

Saturday, May 1

9:00 am HILLBILLY at HARVARD

1:00 pm THE WARHORSE ORGY

The traditional Warhorse Orgy, presenting some of the best-known and best-loved works in classical music.

1:00 pm

Mendelssohn: Concerto for Violin and Orchestra in e, Op. 64; Mutter, Karajan, Berlin Philharmonic Orchestra (DG)

Chopin: Ballade No. 1 in g, Op. 23; Rubinstein (RCA)

Dvorak: Symphony No. 9 in e, Op. 95, "From the New World"; Masur, New York Philharmonic Orchestra (Teldec)

Mozart: Sonata in A for Piano, K. 331; Pires (DG)

Shostakovich: Symphony No. 5 in d, Op. 47; Bernstein, New York Philharmonic Orchestra (CBS)

Bach: Toccata and Fugue in d, S. 565; Chapuis (Valois)

Fauré: Requiem, Op. 48; Bond, Luxon, Guest, Choir of St. John's College, Oxford, Academy of St. Martin-in-the-Fields (London)

Bruch: Concerto No. 1 for Violin and Orchestra in g, Op. 26; Perlman, Previn, London Symphony Orchestra (Angel LP)

Barber: Adagio for Strings; Bernstein, New York Philharmonic (Sony)

Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73, "Emperor"; Serkin, Bernstein, New York Philharmonic Orchestra (Sony)

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

Brahms: Quintet for Piano and Strings in f, Op. 34; Fleisher, Juilliard String Quartet (Odyssey LP)

Copland: Four Dance Episodes from **Rodeo**; Bernstein, New York Philharmonic Orchestra (Sony)

Handel: Coronation Anthem, "Zadok the Priest"; Cleobury, King's College Choir, Academy of Ancient Music (EMI)

Grieg: Concerto for Piano and Orchestra in a, Op. 16; Fleisher, Szell, Cleveland Orchestra (Epic LP)

Ravel: Bolero; Boulez, Berlin Philharmonic Orchestra (DG)

Schubert: Symphony No. 8 in b, D. 759, "Unfinished"; Klemperer, Philharmonia Orchestra (Angel LP)

Mussorgsky-Ravel: Pictures at an Exhibition; Karajan, Berlin Philharmonic Orchestra (DG)

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

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

10:00 pm THE NEW ORLEANS BLUES ORGY

Blues from this bayou city has all the jump and spice of its local culture: from gumbo and jambalaya to Mardi Gras, all the excitement and heat of New Orleans come through in this delicious brand of music. We will showcase such artists as Fats Domino, New Orleans blues piano great Professor Longhair, Dr. John, and a slew of others as we explore this vibrant and explosive variant of blues music.

Sunday, May 2

midnight THE NEW ORLEANS BLUES ORGY CONCLUDES

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Dr. Thomas G. Long, Bandy Professor of Preaching, Emory University, Atlanta, Georgia. Music includes "Jesu, meine Freude" of Bach.

12:30 pm THE GILBERT AND SULLIVAN ORGY

For more than a hundred years audiences have reveled in the spritely works of musical satire written by William Schwenck Gilbert and Arthur Sullivan. Today, Tuesday, and next Saturday we present all thirteen of Gilbert and Sullivan's major works in their entirety, with a segment of historical performances, for an orgy of tripping hither, tripping thither, patter songs, giggling choruses, mayhem, hilarity, and other like characteristics of Victorian sensibility!

**Trial By Jury:** Stuart, Evans, Banks, Adams, Savidge, Mackerras, Welsh National Opera Orchestra (Telarc)

**The Sorcerer:** Adams, D. Palmer, Styler, Reed, C. Palmer, Masterson, Nash, D'Oyly Carte Opera Company, The Royal Philharmonic Orchestra (Decca)

**H.M.S. Pinafore:** Stuart, Allen, Schade, Evans, Palmer, Adams, Van Allan, Mackerras, Welsh National Opera Orchestra (Telarc)

**The Pirates of Penzance:** Ainsley, Evans, Van Allan, Adams, Stuart, Knight, Gossage, Williams, Mackerras, Welsh National Opera (Telarc)

**Patience:** Reed, Sansom, Sandford, Potter, Lloyd-Jones, Knight, Godfrey, D'Oyly Carte Opera Company, The New Symphony Orchestra of London (London)

**Iolanthe:** Styler, Sansom, Newman, Reed, Knight, Adams, Round, Godfrey, D'Oyly Carte Opera Company, The New Symphony Orchestra of London (Decca)

**Princess Ida:** Sandford, Potter, D. Palmer, Harwood, C. Palmer, Hood, Sargent, D'Oyly Carte Opera Company, Royal Philharmonic Orchestra (Decca)

*The Gilbert and Sullivan Orgy continues Tuesday and Saturday.*

midnight THE BURNING SPIRITS ORGY

Burning Spirits is a not only a live event series over 15 years in the running, but an institution in Japanese Hardcore Punk. Every few months since 1988, bands such as Deathside, Tetsu Arei, and Judgement have performed their high-tension style of thrashy, rock and roll-influenced hardcore at Shinjuku Anti-Knock in Tokyo, Japan. Mixing influences such as Motorhead and Discharge with a typically Japanese sense of professionalism and dedication, their powerful music and performances have made fans of the Japacore genre not only throughout Japan but in Europe and America. This orgy will cover a discography of bands from the event's inception to current bands who keep the spirit burning bright. Yakitsukuse!

5:00 am THE ANDREW HILL ORGY

Pianist and Composer Andrew Hill was born in Chicago of Haitian immigrant parents and was discovered playing and tap-dancing outside a club by the great Earl Hines, who told him, "I should be your master." Later, Stan Kenton's arranger introduced him to composer/theorist Paul Hindemith, who gave the young Hill lessons in notation.

Hill began gigging in 1952, and the next summer accompanied alto saxophonist Charlie Parker at the Greystone Ballroom, in Detroit. In the mid '50's he rehearsed with Miles Davis, worked with Dinah Washington and Coleman Hawkins, and then organized his own trio and recorded "So in Love," his debut (featuring the late bassist Malachi Favors, a founder of the Art Ensemble of Chicago, and drummer James Slaughter) in 1955.

In the 1960's Andrew Hill was at the center of a group of New York-based innovators including Eric Dolphy, Kenny Dorham, John Gilmore, Roy Haynes, Joe Henderson, Bobby Hutcherson, Elvin Jones, Sam Rivers, Tony Williams, and Reggie Workman, most often recording for the Blue Note label. In late 2003, Blue Note released a 1969 big band session featuring Woody Shaw, Dizzy Reece, Joe Farrell, and Julian Priester.

With a rare drive for innovation, Hill continues to lead some of the most creative ensembles in the business, including a big band on 2002's *A Beautiful Day* and his New Point of Departure sextet (with Marty Ehrlich, Scot Colley, et al.) playing compositions loosely inspired by the Jean Toomer novel *Cane* on Dusk (Palmetto 2003). We will include the entire catalog of Andrew Hill recordings as a leader and sideman, exhibiting the Hill signature sound which invokes negative space and a deeply hidden mystery—a "just beyond grasp lyricism" (Howard Mandel).

The Charles Ives Orgy®

American composer Charles Edward Ives is viewed as both one of the greatest innovators and one of the greatest iconoclasts in our nation's musical landscape. Born in 1874 in Danbury, Connecticut, Charles was strongly influenced by his father George Ives, the youngest bandmaster in the Civil War, of whom Ulysses Grant said to President Lincoln that his was the best band in the whole United Army. His father's exploits as band leader and musical educator imbued Ives with a fascination with music and a deeply patriotic love of country. Ives related how at age five his father saw him pounding on a piano with his fists. Rather than discouraging his playing, George encouraged his son to begin music lessons, to pursue his interest and ultimately his innovations. After initial keyboard training, Ives specialized in the organ, and at fourteen he became the youngest salaried church organist in Connecticut; he also began composing around this time. He attended Yale, learning traditional composition while pursuing his musical experiments. He began to blend European and American musical elements and to fuse aspects of "high" and "low" art.

Ives's music was almost never heard in his own lifetime and faced constant alterations. He did most of his composing on weekends and in spare time, working primarily as a very successful insurance agent. Very few understood his musical activities at the time. He wrote up until his fifties, composing virtually nothing in the last 30 years of his life up until his death in 1954. While he is now considered the founder of American musical modernism, the man and his music are both still ill-understood, his works rarely heard by contemporary audiences.

His earliest pieces are short marches, patriotic tunes, and organ pieces, the very types of music he grew up with. As he moved towards maturity, he further explored the heritage of our country and remained deeply influenced by religion. He was fascinated with New England's transcendental philosophers, particularly Emerson and Thoreau, directly invoking their spirits in several of his limited number of major works. Ives's music is also highly experimental and vigorous. He challenged conventional musical tastes, ridiculing Chopin as "soft," and thought Mozart to be "effeminate." His own music involves elements of collage, atonality, polytonality, dissonance, quarter tones, uneven rhythms, and even some aspects of jazz and ragtime. Ives thus foreshadowed composers such as Schoenberg, Stravinsky, and Debussy. But to see his music only as harsh and peculiar misses the full picture of Ives. Here was a deeply thoughtful man, who negotiated between the patriotic and the cosmic, the earthly and the ethereal, and who believed music should become part of the fabric of humanity.

A definitive Ives discography is not possible because of the composer's frequent revisions and reworkings of material; perhaps this is fitting for a man whose music can be thought of as much as a journey as a destination. We pay tribute to this American original who died fifty years ago this month.

**Time dividers in the Ives Orgy are only approximate.**

Cover pictures: Charles Ives (a Yalie with a proper perspective) with two young ladies; later American composers Christian Wolff, Earle Brown, John Cage, and Morton Feldman (see The New York School, May 5).

**10:30 am**

- 1887: Holiday Quickstep; Reynolds, Detroit Chamber Winds (Koch)  
 1887: Song, "Slow March"; Ramey, Jones (Argo)  
 1890: Song, "Abide With Me"; Fischer-Dieskau, Ponti (DG LP)  
 1891: Variations on "America" (orig. organ version); Biggs (Columbia LP)  
 1891: Variations on "America" (arr. for Orchestra by Wm. Schuman); Masur, New York Philharmonic Orchestra (Teldec)  
 1892: March II, with the air "Son of a Gambolier"; Reynolds, Detroit Chamber Winds (Columbia LP)  
 1892: Intercollegiate March; Schuller, The Incredible Columbia All-Star Band (CBS LP)  
 1892: Song, "Minnelied"; Hampson, Guzelimian (Teldec)  
 1893: March in G and D, "Here's to Good Old Yale"; Mandel (Vox)  
 1893: Song, "There is a Certain Garden"; Boatwright, Kirkpatrick (Columbia LP)  
 1894: Song, "The Circus Band"; Ramey, Jones (Argo)  
 1894: The Circus Band (choral version); Thomas, Vance, San Francisco Symphony Orchestra and Chorus (RCA Victor)  
 1894: Canon "Not Only in My Lady's Eyes"; Boatwright, Kirkpatrick (Columbia LP)  
 1894: Song, "A Christmas Carol"; Fischer-Dieskau, Ponti (DG)  
 1895: Song, "A Night Song"; Ramey, Jones (Argo)  
 1895: Songs, "Ein Ton," "Ballad from Rosamunde," "Gruss"; Hampson, Guzelimian (Teldec)  
 1895: March III, with the air "My Old Kentucky Home"; Reynolds, Detroit Chamber Winds (Koch)  
 1895: Song, "Songs My Mother Taught Me"; DeGaetani, Kalish (Bridge LP)  
 1895: An Old Song Deranged; Sinclair, Yale Theater Orchestra (Columbia LP)  
 1896: Allegretto (Invention); Mandel (Vox)

**12:00 pm**

- 1896: String Quartet No. 1, "From the Salvation Army"; Lydian String Quartet (Centaur)  
 1896: Omega Lambda Chi; Schuller, The Incredible Columbia All-Star Band (CBS LP)  
 1896: Turn ye, turn ye; Gilchrist, Berkeley Chamber Singers (Musical Heritage Society LP)  
 1896: Songs, "An Old Flame," "In the Alley"; Ramey, Jones (Argo)  
 1896: Psalms 25 and 54; Smith, Gregg Smith Singers, Columbia Symphony Orchestra, Columbia Chamber Ensemble (Columbia LP)  
 1896-97: Songs, "Frühlingslied," "Marie," "Feldeinsamkeit," "Widmung," "Du bist wie eine Blume"; Hampson, Guzelimian (Teldec)  
 1897: Ogran Prelude, Adeste Fidelis; Ellsasser (Nonesuch LP)  
 1897: Psalm 14; Gilchrist, Berkeley Chamber Singers (Musical Heritage Society LP)  
 1897: Postlude in F; Sinclair, Orchestra New England (Koch)  
 1897: Song, "Memories"; Hampson, Thomas (RCA Victor)  
 1898: Symphony No. 1; Järvi, Detroit Symphony Orchestra (Chandos)  
 1898: Fugue in Four Keys on "The Shining Shore"; Slatkin, St. Louis Symphony Orchestra (RCA Victor)  
 1898: Psalm 67; Somerville, Harvard University Choir (Northeastern)  
 1898: Psalm 100; Vance, San Francisco Symphony Chorus (RCA Victor)  
 1899: The Celestial Country; John Oliver Chorale and Orchestra (Northeastern)  
 1899: Psalm 135; Smith, Gregg Smith Singers, Columbia Symphony Orchestra, Columbia Chamber Ensemble (Columbia LP)  
 1899: Yale-Princeton Football Game; Sinclair, Orchestra New England (Koch)  
 1899-1900: Songs, "Ich grolle nicht," "Rosenzweige," "Wiegenlied"; Hampson, Guzelimian (Teldec)  
 1900: Song, "Where The Eagle"; Fischer-Dieskau, Ponti (DG LP)  
 1900: Song, "Romanzo di Central Park"; Ramey, Jones (Argo)

**3:00 pm**

- 1901: Symphony No. 2; Bernstein, New York Philharmonic Orchestra (CBS)  
 1901: From the Steeples and the Mountains; Thomas, San Francisco Symphony Orchestra (RCA Victor)  
 1901: Songs, "Chanson de Florian," "Elégie," "Qu'il m'irait bien"; Parker, Baldwin (New World)  
 1901: Song, "The Children's Hour"; Ramey, Jones (Argo)  
 1901-02: Songs, "Ilmenau," "Weil' auf mir (Bitte)"; Hampson, Guzelimian (Teldec)  
 1902: Largo for Violin, Clarinet, and Piano; Sato, Shifrin, Vallecillo (Delos)  
 1902: String Quartet No. 2; Emerson String Quartet (DG)  
 1904: Hymn for String Orchestra: Largo Cantabile; Bernstein, New York Philharmonic Orchestra (DG)  
 1904: Symphony No. 3, "The Camp Meeting"; Thomas, Concertgebouw Orchestra (Sony)  
 1905: Songs, "Berceuse," "The World's Highway"; Upshaw, Garrett (Musicmasters)  
 1905: Three-Page Sonata (1905); Berman (CRI)  
 1906: Hallow'en, for Piano, String Quartet, and Bass Drum; Pinkas, Lydian String Quartet, Hyla (Centaur)

**6:00 pm**

- 1906: The Unanswered Question; Bernstein, New York Philharmonic Orchestra (DG)  
 1906: Central Park in the Dark; Ozawa, Peress, New York Philharmonic Orchestra (Sony)  
 1906: The Pond; The Pond/Remembrance; Bernas, Music Projects/London (Decca)  
 1906: Set of Five Take-Offs (1906); Berman (CRI)  
 1906: Largo Risoluto Nos. 1 and 2; Oldenburg, Mondrian String Quartet (Etcetera)  
 1907-20: Studies Nos. 15, 16, 20, 21, 22, 23; Berman (CRI)  
 1907: Processional: Let there be Light; Gilchrist, Berkeley Chamber Singers (Musical Heritage Society LP)

- 1908: Sonata for Violin and Piano No. 1; Fulkerson, Shannon (Bridge)  
 1907-8: Studies Nos. 2, 5, 6, 7, 8, 9, 18; Mandel (Vox)  
 1908: Song, "Autumn"; Fischer-Dieskau, Ponti (DG LP)  
 1909: Set of Three Short Pieces, for String Quartet; Regteren, Oldenburg, Mondrian String Quartet (Etcetera)  
 1909: Piano Sonata No. 1 (c.1900-10); Mandel (Vox)  
 1910: Overture and March "1776"; Sinclair, Yale Theater Orchestra (Columbia LP)  
 1910: Mists; Sinclair, Yale Theater Orchestra (Columbia LP)  
 1910: Sonata for Violin and Piano No. 2; Fulkerson, Shannon (Bridge)  
**9:00 pm**  
 1911: Trio for Violin, Cello, and Piano; Lefkowitz, Ma, Kalish (Sony)  
 1911: Calcium Light Night; Sinclair, Orchestra New England (Koch)  
 1911: Robert Browning Overture; Stokowski, American Symphony Orchestra (Sony)  
 1911: Waltz-Rondo; Mandel (Vox)  
 1911: Tone Roads No.1; Bernstein, New York Philharmonic Orchestra (DG)  
 1912: Song, "Lincoln, the Great Commoner"; Stokowski, Gregg Smith Singers, Ithaca College Concert Choir, American Symphony Orchestra (Sony)  
 1912: Pre-First Violin Sonata (Allegro moderato); Gratoovich, Flynn (Finnard LP)  
 1912: The Gong on the Hook and Ladder, or Firemen's Parade on Main Street; Bernstein, New York Philharmonic Orchestra (DG)  
 1913: Set No. 1 for Small Orchestra; Orpheus Chamber Orchestra (DG)  
 1913: Chromaticmelodtune; Sinclair, Yale Theater Orchestra (Columbia LP)  
 1912: Election Songs; William Will; Vote for names; Aks, Kittelson, Mason, Smith, Gregg Smith Singers (Vox LP)  
 1912-13: Songs, "Watchman!," "His Exaltation!," "The Camp Meeting"; Parker, Baldwin (New World)  
 1913: Set No. 2 for Small Orchestra; Bernas, Music Projects/London (Decca)  
 1914: Sonata for Violin and Piano No. 3; Fulkerson, Shannon (Bridge)

*The Ives Orgy continues on Wednesday.*

## Tuesday, May 4

- midnight** THE BURNING SPIRITS ORGY CONTINUES  
**5:00 am** THE ANDREW HILL ORGY CONTINUES  
**4:30 pm** THE GILBERT AND SULLIVAN ORGY (Cont.)  
**The Mikado:** Wright, Masterson, Reed, Sandford, Ayldon, Jones, Nash, D'Oyly Carte Opera Company, Royal Philharmonic Orchestra (Decca)  
**Ruddiger:** Smith, Sandison, Davies, Hann, Ormiston, Ayldon, Hillman, Innocent, Lawlor, Phipps, Chorus and Orchestra of New Sadler's Wells Opera (Jay)  
**Yeomen of the Guard:** McNair, Rigby, Streit, Allen, Marriner, Academy and Chorus of St. Martin-in-the-Fields (Philips)

**10:00 pm** THE BURNING SPIRITS ORGY CONTINUES

## Wednesday, May 5

- midnight** THE BURNING SPIRITS ORGY CONCLUDES  
**7:00 am** THE ANDREW HILL ORGY CONTINUES  
**1:00 pm** THE CHARLES IVES ORGY CONTINUES  
 1914: Three Places in New England (Orchestral Set No. 1); Slatkin, St. Louis Symphony Orchestra (RCA Victor)  
 1914: Song, "General William Booth Enters Into Heaven"; Nixon, McCabe (Nonesuch LP)  
 1914: Song, "General William Booth Enters Into Heaven" (choral version); Hampson, Thomas, San Francisco Symphony Orchestra and Chorus (RCA Victor)  
 1914: Set for Theatre Orchestra; Sinclair, Orchestra New England (Koch)  
 1914: Country Band March; Sinclair, Orchestra New England (Koch)  
 1915: Tone Roads No. 3; Reynolds, Detroit Chamber Winds (Koch)  
 1915: Song, "Majority" (or The Masses); Stokowski, Gregg Smith Singers, Ithaca College Concert Choir, American Symphony Orchestra (Sony)  
 1915: Song, "from the 'Swimmers'"; Fischer-Dieskau, Ponti (DG LP)  
 1915: The Swimmers (orchestral version); Sinclair, Yale Theater Orchestra (Columbia LP)  
 1915-20: Five Songs (arr. for orchestra by John Adams); Upshaw, Adams, Orchestra of St. Luke's (Nonesuch)  
 1916: Sonata for Violin and Piano No. 4, "Children's Day at the Camp Meeting"; Fulkerson, Shannon (Bridge)  
 1916: Symphony No. 4; Sauer, Webster, Thomas, Chicago Symphony Chorus members, Chicago Symphony Orchestra (Sony)  
 1916-17: Songs, "At the River," "He is there!"; Ramey, Jones (Argo)  
 1917: Song, "The Things Our Fathers Loved"; Hampson, Thomas (RCA Victor)  
 1917-20: Songs, "Tom Sails Away," "Afterglow," "Down East," "The See'r"; DeGaetani, Kalish (Bridge LP)  
 1918: Set No. 3 for Small Orchestra; Bernas, Music Projects/London (Decca)  
 1919-21: Songs, "In Flanders Fields," "West London," "Ann Street," "Disclosure"; Fischer-Dieskau, Ponti (DG LP)  
 1919: Song, "In Flanders Fields" (orch. David Del Tredici); Hampson, Thomas, San Francisco Symphony Orchestra (RCA Victor)  
 1919: Orchestral Set No. 2; Stokowski, London Symphony Orchestra and Chorus (London)  
 1920: Song, "An Election" (It Strikes Me That); Stokowski, Gregg Smith Singers, Ithaca College Concert Choir, American Symphony Orchestra (Sony)

*The Ives Orgy is continued overleaf.*

- 1921: Songs, "The Side Show," "The White Gulls," "Two Little Flowers"; DeGaetani, Kalish (Bridge LP)  
 1921: Ragtime Dances, Set of Four: Sinclair, Orchestra New England (Koch)  
 1921: Song, "Disclosure"; Fischer-Dieskau, Ponti (DG LP)  
 1921: Song, "Charlie Rutlage"; Ramey, Jones (Argo)  
 1921: Song, "Charlie Rutlage" (orchestral version); Hampson, Thomas, San Francisco Symphony Orchestra (RCA Victor)

**4:00 pm**

- 1923: Varied Air and Variations; Mandel (Vox)  
 1924: Three Quarter-Tone Pieces, for Two Pianos; Henck, Richards (Wergo)  
 1924: The Celestial Railroad, a Phantasia for Piano Solo; Mandel (Vox)  
 1925: Set No. 5 for Small Orchestra: The Other Side of Pioneering, excerpts; Bernas, Music Projects/London (Decca)  
 1925: Set No. 6 for Small Orchestra: From the Side Hill, excerpts; Bernas, Music Projects/London (Decca)  
 1925: Song, "A Farewell to Land"; Fischer-Dieskau, Ponti (DG LP)  
 1926: Song, "Sunrise," with Violin; Parker, A. Kavafian, Baldwin (New World)  
 1942: Song, "They Are There!" (A War Song March); Boatwright, Kirkpatrick (Columbia LP)  
 1942: Song, "They Are There!" (choral version); Thomas, Vance, San Francisco Symphony Orchestra and Chorus (RCA Victor)

**5:30 pm**

**IVES REALIZATIONS**

Two works for which Ives left only sketches and never completed, as recently realized by eminent Ives scholars.  
 Four Transcriptions from "Emerson"; Ives (piano recording sessions) (CRI)  
 Emerson Concerto, for Piano and Orchestra (realized by David Porter); Feinberg, Sinclair, National Symphony Orchestra of Ireland (Naxos)  
 Universe Symphony (realized by Larry Austin); Samuel, Cincinnati Philharmonic Orchestra and Cincinnati College-Conservatory Chamber Choir (Centaur)

**7:00 pm**

**A YANKEE MUSICIAN IN FOCUS**

Two major works of Ives, with an early recording of his "Concord" piano sonata by a great Ives advocate; plus an exploration of the genesis of his "Holidays" symphony.  
 1919: Piano Sonata No. 2, "Concord, Mass., 1840-1860"; Kirkpatrick (Columbia LP)  
 1911: Sonata for Violin and Piano No. 5, New England Holidays; Stepler, Kirkpatrick (Musicmasters LP)  
 premiered 1954: Symphony: New England Holidays; Bernstein, New York Philharmonic Orchestra, Camerata Singers (Sony)  
**REMEMBRANCES OF IVES**  
 Recollections from friends, family, and colleagues in both music and business, including recollections from composers Elliott Carter, a student of Ives, and Leonard Bernstein, a champion of Ives's music, among others. Also more piano playing and even singing from the composer.  
 1906: The Unanswered Question; Adams, Orchestra of St. Luke's (Nonesuch)

**10:00pm**

**The New York School Orgy®**

There is perhaps no more important group of postwar American composers than that usually referred to as the New York School — John Cage, Morton Feldman, Earle Brown, Christian Wolff, and David Tudor. From Feldman's six-hour String Quartet No. 2 to Earle Brown's game pieces; Tudor's Rainforest electronics to Wolff's career as a classics professor who just happened to compose some of the most important and socially engaged new music — all of this topped off by Cage's work, which might be based on a transcription of a star chart, the imperfections in a piece of paper, or a musical translation of one of the world's oldest books of wisdom, the I Ching.

These composers are truly unique, each deeply committed and accomplished in profoundly different way; political, social and spiritual overtones are all present. Our presentation will feature at least two new realizations of the Cage pieces "Imaginary Landscape No. 4" (for twelve radios) and a new version of Cage's "A — A circus on —" (a set of directions for translating a book into a multi-media presentation, for which Cage used Finnegan's Wake to make his "Roaratorio") which will take as its textual object the current Harvard College Courses of Instruction.

The orgy will draw on a wide selection of recordings, primarily from the Mode catalog, as well as labels such as Hat Hut, CRI, New Albion, and Wergo.

Part One (to 1961): Highlights include John Cage's "Imaginary Landscape No. 1" (1939), "Double Music with Lou Harrison (1941), "The Seasons" (1947), "Sonatas and Interludes" (1948), "Suite for Toy Piano" (1948), 4'33" (1952), "Radio Music" (1956), "Fontana Mix" (1958), and "Cartridge Music" (1960); Morton Feldman's "First Piano Sonata (for Bela Bartok)" (1943) and "Intersection II" (1951); Earle Brown's "Folio" (1952) and "Four Systems" (1954); Christian Wolff's "Serenade" (1950), "For Pianist" (1959), and "Summer" (1961).

**Thursday, May 6**

**midnight THE NEW YORK SCHOOL ORGY CONTINUES**

Part One (to 1961) continues

**Friday, May 7**

**midnight THE ANDREW HILL ORGY CONCLUDES**

**Saturday, May 8**

**midnight THE DIRTY SOUTH ORGY**

A two-night tour through the Southernplayasticdillacmuzik of the Dirty South. The Dirty South Orgy will explore in depth the work of a variety of hip-hop artists from across the South, including acts that have exploded onto the national stage — OutKast and Lil Jon, to name but two — and acts that haven't.

**9:00 am HILLBILLY AT HARVARD**

**1:00 pm THE GILBERT AND SULLIVAN ORGY (Cont.)**  
**The Gondoliers;** Lewis, Cameron, Evans, Graham, Brannigan, Morrison, Thomas, Sargent, Pro Arte Orchestra, Glyndebourne Festival Chorus (EMI)

**Utopia Ltd.;** Sandford, Reed, Aylton, Ellison, Field, Goss, Merri, Nash, D'Oyly Carte Opera Company, The Royal Philharmonic Orchestra (Decca)

**The Grand Duke;** Reed, Reid, Sandford, Aylton, Litley, Holland, Goss, Nash, D'Oyly Carte Opera Company, The Royal Philharmonic Orchestra (Decca)

*Historic Performances, originally recorded for G&T and reissued on Arabesque:*

**The Gondoliers** (1898): "When a merry maiden marries"; Lamonte

**Patience** (1898): "Prithee, pretty maiden"; Marwood, Borwell

**Princess Ida** (1900): "Would you know the kind of maid?"; Russell

**Utopia Ltd.** (1900): "O Zara...A tenor all singers above"; Russell

**The Sorcerer** (1902): "Time was when love and I"; Lytton

**Iolanthe** (1902): "None shall part us"; Henry, Lytton

**The Pirates of Penzance** (1904): "Poor wad ring one"; Jay

**Iolanthe** (1911): "The law is the true embodiment"; Workman

**Iolanthe** (1911): "When I went to the bar"; Workman

**Yeomen of the Guard** (1910): "Oh! A private buffoon"; Workman

**Iolanthe** (c. 1904): "The Nightmare Song"; Howard

**9:00 pm THE DIRTY SOUTH ORGY CONTINUES**

**Sunday, May 9**

**midnight THE DIRTY SOUTH ORGY CONCLUDES**

**7:00 am THE SESAME STREET ORGY**

For 35 years, eager children have flocked to waiting television sets to learn about the world around them while having fun. Sesame Street debuted in 1969 and is still going strong, a beacon of quality children's programming and fount of innovative educational methods. Watched by generations of children and parents alike and seen in more than 120 countries worldwide, Sesame Street has garnered more Emmy Awards than any other show in television history. We pay tribute to the world of wonder and joy that has captivated millions of youngsters while simultaneously helping them to develop emotional and mental skills.

**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 THE ORGAN MUSIC ORGY**

**4:00 pm THE CARL NIELSEN ORGY**

The music of Carl Nielsen is always driving forward, taking control of the listener; in the words of the composer himself, it "gives its time a black eye." Often incorporating Danish folk tunes he learned in his youth, Nielsen's music blends changing tonal landscapes and polyphonic textures. From his poor, rural upbringing, Carl Nielsen would eventually reach international fame as the greatest Danish composer. He was born in 1865 in Sortelung. His father was a painter as well as a village musician, and he taught young Carl to play violin and piano. Carl played in his father's dance orchestra as well as in a local amateur orchestra, learning the styles of Viennese Classicism that would guide much of his early production. His professional career began at age 14, as a bugler in the Odense Military Band. Nielsen's initial music education consisted of entertainment and dance music, as well as classical string quartets and his private study of The Well-Tempered Clavier. The result of this training led him to avoid elements of late Romanticism. Later in life he gradually incorporated the modernist movement while maintaining his characteristic style. Over the course of this Orgy we will explore the development of Nielsen's style with music that is at once startling, serene, and most importantly, alive: "Music is life, and like life, inextinguishable."

**4:00 pm**

Fantasy Piece for Clarinet and Piano, FS 3h (1883?); Brynildsen, Andnesen (BIS)  
 Songs for Male Chorus, FS 3l, m, t, u (1887); F. Rasmussen, Canzone Chorus (Danacord LP)

Early Songs, FS 3o, n, p, s, q, r (1887); Severin, Kirkeskov (Rondo)  
 Andante Tranquillo and Scherzo for String Orchestra (early); Bostock, Royal Liverpool Philharmonic Orchestra (Scandinavian Classics)

String Quartet in g, FS 4/Op. 13 (1887-88); Zapolski Quartet (Chandos)  
 Quintet for Strings in G, FS 5 (1888); Members of St. Martin-in-the-Fields Chamber Ensemble (Chandos)

Little Suite for Strings, FS 6/Op. 1 (1888); Garaguly, Tivoli Concert Symphony Orchestra (Turnabout LP)

Symphonic Rhapsody, FS 7 (1889); Rozhdstvensky, Danish Radio Symphony Orchestra (Chandos)

Fantasy Pieces for Oboe and Piano, FS 8/Op. 2 (1889); Hannevold, Andnesen (BIS)

Incidental Music for *En Aften Paa Giske* (An Evening on Giske), FS 9, Prelude (1889); Rozhdstvensky, Danish Radio Symphony Orchestra (Chandos)

Five Piano Pieces, FS 10/Op. 3 (1890); A. S. Rasmussen (Vox LP)

String Quartet in f, FS 11/Op. 5 (1890); Carl Nielsen String Quartet (DG)  
 Five Songs after J. P. Jacobsen, FS 12/Op. 4 (1891); Severin, Kirkeskov  
 Unpublished Songs, FS 13, "Aldrig hans Ord kan jeg glemme" and "I  
 Drommenes Land" (1891); Rehling, Severin, Kirkeskov (Rondo)  
 Five Songs after verses of J. P. Jacobsen, FS 14/Op. 6; Severin, Kirkeskov  
 (Rondo)  
 Symphony No. 1 in g, FS 16 (1891-92); Previn, London Symphony  
 Orchestra (RCA LP)  
**8:00 pm**  
 Historical Performances  
**10:00 pm**  
 Six Songs after Ludwig Holstein, FS 18/Op. 10 (1894); Severin, Kirkeskov  
 (Rondo), Schiøtz, Koppel (3, 5) (Danacord)  
 Symphonic Suite for Piano, FS 19/Op. 8 (1894); Ogdon (RCA LP)  
 Sonata in A for Violin and Piano, FS 20/Op. 9 (1895); Mordkovich,  
 Benson (Chandos)

*The Nielsen Orgy continues on Monday and Tuesday.*

**11:00 pm THE WIPERS ORGY**

The Wipers emerged from Portland, Oregon in the late 1970s as a major force in the punk scene. Harping on themes of alienation, aliens, desolation, and desperation, the Wipers created a singular body of work over 20-plus years. Frontman Greg Sage's guitar-playing was hugely influential to many later bands including Big Black and Nirvana. The orgy will include Wipers albums, singles, rarities, live material, and an interview with Greg Sage. *(Continues at various times Monday through Thursday.)*

## Monday, May 10

**midnight THE WIPERS ORGY CONTINUES**

**6:00 am THE CARL NIELSEN ORGY CONTINUES**

Hymnus amoris, FS 21/Op. 12 (1896-97); Schultz, Gøbil, Landy, Norup,  
 Johansen, Andersen, Wöldike, Copenhagen Boys Choir, Danish Radio  
 Symphony Orchestra (EMI)  
 Humoresque-Bagateller, FS 22/Op. 11 (1894-97); A. Rasmussen (Vox LP)  
 String Quartet in E-flat, FS 23/Op. 14 (1897-98); Copenhagen String  
 Quartet (Turnabout LP)  
 Graeshoppen, FS 161 (1899); F. Rasmussen, Canzone Chorus (Danacord LP)  
 Edderkoppens Sang, FS 27 (1899); F. Rasmussen, Canzone Chorus  
 (Danacord LP)

Festprædium for Piano, FS 24 (1900); Miller (Hyperion)  
 Saul og David (Saul and David), FS 25 (1898-1901); Christoff, Young,  
 Söderström, Hartmann, Borg, Langdon, Fisher, Gøbil, Horenstein, John  
 Alldis Choir, Danish Radio Symphony Orchestra and Chorus (Unicorn)  
 Sang til Kolding Latinskoles Måjfest: "Kom Blankeste Sol," FS 28 (1901);  
 F. Rasmussen, Canzone Chorus (Danacord LP)  
 Symphony No. 2, "The Four Temperaments," FS 29/Op. 16 (1901-2);  
 Blomstedt, San Francisco Orchestra (London)

**10:00 am**

Helios Overture, FS 32/Op. 17 (1903); Salonen, Swedish Radio Symphony  
 Orchestra (CBS Masterworks LP)  
 Søvnens (Sleep), FS 33/Op. 18 (1903-4); Wöldike, Danish Radio Symphony  
 Orchestra and Chorus (EMI)  
 Drømmen om "Glaude Jul," for piano, FS 34 (1905); Miller (Hyperion)  
 Morten Borups Måjvisse, FS 34a (1906); F. Rasmussen, Canzone Chorus  
 (Danacord LP)  
 String Quartet in F, FS 36/Op. 19 (1906), rev. in 1919 as Op. 44; Zapolski  
 Quartet (Chandos)  
 Music for *Hr. Oluf han rider* (Sir Oluf Rides), FS 37 (1906); Eising,  
 Berelsen, Kirkeskov (Rondo)  
**Maskarade**, FS 39 (1904-6); Hansen, Landy, Johansen, Plesner, Bastian,  
 Sørensen, Brodersen, Hyldgaard, Klint, Haugland; Frandsen, Danish  
 Radio Symphony Orchestra and Chorus (Unicorn)

**2:00 pm**

Sidskensing, FS 40 (1906); F. Rasmussen, Canzone Chorus (Danacord LP)  
 Serenade, "Gerne vi lytter" (1907); F. Rasmussen, Canzone Chorus (Danacord)  
 Song for male chorus: "Kom, Gudselig, stille Død!," FS 41 (1907); F.  
 Rasmussen, Canzone Chorus (Danacord LP)  
 Strophic Songs, FS 42/Op. 21 (1902-7); Severin, Rehling, Kirkeskov (Rondo)  
 Songs for Tove, FS 43 (1906-8); Schiøtz, Koppel (Danacord), Rehling,  
 Kirkeskov (Rondo)  
 Music for *Willemoes*, FS 44 (1907-8), Prelude to Act 3; Frandsen, Southern  
 Jutland Symphony Orchestra (Paula); Songs; Rehling, Severin, Kirkeskov  
 (Rondo)  
 Saga-Drøm, FS 46/Op. 39 (1907-8); Horenstein, New Philharmonia  
 Orchestra (Unicorn-Kanchana)  
 Aftenstemning, FS 48 (1908); F. Rasmussen, Canzone Chorus (Danacord  
 LP)  
 11th February 1909 (Cantata on the 25th Anniversary of the Storming of  
 the Copenhagen University), FS 49 (1909); F. Rasmussen, Canzone  
 Chorus (Danacord LP)  
 Music to Ulvens Søn, FS 50 (1909); Bertelsen, Lønsvok (Rondo)  
 Til Snapsen i "Bel Canto," FS 53 (1909); F. Rasmussen, Canzone Chorus  
 (Danacord LP)  
 Music for *Hugbarth og Signe*, FS 57 (1910); Bonde-Hansen, Bertelsen,  
 Lind, Mikkelsen, Vetø, Odense Symphony Orchestra (Kontrapunkt)  
 At the Bier of a Young Artist, FS 58 (1910); Blomstedt, Danish Radio  
 Symphony Orchestra (Seraphim LP)  
 Paaske-Liljen, FS 59 (1910); F. Rasmussen, Canzone Chorus (Danacord LP)  
 Symphony No. 3 (Sinfonia espansiva), FS 60/Op. 27 (1910-11), Andante  
 pastorale (second movement, alternate version); Bostock, Royal  
 Liverpool Philharmonic Orchestra (Scandinavian Classics)  
 Symphony No. 3 (Sinfonia espansiva), FS 60/Op. 27 (1910-11); P.-M.  
 Nilsson, Persson, Salonen, Swedish Radio Symphony Orchestra (Sony)  
 Violin Concerto, FS 61/Op. 33; Sjøgren, Schönwandt, Danish National  
 Radio Symphony Orchestra (Chandos)

Song for Children's Relief Day, FS 62 (1911); F. Rasmussen, Canzone  
 Chorus (Danacord LP)  
 Paraphrase on "Nearer My God to Thee" (Naermere Gud til dig), FS 63  
 (1912); Rozhdstvensky, Danish Radio Symphony Orchestra (Chandos)  
 Sonata No. 2 for Violin and Piano, FS 64/Op. 35; Elbaek, Mogensen  
 (Kontrapunkt)

**6:00 pm**

Historical Performances

**8:00 pm**

Incidental Music to *Sankt Hans-Aftens Spil* (St. John's Eve's (Midsummer  
 Night's) Play), FS 65 (1913); Mikkelsen, Vetø, Children's Choir of the  
 Funen Academy of Music, Odense Philharmonic Choir, Odense  
 Symphony Orchestra (Kontrapunkt)  
 Canto serioso for Horn and Piano, FS 132 (1913); Olsen, Andnes (BIS)  
 Song for Soprano and Male Chorus: "Ak, Julesne fra Bethlehem," FS 67  
 (1914); Rehling, F. Rasmussen, Canzone Chorus (Danacord LP)  
 Serenata in vano, FS 68 (1914); Nieken, Nilsson, Sørensen, Christiansen,  
 Poulsen (Turnabout LP)

Song for Male Chorus: "Fredlys din Jord du danske Mand!," FS 69 (1914);  
 F. Rasmussen, Canzone Chorus (Danacord LP)

Songs from A Score of Danish Songs, Vol. I, FS 70 (1913-15): "De  
 Refsnaesdreng, de Samsøpiger," "Farvel min velsignede Fødeby"; "I  
 Skyggen vi vanke"; "Jeg baerer med Smil min Byrde"; "Nu er Dagen  
 fuld af Sang"; "Rosen blusser alt i Danas Have"; "Sov ind, mit lille  
 Nusseben"; "Ud gaar du nu paa Livets Vej"; "Underlige Aftenluft";  
 "Vender sig Lykken fra dig"; "Vor Verden jeg priser tusindfold";  
 Severin, Rehling, Kirkeskov; Bertelsen, Lønsvok (Rondo)

Song for Male Chorus: "Hil dig, vor Fane," FS 73 (1915); F. Rasmussen,  
 Canzone Chorus (Danacord LP)

Salmer og aandelige Sange (Hymns and Sacred Songs) for Voice and  
 Organ, FS 83 (1912-16); Rehling, Hansen; Bertelsen, Stengaard (Rondo)  
 Symphony No. 4 (L'Inestinguibile), FS 76/Op. 29 (1915-16); Martinon,  
 Chicago Symphony Orchestra (RCA LP)

Songs from A Score of Danish Songs, Vol. II, FS 78 (1914-17): "Der boede  
 en Mand i Ribe By"; "Der dukker af Disen min Faedrenejor"; "Hun har  
 mig læst"; "Hvor sødt i Sommeraftensunden"; "Højt ligger paa Marken  
 den hvide Sne"; "Hør hvor let dens Vinger smækker"; "Min lille Fugl,  
 hvor flyver du"; "Nu er da Vaaren kommen"; "Nu springer Vaaren fra sin  
 Seng"; "Se dig ud en Sommerdag"; "Tid er jeg glad, og vil dog gerne  
 graede"; Rehling, Severin, Kirkeskov; Bertelsen, Lønsvok (Rondo)

**11:00 pm THE WIPERS ORGY CONTINUES**

## Tuesday, May 11

**midnight THE WIPERS ORGY CONTINUES**

**6:00 am THE CARL NIELSEN ORGY CONTINUES**

Chaconne for Piano, FS 79/Op. 32 (1916); Ogdon (RCA LP)  
 Music for a Prologue to a Shakespeare Celebration, "Ariels Sang," FS 80  
 (1916); Lund, Bostock, Royal Liverpool Philharmonic Orchestra  
 (Scandinavian Classics)  
 "Ariels Sang," FS 80 (1916), version with piano; Severin, Kirkeskov (Rondo)  
 Theme with Variations, FS 81 (1916); A. S. Rasmussen (Vox LP)  
 Studie efter Naturen, FS 82 (1916); Severin, Kirkeskov (Rondo)  
 Cantata for the Centenary of the Merchants' Committee, FS 86 (1917); The  
 Merchant's Song (Kobmands-Vise); Bertelsen, Lønsvok (Rondo), Hymn  
 to Denmark - "Danmark ti tusind Aar"; Frandsen, special choir drawn  
 from Chorus 77, Choir of The Church of Our Lady, Haderslev, and  
 Motet Choir of St. Mary's Church, Sønderborg, Southern Jutland  
 Symphony Orchestra (Paula)

Blomstervisse, FS 84 (1917); Rehling, Kirkeskov (Rondo)  
 Pan and Syrinx, for Orchestra, FS 87/Op. 49 (1917-18); Ormandy,  
 Philadelphia Orchestra (Columbia LP)

Music to *Legneren* (The Liar), FS 88 (1918); Bertelsen, Lønsvok (Rondo)  
 Orchestration (1918) of Songs, "Genrebillede" and "Silkesko ove gylden  
 lasest," FS 14, Op. 6, Nos. 1 and 4, "Saenk kun dit hoved," FS 42/Op.  
 21, Vol. II, No. 1; Lund, Thaysen, Bostock, Royal Liverpool  
 Philharmonic Orchestra (Scandinavian Classics)

Incidental Music to *Aladdin*, FS 89/Op. 34 (1918-19); Ejsing, Paevatalu,  
 Rozhdstvensky, Danish National Radio Chamber Choir and Symphony  
 Orchestra (Chandos)

Incidental Music to *Aladdin*, FS 89/Op. 34, Entrance March (eliminated  
 before premiere) (1918-19); Elder, Hallé Orchestra (Hallé) (Hallé)  
 Suite for Piano, "Den Luciferske," FS 91/Op. 45 (1919-20); A. S.  
 Rasmussen (Vox LP)

Music for *Moderen*, FS 94/Op. 41 (1920): "Taagen leter" (The Fog is  
 Lifting); Sandvik, Kniesjki (BIS); "Min Pige er saa slyn som Rav";  
 Schiøtz, Christiansen (Danacord); "Børnene leger" (The Children are  
 Playing); Sandvik (BIS); "Dengang ørnen var flyveklar"; Hedegaard,  
 Frandsen, Southern Jutland Symphony Orchestra (Paula); "Tro og hab  
 spiller" (Faith and Hope are Playing); Sandvik, Tomter (BIS); Prelude to  
 Scene Four; Frandsen, Southern Jutland Symphony Orchestra (Paula);  
 "Saa bittert var mit Hjerte"; Schiøtz, Hye-Knudsen, Danish Royal  
 Orchestra (Danacord); March; Frandsen, Southern Jutland Symphony  
 Orchestra (Paula); "Dengang døden var i vente"; Hedegaard, Frandsen,  
 Southern Jutland Symphony Orchestra (Paula); "Vildt gaar Storm mod  
 sorte Vande"; Laursen, Lønsvok (Rondo); "Ved Festen fik en Moder  
 Bud"; Bertelsen, Lønsvok (Rondo); "Tidesehøsten tegner godt";  
 Laursen, Lønsvok (Rondo); Final Chorus, "Som en rejseysten Flaede";  
 Frandsen, special choir drawn from Chorus 77, Choir of The Church of  
 Our Lady, Haderslev, and Motet Choir of St. Mary's Church,  
 Sønderborg, Southern Jutland Symphony Orchestra (Paula)  
 Two of Twenty Folk Melodies, FS 95, "Morgendug der sagte bæver", "Nu  
 lyser Løv I Lunde" (1917-21); Severin, Kirkeskov (Rondo)

*The Nielsen Orgy continues overleaf.*

Fynsk Foraar, FS 96/Op. 42 (1921); Nielsen, Grønland, Byriell, Segerstam, Danish Radio Symphony Orchestra and Choir and the Children's Chorus of St. Anne's School (Chandos)  
 Music for Cosmos, FS 98 (1921-22); Laursen, Lønskov (Rondo)  
**9:45 am**  
 Symphony No. 5, FS 97/Op. 50 (1921-22); Bernstein, New York Philharmonic (CBS)

Wind Quintet, FS 100/Op. 43 (1922); Aulos Woodwind Quartet (Koch Schwann)

Four Popular Melodies (1922); Thaysen, Bertelsen, Lønskov (Rondo)  
 Prelude and Theme with Variations, FS 104/Op. 48; Elbaek (Kontrapunkt)  
 Julesang, "Kom Jul til Jord," FS 107 (1923); Rehling, Kirkeskov (Rondo)  
 Balladen om Bjørnen, FS 109/Op. 47 (1923); Severin, Kirkeskov (Rondo)  
 Der er et yndigt Land (Danish national anthem); F. Rasmussen, Canzone Chorus (Danacord LP)

Hymne til Livet, FS 113 (1923-24); F. Rasmussen, Canzone Chorus (Danacord LP)

Ten Danish Ditties, FS 114 (1923-24); Severin, Rehling, Kirkeskov (Rondo)  
 Four Jutland Songs, FS 115 (1924-25); Severin, Kirkeskov (Rondo)  
 Symphony No. 6 (Sinfonia semplice), FS 116 (1924-25); Blomstedt, San Francisco Orchestra (London)

Incidental Music to *Elbe Skammelsen*, FS 117 (1925); Bonde-Hansen, Bertelsen, Lind, Mikkelsen, Vetø, Odense Symphony Orchestra (Kontrapunkt)

Foraarssang, FS 118 (1926); F. Rasmussen, Canzone Chorus (Danacord LP)  
 Flute Concerto, FS 119 (1926); Nicolet, Masur, Gewandhaus Orchestra (Philips LP)

Song for voice alone, "Den Magt som gav mig min lille Sang" (The Power that gave me my little song); Thaysen (Rondo)

**1:45 pm**

Melody for Johan Borup's Songbook, FS 120, "I kølende Skygger" (1926); Severin, Kirkeskov (Rondo)

Song, "Dansk Vejr," FS 122 (1927); Severin, Kirkeskov (Rondo)  
 Rhapsodic Overture, "An imaginary journey to the Faeroes," FS 123 (1927); Blomstedt, Danish Radio Symphony Orchestra (Seraphim LP)

Vocalise-Etude, FS 124 (1927); Thaysen, Lønskov (Rondo)  
 Song, "Guldfloeden," FS 127 (1927); Severin, Kirkeskov (Rondo)

Preludio e Presto, FS 128 (1927-28); Elbaek (Kontrapunkt)  
 Clarinet Concerto, FS 129/Op. 57; Goodman, Gould, Chicago Symphony (RCA LP)

Bohemian-Danish Folk Tune, FS 130 (1928); Blomstedt, Danish Radio Symphony Orchestra (Seraphim LP)

Three Pieces for Piano, FS 131/Op. 59 (1928); A. S. Rasmussen (Vox LP)  
 Twenty-Nine Small Preludes for Organ, FS 136/Op. 51; Spang-Hanssen (Paula)

Two additional organ preludes, FS 137 (1930); Spang-Hanssen (Paula)  
 Hjemstavn, FS 142 (1929); Severin, Kirkeskov (Rondo)

Song for Male Chorus, FS 144 (1929); "Tit min Fødeop!"; F. Rasmussen, Canzone Chorus (Danacord LP)

Song, "Fremtidens Land," FS 145 (1929); Severin, Kirkeskov (Rondo)  
 Song, "Der är höst," FS 121 (1929); Rehling, Kirkeskov (Rondo)

Danmark, nu blunder den lyse Nat, FS 146 (1929); Severin, Kirkeskov (Rondo)

**4:45 pm**

Piano Music for Young and Old, FS 148/Op. 53 (1930); A. S. Rasmussen (Vox LP)

Music for *Amog og Digteren* (Cupid and the Poet), FS 150 (1930), Overture; Frandsen, Southern Jutland Symphony Orchestra (Paula); songs; Thaysen, Lønskov (Rondo)

Song, "Gensyn," FS 151 (1930); Severin, Kirkeskov (Rondo)

Six Canons, FS 152 (1930); F. Rasmussen, Canzone Chorus (Danacord LP)  
 Two School Songs, FS 138 (1929); F. Rasmussen, Canzone Chorus (Danacord LP)

Three Motets for a capella choir, FS 139/Op. 55; Wöldike, Little Muko University Choir (Unicorn-Kanchana LP LP)

Sjølunds Sangere, FS 154 (1930); F. Rasmussen, Canzone Chorus (Danacord LP)

Commotio for Organ, FS 155/Op. 58 (1930-31); Krogh (Danish EMI LP)  
 Allegretto for Two Recorders, FS 157 (1931); Hannevold, Sandvik (BIS)

Cantata for the 50th Anniversary of the Danish Cremation Union, FS 149 (1931); F. Rasmussen, Canzone Chorus (Danacord LP)

Kvadet om Nordens Harpe, FS 158 (1931); F. Rasmussen, Canzone Chorus (Danacord LP)

Piano Piece in C, FS 159 (1931); Miller (Hyperion)

**9:00 pm**

Historical Performances

**11:00 pm THE WIPERS ORGY CONTINUES**

## Wednesday, May 12

**midnight THE WIPERS ORGY CONTINUES**

**5:00 am THE GANELIN TRIO ORGY**

**1:00 pm THE NINA SIMONE ORGY**

Nina Simone, one of the major voices of the late twentieth century, spanned a number of genres and styles over the course of her half-century career. Not only did she record extensively in the soul, jazz, and pop idioms, often over the course of the same album; she was also comfortable with blues, gospel, funk, and Broadway. Further, she became a major influence for innumerable diverse musicians of the late twentieth century, among them Dee Dee Bridgewater, Norah Jones and Jeff Buckley. With her powerful voice, unique arrangements, and adept pianistic skill, Simone was a completely original and powerful presence in the world of music up until her death on April 21, 2003. The Nina Simone Orgy will sample the highlights of her career.

## Thursday, May 13

**midnight THE WIPERS ORGY CONCLUDES**

**5:00 am THE NINA SIMONE ORGY CONTINUES**

## Friday, May 14

**midnight THE NINA SIMONE ORGY CONCLUDES**

## Saturday, May 15

**9:00 am HILLBILLY AT HARVARD**

**1:00 pm THE HILDEGARD VON BINGEN ORGY**

On this year of the 825th anniversary of her death, we commemorate a woman of great faith and talent who made her mark on history: Hildegard Von Bingen. Dedicated at birth to the Church, Hildegard grew to believe that it was not circumstances alone that had led her to a religious vocation. She was prone to religious visions that inspired an avant-garde theology and an outpouring of creative activity in writing and composition. We will examine the faith and complexity of this early feminist, theologian, and composer in a retrospective of the Church music she composed over her lifetime.

O frondens virgula; Teichert-Hailperin, Smith, Jochens, Nitz, Deutsch, Weber (Christophorus)

Domine, labia mea aperies; Laudate Dominum in sanctis ejus; Augsberg Early Music Ensemble (Christophorus)

O magne Pater; Augsberg Early Music Ensemble (Christophorus)

O quam mirabilis; Teichert-Hailperin, Smith, Jochens, Nitz, Deutsch, Weber (Christophorus)

O aeterna Deus; O coruscans lux; O virtus sapientiae; Cauty (Dorian)

Cum erubescitur et O quam magnam miraculum est; Cauty (Dorian)

O vos angeli; Calt, Morales-Ramirez, Monahan, Tosic (Telarc)

Et ideo; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

O Pastor animarum; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

Unde Quocumque; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

O viridissima virga; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

Caritas abundant; Hodie aperuit; O eterna Deus; Lamoreaux, Herperus (Koch)

Rex noster promptus est; Gentile (Lyricorhd)

O splendidissima gemma; Gentile (Lyricorhd)

Laus Trinitatis; Nunc gaudent maternal; O cruor sanguinis; Thornton, Sequentia (Deutsche Harmonia Mundi)

Alleluia and O virga mediatrix; Teichert-Hailperin, Smith, Jochens, Nitz, Deutsch, Weber (Christophorus)

O felix anima; Augsberg Early Music Ensemble (Christophorus)

O victoriosissimi triumphatores; Les Flamboyans (Raum Klang)

O virga ac diadema; Les Flamboyans (Raum Klang)

O orzechs Ecclesia; Thornton, Sequentia (Deutsche Harmonia Mundi)

O dulcissime amator; Thornton, Sequentia (Deutsche Harmonia Mundi)

O lucidissima; Lamoreaux, Herperus (Koch)

Vos flores rosarum; Lamoreaux, Herperus (Koch)

O rubor sanguinis; Cum vox sanguinis; Favus distillans Ursula virgo; Lesne, Discantus (Opus 111)

O tu illustrata; Augsberg Early Music Ensemble (Christophorus)

O vis aeternitatis; Augsberg Early Music Ensemble (Christophorus)

Qui timet Dominum and Laudate pueri dominum; Augsberg Early Music Ensemble (Christophorus)

Ave, generosa; Columba asperit; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

O eucharisti columba; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

Spirite! Sancto; Gentile (Lyricorhd)

O presul vere digitatis; Cauty (Dorian)

O viriditas digiti Dei; Cauty (Dorian)

O virgo ecclesia; Thornton, Sequentia (Deutsche Harmonia Mundi)

O Ecclesia; Thornton, Sequentia (Deutsche Harmonia Mundi)

O gloriosissimi lux; Lamoreaux, Herperus (Koch)

Ave, Maria; Lamoreaux, Herperus (Koch)

O clarissima mater; Teichert-Hailperin, Smith, Jochens, Nitz, Deutsch, Weber (Christophorus)

O Pater omnipotens—in principio; Augsberg Early Music Ensemble O spectabiles viri; Augsberg Early Music Ensemble (Christophorus)

O Ierusalem, aurea civitatis; O presul vere civitatis; Keene, Theil, Montano, Eaton, Visconti, Women of the Voices of Ascension (Delos)

In matutinis laudibus; Thornton, Sequentia (DHM)

O ignis spiritus; Lamoreaux, Herperus (Koch)

Ordo Virtutum; Boothroyd, Hancock, Vox Animae (Etcetera)

**7:00 pm CLASSICAL MUSIC INTERLUDE**

**10:00 pm THE TECH ORGY**

The WHRB tech department leaps on the band wagon of the newest fad to hit the dial. That's right, leftist talk radio! Tune in as we present The O'Wherbie Factor, WHRB tech's look at the current or not so current events in the world of politics. We might not be correct, but we'll yell about it any way. This along with great tech classics and new favorites to keep you soldering all night long.

## Sunday, May 16

### midnight THE A TRIBE CALLED QUEST ORGY

A Tribe Called Quest was one of the most influential Hip Hop groups of the 90s. The New York based trio wedded progressively minded rhymes with downtempo jazz samples to create a new brand of Hip Hop. Along with downbeat New York based Hip Hop group, De La Soul, Tribe chartered a course away from the 90s "Gangsta Rap" mainstream mysogyny and hate toward a Hip Hop culture that respected different peoples and cultures. This orgy will feature recordings from all five of Tribe's studio albums as well as solo work done more recently by the group's members.

7:00 am **BLUES**

### 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 A Magnificat in D by Brewer and "I saw the Lord" by Stainer.

### 12:30 pm THE SPORTS ORGY

Relive the excitement of the 2003-2004 season in Harvard Athletics with the annual WHRB Sports Orgy: highlights from our coverage of football, ice hockey, basketball, and baseball, recalling the peaks and classic games from all of their seasons. Aside from game rebroadcasts and highlight montages, there will be interviews with the stars of these Harvard teams, in-depth commentary from the members of the WHRB Sports Department, and a slew of special features. Also, clips of the year's best in Crimson SportsTalk, recalling some of the most entertaining and amusing moments from this weekly half-hour show. Finally, season previews looking ahead for what to expect in the upcoming year for the Harvard teams. All this and more make up the recap of the year in WHRB Sports.

## Monday, May 17

### midnight THE TOWNCRAFT ORGY

In the summer of '92, a collective of artists banded together to produce a compilation record funded entirely by benefit shows, bake sales, and donations. "Towncraft" stands for the sense of community and youthful optimism which characterized many of the bands springing up around Little Rock, Arkansas in the early 90s. This orgy will attempt to chronicle this music scene of Arkansas bands and their cohorts beginning with Econochrist and including Chino Horde, William Martyr 17, Red Forty, and their later incarnations.

### 6:00 am THE RAN BLAKE ORGY

Born in Springfield, Massachusetts, in 1935, Ran Blake — pianist, composer, improviser, collaborator, educator — has a solo approach to the jazz idiom which never oversteps the bounds of musicality and modesty. Lyricism figures highly in his music, which expresses a deep understanding of harmony and tradition.

Educated at Bard, Columbia, and the School of Jazz, Blake began a collaboration in 1957 with vocalist Jeanne Lee, touring Europe in 1963, the year of his debut album, *The Newest Sound Around*. In 1965 he recorded his solo piano follow up, and two years later began his teaching career at New England Conservatory, where to this day he heads the Contemporary Improvisation department.

We play music from throughout his catalog, solo records mostly, but also duet collaborations with the likes of Anthony Braxton and Clifford Jordan.

## Tuesday, May 18

### midnight THE TOWNCRAFT ORGY CONTINUES

### 6:00 am THE KIRCHNER/RANDS/DAVIDOVSKY ORGY

This year marks the 70th birthday of Bernard Rands and Mario Davidovsky, and the 85th of Leon Kirchner. All three composers are current or former professors at Harvard, winners of the Pulitzer Prize, and among the most significant composers of their generation. Leon Kirchner's early studies with Schoenberg and Sessions led to a distinctive voice that embraced modernism as well as romanticism, especially in his more recent works. Mario Davidovsky was born in Buenos Aires, two days after Bernard Rands, and came to Harvard after many years at Columbia, during which time he directed the Columbia/Princeton Electronic Music Center. He is one of the pioneers of electro-acoustic music, and his "Synchronisms" seamlessly blend pre-recorded tape with live performance. Bernard Rands came to the United States in 1975 after extensive studies in England and Italy with Berio and Dallapiccola. He was composer-in-residence with the Philadelphia Orchestra from 1989 to 1996. Notable works include his solo "Memo" series, the Canti trilogy for voice and chamber ensemble/orchestra, and the two suites from "Le Tambourin." WHRB is proud to honor these three composers with an 18-hour orgy that will include interviews and rare recordings.

Times below are only approximate.

### 6:00 am LEON KIRCHNER (b. January 24, 1919)

1948: Piano Sonata; Kirchner (Music and Arts)  
1949: String Quartet No. 1; American Art Quartet (CRI LP)  
1952: Sonata Concertante; Shapiro, Kirchner (Music and Arts)  
1953: Piano Concerto No. 1; Kirchner, Mitropoulos, New York Philharmonic Orchestra (Music and Arts)  
1954: Trio No. 1; Kalish, Lowe, Eskin (Nonesuch)  
1955: Toccata for Strings, Solo Winds, and Percussion; Mester, Louisville Orchestra (Louisville Orchestra First Editions LP)  
1958: String Quartet No. 2; Lenox Quartet (Music and Arts)  
1960: Concerto for Violin, Cello, Ten Winds, and Percussion; Lowe, Eskin, Kirchner, Boston Symphony Orchestra Chamber Players (Nonesuch)

### 8:45am

1966: String Quartet No. 3; Beaux-Arts Quartet (Music and Arts)  
1969: Music for Orchestra; Kirchner, Harvard Chamber Orchestra  
1973: Lily (excerpt from the opera); Hoagland, Kirchner, ensemble (Columbia LP)  
1985: Music for Twelve; Kirchner, Boston Symphony Orchestra Chamber Players (Nonesuch)  
1987: Five Pieces for Piano; Kirchner (Nonesuch)  
1988: Triptych; Chang, Ma (Sony)  
1989: Interlude for Piano; Serkin (RCA)  
1992: Music for Cello and Orchestra; Ma, Zimman, Philadelphia Orchestra (Sony)  
1993: Trio No. 2; Kalichstein, Laredo, Robinson (Archesque)  
11:30 am **MARIO DAVIDOVSKY (b. March 4, 1934)**  
1963: Electronic Study No. 2 (CRI LP)  
1963: Synchronisms No. 1 for Flute and Tape; Sollberger (CRI LP)  
1964: Synchronisms No. 2 for Flute, Clarinet, Violin, Cello, and Tape; Guigui, S. Sollberger, Drucker, Zukofsky, Martin (CRI LP)  
1964-65: Synchronisms No. 3 for Cello and Tape; Martin (CRI LP)  
1965: Inflexions; Gilbert, Ensemble (CRI LP)  
1966: Junctures for Flute, Clarinet, and Violin; Sollberger, Bulstine, Benjamin (Nonesuch LP)  
1969: Synchronisms No. 5 for Percussion and Tape; Sollberger, Des Roches, Fitz, Heldrich, Marcone, Van Hying (CRI LP)  
1970: Synchronisms No. 6 for Piano and Tape; Karis (CRI)  
1972: Chacona; Benjamin, Krosnick, Miller (CRI LP)  
1974: Synchronisms No. 8 for Woodwind Quintet and Tape; Dorian Quintet (Vox LP)  
1975: Scenes from Shir ha Shirim; Narucki, Bleeke, Marathe, Pauley, Korf, Parnassus (Bridge)  
1982: String Trio; Speculum Musicae (Bridge)

### 1:30pm

1983: Romancero; Narucki, Speculum Musicae (Bridge)  
1984: Divertimento; Sherry, Rothman, Riverside Symphony Orchestra (New World)  
1988: Synchronisms No. 9 for Violin and Tape; Macomber (CRI)  
1990: Biblical Songs; Narucki, Korf, Parnassus (Bridge)  
1992: Synchronisms No. 10 for Guitar and Tape; Starobin (Bridge)  
1993: Shulamit's Dream; Narucki, Rothman, Riverside Symphony Orchestra (Bridge)  
1994: Festino; Speculum Musicae (Bridge)  
1995: Flashbacks; New York New Music Ensemble (Bridge)  
1996: Quartetto No. 2; Pearson, Keyes, Ray, Rider (Bridge)  
1998: String Quartet No. 5; Mendelssohn String Quartet (BIS)  
4:00 pm **BERNARD RANDS (b. March 2, 1934)**

### Interview

1960: Tre Espressioni; Lifschitz (North/South)  
1964: Espressioni IV for Two Pianos  
1971: Memo 1 for Contrabass; Guy  
1971: Metalepsis II; Weiner, London, Cleveland Chamber Symphony (Albany)  
1977: Madrigali (after Monteverdi/Berio); London, Cleveland Chamber Symphony (Albany)  
1980: Obbligato (Memo IIc); Anderson, Columbia Quartet (CRI)  
1981: Canti I; Plantamura, Rands, SONOR Ensemble (CRI)

### 6:45pm

1983: Canti del sole; Sperry, Rands, SONOR Ensemble (CRI)  
1984: Le Tambourin, Suites 1 and 2; Muti, Philadelphia Orchestra (New World)  
1988: ...in the receding mist...; Lifschitz, Consonance Ensemble (North/South)  
1988: London Serenade; London, Cleveland Chamber Symphony (GM)  
1988: ...body and shadow...; Brown, Bowling Green Philharmonia (Albany)  
1991: Canti d'amor; Albinder, Woodley Ensemble (Arsis)  
1991: Ceremonial 3; Muti, Philadelphia Orchestra (New World)  
1992: Canti dell'Eclisse; Paul, Schwarz, Philadelphia Orchestra (New World)  
9:15pm  
1993: Ceremonial 3; Battisti, New England Conservatory Wind Ensemble (Albany)  
1994: String Quartet No. 2; Mendelssohn String Quartet (BIS)  
1995: Interludium from "Requiem of Reconciliation"; Rilling, Israel Philharmonic Orchestra (Hänssler)  
1996: Concertino for Oboe and Ensemble; Woodhams, Krzywicki, Network for New Music (Albany)  
1997: Triple Concerto; Core Ensemble, London, Cleveland Chamber Symphony (Albany)  
1999: Memo 6 for Saxophone; Sampen (Albany)  
2000: Memo 8 for Oboe; Killmer  
2003: String Quartet No. 3; Ying Quartet

**Program Guide Editors:** Cambridge Ridley, Britton Tullio

**Cover picture:** See inside front cover.

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## Wednesday, May 19

### midnight THE GREEK ROCK ORGY

One of the least documented international rock'n'roll scenes is the one that developed in Greece starting from the mid '60's. This orgy puts the peculiar sounds of Greek rock'n'roll bands from the '60's and early '70's in the spotlight. Most of the tracks of the genre that were recorded around that time in Greece — almost all in studios with minimal equipment and designed for the recording of Greek popular bouzouki music — were sung in English, but frequently it's hard to tell because of the thick accents. In the course of this program we will listen to some of the best of those, as well as a fair share of songs in the Greek language and even a few oddities sung in French and Italian. The criterion for inclusion for all of these, however, is that they exemplify the influences of rock'n'roll or rock'n'roll-related musical genres — beat, pop, garage, r'n'b, soul, surf, and psychedelia — on the local culture. Many of the tracks and bands that will be featured have never been played on the radio, not even in Greece, but listeners will agree that it's not simply their obscurity or their frequently odd character that justifies their claim to be heard.

### 6:00 am THE OTTORINO RESPIGHI ORGY

Born in Bologna in 1879, Ottorino Respighi was one of the most famous Italian composers of 20<sup>th</sup> century, thanks in large part to the support of such figures as Toscanini, Koussevitsky, and Fritz Reiner. He studied at the Liceo Musicale in Bologna where his teachers included Luigi Torchi and Giuseppe Martucci, and between 1900 and 1903 he visited Russia, where he had lessons from Rimsky-Korsakov that crucially influenced his orchestration. Respighi was an active string player and pianist in the first decade of the century and began to take an interest in Italian music of the remote past. He settled in Rome in 1913, having been appointed professor of composition at the Liceo (later Conservatorio) di Santa Cecilia; the city was immortalized in his three most famous works, the Roman trilogy: *Fontane di Roma (Fountains of Rome)*, *Pini di Roma (Pines of Rome)* and *Feste Romane (Roman Festivals)*. In 1924 he became director of the conservatory but resigned two years later to devote himself to composing. During his last decade he nevertheless continued to teach and conduct around the world. Respighi passed away in Rome in 1936.

In honor of his 125<sup>th</sup> birthday, we present a large selection of Respighi's output, from his well-known orchestral music to his rarely heard operas and chamber music. We will follow his compositional career chronologically to examine the development that took place over his lifetime.

(See also June 3.)

Times below are only approximate.

### 6:00 am

- 1896: Song, "L'ultima ebbrezza"; Scotto, Fulton (Vox Cum Laude LP)  
1901: Piano Concerto in a; Tozer, Downes, BBC Philharmonic Orchestra (Chandos)  
1902: Piano Quintet in f; Crawford, Ehrlich, Outram, Herbert, Ambache (Chandos)  
1902-05: Six Pieces for Violin and Piano; Crawford, Ambache (Chandos)  
1904: String Quartet in D; Brodsky Quartet (Challenge Classics)  
1904: Song, "Storia breve"; Scotto, Fulton (Vox Cum Laude LP)  
1905: Suite for Organ and Orchestra in G; Koman, Barra, San Diego Chamber Orchestra (Koch)  
1906: Song, "Nevicatta"; Pavarotti, Bonyng, Orchestra del Teatro Comunale di Bologna (Decca LP)  
1906: Song, "Nebbie"; Pavarotti, Bonyng, Orchestra del Teatro Comunale di Bologna (Decca LP)  
1907-09: Semirama; Marton, Kincses, Bartolini, Miller, Polgár, Gardelli, Hungarian Radio and Television Chorus, Hungarian State Orchestra (Hungaroton)

### 11:00 am

- 1908: Concerto all'antica for Violin and Orchestra; Cappelletti, Bamert, Philharmonia Orchestra (Koch Schwann)  
1908-09: Bach: Sonata for Violin and Continuo in e, S. 1023 (orch. Respighi); Talvi, Schwarz, Seattle Symphony Orchestra (Delos)  
1909: String Quartet in d; Crawford, Ehrlich, Outram, Herbert (Chandos)  
1914: Selections from the Sinfonia Drammatica; Nazareth, Slovank Philharmonic Orchestra (Records International)  
1914-18: Il Tramonto for Voice and String Quartet; Scotto, Tokyo String Quartet (Vox Cum Laude LP)  
1916: Fountains of Rome; Ormandy, Philadelphia Orchestra (Columbia LP)  
1917: Violin Sonata in b; Weisman, Hancock (Nonesuch LP)  
1917: Ancient Airs and Dances, Suite No. 1; Dorati, Philharmonia Hungarica (Mercury)  
1917-25: Deità silvane for Voice and Orchestra; Tear, Heltay, Argo Chamber Orchestra (Argo LP)  
1919: *La boutique fantasque* (after Rossini); Noseda, BBC Philharmonic Orchestra (Chandos)  
1919: Dance of the Gnomes; Oue, Minnesota Orchestra (Reference)

### 4:00 pm

- 1920: *La pentola magica*; Noseda, BBC Philharmonic Orchestra (Chandos)

- 1921: Adagio con variazioni for Cello and Orchestra; Maisky, Bychkov, Orchestre de Paris (DG)

- 1922: Concerto gregoriano for Violin and Orchestra; Cappelletti, Bamert, Philharmonia Orchestra (Koch Schwann)

- 1923: String Quartet in D, "Quartetto dorico"; Barylli Quartet (Westminster LP)

- 1923: Ancient Airs and Dances, Suite No. 2; Ozawa, Boston Symphony Orchestra (DG LP)

- 1924: Pines of Rome; Karajan, Berlin Philharmonic Orchestra (DG)

### Historical Performances I

*The Ottorino Respighi Orgy concludes on Thursday, June 3.*

### 6:00 pm THE TAIWAN POP ORGY

Taiwan today is the center of Asia's most dynamic and exportable brand of popular culture. In the past three years, Taiwan has gone from pop backwater to powerhouse, supplanting Hong Kong's traditional role as the center of the Chinese language popular music scene. This musical revolution is largely due to the work of three acts: David Tao, Jay Chou, and F4. David Tao is an American-educated singer-songwriter whose gifts for melody and glossy production have earned him the title of most talented pop musician in Taiwan. The directness and sincerity of Jay Chou's songs have created for him one of the most appealing, effective personas in Asian entertainment, and he is the undisputed sales king of Greater China. F4 is a prefabricated boyband, vaulted to superstardom across Asia (even in non-Chinese speaking territories) by their teen soap drama *Meteor Garden* — a genuine marketing phenomenon. This orgy recognizes the three acts that have revolutionized Taiwan's music industry, innovators in both music and marketing.

In eighteen hours, this orgy will include the complete studio recordings of all three acts, including the solo albums of F4's members; selected live recordings; and examples of production and songwriting they contributed to other artists. This orgy will also include commentary and interviews with pop music experts and others who have worked in the field.

## Thursday, May 20

### midnight THE TAIWAN POP ORGY CONCLUDES

### 11:30 am THE MIKHAIL GLINKA ORGY

"Glinka. An unprecedented, astonishing phenomenon in the sphere of art. A dilettante who played the violin and piano a little; having not written anything except banalities, suddenly creates an opera which for genius, sweep, originality and irrefragable technique stands beside the greatest and most profound in musical art! How came Glinka suddenly in a single stride to stand alongside Mozart, Beethoven, and whomsoever you will? Almost fifty years have passed since then; it can be said that there is a real Russian symphonic school. Well? It's all in Kamarinakaya, just as the whole oak is in the acorn. And for a long time Russian composers will draw from this rich source, for it will need much time and much strength to exhaust all its wealth. Yes! Glinka is a real creative genius!" —from Tchaikovsky's Diary, 1888

With this orgy we celebrate Mikhail Glinka's two hundredth birthday. Though Glinka is still adored in his mother country as the father of Russian music, he is known to Western audiences primarily through a single work: the overture to *Ruslan and Lyudmila*. We invite you to experience Glinka the legend and Glinka the musician: his two great operas, his colorful orchestral showpieces, his little-known piano and chamber works, and his diverse songs. In Glinka's time, the Russian calendar was several days behind the Western calendar. Although he was born on May 20, 1804, under the present calendar his birthday would have been June 1. Thus we split the Glinka Orgy between these two dates for our bicentennial celebration.

### Times below are approximate

- 1822: Variations on a Theme of Mozart in E-flat; Cambreling (Suoni e Colori)  
1823: Andante Cantabile and Rondo; Svetlanov, USSR Symphony Orchestra (Melodiya)  
1823: Septet in E-flat; Arnaud, Wallez, Cazalet, Soloists of Ricercata de Paris (Suoni e Colori)  
1824: String Quartet No. 1 in D; Shostakovich Quartet (Olympia)  
1825: Song, "Do not tempt me needlessly" (Baratinsky); Leiferkus, Skigin (Conifer Classics)  
1822-6: Overture in D; Sinaisky, BBC Philharmonic Orchestra (Chandos)  
1822-6: Overture in g; Svetlanov, USSR Symphony Orchestra (Melodiya)  
1826: Song, "Ah, my sweetheart, thou art a beautiful maiden" (folk song); Gedda, Parsons (Arkadia)  
1826: Song, "The Poor Singer" (Zhukovsky); Gerasimonova, Zhukov (Russian Romance)  
1827: Song, "Why do you cry, young beauty" (Delvig); Christoff, Labinsky (EMI)  
1827: Song, "Bitter, bitter it is for me" (A. Rimsky-Korsakov); Gerasimonova, Zhukov (Russian Romance)  
1825-8: Viola Sonata; Imai, Pöntinen (BIS)

### 2:05 pm

- 1827-8: Song, "Tell me why" (Golitsin); Davtian, Yurigin-Klevke (Russian Disc)  
1827-8: Song, "Mio ben ricordati" (Metastasio); Larin, Bekova (Chandos)  
1828: Song, "Ah, rammenta, o bella Irene" (Metastasio); Gerasimonova, Zhukov (Russian Romance)  
1828: Song, "Alla cetra" (Metastasio); Davtian, Yurigin-Klevke (Russian Disc)  
1828: Song, "Dovunque il guardo giro" (Metastasio); Nesterenko, Shenderovitch (Melodia Eurodisc LP)  
1828: Song, "Pensa che questo instante" (Metastasio); Nesterenko, Shenderovitch (Melodia Eurodisc LP)  
1828: Song, "Piangendo ancora rinascere suole" (Metastasio); Larin, Bekova (Chandos)  
1828: Song, "Pur nel sonno" (Metastasio); Larin, Bekova (Chandos)  
1828: Cottillon in B-flat; Kamishov (Melodiya)  
1828: Nouvelles Contredanses; Kamishov (Melodiya)  
1828: Song, "The maids once told me, grandfather" (Delvig); Christoff, Labinsky (EMI)  
1828: Song, "Sing not, thou beauty, in my presence" (Pushkin); Vishnevskaya, Rostropovich (Erato)  
1828: Song, "Shall I forget" (Golitsin); Nesterenko, Shenderovitch (Melodia Eurodisc LP)

**3:00 pm**

1828: Nocturne in E-flat; Cambreling (Suoni e Colori)  
 1829: Song, "O gentle autumn night" (A. Rimsky-Korsakov); Nesterenko, Shenderovitch (Melodia Eurodisc LP)  
 1830: String Quartet No. 2 in F; Shostakovich Quartet (Olympia)  
 1831: Farewell Waltz in G; Kamishov (Melodiya)  
 1831: Rondino Brillante on a Theme from Bellini's **I Capuleti e i Montecchi** in B-flat; Kamishov (Melodiya)  
 1831: Variations on Two Themes from the Ballet **Chao-Kang** in D; Kamishov (Melodiya)  
 1832: Divertimento Brillante on Themes from Bellini's **La Sonnambula** in A-flat; Crudele, Stárek, RIAS-Sinfonietta (Koch Schwann)  
 1832: Serenata on Themes from Donizetti's **Anna Bolena** in E-flat; Henry, Cambreling, Wallez, Cazalet, Toth, Rosen, Berlioz (Suoni e Colori)  
 1832: Gran Sestetto Originale in E-flat; Alikhanova, Kamachkov, Moscow String Quartet (Finer Arts)

**5:00 pm**

1832: Variations on a Theme from **I Capuleti e i Montecchi** in C; Kamishov (Melodiya)  
 1832: Song, "L'iniquo voto" (Pini); Gerasimonova, Zhukov (Russian Romance)  
 1832: Song, "Venetian Night" (Kozlov); Gerasimonova, Zhukov (Russian Romance)  
 1832: Trio Pathétique in d; Timofeeva, Sokolov, Krasavin (Chant du Monde)  
 1833: Variations on Alyabiev's "The Nightingale" in e; Tverskaya (Opus 111)  
 1833-4: Three Fugues; Fiseisky (Etcetera)  
 1833-4: Mazurka in F; Kamishov (Melodiya)

**6:15 pm**

1834-6: **A Life for the Tsar**; Martinovich, Pendachanska, Merritt, Toczyska, Georgiev, Popov, Tchakarov, Sofia National Opera Chorus, Sofia Festival Orchestra (Sony)

*The Mikhail Glinka Orgy concludes Tuesday, June 1.*

**10:00pm**

## The Charles Mingus Orgy®

One of the most legendary figures in jazz, bassist, bandleader, and composer Charles Mingus left an amazing legacy of innovative composition and virtuosic playing. Born in 1922 and raised in Los Angeles, Mingus studied bass and rapidly made a name for himself, playing with Lionel Hampton, Louis Armstrong's orchestra, and Red Norvo during the 1940's.

By the 1950's, Mingus settled in New York and played and recorded with figures like Miles Davis, Charlie Parker, and Bud Powell, to name a few. In 1955, he created the "Jazz Workshop," devoted to further developing his own compositions and those of younger musicians. Some of his long-time collaborators included drummer Dannie Richmond, pianist Jaki Byard, saxophonists John Handy, Eric Dolphy, Roland Kirk and Charles McPherson, and trombonist Jimmy Knepper. He recorded extensively and traveled throughout the world during the 1960's and 1970's; Mingus passed away in 1979 after battling Lou Gehrig's disease.

WHRB presents a 52-hour 25th anniversary tribute to the musician and composer, featuring a selection of his work as a leader, earlier and less well-known recordings, and interviews. The Mingus Orgy continues on Friday, Sunday, and Monday. For more information about Mingus, visit [www.mingusmingusmingus.com](http://www.mingusmingusmingus.com), organized by his wife Sue Mingus.

### Friday, May 21

**midnight THE CHARLES MINGUS ORGY CONTINUES**

### Saturday, May 22

**midnight THE DAVID GEDGE ORGY**

David Gedge was the singer of the legendary British pop group The Wedding Present for most of the 1980s and early 1990s. Now the frontman for Cinerama, he continues to make his presence felt through his eloquent lyrics and distinctive voice. This 20-hour survey of his work will feature the discographies of both bands, as well as live shows, interviews, and assorted other rarities.

**9:00 am HILLBILLY AT HARVARD**

**1:00 pm THE DAVID GEDGE ORGY CONCLUDES**

## Sunday, May 23

**midnight THE CHARLES MINGUS ORGY CONTINUES**  
**11:00 am MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Dr. Dorothy A. Austin, Sedgwick Associate Minister in the Memorial Church and Chaplain to the University. Music includes "Coelos ascendit hodie" by Stanford and "God is gone up" by Finzi.

**12:30 pm THE LIVE FROM LA SCALA ORGY**

The Teatro alla Scala of Milan is one of the most legendary of opera houses, famous for the premieres it has hosted, the fabulous artists it has championed, and the behavior of its performers and spectators. La Scala performances from the 1950's feature a dazzling array of opera singers in and out of their signature repertoires. This was the decade that saw, for example, Tebaldi, Corelli, Serafin, Votto, Callas, Schwarzkopf, Bernstein, Cossotto, Di Stefano, Flagstad, Simonato, Siepi, Gobbi, Nilsson, and Tucker all perform in Milan. This orgy is by no means comprehensive; we have tried instead to be representative, setting aside time for both certain milestone performances and certain celebrated singers. Opera lovers should feel very fortunate indeed that so many live performances from La Scala during the 1950's have survived! Here is a sampling of several remarkable performances captured on disc, performances that take us back to one of the most glorious decades opera has surely ever seen. (Questions or comments may be directed to [opera@whrb.org](mailto:opera@whrb.org).)

**12:30 pm**

Verdi: **La traviata**; Callas, di Stefano, Bastianini, Giulini; Orchestra and Chorus of La Scala (May 28, 1955) (EMI)

**3:00 pm**

Wagner: **Der Ring des Nibelungen** (excerpts); Flagstad, Frantz, Svanholm, Lorenz, Furtwängler; Orchestra and Chorus of La Scala (1950) (Opera d'Oro)

**4:00 pm**

Verdi: **Requiem**; Schwarzkopf, Dominguez, di Sefano, Siepi, de Sabata; Orchestra and Chorus of La Scala (June 18-27, 1954)

**5:30 pm**

*Renata Tebaldi and Tito Gobbi.* These two singers were mainstays of the La Scala company throughout the 1950's but are overshadowed by Callas on the recordings from this decade. This hour will highlight the recorded legacy of Tebaldi and Gobbi that also features the forces of La Scala.

**6:30 pm**

Puccini: **La Fanciulla del West**; Nilsson, Gibin, Maticic; Orchestra and Chorus of La Scala (July 1958) (EMI)

**9:00 pm**

Stravinsky: **The Rake's Progress** (excerpt), as conducted by the composer, and Poulenc's **Dialogues des Carmélites** (excerpt from the world première performance)

**9:30 pm**

Spontini: **La vestale**; Callas, Corelli, Sordello, Rossi-Lemeni, Stignani, Votto; Orchestra and Chorus of La Scala (December 7, 1954) (Opera d'Oro)

## Monday, May 24

**midnight THE CHARLES MINGUS ORGY CONCLUDES**  
**3:00 pm THE CATFISH KEITH ORGY**

Dubbed "The new slide king of the National steel guitar" by the British Blues Connection, Catfish Keith is among the best acoustic blues guitarists today. From finger-picking, to sliding, strumming, and even bending whole chords, his playing style is original, but his influences are traditional. He grew up with Muddy Waters, Howlin' Wolf, and Buddy Guy, and was inspired to play the blues by the deep delta sounds of Son House. A strong and solid performer, Catfish recorded his first solo album on Kicking Mule Records at the age of 22 in 1984. Two of his first five albums were nominated for the W. C. Handy Award for Best Acoustic Blues Album. He later started his own label, Fish Tail Records, with his wife and manager, Penny. Catfish now has eight albums on Fish Tail, each displaying the amazing versatility with which he plays his 1930 National steel-bodied Style O resonator guitar.

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## Tuesday, May 25

### midnight THE GANELIN TRIO ORGY CONCLUDES noon THE IRCAM ORGY

Hidden beneath the Stravinsky Fountain at the Centre Pompidou in Paris, the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) has for the past thirty years led the way in musical research and composition with extended technologies. Proposed by French President Georges Pompidou in 1970, IRCAM was the brainchild of Pierre Boulez, who brought together some of the finest musicians and sound technicians in the world. Notable developments include the 4X digital sound processing system in the early '80s and a software forum that has revolutionized the way composers interact with computers. Programs like Max/MSP, OpenMusic, Modals, and AudioSculpt were developed at IRCAM and have been in wide use ever since. Since 1976, the resident Ensemble InterContemporain, celebrated for its virtuosity, has given hundreds of concerts at IRCAM and worldwide. We celebrate the daring and originality of the works produced under this beacon of musical progress.

#### Times below are only approximate.

1977: Chowning: Stria (Wergo)  
1977: Druckman: Animus IV; Sperry, Weisberg, Ensemble 21 (Summit)  
1977: Decoust: Interphone; Jarsky (Wergo)  
1979: Risset: Songes (Wergo)  
1979: Machover: Light; Eötvös, Ensemble InterContemporain (CRI LP)  
1980: Harvey: Mortuus plango, vivos voco  
1980: Machover: Soft morning, city!; Manning, Guy (CRI LP)

#### 2:20pm

1982: Harvey: Bhakti; Vaillancourt, Novel Ensemble Moderne (Montaigne)  
1983: Barrière: Chröde I (Wergo)  
1983: Murail: Désintégrations; Prin, Ensemble l'itinéraire (Montaigne)  
1983: Reynolds: Archipelago; Eötvös, Ensemble InterContemporain (Neuma)

1984: Battier: Encre sur polyester (excerpt) (Leonardo Music Journal)

#### 4:30pm

1984: Boulez: Répons; Boulez, Ensemble InterContemporain (DG)  
1985: Boulez: Dialogue de l'ombre double; Damienis (DG)  
1985: Kolb: Millefeuille; Vaillancourt, Novel Ensemble Moderne (New World)  
1985: Stockhausen: Kathinkas Gesang als Luzifers Requiem; Pasveer (Stockhausen complete edition)  
1985: Vaggione: Thema; Kientzy (Adda)  
1986: Birtwistle: **The Mask of Orpheus** (excerpt); Angel, Rigby, Owens, Garrison, Bronder, Opie, Ebrahim, Davis, Brabbins, BBC Symphony Orchestra and Singers (NMC)

#### 7:15pm

1986: Dalbavie: Diadèmes; Desjardins, Boulez, Ensemble InterContemporain (Accord)

1986: Lindberg: Ur; Octors, Musique nouvelle (Ricercar)

1986: Saariaho: Jardin secret II; Tiensuu (Finlandia)

1987: Benjamin: Antara; Benjamin, London Sinfonietta (Nimbus)

1987: Manoury: Jupiter; Cherrier (Accord)

1987: Saariaho: Io; Saraste, Avanti Chamber Orchestra (Finlandia)

1987: Obst: Kristallwelt III; Eötvös, Ensemble InterContemporain (Wergo)

*The IRCAM Orgy concludes tomorrow.*

#### 10:00 pm THE AMM ORGY

"With AMM, their albums are as like or unlike as trees." In London, free improvisation pioneers came out of jazz and contemporary composition, forging a musical practice which aims to dignify spaces and materials with an aesthetics of sound and of the moment. Organic forms evolve from the sounds themselves. This group began in 1965 out of the London Free Jazz scene, with Percussionist Eddie Prevost, Saxophonist Lou Gar,e and guitarist Keith Rowe. Soon composer Cornelius Cardew joined the group on piano and cello along with his student, percussionist Christopher Hobbes. The first document, MMUSIC1966 from the summer of that year, seldom has anything in common with the rhythmic or linear patterns of jazz, however freely defined. Transforming through the years — losing Cardew, changing a few times, going through a regressive free jazz phase, and finally settling as a trio with Rowe, Prevost and the pianist John Tilbury, a great interpreter of piano works by the likes of Morton Feldman and Christian Wolff '55 (who played a few sets with AMM in his time) — AMM is one of the great lasting institutions of modern music, creating a space between jazz and composition where sounds and people can be themselves with each other, and inspiring a generation of musicians to develop their own improvisational languages based on a zero-order musicianship — relations with people and materials.

We'll play everything they've done, including (we expect) unreleased sessions featuring Wolff and the contemporary laptoppist Christian Fennesz.

## Wednesday, May 26

### midnight THE AMM ORGY CONTINUES noon THE IRCAM ORGY CONCLUDES

1980s: Stroppa: Selected Works TBD  
1988: Manoury: Pluton; Ranta (Ondine)  
1988: Barrière: Hybris (excerpt) (IRCAM)  
1988: Petit: **La Passion de Jeanne d'Arc** (excerpt) (IRCAM)  
1988: Yuasa: Nine levels of Ze-ami; Nagano, Ensemble InterContemporain (Neuma)

#### 2:45pm

1989: Manoury: La Partition du ciel et le l'enfer; Cherrier, Nagano, Vassilakis, Boulez, Ensemble InterContemporain (Accord)  
1989: Holler: **Le Maître et Marguerite** (excerpt); Salter, Köln Philharmonic (Col legno)  
1990: Harvey: Ritual Melodies  
1990: Lindberg: Joy; Karttunen, Saraste, Avanti Chamber Orchestra (Ondine)  
1991: Nodaïra: Neuf écarts vers le défi (excerpt); Aïmard (Leonardo Music Journal)  
1991: Dalbavie: Seuls; Hamada, Boulez, Ensemble InterContemporain (Accord)

#### 5:30pm

1992: Nunes: Wandlungen; Ensemble Modern der Jungen Deutschen Philharmonie (Col legno)  
1990: Harvey: Ritual Melodies  
1992: Saariaho: Amers; Karttunen, Salonen, Avanti Chamber Orchestra (Sony)  
1993: Hurel: Leçons des choses; Spanjaard, Ensemble InterContemporain (Accord)  
1993: Durieux: So schnell, zu früh; Cooper, Robertson, Ensemble InterContemporain (Accord)  
1993: Durieux: Devenir; Troutet (Accord)

#### 7:45pm

1993: Boulez: ...explosante-fixe...; Cherrier, Ophèle, Valade, Boulez, Ensemble InterContemporain (DG)  
1993: Fineberg: Paradigms; Valade, Ensemble Court-Circuit (Accord)  
1994: Fedele: Richiamo; Robertson, Ensemble InterContemporain (Accord)  
1994: Murail: L'esprit des dunes; Robertson, Ensemble InterContemporain (Accord)  
1996: Saariaho: Lonh; Upshaw (Ondine)  
1997: Boulez: Anthèmes II; Kang (DG)

#### 10:00 pm THE AMM ORGY CONTINUES

## Thursday, May 27

### midnight THE AMM ORGY CONCLUDES 9:00 am THE ACCELEREA DECK ORGY

Chris Jeely, from Birmingham, Alabama, makes noise-drenched water pipes pitters space guitar riffs ambient pop electronic always beautiful sometimes harsh and piercing smooth and clikky blips broken cut up guitar and feedback and analog and digital and melodic lullabies since 1998.

## Friday, May 28

### midnight THE FELA KUTI/AFRO-BEAT ORGY

The importance of Fela Anikulapo (Ransome) Kuti (just "Fela" to his fans) cannot be overestimated. Born in Lagos in 1938, Fela started his first band while studying music in London, and dubbed the hybrid musical form that he developed after returning to Nigeria "Afro-beat." It matured into a fertile synthesis of polyrhythmic percussion, proto-rap vocals, and prominent brass instrumentation. In the decade after Fela adopted a more overtly political stance and renamed his band the "Nigeria 70" in 1969, he became a West African superstar. But his outspoken criticism of the Nigerian military government and championing of that country's underclass made him a target for brutal repression by the regime. After some time in exile, followed by a return to Nigeria and a period of relative calm, renewed military rule meant imprisonment for Fela in 1984. He was released after a year with the help of Amnesty International. Fela died in 1997 in Nigeria of complications from AIDS. Much of his previously unavailable music has been re-mastered and re-released on MCA in the years since his death. In this day-long tribute to a giant of world music, we will listen to recordings Fela left from the decades when he strode the globe.

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If you enjoy our programming, please let a friend know about it. You could direct his or her attention to our website, [www.whrb.org](http://www.whrb.org), where this Program Guide is available for viewing. We appreciate your recommendation. Happy listeners are our best publicity!

## Saturday, May 29

### midnight THE COPENHAGEN JAZZ ORGY

In the mid-1950s, as jazz quickly began to develop in new directions, away from traditional and swing music, an elite scene arose in Copenhagen. Its center was the legendary Montmartre Jazz House, which featured expatriate American musicians as well as European stars. Names like Stan Getz, Kenny Drew, Dexter Gordon, Thad Jones, and Ben Webster lit up the stage. Of course, Danish musicians such as Jorgen Emborg, Niels-Henning Orsted Pederson, and Svend Asmussen, among many others, influenced the sounds coming out of Copenhagen as well. With recordings from the Steeplechase, Stunt, and Olufsen record labels, this orgy will explore this pivotal period in the history of Copenhagen jazz and the ways that Copenhagen continues to play an important role as musicians explore and expand the possibilities for jazz music.

### 9:00 am HILLBILLY AT HARVARD

### 1:00 pm THE GODOWSKI ORGY

Leopold Godowsky (1870-1938) was among the foremost composer-pianists of the turn of the last century. He brought the art of transcription for piano, commonly practiced among pianists of his day, to its zenith, particularly in his famous Studies on Chopin's Etudes. Less well known, but no less significant, are his original compositions, including the Piano Sonata in e and the Passacaglia on a theme from Schubert's Unfinished Symphony.

1889: Selections from Twilight Thoughts; Scherbakov (Marco Polo)

1891: Menuet No. 1 in E; Scherbakov (Marco Polo)

1905: Symphonic Metamorphosis on Künstlerleben by Johann Strauss; Wild (Philips)

1906: Free Arrangements after Jean-Philippe Rameau: Rigaudon, Elegie, and Tambourin; Wild (Philips)

1906: Free Arrangements after Jean-Philippe Rameau: Menuet and Sarabande; Symonin (Melodiya)

1907: Concert Paraphrase on Die Fledermaus by Johann Strauss; Lane (Hyperion)

1894-1914: Studies on Chopin Etudes; Hamelin (Hyperion)

1911: Sonata in e; Hamelin (Hyperion)

1912: Walzermasken; Prunyi (MarcoPolo)

1876: Grieg: Ballade in g. Op. 24; Godowsky (Philips)

1919: Triaktomeron; Scherbakov (Marco Polo)

1921: Concert Version of Tango in D. Op. 165 No. 2, by Albeniz; Symonin (Melodiya)

1923: Transcription for piano of Sonata No. in, by J.S. Bach; Grante (Music and Arts Program of America)

1922: Transcription (in f-sharp) of Schubert's Moment Musical in f. Op. 94, No. 3; Hough (Hyperion)

1923: Concert Arrangement of Ballet Music from *Rosamunde* by Schubert; Scherbakov (Marco Polo)

1925: The Gardens of Finsternis, from Java Suite; Godowsky (Veritas LP)

1921: Concert Version of The Star Spangled Banner, by John Stanford Smith; Godowsky (Veritas LP)

1926: Fourteen Schubert Songs transcribed for piano; Scherbakov (Marco Polo)

1927: Transcription for violin and piano of Le Cygne by Saint-Saens; Lidstrom, Forsberg (Hyperion)

1928: Passacaglia: 44 variations, cadenza and fugue on the opening of Schubert's "Unfinished" Symphony; Hamelin (Hyperion)

1928: Symphonic Metamorphosis of the Schatz-Waltzer themes from The Gypsy Baron by Johann Strauss, for the left hand alone; Fleisher (Sony)

1926: Transcription of Schubert Songs "Morgengruss" and "Gute Nacht"; Godowsky (Philips)

### 9:00 pm THE COPENHAGEN JAZZ ORGY CONTINUES

## Sunday, May 30

### midnight THE COPENHAGEN JAZZ ORGY CONTINUES

### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Mark D.W. Edington, Epws Fellow, Chaplain at Harvard College, and Assistant Minister in The Memorial Church. There will be a guest choir.

### 12:30 pm BOB HOPE TRIBUTE

From the 1930's, for about six decades, Bob Hope made Americans laugh. Songs and comic routines, some with Bing Crosby and others, give us a glimpse of why he was appreciated to the end of his 100 years, which came July 27, 2003.

### 1:30 pm ELECTION TIME SONGS

A melange of campaign songs from the past 200 years, including actual recordings (some fairly rare) used in later-20th-century campaigns. Among many others, hear about two candidates in 1952, neither of them Adlai Stevenson (hint: one of them was fictional).

### 2:00 pm PETER USTINOV TRIBUTE

British actor, writer, and raconteur Peter Ustinov, who died at the end of March, amused audiences on film, radio, and television for decades. We remember him with his own words and musical jokes.

### 3:00 pm ELIZABETH WELCH

An extraordinary personality, Elizabeth Welch (February 27, 1904-July 15, 2003) created a sensation on stage in London between the wars, and then fell from sight until she reemerged in this country in the 1980's. We hear recordings from both periods of her career.

### 4:00 pm RUDOLF FRIML

Famous in his day, all but forgotten today, Rudolf Friml (1879-1972) wrote a number of successful operettas and musicals. We salute him 125 years after his birth with period recordings, including some 78's Friml made at the piano for the Schirmer company.

**The Firefly** (1912); Friml (Schirmer 78)

**High Jinks** (1914); Victor Light Opera Company (Victor 78)

**The Peasant Girl** (1915); Victor Military Band (Victor 78)

**Katinka** (1915, London 1923); The Mayfair Orchestra (EMI LP)

**You're in Love** (1917); Friml (Schirmer 78)

**Gloriana** (1918); Friml (Schirmer 78)

**The Blue Kitten** (1922); Ethel Levey (EMI LP)

**Rose-Marie** (1924); Dennis King, Derek Oldham, Edith Day (EMI LP),

Jeanette MacDonald, Nelson Eddy (RCA Victor LP)

**The Vagabond King** (1925); Oldham, Day (EMI LP), Friml (Schirmer 78)

**No Foolin'** (a Ziegfeld revue, 1926); Franklyn Baur

**White Eagle** (1928); Friml (Schirmer 78)

**The Three Musketeers** (1928); King et al. (EMI LP)

### 6:00 pm JOHN IRELAND ORGY

Composer John Ireland (1879-1962) is an admired but not lionized figure in British music history. A student of Stanford, he himself taught Britten and others. His music has strength and inspiration, and this orgy presents a selection of his best as we mark the 125th anniversary of his birth.

**Time division is approximate, and some works may be subject to change.**

Sextet for Clarinet, Horn, and String Quartet (1898); Melos Ensemble (Lyrita/MHS LP)

Vexilla Regis (1898); Bott, Shaw, Oxley, Terfel, Elms, Hickox, London Symphony Orchestra and Chorus (Chandos)

Symphonic Prelude, Tritons (1899/1905); Hickox, London Symphony Orchestra (Chandos)

Songs of a Wayfarer (c. 1903-05); Maltman, Johnson (Hyperion)

Greater Love Hath No Man (1912); Guest, St. John's Choir, Cambridge (Argo LP)

The Forgotten Rite, Prelude (1913); Boulton, London Philharmonic Orchestra (Lyrita/MHS LP)

Song, "Sea Fever" (1913); Shirley-Quirk, Tunnard (Saga)

Violin Sonata No. 2 (1917); *ibid*

Song, "The Sacred Flame" (1918); Shirley-Quirk, Parkin (Saga)

Song, "If there were dreams to sell" (1918); Baker, Adams (EMI LP)

Three Songs (1918-19); Milne, Johnson (Hyperion)

The Land of Lost Content (1920-21); Pears, Britten (Argo LP)

Mai-Dun, Symphonic Rhapsody (1920-21); Boulton, London Philharmonic Orchestra (Lyrita/MHS LP)

Two Piano Pieces: April, Bergomask (1924); Ireland (EMI), Parkin (Chandos)

Song, "When I am dead, my dearest" (1924); Milne, Johnson (Hyperion)

Song, "Great Things" (1925); Maltman, Johnson (Hyperion)

Two Hardy songs (of five), "The tragedy of that moment," "Dear, think not that they will forget you" (1926); Maltman, Johnson (Hyperion)

We'll to the woods no more (two songs, the title song and "In Boyhood," and a piano postlude, "Spring will not wait") (1926-27); Ainsley, Johnson (Hyperion)

Song, "Love and Friendship" (1926); Shirley-Quirk, Parkin (Saga)

Songs Sacred and Profane, including Sally Gardens (1929-31); Ainsley, Johnson (Hyperion)

Piano Concerto (1930); Joyce, Heward, Hallé Orchestra (HMV LP)

Legend for Piano and Orchestra (1933); Parkin, Boulton, London

Philharmonic Orchestra (Lyrita/MHS LP)

A London Overture (1934/36); Sargent, Liverpool Philharmonic Orchestra (British Columbia 78's/Dutton)

### 9:00 pm

These Things Shall Be (1936-37); Jones, Barbirolli, Hallé Orchestra and Choir (EMI)

Concertino Pastorale (1939); Hickox, City of London Sinfonia (Chandos)

The Holy Boy (1913, arr. 1941); Mackie, McPhee, Paisley Abbey Choir (Alpha LP)

Epic March (1942); Hickox, London Symphony Orchestra (Chandos)

Incidental Music for Julius Caesar (1942); Hickox, London Symphony Orchestra (Chandos)

Fantasy Sonata for Clarinet and Piano (1943); De Peyer, Parkin (Lyrita/MHS LP)

Overture, Satyricon (1946); Boulton, London Philharmonic Orchestra (Lyrita/MHS LP)

Music for the film *The Overlanders* (1946-47); Hickox, City of London Sinfonia (Chandos)

The Hills, from A Garland for the Queen (1953); Brown, Cambridge University Chamber Choir (Gamut)

Elegy from A Downland Suite (1932, later rev. and arr.); Previn, Leicestershire Schools Symphony Orchestra (Argo LP)

## Requests: 617-495-4818

## Summer Programming: See final page of this Guide.

# Monday, May 31

## midnight THE COPENHAGEN JAZZ ORGY CONCLUDES 10:00 am THE ZHDANOV DECREE ORGY

On February 10, 1948, the Central Committee of the Communist Party of the Soviet Union issued a decree condemning "formalism" in music. This decree was the final stage in a process that had begun with the costly and unsuccessful staging of Vano Muradeli's opera **The Great Friendship** in late 1947, written in commemoration of the 30th Anniversary of the Revolution. The Decree, orchestrated and written by Central Committee member Andrei Zhdanov and widely referred to simply as the Zhdanov Decree, was the most significant and influential interference by the Soviet government in the field of music. In the months following the Decree, many of the Soviet Union's most distinguished composers, men such as Dmitri Shostakovich, Sergei Prokofiev, Aram Khachaturian, and Nikolai Myaskovsky, were fired from their posts and disgraced, being told that their music, previously hailed as the greatest in the world, was anti-Soviet, anti-people, and not worth the paper it had been written on. This Orgy will focus on the music surrounding the Decree and hear the effect of the Decree on Soviet music. We will listen to the music preceding and following the Decree, both famous pieces and pieces probably never before broadcast over the radio outside of the Soviet Union, and speak with scholars who have written about the Decree in an attempt to understand the political impact on the music we often take for granted.

*An Early Foray Into Musical Control*  
Shostakovich: Selections from **Lady Macbeth of the Mtsensk District**; Vishnevskaya, Gedda, Petkov, Rostropovich, Ambrosian Opera Chorus, London Philharmonic Orchestra (EMD)

Shostakovich: Fragments from the music to **The Maxim Trilogy**, Op. 50a; Sinaisky, Sheffield Philharmonic Chorus, BBC Philharmonic Orchestra (Chandos)

*Glorification of Soviet Music*  
Shostakovich: Symphony No. 7 in C, Op. 60, "Leningrad"; Mravinsky, Leningrad Philharmonic Orchestra (Omega Classics)

Khachaturian: Violin Concerto in d; Oistrakh, Khachaturian, National Philharmonic Orchestra (Bruno LP)

*Responses to the War*  
Prokofiev: Piano Sonata No. 9, Op. 103; Richter (Memoria)  
Prokofiev: Ode to the End of the War, Op. 105; Rozhdestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)

Shostakovich: Symphony No. 9, Op. 70; Gauk, State Radio Orchestra of the USSR (Monitor LP)

Myaskovsky: Symphony No. 25, Op. 69; Svetlanov, Russian Federation Academic Symphony Orchestra (Olympia)

*Commemoration of the 30th Anniversary of the Revolution*  
Prokofiev: Flourish Mighty Land, Op. 114; Rozhdestvensky, USSR Ministry of Culture Chamber Choir, USSR Ministry of Culture Symphony Orchestra (Melodiya)

Khachaturian: Symphony-Poem; Stokowski, Chicago Symphony Orchestra (RCA LP)

Prokofiev: Symphony No. 6 in e-flat, Op. 111; Mravinsky, Leningrad Philharmonic Orchestra (Urania)

*The Decree: Immediate Causes and Music of Participants*  
Muradeli: Selections from **The Great Friendship**; Soloists, Zhemchuzhin, Moscow Radio Choir and Orchestra (Melodiya LP)

Knipper: Symphony No. 4 in D, Op. 41; Elinikov, Polyakov, Ptitsa, All-Union Radio Chorus and Symphony Orchestra (Melodiya LP)

Khrennikov: Symphony no. 2, Op. 9; Svetlanov, USSR State Academy Orchestra (Melodiya)

Shaporin: **The Flea**, Op. 8; Fedoseyev, Moscow Radio Symphony Orchestra and Folk Instruments Group (Melodiya LP)

Shaporin: Selections from **The Decembrists**; Melik-Pashayev, soloists, Chorus, and Orchestra of the Bolshoi Theater (Ultraphone LP)

*Responses to the Decree*  
Shostakovich: Song of the Forests, Op. 81; Ivanovsky, Petrov, Yurlov, Moscow State Boys Choir, Moscow Philharmonic Symphony Orchestra (Melodiya)

Prokofiev: On Guard for Peace; Arkhipova, Mironov, Maksakova, Mishkin, Rozhdestvensky, Boys Chorus of the Moscow Choral School, Moscow Radio Symphony Orchestra and Chorus (Melodiya LP)

Myaskovsky: String Quartet No. 13; Gosteleradio Quartet (Melodiya)

Prokofiev: Selections from **The Story of a Real Man**; Deomidova, Kibkalo, Pankov, Eizen, Ermler, Chorus and Orchestra of the Bolshoi Theater (Chandos)

Prokofiev: Letter to Zakharov; Yakovenko, Scheps (Chant du Monde)

Shostakovich: Rayok; Yakovenka, Scheps, Polianskiy, Choir of the State Symphonic Capella (Chant du Monde)

**10:00 pm THE SHPONGLE ORGY**  
Though they have only released two full-length albums, Simon Posford's and Raja Ram's side project Shpongles has had great influence on contemporary electronic music. Posford, better known for his work with psychedelic trance under the name Hallucinogen, combines his programming skills with Raja Ram's flute and ethnic music influences to create a sound that blurs the line between acoustic and electronic music. Their second album, *Tales of the Inexpressible*, transcends genres to provide a picture of what electronic music has achieved to date. In this Orgy we will also hear Shpongles' first landmark ambient release *Are You Shpongled?*, as well as their recently released remix album and some work done for the *Mystery of the Thirteen Crystal Skulls* compilation on TIP World Records.

# 95.3 FM

# Tuesday, June 1

## midnight THE SHPONGLE ORGY CONCLUDES 3:00 am THE NEW YORK SCHOOL ORGY CONTINUES

Part Two (1961-1966): Highlights include: Cage's "Atlas Eclipticalis" (1961-2), Feldman's "Vertical Thoughts" (1963), Brown's "String Quartet" (1965), and Wolff's "Duo for Violinist and Pianist" (1961).

**11:30 am THE MIKHAIL GLINKA ORGY CONCLUDES**  
1834: Song, "The leafy grove howls" (Schiller); Yakovenko, Tselikovskiy, Radio Ensemble of Songs, Orchestras of the Moscow Philharmonic and Bolshoi Theatre (Monitor LP)

1834: Song, "Call her not heavenly" (Pavlov); Gerasimonova, Zhukov (Russian Romance)

1834: Song, "I am here, Inezilla" (Pushkin); Vishnevskaya, Rostropovich (Erato)

1834: Capriccio on Russian Themes in A; Yarbrough, Cowan (Pantheon)

1834: Symphony on Two Russian Themes; Sinaisky, BBC Philharmonic Orchestra (Chandos)

1834-6: Motif de chant national in C, arr. Gauk; Svetlanov, USSR Symphony Orchestra (Melodiya)

1836: Song, "The Night Viewery" (Zhukovsky); Christoff, Labinsky (EMD)

1837: Song, "Where is our rose?" (Pushkin); Christoff, Marchesini, Labinsky (EMD)

1838: Contredanse in G; Kamishov (Melodiya)

1838: Nouvelle Contredanse, "Monastyрка"; Kamishov (Melodiya)

1838: Polski in E-flat; Kamishov (Melodiya)

1838: Song, "Sing not, o nightingale" (Zabella); Orfenov, Tselikovskiy, Radio Ensemble of Songs, Orchestras of the Moscow Philharmonic and Bolshoi Theatre (Monitor LP)

1838: Song, "Doubt" (Kukolnik); Leiferkus, Skigin (Conifer Classics)

1838: Song, "The fire of longing burns in my heart" (Pushkin); Leiferkus, Skigin (Conifer Classics)

1838-9: Galopade in E-flat; Kamishov (Melodiya)

1839: Grande Valse in G; Kamishov (Melodiya)

1839: Nocturne in f, "La Séparation"; Lubimov (ECM)

1839: Valse-Fantaisie in b; Tverskaya (Opus 111)

1839: Song, "Wedding Song" (Rostopchina); Gerasimonova, Zhukov (Russian Romance)

1839: Song, "The bird-cherry tree is blossoming" (Rostopchina); Gerasimonova, Zhukov (Russian Romance)

1840: Song, "How sweet it is to be with you" (Rindin); Leiferkus, Skigin (Conifer Classics)

**1:45 pm**  
1840: Song cycle, "A Farewell to St. Petersburg" (Kukolnik); Leiferkus, Skigin (Conifer Classics)

1840: Song, "I recall a wonderful moment" (Kukolnik); Leiferkus, Skigin (Conifer Classics)

1840: Incidental Music for *Prince Kholmisky*; Ceccato, Bamberg Symphony Orchestra (RCA LP)

1843: Song, "To Her" (Mickiewicz); Gerasimonova, Zhukov (Russian Romance)

1843: Taranella in a; Kamishov (Melodiya)

1845: Capriccio Brillante on the Jota Aragonesa (Spanish Overture No. 1); Sinaisky, BBC Philharmonic Orchestra (Chandos)

1847: Song, "Darling"; Doria, Richter (Cascavelle)

1847: A Greeting to My Native Land (excerpt); Kamishov (Melodiya)

1848: Song, "Meine Ruh' ist hin" (Goethe); Vishnevskaya, Rostropovich (Erato)

1848: Song, "The toasting cup" (Pushkin); Nesterenko, Shenderovitch (Melodia Eurodisc LP)

**3:40 pm**  
1848: Kamarinskaya; Sinaisky, BBC Philharmonic Orchestra (Chandos)

1849: Song, "Adèle" (Pushkin); Gerasimonova, Zhukov (Russian Romance)

1849: Song, "Mary" (Pushkin); Leiferkus, Skigin (Conifer Classics)

1850: Song, "The Gulf of Finland" (Obodovsky); Nesterenko, Shenderovitch (Melodia Eurodisc LP)

1851: Souvenir d'une nuit d'été à Madrid (Spanish Overture No. 2); Sinaisky, BBC Philharmonic Orchestra (Chandos)

1840-52: Polka in B-flat; Gauk, Symphony Orchestra of the All-Union Radio (Melodiya LP)

**4:25 pm HOMAGES TO GLINKA AND HISTORIC PERFORMANCES**  
We present a brief selection of historical performances of Glinka's works, as well as works by other composers inspired by themes of Glinka.

**5:15 pm**  
1837-42: **Ruslan and Lyudmila**; Ognovenko, Netrobko, Diadkova, Bezzubenko, Gorchakova, Kit, Pluzhnikov, Bogachova, Marusin, Gergiev, Kirov Theater Chorus and Orchestra (Philips)

**8:50 pm**  
1854: Song, "The Scythe" (A. Rimsky-Korsakov); Legestayeva, Tselikovskiy, Radio Ensemble of Songs, Orchestras of the Moscow Philharmonic and Bolshoi Theatre (Monitor LP)

1854: Orchestration of Hummel's Souvenir d'amitié, Op. 99; Svetlanov, USSR Symphony Orchestra (Melodiya)

1847-55: Song, "Prayer"; unknown soloist, Svetlanov, USSR Symphony Orchestra (Melodiya)

1855: Las Mollares in G; Kamishov (Melodiya)

1855: Polonaise in F; Gauk, Symphony Orchestra of the All-Union Radio (Melodiya LP)

1839-56: Valse-Fantaisie in b; Sinaisky, BBC Philharmonic Orchestra (Chandos)

1856: Song, "Say not that it grieves the heart" (Pavlov); Leiferkus, Skigin (Conifer Classics)

**10:00 pm THE NEW YORK SCHOOL ORGY CONTINUES**

Part Three (1966-77): Highlights include Cage's "Cheap Imitation" (1972) and "Etudes Australes" (1974), Feldman's "The Viola in My Life I-IV" (1970-1), "Rothko Chapel" (1971), and "Piano and Orchestra" (1975), Brown's "Event: Synergy II" (1967-8) and "Centering" (1973), and Wolff's "Tilbury 1-4" (1969-70), "Lines" (1973), and "Bread and Roses" (1976).

**Wednesday, June 2****midnight THE NEW YORK SCHOOL ORGY CONTINUES**

Part Three (1966-77) continues

**Thursday, June 3****midnight THE WELSH UNDERGROUND ORGY**

It is not as well known perhaps in this part of the world, but there is a thriving Welsh underground music scene that combines elements from the world soundscape.

We will meet Steffan Cravos, a man of many hats. As Steffan he's editor of Brechdan Tywod, a Welsh-language zine; as DJ Lambchop he's a cut, scratch, and mix turntablist; and as MC Sleifar he's a founding member of Tystion, a Welsh hip-hop band. In his spare time he runs the label Fitamin Un.

We enter the world of the Welsh underground music scene — Welsh hip hop, rap, dub, drum and base, techno, and electronic experimental music, with Tystion, Pep Le Pew, Trawsfynydd Lo-Fi Liberation Front, and Continuous Sound Labordy Swn Cont., to name a few, as well as artists from such labels as Fitamin Un, Ankstmusik, R-Bennig, and others.

**noon THE OTTORINO RESPIGHI ORGY CONCLUDES**

(see also May 19)

**Historical Performances II**

Return to chronology:

- 1924: Selections from La primavera, lyric poem for Soloists, Chorus, and Orchestra; Valášková, Lednárová, Geriová, Dvorsky, Haan, Kubovčík, Rasková, Adriano, Slovak Philharmonic Chorus, Slovak Radio Symphony Orchestra Bratislava (Marco Polo)
- 1925: Poema autunnale for Violin and Orchestra; Gruppman, Barra, San Diego Chamber Orchestra (Koch)
- 1925: Rossini: Rossiniana Suite (orch. Respighi); Nosedá, BBC Philharmonic Orchestra (Chandos)
- 1925: Piano Concerto in modo misolidio; Tozer, Downes, BBC Philharmonic Orchestra (Chandos)
- 1925-26: Church Windows; López-Cobos, Cincinnati Symphony (Telarc)
- 1927: Brazilian Impressions; Dorati, London Symphony Orchestra (Mercury LP)
- 1927: Tritico Botticelliano; Scimone, I Solisti Veneti (Erato)
- 1928: Roman Festivals; Muti, Philadelphia Orchestra (Angel LP)
- 1928: Gli Uccelli (The Birds); Wolff, Saint Paul Chamber Orchestra (Teldec)

**4:00 pm**

- 1929: Bach: Prelude and Fugue in D, S. 532 (orch. Respighi); Nosedá, BBC Philharmonic Orchestra (Chandos)
- 1930: Lauda per la Natività del Signore; Gomez, Dickinson, Turner, London Chamber Choir, Argo Chamber Orchestra (Argo LP)
- 1930: Metamorphosen Modi XII, Theme and Variations for Orchestra; López-Cobos, Cincinnati Symphony Orchestra (Telarc)
- 1930: Bach: Passacaglia and Fugue in c, S. 582 (orch. Respighi); Schwarz, Seattle Symphony Orchestra (Delos)
- 1933: **La bella dormente nel bosco** : Valášková, Kohútová, Czaková, Slepková, Dominquez, Pasek, Haan, Durco, Adriano, Slovak Philharmonic Chorus, Slovak Radio Symphony Orchestra Bratislava (Marco Polo)
- 1931: Ancient Airs and Dances, Suite No. 3; Karajan, Berlin Philharmonic Orchestra (DG)

**7:00 pm**

- 1932: Huntingtower; Graham, United States Air Force Band (United States Air Force Band)
- 1933: **La fiamma**; Tokody, Takács, Kelen, Sólyom-Nagy, Gardelli, Hungarian Radio and Television Chorus, Hungarian State Orchestra (Hungaroton)
- 1933: Concerto a cinque; Black, Ashton, Turban, Williams, Watson (Claves)
- 1934: **Belkis, Queen of Sheba**; Shelton, Oue, Minnesota Orchestra (Reference)
- 1935: **Lucrezia**; Remor, Kaluza, Ludha, Haan, Adriano, Slovak Radio Symphony Orchestra (Marco Polo)

*A Respighi opera world premiere performance!*

*See the inside back cover of this Program Guide.*

**ALERT!!!**

WHRB does **NOT** publish the Guide over the summer, but there is plenty of interesting programming. See the final page of this Guide.

**Friday, June 4****midnight THE NEW YORK SCHOOL ORGY CONCLUDES**

Part Five (1985-): Highlights include Cage's "Number Pieces" (1987-92) and "101" (1988), Feldman's "For Bunita Marcus" (1985), "Coptic Light" (1985), and "Palais de mari" (1986), Brown's "Tracking Pierrot" (1995), and Wolff's "Look, she said" (1991) and "Pebbles" (1999).

**Saturday, June 5****midnight THE NEW YORK SCHOOL ORGY CONCLUDES****9:00 am HILLBILLY AT HARVARD****1:00 pm THE WILHELM FURTWÄNGLER ORGY**

WHRB celebrates the legacy of Wilhelm Furtwängler (1886-1954), one of the greatest and most controversial conductors of the 20<sup>th</sup> century. His charismatic podium presence mesmerized audiences and orchestras alike, and his distinctive, improvisatory interpretations have been cherished by record collectors in the half century since his death. We'll hear some of Furtwängler's finest live and studio performances recorded over a span of three decades and presented over the next two days in roughly chronological order.

**Times below are approximate, and listings may be subject to change.**

Weber: **Der Freischütz**, Overture; Berlin Philharmonic Orchestra (1926, Koch)

Rossini: **Il barbiere di Siviglia**, Overture; Berlin Philharmonic Orchestra (1935, Koch)

Tchaikovsky: Symphony No. 6 in b, Op. 74, "Pathétique"; Berlin Philharmonic Orchestra (1938, Naxos)

Furtwängler: Symphonic Concerto in b for Piano and Orchestra, Adagio; Fischer, Berlin Philharmonic Orchestra (1939, Testament)

R. Strauss: Four Orchestral Songs; Anders, Berlin Philharmonic Orchestra (1942, Arabesque)

Schubert: Symphony No. 9 in C, D.944, "Great"; Berlin Philharmonic Orchestra (1942, Bayer)

**4:00 pm**

Beethoven: Concerto No. 4 in G for Piano and Orchestra, Op. 58; Hansen, Berlin Philharmonic Orchestra (1943, Music & Arts)

Bruckner (ed. Furtwängler/Haas/Schalk): Symphony No. 8 in c; Vienna Philharmonic Orchestra (1944, Music & Arts)

Hindemith: Symphonic Metamorphoses on Themes of Carl Maria von Weber; Berlin Philharmonic Orchestra (1947, DG)

Mendelssohn: Concerto in e for Violin and Orchestra, Op. 64; Menuhin, Berlin Philharmonic Orchestra (1952, EMI)

Beethoven: Symphony No. 5 in c, Op. 67; Berlin Philharmonic Orchestra (1947, DG)

**7:15 pm**

Beethoven: **Fidelio**, Op. 72; Mödl, Jurinac, Windgassen, Schock, Edelman, Frick, Vienna State Opera Chorus and Orchestra (1950, EMI)

**10:00 pm TO BE ANNOUNCED****Sunday, June 6****midnight THE DARKER SIDE****7:00 am BLUES****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 THE WILHELM FURTWÄNGLER ORGY (Concl.)**  
R. Strauss: Metamorphosen; Berlin Philharmonic Orchestra (1947, Music & Arts)

Brahms: Concerto in D for Violin and Orchestra, Op. 77; Menuhin, Lucerne Festival Orchestra (1949, EMI)

J.S. Bach: Brandenburg Concerto No. 5 in D, S. 1050, Allegro; Furtwängler, Boskovsky, Niedermayer, Vienna Philharmonic Orchestra (1950, EMI)

**2:00 pm**

Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73, "Emperor"; Fischer, Philharmonia Orchestra (1951, EMI)

Debussy: Nocturnes for Orchestra, Nuages; Berlin Philharmonic Orchestra (1951, Music & Arts)

Mahler: Lieder eines fahrenden Gesellen; Fischer-Dieskau, Vienna Philharmonic Orchestra (1951, Discocorp)

Haydn: Symphony No. 88 in G; Vienna Philharmonic Orchestra (1951, Orfeo)

Brahms: Symphony No. 1 in c, Op. 68; North German Radio Symphony Orchestra (1951, Tahrá)

Schubert: Symphony No. 9 in C, D.944, "Great"; Berlin Philharmonic Orchestra (1951, DG)

*The Furtwängler Orgy is continued overleaf.*

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#### THE WILHELM FURTWÄNGLER ORGY CONCLUDES

4:30 pm

Wagner: **Tristan und Isolde**; Suthaus, Flagstad, Thebom, Fischer-Dieskau, Greindl, Schock, Philharmonia Orchestra, Covent Garden Chorus (1952, EMI)

R. Strauss: Till Eulenspiegel's Merry Pranks; Berlin Philharmonic Orchestra (1953, Nuova Era)

Schumann: Symphony No. 4 in d, Op. 120; Berlin Philharmonic Orchestra (1953, DG)

Wolf: Songs; Schwarzkopf, Furtwängler (1953, EMI)

10:00 pm

Mozart: **Don Giovanni**, K. 527: Act II, Scene 5; Siepi, Edelmann, Schwarzkopf, Ernster, Vienna State Opera Chorus and Orchestra (1953, EMI)

Beethoven: Symphony No. 9 in d, Op. 125; Schwarzkopf, Cavelti, Häfliger, Edelmann, Lucerne Festival Choir, Philharmonia Orchestra (1954, Tahra)

## Tuesday, June 8

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

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with Orator Niall Ferguson and Poet David Smith.

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.

## Wednesday, June 9

2:00 pm **CLASS DAY**

Live from Tercentenary Theatre, Harvard Yard, addresses by members of the Class of 2004, plus alumni representatives and a guest speaker.

#### 8:00 pm THE NEW YORK PHILHARMONIC ORCHESTRA IN CONCERT

*Alan Gilbert conducts, with Nathan Gunn, baritone, and The Dessoff Choirs.*

Mahler: "Revelge" from Des Knaben Wunderhorn

Copland: "Long Time Ago" from Old American Songs

Mahler: "Der Tamboursg'sell" and "Lob des hohen Verstands" from Des Knaben Wunderhorn

Copland: "At the River" from Old American Songs

Berg: Three Pieces, Op. 6

Ives: Song, "General William Booth Enters into Heaven"

Ives: Symphony No. 4

## Thursday, June 10

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 353rd 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; in the last couple of years "marching" has been stretched to include wheelchairs, although traditionally marching meant just that, and alumni nearing 100 years old indeed marched). Harvard President Lawrence H. Summers and the guest speaker of the day, United Nations secretary-general Kofi Annan, will address the assembly, as will various alumni responsible for elections, fundraising, and awards.

Many people ask if there is any way they can help WHRB, including contributing money. While we do not regularly solicit contributions, we are grateful for them. They help make possible some of our special projects.

There are other ways people help. One is by letting us know when they move, so we can change their address and enable them not to miss an issue of the Program Guide. This saves us money as well, since returned Guides now cost us nearly one dollar, and in fact, often we don't get a Guide returned by the Post Office before a second Guide is mailed to the wrong address.

Perhaps the most meaningful help we get from our listeners is our mail, with its assessment of our programs and how we carry them out. We are eager to hear what you have to say, whether praise or criticism. We try to act on criticism, and listener response is always important when we plan future projects.

The address to write to is WHRB, 389 Harvard Street, Cambridge, MA 02138. You can also e-mail us at [mail@whrb.org](mailto:mail@whrb.org) (although we have a slight preference for paper!).

And thank you for listening to WHRB. For some of you, it has been for many years, while some of you have discovered us recently. We enjoy your company!

Oh yes — and please read the next page. We'll be with you all summer.

# 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 - 5 am to 1 pm,  
classical music - till 10pm, then rock.**

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



## Sunday evenings at 8 pm: **OPERAS FROM EUROPE**

A series of live performances recorded in European opera houses.

June 13: Rossini: **La Donna del Lago**; Iano Tamar, Daniella Barcelona, Emilienne Coquaz, Rockwell Blake, Bruce Fowler, Leonard Graus; Aleberto Zedda, Opéra Royal de Wallonie

June 20: Rameau: **Les Indes galantes**; Daniele de Niese, Valérie Gabail, Nicolas Cavallier, Paul Agnew, Nathan Berg, Richard Croft, Nicolas Rivenq, Patricia Petibon; William Christie, Les Arts Florissants at the Palais Garnier

June 27: Mozart: **Le Nozze di Figaro**, K. 492; Giorgio Surian, Eteri Gvazava, Lucio Gallo, Patrizia Ciofi, Marina Comparato, Eduardo Chama; Zubin Mehta, Maggio Musicale Fiorentino

July 4: Tchaikovsky: **The Queen of Spades**; Vadim Zaplechny, Hasmik Papian, Judith Forst, John Fanning, Igor Morozov; Richard Bradshaw, Candaian Opera Company

July 11: Handel: **Saul**; Alastair Miles, David Daniels, Rebecca Evans, John Mark Ainsley, Rosemary Joshua, Robert Tear, Jonathan Lemalu; Ivor Bolton, Bavarian National Opera

July 18: Respighi: **Marie Victoire** (world premiere); Nelly Miricioiu, Alberto Cupido, Giorgio Surian, Alberto Gazale, Gianluigi Gelmetti, Rome Opera

July 25: Verdi: **Il Trovatore**; Sondra Radvanovsky, Roberto Alagna, Stefano Antonucci, Dolora Zajick; Maurizio Benini, Paris National Opera at the Bastille

August 1: Wolf: **Der Corregidor**; Christian Elsner, Michelle Breedt, Harald Stamm, Andreas Schmidt, Jan-Hendrik Rootering; Hartmut Haenchen, Dresden Philharmonic Orchestra and Chorus

August 8: Verdi: **Don Carlo**; Gabriel Sade, Olga Guriakova, Ildiko Komiosi, Roberto Frontali, Robert Scandiuizzi, Kurt Rydl; Myung Whun Chung, Dresden State Opera

Plus two live-by-recording concert series, Tuesdays and Thursdays at 8 pm  
and three Wednesday broadcasts of

New York Philharmonic Orchestra concerts, two conducted by Lorin Maazel:

June 23 at 8 pm: Mahler: Symphony No. 3

July 14 at 8 pm: Haydn: The Creation; Barbara Bonney, Bruce Ford, Thomas Quasthoff

August 25 at 8 pm: A program of Ives and Adams, conducted by John Adams

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

✂*Snip out or photocopy this schedule and save it as a reminder.*✂