

WHRB ORGY® GUIDE

Spring, 2003

Thursday, May 1

7:00 am THE VILLAGE VANGUARD ORGY

The unassuming basement at 178 Seventh Avenue South, in the heart of Greenwich Village in New York City, makes for an unlikely mecca. Yet to jazz fans, it has been just that for nearly seven decades. Jazz clubs come and go, but the Village Vanguard has been a mainstay since 1935, surviving the demise of the legendary 52nd Street scene only a few miles uptown. There are few modern jazz greats who have not recorded at the Vanguard, and even fewer who have never headlined there. This Orgy presents all the recorded Village Vanguard performances in chronological order, starting with Sonny Rollins's timeless trio sessions in 1957.

Friday, May 2

THE VILLAGE VANGUARD ORGY CONTINUES

Saturday, May 3

midnight VILLAGE VANGUARD ORGY CONTINUES
9:00 am HILLBILLY AT HARVARD
1:00 pm VILLAGE VANGUARD ORGY CONTINUES

Sunday, May 4

midnight VILLAGE VANGUARD ORGY CONTINUES
11:00 am MEMORIAL CHURCH SERVICE
Preacher: James Wallis, Editor, Sojourners Magazine. Setting: In honor of Jameson Marvin's 25th anniversary.
12:30 pm VILLAGE VANGUARD ORGY CONTINUES

Monday, May 5

midnight VILLAGE VANGUARD ORGY CONTINUES

INTERNET-ONLY SPORTS: www.whrb.org
5/4 Harvard Baseball vs. Dartmouth: 12-5pm

1:00 pm TIMBRES, ESPACE, MOUVEMENT: THE HENRI DUTILLEUX ORGY

Born in Angers in 1916, Henri Dutilleux is perhaps France's greatest living composer. An extremely self-critical artist, he has limited his output to a few works that have gained the respect of musicians and audiences alike. While he disowned everything he wrote prior to his 1948 Piano Sonata, we will include several of the very early works, which have become part of the standard performing repertoire. His middle and later works bear all the marks of one of the most refined and original compositional voices in recent years.

1941-42: Quatre mélodies; Mason, Spillman (Bridge)
1943: Sonatine pour flûte et piano; Pahud, LeSage (EMI)
1944/1950: Deux sonnets de Jean Cassou; Chachemaille, Dutilleux (Erato)
1944/1950: Deux sonnets de Jean Cassou (orchestral version); Davies, Tortelier, BBC Symphony Orchestra (Chandos)
1947: Sonate pour hautbois et piano; Donovetsky, Guzelimian (Orion LP)
1948: Sonate pour piano; Joy (Erato)
1950: Choral, cadence et fugato; Lindberg, Pöntinen (BIS)
1951: Symphony No. 1; Tortelier, BBC Philharmonic (Chandos)
1953: **Le loup** (suite); Prêtre, Orchestre de la Société des Concerts du Conservatoire (EMI)
3:30pm
1955-59: Symphony No. 2, "Le double"; Bychkov, Orchestre de Paris (Philips)
1959-64: Métaboles; Tortelier, BBC Philharmonic (Chandos)
1965: Résonances; Ganz (Accord)
1967-70: Tout un monde lointain; Rostropovich, Baudo, Orchestre de Paris (EMI)
1970/76: Figures de résonances; Joy, Dutilleux (Erato)
1973-76: Ainsi la nuit; Juilliard Quartet (Sony)
1976/82: Trois Strophes sur le nom de Sacher; Geringas (Erato)
1976-78/90: Timbres, espace, mouvement ou La nuit étoilée; Bychkov, Orchestre de Paris (Philips)

6:00pm

1979-85: L'arbre des songes; Stern, Maazel, Orchestre National de France (Sony)
1985-89: Mystère de l'instant; Tortelier, BBC Philharmonic (Chandos)
1973/77/88: Trois Préludes; Joy (Erato)
[1985]/1990-91: Diptyque: Les citations; Bourque, Dreyfus, Cazauban, Balet (Erato)
1995-97: The Shadows of Time; Plasson, Orchestre du Capitole de Toulouse (EMI)
1959-64: Métaboles; Munch, National Radio Orchestra of France
8:00 pm VILLAGE VANGUARD ORGY CONTINUES

Tuesday, May 6

midnight VILLAGE VANGUARD ORGY concludes **7:00 am** THE MUSIC OF WALES ORGY

Music of Y Fro Gymraeg — a term used to discuss Welsh-speaking Wales, consisting of about a half million people out of a total population of three million whose "mode of everyday communication is largely through the Welsh language, and whose cultural transactions take place primarily through forms and institutions specific to that language. Welsh-language popular music took on its present-day, recognizably modern shape in the 1960s, fueled by a burgeoning of cultural assertiveness in the traditionally Welsh-speaking, largely rural areas of the west and North." We explore three major waves of Welsh-language music, from the '60s to the present, and the great variety of musical genres represented. We attempt to situate these waves in the historical and societal contexts which gave them rise as the battle for the survival of the Welsh language was waged and continues.

THE SERGEI PROKOFIEV ORGY®

Born April 23, 1891, in Sontsovk, in the Ukraine, Sergei Sergeevich Prokofiev is one of the major composers of the twentieth century. He attended the St. Petersburg Conservatory from 1904 to 1914, and studied under musicians such as Glière, Rimsky-Korsakov, and Tcherepnin. Although he was recognized as a young man of undeniable talent, his fiery, stubborn, sharply candid, and brash personality earned him the disfavor of some. Prokofiev was part of the new breed of anti-Romantics, working against the tradition stemming from the music of Chopin and Liszt. His earlier works are noted for harsh and strident dissonances — despite complaints from his teachers and critics — but his later music adapts a more lyrical and popular style. Through the course of this orgy, we will hear the innovation and evolution of his music and celebrate his mastery of a wide range of musical genres, including symphonies, film scores, operas, ballets, cantatas, and chamber and solo instrumental works.
Times below are only approximate.

7:00 pm

1903-5: Juvenilia: Study-Scherzo, Waltz in g, Allegro in F, and Allegro in A-flat; Chiu (Harmonia Mundi)
1903-5: Juvenilia: Melody in E-flat, Fugue in D, Minuet in F, Scherzo in D, and Prestissimo in C; Chiu (Harmonia Mundi)
1904-05: Allegretto in a for Piano; Rahman El Bacha (Forlane)
1904-05: Scherzo in D; Rahman El Bacha (Forlane)
1907-08: Four Pieces for Piano, Op. 3; Sandor (Vox LP)
1908: Four Pieces for Piano, Op. 4; Rahman El Bacha (Forlane)
1907-09: Piano Sonata No. 1 in f, Op. 1; Sandor (Vox LP)
1909: Four Etudes for Piano, Op. 2; Sandor (Vox LP)
1910: Symphonic Poem, "Dreams," Op. 6; Ashkenazy, Concertgebouw Orchestra (London)
1910: Autumnal Sketch, Op. 8; Ashkenazy, London Symphony Orchestra (London LP)
1910-11: Two Poems (Balmont and Apukhtin) for Voice and Piano, Op. 9; Farley, Aronov (Chandos)
1911-12: Piano Concerto No. 1 in D-flat, Op. 10; Argerich, Dutoit, Orchestre Symphonique de Montreal (EMI)
1912: Toccata in d for piano, Op. 11; Berman (Monitor LP)
1912: Piano Sonata No. 2 in d, Op. 14; Pletnev (DG)
1912: Prelude in C, Op. 12, No. 7; McDonald (Klavier LP)
1910s(?) : Dumka; Berman (Chandos)
1912: Piece For Harp; McDonald (Klavier LP)
1912: Ballade in c for Cello and Piano, Op. 15; Ivashkin, Lazareva (Chandos)
1906-13: Ten Pieces for Piano, Op. 12; Sandor (Vox LP)
10:00 pm
1911-13: **Maddalena**, Op. 13; Ivanova, Martynov, Yakovenko, Koptanova, Rumyantsev; Polyansky, Male Group of the State Chamber Choir; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
1912-13: Piano Concerto No. 2 in g, Op. 16; Toradze, Gergiev, Kirov Orchestra (Philips)

Wednesday, May 7

midnight THE SERGEI PROKOFIEV ORGY CONTINUES

- 1912-14: *Sarcasms*, Op. 17; Babayan (Connoisseur Society)
1914: *The Ugly Duckling*, Op. 18; Söderström, Ashkenazy (London LP)
1914-15: *Scythian Suite*, Op. 20; Scherchen, Vienna Symphony Orchestra (Westminster)
1915: **Chout** (*The Buffoon*), Op. 21; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya Australia)
1915: *Five Poems for Voice and Piano*, Op. 23; Farley, Vignoles (ASV)
1916: *Five Poems by Anna Akhmatova*, Op. 27; Vishnevskaya, Rostropovich (Philips LP)
2:30 am
1915-16: **The Gambler**, Op. 24; Makhov, Poliakova, Matyushina, Troitsky, Sokolov, Dubrin, Petukhor; Rozhdstvensky, Chorus and Orchestra of the All-Union Radio (Melodiya/Columbia LP)
1915-17: *Visions Fugitives*, Op. 22; Sandor (Vox LP)
1916-17: *Symphony No. 1 in D*, Op. 25, "Classical"; Masur, London Philharmonic Orchestra (Teldec)
1907-17: *Piano Sonata No. 3 in a*, Op. 28; Graffman (Columbia LP)
1908-17: *Piano Sonata No. 4 in c*, Op. 29; Petrov (Melodiya)
1907-17: *Andante from Piano Sonata No. 4*, Op. 29 bis (transcribed by the composer); Järvi, Scottish National Orchestra (Chandos)
1918: "They Are Seven," Cantata (after Balmont) for Tenor, Chorus, and Orchestra, Op. 30; Yelnikov; Rozhdstvensky, USSR Radio Chorus and Orchestra (Chant du Monde)
1916-17: *Violin Concerto No. 1 in D*, Op. 19; Shaham, Previn, London Symphony Orchestra (DG)
1918: *Tales of an Old Grandmother*, Op. 31; Sandor (Vox LP)
1918: *Four Pieces for Piano*, Op. 32; Chiu (Harmonia Mundi)
6:45 am
1919: **The Love for Three Oranges**, Op. 33; Ribinsky, Makhov, Dobrin, Rashkovets, Budrin, Yelnikov, Troitsky, Polyakova; Dalgat, Chorus and Orchestra of the Moscow Radio (Melodiya/Angel LP)
1919: *Overture on Hebrew Themes*, Op. 34; Spivakov, Kopelman, Mikhailov, Bashmet, Berlinski, Bekhterev (Chant du Monde LP)
1919: *The Love for Three Oranges Suite*, Op. 33a; Malko, Philharmonia Orchestra (EMI)
1920: *Schubert Waltz Suite*; Berman (Chandos)
1920: *Five Songs Without Words*, Op. 35; Farley, Vignoles (ASV)
1920: *Five Melodies for Violin and Piano*, Op. 35bis; Oistrakh, Bauer (Philips LP)
1921: *Five Poems of Konstantin Belmont*, Op. 36; Farley, Aronov (Chandos)
10:00 am
1917-21: *Piano Concerto No. 3 in C*, Op. 26; Argerich, Abbado, Berlin Philharmonic Orchestra (DG)
1924: *Quintet in g for Oboe, Clarinet, Violin, Viola, and Double Bass*, Op. 39; Meshkov, Kozgovenko, Futer, Mishnayevesky, Pimenov (Melodiya LP)
1924-25: *Symphony No. 2 in d*, Op. 40; Leinsdorf, Boston Symphony Orchestra (RCA LP)
1926: *American Overture*, Op. 42; Thomas, Los Angeles Philharmonic Orchestra (CBS LP)
1925-26: **Pas d'Acier** (*The Steel Step*), Op. 41; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
2:15 pm
1919-27: **The Fiery Angel**, Op. 37; Leiferkus, Gorchakova, Perlasova-Verkovich, Kit, Dyadkova, Boitsov; Gergiey, Kirov Opera and Orchestra (Philips)
1928: *Symphony No. 3 in c*, Op. 44; Kitaenko, Moscow Philharmonic Symphony Orchestra (Melodiya)
1928: *Choses in Soi* (*Things in Themselves*), Op. 45; Chiu (Harmonia Mundi)
1925-29: *Divertimento*, Op. 43; Järvi, Scottish National Orchestra (Chandos)
1928-29: **The Prodigal Son**, Op. 46; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
1929: *Sinfonietta in A*, Op. 48; Järvi, Scottish National Orchestra (Chandos LP)

- 1929-30: *Symphony No. 4 in C*, Op. 47; Rostropovitch, French National Orchestra (Erato)
1931: *Four Portraits and Denoument*, Op. 49; Baudo, Orchestre de Lyon (HNH LP)
1930-31: *String Quartet No. 1 in b*, Op. 50; Smetana Quartet (Crossroads LP)
6:00 pm HISTORICAL PERFORMANCES, PART I
8:20 pm
1930-31: *On the Dnieper*, Op. 51; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
1930-31: *Six Pieces for Piano*, Op. 52; Berman (Chandos)
1930-31: *Six Pieces for Piano*, Op. 52 (No. 3 only); Prokofiev (Angel LP)
1930-31: *Andante for String Orchestra* (movement from String Quartet No. 1 in b), Op. 50 bis; Rozhdstvensky, USSR Central TV and Radio Large Orchestra (Melodiya LP)
1931: *Piano Concerto No. 4 in B-flat*, Op. 53; Berman, Järvi, Royal Concertgebouw Orchestra (Chandos)
1931-32: *Sonatina in e for Piano*, Op. 54; Sandor (Vox LP)
1931-32: *Sonatina in G for Piano*, Op. 54; Sandor (Vox LP)
1932: *Sonata for Two Violins in C*, Op. 56; D. Oistrakh, I. Oistrakh (Monitor LP)
1932: *Piano Concerto No. 5 in G*, Op. 55; Richter, Rowicki, Warsaw Philharmonic Orchestra (DG)
1933: *Symphonic Song*, Op. 57; Järvi, Scottish National Orchestra (Chandos)
1934: *Lieutenant Kijé Suite*, Op. 60; Iordachescu, Leinsdorf, Philharmonia Orchestra (Seraphim LP)

Thursday, May 8

midnight THE SERGEI PROKOFIEV ORGY CONTINUES

- 1933-34: *Pensées*, for Piano, Op. 62; Chiu (Harmonia Mundi)
1933-34: *Three Pieces for Piano*, Op. 59; Berman (Chandos)
1935: *Music for Children*, Op. 65; Gresko (London LP)
1935: *Violin Concerto No. 2 in g*, Op. 63; Heifetz, Munch, Boston Symphony Orchestra (RCA Victor)
1935-36: **Romeo and Juliet**, Op. 64; Maazel, Cleveland Orchestra (London)
1936: *Four Songs Op. 66b No. 1*; Doloukhanova, Khvostin (Russian Disc)
1936: *Peter and the Wolf*, Op. 67; Mehta, Israel Philharmonic Orchestra (EMI/Angel LP)
4:15 am
1936: *Three Children's Songs for Voice and Piano*, Op. 68; Kolukhanova, Khvostin (No. 1); Schreier, Sawallisch (Nos. 2 and 3) (Russian Disc, Philips)
1936: *Incidental music to Pushkin's drama Boris Godunov*, Op. 70; Frolov, Symphony Orchestra (Consonance)
1936: *Incidental music to the play Eugene Onegin* adapted from Pushkin, Op. 71; Kosovsky (narrator), Kibkalo, Milanovich, Kratov, Abdullayev, Chorus of the Stanislavsky and Nemirovich-Danchenko Musical Theatre of Moscow, USSR TV and Radio Symphony Orchestra (Melodiya)
1936: *Russian Overture*, Op. 72; Martinon, National Orchestra of the O.R.T.F. (Vox)
1936: *Three Romances for Voice and Piano*, Op. 73; Doloukhanova, Kozel (Russian Disc)
1935-37: *Three of Four Marches for Military Band*, Op. 69; Sergeev, Nazarov, USSR Defense Ministry Band (Angel LP)
1937: *Ten Piano Pieces from Romeo and Juliet*, Op. 75; Gavrilov (EMI/Angel LP)
1937: *Songs of Our Days*, for Soloists, Chorus, and Orchestra, Op. 76; Smolnikova, Tarasov, Polyansky, Russian State Symphonic Capella and Symphony Orchestra (Chandos)
8:15 am
1936-37: *Cantata for the Twentieth Anniversary of the October Revolution*, Op. 74; Petrov, Kondrashin, Frunze Academy Band and Accordion Ensemble, RSFSR Russian Chorus, Moscow Philharmonic Orchestra (Melodiya/Angel LP)
1933-38: *Cello Concerto in e*, Op. 58; Malevska, Inbal, National Opera Orchestra of Monte Carlo (Philips LP)
1938: *Egyptian Nights*, Symphonic Suite from the ballet, Op. 61; Rozhdstvensky, Leningrad Philharmonic Orchestra (Melodiya LP)
1937-38: *Incidental Music for Hamlet*, Op. 77; Gerasimova, Safulin, Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
1938-39: *Alexander Nevsky*, cantata drawn from music to Eisenstein's film, Op. 78; Previn, London Symphony Orchestra and Chorus (Angel LP)
1939: *Song of Joy* (*Zdravitsa*), Op. 85; Svetlanov, USSR Radio Chorus and Orchestra (Chant du Monde)

1939-40: Piano Sonata No. 6 in A, Op. 82; Richter (Russian Revelation)
11:30 am
 1941: **Semyon Kotko**, Op. 81; Gres, Yanko, Antipova, Troitsky, Panchehkin, Kleshcheva, Gelovani, Kisilev, Tagarinova, Timchenko, Zhukov, USSR Radio Chorus and Symphony Orchestra (Chandos)
2:45 pm
 1940-41: **Betrothal in a Monastery**, Op. 86; Korshunov, Kratov, Kaevchenko, Yanko, Mischevsky, Isakova, Bulavin, Ilyinsky, Petrov, Abdullayev, Chorus and Orchestra of the Stanislavsky and Nemirovich-Danchenko Musical Theatre of Moscow (Everest-Cetra LPs)
 1941: String Quartet No. 2 in F, Op. 92; Chilingirian Quartet (Chandos)
 1939-42: Piano Sonata No. 7 in B-flat, Op. 83; Richter (Russian Revelation)
6:00 pm HISTORICAL PERFORMANCES, PART II
8:00 pm
 1942-43: Ballad of the Boy Remained Unknown, Op. 93; Polyakova, Makhov, Rozhdstvensky, Chorus and Symphony Orchestra of Central TV and USSR Radio (Melodiya)
 1943: Violin Sonata No. 2 in D, Op. 94; Milstein, Balsam (EMI)
 1943: Flute Sonata in D, Op. 94a; Piccinini, Haefliger (Connoisseur Society)
 1944: Symphony No. 5 in B-flat, Op. 100; Oistrakh, Moscow Philharmonic Symphony Orchestra (Melodiya LP)
 1939-44: Piano Sonata No. 8 in B-flat, Op. 84; Gilels (Melodiya/Columbia LP)
10:30 pm
 1940-44: **Cinderella**, Op. 87; Rozhdstvensky, Moscow Radio Symphony Orchestra (Melodiya-Angel LPs)
 1944: Six Pieces from **Cinderella** for piano, Op. 102; Berman (Chandos)
 1943-44: March in B-flat, Op. 99; Sergeev, USSR Defense Ministry Band (Angel LP)
 1944: Five of Twelve Russian Folksongs, Op. 104; Doloukhanova, Svetlanova (Russian Disc)
 1945: Ode on the End of War, Op. 105; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
 1938-46: Violin Sonata No. 1 in f, Op. 80; Oistrakh, Yampolsky (RCA LP)
 1946: Waltz Suite, Op. 110; Rozhdstvensky, Moscow Radio Symphony Orchestra (Angel LP)

Friday, May 9

THE SERGEI PROKOFIEV ORGY CONCLUDES

2:15 am
 1942-46: Ivan the Terrible, music from the Eisenstein film Op. 116; Levko, Estrin, Stasevich, Moscow State Chorus & USSR Symphony Orchestra (Melodiya LP)
 1945-47: Symphony No. 6 in e-flat, Op. 111; Rozhdstvensky, Moscow Radio Symphony Orchestra (Melodiya LP)
 1947: Piano Sonata No. 9 in C, Op. 103; Kalichstein (Vanguard LP)
 1929-47: Symphony No. 4 in C, Op. 47/112; Rostropovitch, French National Orchestra (Erato)
 1947: Thirty Years, Festive Poem for the 30th Anniversary of the October Revolution, Op. 113; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
 1947: Cantata for the 30th Anniversary of the October Revolution, Op. 114; Rozhdstvensky, USSR Ministry of Culture Chamber Choir and Symphony Orchestra (Melodiya LP)
 1947: Sonata for Solo Violin, Op. 115; Shaham (DG)
6:00 am
 1947-48: **The Story of a Real Man**, Op. 117; Kibkalo, Deomidova, Shulpin, Smirnova, Miglau, Pankov, Leonova, Eizen, Reshetin, Ermler, Bolshoi Theatre Chorus and Orchestra (Chandos)
 1949: Cello Sonata in C, Op. 119; Rostropovich and Richter (Monitor LP)
 1949: Two Pushkin Watzes, Op. 120 Nos. 1 and 2; Järvi, Scottish National Orchestra (Chandos)
 1949-50: A Winter Campfire, Op. 122; Klíma, Prague Radio Symphony Orchestra; Kulinsky, Children's Chorus (Crossroads LP)
 1950: On Guard for Peace, oratorio, Op. 124; Arkhipova, Mironov, Maksakova, Mishkin, Rozhdstvensky, Moscow Choral School Boys' Chorus, Moscow Radio Symphony Orchestra and Chorus (Melodiya)

1950: Summer Night, Op. 123; Pletnev, Russian National Orchestra (DG)
10:00am
 1951: The Meeting of the Volga and the Don, Op. 130; Samosud, Moscow Philharmonic Orchestra (Monitor LP)
 1948-53: **The Tale of the Stone Flower**, Op. 118; Rozhdstvensky, Bolshoi Theatre Orchestra (Melodiya/Columbia LP)
12:45 pm
 1941-52: **War and Peace**, Op. 91; Vishnevskaya, Miller, Ochman, Gedda, Ghiuselev, Ciesinski, Paunova, Toczyska, Tesarowicz, Tumagian, Raitzin, Petkov, Senechal; Rostropovich, French National Orchestra (Erato)
5:00 pm
 1950-52: Sinfonia Concertante for Cello and Orchestra, Op. 125; Rostropovich, Sargent, Royal Philharmonic Orchestra (Seraphim LP)
 1952: Andante in g for Cello and Piano, second movement of a planned Concerto, Op. 132; Ivashkin, Lazareva (Chandos)
 1952: Concertino in g for Cello and Orchestra, Op. 132 (first and third movements completed by Rostropovich, entire work orchestrated by Kabalevsky); Geringas, Nellsen, North German Radio Symphony Orchestra (Eurodisc LP)
 1952: Sonata for Solo Cello, Op. 133 (completed by Vladimir Blok); Isserlis (Virgin)
 1951-52: Symphony No. 7 in c-sharp, Op. 131; Martinon, Paris Conservatoire Orchestra (London LP)
 1953: Piano Sonata No. 10 in c, Op. 137 (unfinished); McLachlan (Olympia)
7:00 pm THE SPORTS ORGY
 WHRB Sports presents the best of Harvard sports action for the 2002-2003 season. Highlights include action from the Ivy League football season and the 119th Harvard-Yale Game, men's hockey regular and postseason action, and the women's hockey run to an ECAC regular season championship and the national championship game.

Saturday, May 10

midnight THE TECH ORGY

2:00 am THE NES UNHEARD ORGY

For our second NES orgy, we present music from games never released in the US, including Mother, Sweet Home, Final Fantasy II & III, Fire Emblem, and more.

9:00 am HILLBILLY AT HARVARD

1:00 pm THE EARL HINES ORGY

Earl "Fatha" Hines is considered by many to have been the first modern jazz pianist because of the rhythmic and textural innovations he brought to stride piano. His influential career spanned a full six decades, as he recorded steadily from the 20's through the late 70's. But more importantly, and what makes him a joy to listen to, is the palpable sense in all his recordings that he absolutely loved what he was playing and was having the time of his life playing it. This 18-hour orgy during the year of the 100th anniversary of Hines' birth will be a joyful celebration of his life and music.

A native of Duquesne, Pennsylvania, Hines began his career as an accompanist. After moving to Chicago in 1924 and playing with several Chicago bands, he met trumpeter Louis Armstrong. Hines and Armstrong recorded together in 1926-28, and their unusually adventurous recordings remain jazz classics, including "West End Blues" and "Weather Bird." 1928 was an important year for Hines, as he recorded his first solo piano sides and also made some now-famous recordings with Jimmy Noone's Apex Club Orchestra. Finally, on his birthday (Dec. 28) of that year, Hines' own band debuted at the Grand Terrace ballroom in Chicago, where it would play for the next twelve years, gaining fame through radio broadcasts and nationwide tours. Some of the outstanding young musicians who played with this band included Charlie Parker, Dizzy Gillespie and Ray Nance, as well as singers Billy Eckstine and Sarah Vaughan.

In 1948, economic difficulties forced Hines to break up his band, and he spent three years playing with the Louis Armstrong All-Stars before moving to California and drifting into relative obscurity by the early 1960's. Then, in 1964, Hines' career was revived when he was asked to perform in a series of solo and quartet concerts in New York City's Little Theater. These concerts were the first solo piano recitals that he had ever given, and resulted in a major renewed interest in Hines' music that lasted the rest of his career. He continued to perform and record regularly with his own small groups for the rest of his life.

Requests: 617-495-WHRB

Sunday, May 11

midnight THE EARL HINES ORGY CONTINUES
7:00 am BLUES INTERLUDE
8:30 am THE IVO POGORELICH ORGY

Over the last two decades, the compelling interpretations of Yugoslavian pianist Ivo Pogorelich have attracted the attention of audiences around the world not only for their brilliance but also for their frequently controversial nature. Indeed, Pogorelich's original rise to stardom resulted from controversy — in particular, the political controversy surrounding his elimination from the finals of the 1980 Warsaw International Chopin Competition, a result which led juror (and winner of the 1965 competition) Martha Argerich to declare Pogorelich a genius and leave the jury in protest.

Pogorelich's playing has since continued to elicit both high praise and deep disapproval. An L.A. Times review declared Pogorelich "a musical figure comparable to Horowitz, Paderewski, and Rachmaninov in setting the style for another era"; the N.Y. Times has called his playing "two hundred years ahead of his time," and a concert review in the London Daily Telegraph raved that "It would be offensive to compare Ivo Pogorelich's playing of Prokofiev's Third Piano Concerto with the composer's own 1932 recording. Offensive because this performance was so infinitely superior to that or any other I can remember." In contrast, the Cincinnati Enquirer complained in 1999 that "the Belgrade-born pianist managed to mutilate almost beyond recognition most of Rachmaninoff's famous Piano Concerto No. 2," and a Philadelphia Citypaper review of the same piece lamented that "as Pogorelich played, Rachy [Rachmaninoff] must have been turning over in his grave." Yet the uncompromisingly strong reactions of Pogorelich detractors, as well as those of his admirers, only testify to the originality of his talent and intellect.

Pogorelich was born in Belgrade in 1958 and began playing the piano at age 7. Following his classical training at the Moscow Conservatory, Pogorelich began studies with — and eventually married — the renowned Georgian pianist and pedagogue Alice Kezeradze in 1976, who passed on to him the traditions of the Liszt-Siloti school. Pogorelich continued to maintain a close working relationship with Kezeradze until her untimely death in 1996.

In addition to his many highly acclaimed recording projects for Deutsche Grammophon and his intense touring schedule, Pogorelich works as a dedicated supporter of education, especially of young musicians. In January 1988, he became the first classical musician to be appointed Ambassador of Goodwill at UNESCO, in recognition of his efforts on behalf of young people and young musicians worldwide.

All recordings are on DG unless otherwise listed. **Times below are approximate.**

Chopin: Nocturne in E-flat, Op. 55, No. 2 (Delta Music, 1980)
Debussy: "...Bruyères" from Préludes, Book II (Vox Cum Laude, 1978)
Kelemen: Theme with Variations (Vox Cum Laude, 1978)
Chopin: Mazurkas, Op. 59, Nos. 1-3 (Delta Music, 1980)
Chopin: Sonata No.2 in b-flat, Op. 35, "Funeral March" (1981)
Chopin: Prelude in c-sharp, Op. 45, No. 25 (1981)
Chopin: Etudes in F, Op. 10, No. 8; in g, Op. 25, No.6; in A flat, Op. 10, No. 10 (1981)
Chopin: Polonaise in f-sharp, Op. 44, No. 5 (1983)
Mozart: Fantasia in d, K. 397 (1992)
Mozart: Sonata No. 5 in G, K. 283 (1992)
Mozart: Sonata No. 11 in A, K. 331, "Alla turca" (1992)
Scriabin: Sonata No. 2 in g-sharp, Op. 19, "Sonata Fantasy" (1990)
Chopin: 24 Preludes, Op. 28 (1989)

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 Stanford's Magnificat in C and "Mercy and truth are met together" by Rorem.

12:30 pm THE IVO POGORELICH ORGY CONTINUES

Scarlatti: Sonatas: in E, K.20; in E, K.135; in d, K.9; in D, K.119; in d, K.1; in b, K.87; in e, K.98; in G, K.13; in g, K.8; in c, K.11; in g, K.450; in C, K.159; in C, K.487; in B-flat K.529; in E, K.380 (1991)
Chopin: Four Scherzi: No. 1 in b, Op. 20; No. 2 in b-flat, Op. 31; No. 3 in c-sharp, Op. 39; No. 4 in E, Op. 54 (1995)

Beethoven: Sonata No. 32 in c, Op. 111 (1981)
Schumann: Symphonic Studies, Op. 13 (1981)
Schumann: Toccata in C, Op. 7 (1981)
Chopin: Concerto No. 2 in f, Op. 21; Abbado, Chicago Symphony Orchestra (1983)

4:00 pm
Bach: English Suites: No. 2 in a, S. 807; No. 3 in g, S. 808 (1985)

Ravel: Gaspard de la Nuit (1982)
Prokofiev: Sonata No. 6 in A, Op. 82
Brahms: Capriccio in F-sharp, Op. 76, No. 1 (1992)
Brahms: Intermezzo in A, Op. 118, No. 2 (1992)
Brahms: Rhapsodies, Op. 79 (1992)
Brahms: Intermezzi, Op. 117 (1991)

6:45 pm
Tchaikovsky: Piano Concerto No. 1 in b-flat, Op. 23; Abbado, Chicago Symphony Orchestra (1985)

Haydn: Sonatas: in A-flat, Hob. XVI:46; in D, Hob.XVI:19 (1991)

Mussorgsky: Pictures at an Exhibition (1995)

Ravel: Valses nobles et sentimentales (1995)

Liszt: Sonata in b (1990)

THE PAUL HINDEMITH ORGY®

This year, we commemorate the 40-year anniversary of the death of Paul Hindemith, one of the most prolific composers of the twentieth century. Born near Frankfurt in 1895, Hindemith studied violin and composition at the Hoch Conservatory and became concertmaster of the Frankfurt Opera Orchestra at the age of twenty. His compositions also brought him public acclaim and the prominence of being one of Germany's leading composers. Increasing difficulties under the Nazi regime forced Hindemith to flee Germany in 1938. He reached the United States in 1940 and became professor of music theory at Yale University, influencing an entire generation of composers. Hindemith returned to Europe in 1953 and died in Frankfurt ten years later.

While Hindemith's early music reflects the late Romanticism of Strauss and Reger, he soon found his own voice after passing through both Expressionist and Neoclassical phases.

Hindemith's mature style is characterized by clarity of form and a reinterpretation of classical tonality, which differed from that of his contemporaries of the second Viennese School, who preferred the atonal system. Hindemith's association with the concept of Gebrauchsmusik ("music for use") led him to write works for children, amateurs, and instruments underrepresented in the classical repertoire, in addition to the many great works for which he is most known.

Times below are only approximate.

10:00 pm
1915: String Quartet in C, Op. 2, No. "0"; Sonare Quartet (cpo)
1916: Lustige Sinfonietta, Op. 4; Albrecht, Berlin Radio Symphony Orchestra (Wergo)
1917: Three Pieces for Cello and Piano, Op. 8; Berger, Mauser (Wergo)
1917: Three Songs, Op. 9; Bullock, Tortelier, BBC Philharmonic (Wergo)
1918: Sonata for Violin and Piano in E-flat, Op. 11, No. 1; Jennings, Bruhn (Parnassus)
1918: Sonata for Violin and Piano in D, Op. 11, No. 2; Lack, Hambro (Equilibrium LP)
1918: String Quartet No. 1 in f, Op. 10; Stuyvesant Quartet (Parnassus)

Monday, May 12

THE PAUL HINDEMITH ORGY CONTINUES

1:00 am
1918: "Wie es wär', wenn's anders wär'", for Soprano and Eight Instruments; Oelze, Brandis, Sebestyen, Martinez, Santiago, Ostertag, Moog, Zenke, Azzolini, Goritzki, Gérard (MDG)
1919: "O, nun heb du an, dort in deinem Moor", from Three Hymns of Walt Whitman; Fischer-Dieskau, Reimann (Orfeo)
1919: **Mörder, Hoffnung der Frauen**, Op. 12; Grundheber, Schnaut, Albrecht, Berlin Radio Symphony Chorus and Orchestra (Wergo)
1919: Sonata for Cello and Piano, Op. 11, No. 3; Krosnick, Kalish (Arabesque)
1919: Sonata in F for Viola and Piano, Op. 11, No. 4;

Kashkashian, Levin (ECM)
 1919: Sonata for Solo Viola, Op. 11, No. 5; Kashkashian (ECM)
 1919: Melancholie, Op. 13; Oelze, Sebestyen, Martinez, Santiago, Ostertag (MDG)
 1919: In einer Nacht, Op. 15; Petermandl (Marco Polo)
3:30 am
 1920: Piano Sonata reconstructed by B. Billeter, Op. 17; Petermandl (Marco Polo)
 1920: "Vor dir schein' ich aufgewacht", from Eight Songs, Op. 18; Fischer-Dieskau, Reimann (Orfeo)
 1920: **Das Nusch-Nuschi**, Op. 20; Gahmlich, Knutson, Stamm, other vocalists, Albrecht, Berlin Radio Symphony Orchestra (Wergo)
 1920: Tanzstücke, Op. 19; Petermandl (Marco Polo)
 1920: Stretta for Piano; Mauser (Wergo)
 1920: String Quartet No. 2 in C, Op. 16; Juilliard String Quartet (Wergo)
 1921: String Quartet No. 3, Op. 22; Los Angeles String Quartet (GSC LP)
 1921: Berceuse for Piano; Petermandl (Marco Polo)
 1921: Lied; Petermandl (Marco Polo)
 1921: Rag Time (wohltemperiert); Tortelier, BBC Philharmonic (Chandos)
 1921: **Sancta Susanna**, Op. 21; Bullock, Jones, Gunson, Treadaway, Rowlinson, Leeds Festival Chorus, Tortelier, BBC Philharmonic (Capriccio)
6:45 am
 1922: Des Todes Tod, Op. 23a; Schreckenbach, Albrecht, members of the Berlin Radio Symphony Orchestra (Wergo)
 1922: Die junge Magd, Op. 23b; Schnaut, Albrecht, members of the Berlin Radio Symphony Orchestra (Wergo)
 1922: Kammermusik No. 1 for Small Orchestra, Op. 24a; Members of the Royal Concertgebouw Orchestra (London)
 1922: Sonata for Solo Viola, Op. 25, No. 1; Hindemith (EMI)
 1922: Kleine Kammermusik for Wind Quintet, Op. 24, No. 2; Aulos Wind Quintet of Stuttgart (Pan)
 1922: Kleine Sonata for Viola d'amore and Piano, Op. 25, No. 2; Horák, Hála (Supraphon LP)
 1922: Piano Suite '1922', Op. 26; Petermandl (Marco Polo)
 1922: Sonata for Viola and Piano, Op. 25, No. 4; Kashkashian, Levin (ECM)
 1922: Sonata for Solo Cello, Op. 25, No. 3; Bagratuni (Ongaku)
 1922: **Der Dämon**, Op. 28; Albrecht, members of the Berlin Radio Symphony Orchestra (Wergo)
 1922: Dance of the Wooden Dolls (Foxtrot from Tuttifantchen); Schenk (Koch Schwann)
10:00 am
 1923: Das Marienleben (original version); Roslak, Gould (Columbia LP)
 1923: Clarinet Quintet, Op. 30; Löffler, Buchberger Quartet (Wergo)
 1923: Sonata for Solo Viola, Op. 31, No. 4; Kashkashian (ECM)
 1923: Three Canonic Sonatinas for Two Flutes, Op. 31, No. 3; Grauwels, Schuermans (Syrinx)
 1923: String Quartet No. 4, Op. 32; Kocian Quartet (Praga)
 1923: Six Songs on Old Texts, Op. 33; Gritton, Berlin Radio Chorus (Wergo)
 1923: "Militärminimax" for String Quartet; Kocian Quartet (Praga)
 1924: Sonata for Solo Violin, Op. 31, No. 1; Kaler (Ongaku)
 1924: Sonata 'Es ist so schönes Wetter draussen' for Solo Violin, Op. 31, No. 2; Kaler (Ongaku)
 1924: String Trio No. 1, Op. 34; Pougnet, Riddle, Pini (Westminster LP)
 1924: Die Serenaden, Op. 35; Ziesak, Lencsés, Teuffel, Schneider (cpo)
2:30 pm
 1924: Kammermusik No.2 for Piano and Twelve Instruments, Op. 36, No. 1; Brautigam, Chailly, members of Royal Concertgebouw Orchestra (London)
 1925: Kammermusik No.3 for Cello and 10 Instruments, Op. 36, No. 2; Bylsma, members of Concerto Amsterdam (Telefunken LP)
 1925: Kammermusik No.4 for Violin and Chamber Orchestra, Op. 36, No. 3; Kulka, Chailly, members of Royal Concertgebouw Orchestra (London)
 1925: Klaviermusik, Op. 37, Parts I and II; Levin (Live recording)
 1925: Concerto for Orchestra, Op. 38; Järvi, Chicago Symphony Orchestra (Chandos)
 1925: Rondo for Three Guitars; Almeida (GSC LP)
 1925: Overture to The Flying Dutchman as Played at Sight by a

Second-Rate Concert Orchestra at the Village Well at 7 o'clock in the Morning; Kocian Quartet (Praga)
4:45 pm
 1926: **Cardillac**, Op. 39; Fischer-Dieskau, Kirchstein, Grobe, Kohn, Keilberth, Cologne Radio Symphony Chorus and Orchestra (DG LP)
 1926: Konzertmusik for Winds, Op. 41; Hunsberger, Eastman Wind Ensemble (CBS)
 1927: Eight Pieces for Solo Flute; Grauwels (Syrinx)
 1927: Kammermusik No. 5 for Viola and Chamber Orchestra, Op. 36, No. 4; Kashkashian, Chailly, members of the Royal Concertgebouw Orchestra (London)
 1927: Eight Pieces for String Quartet, Op. 44, No. 3; Radio Artists String Quartet (Circle LP)
 1927: Five Pieces for String Orchestra, Op. 44, No. 4; Menuhin, Bath Festival Orchestra (Angel LP)
 1927: Kammermusik No. 6 for Viola d'amore and Chamber Orchestra, Op. 46, No. 1; Vermeulen, members of Concerto Amsterdam (Telefunken LP)
 1927: Kammermusik No. 7 for Organ and Chamber Orchestra, Op. 46, No. 2; de Klerk, members of Concerto Amsterdam (Telefunken LP)
 1927: **Hin und zurück**, Op. 45a; Bock, Miller, Schnaible, Kühnle, Grüber, members of Berlin Symphony Orchestra (Candide)
8:30 pm
 1929: Kleine Klaviermusik, Op. 45, No. 4; Mauser (Wergo)
 1929: Martinslied, Op. 45, No. 5; Bressler, New York Chamber Soloists (Nonesuch LP)
 1929: **Neues vom Tage**; Werres, Borst, Pries, Hiesterman, Nicolai, Latham-Konig, Choir of the Cologne State High School for Music, Cologne Radio Symphony Orchestra (Wergo)
 1929: Klavierstück; Petermandl (Marco Polo)
 1929: **Der Lindberghflug**; Wirl, Ginsberg, Mergler, Düttbernd, Pechner, Scherchen, Berlin Radio Chorus and Symphony Orchestra (Col Legno)
 1929: Five Choruses for Men's Voices; Gritton, Berlin Radio Chorus (Wergo)
 1929: Trio for Viola, Heckelphone and Piano, Op. 47; Kestenbaum, Ellis, Stevens (GSC LP)
 1929: Canonic Variations for Two Violins; Shure, Douglas (GSC LP)
 1930: **Wir bauen eine Stadt**; Eschenbach, Children of the Hamburg Youth Musical School, Jürgens, Students of the Hamburg High School for Music (DG Junior LP)
 1930: Konzertmusik for Viola and Large Chamber Orchestra, Op. 48; Schmid, Kubelik, Bavarian Radio Symphony Orchestra (Koch Schwann)
 1930: Konzertmusik for Brass, Harp and Piano, Op. 49; Wallace, Glennie, Kvapil (Nimbus)
 1930: Konzertmusik for Brass and Strings, Op. 50; Hindemith, Philharmonia Orchestra (EMI)
 1930: Seven Trios for Three Trautoniums; Sala (Erdenklang)

Tuesday, May 13

THE PAUL HINDEMITH ORGY CONTINUES

1:15 am
 1931: "Der Tod" for Men's Voices, based on a poem of Hölderlin; Gritton, Berlin Radio Chorus (Wergo)
 1931: **Das Unaufhörliche**; Sonntag, Wörle, Lorenz, Korn, Zagrosek, Berlin Radio Chorus, Children's Chorus, and Symphony Orchestra (Wergo)
 1931: Konzertstück for Trautonium and Strings; Sala (Erdenklang)
 1932: Two Duets for Violin and Clarinet; Shure, Raimondi (GSC LP)
 1932: Philharmonic Concerto; Hindemith, Berlin Philharmonic Orchestra (Capitol LP)
 1932: Morgenmusik (from Plöner Musiktag); Stockholm Chamber Brass (BIS)
 1932: Trio for Soprano and Two Alto Recorders (from Plöner Musiktag); Munrow, Turner, Pugsley (HMV LP)
 1933: String Trio No. 2; L'Atelier String Trio (Gasparo)
 1933: Konzertstück for Two Alto Saxophones; Raschèr, White (BIS)
 1933: "Der Tod ist'n eigener Mann", from Five Songs to Poems of Claudius; Fischer-Dieskau, Reimann (Orfeo)
 1933: "Das Ganze, nicht das Einzelne", from Four Songs to Poems of Rückert; Fischer-Dieskau, Reimann (Orfeo)

1933: "Ich will nicht klagen mehr" and "Hymne" from Four Songs to Poems of Novalis; Fischer-Dieskau, Reimann (Orfeo)
4:45 am
 1934: Scherzo for Viola and Cello; Hindemith, Feuermann (EMI)
 1935: Sonata in E for Violin and Piano; Oistrakh, Zertsalova (Westminster Gold LP)
 1935: Der Schwanendreher; Walther, Blomstedt, San Francisco Symphony Orchestra (London)
 1935: Six Songs on Poems of Hölderlin; Schreier, Olbertz (Berlin Classics)
 1936: Two Songs on Poems of Brentano; Fischer-Fieskau, Reimann (Orfeo)
 1936: Canon, "Söhnlein, geh nicht fort"; Gritton, Berlin Radio Chorus (Wergo)
 1936: Trauermusik; Hindemith, Reibold, Unnamed String Orchestra (Biddulph)
 1936: Variations for Piano (original slow movement of Sonata No. 1); Billeter (Jecklin-Disco)
 1936: Piano Sonata No. 1 in A; Gould (Sony)
 1936: Piano Sonata No. 2 in G; Gould (Sony)
 1936: Piano Sonata No. 3 in B-flat; Gould (Sony)
 1936: Sonata for Flute and Piano; Grauwels, Blumenthal (Syrinx)
7:45 am
 1934: Symphony "Mathis der Maler"; Blomstedt, San Francisco Symphony (London)
 1935: **Mathis der Maler**; Fischer-Dieskau, King, Koszut, Wagemann, Cochran, Meven, Kubelik, Bavarian Radio Orchestra and Chorus (EMI)
11:15 am
 1937: Five Songs on Old Texts; Parkman, Berlin Radio Chorus (Wergo)
 1937: Sonata for Solo Viola, Op. 31, No. 4; Kashkashian (ECM)
 1937: Symphonische Tänze; Tortelier, BBC Philharmonic Orchestra (Chandos)
 1937: Organ Sonata No. 1; Kee (Chandos)
 1937: Organ Sonata No. 2; Kee (Chandos)
 1938: Suite from Nobilissima Visione; Blomstedt, San Francisco Symphony (London)
 1938: Three Easy Pieces for Cello and Piano; Berger, Mauser (Wergo)
 1938: Sonata for Bassoon and Piano; Beene, Nel (Equilibrium)
 1938: Quartet for Clarinet and Piano Trio; Ensemble Villa Musica (Detmold)
 1938: Sonata for Oboe and Piano; Sargous, Nel (Equilibrium)
 1938: Piano Sonata for Four Hands; Hindemith, Sanroma (Biddulph)
2:30 pm
 1939: Sonata for Viola and Piano; Kashkashian, Levin (ECM)
 1939: Three Choruses for Four Men's Voices; Gritton, Berlin Radio Chorus (Wergo)
 1939: Violin Concerto; Guttman, Serebrer, Philharmonia Orchestra (London)
 1939: Sonata in C for Violin and Piano; Stern, Zakin (Sony)
 1939: "Die Sonne sinkt", from Two Songs to Texts by Nietzsche; Fischer-Dieskau, Reimann (Orfeo)
 1939: Six Chansons; Parkman, Berlin Radio Chorus (Wergo)
 1939: Sonata for Clarinet and Piano; Ormand, Nel (Equilibrium)
 1939: Sonata for Solo Harp; Zabaleta (DG Junior LP)
 1939: "Erster Schnee" for Men's Voices, based on a poem by Keller; Gritton, Berlin Radio Chorus (Wergo)
 1939: Variations on an Old Dance Song; Gritton, Berlin Radio Chorus (Wergo)
 1939: Sonata for Horn and Piano; Jones, Gould (Columbia LP)
 1939: Sonata for Trumpet and Piano; Marsalis, Stillman (Sony)
5:45 pm
 1940: Organ Sonata No. 3 "nach alten Volksliedern"; Kee (Chandos)
 1940: Cello Concerto; Rostropovich, Ahronovich, USSR Radio and Television Large Symphony Orchestra (Russian Disc)
 1940: Theme and Variations, "The Four Temperaments"; Haskil, Hindemith, Bavarian Radio Orchestra (Orfeo)
 1940: Symphony in E-flat; Tortelier, BBC Philharmonic (Chandos)
 1941: Motet, "Cum natus est"; Seefried, Werba (Decca LP)
 1941: Canon, "Richard Donovan has Birthday"; Gritton, Berlin Radio Chorus (Wergo)
 1941: Sonata English Horn and Piano; Sargous, Nel (Equilibrium)
 1941: Sonata for Trombone and Piano; Smith, Gould (Columbia

LP)
 1941: Variations on "A frog he went a-courting" for Cello and Piano; Warner, Buck (Bridge)
 1942: Echo for Flute and Piano; Grauwels, Blumenthal (Syrinx)
 1942: Little Sonata for Cello and Piano; Berger, Mauser (Wergo)
 1942: "On Hearing 'The Last Rose of Summer'" (Wolfe) and "Echo" (Moore), from Nine English Songs; White, Sanders (Hyperion)
 1942: "The Moon" (Shelley) and "The Wild Flower's Song" (Blake), from Nine English Songs; Fischer-Dieskau, Reimann (Orfeo)
 1942: Sonata for Two Pianos; R. Grunschlag, T. Grunschlag (CRI)
9:00 pm
 1942: First Version of the Fugue in B-flat from the Ludus Tonalis, and the Final Version; Billeter (Jecklin-Disco)
 1942: Ludus tonalis; Aldwell (Pro Piano)
 1942: Canon, "Sing, hevin imperial"; Parkman, Berlin Radio Chorus (Wergo)
 1943: Canon, "Dolorum Solarium"; Gritton, Berlin Radio Chorus (Wergo)
 1943: Symphonic Metamorphosis after Themes by Carl Maria von Weber; Järvi, Philharmonia (Chandos)
 1943: String Quartet No. 5 in E-flat; Juilliard String Quartet (Wergo)
 1943: Overture to Amor et Psyche; Hindemith, Berlin Philharmonic Orchestra (First Edition Recordings LP)
 1943: Sonata for Alto Horn and Piano; Jones, Gould (Columbia LP)
 1943: "Sing On there in the Swamp", from Nine English Songs; Hampson, Rutenberg (EMI)
 1943: Motet, "Ascendente Jesu in naviculam"; Baumann, Baumann (Christophorus)
 1944: Motet, "Pastores loquebantur"; Seefried, Werba (Decca LP)
 1944: Motet, "Nuptiae factae sunt"; Seefried, Werba (Decca LP)
 1944: **Hérodiade**; Zorina, Craft, Columbia Chamber Ensemble (Columbia LP)

Wednesday, May 14

midnight THE PAUL HINDEMITH ORGY CONCLUDES

1945: Canon, "Oh, Threats of Hell and Hopes of Paradise!"; Parkman, Berlin Radio Chorus (Wergo)
 1945: String Quartet No. 6 in E-flat; Kocian Quartet (Praga)
 1945: Piano Concerto; Luvisi, Smith, Louisville Orchestra (First Edition Recordings)
 1946: Requiem for Those We Love, "When Lilacs Last in the Door-Yard Bloom'd"; Stone, DeGaetani, Shaw, Atlanta Symphony Orchestra and Chorus (Telarc)
 1946: Symphonia serena; Hindemith, Philharmonia Orchestra (EMI)
 1946: Canon, "Sine musica nulla disciplina"; Parkman, Berlin Radio Chorus (Wergo)
 1947: Apparebit repentina dies; Hindemith, Choir of the Vienna Singakademie, members of Vienna Symphony Orchestra (Capitol LP)
 1947: Clarinet Concerto; Cahuzac, Hindemith, Philharmonia Orchestra (EMI)
3:30 am
 1948: Sonata for Cello and Piano; Berger, Mauser (Wergo)
 1948: Das Marienleben (revised version); Kellock, Carno (Koch Schwann)
 1948: Septet for Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, and Trumpet; Tessmann, Bader, König, Höfs, Wild, Höckelmann, Schäfer (Virgin)
 1949: Horn Concerto; Brain, Hindemith, Philharmonia Orchestra (EMI)
 1949: Concerto for Woodwinds, Harp, and Orchestra; Büchsel, Varcol, Mehrlhart, Wilkening, Cassedanne, Albert, Frankfurt Radio Symphony Orchestra (cpo)
 1949: Sonata for Double Bass and Piano; Posta, Hála (Supraphon LP)
 1949: Das Galgenritt; Gritton, Berlin Radio Chorus (Wergo)
 1949: Concerto for Trumpet, Bassoon and Strings; Friedrich, Wilkening, Albert, Frankfurt Radio Symphony Orchestra (cpo)
6:45 am
 1950: Sinfonietta in E; Whitney, Louisville Orchestra (First Edition Recordings LP)
 1951: Symphony in B-flat; Hindemith, Bavarian Radio Symphony Orchestra (Orfeo)

Thursday, May 15

- 1951: Symphony 'Die Harmonie der Welt'; Tortelier, BBC Philharmonic Orchestra (Chandos)
1951: Canon, "Wir sind froh (sowieso)"; Parkman, Berlin Radio Chorus (Wergo)
1953: Canon, "Igitur Daniel"; Parkman, Berlin Radio Chorus (Wergo)
1954: Canon, "Gar viele gibt's, die halten sich für Amigos"; Gritton, Berlin Radio Chorus (Wergo)
1955: Sonata for Bass Tuba and Piano; Torchinsky, Gould (Columbia LP)

8:30 am

- 1956: Canon, "40, 40, 40, 40, es lebe hoch das Konzerthausleben"; Parkman, Berlin Radio Chorus (Wergo)
1956: Canon, "Othmar Sch Sch Schoeck"; Parkman, Berlin Radio Chorus (Wergo)
1957: Canon, "Unsre Anselm lassen sich's nicht verdrissen"; Gritton, Berlin Radio Chorus (Wergo)
1957: Canon, "Was wäre die Welt ohne unsren Igor?"; Parkman, Berlin Radio Chorus (Wergo)
1958: Canon, "Obgleich verspätet, gratulieren"; Gritton, Berlin Radio Chorus (Wergo)
1957: **Die Harmonie der Welt**; Wörle, Le Roux, Kotchinian, Elsner, Burt, Hagen, Kraus, Kirch, Larson, Breedt, Korovina, Junghanns, Kohn, Janowski, Berlin Radio Chorus and Symphony Orchestra (Wergo)
1958: Octet for Clarinet, Bassoon, Horn, Violin, Two Violas, Cello and Double Bass; Tunnicliff, Rogers, Eisen, Phillips, Neubauer, Hoffman, Palm, Kruvand (Marlboro Recording Society LP)
1958: Pittsburgh Symphony; Tortelier, BBC Philharmonic Orchestra (Chandos)

12:15 pm

- 1958: Motet, "Angelus Domini apparuit"; Baumann, Baumann (Christophorus)
1958: Motet, "Defuncto Herode"; Baumann, Baumann (Christophorus)
1959: Motet, "Dicebat Jesus scribis et Pharisaeis"; Baumann, Baumann (Christophorus)
1959: Motet, "Dixit Jesus Petro"; Baumann, Baumann (Christophorus)
1959: Motet, "Erat Joseph et Maria"; Baumann, Baumann (Christophorus)
1959: Motet, "Cum factus esset Jesus"; Baumann, Baumann (Christophorus)
1958: Twelve Madrigals; Parkman, Berlin Radio Chorus (Wergo)
1960: Motet, "Vidit Joannes Jesus venientem"; Baumann, Baumann (Christophorus)
1960: Motet, "Exiit edictum"; Baumann, Baumann (Christophorus)
1962: Motet, "Cum descendisset Jesus de monte"; Baumann, Baumann (Christophorus)
1962: Canon, "Hoch leb' der Jubilar"; Gritton, Berlin Radio Chorus (Wergo)
1962: Canon, "Hoch soll er dreimal"; Gritton, Berlin Radio Chorus (Wergo)
1962: Organ Concerto; Haselbock, Burgos, Wiener Symphoniker (Koch Schwann)
1963: Canon, "Cum sit eum proprium"; Parkman, Berlin Radio Chorus (Wergo)
1963: Mass; Gottwald, Stuttgart Schola Cantorum (Wergo LP)

3:00 pm THE FUGAZI ORGY

For slightly over fifteen years the band Fugazi has revolutionized the world of underground rock, always defying definitive labels yet at the same time inspiring critics and pop-culture scholars to invent terms such as "post-hardcore" and "emo" to describe their ingenuity and ever unique sound. Fugazi's steadfast independent ethics and ability to create beautiful and evolving music earned them notoriety beyond the traditional punk rock and hardcore scenes, but they never lost the loyalty of their natural fan base and have acquired an almost mythical status across the musical spectrum.

This orgy is a thorough retrospective of the music of Fugazi from their earliest work of 1987 to their most recent releases in 2002. Although the format is chronological, there will be three distinct segments. The first will be the band's easily available music, contained in eight full albums and two singles. The second will encompass the harder to find music, including bootlegs, outtakes, and live recordings spanning Fugazi's career. The third segment will consist of side projects of band members during the 1987-2002 period, including Pailhead, Black Light Panthers, the All Scars, Lois (w/Brendan Canty) and Joe Lally's metal band.

midnight THE FUGAZI ORGY CONTINUES

10:00 am THE CARLO GESUALDO ORGY

Don Carlo Gesualdo, Prince of Venosa (c1560-1613), was a wealthy Italian nobleman whose greatest claim to fame for centuries after his death was the infamous murder of his wife and her lover in their estate outside of Naples in 1590. Ultimately, though, it is his dramatic influence on the musical language of the Renaissance and early Baroque for which he will be most remembered. He was the most avant-garde Italian composer of his time, stretching the traditional rules of harmony to an extent that was not surpassed, many say, until Wagner. His music is dramatic and expressionistic, reflecting (sometimes to an almost painful point) the nuances of his texts. His excruciatingly chromatic vocal writing is some of the most difficult music from the period to sing.

Gesualdo received musical training as a child and began composing music from an early age. Several years after the murder of his wife, for which he was never brought to justice, Gesualdo moved to Ferrara, the center of Italian musical activity in this period, and married a Ferrarese noblewoman. This new location brought him into contact with some of the most active composers of his day, as well as some of the most skilled performers. With this new community, his music took a dramatic turn and continued to show the influence of Ferrara even after he moved back to Naples. His indelible harmonic style becomes clearer than ever in the later works. We present a survey of his music from the entire span of his compositional career, culminating in a wrenching performance of Gesualdo's complete *Tenebrae Responsories*, the last work published during his lifetime and, as many would have it, the pinnacle of his creative output.

Timings below are only approximate.

- 1587: Monteverdi: *Baci soavi e cari*; Rooley, Consort of Musick (Virgin Classics)
1594: *Baci soavi e cari*; Quintetto Vocale Italiano (Telefunken LP)
1595: *Ahi, disperata vita*; Christie, Les Arts Florissants (Harmonia Mundi)
1595: *Sospirava il mio core*; Christie, Les Arts Florissants (Harmonia Mundi)
1595: *Non t'amo, o voce ingrata*; Christie, Les Arts Florissants (Harmonia Mundi)
1595: *Sento che nel partire: La Venexiana* (Glossa)
1595: *Se taccio il duol s'avanza; La Venexiana* (Glossa)
1960: Stravinsky: *Monumentum pro Gesualdo di Venosa ad CD annum*; Stravinsky, Columbia Symphony Orchestra (Columbia LP)
1595: MADRIGALE LIBRO QUARTO
Luci serene e chiare; Christie, Les Arts Florissants (Harmonia Mundi)

Io tacero, ma nel silenzio mio

Spargè la morte al mio Signor nel viso

Arde il mio core

Tal'hor sano desio; Cera, Ensemble Arte-Musica (Tactus)

Che fai meco, mio cor

Questa crudele e pia

Or, che in gioia

Cor mio, deh, non piangete

Moro, e mentre sospiro; La Venexiana (Glossa)

Mentre gira costei

A voi, mentre il mio core

Ecco, morio dunque!

Se chiudete nel core

Il sol, qualor piu splende

- 1618: Canonette: "All'ombra degl'allori"; "Come vivi cor mio"; Craft, Martin, Horne, Lauridsen, Robinson, Scharbach (Sony)

- 1618: Galliard a 4; E. Power Biggs (Columbia LP)

- 1618: Galliard a 4; Jaye Consort of Viols (Nonesuch LP)

12:10 pm

1603: SACRAE CANTIONUM LIBER PRIMUS

Ave, dulcissima Maria; Phillips, Tallis Scholars (Gimell)

Precibus et meritis

Ave, Regina coelorum

Maria, Mater gratiae

- Tribularer si nescirem*; Herreweghe, Ensemble Vocal Europeen (Harmonia Mundi)

Tribulationem et dolorem inveni

Peccantem me quotidie

1959: Stravinsky: Tres sacrae cantiones: "Da pacem",
"Assumpta es Maria", Illumina nos"; Marlow, Choir of
Trinity College, Cambridge (Conifer)
Luzzaschi: Itene mi e querele; Alessandrini, Concerto Italiano
(Opus III)

1611: MADRIGALE LIBRO QUINTO

Itene, o miei sospiri; Bourbon, Metamorphoses (Arion)
Dolcissima mia vita
O dolorosa gioia
Qual fora, donna
Gioite vio col canto; Alessandrini, Concerto Italiano (Opus
III)

S'io non miro non moro
Se vi duol il mio duole
Languisce al fin
Tu m'uccidi, o crudele
Felicissimo sonno; Rooley, Consort of Musicke (L'Oiseau-
Lyre)

O voi, troppo felice
Deh, coprite il bel seno
O tenebroso giorno
Se tu fuggi, io non resto
T'amo, mia vita
Occhi del mio cor vita; Christie, Les Arts Florissants
(Harmonia Mundi)
Corete, amanti, a prova
Asciugate i begli occhi
Merçe grido piangendo

1582: Nenna: Asciugate i begli occhi; Stevens, Accademia
Monteverdiana (Nonesuch LP)

1607: Nenna: Merce grido piangendo; Stevens, Accademia
Monteverdiana (Nonesuch LP)

1618: Canzon francese del Principe; Rosenstiel (Columbia LP)

1618: Canzon francese del Principe; Lawrence-King (LP)

2:30 pm

1611: MADRIGALE LIBRO SESTO

Belta, poi che t'assenti; Alessandrini, Concerto Italiano (Opus
III)

Moro, lasso, al mio duolo
Se la mia morte brami
Tu piangi, o Filia mia; Curtis, Il Complesso Barocco
(Symphonia)

Chiaro risplender suole
Mille volte il di moro
O dolce mio tesoro
Io pur respiro in così gran dolore
Quel no crudel che la mia speme ancese
Volan quasi farfalle
Al mio gioir il ciel si fa sereno
Ancor che per amarti
Quando ridente e bella
Io parto e non piu dissi; Christie, Les Arts Florissants
(Harmonia Mundi)

Ardita zanzaretta
Ardo per te, mio bene
1565: Lassus: Tristis est anima mea; Rahe, Osnabruck Youth
Choir (Carus)

173?: Lotti: Crucifixus

4:00 pm

Interviews on the music of Gesualdo from the musicologist's
and performer's perspective.

5:00 pm

1611: RESPONSORIA ET ALIA AD OFFICIUM

HEBDOMADAE SANCTAE SPECTANTA; Hilliard
Ensemble (ECM)

8:00 pm THE ARISTA/FREEDOM ORGY

When former Columbia Records president Clive Davis (HLS,
'56) was fired for alleged embezzlement of company funds in
1973 (despite the fact that he had doubled Columbia's share of
the market in three years of his leadership), those familiar with
Davis knew that he had been far too successful to simply
disappear from the industry. Indeed, one year later Davis moved
on to found his own company, Arista Records, named after his
high school honor society. Davis would remain president of
Arista for 25 years (today he is president of yet another new
company, J Records), and though Arista has more recently been
defined as a pop/R&B label, in its early days it was occasionally
more musically adventurous.

In particular, between 1975 and 1979 Arista released a series
of excellent jazz recordings ranging from post-bop to the cutting
edge of the avant garde, making Arista the only major record
label at that time to introduce a new line of contemporary/avant

garde jazz albums to rival the Polydor ECM series. Like the
ECM series, these Arista releases came from a European source:
in this case, producer Alan Bates' Black Lion Label in Britain,
and especially Black Lion's more avant garde subsidiary,
Freedom records. Since these Freedom recordings (some
recorded as early as 1962) had never before been available in the
US, and since, as reviewer Chris Albertson put it in 1975, "the
list of [Arista/Freedom] artists reads like a Who's Who of
American musicians who have had to look to other countries for
measurable recognition," Arista's releases were a rare
opportunity for this very important American music to actually
be heard in America. (For Chris Albertson's full review of the
first seven albums of the Arista/Freedom series, see [http://
www.allaboutjazz.com/reviews/r0175_004.htm](http://www.allaboutjazz.com/reviews/r0175_004.htm)).

This 36 hour orgy will feature a chronological survey of as
many of these fascinating but often difficult-to-find albums as
we can get our hands on. Artists to be featured include Albert
Ayler, Don Cherry, Marion Brown, Charles Tolliver, Gato
Barbieri, Dollar Brand, Randy Weston, Cecil Taylor, Roswell
Rudd, Andrew Hill, Oliver Lake, Stanley Cowell, Dewey
Redman, Julius Hemphill, Mal Waldron, Archie Shepp,
Hampton Hawes, Ted Curson, the Human Arts Ensemble, Jan
Garbarek, Stephane Grappelli, Richard Teitelbaum, Anthony
Braxton, Miroslav Vitous, Dudu Pukwana, Ornette Coleman,
Paul Bley, The Art Ensemble of Chicago, and Dave Burrell. A
full discography can be found at [http://www16.brinkster.com/
fitzgera/labels/freedom.htm](http://www16.brinkster.com/fitzgera/labels/freedom.htm).

Friday, May 16

THE ARISTA/FREEDOM ORGY CONTINUES

Saturday, May 17

**midnight THE ARISTA/FREEDOM ORGY
CONCLUDES**

9:00 am HILLBILLY AT HARVARD

1:00 pm THE ROY HAYNES ORGY

Roy Haynes has been one of the most prominent drummers of
the past fifty years, both as a leader, and even more as a
sideman, playing with the likes of Charlie Parker, Eric Dolphy,
John Coltrane, and countless more. This orgy will explore both
his solo work and the full range of his supporting roles.

Sunday, May 18

midnight THE ROY HAYNES ORGY CONTINUES

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Chaplain Mark D.W. Edington, Epps
Fellow, Chaplain to Harvard College, and Assistant Minister in
The Memorial Church. Music includes "Chant joyeux pour le
jour de Paques" by Charpentier.

12:30 pm THE ROY HAYNES ORGY CONTINUES

Monday, May 19

midnight THE ROY HAYNES ORGY CONCLUDES

3:00 pm THE PANDIT PRAN NATH ORGY

The North Indian vocalist Pandit Pran Nath of the Kirana
gharana (school or family) came to New York and quickly drew
a large crowd. Composers Terry Riley and Charlemagne
Palestine studied with him, as did trumpeters John Hassell and
Don Cherry. Ornette Coleman went to his gigs. Outsider
philosopher and Americana-raga fiddler Henry Flynt spent time
with him. Father of minimalism La Monte Young and his wife,
the light sculptor Marian Zazeela, became his chief students,
carrying this ancient vocal tradition on to this day.

Pran Nath's range and accuracy of tone were legendary, as
was his biography: according to La Monte Young's program
notes, Pran Nath served his guru day and night for much of his
youth, eschewing sleep so that he might practice alone through
the night in the jungle outside of his master's residence. When
his teacher died, he spent much of his formative years covered
only with the ash of the fire from the shrine to Shiva in a remote
cave temple, singing for the gods alone.

Pran Nath's recorded output is sparse, but covers much of his
American years, from the lion-toned recordings of the 1970's to
the performance with the Kronos Quartet of "Soon It is My
Turn, Oh Lord" shortly before his death. We will also play some
of the diverse music from students of Pran Nath, including all 5
hours of La Monte Young's just-intoned minimalist landmark
"The Well-Tuned Piano."

Tuesday, May 20

midnight THE PANDIT PRAN NATH ORGY CONTINUES

11:00 am THE JOHN LURIE ORGY

Although the Lounge Lizards went on to become one of the most important bands in Manhattan's Lower East Side jazz scene based at the Knitting Factory, leader John Lurie claims that they "started as this punk jazz band, completely irreverent and afraid to play anything beautiful." Luckily, things picked up from there, and John Lurie's record label, "Strange and Beautiful," is now an apt description.

The Lounge Lizard's music draws from nearly every possible influence, including jazz, punk, funk, world music, and even film scores. Famous alums include Marc Ribot, John Medeski, Billy Martin, and Arto Lindsay. Leader and saxophonist John Lurie is both a brilliant composer and a successful actor, both acting in and scoring a wide variety of movies, including "Get Shorty" and "The Last Temptation of Christ," and "Stranger than Paradise." This orgy will include the music of the Lounge Lizards as well as some of John Lurie's film and television scores.

9:00pm THE MAN PARRISH ORGY

Wednesday, May 21

midnight THE MAN PARRISH ORGY CONTINUES

5:00 am THE MASADA ORGY

New York composer John Zorn's Masada project, now in its tenth year of evolution, combines the aesthetics of Ornette Coleman's free jazz with traditional Jewish melody. The result is a restructuring of traditions which has given birth to its own genre, based strongly in the New York downtown jazz and improv scene and documented with great depth on the Radical Jewish Culture series of Zorn's Tzadik records.

The original Masada featured Zorn on alto sax with Dave Douglas on trumpet, bassist Greg Cohen and drummer Joey Baron. The quartet produced 10 albums for the Japanese DIW label before Tzadik took over with a series of live releases (including last year's First Live, a record of the group's first ever time playing together). In addition to the quartet recordings, we will feature interpretations of the Masada book by various chamber groups, New York bands and a special guitar trio, featuring the finest players of the scene: Anthony Coleman, John Medeski, Cyro Baptista, Marc Ribot, Bill Frisell, Mark Dresser, David Krakauer, et al.

Thursday, May 22

midnight THE MASADA ORGY CONTINUES

5:00 am THE FUTURE SOUND OF LONDON ORGY

The Orgy will follow the history of one of England's most influential electronic music groups. The Future Sound of London consists of Brian Dougans and Garry Cobain, who first joined forces in the late 80s. Dougans had already made some early techno and hardcore tracks, and he began collaborations with Cobain under various pseudonyms. The first Future Sound of London releases appeared in the early 90s, and the group became one of the pioneering acts in ambient electronic music. We begin with a sampling of Dougans' and Cobain's early work and continue with all of the Future Sound of London and Amorphous Androgynous releases, culminating with last year's release, "The Inness."

8:00 pm THE MICROPHONES ORGY

Friday, May 23

midnight THE MICROPHONES ORGY CONTINUES

6:00 am THE LIGHTNING JOHN HOPKINS ORGY

Born and raised in a small town north of Houston, Lightning Hopkins is one of the most renowned of the R&B blues and country blues artists to come out of Texas. His blues come from deep inside, influenced by personal encounters with such legends as Blind Lemon Jefferson and Texas Alexander. He developed his own rare talent with guitar and vocals, often playing with little or no preparation. Lightning often came to the recording studio with only his guitar and no sheets of paper with music or lyrics to guide him, simply carving out lyrics and playing guitar until the studio engineers said they had enough stuff recorded.

We take a look back at his extraordinary career, through good and bad, highs and lows, and a blues that touches the soul.

4:00 pm THE TERJE RYPDAL ORGY

Terje Rypdal has been one of the most original jazz guitarists of the past thirty years. From his beginnings as a Norwegian teen idol, he has become one of the stars of the ECM label, covering a huge range of styles throughout his career. We will play all of his major releases. (See also tomorrow, 4 am to 4 pm.)

Saturday, May 24

midnight THE NES CAPCOM ORGY

Another Orgy of NES music, this time focussing on music from NES games published by Capcom, including classics like Megaman 1-6, Bionic Commando, 1942, Destiny of an Emperor, and more.

2:00 am RECORD HOSPITAL INTERLUDE

4:00 am THE TERJE RYPDAL ORGY CONTINUES

4:00 pm JOHANN NEPOMUK HUMMEL ORGY

Considered during his time to be one of the greatest composers and pianists, Johann Nepomuk Hummel's relative obscurity today may partly be due to the overshadowing reputations of Mozart and Beethoven, both contemporaries of Hummel. He was an astonishing prodigy, and his reputation for more than half a century was that of a typical 19th century virtuoso. Yet when examining his lesser-known unpublished works, we find an great mastery of the Classical form and a proto-Romantic style best represented in his chamber works, particularly in his works for solo piano. Hummel was one of the finest representatives of Viennese Classicism, and his music is slowly being reexplored and appreciated. Though not among the immortal giants of music history, Hummel represents a lasting influence for those who both admired him and reacted against him.

The timings below are only approximate.

1791: Piano Sonata in C, Op. 2, No. 3; Rose (Newport Classic)

1798: Viola Sonata Op. 5, No. 3; Duetschler, Duetschler (Claves)

c.1803: Piano Trio in E flat, Op. 12; Trio Parnassus (MDG)

1803: Partita in E-flat, for Two Clarinet, Two Oboes, Two Horns and Two Bassoons, S. 48; Wind soloists of the Chamber Orchestra of Europe (ASV)

c.1804: Rondo in E-flat, Op. 11; Wild (Vanguard LP)

1799: Mandolin Concerto in G, S. 28; Stevens, Shelley, London Mozart Players (Chandos)

c.1805: Piano Sonata in E-flat, Op. 13; Hobson (Arabesque LP)

?: Sonata in C for Mandolin and Piano; Scivittaro, Veyron-Lacroix (Nonesuch LP)

1806: Tantum Ergo (after Gluck); Floren, Westminster Oratorio Choir, New Brunswick Chamber Orchestra (Spectrum LP)

c.1807: Piano Sonata in f, Op. 20; Hobson (Arabesque MDG)

7:00pm

c.1807: Piano Trio in F, Op. 22; Trio Parnassus (MDG)

1808: Quartet in E-flat for Clarinet, Violin, Viola, and Cello, Wo 5; Archibudelli (Sony)

1808: String Quartet in G, Op.30, No. 2; Hollywood String Quartet (Testament)

c.1808: Piano Sonata in C, Op. 38; Hobson (Arabesque LP)

1808: Mass in D, Op. 111; Hickox, Collegium Musicum 90 (Chandos)

1811: Piano Trio in G, Op. 35; Trio Parnassus (MDG)

10:00pm

c.1812: Sonata in D for Violin and Piano, Op. 50; Holmes, Burnett (Amon Ra)

c.1813: Sonata in D, Op. 50, arranged for Flute and Piano; Robison, Sanders (Vanguard LP)

c.1812: Variations on Monferrina for Cello and Piano, Op. 54; Bonucci, Orvietto (Dynamic)

c.1814: Piano Trio in G, Op. 65; Trio Parnassus (MDG)

c.1814: Grand Serenades for Guitar, Piano, Violin, Clarinet, and Bassoon No. 1, Op. 65; Consortium Classicum (Koch Schwann)

c.1814: Grand Serenades for Guitar, Piano, Violin, Clarinet, and Bassoon No. 2, Op. 66; Consortium Classicum (Koch Schwann)

1816: Piano Concerto in a, Op. 85; Hough, Thomson, English Chamber Orchestra (Chandos)

95.3 FM

Sunday, May 25

midnight THE JOHANN NEPOMUK HUMMEL ORGY CONTINUES

- c.1816: Septet in d for Piano, Flute, Horn, Oboe, Viola, Cello, and Double Bass, Op. 74; Melos Ensemble of London (L'Oiseau-Lyre LP)
- c.1818: Adagio, Variations and Rondo in A, Op. 78; Musicians of the Old Post Road (Meridian)
- 1819: Piano Sonata in f-sharp, Op. 81; Hobson (Arabesque LP)
- 1819: Piano Trio in E, Op. 83; Macalester Trio (Golden Crest LP)
- c.1821: New Waltz With Trio No. 1 from Six Waltzes for the Apollosaal, Op. 91, arranged for flute and guitar; Boland, Dowdall (Titanic)
- c.1821: New Waltz With Trio No. 2 from Six Waltzes for the Apollosaal, Op. 91, arranged for flute and guitar; Boland, Dowdall (Titanic)
- c.1821: Piano Sonata for Four Hands in A-flat, Op. 92 (arr. for two hands); Corni (Dynamic)
- c.1822: Quintet for Piano and Strings in e-flat, Op. 87; Sestetto Classico (MD+G)
- c.1822: Piano Trio in E-flat, Op. 93; Trio Parnassus (MDG)

3:00am

- 1820: Fantasy for Viola and Orchestra, Op. 94; Causse, Causse, Soloists of Montpellier-Moscow (EMI)
- c.1822: Piano Trio in E-flat, Op. 96; Trio Parnassus (MDG)
- c.1824: Nocturne for Four Hands and Two Horns ad lib in F, Op. 99; Holmes, Burnett (Amon Ra)
- c.1825: Piano Sonata in D, Op. 106; Binns (L'Oiseau-Lyre LP)
- 1826: Cello Sonata in A, Op. 105; Bonucci, Orvieto (Dynamic)
- 1829: Nine Scottish Song Settings; Dellal, Musicians of the Old Post Road (Meridian)

- 1830: Septet in C for Piano, Flute, Clarinet, Trumpet, Violin, Cello and Double Bass, the "Military", Op. 114; Capricorn (Hyperion)
- 1833: 24 Etudes, Op. 125; Boehm (Turnabout LP)
- 1837: Ballet Music for "Das Zauberglockchen", WoO 31; Shelley, London Mozart Players (Chandos)
- 1839: Capriccio in e-flat, Op. posth. 6; Corni (Dynamic)
- 1803: Trumpet Concerto in E (transposed to E-flat), WoO 1; Nakariakov, Lopez-Coboz, Chamber Orchestra of Lausanne (Teldec)

7:00 am BLUES INTERLUDE

- 11:00 am MEMORIAL CHURCH SERVICE**
Preacher: The Reverend Dr. Dorothy Austin, Sedgwick Associate Minister in The Memorial Church, Chaplain to the University, and Lecturer on Psychology and Religion.

12:30 pm THE ERICH KLEIBER ORGY

- WHRB pays tribute to Erich Kleiber (1890 - 1956), one of the most undeservedly neglected of 20th century conductors. He was known in his time as the rival of Furtwängler, Walter, Klemperer, and Toscanini, and remembered today as the father of Carlos Kleiber. Because he never held a permanent post after World War II, he did not leave a large body of recorded work. But his bracing, unsentimental, direct style was decades ahead of its time, and provided thrilling results in concerts throughout Europe and North and South America. We will hear some of his most memorable opera and concert recordings, in roughly chronological order.
- Some of these listings may be subject to change.
- Strauss, Johann II: **Die Fledermaus**: Overture; Berlin Philharmonic Orchestra (Biddulph)
- Reznick: **Donna Diana**: Overture; Berlin Philharmonic Orchestra (Teldec)
- Mozart: Six German Dances; Berlin Philharmonic Orchestra (DG)
- Mozart: Symphony No. 39 in E-flat, K. 543; Berlin State Opera Orchestra (Andante)
- Mendelssohn: **A Midsummer Night's Dream**, Op. 21: Scherzo and Wedding March; Berlin Philharmonic Orchestra (DG)
- Stravinsky: Fireworks, Op. 4; Berlin Philharmonic Orchestra (Teldec)
- Assorted waltzes by the Strauss family
- Schubert: Symphony No. 8 in b, D. 759, "Unfinished"; Berlin Philharmonic Orchestra (Teldec)
- Wagner: **Tristan and Isolde**: Act III; Flagstad, Svanholm, Hotter, Ursuleac, Weber, Orchestra and Chorus of the Teatro Colón (Myto)
- Wagner: **Götterdämmerung**: Brünnhilde's Immolation; Flagstad, Orchestra of the Teatro Colón (Pearl)

- Ginastera: **Panambi**, Leyenda Coreografica: Suite; NBC Symphony Orchestra (Urania)
- Ravel: **Ma Mère l'Oye** (suite); NBC Symphony Orchestra (Urania)
- Mozart: Symphony No. 40 in g, K. 550; London Philharmonic Orchestra (IMG)
- Verdi: **I Vespri Siciliani**: excerpts; Callas, Christoff, Mascherini, Bardi-Kokolios, Maggio Musicale Fiorentino Orchestra and Chorus (Koch)
- Beethoven: Symphony No. 5 in c, Op. 67; Concertgebouw Orchestra (London)
- Strauss, R.: Till Eulenspiegel's Merry Pranks, Op. 28
- Beethoven: Symphony No. 6 in F, Op. 68, "Pastorale"; Czech Philharmonic Orchestra (IMG)

7:00 pm

- Mozart: **Le nozze di Figaro**, K. 492; Siepi, Gueden, della Casa, Poell, Danco, Vienna State Opera Orchestra and Chorus (London)

Beethoven: Symphony No. 3 in E-flat, Op. 55, "Eroica"; South German Radio Symphony Orchestra (Melodram)

11:00 pm THE CHARLES-VALENTIN ALKAN ORGY

- Charles-Valentin Alkan (1813-1888) is one of the forgotten greats among 19th-century composers for the piano. Busoni ranked him, along with Chopin, Schumann, Liszt, and Brahms as one of the five greatest piano composers since Beethoven, yet because of his reclusive personality, he failed to establish himself fully in the musical society of his native Paris. His musical output, which remains largely unknown by the general public, contains some of the most powerful, virtuosic and original piano music ever composed. Alkan took his Jewish faith very seriously, and also significant are his religiously inspired compositions, such as the Prayers for Organ.
- Concerto da Camera #1 in a, Op. 10, No. 1; Feofanov, Stankovsky, Razumovsky Symphony Orchestra (Naxos)
- Concerto da Camera #2 in c-sharp, Op. 10, No. 2; Feofanov, Stankovsky, Razumovsky Symphony Orchestra (Naxos)

Monday, May 26

- midnight THE CHARLES-VALENTIN ALKAN ORGY CONTINUES**
- Trois Morceaux dans le Genre Pathétique, Op. 15; Hamelin (Hyperion)
- Trois Etudes de Bravoure and Scherzi, Op. 16; Smith (Arabesque)
- Grand Duo Concertant for Piano and Violin in f-sharp; Klaas, Lessing (Naxos)
- Nocturne in B, Op. 22; Gibbons (ASV)
- Saltarelle, Op. 23; Ringeissen (MHS LP)
- Gigue, Op. 24; Ringeissen (MHS LP)
- Alleluia, Op. 25; Hamelin (Hyperion)
- Marche funèbre, Marche triomphale, Op. 26; Smith (Arabesque LP)
- Trio in G minor, Op. 30; Klaas, Lessing, Schwarz (Naxos)
- Selection of Preludes, Op. 31; Gibbons (ASV)
- Grande Sonate, "Les Quatre Ages", Op. 33; Hamelin (Hyperion)
- Douze Etudes dans les Tons Majeurs, Op. 35; Ringeissen (Naxos)
- Marche, Op. 37, No. 1; Ringeissen (MHS LP)
- Selection from Chants, Op. 38; Gibbons (ASV)
- Douze Etudes dans les Tons Mineurs, Op. 39; Gibbons (ASV)
- Marches à quatre mains, Op. 40; Sermet, Charpentier (Aavidis)
- Petites Fantaisies, Op. 41; Sermet, Charpentier (Aavidis)
- Salut, Centre du Pauvre, Op. 45; Hamelin (Hyperion)
- Minuetto alla Tedesca, Op. 46; Smith (Arabesque LP)
- Sonate de concert in E for Piano and Cello, Op. 47; Klaas, Schwarz (Naxos)
- 2 Capricci, Op. 50; Smith (MHS LP)
- Marcia Funèbre sulla Morte d'un Pappagello; Lewenthal, Genovese, Arner, Schuman, Gluckman, singers from Metropolitan Opera Studio (Columbia LP)
- Super Flumina Babylonis, Op. 52; Hamelin (Hyperion)
- Nocturne, Op. 57, No. 1; Ringeissen (MHS LP)
- Sonatine in a, Op. 61; Hamelin (Hyperion)
- Esquisses, Op. 63; Martin (Naxos)
- Treize Prieres, Op. 64; Bowyer (Nimbus)
- Barcarolle from Op. 65; Smith (Arabesque)
- Impromptu on Luther's "Fort Rempart," Op. 69; Bowyer (Nimbus)
- Barcarolle from Op. 70; Smith (Arabesque)
- Selections from Les Mois, Op. 74; Smith (Arabesque)

Toccatina, Op. 75; Smith (Arabesque)
 Trois Grandes Etudes, Op. 76; Smith (Arabesque)
 Andante Romantique in C-sharp; Feofanov, Stankovsky,
 Razumovsky Symphony Orchestra
 Klindworth Orchestration of Etude in g-sharp, Op. 39, No. 8;
 Feofanov, Stankovsky, Razumovsky Symphony Orchestra

1:00 pm THE YURI BASHMET ORGY
 This year, world-renowned violist Yuri Bashmet celebrates his 50th birthday. To honor this event, we present seven hours of selections from his recordings, ranging from works by Schubert and Brahms to Shostakovich and Schnittke. Bashmet was born in 1953 and grew up in Lvov, Ukraine. In 1971 he began his studies at the Moscow Conservatory, studying first with Beethoven Quartet violist Vadim Borisovsky and later with Fyodor Druzhinin. In 1976 Bashmet won the Munich International Viola Competition, which marked the beginning of his solo career. He was the first violist ever to give solo recitals at many of the world's great concert halls and has done more than almost any other violist to popularize both the instrument and the repertoire. Aside from mastering traditional repertoire, Bashmet has been the inspiration for numerous modern works for viola, many of which we will hear during this Orgy, and which are marked with an asterisk in the listings.

September 1982 (Live Concert): Shostakovich: Sonata for Viola and Piano, Op. 147; Richter (Melodiya)
 January 1985 (Live concert): Hindemith: Sonata for Viola and Piano, Op. 11, No. 4; Richter (Olympia)
 January 1985 (Live concert): Britten: Lachrymae for viola and piano, Op. 48; Richter (Olympia)
 March 1986 (Live concert): Schubert: Sonata, D. 821, "Arpeggione"; Muntian (Melodiya)
 March 1986 (Live concert): Stravinsky: Chanson Russe; Muntian (Melodiya)
 March 1986 (Live concert): A. Tchaikovsky: Viola Concerto*; Gergiev, Moscow Philharmonic Orchestra (Melodiya)

3:15pm
 1987: Schnittke: Viola Concerto*; Rozhdestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
 March 1988 : Berlioz: Harold in Italy, Op. 16; Inbal, Radio Symphony Orchestra of Frankfurt (Denon)
 March 1990: Britten: Lachrymae, Op. 48a; Moscow Soloists (RCA)
 February 1994: Walton: Viola Concerto; Previn, London Symphony Orchestra (RCA)
 February 1995: Schnittke: String Trio; Kremer, Rostropovich (EMI)
 February 1995: Schnittke: Concerto for Three*; Kremer, Rostropovich, Moscow Soloists (EMI)

February 1995: Schnittke: Minuet; Kremer, Rostropovich (EMI)
6:00pm
 July 1996 (Live Concert): Brahms: Viola Sonata in f, Op. 120, No. 1; Lobanov (Live Classics)
 July 1996 (Live Concert): Brahms: Two Songs for Alto, Viola, and Piano, Op. 91; Masur, Lobanov (Live Classics)
 February 1996: Bruch: Romance for Viola and Orchestra in F, Op. 85; Järvi, London Symphony Orchestra (RCA)
 July 2001: Kancheli: Styx*; Gergiev, St. Petersburg Chamber Choir and Orchestra of the Mariinsky Theater (DG)
 July 2001: Gubaidulina: Viola Concerto*; Gergiev, St. Petersburg Chamber Orchestra of the Mariinsky Theater (DG)

8:00 pm THE PRINCE TO THE ARTIST AND BACK AGAIN ORGY

Prince Rogers Nelson, O(+), The Artist, His Purple Majesty, The Kid, Camille, His Royal Badness. Pop songs, club anthems, R&B, rock and roll, social commentary, lyrical poetry, soulful ballads, jazzy funk. Throughout his self-reinvention and various styles of composition, Prince has remained constant in his dedication to producing quality music and to entertaining audiences. He has consistently set the standard of performance in the music industry, always producing fresh and innovative sounds with something for everyone to enjoy. So sit back and enjoy some of the Prince music that has played throughout the soundtrack of our lives. Relive the first time you saw "Purple Rain," danced to "Kiss," or heard "The Most Beautiful Girl in the World" at the 1994 Miss USA pageant. Also hear from those who have collaborated with him or have had their careers graced by his musical genius and songwriting talent including Madonna, Morris Day, Chaka Khan and Sheryl Crow. Open your mind and ears and prepare to enter the musical world of the baddest singer / musician / bandleader / producer / composer / lyricist / director / actor to ever stroll across an award show stage in gold backless pants. Get ready to "Party Like it's 1999!"

Tuesday, May 27

midnight THE PRINCE ORGY CONTINUES
6:00 am THE REAL FOLK BLUES ORGY

In 1966, Chess Records, the foremost Chicago blues label, released a series of albums called *The Real Folk Blues* by the top Chicago bluesmen of the day. The series was so successful that the next year Chess released a followup series by the same artists: *More Real Folk Blues*. Now, these albums are collections of some of the best music from blues legends Howlin' Wolf, Muddy Waters, John Lee Hooker, Sonny Boy Williamson, and Memphis Slim.

12:00 pm THE MOUNTAIN GOATS ORGY

It's more than a buzzing. It's closer to a hiss, but most of the time you would probably describe it as a whirring. The sound comes from a Panasonic RX-FT500 boom box and it haunts the majority of songs by The Mountain Goats, who have been releasing tapes, 7-inch records and CD's since the early 1990's. With a mixture of smart lyrics, Latinate aphorisms, vocals sung from the depths of the soul, and a guitar strummed so frenetically it would have to be made of Kevlar to withstand the abuse, The Mountain Goats have produced a gigantic discography rife with truculent toads, creeping tragedy, and motifs like the "Going To" and the "Alpha" series songs. Much of the Mountain Goats' beauty is captured within the single and sometimes unnoticed moment. What this orgy proposes to do is to expand that moment, blow it up into seventeen sparkling hours which will refuse to go unseen or unheard, and then read each hour apart like the limbs of Pentheus, devouring what we can while doing our best impression of rabid Maenads riding Arabian tigers.

Wednesday, May 28

midnight THE MOUNTAIN GOATS ORGY CONTINUES

5:00 am THE KRAUTROCK ORGY

So maybe eventually our machines will take over. If so, their decision to keep us around will probably be out of gratitude for Krautrock: trance-inducing, mechanical, meandering, serving as a demonstration for our creations and eventual masters that they had some ingrained soul which can be invoked, rather than merely serving as a temporary repository for our creative energy. Men become the medium. Four days of channeling, featuring Can, Amon Duul, Neu!, Faust, Ash Rah Tempel, Tangerine Dream, Klaus Schulze, and many others. Hopefully they will be merciful.

Thursday and Friday, May 29 and 30

THE KRAUTROCK ORGY CONTINUES

Saturday, May 31

midnight THE KRAUTROCK ORGY CONTINUES

9:00 am HILLBILLY AT HARVARD

1:00 pm THE KRAUTROCK ORGY CONTINUES

Sunday, June 1

midnight THE KRAUTROCK ORGY CONCLUDES
11:00 am MEMORIAL CHURCH SERVICE

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

12:30 pm BRITISH LIGHT MUSIC

Lighter British classical music from ongoing CD series: Gavin Sutherland and the Royal Ballet Sinfonia (ASV), Rumon Gamba and the BBC Philharmonic Orchestra (Chandos), and David Lloyd-Jones and the English Northern Philharmonia (Naxos)

2:00 pm BRITISH MUSICALS

Three principal musicals, plus excerpts from a handful of others, from *Floradora* (original players) and *The Maid of the Mountains* (with José Collins) to Sandy Wilson's *The Boy Friend* (with Julie Andrews, RCA Victor) and Lionel Bart's *Oliver* (original British cast, Decca LP).
 Monckton, Talbot: *The Arcadians* (1909); Bronhill, Minty, Howard (EMI)

Grainer: *Robert and Elizabeth* (1964); Bronhill, Michell (EMI)
 Slade, Reynolds: *Salad Days* (1954); original cast (Decca LP)

5:00 pm BRITISH SONGS AND BALLADS
 Traditional British Songs; Peter Dawson, Owen Branningan, Elizabeth Harwood, Nancy Evans, Heddle Nash, et al.

6:00 pm PRELUDE TO A CORONATION
 Elgar: Coronation Ode; Cahill, Collins, Rolfe-Johnson, Howell, Gibson, Scottish National Orchestra and Chorus (Chandos)
 A Garland for the Queen — choral music by Bliss, Bax, Tippett, Vaughan Williams, Berkeley, Ireland, Howells, Finzi, Rawsthorne, Rubbra; Brown, Cambridge University Chamber Choir (Gamut)
 Bax: Coronation March 1953; Sargent, London Symphony Orchestra (London)
 Britten: Choral Dances from **Gloriana**; Malcolm, London Symphony Chorus (Argo LP)
 Walton: Orb and Sceptre; Walton, Philharmonia Orchestra (EMI)

8:00 pm THE CORONATION
 The Coronation of Her Majesty Queen Elizabeth II in Westminster Abbey, June 2, 1953 (EMI)
 Arne: Finale to **Alfred**; Sargent, chorus, orchestra (EMI)
 The Goons: Parody of BBC coverage of royal events.
 Other appropriate music.
 Coward/Jacob: **London Morning**; Corbett, London Philharmonic Orchestra (Decca LP/drg)

Tuesday, June 3

11:00 am PHI BETA KAPPA (time approx.)
 Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises. The Orator will be Ruth Simmons, President of Brown University, and the Poet will be Mary Oliver.

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 this graduating class will be addressed at length as undergraduates by Harvard President Lawrence H. Summers.

4:30 pm Next program (time approximate)

Wednesday, June 4

2:00 pm CLASS DAY
 Live from Tercentenary Theatre, Harvard Yard, addresses by members of the Class of 2001, plus alumni representatives and a guest speaker, comedian Will Ferrell.

5:00 pm Next program (time approximate)

Thursday, June 5

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 352nd time, Harvard will assemble for the conferring of degrees in America's oldest secular ceremony in continual usage. Beginning with the colorful academic procession, the morning features addresses (including one in Latin) by three students and the time-honored phrases with which Harvard's President, Lawrence H. Summers, makes it all official.

11:30 am INTERMISSION (time approx.)
 Music appropriate to the day.

1:50 am HARVARD ALUMNI ASSOCIATION MEETING
 Live from Tercentenary Theatre, Harvard Yard. Harvard saves its major Commencement addresses for this event, which begins with the spirited alumni parade, headed each year by the oldest alumnus and alumna present and marching (typically nearly 100 years old). Harvard President Lawrence H. Summers and the guest speaker of the day, former Mexican President Ernesto Zedillo, will address the assembly, as will various alumni responsible for elections, fundraising, and awards.

5:00 pm Next program (time approximate)

Sunday, June 8

7:00 pm BOSTON EARLY MUSIC FESTIVAL PREVIEW
 A grand preview of the Boston Early Music Festival and Exhibition, which takes place this coming week. There will be many musicians from the Festival live in the studio to play and discuss their music. One highlight: the entire production team for the centerpiece opera, Conradi's **Ariadne**, will once again assemble at WHRB to give insights on the realization of this Baroque rarity, and musicians will give a taste of the opera's music. There will also be FREE ticket and CD giveaways. Five hours of extraordinary music and fun leading up to the Festival (see www.BEMF.org or telephone 617-661-1812 right now for a brochure).

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

**Summer schedule: jazz - 5 am to 1 pm,
 classical music - 1 pm to 10pm, then rock.**

Sunday evenings at 8 pm in June, July, and early August:
Live-by-recording opera performances from Europe.

Tuesday and Thursday evenings at 8: Milwaukee Symphony and
 Concertgebouw Orchestra broadcasts.

One Wednesday evening per month: The New York Philharmonic Orchestra.

On this website, www.whrb.org, we have posted details of the
 summer opera and orchestra programs;
 click on **Summer Broadcasting** in the opening window.