filippini, Canini (Novalis)  
 1790: Notturno No. 4 in F, Hob. II:31; Hacker, Music Party (Oiseau-Lyre LP)  
 1790: String Quartet in G, Op. 64, No. 4; Amadeus Quartet (DG)  
 1790: Song, "Trachten will ich nicht auf Erden," Hob. XXVIA:39; Ameling, Demus (Philips LP)  
 1790: Piano Sonata No. 59 in E-flat, Hob. XVI:49; Richter (Vanguard)  
**3:00 am**  
 1790: Notturno No. 5 in C, Hob. II:29; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: Trio for Flute, Cello, and Piano in F, Hob. XV:17; Hünteler, Coen, Cohen (Harmonia Mundi)  
 1790: Notturno No. 6 in G, Hob. II:30; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in E-flat, Op. 64, No. 6; Angeles Quartet (Philips)  
 1790: Notturno No. 7 in C, Hob. II:28; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: Piano Trio in A-flat, Hob. XV:14; Dreyfus, Melkus, Vogt (MHS LP)  
 1790: Cantata for Soprano and Piano, Hob. XXVIB:2, "Arianna a Naxos"; Baker, Leppard (Philips LP)  
 1790: Notturno No. 8 in C, Hob. II:27; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
**5:00 am**  
 1791: **L'Anima del filosofo**, ossia **Orfeo ed Euridice**, Hob. XXVIII:13; Bartoli, Heilmann, D'Arcangelo, Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1792: Scottish Folk Songs, "The brisk young lad," Hob. XXXIA:46; "O Bonny Lass," Hob. XXXIA:89; "The White Cockade," Hob. XXXIA:22; Baker, Menuhin, Malcolm (Angel LP)  
 1792: Six Menuetti di ballo, Hob. IX:12, "Redout Menuetti," "Katharinen-tänze"; Dittrich, Ensemble Bella Musica di Vienna (Harmonia Mundi LP)  
 1792: Six Menuetti di ballo, Hob. IX:12, "Redout Menuetti," "Katharinen-tänze"; Marriner, Academy of St. Martin-in-the-Fields (Argo)  
 1791: Symphony No. 95 in c; Hickox, Collegium Musicum 90 (Chandos)  
 1791: Six Variations in C, Hob. XVII:5; Gallig (Vox LP)  
 1791: Symphony No. 96 in D, "Miracle"; Beecham, Royal Philharmonic (EMI)  
 1792: Scottish Folk Songs, "The Ploughman," Hob. XXXIA:10; "Duncan Gray," Hob. XXXIA:34; "My boy, Tammy," Hob. XXXIA:18; "Shepherds, I have lost my love," Hob. XXXIA:93; Baker, Menuhin, Malcolm (Angel LP)  
 1791: Symphony No. 93 in D; Davis, Amsterdam Concertgebouw Orchestra (Philips)  
**9:00 am**  
 1792: The Ten Commandments as Canons, Hob. XXVIIa:1-10; Ensemble Stéphane Caillat (Alba Prima)  
 1790: String Quartet in D, Op. 64, No. 5, "The Lark"; Lindsay Quartet (ASV)  
 1792: Symphony No. 94 in G, "Surprise"; Szell, Cleveland Symphony  
 1792: March for the Prince of Wales in E-flat, Hob. VIII:3; Netherlands Wind Ensemble (Philips LP)  
 1792: March for the Royal Society of Musicians in E-flat, Hob. VIII:3bis; Fischer, Austro-Hungarian Haydn Orchestra (Nimbus)  
 1792: Scottish Folk Songs, "Up in the morning early," Hob. XXXIA:28; "Green grow the rushes," Hob. XXXIA:8; "Love will find out the way," Hob. XXXIA:53; "Sleepy bodie," Hob. XXXIA:44; Baker, Menuhin, Malcolm (Angel LP)  
 1792: Symphony No. 98 in B-flat; Szell, Cleveland Symphony Orchestra (Sony)  
 1792: The Storm: Hark! The wild uproar of the winds, Hob. XXIVA:8; Szekeres, Budapest Madrigal Choir, Hungarian State Orchestra (Fidelio)  
 1792: Scottish Folk Songs, "O can ye see cushions," Hob. XXXIA:48; "The Birks of Abergeldie," Hob. XXXIA:58; "The Lea-Rig (My ain kind dearie)," Hob. XXXIA:31; "I'm o'er young to marry yet," Hob. XXXIA:30; "Cumbernauld House," Hob. XXXIA:47; Baker, Menuhin, Malcolm (Angel LP)  
 1792: Sinfonia Concertante for Bassoon, Oboe, Violin, Cello, and Orchestra in B-flat, Hob. I:105; Hurwitz, Harvey, Graeme, Gatt, Barenboim, English Chamber Orchestra (Angel LP)  
 1792: Pieces for Mechanical Clock, Hob. XIX:1-12; Original Niemicz Clock of 1792 (Candide LP)  
**noon**  
 1792: Symphony No. 97 in C; Bernstein, New York Philharmonic (CBS LP)  
 1793: String Quartet in B-flat, Op. 71, No. 1; Salomon Quartet (Hyperion)  
 1793: String Quartet in D, Op. 71, No. 2; Salomon String Quartet (Hyperion)  
 1793: Andante with Variations in f, Hob. XVII:6; Reisenberg (Ivory Classics)  
 1793: String Quartet in E-flat, Op. 71, No. 3; Salomon Quartet (Hyperion)  
 1793: Symphony No. 99 in E-flat; Jochum, London Philharmonic (DG LP)  
 1793: String Quartet in C, Op. 74, No. 1; Amadeus Quartet (DG)  
**3:00 pm**  
 1793: Pieces for Mechanical Clock, Hob. XIX:13-30; Original Niemicz Clock of 1793 (Candide LP)  
 1793: String Quartet in F, Op. 74, No. 2; Salomon String Quartet (Hyperion)  
 1793: String Quartet in g, Op. 74, No. 3, "Rider"; Amadeus Quartet (DG)  
 1794: Piano Trio in G, Hob. XV:32; Beaux Arts Trio (Philips)  
 1794: Symphony No. 100 in G, "Military"; Klemperer, New Philharmonia Orchestra (EMI)  
 1794: Piano Trio in A, Hob. XV:18; Dreyfus, Melkus, Vogt (MHS LP)  
 1794: Six original Canonettes No. 1, Hob. XXVIA:25-30; Lawson, Tverskaya (Opus 111)  
 1794: Piano Sonata No. 62 in E-flat, Hob. XVI:52; Brendel (Philips)  
 1794: Symphony No. 101 in D, "Clock"; Jochum, London Philharmonic Orchestra (DG LP)  
**6:00 pm**  
 1794: "London" Trio for Two Flutes, Violin, and Cello No. 1 in C, Hob. IV:1; A. Nicolet, C. Nicolet, Filippini (Novalis)

*The Haydn Orgy continues after the page is turned.*

1794: Piano Trio in g, Hob. XV:19; Beaux Arts Trio (Philips)  
 1794: Symphony No. 102 in B-flat; Klemperer, New Philharmonia (EMI)  
 1794: Piano Trio in B-flat, Hob. XV:20; Beaux Arts Trio (Philips)  
 1794: Aria and Chorus, "Nor can I think... Thy great endeavours," from an incomplete cantata, Hob. XXIvA:9; van der Kamp, Weil, Tölzer Boys Choir (Sony)  
 1794: Piano Trio in f-sharp, Hob.XV:26; London Fortepiano Trio (Hyperion)  
 1794: Dr. Harrington's Compliment (What Art Expresses), Hob. XXVlb:3; Holman, Psalmody, Parley of Instruments (Hyperion)

1795: Piano Sonata No. 60 in C, Hob. XVI:50; Serkin (CBS LP)  
 1795: Piano Trio in C, Hob. XV:21; Beaux Arts Trio (Philips)  
**8:30 pm**  
 1795: Symphony No. 103 in E-flat, "Drumroll"; Harmoncourt, Amsterdam Concertgebouw Orchestra (Teldec)  
 1795: Alternative Finale to Symphony No. 103 in E-flat, "Drumroll"; Dorati, Philharmonia Hungarica (London LP)  
 1795: Piano Trio in E-flat, Hob. XV:22; Dreyfus, Melkus, Vogt (MHS LP)  
 1795: "London" Trio for Two Flutes, Violin, and Cello No. 2 in G, Hob. IV:2; B. Kuijken, Hantaï, W. Kuijken (Accent)

1795: Piano Trio in d, Hob. XV:23; Beaux Arts Trio (Philips)  
**10:00 pm**  
 1795: Symphony No. 104 in D, "London"; Hickox, Collegium Musicum 90 (Chandos)  
 1795: Piano Trio in D, Hob. XV:24; Beaux Arts Trio (Philips)  
 1795: Piano Sonata No. 61 in D, Hob. XVI:51; Badura-Skoda (Astrée)  
 1796: Die Sieben letzten Worte unseres Erlösers am Kreuze (The Seven Last Words), Hob. XX:2; Kincses, Takács, Korondy, Gregor, Ferencsik, Budapest Chorus, Hungarian State Orchestra (Hungaroton)

## Sunday, May 19

### midnight

1795: Piano Trio in G, Hob. XV:25, "Gypsy Rondo"; London Fortepiano Trio (Hyperion)  
 1795: "London" Trio for Two Flutes, Violin, and Cello No. 3 in G, Hob. IV:3; A. Nicolet, C. Nicolet, Filippini (Novalis)  
 1795: March for the Derbyshire Cavalry Regiment, No. 2 in C, Hob. VIII:2; Netherlands Wind Ensemble (Philips LP)  
 1795: Piano Trio in e-flat, Hob. XV:31; Beaux Arts Trio (Philips)  
 1795: Cantata, Hob. XXIvA:10, "Berenice, che fati"; Baker, Leppard, English Chamber Orchestra (Philips LP)  
 1795: "London" Trio for Two Flutes, Violin, and Cello No. 4 in G, Hob. IV:4; B. Kuijken, Hantaï, W. Kuijken (Accent)  
 1795: Six original Canzonettas No. 2, Hob. XXVIa:31-36; Ameling, Demus (Philips LP)  
 1795: Song, "Der verdienstvolle Sylvius (Ich bin der Liebtesten)," Hob. XXVIa:36b; Schreier, Demus (Ars Vivendi)  
 1795: Song, "The Lady's looking-glass," Hob. XXXIc:17; Ameling, Demus (Philips LP)  
 1795: Songs, "The Spirit's Song," Hob. XXVIa:41; "O Tuneful Voice," Hob. XXVIa:42; Lawson, Tverskaya (Opus 111)  
 1795: Six English Psalms, "How oft, instinct with warmth divine," "Blest be the name of Jacob's God," "Maker of all be Thou my guard," "The Lord, th' almighty Monarch, spake," "Long life shall Israel's king behold," "O let me in th' accepted hour," Hob. ii, 181; Holman, Psalmody, Parley of Instruments (Hyperion)  
 1795: Secular Canons, Hob. XXVIIb:1-15; Szabó, Györ Girls' Choir (Hungaroton)  
 1796: Part Songs, "An den Vetter," Hob. XXVb:1; "Daphnens einziger Fehler," Hob. XXVb:2; de los Angeles, Schwarzkopf, Fischer-Dieskau, Moore (EMI)

### 3:00 am

1795: Secular Canons, Hob. XXVIIb:16-30; Szabó, Györ Girls' Choir (Hungaroton)  
 1796: Part Songs, "Die Harmonie in der Ehe," Hob. XXVc:2; "Die Beredsamkeit," Hob. XXVc:4; "Alles hat seine Zeit," Hob. XXVc:3; "Betrachtung des Todes," Hob. XXVb:3; Stéphane Caillat Vocal Quartet, Billier (Turnabout LP)  
 1795: Secular Canons, Hob. XXVIIb:31-46; Szabó, Györ Girls' Choir (Hungaroton)  
 1796: Part Songs, "Abendlied zu Gott," Hob. XXVc:9; "An die Frauen," Hob. XXVb:4; Lieder Quartet, Haudebourg (MHS LP)  
 1796: Two Duets of Nisa and Tirsi, Hob. XXVa:1-2; Livingstone, Mackie, Blakely (Unicorn)  
 1796: Part Songs, "Der Augenblick," Hob. XXVc:1; "Der Warnung," Hob. XXVc:6; "Wider den Übermut," Hob. XXVc:7; Beegle, New York Vocal Arts Ensemble (Arabesque LP)  
 1796: Missa Sancti Bernardi von Offida in B-flat, Hob. XXII:10, "Heiligmesse"; Vaness, Soffel, Lewis, Salomaa, Marriner, Rundfunkchor Leipzig, Staatskapelle Dresden (EMI)  
 1796: Incidental Music for Alfred, König der Angelsachsen (Bicknell's play Alfred or the Patriotic King), Hob. XXX:5; Guardian Spirit's Aria and Chorus of the Danes; Argenta, Hickox, Collegium Musicum 90 (Chandos)  
 1796: Missa in tempore belli in C, Hob. XXII:9, "Kriegsmesse," "Paukenmesse"; Blegen, Fassbänder, Ahnsjö, Sotin, Bernstein, Bavarian Radio Chorus and Symphony Orchestra (Philips)

### 6:00 am

1796: Trumpet Concerto in E-flat, Hob. VIIe:1; Nakariakov, López-Cobos, Orchestre de Chambre de Lausanne (Teldec)  
 1797: Song, "Un tetto umil" ("Ein kleines Haus"), Hob. XXVIa:45; Schreier, Demus (Ars Vivendi)  
 ? Song, "Bald wehen uns des Frühlings Lüfte," Hob. XXVIa:47; Ameling, Demus (Philips LP)  
 1797: Piano Trio in C, Hob. XV:27; Beaux Arts Trio (Philips)

1797: String Quartet in G, Op. 76, No. 1; Kuijken String Quartet (Denon)  
 1797: Piano Trio in E, Hob. XV:28; Beths, Bylisma, Levin (Sony)  
 1797: String Quartet in d, Op. 76, No. 2, "Fifths"; Takács String Quartet (London)  
 1797: Song, "Gott Erhalte (Franz) den Kaiser!"; Hob. XXVIa:43; Fischer-Dieskau, Moore (HMV LP)  
 1797: Variations sur le thème Gott erhalte den Kaiser, G in , Hob. i, 430; Odiaga (Titanic)  
 1797: String Quartet in C, Op. 76, No. 3, "Emperor"; Tokyo String Quartet (CBS LP)  
 1797: Piano Trio in E-flat, Hob. XV:29; Beaux Arts Trio (Philips)  
 1797: String Quartet in B-flat, Op. 76, No. 4, "Sunrise"; Tátrai Quartet (Hungaroton LP)

### 9:00 am

1797: Piano Trio in E-flat, Hob. XV:30; Beaux Arts Trio (Philips)  
 1797: String Quartet in D, Op. 76, No. 5; Cleveland Quartet (Teldec)  
 1798: Missa in d, Hob. XXII:11, "Nelsonmesse," "Imperial Mass," "Coronation Mass"; Lott, Watkinson, Davies, Wilson-Johnson, Pinnock, English Concert and Choir (DG Archiv)  
 1798: Aria, "Sole e pensoso" (Petrarch sonnetto), Hob. XXIVb:20; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)

### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Hanet Hatfield Legro, Minister of Mt. Olivet United Church of Christ in Green County, Virginia. Music includes Julian Wachner's Somerville Service and "Tantum ergo" by Durufel.

### 12:30 pm THE FRANZ JOSEPH HAYDN ORGY (cont.)

1797: String Quartet in E-flat, Op. 76, No. 6; Lindsay String Quartet (ASV)  
 1798: Die Schöpfung (The Creation), Hob. XXI:2; Marshall, Cole, Howell, Popp, Weikl, Kubelik, Bavarian Radio Chorus and Symphony Orchestra (Orfeo)  
 1799: String Quartet in G, Op. 77, No. 1; Kodály Quartet (Naxos)  
 1799: Missa in B-flat, Hob. XXII:12, "Theresienmesse"; Popp, Elias, Tear, Hudson, Bernstein, London Symphony Chorus and Orchestra (Sony)  
**4:00 pm**  
 1799: String Quartet in F, Op. 77, No. 2; Tátrai Quartet (Hungaroton LP)  
 1800: Song, "Als einst mit Weibes Schönheit," Hob. XXVIa:44; Ameling, Demus (Philips LP)  
 1800: Cantata, Hob. XXVb:4, "The Battle of the Nile"; Monoyios, Four Nations Ensemble (ASV)  
 1800: Te Deum in C, Hob. XXIIIc:2; Parle, Pinnock, English Concert and Choir (London)  
 1800-1801: Scottish Folk Song, "My love she's but a lassie yet," Hob. XXXIa:194; Wunderlich, Weller, Beinl, Schmidt (Philips)  
 1801: Scottish Folk Songs, "The Flowers of Edinburgh, Hob. XXXIa:90bis; "Will ye go to Flanders (Gramachree)," Hob. XXXIa:13bis; Nelson, Elliott, Standage, Pleeth, Hogwood (Oiseau-Lyre LP)  
 1801: Scottish Folk Songs, "The Looking glass," Hob. XXXIa:158; "The Shepherd's wife," Hob. XXXIa:128bis; Lawson, Podger, Kogan, Tverskaya (Opus 111)  
 1801: Scottish Folk Song, "What can a young lassie do wi' an auld man," Hob. XXXIa:134bis; Anderson, Cairns, Field Rycroft, Kitchen (Chandos LP)  
 1801: Missa in B-flat, Hob. XXII:13, "Schöpfungsmesse"; Hendricks, Murray, Blochwitz, Hölle, Marriner, Rundfunkchor Leipzig, Staatskapelle Dresden (EMI)

### 6:00 pm

1803: Welsh Folk Songs, "Erddigan," Hob. XXXIb:27; "Maltraeth," Hob. XXXIb:36; Wunderlich, Weller, Beinl, Schmidt (Philips)  
 1801: Die Jahreszeiten (The Seasons), Hob. XXI:3; Janowitz, Schreier, Talvela, Böhm, Vienna Singverein, Vienna Symphony Orchestra (DG)  
 1803: Scottish Folk Song, "John Anderson, my jo," Hob. XXXIa:2bis; Lawson, Podger, Kogan, Tverskaya (Opus 111)  
 1803: Welsh Folk Song, "Ar hyd y nos (All through the night)," Hob. XXXIb:9; de los Angeles, Fischer-Dieskau, Droll, Popp, Moore (Angel LP)  
 1802: Missa in B-flat, Hob. XXII:14, "Harmoniemesse"; Russell, Wyn-Rogers, Kendall, George, Hill, Choir of Winchester Cathedral, Brandenburg Orchestra (Hyperion)  
 1803: Song, "Pensi a me si dio amante" ("Antwort auf die Frage eines Mädchens: Vergiss mein nicht"), Hob. XXVIa:46; Schreier, Demus (Ars Vivendi)  
 1803: String Quartet in d, Op. 103, (unfinished); Salomon String Quartet (Hyperion)

**IF YOU HAVE ENJOYED** the Haydn Orgy, or if you have criticisms, please let us know, about this or any other programming on WHRB. Listener response is extremely important to us as we plan future programs. Please write to **WHRB, 389 Harvard St., Cambridge, MA 02138**. Thank you.

### 10:00 pm THE BEST OF AMERICAN COMEDY ORGY

Four hours of the Best of American Comedy Orgy will sample recorded acts of American comedy, from Woody Allen to Steve Martin, Bill Cosby to Adam Sandler, bringing the wonderful world of humor back to the radio.

## Monday, May 20

### 2:00 am THE SUN RA ORGY

The Sun Ra Orgy will cover the entire career of one of the most singular of all jazz musicians. Though he may perhaps be most known for his stage costumes and outer space mysticism, Sun Ra was one of the great band leaders. This 55-hour orgy will attempt to cover the whole range of the numerous and diverse facets of his career.

**THE SUN RA ORGY CONTINUES to 9 am Wednesday**

## Wednesday, May 22

### midnight THE SUN RA ORGY CONTINUES 9:00 am THE HOWLIN' WOLF ORGY

Hyperbole aside, Howlin' Wolf (Chester Arthur Burnett) is simply one of the greatest recorded blues musicians of all time. Howlin' Wolf learned from the premier blues musicians of his time, and his music combines influences from Delta and Mississippi blues styles. His music demonstrates that the blues are timeless and always powerful, and his potent brand of caustic blues inspired an entire generation of musicians.

### 3:00 pm THE CUBOP ORGY

The bebop innovations of Charlie Parker and Dizzy Gillespie that revolutionized jazz were still in their infancy when, in the mid-1940s, the greats of jazz and Afro-Cuban music came together to produce a sizzling new fusion. Mario Bauza, who had worked with Gillespie in the trumpet section of Cab Calloway's band, introduced Gillespie to Chano Pozo, perhaps the greatest Afro-Cuban conguero of his generation. The two found an immediate musical rapport, and Cubop — Afro-Cuban drenched bebop — was born. At the same time, Bauza's brother-in-law Machito (Frank Grillo) was rapidly incorporating bebop's harmonic sensibility into his driving Afro-Cuban orchestra. Although earlier styles of jazz had borrowed elements of Latin music, no previous fusion of the two combined the styles in such equal proportions. The result was a music both sophisticated and danceable.

This 23-hour orgy will cover the seminal Cubop recordings of the 1940s and early 1950s. Major artists will include Gillespie, Pozo, Machito, Charlie Parker, and the late, great arranger Chico O'Farrill.

## Thursday, May 23

### midnight THE CUBOP ORGY CONTINUES 2:00 pm THE JACO PASTORIUS ORGY

Jaco Pastorius was a freak. There were no other electric bassists who soloed like Bird (but funkier) and grooved like Larry Graham (but much more intense), profoundly changing a single instrument's course.

From his first solo album *Jaco Pastorius* to his work replacing Miroslav Vitouš in Weather Report, his funky-jazz big band *World of Mouth* to Pat Metheny's *Bright Size Life*, his playing graced some highlights of the jazz idiom in the 1970s and 1980s.

There was only a small handful of electric bass players working in jazz before Jaco Pastorius; now countless kids take up the instrument with his epic solos (such as his debut "Donna Lee") and pounding grooves (such as Weather Report's "Havona"). Jaco Pastorius single-handedly created a role and repertoire for the instrument which has not been surpassed in musicality since his death.

## Friday, May 24

### midnight THE BORN AGAINST/MEN'S RECOVERY PROJECT ORGY

Born Against began on April 29th, 1989, and in four short years, returning hardcore to a pure, impassioned, idealistic plea for social change in the original spirit of the do-it-yourself movement. Moving beyond the more simplistic political views of their predecessors, the words of Born Against express an often complicated, sometimes angry, but distinctly personal relationship to the problems they addressed. After numerous lineup changes, the band dissolved on July 12th, 1993, and later, singer Sam Bland and bassist Neil Burke joined with Joe Preston to form Men's Recovery Project, a band which would radically alter the sonic boundaries of hardcore. In their songs, the rawness of Born Against creeps in from time to time, often altered by synthesizers and samples, occasionally exploding above the cacophony. While considering some of the same issues as Born Against, Men's Recovery Project often produced lyrics which were both perverse and obtuse, and yet remain true to their subversive roots. Men's Recovery Project is no longer, but its legacy remains intact in the vital experimental hardcore scene of Providence, RI.

### 9:00 am THE MASS DIST ORGY

"If you are into something, get other people into it too..." So begins the Massive Distribution Manifesto. Known commonly as Mass Dist, this homespun underground "label-of-sorts" has been kicking around for a few years now. Two Boston-based musicians and enthusiasts, C-ville and J-bone, "invented" Mass Dist. More than just an imprint for an ever-growing catalog of CDs fitted into handcrafted packages, Mass Dist is a concept that anyone can adopt.

Empowering musicians who function in opposition to "Record Industry Conglomerate Monopoly Trusts," Mass Dist actually encourages the duplication of their titles. It's the cornerstone of their hand-to-hand, word-of-mouth distribution. This bright idea encourages anyone with a CD burner or a tape deck to put out any and all music they dig.

The Mass Dist Orgy will feature a complete discography, including the famed "compellations," running commentary by label founders, and live performances by Boston-area acts affiliated with the project. This broadcast will give radio listeners a unique opportunity to collect the entire catalog, which features: Love Handlers, No Peddlers, BullRoarer, Blind Mitre, Kevin Purvis, Jeremy Harris, USAISAMONSTER, Tanqueray/Jesus Christ, Devil Music, DonkeyDissaster, Elvish Presley, RawDawgRex&TheFamilyNadz,

### MOVING? PLEASE HELP!

If you are moving and want the Guide to follow, or if you are leaving the area, PLEASE let us know. Returned Guides cost us a lot of money each year, as well as wasting paper. We appreciate your writing to **Guide, WHRB, 389 Harvard St., Cambridge, MA 02138.** Thank you.

## Saturday, May 25

### midnight THE MASS DIST ORGY CONTINUES 9:00 am HILLBILLY AT HARVARD 1:00 pm THE BOSTON CAMERATA ORGY

Founded in 1954, The Boston Camerata is an early music ensemble that was associated with the Boston Museum of Fine Arts until 1974, when it began touring overseas and building an international presence. The Camerata's numerous teaching, research, recording, and concert projects have brought its work to audiences throughout Europe, Asia, and North America. The Camerata has participated in early music festivals in Berkeley, Boston, and San Antonio, and the ensemble continues to tour the country extensively. Their many recordings have been distributed worldwide by Erato, Harmonia Mundi, Nonesuch, Telefunken and Glissando, garnering international awards and recognition. Their 1989 recording *Tristan et Iseult*, based on original sources of the medieval legend, won the Grand Prix du Disque of the Academie Charles Cros. *Simple Gifts*, a recording of Shaker spirituals and chants, was reached number one on the Billboard magazine classical chart during late 1995 and early 1996. Most recently, the album *Canitags*, music from the court of medieval Moroccan king Alfonso el Sabio, has won one of the greatest honors of the classical music world, Holland's Edison Prize. The Camerata skillfully combines intellectual content with powerful music and broadly reaching programs both geographically and temporally.

All recordings are on the Erato label except where noted.

**Times listed below are only approximate.**

Introduction and Interview with Director Joel Cohen

#### Part I: Hispanic Music

*Canitags*; Camerata Mediterranea, l'Orchestre Andoulu de Fez

*Sacred Bridge: Jews and Christians in Medieval Europe*

*Nueva Espana: Close Encounters in the New World, 1590-1690*; Boston Shawm and Sackbut Ensemble, Schola Cantorum of Boston, Les Amis de la Sagesse Women's Choir

#### Part II: Early Jewish Music

*Sacred Bridge: Jews and Christians in Medieval Europe*

*Musique Judeo-Baroque* (Harmonia Mundi)

#### 4:00 pm Part III: Americana

*Simple Gifts: Shaker Chants and Spirituals*; Schola Cantorum, Shaker Community of Sabbath Day Lake, Maine

*Golden Harvest: More Shaker Chants and Spirituals*; Members of the Harvard University Choir, Members of Youth Pro Music, Shaker Community of Sabbathday Lake, Maine (Glissando)

*Trav'ling Home: American Spirituals, 1770-1870*; Schola Cantorum of Boston, Brown University Chamber Chorus

*The American Vocalist: spirituals and folk hymns, 1850-1870*; Schola Cantorum of Boston, Chamber Choir of Harvard-Radcliffe Collegium Musicum

#### New Britain

#### 7:00 pm

*Liberty Tree: Early American Music, 1776-1861*; Members of the Harvard University Choir

#### Part IV: Medieval Legends

*Carmina Burana: Medieval Songs from the Benediktbeuren manuscript, c. 1230*; Members of the Harvard University Choir

*Tristan et Iseult: A Medieval Legend in Music and Poetry*

*Le Roman de Fauvel*; Ensemble Project Ars Nova, Cohen

#### 9:30 pm Part V: French Music

*Lo Gai Saber: Troubadours and Minstrels, 1100-1300*; Camerata Mediterranea

*Lamentations: Holy Week in Provence*

*Douce Beauté: Pierre Guédon et l'air de cour, 1590-1640*

#### Part VI: English Baroque

*John Dowland (1563-1626): Farewell Unkind, Songs and Dances*

*What Then is Love?: An Elizabethan Songbook*

## Sunday, May 26

### midnight THE CELTIC MUSIC ORGY

The term Celtic is first and foremost a linguistic term referring to the languages of the Celtic language group: Irish Gaelic, Manx Gaelic, Scots Gaelic, Welsh, Breton, and Cornish. We will explore Celtic music within the cultural context of Celtic-language communities. See how native points of view inform the traditional music of the culture, and how language adapts to modern genres of music such as pop, rap, and club music. We will have live performances from local groups such as Epona, who sing in the six Celtic languages, guest speakers from the Harvard Celtic Department, excerpts from lectures by artists such as Lillias O'Loaie, and examples from Celtic-language radio stations including Raidió na Gaeltachta and Radio Cymru.

#### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Mark D. W. Edington, Epps Fellow, Chaplain to Harvard College, Assistant Minister in the Memorial Church, and Senior Administrator in the Center for the Study of World Religions.

**Program Guide Editors:** Anthony Cheung, David Freeman

**Staff:** Mona Lewandoski, Erica Cowman, Julie Greenberg,

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## 12:30 pm THE RICHARD RODGERS CENTENARY ORGY

Richard Rodgers (1902-8) was one of the century's most beloved composers. Although he was considered old-fashioned in the late 20th century, there has been a renewed interest in recent years and with recent revivals in his unmatched rich flow of sweet melodies for the musical stage. With his centenary, many are reassessing his work, and with this Orgy we offer a perspective of his entire career.

In his first phase, from his late teens to early forties, he wrote energetic, era-capturing music to go with the witty, modern lyrics of Lorenz Hart (1895-1943), but even then, Rodgers' sentimental side shaped many of his finest songs. His intentions were especially clear when he himself played his music, even while stars of the day were giving it a more conventional if commercially potent treatment (listen in particular to the excerpts from *Mississippi*). In his second period, as partner to Oscar Hammerstein II (1895-1960), Rodgers' writing deepened, and he gave full rein to his melodic bent. For nearly two decades Rodgers & Hammerstein shows were central to Broadway. In his third period, with himself and others as librettists, Rodgers' inspiration was not so consistent, but he wrote much that is beautiful and treasurable during that time. At the end, he returned to his most lyrical manner in some of the music for **I Remember Mama**, with his enduring warmth providing a fitting finale.

The Richard Rodgers Orgy is heard today and tomorrow, but even in that time we cannot hear everything he wrote. Still, we will sample just about everyone of his stage and film shows, beginning with a song he wrote at 15 and early collaborations with Hart. In this, we hope to grasp at least the outline of the talent and career of one of America's finest composers.

Original and period performers are preferred, although there are some modern-era recreations. There may be some adjustments in the performers listed below. Above all, please be aware that:

**Time divisions below are only approximate.**

"Twinkling Eyes" (1917); Annie Laurita (Original Cast Records LP)

### Rodgers and Hart

"Any Old Place with You" (1919, for Lew Fields' musical **A Lonely Romeo**); Ben Bagley ensemble (Crewe LP)

**Fly With Me** (1920); Shanet, Columbia University Company, 1980 (Original Cast Records LP)

*Garrick Gaieties* (1925); Dorothy Loudon, Charlotte Rae, Danny Meehan, Michael McWhinney, Cy Young — Ben Bagley (Crewe LP), Frank Crumit (EMI LP) and Rodgers and Hart (1929 film)

**Dearest Enemy** (1925); Frederica von Stade, John McGlinn, London Symphony Orchestra (EMI LP); others

**The Girl Friend** (1926); Rodgers, Hart (1929 film)

**Betsy** (1926); von Stade, McGlinn, London Symphony Orchestra (EMI LP), Bolcom and Morris (RCA LP)

**Lido Lady** (London, 1926); Cicely Courtneidge, Jack Huijbert, Phyllis Dare

**Peggy Ann** (1926); Helen Morgan; Dorothy Dickson

### 2:00 pm

*One Dam Thing After Another* (revue, 1927); Edythe Baker (EMI LP)

**A Connecticut Yankee in King Arthur's Court** (1927); Dick Foran, Vivienne Segal, Julie Warren, Chester Stratton (Decca 78's-AEI LP), June Allyson (MCA LP)

**Chee-Chee** (1928); von Stade, McGlinn, London Symphony Orchestra (EMI LP); Mary Martin, Rodgers (RCA)

**Present Arms** (1928); Deane Janis, Rodgers (Columbia 78)

**She's My Baby** (1928); Beatrice Lillie

**Heads Up!** (1929); Smith Ballew, Ben Selvin and His Orchestra (Sony); Buddy Rogers; Helen Kane

### 3:00 pm

**Spring Is Here** (1929); Lee Sullivan, Rodgers (Columbia 78); Bolcom, Morris, Lucy Simon (RCA); Inez Courtney, Lawrence Gay

**Simple Simon** (1930); Ruth Etting (Columbia LP), Frank Luther, The High Hatters, Scrapy Lambert; Bolcom and Morris (RCA)

**Ever Green** (London, 1930); Jessie Matthews (EMI LP)

**America's Sweetheart** (1931); Frank Luther, Arden and Ohman

*Hot Heiress* (film, 1931); Ben Lyon, Ona Munson, Inez Courtney

*Love Me Tonight* (1932, film); Jeanette MacDonald, Maurice Chevalier

### 4:00 pm

*The Phantom President* (film, 1932); George M. Cohan

*Hallelujah, I'm a Bum* (film, 1933); Al Jolson

*Dancing Lady* (film, 1933); Nelson Eddy

"That's Love" (1934, for film *Nana*); Anna Sten

*Hollywood Pary* (film, 1934); Frances Williams

"The Bad in Every Man" (1934, for film *Manhattan Melodrama*); Shirley

### Ross

"Blue Moon" (independent song, 1934); Connie Bowell

*Let's Have Fun* (radio, 1935); Helen Morgan, Kevin Murray, Romney Brent

### 5:00 pm

*Jumbo* (1935); Durante, Raye (Columbia LP)

*Mississippi* (film, 1935); Bing Crosby; Rodgers

**On Your Toes** (1936) (with "Slaughter on Tenth Avenue"); Lara Teeter, Christine Andreas, John Mauceri (Polydor LP); Rodgers, New York Philharmonic Orchestra (Odyssey LP)

All Points West (A Musical Narrative) (1936); Bob Lawrence, Paul

Whiteman and his Concert Orchestra (Victor 78)

**Babes in Arms** (1937); Judy Garland, Ray Heatherton, Wynn Murray

**I'd Rather Be Right** (1937); James Cagney (from 1942 film), Lee Sullivan

(RCA Victor LP), von Stade, McGlinn, London Symphony (EMI LP)

*Fools for Scandal* (film, 1938); Jeni LeGon

### 6:30 pm

**The Boys from Syracuse** (1938); Martha Raye, Allen Jones, Joe Penner

(film version); Portia Nelson, Jack Cassidy (Sony)

**I Married an Angel** (1938); Eddy, MacDonald; Bolcom and Morris

(RCA); others

**Nursery Ballet** (1938); March of the Clowns; Keith Lockhart, Boston Pops

Orchestra (RCA Victor)

**Too Many Girls** (1939); Desi Arnaz and film cast

### 7:30 pm

**Ghost Town** (ballet, 1939); Mauceri, orchestra (Polydor)

radio broadcast (1939); Rodgers and Hart

**Higher and Higher** (1940); Shirley Ross; film cast

*Two Weeks with Pay* (revue, 1940); von Stade, McGlinn, London

Symphony Orchestra (EMI LP)

### 8:30 pm

**Pal Joey** (1940); Harold Lang, Vivienne Segal (Columbia LP)

*They Met in Argentina* (film, 1941); Buddy Ebsen, film cast

**By Jupiter** (1942); Milton Berle, Betty Garrett

"The Bombadier Song" (independent song, 1942); Crosby, John Scott

Trotter, The Music Mafids

"The Girl I Love to Leave Behind" (for film *Stage Door Canteen*, 1943);

Ray Bolger

"To Keep My Love Alive" and "Can't You Do a Friend a Favor" (for 1943

revival of **A Connecticut Yankee in King Arthur's Court**); Vivienne

Segal, Dick Foran (Decca 78's - AEI LP)

### Rodgers and Hammerstein!

### 9:45 pm

**Oklahoma!** (1943); Alfred Drake, John Roberts, Celeste Holm, Howard Da

Silva, Lee Dixon, Jay Blackton (Decca)

"Boys and Girls Like You and Me" (song cut from **Oklahoma!** and two

films); Frank Sinatra

"Dear Friend" (independent song for War Loan Drive, 1944); Barry Wood

"We're on our Way" (independent song dedicated to U.S. Army Infantry,

1944); Alfred Drake, Fred Waring Orchestra

**Part II is tomorrow.**

### 11:00 pm THE LARRY YOUNG ORGY

Larry Young was the first jazz musician to take the organ in new directions after Jimmy Smith. He pioneered a modal approach to the organ, influenced by John Coltrane. This work was captured on a series of groundbreaking Blue Note recordings. He also was one of the pioneers in fusion, performing in Tony Williams' Lifetime, arguably the very first fusion group. This orgy will cover Young's entire career, from his early Jimmy Smith-influenced years, to post-bop, to his final fusion years before his death in 1978.

## Monday, May 27

midnight THE LARRY YOUNG ORGY (cont.)

10:00 am THE RICHARD RODGERS ORGY, Part II

### Rodgers and Hammerstein

*State Fair* (film, 1945); Louanne Hogan, William Marshall, Dick Haymes,

Jeanne Crain, Percy Kilbride, Charles Winninger, Fay Bainter

**Carouse!** (1945); John Raitt, Jan Clayton, Jean Darling (Decca)

"I Haven't Got a Worry in the World" (for play *Happy Birthday*, 1946);

Hildegard (MCA)

**Allegro** (1947); Lisa Kirk, original cast (RCA Victor), Bryn Terfel, Paul

Daniel, Opera North Chorus, English Northern Philharmonia (DG)

### 11:45 am

**South Pacific** (1949); Mary Martin, Ezio Pinza, William Tabbert, Juanita

Hall (Sony)

**The King and I** (1951); Gertrude Lawrence, Yul Brynner (Decca LP)

*Victory at Sea* (Rodgers, arr. Robert Russell Bennett, television, 1952-53);

Bennett, NBC Symphony Orchestra (RCA)

"Happy Christmas, Little Friend" (independent song, 1952); Benjamin

Sears, Bradford Conner (Oakton)

### 2:00 pm

**Me and Juliet** (1953); Isabel Bigley, Bill Hayers, Joan McCracken, Ray

Walston (RCA Victor)

"There's Music in You" (for film *Main Street to Broadway*, 1953); Mary

Martin

**Pipe Dream** (1955); Helen Traubel, original cast (RCA Victor)

*Cinderella* (television, 1957); Julie Andrews, Jon Cypher (Sony)

**Flower Drum Song** (1958); Miyoshi Umeki, Arabella Hong, Pat Suzuki,

Larry Blyden (Sony)

**The Sound of Music** (1959); Martin, Theodore Bikel, Patricia Neway,

Marion Marlowe (Sony)

### 4:00 pm Rodgers, alone and with others

Rodgers: **No Strings** (1962); Diahann Carroll, Richard Kiley (Capitol LP)

Rodgers: *The Sound of Music* (film, 1965), "I Have Confidence",

"Something Good"; Andrews, Christopher Plummer (RCA LP)

Rodgers and Sondheim: **Do I Hear a Waltz** (1965); Elizabeth Allen, Sergio

Franchi (Columbia LP)

Rodgers: *Androcles and the Lion* (television, 1967); Norman Wisdom

(RCA Victor LP)

Rodgers and Charnin: **Two by Two** (1970); Danny Kaye (Columbia LP)

Lagoon (orchestral piece, 1974); Andre Kostelanetz, orchestra (Columbia LP)

**Rex** (1976); Nicol Williamson, Penny Fuller, Jay Blackton (RCA)

Rodgers, Charnin, and Jessel: **I Remember Mama** (1979); Sally Ann

Howes, George Hearn, Georg Irving (Polydor)

### 6:00 pm Rodgers' music today, and his talented descendants

As an extension of our Rodgers tribute, we treat revivals of **The King**

and **I, Carouse!**, **The Sound of Music**, **South Pacific**, and others, and

performances by Bernadette Peters, Mandy Patinkin, Frank Sinatra, Ella

Fitzgerald, Bryn Terfel, Barbara Cook, and others who perform in new

arrangements.

And to follow musical talent through his daughter and grandson, we will

hear music from Mary Rodgers' **Once Upon a Mattress** (with Carol

Burnett) and Adam Guettel's *Myths and Hymns* and **Floyd Collins**.

## 10:00 pm THE WHITEHOUSE/SUSAN LAWLY ORGY

"It is impossible to listen to a Whitehouse record with indifference." Harsh, witty, and utterly fearless, Whitehouse emerged from London in 1980 to push the experimentalism and rawness of groups like Throbbing Gristle to their logical end, a sound which the artists themselves call "extreme music." The group's current incarnation includes founder and former member of Essential Logic William Bennett, underground writer Peter Sotos, and musician Philip Best, who joined the group at age 14 after running away from home for a performance at the Spanish Anarchists Centre in London. The Whitehouse/Susan Lawly Orgy will feature twenty-four hours of studio and live music from Bennett's group and its power electronics record label, Susan Lawly. Recordings from Peter Sotos, Sutcliffe Jugend, Come Organisation, and the Extreme Music series (Extreme Music from Africa, Extreme Music from Women) will also be included.

## Tuesday, May 28

### midnight THE WHITEHOUSE/SUSAN LAWLY ORGY (cont.) 10:00 pm THE 20 YEARS OF MOMUS ORGY

Momus, aka Nick Currie, has been releasing music since 1982. He is thought by some to be the most important British songwriter of the last twenty years, overlooked because he is both too dirty and too educated. Momus writes tender, perverted, ultra-academic ballads about love and sexual peccadilloes. Drawing on the tradition of Jacques Brel, Serge Gainsbourg, Music Hall from the 1920s, Baroque art, Nietzschean philosophy, indiepop and 1960s analog synthesizers, Momus has developed a style which is uniquely his own.

We focus on Momus' first ten years recording on Cherry Red, El and Creation records, an explosive period of his career that is seldom heard now and has not been reissued. Also included will be rare recordings of live acoustic sets, singles, and collaborations never released in America or never released at all. The last five years of Momus' output are better known and more widely heard; we will play these recordings as time allows.

## Wednesday, May 29

### midnight THE 20 YEARS OF MOMUS ORGY CONTINUES 5:00 am THE FATS WALLER ORGY

Attempt to resist smiling or tapping your foot when listening to the music of Thomas "Fats" Waller (1904-43) and you are sure to fail. The son of a preacher, Fats learned to play organ in church from his mother at a young age, and by the early 1920s was taking piano lessons from the great stride pianist James P. Johnson. By the height of his career, Fats was the most recorded and best-known of the stride pianists and had pioneered the use of the both the pipe and Hammond organs in jazz. In addition to his keyboard skills, Fats possessed considerable talent as a composer; he was the author of such classic melodies as "Ain't Misbehavin'" and "Honey-suckle Rose," as well as more "serious" concert music. Still, Fats is often most remembered for his exuberant comic personality and his "gravel and honey" vocals. We will showcase Fats' many talents, following his career from his first recordings at the age of 18 up to his tragic early death from pneumonia at age 39.

### 1:00 pm THE DOBBS ORGY

Bassist/composer/storyteller Richard Hartshorne (aka Dobbs) has one of the most unusual musical voices and visions in the classical music world. The recording that put him on the map is his solo double bass recording of all six Bach cello suites, the result of his lifelong obsession with the suites. Not satisfied with simply recording all six, Dobbs is currently preparing to perform all six in an single concert in Northern Ireland. In addition to his Bach, Dobbs is known for his own solo story-compositions, which he tells through a combination of singing, playing, acting, and speaking, with notable creative humor. We will hear Dobbs' Bach recordings along with several chamber music recordings, many of his story-compositions, and finally, an interview and live in-studio performance of his latest composition.

### 10:00 pm THE MOMUS ORGY CONTINUES

## Thursday, May 30

### midnight THE MOMUS ORGY CONTINUES 5:00 am THE MUSIC OF KOREA ORGY

We explore a culture with a vibrant musical tradition and a country whose people have contributed immeasurably to the international music scene since the mid-twentieth century. The Orgy begins with samples of indigenous musical genres such as court music, *sjjo*, *ngongak* ("farmers' music"), *minyo* ("folk songs"), and the dramatic *p'ansori* — a sort of one-man opera that has been the subject of two acclaimed films by director Im Kwont'aek. We then consider Korean classical musicians such as violinist Kyung Wha Chung, conductor Myung Whun Chung, pianist Kun Woo Paik, and composer Isang Yun. After a brief selection of North Korean music, we turn to modern popular music, including *kagok*, *ch'angga*, and the 1970s t'ong-guitar movement. We end with a selection of contemporary pop music, exported all throughout Asia with great success.

### 2:00 pm THE PASSACAGLIA AND CHACONNE ORGY

The passacaglia and the chaconne both consist of sets of variations in triple meter over a repeated bass. Though the two genres are nearly indistinguishable from each other today, their origins are quite different: the passacaglia began in Spain around 1600 as a brief improvisation in which guitarists would play between strophes of a song, while the chaconne originated in the New World around the same time as an "immoral" dance associated with servants and slaves. During the seventeenth century the characteristics of the two genres converged, and passacaglias and chaconnes began to appear together in pairs. As the genres spread

throughout Europe, each country developed its own national style of passacaglia and chaconne; in France, for example, the two forms would appear most often as dance numbers in operas, while in Germany they were usually grandiose compositions for solo organ. The passacaglia and chaconne fell out of fashion at the end of the Baroque period but have enjoyed a resurgence in the twentieth century, as composers from Schoenberg to Britten to Ligeti have written passacaglias and chaconnes both as stand-alone compositions and as movements in larger works.

The six-hour Passacaglia and Chaconne Orgy will offer a chronological musical survey of the rich history of these two genres, including their origins in Spain and Italy around 1600, their development through the Baroque period, and their incarnations in the nineteenth and twentieth centuries. Special attention will be given to the music of Johann Sebastian Bach, whose passacaglia for organ and chaconne for solo violin played a major role in defining the two genres as we know them today.

#### Times listed below are only approximate.

Arañas: Un suaro de la chacona; Kithara (Chandos)  
Frescobaldi: Cento partite sopra passacaglie; Alessandrini (Arcana)  
Piccinni: Passacaglia; Junghänel (Accent)  
Monteverdi: Zefiro Torna; Fouchécourt, Padmore, Christie, Les Arts Florissants (Harmonia Mundi)  
Couperin, L.: Passacaglia in C, B. 27; Gilbert (Harmonia Mundi)  
Corelli: Trio Sonata (Ciaccona) in G, Op. 2, No. 12; London Baroque (Harmonia Mundi)  
Purcell: Passacaglia from King Arthur, Z. 628; Argenta, Tucker, Finley, Pinnock, Choir of The English Concert, English Concert (DG)  
Buxtehude: Passacaglia in d, BuWV 161; Vogel (MD+G)  
Muffat: Chaconne in G; Goebel, Musica Antiqua Köln (DG Archiv)  
Biber: Passacaglia in g from Mystery Sonatas; Manze (Harmonia Mundi)  
Lully: Passacaille from *Armide*, Act II, Scene 2; Crook, Herreweghe, Collegium Vocale and La Chapelle Royale (Harmonia Mundi)  
Rameau: Chaconne from *Castor et Pollux*; Christie, Les Arts Florissants (Harmonia Mundi)  
Couperin, F.: Passacaglia ou Chaconne; Savall, Maurette, Koopman (Teldec)  
4:00 pm  
Handel: Passacaille from Suite No. 7 in g; Gilbert (Harmonia Mundi LP)  
Bach: Capriccio in B-flat, S. 992; Adagissimo; Leonhardt (Philips)  
Bach: Cantata S. 150: Chorus "Meinen Tage in dein Leiden"; Leonhardt, Collegium Vocale, Leonhardt Consort (Teldec)  
Bach: Mass in b, S. 232: Crucifixus; Hall, Chance, Evans, Varcoe, Gardiner, English Baroque Soloists (DG)  
Bach: Cantata S. 140: Chorus "Wachet auf, ruft uns die Stimme"; Leppard, London Voices, English Chamber Orchestra (Sony)  
Bach: Passacaglia and Fugue in c, S. 582; Biggs (Columbia LP)  
Bach: Chaconne from Partita for Violin Solo No. 2 in d, S. 1004; Szeryng (DG)  
Beethoven: 32 Variations in c, WoO 80; Perahia (Philips)  
Brahms: Symphony No. 4 in e; IV; Kleiber, Vienna Philharmonic (DG)  
Reger: Passacaglia from Organ Suite No. 1 in e, Op. 16; Haas (MD+G)  
Korngold: Piano Sonata No. 1 in d; Finale; Prunyi (Marco Polo)  
Holst: Chaconne from Suite for Military Band No. 1 in E-flat, Op. 28, No. 1; Hunsberger, Eastman Wind Ensemble (Sony)  
Ravel: Piano Trio: III; Kantorow, Muller, Rouvier (Erato)

#### 6:00 pm

Schoenberg: Pierrrot Lunaire, Op. 21: "Nacht"; DeGaetani, Weisberg, Contemporary Chamber Ensemble (Nonesuch)  
Berg: Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg, Op. 4: "Hier ist Frida"; Norman, Boulez, London Symphony (Sony)  
Webern: Passacaglia for Orchestra, Op. 1; Boulez, Berlin Philharmonic (DG)  
Copland: Passacaglia; Smit (Sony)  
Bartók: Sonata for Violin Solo; I; Josefowicz (Philips)  
Shostakovich: Piano Trio No. 2 in e, Op. 67: III; Tellefsen, Helberson, Pålsson (BIS)  
Lutoslawski: Passacaglia, Toccata, and Choral from Concerto for Orchestra; Rowicki, National Philharmonic Orchestra in Warsaw (Polskie Nagrania)  
Britten: Passacaglia from *Peter Grimes*, Op. 33b; Bernstein, New York Philharmonic Orchestra (Columbia LP)  
Britten: Ciaccona from Suite for Cello Solo No. 2, Op. 80; Rostropovich (Lon.)  
Ligeti: Hungarian Rock (Chaconne); Chojnacka (Wergo)  
Ligeti: Passacaglia ungherese; Chojnacka (Wergo)  
Schnittke: Passacaglia; Segerstam, Malmö Symphony Orchestra (BIS)  
8:00 pm THE GLENN GOULD ORGY  
The most intriguing of the generation of post-war North American pianists, the Canadian Glenn Gould (1932-1982) has not lost any of his media appeal even today, twenty years after his death. In this orgy we will look at the fascinating career of Gould, from his 1955 recording of Bach's Goldberg Variations that forever tied him to the piece (and it to him) through his much-discussed retirement from the concert stage at the age of thirty-one, and into the projects of his later years that began to take him away from the piano and into other channels to explore his obsession with media, plus his conducting, radio documentaries, and more.  
Times listed below are only approximate.

#### Early Recordings and Concerts

Bach: Goldberg Variations, S. 988 (Sony, 1955)  
Beethoven: Sonata No. 31 in A-flat, Op. 110 (Sony, 1957)  
Bach: Keyboard Concerto No. 1 in d, S. 1052; Bernstein, New York Philharmonic Orchestra (Sony, 1957)  
Brahms: Piano Quintet in f, Op. 34; Montreal String Quartet (Sony, 1957)  
Bach: Partita No. 5 in G, S. 829 (Sony, 1957)  
Bach: Partita No. 6 in e, S. 830 (Sony, 1957)  
Schoenberg: Three Piano Pieces, Op. 11 (CBC Records, 1952)  
Beethoven: Piano Concerto No. 2 in B-flat, Op. 19; Slovák, Academic Symphony Orchestra of the Leningrad Conservatory (Sony, 1957)  
Berg: Sonata, Op. 1 (Chant du Monde, 1957)  
Bach: Goldberg Variations, S. 988: Nos. 3, 18, 9, 24, 10, 30 (Chant du Monde, 1957)

*Gould Orgy continued overleaf.*

## Friday, May 31

### midnight THE GLENN GOULD ORGY CONTINUES

Brahms: Piano Concerto No. 1 in d, Op. 15; Bernstein, New York Philharmonic Orchestra (Sony, 1962)

#### 1:00 am Into the Studio

Haydn: Sonata in E flat, H. XVI:49 (Philips, 1958)

Bach: The Well-Tempered Clavier, Book I, Nos. 1-8, S. 846-853 (Sony, 1962)

Schoenberg: Piano Concerto; Craft, CBC Symphony Orchestra (Sony, 1961)

Bach: The Art of the Fugue, S. 1080, Contrapuncti I-IX (performed on the organ) (Sony, 1962)

#### 3:00 am

Bach: The Well-Tempered Clavier, Book I, Nos. 9-16, S. 854-861 (Sony, 1963)

Gould: A Glenn Gould Fantasy; Gould, Paesu (Sony, 1980)

Bach: The Well-Tempered Clavier, Book I, Nos. 17-24, S. 862-869 (Sony, 1965)

Strauss: Ophelia-Lieder Op. 67; Schwarzkopf (Sony, 1966)

Schoenberg: Das Buch der hängenden Garten, Op. 15; Vanni (Sony, 1966)

Bach: The Well-Tempered Clavier, Book II, Nos. 1-8, S. 870-877

#### (Sony, 1967)

#### 7:00 am

Prokofiev: Sonata No. 7 in B-flat, Op. 83 (Sony, 1967)

Schoenberg: Suite for Piano, Op. 25 (CBS LP, 1967)

Beethoven: Sonata No. 29 in B-flat, Op. 106, "Hammerklavier" (Sony, 1967)

Mozart: Sonata No. 6 in D, K. 284 "Dürmitz" (Sony, 1968)

Gibbons: Fantasy in C; Allemande (Italian Ground); "Lord of Salisbury" Pavan and Galliard (Philips, 1968)

Bach, C.P.E.: Württemberg Sonata No. 1 in a, Wq. 49 (Sony, 1968)

Scarlatti: Sonatas; in D, K. 430; in d, K. 9; in G, K. 13 (Sony, 1968)

Beethoven: Sonata No. 24 in F-sharp, Op. 78, "À Thérèse" (Sony, 1968)

Schumann: Piano Quartet in E-flat, Op. 47; Juilliard Quartet (Sony, 1968)

Bach: The Well-Tempered Clavier, Book II, Nos. 9-16, S. 878-885

#### (Sony, 1969)

Scriabin: Sonata No. 5 in F-sharp, Op. 53 (Sony, 1970)

#### 10:30 am

Mozart: Sonata No. 11 in A, K. 331 (Sony, 1970)

Grieg: Sonata, Op. 7 (CBS LP, 1971)

Bach: The Well-Tempered Clavier, Book II, Nos. 17-24, S. 886-893 (Sony, 1971)

Bizet: Variations chromatiques (de concert) (Philips, 1971)

Byrd: Hughe Ashton's Ground; Sellinger's Round (Philips, 1971)

Bach: French Suite No. 5 in G, S. 816 (Sony, 1971)

Bach: French Suite No. 6 in E, S. 817 (Sony, 1971)

#### 1:00 pm Gould the Composer

Two Pieces for Piano; Naoumoff (Sony, c. 1951)

String Quartet, Op. 1; Monsaingeon, Appap, Caussé, Meunier (Sony, 1955)

"So You want to Write a Fugue?"; Golschmann, Benson-Guy, Darian,

Bressler, Gramm, Juilliard Quartet (Sony, 1963)

Radio Documentary excerpts: The Idea of North, The Latecomers, The

Quiet in the Land (1967)

#### 2:30 pm The Last Decade

Hindemith: Sonata No. 2 (Sony, 1973)

Wagner (trans. Gould): Prelude to **Die Meistersinger von Nürnberg**

#### (Sony, 1973)

Beethoven: Six Bagatelles, Op. 126 (Sony, 1974)

Bach: English Suite No. 4 in F, S. 809 (Sony, 1976)

Bach: English Suite No. 5 in e, S. 810 (Sony, 1976)

Bach: English Suite No. 6 in d, S. 811 (Sony, 1976)

Sibelius: Kyllikki, Three Lyric pieces for Piano, Op. 41 (Columbia LP, 1976)

Bach: Preludes and Fugues (Sony, 1979)

#### 5:30 pm

Strauss: Five Piano Pieces, Op. 3 (Philips, 1979)

Bach: The Art of the Fugue, S. 1080; Contrapunctus XIV (Fuga a 3

soggetti) (Sony, 1981)

Brahms: Two Rhapsodies, Op. 79 (Sony, 1982)

Wagner: Siegfried Idyll (original version for 13 instrumentalists); Gould,

Toronto Symphony Orchestra (Sony, 1982)

Bach: Goldberg Variations, S. 988 (CBS, 1981)

#### 8:00 pm THE TEXAS PUNK ORGY

For reasons that remain the matter of speculation, the state of Texas has produced some of the best punk sounds of American origin, including some of the toughest 60s garage punk (made by bands such as The Stoics, Bad Seeds, Headstones, Zakary Thaks, Five Canadians, The Spades, the 13th Floor Elevators, and many more) and several great punk rock and power pop records during the late 70s/early 80s. In addition, the rock music scene in Texas remains lively and has offered many very good bands in recent years; some representative names are The Sons of Hercules, The Mullens, Cryin' Out Louds, Wontons, and Jewws. This orgy will give an overview of the development of the Texas punk scene from the mid 60s up to the present.

## Saturday, June 1

### midnight THE TEXAS PUNK ORGY CONTINUES

#### 4:00 am THE ANOUAR BRAHEM ORGY

Tunisian oud virtuoso Anouar Brahem has championed the role of the oud (an Arabic lute-like stringed instrument traditionally used to accompany singers) as a solo instrument in its own right. Combining jazz elements with elements of traditional Arabic music, Brahem has recorded five albums as a soloist for ECM records. This orgy features all five albums (including his most recent album "Astrank Cafe"), as well as Brahem's work with Norwegian saxophonist Jan Garbarek.

#### 9:00 am HILLBILLY AT HARVARD

### 1:00 pm THE WILLIAM KAPELL ORGY

Despite his untimely death, William Kapell remains one of the towering figures of twentieth-century pianism. Some consider him the first great American pianist. Born on September 20, 1922, Kapell studied with Olga Samaroff and made his debut with Eugene Ormandy and the Philadelphia Orchestra at age 18. The following year, he signed a recording contract and began touring the U.S. His international fame grew rapidly with visits to South America, Europe, and Israel. On his final tour to Australia, Kapell played to great acclaim but was upset by critics in Sydney, telling one reporter that he would "never return." He honored his promise, though in a way no one would have predicted — he was killed when his plane returning from Australia crashed near San Francisco on October 29, 1953.

Although Kapell's work fell into relative obscurity after his death at 31, he has been rediscovered in the past decade, and recent CD reissues have added immeasurably to our appreciation of his art. This Orgy, which celebrates what would have been Kapell's 80th birthday, is grounded in a nine-disc set released by RCA four years ago. We survey chronologically all of Kapell's published recording output, including live performances released on Arbiter, Music & Arts, VAI, and other labels. From his earliest recording at age 14 to the final bars of Chopin's "Funeral March" sonata performed a week before his death, we will paint the picture of a constantly growing artist in relentless pursuit of perfection.

#### Times listed below are only approximate.

Beethoven: Concerto No. 3 in c, Op. 37 (mvt. 2, 3) (Arbiter, 1937)

Chopin: Polonaise in A-flat, Op. 53 (Pearl, 1940)

Chopin: Prelude in e, Op. 28, No. 5 (Pearl, 1940)

Liszt: Hungarian Rhapsody No. 6 in D-flat (VAI, 1942)

Shostakovich: Preludes, Op. 34, Nos. 5, 10, 24 (RCA, 1944)

Chopin: Nocturne in b-flat, Op. 9, No. 1 (RCA, 1945)

Debussy: La Soirée dans Grenade, from Estampes (IPAM LP, 1945)

Palmer: Toccata Ostinato (IPAM LP, 1945)

Schumann: Romance in F-sharp, Op. 28, No. 2 (IPAM LP, 1945)

Shostakovich: Preludes, Op. 34, Nos. 5, 10, 24; (IPAM LP, 1945)

Liszt: Mephisto Waltz No. 1 (RCA, 1945)

Rachmaninoff: Prelude in c-sharp, Op. 3, No. 2 (RCA, 1945)

Shostakovich: Preludes, Op. 34, Nos. 5, 10, 14 (RCA, 1945)

Albéniz: Evocación from Iberia (RCA, 1945)

Brahms: Intermezzo in E, Op. 116, No. 6 (RCA, 1945)

Khachaturian: Concerto; Black, NBC Symphony Orchestra (VAI, 1945)

Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Rodzinski, New

York Philharmonic Orchestra (Pearl, 1945)

#### 4:00 pm

Shostakovich: Concerto No. 1 in c for Piano, Trumpet, and Orchestra, Op. 35;

Krauss, Ormandy, Philadelphia Orchestra (Arbiter, 1945)

Brahms: Concerto No. 1 in d, Op. 15; Ormandy, Philadelphia Orchestra (1945)

Khachaturian: Concerto; Koussévitky, Boston Symphony (RCA, 1946)

Brahms: Viola Sonata in f, Op. 120, No. 1; Primrose (RCA, 1946)

Beethoven: Concerto No. 2 in B-flat, Op. 19; Golschmann, NBC Symphony

Orchestra (two performances: Pearl, 1946, RCA, 1946)

Mendelssohn: Song Without Words, Op. 67, No. 4, "Spinning Song" (RCA 1947)

Mozart: Sonata in B-flat, K. 570 (VAI, 1947)

Bach: Suite in a, S. 818 (RCA, 1947)

Schumann: Romance in F-sharp, Op. 28, No. 2 (RCA, 1947)

Bach: Suite in a, S. 818 (IPAM LP, 1947)

Brahms: Intermezzo in A-flat, Op. 76, No. 3 (IPAM LP, 1947)

#### 8:00 pm

Brahms: Intermezzo in E, Op. 116, No. 4 (excerpt) (IPAM LP, 1947)

Chopin: Mazurka No. 40 in f, Op. 63, No. 2 (IPAM LP, 1947)

Mozart: Sonata in C, K. 330 (IPAM LP, 1947)

Palmer: Toccata Ostinato (RCA, 1947)

Prokofiev: Sonata No. 7 in B-flat, Op. 83 (mvt. 1, 2, excerpts) (IPAM LP, 1947)

Rachmaninoff: Cello Sonata in g, Op. 19; Kurtz (RCA, 1947)

Liszt: Sonnetto del Petrarca 104 in e (RCA, 1947)

Rachmaninoff: Concerto No. 3 in d, Op. 30; MacMillan, Toronto

Symphony Orchestra (VAI, 1948)

Prokofiev: Concerto No. 3 in C, Op. 26; Dorati, Dallas Symphony (RCA, 1949)

Prokofiev: Concerto No. 3 in C, Op. 26; Stokowski, New York

Philharmonic Orchestra (two performances, February 20 and March 5,

1949, Music and Arts)

Falla: Nights in the Gardens of Spain; Stokowski, New York Philharmonic

Orchestra (Music and Arts, 1949)

Chopin: Sonata No. 3 in b, Op. 58 (mvt. 1, excerpt) (RCA, 1949)

Chopin: Sonata No. 3 in b, Op. 58 (mvt. 3) (RCA, 1949)

## Sunday, June 2

### midnight THE WILLIAM KAPELL ORGY CONTINUES

Mozart: Sonata in B-flat, K. 570 (mvt. 2) (RCA, 1949)

Scarlatti: Sonata in E, L. 23 (RCA, 1949)

Schubert: Moment Musical in f, D. 780, No. 3 (RCA, 1949)

Schumann: Romance in F-sharp, Op. 28, No. 2 (RCA, 1949)

Mozart: Concerto No. 12 in A, K. 414 (mvt. 2, 3) (IPAM LP, 1950)

Rachmaninoff: Concerto No. 2, in c, Op. 18; Steinberg, Robin Hood Dell

Orchestra (RCA, 1950)

Brahms: Violin Sonata in d, Op. 108; Heifetz (RCA, 1950)

Brahms: Violin Sonata in d, Op. 108 (mvt. 2); Heifetz (RCA, 1950)

Mendelssohn: Song Without Words, Op. 67, No. 5, "The Shepherd's

Complaint" (RCA, 1950)

Debussy: "The Little Shepherd," "Golliwog's Cakewalk," "Jimbo's

Lullaby" from Children's Corner (RCA, 1950)

Bach: Allemande, Courante from Partita No. 4 in D, S. 828 (VAI, 1951)

Debussy: Children's Corner (VAI, 1951)

Liszt: Hungarian Rhapsody No. 11 in a (VAI, 1951)

Chopin: Sonata No. 3 in b, Op. 58 (mvt. 1) (RCA, 1951)

Debussy: "Dr. Gradus ad Parnassum," "Serenade for the Doll" from

Children's Corner (RCA, 1951)

Liszt: Hungarian Rhapsody No. 11 in a (RCA, 1951)

Chopin: Sonata No. 3 in b, Op. 58 (mvts. 2, 4) (RCA, 1951)  
Debussy: "The Snow Is Dancing" from Children's Corner (RCA, 1951)

## Monday, June 3

**3:15 am**  
Rachmaninoff: Rhapsody on a Theme of Paganini, Op. 43; Reiner, Robin Hood Dell Orchestra (RCA, 1951)  
Mussorgsky: Pictures at an Exhibition (Arbiter, 1951)  
Bach-Busoni: Nun komm der Heiden Heiland (Arbiter, 1951)  
Bach: Allemande from Partita No. 4 in D, S. 828 (excerpt) (RCA, 1951)  
Chopin: Mazurkas in c-sharp, Op. 6, No. 2; in C, Op. 7, No. 5; in e, Op. 17, No. 2; in a, Op. 17, No. 4; in g, Op. 24, No. 1; in C, Op. 33, No. 3 (RCA, 1951)  
Mozart: Sonata in C, K. 330 (mvt. 1, excerpt) (RCA, 1951)  
Chopin: Mazurkas in A-flat, Op. 17, No. 3; in D-flat, Op. 30, No. 3; in A-flat, Op. 50, No. 2; in c, Op. 56, No. 3; in B-flat, Op. posth.; in b, Op. 33, No. 4; in c-sharp, Op. 41, No. 1; in e, Op. 41, No. 2; in f, Op. 63, No. 2; in C, Op. 67, No. 3; in a, Op. 68, No. 2; in F, Op. 68, No. 3; in f, Op. 68, No. 4; in a, Op. posth., "Notre temps"; in c-sharp, Op. 6, No. 2; in a, Op. 7, No. 2; in A-flat, Op. 17, No. 3; in A-flat, Op. 17, No. 3; in c-sharp, Op. 50, No. 3; in a, Op. 59, No. 1; in A-flat, Op. 59, No. 2; in c-sharp, Op. 63, No. 3; in a, Op. 67, No. 4 (RCA, 1951-52)

Chopin: Sonata No. 3 in b, Op. 58 (mvt. 3) (RCA, 1952)  
Chopin: Mazurkas in A-flat, Op. 24, No. 3; in g-sharp, Op. 33, No. 1; in g, Op. 67, No. 2 (RCA, 1952)

Chopin: Waltz in E-flat, Op. 18 (RCA, 1952)  
Chasins: Piano Playtime, Nos. 1, 4, 5, 6 (RCA, 1952)  
Schubert: German Dances, D. 783, No. 6 in B-flat, No. 7 in B-flat (RCA, 1952)  
Schubert: Ländler, D. 734, Nos. 1-2 (RCA, 1952)  
Schubert: Waltzes, D. 145, No. 2 in B; D. 145, No. 6 in b; D. 365, No. 26 in E; D. 365, No. 32 in F; D. 365, No. 34 in F (RCA, 1952)

**7:30 am**  
Schubert: Impromptu in A-flat, D. 935, No. 2 (RCA, 1953)  
Interview with **William Kapell** (RCA, 1953)

Copland: Sonata (RCA, 1953)  
Chopin: Nocturne in E-flat, Op. 55, No. 2 (RCA, 1953)  
Chopin: Mazurka No. 24 in C, Op. 33, No. 3 (RCA, 1953)  
Chopin: Polonaise-Fantaisie in A-flat, Op. 61 (RCA, 1953)  
Mussorgsky: Pictures at an Exhibition (RCA, 1953)  
Schumann: "About Foreign Lands and People" from Kinderszenen, Op. 15 (RCA, 1953)

Scarlatti: Sonata in E, L. 23 (RCA, 1953)  
Bach: Partita No. 4 in D, S. 828 (except Gigue) (RCA, 1953)  
Mozart: Sonata in B-flat, K. 570 (mvt. 2) (RCA, 1953)  
Chopin: Nocturne in E-flat, Op. 55, No. 2 (MJA LP, 1953)

**11:00 am MEMORIAL CHURCH SERVICE**  
Preacher: The Reverend Dr. Dorothy A. Austin, Associate Minister in the Memorial Church and University Chaplain.

**12:30 pm THE WILLIAM KAPPELL ORGY CONTINUES**  
Brahms: Concerto No. 1 in d, Op. 15; Mitropoulos, New York Philharmonic Orchestra (Music and Arts, 1953)  
Schubert: Lieder; Stader (Pearl, 1953)  
Beethoven: Violin Sonata in D, Op. 12, No. 1; Grumiaux (Music and Arts, 1953)  
Mozart: Piano Quartet in E-flat, K. 493; Grumiaux, Thomas, Tortelier (Music and Arts, 1953)  
Mussorgsky: Pictures at an Exhibition (VAI, 1953)  
Chopin: Sonata No. 2 in B-flat, Op. 35 (RCA, 1953)

**3:30 pm THE MANDY PATINKIN ORGY**  
Star of studio, stage, and screens both silver and small, Mandy Patinkin is familiar to many people, but few know the extent of his talents. While many may recognize him for his Emmy-winning performance on TV's *Chicago Hope* or his roles in *Yentl* and *The Princess Bride*, his duets with Madonna in the film *Dick Tracy* are less well-known. As a musical theater performer, he won a Tony in his 1980 Broadway debut as Che in Andrew Lloyd Webber's *Evita* and was again nominated for his role in Stephen Sondheim's *Sunday in the Park With George*. Other theater credits include *The Secret Garden*, *Falsettos*, and most recently, Michael John LaChiusa's *The Wild Party*. Patinkin's extensive repertoire is most apparent in his solo album and concert material, in which he draws on the cabaret tradition, Yiddish music, and music for children. He is a versatile performer and capable interpreter of both familiar artists and those who are just now appearing on the scene. We will feature selections from his solo albums, cast albums, and special recordings.

**8:30 pm CLASSICAL MUSIC SPECIAL**

**midnight RECORD HOSPITAL**

**5:00 am JAZZ**

**6:00 am THE WAR YEARS: AMERICA 1939-1945**

Tributes to the 1940s are everywhere. Six decades after World War II, our respectful eyes are turned to television documentaries, movie epics, and profiles of "the greatest generation." Yet amid these retrospectives we are losing one vital perspective: the more we see, the less we remember to hear. "The War Years" will bring that forgotten perspective to the fore. As in "The Thirties Orgy" two years ago, WHRB will offer a documentary, history, and nostalgic appreciation. For sixteen hours we will hear songs, music, news, speeches, radio programs, and segments from stage and screen. Frank Sinatra and Judy Garland, Benny Goodman and Louis Armstrong, Gary Cooper and Humphrey Bogart, Bette Davis and Katharine Hepburn – these and many more will be featured, alongside the voices of those on the battlefield and those waiting at home. Join us for a survey – chronological, topical, and above all musical – of America during the Second World War.

**10:00 pm RECORD HOSPITAL**

## Tuesday, June 4

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

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with Phi Beta Kappa Poet Charles Wright and Orator Simon Schama.

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

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

Live from the Memorial Church in Harvard Yard, the last time the graduating class of 2002 will be addressed at length as undergraduates by Harvard President Lawrence H. Summers.

**5:00 pm Next program (time approximate)**

## Wednesday, June 5

**2:00 pm CLASS DAY**

Live from Tercentenary Theatre, Harvard Yard, addresses by members of the Class of 2002, plus alumni representatives and guest speaker, comic and comedy writer Alan S. "Al" Franken, who last addressed a Class Day audience in his own graduating year of 1973, when he exhibited his stand-up comedian talents as they were then.

**5:00 pm Next program (time approximate)**

## Thursday, June 6

**8:00 am MUSIC FROM HARVARD**

Music Performed by Harvard and Radcliffe musicians.

**9:15 am HARVARD COMMENCEMENT**

Live from Tercentenary Theatre, Harvard Yard. For the 351st time, Harvard will assemble for the conferring of degrees in America's oldest secular ceremony in continual usage. Beginning with the colorful academic procession, the morning features addresses (including one in Latin) by three students and the time-honored phrases with which Harvard's President Lawrence H. Summers, presiding over his first Harvard Commencement, makes it all official.

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

Music appropriate to the day, plus a remembrance of the late Nathan Marsh Pusey and a performance of Benjamin Britten's *A Young Person's Guide to the Orchestra* by the Harvard-Radcliffe Orchestra under Dr. James Yannatos, with narration by President Lawrence H. Summers.

**1:50 am HARVARD ALUMNI ASSOCIATION MEETING**

Live from Tercentenary Theatre, Harvard Yard. Harvard saves its major Commencement addresses for this event, which begins with the spirited alumni parade, headed each year by the oldest alumnus and alumna present and marching (typically nearly 100 years old!). Harvard President Lawrence H. Summers and guest speaker Daniel Patrick Moynihan, former Senator from New York and former U. S. Ambassador to the United Nations, will address the assembly, as will various alumni responsible for elections, fundraising, and awards.

**5:00 pm Next program (time approximate)**

WHRB does *not* publish the Program Guide in the summer. •• The Guide returns in the Fall.

## Summer schedule: jazz - early morning to 1 pm, classical music - till 10pm, then rock.

Sunday evenings at 8 pm: **LYRIC OPERA OF CHICAGO**

June 9: Verdi: **Otello**; Ben Heppner, Renée Fleming, Lucio Gallo; Sir Andrew Davis

June 16: Weill: **Street Scene**; Catherine Malfitano, Gregory Turay; Richard Buckley

June 23: Bellini: **I Capuletti e i Montecchi**; Vesselina Kasarova, Andrea Rost, Fabio Sartori; Bruno Campanella

June 30: Mozart: **The Magic Flute**; Dorothea Röschmann, Mary Dunleavy, Lielle Berman, Paul Groves, Gerald Finley, Matti Salminen; Sir Andrew Davis

July 7: Britten: **Billy Budd**; Nathan Gunn, Kim Begley, Samuel Ramey, Richard Stilwell, Kevin Langan, Neil Jenkins; Sir Andrew Davis  
July 14: Puccini: **La bohème**; Patricia Racette, Noemi Nadelmann, Frank Lopardo, Rodney Gilfrey, Erwin Schrott, Brian Montgomery, Dale Travis; Bruno Bartoletti

**7:00 pm**: July 21: Wagner: **Parsifal**; Gösta Winbergh, Catherine Malfitano, Matti Salminen, Mark Delavan, Egils Silins, Bjarni Thor Kristinnson; Sir Andrew Davis

July 28: Humperdinck: **Hansel and Gretel**; Alice Coote, Elizabeth Norberg-Schulz, Eugenie Grunewald, Anne-Marie Owens, Stephen West, Maria Kanyova; Mark Elder

Plus live-by-tape concerts Tuesdays and Thursdays at 8 pm and broadcasts of New York Philharmonic Orchestra concerts conducted by Kurt Masur, June 12 and 26, July 24, and August 21 at 8 pm

# WHRB's Summer Schedule

## *IMPORTANT ANNOUNCEMENT:*

WHRB does *not* publish the Program Guide in the summer.

•• The Guide returns in the Fall. ••

**Our schedule for the summer is: jazz - early morning to 1 pm,  
classical music - till 10pm, then rock.**

**PLEASE** let your friends know about our summer schedule  
and our special summer programming.



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

and four special Wednesday broadcasts of

New York Philharmonic Orchestra concerts conducted by Kurt Masur

June 12 at 8 pm: Bartók, Turrin, and Beethoven (Symphony No. 3)

June 26 at 8 pm: Berg Violin Concerto (Sarah Chang), Bruckner Symphony No. 9

July 24 at 8 pm: Masur 75th birthday gala: Bach, Beethoven, Brahms, Foss, etc.

August 21 at 8 pm: Brahms Double Concerto, Mahler Symphony No. 1

**Join us each day for our summer broadcasts.**

(Please retain this page as a Guide for our summer specials)

# The Boston Camerata

Joel Cohen, Music Director



## WHAT THEN IS LOVE?

**An Elizabethan Songbook**

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**1st & 2nd Church, 66 Marlborough St, Boston**

**Saturday, May 11, 2002 at 8:00 pm**

**1st Church, Congregational, 11 Garden St, Cambridge**

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