

WHRB Spring 2008 Orgy® Period

95.3 FM

Thursday, May 1

midnight RECORD HOSPITAL
5:00 am CHESS RECORDS: BIGGEST LABEL IN CHICAGO BLUES

Chess Records was one of the most influential labels in the Chicago blues scene. Polish immigrants Leonard and Philip Chess got into the record business in 1947, and their company recorded and promoted many of the giants of Chicago blues. Muddy Waters, Little Walter Jacobs, Howlin' Wolf, Sonny Boy Williamson, Etta James, Lowell Fulson, Memphis Slim, Jimmy Rogers, John Lee Hooker, Willie Dixon, and Willie Mabon all recorded for Chess. The label also had a hand in the birth of rock and roll by introducing the likes of Bo Diddley and Chuck Berry.

1:00 pm THE WARHORSE ORGY

Mozart: Serenade No. 13 in G, K. 525, "Eine kleine Nachtmusik"; Reiner, Chicago Symphony Orchestra (RCA Victor)
Mussorgsky: Pictures at an Exhibition; Gergiev, Vienna Philharmonic Orchestra (Philips)

Bach: Double Violin Concerto in d, S. 1043; Menuhin, Stern, Bernstein, members of the New York Philharmonic (Sony)
Stravinsky: **The Firebird**, Suite; Fried, Berlin Philharmonic (Koch)
Schubert: String Quintet in C, Op. 163, D. 956; Stern, Schneider, Katims, Casals, Tortelier (Sony)

Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43; Rubinstein, Reiner, Chicago Symphony Orchestra (RCA Victor)
Liszt: Hungarian Rhapsody No. 2 in c-sharp; Cziffra (EMI)
Haydn: Trumpet Concerto in E-flat; Nakariakov, Lopez-Coboz, Lausanne Chamber Orchestra (Teldec)

Tchaikovsky: **The Nutcracker**, Op. 71; Bonyng, Finchley Children's Music Group, National Philharmonic (London)
Beethoven: Symphony No. 9 in d, Op. 125, "Choral"; Arroyo, Sarfaty, di Virgilio, Scott, Bernstein, Juilliard Chorus, New York Philharmonic Orchestra (Sony)

Handel: Water Music, Suite No. 1 in F; McGegan, Philharmonia Baroque Orchestra (Harmonia Mundi)

Dukas: The Sorcerer's Apprentice; Fricasy, Berlin Radio Symphony Orchestra (EMI)
Mozart: Requiem in d, K. 626; Price, Rössler-Majdan, Wunderlich, Berry, Karajan, Vienna Singverein, Vienna Philharmonic
Prokofiev: Quartet No. 2 in F, Op. 92; St. Petersburg String Quartet
Ravel: Gaspard de la nuit; Lortie (Chandos)
Strauss: Also sprach Zarathustra, Op. 30; Järvi, Scottish National Orchestra (Chandos)

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

10:00 pm THE INLAND EMPIRE ORGY

What does David Lynch's *Inland Empire*, a dark, grainy journey through the dark side of America, have to do with the actual Inland Empire, the geographical area bordering Los Angeles just to the west? Aside from sharing a name, not much. But consider the film's opening shot: a turntable, spinning in the dark, over and over, incredibly grainy and obviously video. It's this idea that we're taking and running with over here, because little known to Lynch and to much of America, there are some angry punks in the kingdom and they're letting you know. We explore the highs and mostly lows of the down-and-out geniuses behind labels like 160h and Going Underground, and bands such as Loser Life, Heartbeatz, and the Contaminators, to name a few.

Friday, May 2

midnight THE INLAND EMPIRE ORGY (cont.)
5:00 am JOSHUA REDMAN ORGY

Joshua Redman graduated *summa cum laude* with a degree in Social Studies from Harvard College in 1991. Thankfully, this academic prowess didn't get in the way of his musical talent. Redman's smooth, full tenor saxophone sound won him the Thelonious Monk competition in 1991, and he has since recorded more than twelve studio albums with such greats as Charlie Haden and, most recently, his now deceased father, Dewey Redman. From 2004 to 2007, Redman returned to the West Coast, closer to his hometown of Berkeley, to become the director of the San Francisco Jazz Collective. This year, Redman has been awarded the Harvard Medal for the Arts and in honor of this achievement and his recent Grammy nomination for *Back East*, we will play the entire Joshua Redman discography, and include an exclusive interview with the musician himself.

1:00 pm THE HARVARD GLEE CLUB AT 150

With modest beginnings 150 years ago, the Harvard Glee Club grew in the 20th century to become a superb men's chorus with a great tradition of service to music and to Harvard. We celebrate this tradition with recordings from four Glee Club conductors: G. Wallace Woodworth (1933-58), Elliott Forbes (1958-70), F. John Adams (1970-78), and Jameson Marvin (1978-present), scholars with Ph.D.'s, dedicated musicians, and strong taskmasters, all much admired by those who sang under them. Hovering over the program will be the spirit of Archibald T. "Doc" Davison, who, some nine decades ago, raised standards of both performance and repertory (with a strong representation of Renaissance music) in this beloved part of Harvard.

We will follow roughly chronological order. Recordings include excerpts from some releases with the Boston Symphony Orchestra under the direction of Serge Koussevitzky (a 1938 Beethoven Missa Solemnis from Victor 78's/Pearl) and Charles Munch (a 1954 RCA Victor Berlioz Damnation of Faust).

Repertory will range from the Renaissance to 20th century music written for the Glee Club by composers such as Francis Poulenc, Darius Milhaud, Peter Schickele (P.D.Q. Bach), Randall Thompson '20, Virgil Thomson '22, Irving Fine '37, Thomas Beveridge '59, John Harbison '60, and, most recently, Dominic Argento. Much of the music will be heard in concert.

Highlights include Woodworth conducting Gabrieli (two recordings: Victor 78's and a 1952 Cambridge LP, both with BSO choral, the former with organist E. Power Biggs, the latter with Daniel Pinkham and soloists Phyllis Curtin and Robert Gartside) and Palestrina; the Haydn Lord Nelson Mass conducted by Forbes; Schubert, Lassus, and Bach conducted by Adams; the June, 1958 Centennial Concert, Woodworth's final concert; and the April 11, 2008, 150th celebratory concert, one of the most moving Glee Club events ever, led by Jameson Marvin.

Be assured that "Glorious Apollo" and "Fair Harvard" will be heard several times during the program.

10:00 pm THE RVNG ORGY

RVNG - Revenge without the e's - is a record label that some hard-partying DJs and dance music enthusiasts from Philadelphia and New York cobble together between late nights of loud beats. Its sporadic but always top-notch releases have focused on several excellent mix CDs that explore the unclear border between various shades of 4/4 rock music (new wave, post-punk, industrial), disco, and techno, where Nitzer Ebb, Manuel Göttsching, Crass, Cybotron, Christian Death, Delta 5, Throbbing Gristle, and Human League can all coexist at the hands of a skilled mixer. Recently they've launched a few EPs of edits and remixes that dig into spaced-out 1970's disco and epic psychedelica. Eclectic, but hardly random, RVNG's stock in trade is illustrating connections you never would have heard otherwise.

Saturday, May 3

midnight THE RVNG ORGY (cont.)
5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm CLASSICAL MUSIC INTERLUDE
1:30 pm METROPOLITAN OPERA

THE METROPOLITAN OPERA
Mozart: **Die Entführung aus dem Serail**; Diana Damrau, Aleksandra Kurzak, Matthew Polenzani, Steve Davislim, Kristinn Sigmundsson, David Robertson conducting.

4:50 pm POST-MET VOCAL PROGRAM (time approx.)
6:00 pm THE ARTS AT HARVARD

Composer John Adams, actor John Lithgow, and musician Joshua Redman are just a few of a select group that have been honored with an Arts Medal from Harvard in the past few years. In honor of a new initiative to re-evaluate and strengthen the arts at Harvard, we present a selection of some of the many arts happenings at Harvard. Tune in for live broadcasts from world-famous cellist Mimi Yu, selections from the Harvard Gilbert and Sullivan players, and Arts First events from Sanders Theatre at Harvard, as well as interviews with several Arts medalists, recorded specially for this "Arts at Harvard" showcase.

10:00 pm THE BROTHERS/SISTERS ORGY

In order to understand genetics in humans, scientists often use siblings (especially twins) in their experiments. With this method as inspiration, Record Hospital will explore the family dynamic in bands that have siblings as their founding members. Whether they harmonize, clash, reminisce, or bicker, brother and sister musicians have formed an undeniable presence in the underground music world. We explore the role of "genetics" in genres like hardcore, shoegaze, and electronica. Featured families will include Kinsella (Cap'n Jazz), Schickele (Beekeeper), and Pace (Blonde Redhead), among many others.

Sunday, May 4

midnight THE BROTHERS/SISTERS ORGY (cont.)
5:00 am CHESS RECORDS: BIGGEST LABEL IN CHICAGO BLUES (cont.)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Jonathan C. Page, Epps Fellow in The Memorial Church. Music includes "Coelos ascendit hodie" by Stanford and "Viri Galilaei" by Patrick Gowen.

12:30 pm THE OLD TIME RADIO ORGY

With screams, howls, creaks, and laughs, radio dramas from the 1930's to 1950's explored a frighteningly evocative world of sound that has inspired artists and performers of all kinds. We conduct a small survey of the best of the breed, from early Arch Oboler to the last season of *X Minus One*. Includes *Macabre*, *The Haunting Hour*, *The Creaking Door*, *Beyond Midnight*, *The Witch's Tale*, *The Hermit's Cave*, *Escape*, and many more!

THE NIKOLAI RIMSKY-KORSAKOV ORGY®

A century after his death, we celebrate the life and work of famed Russian composer Nikolai Rimsky-Korsakov (1844-1908). A member of the nationalist Russian group *Pyat*, or "The Five," Rimsky-Korsakov is best known for his brightly colored symphonic works based on exotic themes. He was also a prolific composer of opera and song, and a skilled orchestrator who aided many Russian colleagues, including Glazunov, Borodin, and Mussorgsky. We will spend forty-two hours exploring nearly all of the works of this prodigious composer in roughly chronological order.

Times below are only approximate.

5:00 am

- 1865 (rev. 1884): Symphony No. 1 in e, Op. 1; Järvi, Gothenburg Symphony Orchestra (DG)
1866: Four songs, Op. 2; Lanskoj, Scheps, Gerassimova, Skanavi, Martynov, Konstantinidi (Chant du Monde)
1866: Four songs, Op. 3; Shutova, Cheglakova, Baikov, Scheps, Martynov, Konstantinidi (Chant du Monde)
1866: Four songs, Op. 4; Martynov, Konstantinidi, Baikov, Scheps, Gerassimova, Skanavi (Chant du Monde)
1866: Overture on Three Russian Themes, Op. 28; Svetlanov, USSR Academic Symphony Orchestra (Olympia)
1867: **Sadko**, musical picture derived from the opera, Op. 5; Kitajenko, Bergen Philharmonic Orchestra (Chandos)
1867: Fantasia on Serbian Themes, Op. 6; Svetlanov, USSR Symphony Orchestra (Chant du Monde)
1867: Four songs, Op. 7; Shutova, Cheglakova, Gerassimova, Skanavi, Lanskoj, Scheps (Chant du Monde)
1868: Symphony No. 2 in f-sharp, "Antar", Op. 9; Svetlanov, Philharmonia Orchestra (Hyperion)

7:30 pm

- 1870: Six songs, Op. 8; Shutova, Cheglakova, Gerassimova, Skanavi, Lanskoj, Scheps, Martynov, Konstantinidi (Chant du Monde)
1872 (rev. 1892): **The Maid of Pskov (Pskovitjanka)**; Gorchakova, Ognovienko, Glausin, Gergiev, Kirov Chorus and Orchestra (Philips)

10:00 pm THE BROTHERS/SISTERS ORGY (cont.)

Monday, May 5

midnight THE BROTHERS/SISTERS ORGY (cont.)
5:00 am CHESS RECORDS: BIGGEST LABEL IN CHICAGO BLUES (cont.)

11:00 am MISSISSIPPI FRED MCDOWELL ORGY

Fred McDowell was an aging Mississippi farmer when he made his first recording for Alan Lomax in 1959; over the next decade, he became one of the most distinctive and beloved guitarists in the blues. Unlike his neighbours in the Delta, McDowell avoided dramatic chord changes and employed his piercing slide guitar technique to create a sound that could have come straight from Africa. We'll begin with his field recordings and move into his studio efforts, including his brief but unforgettable experiments with the electric guitar.

6:00 pm THE NIKOLAI RIMSKY-KORSAKOV ORGY (cont.)

- 1873 (rev. 1886): Symphony No. 3 in C, Op. 32; Kitajenko, Bergen Philharmonic Orchestra (Chandos)
1875: String Quartet in F, Op. 12; Lyric Quartet (Meridian)
1876: Two songs, Op. 25; Baikov, Scheps, Martynov, Konstantinidi (Chant du Monde)

- 1877: Four Pieces for Piano, Op. 11; Ringeissen (Adès)
1877: Quintet for Piano and Winds in B-flat; Capricorn(Hyperion)
1877: Concerto for Trombone and Military Band; Mauger, Rundell, Royal Northern College of Music Wind Orchestra (Chandos)
10:00 pm

- 1878: Six Variations on B-A-C-H: Valse, Intermezzo, Scherzo, Nocturne, Prelude, Fugue; Ringeissen (Adès)
1878: Chopsticks paraphrases; Kann, Marciano (MHS LP)
1878: Concerto for Clarinet and Military Band; Mikhailov, Nazarov, Orchestra of the Minister of the Defense (Chant du Monde)
1878: Variations on a Theme of Glinka for Oboe and Military Band; Lyakhovetsky, Pitirimov, U.S.S.R. Defense Ministry Band (Melodiya/Angel LP)
1878: Poem about Alexei, Man of God, Op. 20; Ziva, Academy of Choral Chant of Moscow, Moscow Symphony Orchestra (Chant du Monde)

Tuesday, May 6

midnight THE NIKOLAI RIMSKY-KORSAKOV ORGY (cont.)

- 1879: **May Night (Mayskaya noch')**; Potchapski, Tarastchenko, Erasova, Lapina, Arkhipov, Okolycheva, Glouboky, Rechetiak, Chistiakov, Sveshnikov Academic Choir, Bolshoi Theatre Orchestra (Harmonia Mundi)
1880: Skazka, Fairy Tale for Orchestra; Sinaisky, BBC Philharmonic Orchestra (Chandos)
1881: **The Snow Maiden (Sneurotchka)**; Zemenkova, Mineeva, Evstatieva, Videnov, Andreev, Ghuzelev, Micheva, Dyakovsky, Bakardjiev, Doykov, Zorova, Angelov, Bulgarian Television and Radio Symphony Orchestra and Chorus (Fidelio)
1882: Four songs, Op. 26; Martynov, Konstantinidi, Kankoy, Scheps, Shutova, Cheglakova (Chant du Monde)
1883: Four songs, Op. 27; Gerassimova, Skanavi, Lanskoj, Scheps, Martynov, Konstantinidi (Chant du Monde)
1883: Concerto for Piano and Orchestra in c-sharp, Op. 30; Ogawa, Bakels, Malaysian Philharmonic Orchestra (BIS)

3:00 am

- 1884: Sinfonietta on Russian Themes in a, Op. 31; Svetlanov, USSR Symphony Orchestra (Chant du Monde)
1879: Fugue, In a Monastery; Lyric Quartet (Meridian)
1885: Four Variations on a Chorale in g; Lyric Quartet (Meridian)
1886: Sostenuto and Allegro from String Quartet "B-la-F"; Lyric Quartet (Meridian)
1887: Fantasy on Two Russian Themes for Violin and Orchestra, Op. 33; Rosand, Froment, Radio Luxembourg Orchestra (Turnabout LP)
1895: **Christmas Eve**; Krasovsky, Shpiller, Tarkhov, Migay, Legostayova, Golovanov, Moscow Radio Choir and Orchestra (Arlecchino)
1896: **Sadko**, Op. 5; Galusin, Tarassova, Alexashkin, Gergiev, Kirov Chorus and Orchestra of St. Petersburg (Philips)
1888: Souvenir de trois chants polonais (Mazurka on Three Polish Folk Themes) for Violin and Orchestra; Iskadze, Shpiller, Symphony Orchestra of Moscow Radio and Central TV (Melodiya)

10:00 am

- 1890: **Mlada**; Korolvev, Tugarinova, Makhov, Kulagina, Makhov, other vocal soloists, Svetlanov, Chorus and Orchestra of the All Union Radio (Melodiya)
1887: Capriccio spagnolo, Op. 34; Sinaisky, BBC Philharmonic Orchestra (Chandos)
1888: Scheherazade, Op. 35; Staryk, Beecham, Royal Philharmonic Orchestra (EMI)
1888: Russian Easter Overture, Op. 36; Kitajenko, Bergen Philharmonic Orchestra (Chandos)
1897: Two songs, Op. 39; Lanskoj, Scheps, Baikov (Chant du Monde)
1897: Four songs, Op. 40; Baikov, Scheps, Gerassimova, Skanavi, Lanskoj (Chant du Monde)
1897: Four songs, Op. 41; Martynov, Konstantinidi, Lanskoj, Scheps (Chant du Monde)
2:00 pm
1897: Four songs, Op. 42; Martynov, Konstantinidi, Gerassimova, Skanavi (Chant du Monde)
1897: In Spring (Vesnoy), Op. 43; Gerassimova, Skanavi, Martynov, Konstantinidi (Chant du Monde)
1897: Cantata, "Switezianka," Op. 44; Mitrakova, Kortchak, Ziva, Academy of Choral Chant of Moscow, Moscow Symphony Orchestra (Chant du Monde)

- 1897: To the Poet (Poetu), Op. 45; Martynov, Konstantinidi, Gerassimova, Skanavi (Chant du Monde)
- 1897: By the Sea (U morya), Op. 46; Savenko, Dussek (Meridian)
- 1897: **Mozart and Salieri**, opera in 1 act; Fedin, Nesterenko, Ermiler, USSR Bolshoi Theatre Orchestra (Melodiya)
- 1897: Two songs, Op. 49; Savenko, Dussek (Meridian)
- 1897: Piano Trio in c; Moscow Trio (Melodiya)
- 1898: Four songs, Op. 50; Gerassimova, Skanavi, Martynov, Konstantinidi (Chant du Monde)
- 1898: Five songs, Op. 51; Gerassimova, Skanavi, Martynov, Konstantinidi, Lanskoj, Scheps (Chant du Monde)
- 1898: **The Noblewoman Vera Sheloga** (*Boyarinya Vera Sheloga*), opera in 1 act; Evstatieva, Milcheva, Mineva, Bakardzhiev, Stanchev, Angelov, Bulgarian Radio Symphony Orchestra (Capriccio)
- 6:00 pm**
- 1898: Four songs for tenor, Op. 55; Martynov, Konstantinidi (Chant du Monde)
- 1898: Two songs for soprano, Op. 56; Gerassimova, Skanavi (Chant du Monde)
- 1898: **The Tsar's Bride** (*Tsarkaya nevesta*), opera in 4 acts; Kudriavchenko, Udalova, Terentieva, Mishenkin, Kudriashev, Verestnikov Glubokj, Chistiakov, Sveshnikov Russian Academic Choir, Orchestra of the Bolshoi Theatre (Chant du Monde)
- 1899: Allegro in B-flat for String Quartet; Dante Quartet (ASV)
- 1899: Cantata, "Song of Oleg the Wise," Op. 58; Kortchak, Didenko, Ziva, Academy of Choral Chant of Moscow, Moscow Symphony Orchestra (Chant du Monde)

Wednesday, May 7

midnight THE NIKOLAI RIMSKY-KORSAKOV ORGY (cont.)

- 1900: **The Tale of Tsar Saltan** (*Skazka o Tsare Saltane*), opera in 4 acts; Petrov, Ivanovski, Smolenskaia, Oleinitchenko, Verbitskaia, Rechetine, Nebolssine, Chorus and Orchestra of the Bolshoi Theatre (Chant du Monde)
- 1901: A Little Song (Psenka); Fingerhut (Chandos)
- 1901: Tsveŭi moi!, from *Servilia*; Fleming, Gerгиеv, Orchestra of the Marjinsky Theatre (Decca)
- 1901: Prelude and Cantata after Homer, "Iz Gomera," Op. 60; Fedotova, Sizova, Louchmanova, Ziva, Moscow Symphony Orchestra (Chant du Monde)
- 1902: **Kashchey the Immortal** (*Ka??ej bessmertnyj*), opera in 1 act; Arkhipov, Jurina, Terentieva, Verestnikov, Matorin, Chistiakov, Academic Yurlov Choir, Bolshoi Theatre Orchestra (Harmonia Mundi)
- 1903: Serenade, Op. 37; Isserlis, Gardiner, Chamber Orchestra of Europe (Virgin Classics)
- 1904: At the Tomb (*Nad mogloy*), Op. 61; Svetlanov, USSR Academic Symphony Orchestra (Melodiya/Olympia)
- 1904: **Legend of the Invisible City of Kitezh**, opera in 4 acts; Petrov, Ivanovsky, Rozhdstvenskaya, Tarkhov, Bogdanov, Melnikova, Shevtzov, Koltypin, Tshernyakov, Dorbin, Skazin, Kitorov, Troitsky, Zvezdina, Kulagina, Nebolssin, USSR Bolshoi Theatre Chorus and all-Union Radio of the USSR Orchestra (Philips)

6:00 am

- 1904: Suite from **Pan Voyevoda**; Bakels, Malaysian Philharmonic Orchestra (BIS)
- 1905: The Little Cudgel (*Dubnushka*), Op. 62; Ansermet, L'Orchestre de la Suisse Romande (Decca)
- 1907: Neapolitan Song, Op. 63; Sinaisky, BBC Philharmonic Orchestra (Chandos)
- 1907: **The Golden Cockerel** (*Zolotoy petushok*), opera in 3 acts; Eizen, Mishenkin, Redkin, Nizienko, Gaponova, Biktimirov, Brileva, Udalova, Svetlanov, Choir and Orchestra of the Volshoi (Art & Electronics)

8:45 am LES VENDREDIS

On Fridays in St. Peterburg during the late 19th century, prominent members of the musical community would attend parties held at the home of Mitrofan Petrovich Belyaev, a well-known patron of the arts. Chamber music would often be performed, and the parties became an impromptu outlet for creativity. This atmosphere also fostered collaboration, producing works such as Les Vendredis, a sixteen-movement string quartet attributed to a total of ten composers, including Rimsky-Korsakov and Glazunov. As a bridge between the epic Rimsky-Korsakov and Glazunov orgies, we bring you a complete recording of Les Vendredis.

- Les Vendredis, for String Quartet; Dante Quartet (ASV)
- I. Sarabande – Blumenfeld
 - II. Courante – Glazunov
 - III. Scherzo – Sokolov
 - IV. Prelude and fugue – Glazunov
 - V. Menuet – Wihtol
 - VI. Berceuse – D'Osten-Sacken
 - VII. Mazurka – Liadov
 - VIII. Allegro – Rimsky-Korsakov
 - IX. Sarabande – Liadov
 - X. Polka – Sokolov, Glazunov, Liadov
 - XI. Fugue – Liadov
 - XII. Serenade – Artsybushev
 - XIII. Scherzo – Borodin
 - XIV. Canon – Sokolov
 - XV. Mazurka – Sokolov
 - XVI. Polka – Kopylov

THE ALEKSANDR KONSTANTINOVICH GLAZUNOV ORGY ®

Aleksandr Konstantinovich Glazunov (1865-1936) was among the greatest Russian composers of his generation. A child prodigy, he attended the premiere of his first symphony in a school uniform at the age of sixteen. He is perhaps best known for his orchestral works, including the ballets *Raimonda* and *The Seasons*, as well as nine symphonies and his celebrated violin concerto. His greatest works reconcile the nationalistic style of Russian music championed by the Five with the traditions of western classical music. Glazunov was also for many years a professor at the St. Petersburg Conservatory and then its director. Often overshadowed by his more famous countrymen, Glazunov deserves to be heard, and we present the vast majority of his works over the course of thirty-seven hours.

The arrangement is roughly chronological; a few important works have been shifted in order to improve listening times.

Times below are only approximate.

10:00 am

- 1881-82: Four Early Songs; Evtodieva, Lukonin, Serov (Northern Flowers)
- 1882: Overture on Greek Themes No. 1 in g, Op. 3; Schermerhorn, Hong Kong Philharmonic Orchestra (Naxos)
- 1881-1882 (rev. 1885, 1929): Symphony No. 1 in E, Op. 5, "Slavonian"; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
- 1882: Serenade No. 1 in A, Op. 7; Svetlanov, USSR Symphony Orchestra (Melodiya)
- 1883: Suite on the theme S-A-S-C-H-A for Piano, Op. 2; Coombs (Helios)
- 1883: Overture on Greek Themes No. 2 in D, Op. 6; Almeida, Hong Kong Philharmonic Orchestra (Marco Polo)
- 1884: Quartet No. 2 in F, Op. 10; Utrecht String Quartet (MDG)
- 1884: Serenade No. 2 in F, Op. 11; Svetlanov, USSR Symphony Orchestra (Melodiya)
- 1884: Serenade No. 2 in F (Arr. Glazunov for Horn and Strings); Neunecker, Albert, Bamberg Symphony Orchestra (Koch Schwann)
- 1882-85: Five songs, Op. 4; Shkirtil, Serov (Northern Flowers)
- 1885: To the Memory of a Hero, Elegy for Orchestra, Op. 8; Svetlanov, USSR Symphony Orchestra (Melodiya)

1:00 pm

- 1885: Stenka Razin, Symphonic Poem in b, Op. 13; Swiss Romande Orchestra (London)
- 1886: Five Novettes for String Quartet, Op. 15; Hollywood String Quartet (Testament)
- 1886: Symphony No. 2 in F-sharp, Op. 16, "To the Memory of Liszt"; Fedoseyev, USSR TV & Radio Large Symphony Orchestra (Vox)
- 1884-87: Characteristic Suite in D, Op. 9; Polyansky, Russian State Symphony Orchestra (Chandos)
- 1884-87: Poème Lyrique in D-flat, Op. 12; Järvi, Bamberg Symphony Orchestra (Orfeo)
- 1886-87: Two Pieces for Orchestra, Op. 14, No. 1, Idyll in D, and No. 2, Réverie orientale; Svetlanov, USSR Symphony Orchestra (Melodiya)

4:00 pm

- 1887: The Forest, Fantasy in c-sharp, Op. 19; Svetlanov, USSR Symphony Orchestra (Melodiya)
- 1886-88: String Quartet No. 3 in G, Op. 26, "Quatour Slave"; Shostakovich Quartet (Olympia)

Glazunov continues on next page.

- 1888: Slavonian Feast, Symphonic Sketches after the final movement of Quartet No. 3 in G, for Orchestra; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1887-88: Two Pieces for Cello and Orchestra, Op. 20, No. 1, Melodie and No. 2, Serenade Espagnole; Pergamenshikov, Shallon, Bavarian Radio Symphony Orchestra (Schwann)
 1887-88: Finale to String Quartet on a theme "B-La-F"; Lyric Quartet (Meridian)
 1888: Mazurka in G for Orchestra, Op. 18; Otaka, BBC National Orchestra of Wales (BIS)
Music of Borodin completed and orchestrated by Glazunov
 Borodin: Symphony No. 3 in a (compl. Glazunov); Rozhdstvensky, Royal Stockholm Philharmonic Orchestra (Brilliant)
 Borodin: Petite Suite (Orch. Glazunov); Svetlanov, USSR Symphony Orchestra (Melodiya)
 Borodin: Overture to **Prince Igor** (compl. and orch. Glazunov); Gergiev, Kirov Orchestra (Philips)

Return to chronology.

- 1889: Wedding March in E-flat for Orchestra, Op. 21; Järvi, Bamberg Symphony Orchestra (Orfeo)
 1889: The Sea, Fantasy in E, Op. 28; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1889: Oriental Rhapsody in G, Op. 29; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1887-90: Two Songs after Pushkin, "From Hafiz" and "The Belle"; Shkirtil, Lukonin, Serov (Northern Flowers)
 1887-90: Two Songs after Pushkin, Op. 27, "Chanson" and "Oriental Romance"; Shkirtil, Serov (Northern Flowers)
 1890: Reverie in D-flat for Horn and Piano, Op. 24 (orch. Glazunov); Neunecker, Albert, Bamberg Symphony Orchestra (Koch Schwann)
 1890: "The Kremlin," Symphonic Picture, Op. 30; Ceccato, Bamberg Symphony Orchestra (Arabesque LP)
 1890: Waltzes on the Name S-A-B-E-L-A for Piano, Op. 23; Coombs (Helios)
 1890: Symphony No. 3 in D, Op. 33; Rozhdstvensky, USSR Radio Symphony Orchestra (Olympia)

9:00 pm

- 1890: Fanfares Dedicated to the 25th Composing Anniversary of Rimsky-Korsakov (Composed with Liadov); Palliard, Brass Ensemble of Paris (Music Guild LP)
 1891: Etude for Piano, Op. 31, No. 1; Barere (apr)
 1891: Etude for Piano, Op. 31, No. 3, "Night"; Bekman-Shcherbina (Melodiya)
 1891: Meditation in D for Violin and Orchestra, Op. 32; Perlman, Foster, Abbey Road Ensemble (EMI)
 1891: The Spring, Symphonic Picture in D, Op. 34; Järvi, Scottish National Orchestra (Chandos)
 1891-92: String Quintet in A for Two Violins, Viola, and Two Cellos, Op. 39; Academy of St. Martin-in-the-Fields Chamber Ensemble (Chandos)
 1892: Triumphal March, Op. 40; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1892: Petit Waltz in D for Piano, Op. 36; Coombs (Helios)
 1892: Carnival Overture, Op. 45; Fiedler, Boston Pops Orchestra (RCA Victor)
 1893: Grand Concert Waltz in E-flat for Piano, Op. 41; Kuerti (Analekta)
 1893: Three Miniatures in E-flat for Piano, Op. 42; Coombs (Helios)
 1893: Salon Waltz in C for Piano, Op. 43; Coombs (Helios)
 1893: Elegy for Viola and Piano, Op. 44; Kashkashian, Levin (ECM)
 1893: Symphony No. 4 in E-flat, Op. 48, "Lyrical"; Fedoseyev, USSR TV & Radio Large Symphony Orchestra (Vox)
 1893: Concert Waltz No. 1 in D, Op. 47; Svetlanov, Philharmonia Orchestra (Melodiya)

Thursday, May 8

midnight THE ALEKSANDR KONSTANTINOVICH GLAZUNOV ORGY (cont.)

- 1893: Chopiniana, Suite for Orchestra after Piano Pieces by Chopin, Op. 46; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1894: Solemn Procession in D, Op. 50; Freudenthal, Nuremberg Symphony Orchestra (Colosseum LP)
 1894: Concert Waltz No. 2 in F, Op. 51; Järvi, Bamberg Symphony Orchestra (Orfeo)
 1894: Ballet Scenes, Suite in A, Op. 52; Järvi, Scottish National Orchestra (Chandos)

- 1894: From Dark into Light, Fantasy for Orchestra, Op. 53; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1894: Quartet No. 4 in a, Op. 64; Utrecht String Quartet (MDG)
 1896: Coronation Cantata for Four Soloists, Choir, and Orchestra, Op. 56; Lutsiv-Ternovskaya, Kuznetsova, Grivnov, Stepanovich, Polyansky, Russian State Symphonic Cappella, Russian State Symphony Orchestra (Chandos)
 1898: Six Songs for Middle Voice, Op. 59; Lukonin, Serov (Northern Flowers)
 1898: Six Songs for High Voice, Op. 60; Evtodieva, Serov (Northern Flowers)
 1898: **Les Ruses de L'Amour**, ballet in one act, Op. 61; Ziuraitis, USSR Radio Symphony Orchestra (Melodiya)
 1898: String Quartet No. 5 in d, Op. 70; St. Petersburg String Quartet (Delos)
 1899: Commemorative Cantata for the Centenary of the Birth of Pushkin, Op. 65; Kuznetsova, Grivnov, Polyansky, Russian State Symphonic Cappella, Russian State Symphony Orchestra (Chandos)
 1899: Prelude and Fugue in d, Courante, and Polka from Les Vendredis for String Quartet (Polka composed with Sokolov and Liadov); Haydn Quartet of Berlin (Koch Schwann)
 1900: **The Seasons**, ballet in one act (transcr. Glazunov for piano), Op. 67a; Tengstrand (ProPiano)
 1900: Intermezzo Romantica in D, Op. 69; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1900: Chant du Ménestrel for Cello and Orchestra, Op. 71; Rostropovich, Ozawa, Boston Symphony Orchestra (DG)
 1900: Theme and Variations in f-sharp for Piano, Op. 72; Lewin (Centaur)
 1900: Solemn Overture, Op. 73; Pletnev, Russian National Orchestra (DG)
 1900: "Chant sans Bornes" for Soprano and Alto, Op. 80; Evtodieva, Shkirtil, Serov (Northern Flowers)
 1901: Piano Sonata No. 1 in b-flat, Op. 74; Kuerti (Analekta)
 1895: Symphony No. 5 in B-flat, Op. 55; Mravinsky, Leningrad Philharmonic Orchestra (EMI)
 1900: **The Seasons**, ballet in one act, Op. 67; de Waart, Minnesota Orchestra (Telare)
 1901: Piano Sonata No. 2 in e, Op. 75; Gilels (Brilliant)
 1896: Symphony No. 6 in c, Op. 58; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1901: March on a Russian Theme in E-flat, Op. 76; Maltsiev, USSR Ministry of Defense Orchestra (Melodiya)
 1902: Ballade in F, Op. 78; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1896-97: **Raymonda**, ballet in three acts, Op. 57; Svetlanov, Bolshoi Theatre Orchestra (Melodiya LP)
 1902: From the Middle Ages, Suite in E, Op. 79; Järvi, Scottish National Orchestra (Chandos)
 12:30 pm
 1902-03: Symphony No. 7 in F, Op. 77, "Pastorale"; Rozhdstvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
 1904: Fortune-Telling and Dance, Ballet Scene for Orchestra, Op. 81; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1904: Violin Concerto in a, Op. 82; Rabin, von Maticic, Philharmonia Orchestra (EMI)
 1905: "Masha is Told Not to Cross the River," Trad. (arr. Glazunov for voice and piano); Evtodieva, Serov (Northern Flowers)
 1905: Volga Boatmen's Song, Trad. (arr. Glazunov for orchestra); Svetlanov, USSR Symphony Orchestra (Melodiya)
 1905-06: Symphony No. 8 in E-flat, Op. 83; Polyansky, Russian State Symphony Orchestra (Chandos)
 1906: Two Preludes, Op. 85; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1906-07: Prelude and Fugue No. 1 in D for Organ, Op. 93; Fiseisky (Etcetera)
 1907: Solemn Procession in G; Rozhdstvensky, USSR Radio Symphony Orchestra (Olympia)
 1908: The Song of Destiny, Dramatic Overture in d, Op. 84; Almeida, Hong Kong Philharmonic Orchestra (Marco Polo)
 1908: Introduction and Dance of Salomé to the Drama of Oscar Wilde, Op. 90; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1909: To the Memory of Gogol, Symphonic Prologue in C, Op. 87; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1910: Symphony No. 9 in d, First Movement (compl. G. Yudin); Yudin, USSR Radio Symphony Orchestra (Melodiya)

4:00 pm

- 1910: Solemn Procession in B-flat, Op. 91; Rozhdestvensky, Moscow Radio Symphony Orchestra (Columbia Melodiya LP)
 1910-11: Piano Concerto No. 1 in f, Op. 92; Richter, Kondrashin, Moscow Youth Orchestra (Melodiya)
 1912: Finnish Sketches in E, Op. 89, No. 1 "From the Kalevala" and No. 2 "Cortège solennel"; Svetlanov, USSR Symphony Orchestra (Melodiya)
 1913: Music for K.K. Romanov's Drama *The King of the Jews*, Op. 95; Rozhdestvensky, Russian State Symphonic Capella, Russian State Symphony Orchestra (Chandos)
 1914: Preludium and Fugue No. 2 in d for Organ, Op. 98; Quinn (Chandos)
 1916: Karelian Legend in a, Op. 99; Almeida, Hong Kong Philharmonic Orchestra (Marco Polo)
 1916: Song, "For Restful Death I Cry" (translation of Shakespeare, Sonnet LXVI); Lukonin, Serov (Northern Flowers)
 1917: Mazurka Oberek in D for Violin and Orchestra; Oistrakh, Yudin, USSR State Symphony Orchestra (Brilliant)
 1917: Piano Concerto No. 2 in B; Yablonskaya, Yablonsky, Moscow Symphony Orchestra (Naxos)
 1918: Romance of Nina from the Play *Masquerada*, Op. 102; Evtodieva, Serov (Northern Flowers)
 1919-20: Fantasy in f for Two Pianos, Op. 104; Capova, Franova (Marco Polo)

7:30 pm Historic Performances

- 1918-23: Four Preludes and Fugues for Piano, Op. 101; Franova (Marco Polo)
 1926: Idylle in f-sharp for Piano, Op. 103; Franova (Marco Polo)
 1928: Elegy in d for String Quartet, Op. 195; Utrecht String Quartet (MDG)
 1930: String Quartet No. 7 in C, Op. 107, "Hommage au passé"; Shostakovich Quartet (Melodiya)
 1931: Concert Ballade in C for Cello and Orchestra, Op. 108; Pergamenshikov, Shallon, Bavarian Radio Symphony Orchestra (Schwann)
 1932: Saxophone Quartet in B-flat, Op. 109; Netherlands Saxophone Quartet (Nonesuch LP)
 1934: Saxophone Concerto in E-flat, Op. 109A; Bornkamp, Weierink, Camerata Amsterdam (Brilliant)
 1933-34: Poème Epique; Schermerhorn, Hong Kong Philharmonic Orchestra (Records International)
 Date unknown: Fragment No. 10; Mravinsky, Leningrad Philharmonic Orchestra (Urania)

- 1934-35: Fantasy in g for Organ, Op. 110; Fiseisky (Etcetera)

11:00 pm THE LEGENDARY MUSIC ORGY

Ever wonder what Aesop, Sunspot, The Grouch, Eligh, Luckyiam, Biccasso, Murs and Scarub have in common? What The CMA, G&E, Mystik Journeymen and 3MG share? They're all living legends. Straight from Oakland and Los Angeles to your ears, this orgy will bring you the best of the Living Legends crew, their subcrews, and their solo work.

Friday, May 9

midnight THE LEGENDARY MUSIC ORGY (cont.) 5:00 am CECIL TAYLOR ORGY

From his first album in 1956 to his most recent recordings, Cecil Taylor has been a perpetual pioneer. It is easy to over-categorize in music. This is especially true in jazz, where there is a whole book of different sub-genres and styles. But once we categorize something, while it becomes understandable, it can lose its essential properties — so it is with Taylor. To call his music free jazz would be vastly inappropriate. He is anti-freedom. He is anti-form. In a way, he is anti-music. He treats the piano like a terrible machine, calling up sounds and timbres that are at once disturbing and enticing. This orgy will feature a broad range of Taylor's recordings, from his very first to his most recent, presented chronologically to show how Taylor's style, no matter the year of recording, is always two or three steps ahead. It is timeless, organic, and beautiful. Taylor is the constant challenger, taking on questions like "What is jazz?", "What is music?", and even "What is anything?"

11:00 am TRADITIONAL PERSIAN MUSIC

The area in and around modern-day Iran is home to one of the oldest and richest musical traditions in the world. Since the days of the ancient Persian Empire, music — historically linked to court life, religious ritual, Sufi mysticism, and poetry — has played a central cultural role. Though rooted in a highly systematized and established structural framework, performances are usually improvised and full of emotion. We'll listen to a sampling of some of Iran's most renowned classical musicians.

6:00 pm SONGWRITERS OF THE MIDDLE AGES

- Throughout western Europe in the 11th and 12th Centuries, vibrant poetic and songwriting traditions developed among the troubadours of Provençal, the trouvères of northern France, and the Minnesingers of Germany. This program presents music from all of these traditions in a variety of performing styles, from some of the best modern interpreters of medieval music. Jaufre Rudel de la Blaye; Hillier, Lawrence-King (Harmonia Mundi); Martin Best Consort (Nimbus); Martin Best Mediaeval Ensemble (Nimbus)
 Marcabru: Martin Best Mediaeval Ensemble (Nimbus); La Reverdie (Nuova Era)
 Contessa de Dia: Martin Best Consort (Nimbus); Hespèrion XX (EMI)
 Bernard de Ventadorn: Hillier, Stubbs, Kiesel (Hyperion); Best (Hyperion); Binkley, Early Music Quartet (EMI); Hillier, Stubbs, Lawrence-King, Headly (ECM); Becker, Eisenstein (Bard); Martin Best Mediaeval Ensemble (Nimbus)
 Richard "Coeur-de-Lion" Plantagenet: Munrow, Early Music Consort of London (London)
 Blondel de Nesle: Philpot (Hyperion); Covey-Crump (Hyperion)
 Gace Brulé: Page, Gothic Voices (Hyperion); Ensemble Perceval (Arion)
 Guiraut de Bornelh: Binkley, Early Music Quartet (Teldec); Hespèrion XX (EMI); Duo Trobairitz (Hyperion)
 Walther von der Vogelweide: Binkley, Early Music Quartet (Teldec); Sothcott, St. George's Canzona (crd)
 Gautier de Coigny: Pickett, New London Consort (Decca)
 Guiot de Dijon: Becker, Eisenstein (Bard)
 Anonymous: Augsburg Early Music Ensemble (Christophorus)
 Guillaume le Vinier / Thibaut de Champagne: Becker, Eisenstein (Bard)
 Thibaut de Champagne: Azéma, Kammen, Tindemans, Mealy (Erato); Augsburg Early Music Ensemble (Christophorus)
 Moniot d'Arras: Augsburg Early Music Ensemble (Christophorus)
 Richard de Fourmival: Ensemble Perceval (Arion)
 Guiraut Riquier: Martin Best Mediaeval Ensemble (Nimbus); Ensemble Perceval (Arion)
 Martin Codax: Wishart, Kiek, Sinfonye (Hyperion)

Saturday, May 10

midnight THE LEGENDARY MUSIC ORGY (cont.) 5:00 am JAZZ SPECTRUM 9:00 am HILLBILLY AT HARVARD 1:00 pm THE SPORTS ORGY

Our annual spring Sports Orgy, including a review of Harvard men and women's hockey and men and women's basketball, features on Harvard's star athletes, and analysis and insight into the year to come.

7:00 pm THE TEAMS RAPPIN' ORGY

Some pop culture artifacts were meant to stay buried; this might well be one of them. In 1985, the eventual Super Bowl champion Chicago Bears released "The Super Bowl Shuffle", a rap song that possessed an audacious, frankly hilarious ignorance of the most basic fundamentals of hip-hop, its Grammy nomination for best group vocal performance notwithstanding. This song, along with its forerunners and its slew of imitators, represents one of the most baffling attempts at the mainstream cooption of hip-hop. The Darker Side teams up with the WHRB Sports Department in an attempt to answer the eternal question: "What on earth were they thinking?"

10:00 pm THE NEXT STEPFATHER: THE PEOPLE UNDER THE STAIRS ORGY

People Under the Stairs, the Los Angeles based hip hop duo of Thes One and Double K, came together in the mid-nineties when the two realized their shared love of crate digging, making beats, and the music of the Beatnuts and Freestyle Fellowship. They went on to produce four full-length albums from *The Next Step* in 1998 to their most recent release of *Stepfather* in 2006. Their music samples funk, jazz, rock, and soul from the tucked away vinyl crates lost in the backs of record stores. With lyrics based on chilling, partying, and just having a good time, the group is a breath of fresh air in the modern hip-hop world of status and affluence.

95.3 FM

Sunday, May 11

midnight THE NEXT STEPFATHER: THE PEOPLE UNDER THE STAIRS ORGY (cont.)

5:00 am CECIL TAYLOR ORGY (cont.)
11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Javier Viera, Minister for Outreach and Development, Christ Church, New York, New York. Music includes Elgar's "The Spirit of the Lord" and Kevin Oldham's "Small Flowers."

12:30 pm CONVERSATIONS WITH WHRB SENIORS

Throughout this past school year, many of WHRB's seniors have taken part in that infamous college milestone: writing a thesis. WHRB News sits down to talk with graduating seniors from across the station to discuss their theses and the fruits of their hard work, and also to get a behind-the-scenes look at the academic lives of your favorite DJs when they're not on the air.

1:30 pm THE OLIVIER MESSIAEN ORGY

Of the various composers who emerged following the wave of Modernism represented by Stravinsky and Schoenberg, Olivier Messiaen (1908-92) was perhaps the most preëminent. His musical style was a further development of the rhythmic and harmonic explorations by the Modernist composers, paving the way for composers such as Boulez and Stockhausen. Yet, rather than establish a movement or school of thought, Messiaen managed to retain the distinct color that was distinctly recognizable as his own. This apparent contradiction might as well have been a motif of Messiaen's life: a devoted Catholic (though from an agnostic, unreligious family), he had a "pagan" love of nature, especially birdsong; his music, too, undulates from serene meditation to passionate, almost erotic violence. Yet Messiaen never shied away from these tensions instead celebrating — even in the depths of a German concentration camp — the steady, eternal flow of time through all the joys and sorrows of mankind.

In celebrating the centenary of Messiaen's birth, we are extremely fortunate that the works of Messiaen have found passionate advocates in remarkable musicians (several of whom knew the composer himself) who have each given their own voice to Messiaen's music. Of these, a special mention should be made of Yvonne Loriod, the composer's wife and inspiration for many of his masterpieces, who will be featured in both historical performances and modern recordings in our program. As we trace through Messiaen's compositions throughout more than six decades, we follow the on-going musical dialogue (sometimes joined by Messiaen himself) about the great master and the mysteries of his work.

1925-1930: Offrande au Saint Sacrement; Latry (DG)

1926: Le banquet céleste: Méditation (pour la fête du Saint-Sacrement); Messiaen (EMI)

1928: Prélude (pour orgue); Latry (DG)

1928-1929: Préludes; Hewitt (Hyperion)

1929: Diptyque: Essai sur la vie terrestre et l'éternité bienheureux; Gillock (Milan)

1930: Les offrandes oubliées: Méditation symphonique; Constant, Orchestre Philharmonique de l'O.R.T.F. (Erato)

1930: La Mort du nombre; Murray, Langridge, Watkinson, Vignoles (Virgin)

1930: Trois mélodies; Command, Petit (EMI)

1931: Le Tombeau resplendissant; Chung, Orchestre de l'Opéra Bastille (DG)

3:00 pm

1931: Apparition de l'église éternelle; Messiaen (EMI)

1932: Fantasia burlesque; Austbø (Naxos)

1932: Hymne au Saint Sacrement; Constant, Orchestre Philharmonique de l'O.R.T.F. (Erato)

1932: Thème et variations; McAslan, Clayton (Collins)

1932: L'Ascension; Stokowski, London Symphony Orchestra (Decca)

1933-1934: L'Ascension: Quatre Méditations Symphoniques; Bate (Regis)

1935: Pièce pour la tombe de Paul Dukas; Osborne (Hyperion)

1935: Vocalise-Etude; Kappelle, Austbø (Brilliant Classics)

5:00 pm

1935: La Nativité du Seigneur: Neuf méditations; Thiry (Calliope)

date unknown: Feuillet inédits; J. Loriod, Y. Loriod (Nos. 1-3) (Jade); Bloch, Wisson (No. 4) (Naxos)

1936: Poèmes pour Mi; Arsèguet, Messiaen (Everest LP)

1937: Fête des belles eaux; J. Loriod, Caron, Matagne, Recoussine, Trow, Chanforan (Erato LP)

7:00 pm

1937: O sacrum convivium!; Reuss, RIAS Chamber Chorus (Harmonia Mundi)

1937: Poèmes pour Mi (orchestral version); Pollet, Boulez, Cleveland Orchestra (DG)

1939: Les Corps glorieux: Sept visions brèves de la vie des ressuscités; Bate (Unicorn-Kanchana)

1939: Chants de terre et de ciel; Command, Petit (EMI)

9:00 pm

1940-1941: Quatuor pour la fin du temps; Tashi (RCA)

1943: Rondeau; Hill (Unicorn-Kanchana LP)

1943: Visions de l'amen; Osborne, Roscoe (Hyperion)

Monday, May 12

midnight THE SMELL: SOUNDS OF THE CONTEMPORARY LOS ANGELES UNDERGROUND (cont.)

Founded by Ara Shirinyan, Jarrett Silberman, and Jim Smith at the beginning of 1998, the Smell has become Los Angeles' premiere all-ages venue for underground music. We celebrate the Smell and the contemporary Los Angeles underground for the venue's tenth anniversary. The Smell and the Los Angeles music scene provide some of today's best punk, noise, and experimental music. Our orgy will feature selections from artists such as Mika Miko, No Age, John Wiese, Lucky Dragons, and Abe Vigoda.

5:00 am THE OLIVIER MESSIAEN ORGY (cont.)

1930: Les offrandes oubliées (piano reduction); Austbø (Naxos)

Various pianists, including Håkon Austbø (Naxos), Roger Muraro (Accord), Anatol Ugorski (DG) and Yvonne Loriod (Véga LP and Erato) performing Messiaen's Catalogue d'Oiseaux (1956-1958).

1943: Trois petites liturgies de la Présence divine; Griffet, Y. Loriod, J. Loriod, Héry, Sendrez, Nagano, Maîtrise de Radio France, Orchestre national de France (Erato)

8:30 am

1944: Vingt regards sur l'Enfant-Jésus; Aimard (Teldec)

1945: Chants des déportés; Davis, BBC Orchestra and Chorus (Jade)

1945: Harawi; Manning, Miller (Unicorn-Kanchana)

10:30 am

1946-1948: Turangalîla-Symphonie; Weigel, Bloch, Wit, Polish National Radio Symphony Orchestra (Naxos)

1948: Cinq rechants; Reuss, RIAS Chamber Chorus (Harmonia Mundi)

1:00 pm

1949: Cantéyodjayâ; Hill (Unicorn-Kanchana LP)

1949-1950: Messe de la Pentecôte; Weir (Collins)

1949-1950: Quatre études de rythme; Jacobs (Arbiter)

1950-1951: Livre d'orgue; Weir (Collins)

1952: Le Merle noir; Bernold, Tharaud (Harmonia Mundi)

3:00 pm

1953: Réveil des oiseaux; Loriod, Rosbaud, Southwest German Radio Orchestra of Baden-Baden and Freiburg (Col Legno)

1955-1956: Oiseaux exotiques; Loriod, Albert, Domaine Musical Orchestra (Véga LP)

1959-1960: Chronochromie; Zagrosek, Stuttgart State Orchestra (Col Legno)

1960: Verset pour la fête de la Dédicace; Latry (DG)

1962: Sept haïkaï; Loriod, Boulez, Strasbourg Percussion Group, Domaine Musical Orchestra (Adès)

1963: Couleurs de la cité céleste; Crossley, Salonen, London Sinfonietta (CBS)

5:00 pm

1964: Et exspecto resurrectionem mortuorum; Boulez, Cleveland Orchestra (DG)

1965-1969: La Transfiguration de Notre Seigneur Jésus-Christ; Loriod, Starker, Mann, Kitt, Ames, Kane, Barnett, Dorati, Westminster Symphonic Choir, National Symphony Orchestra, Washington D.C. (London)

7:00 pm

1969: Méditations sur le mystère de la Sainte Trinité; Messiaen (Erato)

1971-1974: Des canyons aux étoiles...; Muraro, Justafre, Petit, Muzzolini, Chung, Radio France Philharmonic Orchestra (DG)

10:00 pm THE SMELL: SOUNDS OF THE CONTEMPORARY LOS ANGELES UNDERGROUND (cont.)

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Tuesday, May 13

midnight THE SMELL: SOUNDS OF THE CONTEMPORARY LOS ANGELES UNDERGROUND (cont.) 5:00 am ETHIOPIQUES

In the late 1960's Addis Ababa became the epicenter for a vigorous new Ethiopian musical scene, one that combined aspects of western R&B, jazz, and funk with traditional Ethiopian forms and instrumentation. Artists like Mahmoud Ahmed, Alemayehu Eschete, Getatchew Kassa, and Mulatu Astatke revolutionized African music with their constantly surprising fusions of disparate styles, while at the same time creating music with a distinctly Ethiopian character. This golden age of Ethiopian music burned quickly and was extinguished with the 1974 military takeover that forced labels to close and artists into exile. Frenchman Francis Falseto began compiling these hard-to-find releases and releasing them on his Buda label. There are now twenty-three releases in the Ethiopiques series, ranging from these 1960's releases to traditional ballads and contemporary experimentations.

1:00 pm THE OLIVIER MESSIAEN ORGY (cont.)

1963: Monodie; Latry (DG)
1964: Prélude; Austbø (Naxos)
1970: La Fauvette des jardins; Ugorski (DG)

1:40 pm

1975-1979: **Saint François d'Assise**; Upshaw, Merritt, Renard, van Dam, Malmberg, Krause, Nagano, Arnold Schoenberg Choir, Hallé Orchestra (DG)

1985: Petites esquisses d'oiseaux; Austbø (Naxos)

6:00 pm

1984: Livre du Saint Sacrement; Weir (Collins)
1986: Chant dans le style Mozart; Deplus, Loriod (Jade)
1986: Un vitrail et des oiseaux; Loriod, Boulez, Ensemble InterContemporain (Montaigne)

8:00 pm

1987: La Ville d'en haut; Donohoe, De Leeuw, Netherlands Wind Ensemble (Chandos)

1988-1992: Eclairs sur l'Au-Delà; Wit, Polish National Radio Orchestra of Katowice (Jade)

1989: Un sourire; Rickenbacher, Berlin Radio Symphony Orchestra (Koch-Schwann)

1991: Pièce pour piano et quatuor à cordes; Loriod, Rosamonde Quartet (Jade)

1992: Concert à quatre; Cantin, Holliger, Loriod, Rostropovich, Chung, Orchestre de l'Opéra Bastille (DG)

10:20 pm

1941: Quatuor pour la fin du temps; Messiaen, J. Pasquier, E. Pasquier, Vacellier (Club Français du disque LP)

10:00 pm THE SMELL: SOUNDS OF THE CONTEMPORARY LOS ANGELES UNDERGROUND (cont.)

Wednesday, May 14

midnight THE SMELL: SOUNDS OF THE CONTEMPORARY LOS ANGELES UNDERGROUND (cont.)

5:00 am ETHIOPIQUES (cont.)

9:00 am THE FATS WALLER ORGY

Known the world over during the '20's and '30's for his swinging stride piano, Fats Waller's jovial tunes raised his name to the ranks of the world's greatest jazz entertainers. Driven to a premature death by his vicious alcoholism and eponymous gluttony, Waller wildly entertained audiences during constant tours in America and across Europe — so wildly, in fact, that cronies of Al Capone once kidnapped the great Fats Waller, and, with guns drawn, presented Waller as Capone's "special birthday guest." We present Waller's canonical recordings, including "Honeysuckle Rose" and "Ain't Misbehavin'," as well as rare European cuts from the peak of his career.

Program Guide Editors:

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THE MSTISLAV ROSTROPOVICH ORGY®

The death of Mstislav Rostropovich last April at the age of 80 was a loss to the classical music world of a great performer, a great personality, and a great force in the world. Not only did his style of performance and his teaching change the Russian school of cello playing, but his legacy to his students is now felt all over the globe. Over the next four days we pay tribute to Rostropovich, exploring much of his recorded legacy—performances as cellist and conductor (sometimes as both), and as accompaniment at the piano. There is also a section of music written for him or in his honor but never recorded by him, so presented here performed by others. Our second work today, his own music, was also not recorded by him.

Time divisions below are only approximate.

1:00 pm

Saint-Saëns: Cello Concerto No. 1 in a; Sargent, Philharmonia Orchestra (Testament)

Rostropovich: Moderato and Vivace; Honigberg (Albany)
Miaskovsky: Cello Concerto, Op. 66; Sargent, Philharmonia Orchestra (EMI)

Faure: "Après un rêve," Op. 7, No. 1; Dedyukhin (Urania)

Ravel: Habanera; Dedyukhin (Urania)

Chopin: Etude, Op. 25, No. 7 in c-sharp; N. Walter (Urania)

Debussy: Ministrels; Dedyukhin (Urania)

Debussy: Clair de lune; Dedyukhin (Urania)

Schumann: Cello Concerto in a, Op. 129; Samosud, Symphony Orchestra of the Moscow State Philharmonic (Melodiya)

3:00 pm

Haydn: Piano Trio No. 19, Hob.XV:19, in g; Gilels, Kogan (Melodiya)

Dvorak: Cello Concerto in b, Op. 104; Rostropovich, Talich, Czech Philharmonic Orchestra (Supraphon)

Shaporin: Scherzo, Op. 25, No. 5; Aminatyeva (EMI)

Paganini: Moto perpetuo, Op. 11; Yampolski (DG)

Sinding: Presto from Suite im alten, Op. 10 (EMI)

Popper: Elfentanz, Op. 39; Dedyukhin (Urania)

Strauss: Don Quixote; Rozhdestvensky, London Symphony Orchestra (Intaglio)

Bach: Suite No. 5 in c (Brilliant Classics)

5:00 pm

Elgar: Cello Concerto in e, Op. 85; Rakhlin, Moscow Philharmonic Orchestra (Revelation)

Shostakovich: Cello Sonata, Op. 40; Richter (Melodiya)

Shostakovich: Cello Sonata, Op. 40 (Finale only); Shostakovich (Monitor)

Glazounov: Melody for Cello and Orchestra; Anosov, State Radio Orchestra of the U.S.S.R. (Westminster)

Handel: Aria, "Vouchsafe, O Lord"; N. Walter (DG)

Schumann: Kinderzenen: Traumerei; Yampolski (Urania)

Handel: Larghetto from Sonata, HWV 371 in D; Dedyukhin (EMI)

Shaporin: Elegy; Yampolski (EMI)

Shostakovich: Cello Concerto No. 1 in E-flat, Op. 107;

Kondrashin, Czech Philharmonic Orchestra (Intaglio)

Borodin: Excerpts from Prince Igor; N. Walter (DG)

Prokofiev: Adagio from Cinderella; Dedyukhin (DG)

Stravinsky: Parasha's Aria, from Mavra, transc. Stravinsky; Dedyukhin (EMI)

Scriabin: Etude, Op. 8, No. 11, transc. Piatigorsky; Yampolski (EMI)

Rachmaninov: Vocalise, Op. 34 No. 14; Dedyukhin (Urania)

8:00 pm

Shostakovich: Cello Concerto No. 2, Op. 126; Rozhdestvensky, London Symphony Orchestra (Intaglio)

Prokofiev: Cello Sonata in C, Op. 119; Richter (Monitor)

Glazounov: Chant du Menestrel, Op. 71; Kondrashin, Moscow Youth Symphony Orchestra (DG)

Schumann: Fünf Stücke im Volkston, Op. 102, Movements 1, 3, and 4; Yampolski (DG)

Shaporin: Romance: I see you, transc. Kubatsky; Yampolski (EMI)

Stravinsky: Variation and Coda; Dedyukhin (EMI)

10:00 pm

Prokofiev: Sinfonia Concertante for Cello and Orchestra in e, Op. 125; Sargent, Royal Philharmonic Orchestra (Seraphim)

Strauss, R.: Ein einsamer Quelle, from Stimmungsbilder, Op. 9; Yampolski (DG)

Dvorak: Silent Woods; Rostropovich, Yampolski (EMI)

de Falla: Ritual Fire Dance, from El Amor Brujo, transc. Piatigorsky; Dedyukhin (EMI)

Rostropovich continues on next page.

Granados: Intermezzo from "Goyescas"; Dedyukhin (Urania)
 Rachmaninov: Oriental Dance, Op. 2 No. 2; Yampolski (Urania)
 Prokofiev: Concertino for Cello and Orchestra in g, Op. 132
 (compl. Rostropovich, orch. Kabalevsky); Rozhdestvensky,
 London Symphony Orchestra (Intaglio)
 Miaskovsky: Cello Sonata No. 2, Op. 81; Dedyukhin (EMI)

Thursday, May 15

**midnight THE SMELL: SOUNDS OF THE CON-
 TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

**5:00 am THE FATS WALLER ORGY (cont.)
 noon THE ROSTROPOVICH ORGY (cont.)**
 Beethoven: Serenade for String Trio in D, Op. 8; (Marcia)
 Mutter, Giuranna (DG)
 Schnittke: Trio for Violin, Cello, and Piano; Lubotsky, I.
 Schnittke (Sony)
 Tchaikovsky: Piano Trio in a, Op. 50; (Pezzo Elegiaco)
 Horowitz, Stern (Sony)

1:00 pm
 Shostakovich: Seven Romances, Op. 127; Vishnevskaya,
 Oistrakh, Vainberg (Melodiya)
 Schubert: String Quintet in C, Op. 163, D. 956; (Adagio)
 Emerson Quartet (DG)
 Villa-Lobos: Preludio (Modhina) from Bachianas Brasileiras No.
 1; unnamed cellist ensemble (EMI)
 Khachaturian: Concerto-Rhapsody; Hurst, London Symphony
 Orchestra (BBC)
 Tchaikovsky, B.: Suite for Solo Cello (EMI)
 Vainberg: Cello Concerto in c, Op. 43; Rozhdestvensky, USSR
 Symphony Orchestra (Russian Disc)
 Kabalevsky: Cello Sonata, Op. 71; Kabalevsky (EMI)
 Khrennikov: Cello Concerto in c, Op. 13; Rozhdestvensky,
 U.S.S.R. Radio and Television Large Symphony Orchestra
 (Russian Disc)

4:00 pm
 Khachaturian: Cello Sonata; Khachaturian (EMI)
 Vlasov: Cello Concerto No. 1 in C; Rozhdestvensky, USSR
 Symphony Orchestra (Russian Disc)
 Tchaikovsky: Variations on a Rocooco Theme for Cello and
 Orchestra, Op. 33; Rostropovich, Karajan, Berlin
 Philharmonic Orchestra (DG)
 Glazunov: Concerto Ballata; Svetlanov, USSR State Symphony
 Orchestra (EMI)
 Glinka: Song, "The lark"; Vishnevskaya (DG)
 Tchaikovsky: Songs, "Why?"; Op. 6 No. 5, "Amid the din of the
 ball," Op. 38, No. 3, "Again, as before, alone"; Op. 73 No. 6;
 Vishnevskaya (EMI)
 Prokofiev: Songs from Russian Folksongs, Op. 104, "The
 Dream," and "The Monk.,"; Vishnevskaya (EMI)

6:45 pm
 Bach: Suite No. 3 in C (EMI)
 Bach: Suite No. 5 in c (EMI)
 Schubert: Arpeggione Sonata, D. 821; Britten (London)
 Bridge: Cello Sonata H. 125; Dedyukhin (Brilliant Classics)
 Britten: Sonata for Cello and Piano in C, Op. 65; Britten
 (London)
 Britten: Cello Symphony; Rakhlin, Moscow Philharmonic
 Orchestra (Revelation)
 Britten: Suite No. 1 for Solo Cello, Op. 72 (EMI)
 Haydn: Cello Concerto No. 1 in C, Hob. VIIb:1; Britten, English
 Chamber Orchestra (London)

**10:00 pm THE SMELL: SOUNDS OF THE CON-
 TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

Friday, May 16

**midnight THE SMELL: SOUNDS OF THE CON-
 TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

**7:00 am THE ONE AND ONLY MRS. SWING:
 MILDRED BAILEY**
 Born on February 27, 1907, Mildred Bailey, the great early
 jazz singer, would have turned 101 years young this year. This
 is a celebration of the life of this legend known as Mrs. Swing
 through a complete compilation of her recordings.
noon THE ROSTROPOVICH ORGY (cont.)
 Lutoslawski: Cello Concerto; Lutoslawski, Orchestre de Paris
 Penderecki: Cello Concerto No. 2; Penderecki, Philharmonia
 Orchestra (Erato)

1:00 pm
 Panufkin: Cello Concerto; Wolff, London Symphony (NMC)
 Beethoven: Cello Sonata No. 3 in A, Op. 69; Richter (Philips)
 Milhaud: Cello Concerto No. 1; Nagano, London Symphony (Erato)
 Honegger: Cello Concerto; Nagano, London Symphony (Erato)
 Dutilleul: Cello Concerto, "Tout un monde lointain"; Baudo,
 Orchestre de Paris (EMI)

3:00 pm
 Debussy: Cello Sonata No. 1 in d; Britten (London)
 Schnittke: Cello Concerto No. 2; Ozawa, London Symphony
 Orchestra (Sony)
 Schnittke: Cello Sonata No. 2; Uriash (EMI)
 Boccherini: Cello Concerto No. 2 in D, G. 479; Sacher, Zurich
 Collegium Musicum (DG)
 Tartini: Cello Concerto in D; Wolff, St. Paul Chamber Orchestra
 (Teldec)
 Vivaldi: Cello Concerto in d, RV 406; Wolff, St. Paul Chamber
 Orchestra (Teldec)
 Bach: Suite No. 2 in d, "Sorrow and intensity" (EMI)
 Bach: Suite No. 4 in E-flat, "Majesty and opacity" (EMI)

6:00 pm
Music written for Rostropovich but not recorded by him.
 Britten: Tema "SACHER"; Lloyd-Weber (ASV)
 Lutoslawski: Sacher Variations; Honigberg (Albany)
 Dutilleul: 3 Strophes sur le nom de SACHER; Mørk (Virgin)
 Ginastera: Punaña No. 2, Op. 45, "Hommage À Paul Sacher";
 Honigberg (Albany)
 Boulez: Messagesquise for Seven Celli; Barenboim, members
 of l'Orchestre de Paris (Erato)
 Vainberg: Sonata for Solo Cello, Op. 72; Honigberg (Albany)

Return to Rostropovich performances.
 Dutilleul: Timbres, Espace, Mouvement; Orchestre National de
 France (Erato)
 Schnittke: In Memoriam... for Orchestra; London Symphony
 Orchestra (Sony)
 Prokofiev: Symphony No. 4, Op. 112 (revised version);
 Orchestre National de France (Erato)

8:30 pm
 Shostakovich: **Lady Macbeth of Mtsensk District**, excerpts,
 Scene 3 and 9; Vishnevskaya, Gedda, Petkov, Ambrosian
 Opera Chorus, London Philharmonic Orchestra (Erato)
 Tchaikovsky: **Yevgeny Onegin**, Letter Scene; Vishnevskaya,
 Tougarinova, Siniavskaya, Atlanov, Mazoukov, Ognivtsev,
 Bolshoi Theater Chorus and Orchestra (Chant du Monde)
 Tchaikovsky: **Queen of Spades**, Liza's Arioso, Hermann's
 Arrival; Vishnevskaya, Gougoloff, Resnik, Weikl, Orchestre
 National de France (DG)
 Prokofiev: **War and Peace**, excerpts; Vishnevskaya, Miller,
 Ochman, Gedda, Giuselev, French Radio Chorus, Orchestre
 National de France (Erato)
 Mussorgsky: Song, "The Field-Marshal" from Songs and Dances
 of Death (orch. Shostakovich); Vishnevskaya, London
 Philharmonic Orchestra (EMI)

**10:00 pm THE SMELL: SOUNDS OF THE CON-
 TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

Saturday, May 17

**midnight THE SMELL: SOUNDS OF THE CON-
 TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm THE ROSTROPOVICH ORGY (cont.)
 Beethoven: Piano Trio No. 6 in B-flat, Op. 97, "Archduke";
 Gilels, Kogan (Mon)
 Bach, J. S.: Suite for Cello Solo No. 6 in D, S. 1012 (EMI)
 Elgar: Cello Concerto in e, Op. 85; Rozhdestvensky, London
 Symphony Orchestra (Intaglio)
 Rachmaninoff: Sonata for Cello and Piano in g, Op. 19;
 Dedyukhin (DG)
 Shostakovich: Concerto for Cello and Orchestra No. 1 in E-flat,
 Op. 107; Ormandy, Philadelphia Orchestra (Sony)

4:00 pm
 Haydn: Cello Concerto No. 2 in D, Hob. VIIb:2; Academy of St.
 Martin-in-the-Fields (Angel LP)
 Britten: Suite No. 2 for Solo Cello, Op. 80 (EMI)
 Shostakovich: Piano Trio No. 2 in e, Op. 67; Serebryakov,
 Vaiman (Melodiya)
 Rachmaninov: Songs, "The Night is mournful," "Oh, never sing
 to me again," "Music," and "Spring Waters"; Vishnevskaya,
 Rostropovich (DG)

5:45 pm

Tchaikovsky: Symphony No. 6 in b, Op. 74, "Pathétique";
National Symphony Orchestra (live concert recording) (Sony)
Schubert: Improvisation in G, Op. 90, transc. Heifetz/
Rostropovich; Yampolski (Urania)
Milhaud: Tijuca, from Saudades do Brasil, Op. 67, transc.
Rostropovich; Dedyukhin (EMI)
Stravinsky: Pas De Deux, from Le Baiser de la fée, transc.
Rostropovich; Dedyukhin (EMI)
Prokofiev: Waltz-Coda from Cinderella, transc. Rostropovich;
Zybtev (EMI)
Prokofiev: March from The Love for Three Oranges, transc.
Rostropovich; Zybtev (EMI)
Rostropovich: Humoresque, Op. 5; Dedyukhin (Brilliant
Classics)

7:00 pm

Dvorak: Cello Concerto in b, Op. 104; Boulton, Royal
Philharmonic Orchestra (Testament)
Bach, J. S.: Suite for Cello Solo No. 1 in G, S. 1007 (EMI)
9:00 pm **THE SMELL: SOUNDS OF THE CON-
TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

Sunday, May 18

midnight **THE SMELL: SOUNDS OF THE CON-
TEMPORARY LOS ANGELES UNDERGROUND (cont.)**

6:00 am **LIVE IN PARIS**

France has played an important part in the history of Jazz, not only in the development of French artists, but also in the appreciation of American Jazz greats even when the American public was not so welcoming. In this orgy, we'll hear some of the great recordings bearing the popular title (or more often, subtitle) "Live in Paris." We'll listen to some of the great recordings in every era of Jazz captured in some of the most famous jazz joints across the Atlantic. (Continues later today and on Monday and Tuesday.)

11:00 am **MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Preston B. Hannibal, Canon in the Episcopal Diocese of Washington, Mount St. Alban, Washington, D. C.; Affiliated Minister in The Memorial Church. Music includes "To the Divine Trinity" by Michael Sitton and Tchaikovsky's Hymn to the Trinity.

12:30 pm **LIVE IN PARIS (cont.)**

4:00 pm **ORIGINAL RADIO PLAY**

The art of the radio drama has been mostly lost on the latest generation, but WHRB hopes to revive this waning art with an original, hour-long radio play, completely written, voiced, and produced by WHRB members.

5:00 pm **THE RETURN OF THE SUPERMAN ORGY**

The Man of Steel returns for another thrilling series of episodes from the legendary radio series, *The Adventures of Superman*. Join Clark Kent in his fight against the gangsters, fascists, and atomic robots that threaten his adopted home planet. Featuring Bud Collyer as the voice of Superman, *The Adventures of Superman* presents one of the most compelling portrayals of Jerry Siegel and Joel Shuster's iconic character that remains innovative nearly six decades after the show went off the air.

Monday, May 19

midnight **DECONSTRUCTING DOOMSDAY**

He came to destroy rap. The man, the mask; the MF Doom, one of Daniel Dumile's many faces. In the early nineties, Dumile rhymed as Zev Love X in the duo KMD, but after the sudden death of fellow emcee and brother, Subroc, Dumile disappeared from the hip-hop scene. After years of dwelling in introspective darkness, Dumile reemerged transformed. Masked to cover the deformations inflicted on him by the recording industry, Dumile took on a new persona, MF Doom, and promised to terrorize the mainstream. Doom's first release, *Operation Doomsday*, has become an underground classic, featuring complex inward-looking lyrics and masterfully produced beats. While Doom posits himself as a tortured, inaccessible soul, Deconstructing Doomsday hopes to provide a fascinating look into the musical landscape that influenced the production of MF the super-villain's first album. We explore the diverse array of tracks sampled by Dumile to create the musical architecture of Doomsday, from Roy Ayers to Steely Dan to Martin Van Peebles.

5:00 am **LIVE IN PARIS (cont.)**

MASTERPIECES OF THE FRENCH BAROQUE

Between roughly 1600 and 1750, in the period now known as the "French Baroque," music in France enjoyed a great efflorescence of innovation and development. A stately and spectacular tradition of French opera emerged under the flamboyant leadership of Lully. Charpentier and de Lalande brought French sacred music to new heights of beauty and grandeur through their perfection of the mass and the grand motet, while composers such as Clément Marais produced mythological cantatas of great charm and elegance. The expressive and technical capacities of the viol and the harpsichord were developed to their utmost by such luminaries as Marais and Couperin. Music reached unprecedented levels of emotive power, developing at once towards two seemingly opposed extremes: the monumental and brilliantly ostentatious, on the one hand, the intimate, the dark, and the melancholy on the other. It was an age whose conflicted spirit was captured in two of its most prevalent images, "le soleil" and "les ombres" — sun and shadow.

We offer listeners the opportunity to take a comprehensive look at this remarkably rich, and often insufficiently appreciated, period of music. Over the course of 40 hours, we shall feature the works of more than two dozen composers. Particular focus is given to the most influential and well-known pieces of the repertoire, but the orgy also highlights relatively obscure works which deserve wider attention.

Times below are only approximate.

noon

Chambonnieres: Chaconne in F; Gilbert (RCA Red Seal LP)
Couperin, L.: Harpsichord suite in F; Hogwood (Oiseau Lyre)
Moulinié: Motet, "Veni sponsa mea"; Christie, Les Arts
Florissants (Harmonia Mundi)
Moulinié: Cantique, "Espoir de toute âme affligée"; Christie, Les
Arts Florissants (Harmonia Mundi)
Couperin, L.: Chaconne in g; Verlet (Astrée)
Moulinié: Airs de cour, "Quelleque merveilleuse chose," "Enfin la
beauté que j'adore"; Rogers, Bales (EMI)
Moulinié: Cantique Moÿse; Christie, Les Arts Florissants
(Harmonia Mundi)
Couperin, L.: Harpsichord suite in C; Verlet (Astrée)
Couperin, L.: Suite in a: Gavotte de Mr. Hardel et double de la
Gavotte par Mr. Couperin; Verlet (Astrée)
Sainte-Colombe le Père: Concert à deux violes esgales: Le
Résolu; Napper, Little (Atma Classique)
Sainte-Colombe le Père: Concert à deux violes esgales: Le
Précipité; Napper, Little (Atma Classique)
Gaultier, E.: Pieces in d for lute: Tombeau de Mezangeau,
Gigue, Allemande, La Poste Gigue, Canaries; Stubbs
(Challenge Classics)
Gaultier, D.: Lute Suite No. 12 in a; Smith (Astrée)
Lambert: Air de cour, "Ombre de mon amant"; Laurens,
Repérant (Harmonia Mundi LP)
Lambert: Air de cour, "Il faut mourir plutôt que de changer";
members of Les Arts Florissants (Harmonia Mundi LP)
3:00 pm
Lambert: Air de cour, "Le repos, l'ombre, le silence"; Mellon,
Cantor (Harmonia Mundi LP)
Gaultier, D.: Pièces pour luth; Prélude, Courante, Sarabande,
Prélude, Allemande; Stubbs (Challenge Classics)
Lambert: Deuxième Leçon du Vendredi Saint; Rime, Piveteau
(Virgin Classics)
Sainte-Colombe le Père: Concert à deux violes esgales: Le
Constant; Napper, Little (Atma Classique)
Sainte-Colombe le Père: Concert à deux violes esgales: Le
Réglié; Napper, Little (Atma Classique)
Charpentier: Alma redemptoris Mater, H. 21; Nelson, Jacobs,
Concerto Vocale (Harmonia Mundi)
Charpentier: O pretiosum, H. 245; Concerto Vocale (Harmonia
Mundi)
Charpentier: Magnificat, H. 73; Christie, Les Arts Florissants
(Harmonia Mundi)
Caurroy: Fantaisie no. 34 "A' limitation de Pange Lingua";
Savall, Hespèrien XX (Astrée)
Lully: Airs de Trompettes, Timbales et Hautbois; Kuentz,
Orchestre de Chambre Paul Kuentz (DG Archiv)
Lully: Petit motet, "O Sapientia"; Christie, Les Arts Florissants
(Harmonia Mundi)
Lully: Petit motet, "Salve regina"; Christie, Les Arts Florissants
(Harmonia Mundi)

The French Baroque continues on next page.

Lully: Petit motet, "Laudate pueri"; Christie, Les Arts Florissants (Harmonia Mundi)
 Charpentier: Stabat mater pour des religieuses; Savall, Le Concert des Nations (Astrée)
 Sainte-Colombe le Père: Concert à deux violes esgales: (La Dubois); Kuijken, Savall (Astrée LP)
 Charpentier: Magdalena lugens, H. 343; Concerto Vocale (Harmonia Mundi)
 Charpentier: Ave Maris Stella; Chapuis, Mandrin, Les Demoiselles de Saint-Cyr (Astrée)
 Charpentier: Messe pour le Port-Royal; Chapuis, Mandrin, Les Demoiselles de Saint-Cyr (Astrée)
6:00 pm
 Reusner: Passacaglia for lute; Stubbs (Challenge Classics)
 Lambert: Air de cour, "D'un feu secret je me sens consumer"; members of Les Arts Florissants (Harmonia Mundi LP)
 Lambert: Air de cour, "Iris n'est plus, mon Iris m'est ravie"; Lestrangin, Matiffa, Junghänel (Harmonia Mundi LP)
 Lambert: Air de cour, "Admironons notre jeune et charmante Déesse"; Mellon, Feldman, Laurens, Matiffa, Repérant (Harmonia Mundi LP)
 Charpentier: Te Deum, with Philidor March for Timpani; Christie, Les Arts Florissants (Harmonia Mundi)
 Sainte-Colombe le Père: Concert à deux violes esgales: L'aureille; Napper, Little (Atma Classique)
 Lully: Orchestral suite from **Le Bourgeois Gentilhomme**; Savall, Le Concert des Nations (Aliavox)
 Charpentier: Intermède de **Le Mariage Forcé**; Christie, Les Arts Florissants (Erato)
 Charpentier: **Les Plaisirs de Versailles**, H. 480; Daneman, Károlyi, Dugardil, Gardeil, Piolino, Christie, Les Arts Florissants (Erato)
 Lully: **Psyché**, excerpts; O'Dette, Stubbs, cast, chorus, and orchestra of the Boston Early Music Festival of 2007 (cpo, to be released June 2008; see www.bemf.org)
 Charpentier: **Le Malade Imaginaire**, Polichinelle scene; Trétout, Christie, Les Arts Florissants (Erato)
 Charpentier: **Médée**, Excerpts from Act III, Scenes 3 & 7; Hunt (Erato)

9:00 pm
 Lully: Te Deum; Malgoire, Worcester Cathedral Choir, La Grande Ecurie et la Chambre du Roy (CBS LP)
10:00 pm THE WU-TANG ORGY
 In 1993, the hip-hop world was transformed by the arrival of *Enter the Wu-Tang (36 Chambers)*. Driven by the grimy production of the RZA and the lyrics of nine emcees with nine distinct styles, the Wu-Tang Clan has been a force in hip-hop for the last fifteen years, influencing everything from production to style to lingo, all while dropping classic album after classic album. From *36 Chambers* to *Liquid Swords* to *Only Built 4 Cuban Linx* to last year's *8 Diagrams*, The Darker Side surveys the Clan's greatest hits and obscure gems.

Tuesday, May 20

midnight **THE WU-TANG ORGY (cont.)**
5:00 am **LIVE IN PARIS (cont.)**
noon **MASTERPIECES OF THE FRENCH BAROQUE (cont.)**
 Charpentier: Missa "Assumpta est Maria" H. 11; Christie, Les Arts Florissants (Harmonia Mundi)
 de Lalande: Concert de Trompettes; Reyne, La Simphonie du Marais (Harmonia Mundi)
 de Lalande: De Profundis, S. 23; Skidmore, Ex Cathedra Chamber Choir and Baroque Orchestra (ASV)
 de Lalande: Dies Irae, S. 31; Herreweghe, Chorus and Orchestra of La Chapelle Royal (Harmonia Mundi)
 de Lalande: Cantique Quatrième; Gens, Rime, Christie, Les Arts Florissant (Harmonia Mundi)
 Gallot: Lute suite in F-sharp; Smith (Astrée)
 Gallot: Pieces in F for lute; Smith (Astrée)
 d'Anglebert: Première Suite in G; Prelude, Allemande, Sarabande, Gigue, Deuxième Gigue, Menuet; Ross (Erato)
 d'Anglebert: Chaconne du Vieux Gautier; Ross (Erato)
 Jacquet de la Guerre: Suite No. 1 in d (from 1687 Pièces de Clavecin); Ross and Chaconne "l'Inconstante"; Fitch (Centaur)
3:00 pm
 Marais: Pièces a deux violes du Première Livre: Suite in G; J. Hantaï, Uemura, Verzier, P. Hantaï (Virgin)
 Couperin, F.: Messe à l'Usage Ordinaire des Paroisses: Gloria; Chapuis (Astrée)

Couperin, F.: Motet pour le jour de Pâques: "Victoria! Christo reusrgenti"; Piau, Gens, Balssa, Rousset (Decca)
 de La Barre: Pièces pour la flûte transverse; Suite No. 5 in d, Book I; Preston, Savall, Smith (Astrée)
 de La Barre: Pièces pour la flûte transverse: l'Inconnu; Preston, Savall, Verlet (Astrée)
 d'Anglebert: Harpsichord Suite No. 2 in g; Ross (Erato)
 Gallot: Pieces in d for lute; Smith (Astrée)
 de Lalande: Regina Coeli, S. 53; Skidmore, Ex Cathedra Chamber Choir and Baroque Orchestra (ASV)
 Gilles: Requiem; Mellon, Crook, Lamy, Kooy, Herreweghe, La Chapelle Royale Choir and Orchestra (Harmonia Mundi)
 de Lalande: Confitebor Tibi Domine; Christie, Les Arts Florissants (Harmonia Mundi)
6:00 pm
 Campra: Le Bal; Forlane, from **Le Carnaval de Venise**; Rousset, Les Talens Lyriques (Erato)
 Campra: Une femme du bal, from **L'Europe de Galante**; Kwek-silber, Leonhardt, Kuijken, La Petite Band (Harmonia Mundi LP)
 Campra: Prologue: La Bretagne, from *Télémaque*; Rousset, Les Talens Lyriques (Erato)
 Rebel: Violin Sonata No. 4 in e; Manze, Egarr, Linden
 Rebel: Violin Sonata No. 6 in b; Manze, Egarr, Linden (Harmonia Mundi)
 Marchand, L.: Pièces d'Orgue, Livre II: Dialogue, Basse de Trompette, Recit, Dialogue-Grand Jeu, Fond d'Orgue; Payne (Naxos)
 de Grigny: Ave Maris Stella; Chapuis (Astrée LP)
 de Lalande: Symphonies pour les Soupers du Roy: Suite No. 10 "Air du Ballet des Fées"; Reyne, La Simphonie du Marais (Harmonia Mundi)
 de Grigny: Veni Creator; Chapuis (Astrée LP)
 Sainte-Colombe le Père: Suite in g: Fantaisie en rondeau, gavotte, double; Savall (Aliavox)
 Sainte-Colombe le Père: Prelude from Suite in e; Savall (Aliavox)
 Jacquet de la Guerre: Suite in d, from Pièces de Clavecin (1707): La Flamande and Double; Fitch (Centaur)
 Clérambault: Harpsichord Suite No. 1 in C; Gilbert (Archiv)
 Clérambault: **Orphée**; Rivenq, Christie, Les Arts Florissants (Harmonia Mundi)
9:00 pm
 Marais: Pièces de viole, Livre II: Couplets de Folies; Savall, Lislevand, Behringer (Aliavox)
 Marais: Pièces de viole, Livre II: Tombeau pour Monsieur Lully; Savall, Lislevand, Díaz-Latorre, Pierlot, Hantaï (Aliavox)
 Montéclair: **La Mort de Didon**; Baird, Schultz, American Baroque (Koch)
 Marais: Sonnerie de Sainte-Geneviève; Savall, Lislevand, Biondi, Hantaï (Aliavox)

Wednesday, May 21

midnight **THE WU-TANG ORGY (cont.)**
5:00 am **CAPTAIN BEEFHEART ORGY**
 The music of Don Van Vliet, otherwise known as Captain Beefheart, combined blues, R&B, and free jazz influences with puckish wordplay and compositional craftsmanship to create a genre-defying and unforgettable sound. From their early days as an underground blues and R&B band, through the period of intense rhythmic and linguistic experimentation that produced the landmark *Trout Mask Replica* and beyond, Captain Beefheart and his Magic Band left an extraordinary legacy that is still heard in rock music today. Join us for a journey into one of the most bizarre and original minds in American music.
noon **MASTERPIECES OF THE FRENCH BAROQUE (cont.)**
 Clérambault: Cantate, "L'Amour piqué par une Abeille"; Argenta, Trio Sonnerie (Harmonia Mundi)
 Couperin, F.: Pièces de clavecin, Livre II: Sixième Ordre; Baumont (Erato)
 Couperin, F.: Pièces de clavecin, Livre II: Dixième Ordre: Les Bagatelles, Rondeau (pièce croisée); Gilbert (Harmonia Mundi)
 Marais: Pièces de viole, Livre III: Suite in D; Savall, Koopman, Smith (Astrée)
 Marais: Pièces de viole, Livre III: Grand Ballet, from Suite in g; Savall, Koopman, Smith (Astrée)
 Couperin, F.: Les Nations, Premier Ordre: La Française; Savall, Hespèrion XX (Astrée)
 Clérambault: Cantate, "Pyrame et Tisbé"; Fouchécourt, Christie, Les Arts Florissants (Harmonia Mundi)
 Clérambault: Premier Livre d'Orgue: Suite du Premier Ton; Chapuis (Astrée)

Visée: Pièces de theorbe: Suite in d; Smith (Astrée)
 Couperin, F.: Les Nations, Second Ordre: L'Espagnole; Musica Antique Köln (DG Archiv)
3:00 pm
 Couperin, F.: Nouveau Concert No. 7 in g; Hayne, Haas, Napper (Atma Classique)
 Couperin, F.: Trois Leçons des ténèbres pour le Mercredi saint: Première Leçon à une voix; Piaou, Balssa, Rousset (Decca)
 Couperin, F.: Pièces de clavecin, Livre II: Huitième Ordre, Passacaille; Baumont (Erato)
 Marais: Pièces de viole, Livre III: Suite in g; J. Hantaï, P. Hantaï, Verzier (Virgin)
 Visée: Pièces de theorbe: Suite in c; Smith (Astrée)
 Montéclair: Cantate, "Pan et Sirinx"; Baird, Schultz, American Baroque (Koch)
 Couperin, F.: L'Apothéose de Lully; Savall, Hespèrion XX (Astrée LP)
 Couperin, F.: Pièces de clavecin, Livre III: Treizième Ordre; Verlet (Astrée)
 Marais: Suite d'un goût Etranger: Marche tartare, Sarabande, La Tartarine, Double, L'Americaine, Caprice ou Sonate, La Minaudière; Tyylä, members of Battalia (Alba)

6:00 pm
 Couperin, F.: Pièces de clavecin, Livre III: Quatorzième Ordre: Le Carillon de Cithère; Verlet (Astrée)
 Couperin, F.: Pièces de clavecin, Livre III: Quinzième Ordre; Le Dodo, ou l'Amour au Berceau; Musée de Choisi; Musée de Taverni; Gilbert, Brickman (Harmonia Mundi LP)
 Couperin, F.: Le dodo; Haas, Napper (Atma Classique)
 Marais: Suite d'un goût Etranger: Fête Champêtre, Le Tourbillon; Savall, Koopman, Smith (Astrée)
 Couperin, F.: Trois Leçons des ténèbres pour le Mercredi saint: Deuxième Leçon à une voix; Gens, Balssa, Rousset (Decca)
 Marais: Pièces de viole, Livre V: Suite in g: Prelude, Fantasie, Le Tombeau pour Marais le Cadet, Rondeau le Badin, La Georgienne dite la Maupertuis; Savall, Koopman, Smith (Astrée)
 Campra: Requiem; Malgoire, Les Pages de la Chapelle, La Grande Ecurie et La Chambre du Roy (Virgin Veritas)
 Couperin, F.: Les Nations, Troisième Ordre: L'Impériale; Savall, Hespèrion XX (Astrée)
 Couperin, F.: Pièces de clavecin, Livre III: Vingtième Ordre; Verlet, Coin (La Croûille only) (Astrée)
 Couperin, F.: Pièces de clavecin, Livre III: Dix-Huitième Ordre: Le Verneuil, Le Turbulent, Le Tic-Toc-Choc, ou Les Maillotins; Verlet (Astrée)
 Rameau: Pièces de clavecin (1724): Les niais de Sologne et doubles, Les Cyclopes; Rousset (Oiseau Lyre)
 Marais: Pièces de viole, Livre V: Suite in g; Prelude, Fantasie, Le Tombeau pour Marais le Cadet, Rondeau le Badin, La Georgienne dite la Maupertuis; Savall, Koopman, Smith (Astrée)

9:00 pm
 Couperin: Pièces de clavecin, Livre IV: Vingt-Septième Ordre; Verlet (Astrée)
 Marais, M.: Suite d'un goût Etranger; Le Labyrinthe, Le Badinage; Savall, Koopman, Smith (Astrée)
 Couperin, F.: Pièces de violes: Deuxième suite; Savall, Koopman, Maurette (Astrée LP)
10:00 pm
THE WU-TANG ORGY (cont.)

Thursday, May 22

midnight **THE WU-TANG ORGY (cont.)**
5:00 am **CAPTAIN BEEFHEART ORGY (cont.)**
noon **MASTERPIECES OF THE FRENCH BAROQUE (cont.)**
 Mouret: Première Suite de Symphonie: Fanfare-Rondeau; Kuentz, Orchestre de Chambre Paul Kuentz (DG Archiv)
 Forqueras, A.: Pièces de viole: Suite No. 1; Savall, Koopman, Coin (Astrée)
 Forqueras, A.: Pièces de viole: Suite No. 5; Luolujan-Mikkola, Mattila, Suikkonen (Alba)
 Forqueras, A.: Pièces de clavecin: Jupiter, from Suite No. 5; Rousset (Decca)
 Leclair: Trio Sonata in F, Op. 4, No. 4; Purcell Quartet (Chandos)
 Leclair: Trio Sonata in A, Op. 4, No. 6; Purcell Quartet (Chandos)
 Rameau: Nouvelles Suites de pièces de clavecin (1728): Suite in G & g; Yates (Chaconne)
 Rameau: Concert en sextour No. 1; Rousset, Les Talens Lyriques (Decca)

Leclair: Violin Concerto in d, Op. 7, No. 1; Standage, Collegium Musicum 90 (Chandos)
 Rameau: Concert en sextour No. 3; Rousset, Les Talens Lyriques (Decca)
 Leclair: Violin Concerto in g, Op. 10, No. 6; Standage, Collegium Musicum 90 (Chandos)
3:00 pm
 Corrette: Sonata for Harpsichord and Flute, Op. 25, No. 4, "Les Amusements d'Apollon chez le Roi Admète"; Saittan, Meystre (Jecklin)
 Corrette: Fantasia for Bagpipe, Flute, and Bass, Op. 6, No. 6; Les Festes Galantes (Jecklin)
 Aubert: Les Vivants de Loche, for Hurdy-Gurdy and Recorder; Green, Legene (Focus)
 Philbert de Lavigne: Gigue from Sonata in C, Op. 2, No. 2; Green, Tilton, Taylor (Focus)
 Rameau: Motet, "In convertendo"; Christie, Les Arts Florissants (Erato)
 Daquin: Noël No. 1, "A la venue de Noel," and Noël No. 2, "Or, nous dites, Marie"; Les Boréades de Montréal (Atma)
 Corrette: Nouveau Livre de Noël: Prélude, Un jour Dieu se resolut, Tous les Bourgeois de Chartres, Tambourins, Carillon; Chapuis (Astrée)

Daquin: Noël sur les jeux d'anches; Mechler (Motette)
 Royer: Pièces de clavecin (Part I); Rousset (Oiseau Lyre)
 Montéclair: Act II, Scene VI, **Jephthé**; Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: Scene II, Le Turc Généreux, from **Les Indes Galantes**; Riveng, Ruggeri, Crook, Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: Danse du Grand Calumet de la Paix (Danse des Sauvages) and "Forets paisibles," from Les Sauvages, **Les Indes Galantes**; Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: Scene V, Les Incas du Perou, from **Les Indes Galantes**; Delétré, Poulencard, Fouchécourt, Christie, Les Arts Florissants (Harmonia Mundi)

6:00 pm
 Rameau: **Pygmalion**: Overture, Scene 1, Scene 4, and Air gay from Scene 5; Christie, Les Arts Florissants (Harmonia Mundi)
 Royer: Pièces de clavecin (Part II); Rousset (Oiseau Lyre)
 Rameau: First air of the athletes, Act I, Scene IV, from **Castor et Pollux**; Brand, Sarraosse, Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: Act I Scene III, from **Castor et Pollux**; Mellon, Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: Chorus, Act I Scene I, from **Castor et Pollux**; Christie, Les Arts Florissants (Harmonia Mundi)
 Rameau: First air of the Demons, Act III, Scene IV, from **Castor et Pollux**; Christie, Les Arts Florissants (Harmonia Mundi)
 Couperin, F.: Pièces de Clavecin, Livre IV: Vingt-Cinquième Ordre; Verlet (Astrée)
 Couperin, F.: Pièces de Clavecin, Livre I: Le reveil-matin; Baumont (Erato)
 Couperin, F.: Pièces de Clavecin, Livre III: Le Rossignol-en-amour; Verlet (Astrée)
 Couperin, F.: Trois Leçons de ténèbres pour le Mercredi saint: Troisième Leçon à deux voix; Figueras, Kiehr, Savall, Lislevand, P. Hantaï (Aliavox)

Rameau: Nouvelles Suites de pièces de clavecin (1728): Suite in A & a; Yates (Chaconne)
 Rameau: Excerpt from Act I, Scene IV, from **Platée**; Ragon, Minkowski, Ensemble Vocal Francoise Herr, Les Musiciens du Louvre (Erato)
 Rameau: Act IV, Scene IV, from **Hippolyte et Aricie**; Hunt, Christie, Les Arts Florissants (Erato)
 Rebel: Les Éléments; Goebel, Musica Antiqua Köln (DG Archiv)
9:00 pm
 Marais: Suite d'un goût Etranger: La Reveuse; Tyylä, members of Battalia (Alba)
 Marais: Suite d'un goût Etranger: l'Arabesque; Savall, Koopman, Smith (Astrée)
 Marais: Pièces de viole, Livre II: Les Voix Humaines; Savall, Lislevand (Aliavox)
 Marais: Pièces de viole, Livre II: Tombeau pour Monsieur Sainte-Colombe; Savall, Lislevand, Díaz-Latorre, Pierlot, Hantaï (Aliavox)
 Sainte-Colombe le Père: Concert à deux violes esgales: Le Retour; Coin, Savall (Aliavox)
 Sainte-Colombe le Père: Concert à deux violes esgales: Tombeau les regrets; Kuijken, Savall (Astrée LP)

10:00 pm **THE WU-TANG ORGY (cont.)**

Friday, May 23

midnight THE WU-TANG ORGY (cont.)
5:00 am PAUL ROBESON: A DISSIDENT AMERICAN, AN AMERICAN HERO

Paul Robeson is best known for his rich, gut-vibrating voice. Diving to extraordinarily low registers, Robeson's thrilling bass carries with it something mystical in the power of song. Robeson, though, was far more than a voice. Born in 1898, he was a black man when it was not easy to be one, and as a communist during the 1950's, he was an activist for an unpopular and personally dangerous cause. The story of this man, a two-time All-American athlete, the valedictorian of his university, lawyer, actor, singer, and leading civil rights activist, is one of the most extraordinary of the 20th Century. We follow Robeson not only through his music, but through selections from films and plays in which he performed, interviews he gave, and speeches and essays in which he communicated some of the mettle behind one of history's most exciting and talented figures.

6:00 pm THE KRONOS QUARTET ORGY

The Kronos Quartet celebrates its thirty-fifth anniversary. Based in San Francisco, the Kronos Quartet has been a driving force of late 20th century music from around the world. Not only have they recorded many new or relatively recent pieces, but they also have contributed to the creation of an extensive body of work by commissioning over five hundred new works and arrangements. They have explored genres atypical of most string quartets, including Mexican folklore, pop, jazz, Bollywood, and film soundtracks (such as *Requiem for a Dream*, *21 Grams*, and *Heat*). We will tend to focus on their classical tradition and explore sixteen-and-a-half hours of their forty-some albums, including their Grammy-award winning *Alban Berg: Lyric Suite*. All recordings are on the Nonesuch label unless specified.

Benshoof: Travelling Music
Harrison: String Quartet Set (CRI)
Lennon: Voices (CRI)

7:10 pm from *Kronos Quartet (1986)*

Sallinen: String Quartet No. 3
Nancarrow: String Quartet
Hendrix: Purple Haze (arr. Rifkin)

7:45 pm from *White Man Sleeps (1988)*

Volans: White Man Sleeps (No.1)
Ives: Scherzo: Holding Your Own
Lee: Morango...Almost a Tango
Coleman: Lonely Woman
Volans: White Man Sleeps (No. 5)
Bartók: String quartet No. 3, Sz. 85

8:30 pm from *Cadenza on a Night Plain (1988)*

Riley: Sunrise of the Planetary Dream Collector (Gramavision LP)
Riley: G-Song

9:00 pm from *Winter Was Hard (1988)*

Sallinen: Winter Was Hard, Op. 20; Miller, Appling, San Francisco Girls Chorus
Lurie: Bella By Barlight
Piazzolla: Four, for Tango
Schmittke: String Quartet No. 3
Barber: Adagio
Reich: Different Trains

10:15 pm from *Black Angels (1990)*

Crumb: Black Angels
Tallis: Spem in Alium (arr. Kronos)
Shostakovich: String Quartet No. 3
Piazzolla: Five Tango Sensations; Piazzolla
Volans: String Quartet No., "Hunting:Gathering"

Saturday, May 24

midnight THE WU-TANG ORGY (cont.)
5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm THE KRONOS QUARTET ORGY (cont.)

Górecki: String Quartet No. 1, Op. 62 "Already It Is Dusk"
1:20 pm from *Pieces of Africa (1992)*

Maraire: Mai Nozipo (Mother Nozipo); Maraire
Hakmoun: Saade (I'm Happy); Hakmoun, Hakmoun, Laktib
Suso: Tiliboyo (Sunset); Suso
Tamusuzo: Ekitundu Eki-sooka (First Movement)
El Din: Escalay (Waterwheel); El Din
Addy: Wawshishijay (Our Beginning); Addy
Maraire: Kutabara (Spreading); Maraire, Pauli, Oakland
Interfaith Gospel Choir

2:20 pm from *Short Stories (1993)*

Sharp: Digital
Dixon: Spoonful
Oswald: Spectre
Cowell: Quartet Euphometric
Mackey: Physical Property; Mackey
3:00 pm from *At the Grave of Richard Wagner (1993)*
Liszt: At the Grave of Richard Wagner; Takahashi, DeCray
Webern: Five Pieces, Op. 5

3:15 pm from *Night Prayers (1994)*

Yanov-Yanovsky: Lacrymosa; Upshaw
Ali-Zadeh: Mugam Sayagi
Gubaidulina: String Quartet No. 4
Tahmizyan: A Cool Wind is Blowing; Gasparyan
Golijov: K'vakarat; Alexandrovich
Kancheli: Night Prayers
4:45 pm from *Kronos Quartet performs Philip Glass (1995)*
Glass: String Quartet No. 5

5:20 pm from *Kronos Quartet Released (1995)*

Scott: Dinner Music for a Pack of Hungry Cannibals
from *Howl, U.S.A (1996)*
Scott: Cold War Suite; I. F. Stone

Golijov: The Dreams and Prayers of Isaac the Blind

6:00 pm from *Early Music (1997)*

Machaut: Kyrie I (arr. Kronos); Mutru
Tye: Rachell's Weeping
Lamb: Långdans Efter Byfåns Mat
Dowland: Lachrymæ Antique; Wu Man
Partch: Two Studies on Ancient Greek Scales (arr. Johnston)
Body: Long-Ge
Cage: Totem Ancestor (arr. Salzman)
Machaut: Kyrie II (arr. Kronos); Mutru
Kassia: Using the Apostate Tyrant As His Tool
Hardin: Synchrony No. 2; Sherman
Cage: Viderunt Omnes
Machaut: Kyrie III (arr. Kronos); Mutru
Purcell: Four Part Fantasia No. 2
Bingen: O Virtus Sapiente (arr. Pfau)
Schmittke: Collected Songs Where Every Verse is filled with Grief (arr. Kronos)

7:20 pm

Adams: John's Book of Alleged Dances
from *Kronos Quartet 25 Years (1998)*
Sculthorpe; String Quartet No. 11, "Jabiru Dreaming"
Pärt: Missa Syllabica; Hargis, Elder, Rogers, Hillier
Mansell: Lux Aeterna
from *Caravan (2000)*

Paredes: Canção Verdes Anos (Song of the Green Years)
Perapaskero: Turceasca (Turkish Song)
Seress: Gloomy Sunday
Kalhor: Gallops of a Thousand Horses
Roubanis: Misirlou Twist; Jones

9:15 pm

Reich: Triple Quartet
from *Nuevo (2002)*
Briseño: El sinaloense
Lara: Se me hizo fácil; Warner
Lecuona: Tabú (arr. Golijov); Conte
Gallardo: Chavosuite; Santaolalla, Bolanos, Florinda, Santaolalla
10:00 pm THE DON CABALLERO ORGY

Out of Pittsburgh came one of the defining examples of the math rock genre: Don Caballero, affectionately referred to as Don Cab by fans. Their music has been described as "what an M.C. Escher drawing would sound like if made into music." With their weird time signatures, fury of guitars, unconventional drumming, and lack of vocals, they created a dense and angular sound that many would try to imitate. Beyond inspiring a number of copycats, Don Cab spawned a number of bands and interesting side projects that would help keep up their legacy: Battles, Creta Bourzia, Hurl, Bellini, and The(e) Speaking Canaries. This orgy will feature Don Cab's complete discography along with those of their many associated acts.

Sunday, May 25

midnight THE DON CABALLERO ORGY (cont.)
11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Dr. Claudia A. Highbaugh, Dean for Religious and Spiritual Life, Connecticut College, New London, Connecticut; Affiliated Minister in The Memorial Church. Music includes David Conte's Prayer of St. Theresa and Calvin Hampton's "A Repeating Alleluia."

12:00 pm THE KRONOS QUARTET ORGY (cont.)

Berg: Lyric Suite

Vasks: String Quartet No. 4

1:30 pm from You've Stolen My Heart (2005)

Burman: Nodir Pare Utthche Dhnoa (Smoke Rises Across the River); Hussain

Burman: Dhanno Ki Aankhon (In Dhanno's Eyes); Hussain

Burman: Chura Liya Hai Tum Ne (You've Stolen My Heart);

Bhosle, Fraser, Hussain, Wu Man

2:00 pm

Mansell: Death is the Road to Awe

Górecki: String Quartet No. 3 "...songs are sung"

Rós: Flugufrelsarrin

Riley: The Cusp of Magic; Wu Man

THE CÉSAR FRANCK ORGY ®

A Belgian composer of German ancestry, César Franck (1822-1890) was first known as a child prodigy on the piano. As an adult, Franck gave up performance and settled in Paris, where he later became a professor at the Conservatory. Through emphasis on organ music, especially Baroque counterpoint, Franck swayed an entire generation of French composers away from the prevailing operatic style toward pure instrumental forms. His many distinguished pupils included D'Indy, Chausson, and Dukas; because of his deep faith, they called him "Pater Seraphicus."

Franck's creative powers grew steadily with age; much of his output consists of salon music and minor organ works composed throughout his life, whereas masterpieces such as the Symphony, Violin Sonata, and major organ pieces such as the *Three Chorales* do not appear until the last decade of his life. Franck's music distinguishes itself through opulently rich harmony and a unique grasp of both form and counterpoint, the former learned from Liszt and the latter from Bach. We will present a sizable portion of his rarely recorded output.

Time divisions below are only approximate.**4:00 pm**

1841: Piano Trio No. 1 in F-sharp, Op. 1, No. 1; Richter, Kagan, Gutman (Classics Live)

1841: Piano Trio No. 2 in B-flat, "Trio de salon, Op. 1, No. 2; Bekova Sisters (Chandos)

1842: Piano Trio No. 3, Op. 1, No. 3; Bekova Sisters (Chandos)

1842: Piano Trio No. 4, Op. 2; Bekova Sisters (Chandos)

1843: Grand Caprice No. 1 for Piano, Op. 5; Hough (Hyperion)

1845-47: Ce qu'on entend sur la montagne; Priestman, Belgian Radio Symphony Orchestra (Musica Mundi)

1857: Song, "S'il est un charmant gazon"; Lott, Johnson (Harmonia Mundi LP)

6:30 pm

1858: Messe solennelle; Devos, Bartholomé, Chœurs de la RTB-BRT (Koch Schwann)

1858: Andantino: Petit Offertoire for harmonium (arr. for organ); Kee (Chandos)

1859: Les Sept Paroles du Christ sur la Croix; Degelin, Hurst, Devos, Schwarz, Salanne, Chœur Henri Duparc, Orchestre du Domaine Musical (Cyprés)

8:15 pm**Historic Performances****10:45 pm**

1859: Offertoire symphonique; Ducrot (Carthagène LP)

1860: Messe à trois voix, Op. 12; Bodi, Wendler, Racz, Karasszon, Kocsis, Nagy, Kamp, Debreccen Kodaly Choir (Hungaroton)

8:30 pm THE CÉSAR FRANCK ORGY (cont.)1860-63: *Six Pieces for Organ*:

Fantaisie No. 1 in C, Op. 16; Kaunzinger (Koch Schwann)

Prière in c-sharp, Op. 20; Jones (Aflka)

Grand pièce symphonique in f-sharp, Op. 17; Kaunzinger (Koch Schwann)

Prélude, fugue, et variation in b, Op. 18; Latry (DG)

Final in B-flat, Op. 21; Bate (Unicorn-Kanchana)

Pastorale in E, Op. 19; Le Brun (Naxos)

1863: Ave Maria; Blase, Bremsteller (Bayer)

1865: Les Plaintes d'une poupée for Piano; Hough (Hyperion)

1858-63: Selections from *Thirty Pieces for Organ or**Harmonium*: Elevation in A, Prelude pour l'Ave Maris Stella in d, Prelude pour l'Ave Maris Stella in D, Prelude pour l'Ave Maris Stella in d, Andantino in A-flat, Offertoire pour la messe de minuit; Verdin (Arion)

1871: Offertory: Quae est ista; Wendler, Racz, Karasszon,

Kocsis, Nagy, Kamp, Debreccen Kodaly Choir (Hungaroton)

1871: Offertory: Dextera Domini; Bodi, Wendler, Racz, Karasszon,

Kocsis, Nagy, Kamp, Debreccen Kodaly Choir (Hungaroton)

1871, 1872: Songs, "Le mariage des roses," "Roses et papillons"; Fischer-Dieskau, Hoell (Teldec)

1876: Les éolides; Benzi, Arnhem Philharmonic Orchestra (Naxos)

11:00 am

1869-79: Les Béatitudes; Norman, Fassbaender, Finnilä, Kollo, Lappalainen, Fischer-Dieskau, Arié, Kohn, Kubelik, French Radio Chorus, Bavarian Radio Symphony Orchestra (Gala)

Panis Angelicus; Fleming, Delf, London Voices, Royal Philharmonic Orchestra (Decca)

Panis Angelicus (orch. vers.); Stokowski, Philadelphia Orchestra

1874: Rédemption; Neutel, Fournet, Netherlands Radio Choir and Philharmonic Orchestra (Radio Netherland)

2:00 pm1878: *Three Pieces for Grand Organ*

Fantaisie in A; Jones (Aflka)

Cantabile in B; Kaunzinger (Koch Schwann)

Pièce héroïque in b; Latry (DG)

1878-9: Piano Quintet in f; Michiels, Spiegel Quartet (MDG)

1882: Le chasseur maudit; Muti, Philadelphia Orchestra (EMI)

1884: Les Djinnns, for Piano and Orchestra; Ciccolini, Strauss,

Orchestre de Liège (Angel LP)

1884: Prélude, chorale et fugue for Piano; Kissin (RCA)

1885: Song, "Nocturne"; Ameling, Jansen (Philips)

1885: Symphonic Variations for Piano and Orchestra; Firkusny,

Flor, Royal Philharmonic Orchestra (RCA)

1885: Danse Lent for Piano; Hough (Hyperion)

4:45 pm

1886: Violin Sonata in A; Stern, Zakin (Sony)

1886-7: Prélude, aria et final for Piano; Hough (Hyperion)

1887-8: Psyché; Fournet, Netherlands Radio Choir, Netherlands

Radio Philharmonic Orchestra (Radio Netherlands)

6:30 pm

1886-8: Symphony in d; Monteux, Chicago Symphony Orchestra (RVA Victor)

1889: String Quartet in D; Juilliard String Quartet (Sony)

1889-90: Selections from *L'Organiste: Fifty-Nine Pieces for**Organ or Harmonium*: Poco Allegro, Noël Angevin, Vieux

Noël (Maestoso), Vieux Noël (Andantino); Danby (Virgin)

Air béarnais, Maestoso, Offertoire ou Communion, Offertoire

funèbre, Andantino; Bremsteller (Bayer)

Huit pièces brèves pour petit orchestra (arrangements of

selections from *L'Organiste*); A. Walter, Belgian Radio

Symphony Orchestra (Musica Mundi)

1890: *Three Chorales for Organ*

No. 1 in E; Latry (DG)

No. 2 in b; Kaunzinger (Koch Schwann)

No. 3 in a; Latry (DG)

10:00 pm DIFFERENT KIND OF GRIND

The concept of less is more is well-known, but it's very rarely thrown in your face so aggressively as when the punks take hold of it. A four-piece may be able to do some pretty loud things, but it's when the excess is stripped away and a band relies on the bare necessities that things truly start to get interesting.

The two-person punk band is more than just an exercise or an experiment to see what can be eked out from the smallest combo possible. It is a nuanced and long-lived tradition that has more approaches than would immediately seem possible. The setup may be simple enough, but the results of tried and true duos are always varied, always lively, and pretty much always loud. So here's a different kind of grind; we'll take you from the chaos that is Lightning Bolt to the boiled down emotive hardcore of Tiny Hawks to the violent assault of Iron Lung and back again, even the Evens.

Monday, May 26**midnight THE BLUEPRINT: LISTENING TO THE SAMPLES BEHIND JAY-Z'S CAREER**

Hip-hop has a long, proud, history of reflexive music. Since its inception, artists have borrowed sounds from other genres and time periods only to repackage them in exciting new ways. As one of the true icons of hip-hop, Jay-Z has proven the viability of the hip-hop sample time and time again. We travel through an illustrious career, beginning in 1996, examining the original songs that Jay-Z chose to sample from for some of his biggest hits.

5:00 am JAZZ SPECTRUM

Tuesday, May 27

midnight **DIFFERENT KIND OF GRIND (cont.)**

5:00 am **THE MOTOWN ORGY**

Fifty years ago, songwriter and music entrepreneur Berry Gordy, Jr. founded Tamla Records in Detroit, Michigan. Gordy's modest rhythm-and-blues outfit soon became the Motown Record Corporation, and the transformation set in motion one of the most extraordinary phenomena in pop-culture history: a community of artists and a body of recorded work that has exercised a monumental influence on the American music industry, and really, most pop music since. The "Motown" name has become synonymous with pop music ingenuity. The label associated with it played an important role in the racial integration of popular music, as it was the first record label owned by an African American to primarily feature African-American artists. The Marvlettes, the Supremes, the Temptations, the Four Tops, Smokey Robinson & the Miracles, Marvin Gaye — all these and more will be on show as we celebrate the music and history of Motown.

Wednesday, May 28

midnight **THE BLUEPRINT: LISTENING TO THE SAMPLES BEHIND JAY-Z'S CAREER (cont.)**

5:00 am **THE VLADIMIR HOROWITZ ORGY**

The most famous – and infamous – piano virtuoso of the twentieth century, Vladimir Horowitz could elicit from the keyboard a unique array of sounds, colors, and effects unimagined by any other pianist. From the cataclysmic thunder of his bass to the ethereal whispers of his pianissimo, from the electric, scintillating brilliance of his articulation to his legendary razor-sharp octaves, Horowitz dazzled his audiences with a superhuman virtuosity. But beyond the too-well-publicized exploits of the super-virtuoso, Horowitz also offered a boldly imaginative musicianship that, though it could sometimes distort rather than illuminate, often succeeded in transforming the music he played into an experience of almost unbearable intensity. This intensity, we may be thankful, somehow survives in Horowitz's many recordings, which chart the pianist's evolution from the young, technically assured firebrand to the near-mystic keyboard alchemist of his final years. We present, in homage to this protean artist, a representative sampling of his recordings, pausing, throughout our tribute, to consider Horowitz's art in comparison with that of his contemporaries and his heirs.

5:00 am **"The Tornado from the Steppes" – The Young Horowitz**

Rachmaninov: Piano Concerto No. 3 in d, Op. 30; Coates, London Symphony Orchestra (Biddulph)

Liszt: Sonata in b, S. 178 (Philips)

Chopin: Scherzo No. 4, Op. 54 (Palladio)

Liszt: Funérailles, from Harmonies poétiques et religieuses (Palladio)

Brahms: Piano Concerto No. 1 in d, Op. 15; Toscanini, New York Philharmonic Orchestra (APR)

Brahms: Piano Concerto No. 2 in B-flat, Op. 83; Toscanini, Orchestra of the International Music Festival, Lucerne (APR)

8:00 am **Maturing Virtuosity**

Liszt: Hungarian Rhapsody No. 6 in D-flat (Philips)

Mussorgsky: Pictures at an Exhibition (Edited by Vladimir Horowitz) (RCA)

8:45 am **Horowitz and His Peers (I): Rachmaninov**

Recordings in comparison, including Rachmaninov's Piano Concerto No. 3; selected solo Rachmaninov works; Chopin's Sonata No. 2 in b-flat, Op. 35; Chopin's Ballade No. 3 in A-flat, Op. 47; Liszt's Hungarian Rhapsody No. 2 (RCA, Music and Arts, Sony)

10:45 am **Horowitz and Schumann**

Schumann: Kreisleriana (recordings in comparison: Sony, DG)

Schumann: Kinderszenen (recordings in comparison: RCA, DG)

Schumann: Humoreske, Op. 20 (RCA)

Schumann: Blumenstück in D-flat, Op. 19 (Sony)

Schumann: Concert sans orchestre (Grand Sonata No. 3 in f, Op. 14) (RCA)

Schumann: Presto Passionato in g (APR)

Schumann: Toccata in C, Op. 7 (CBS)

1:30 pm **Horowitz and His Peers (II): Rubinstein**

Recordings in comparison, including Tchaikovsky's Piano Concerto No. 1 in b-flat, Op. 23; Chopin's Ballades No. 1 in g, Op. 23 and No. 4 in f, Op. 52; Chopin's Scherzo No. 1 in b, Op. 20 (Music and Arts, RCA, BBC Legends)

3:30 pm **Horowitz and the Viennese Masters**

Beethoven: Sonata No. 21 in C, Op. 53, "Waldstein" (Sony)

Mozart: Piano Sonata No. 11 in A, K. 331 (300i) (Sony)

Czerny: Variations on a Theme by Rode, op. 33, "La Ricordanza" (RCA)

Schubert: Sonata in B-flat, D. 960 (recordings in comparison: RCA, DG)

Schubert-Tausig: Marche Militaire in D-flat (DG)

Beethoven: Piano Concerto No. 5, "Emperor"; Reiner, RCA Victor Symphony Orchestra (Philips)

6:00 pm **Horowitz and the Twentieth Century**

Prokofiev: Sonata No. 7 in B-flat (Philips)

Barber: Piano Sonata (RCA)

Scriabin: Sonata No. 5, Op. 53 (recordings in comparison:

Horowitz [Philips] and Richter [DG])

Scriabin: Sonata No. 9, Op. 68, "Black Mass" (Sony)

7:30 pm **Horowitz the Miniaturist**

Selected Rachmaninov preludes, Scriabin preludes and etudes, Chopin preludes

8:00 pm **Horowitz and His Heirs: Today's Virtuosi**

Recordings in comparison: Volodos, Grimaud, Kuleshov, Matsuev (Sony, DG, BIS, RCA)

9:00 pm

Rachmaninov: Piano Concerto No. 3 in d, Op. 30; Ormandy, New York Philharmonic Orchestra (RCA)

10:00 pm **DIFFERENT KIND OF GRIND (cont.)**

Thursday, May 29

midnight **DIFFERENT KIND OF GRIND (cont.)**

5:00 am **THE ERIC DOLPHY ORGY**

On June 28, 1964, Eric Dolphy collapsed in a diabetic coma in Berlin. After being administered a shot of insulin that was stronger than what had been available in the United States, Dolphy died on June 29th on foreign soil. John Coltrane said after his death, "Whatever I'd say would be an understatement. I can only say my life was made much better by knowing him. He was one of the greatest people I've ever known, as a man, a friend, and a musician." A multi-talented musician, Dolphy pioneered the use of the bass clarinet in jazz as well as pushing the limits on what had previously been demanded of both the alto saxophone and the flute in jazz. He was never just content to play an instrument but instead, using an array of human-like and animal-like effects, required that his instruments speak as well. This spring would have seen the eightieth birthday of this 1964 inductee into the Jazz Hall of Fame. In celebration, we'll hear everything from Dolphy's classic album *Out to Lunch*, to his early work with John Coltrane's quintet, and some previously unreleased material from his Prestige recordings.

11:00 pm **THE JUAN MACLEAN**

Juan, né John, MacLean emerged on the music scene as guitarist for Six Finger Satellite, whose early '90's fusion of electronic music and post-punk spliced together synthesizers, krautrock homage, and grinding guitar with a cyborg aesthetic. Perhaps ahead of their time, the Providence-based group gained a considerable cult following with five records on Subpop over the course of the decade. MacLean, meanwhile, retreated out of music for a few years to teach English in New Hampshire, but stayed in touch with James Murphy, whose punishing PA setup for the band, known as Death From Above, became the namesake of his influential label, DFA, which has served as a post-millennium nexus for the interface between rock and dance music. He lured MacLean back to music with the latest in electronic mixing equipment. MacLean adopted the nom de guerre "Juan" in honor of techno pioneer Juan Atkins. Since 2002, "The Juan MacLean" has released a steady stream of singles and remixes, as well as a full-length album with a sophomore release on the way, carving out a sonic vision of robotic techno-laced beats with side trips to house, disco, and synths galore. As skilled a DJ as he is a producer, Juan has also toured the world over the last few years. Now living in the Boston area, he's found some time in his busy schedule to appear in the studio for an interview and a play set or two of music to kick off this Orgy for an enduring, and still rising, presence in carefully crafted, well-grounded dance music.

Requests: 617-495-4818

Friday, May 30

midnight THE JUAN MACLEAN (cont.)
5:00 am THE ERIC DOLPHY ORGY (cont.)
10:00 pm NU WHIRL ORGY

Last year, ethnomusicologist/DJ/blogger/ex-WHRBie Wayne Marshall (aka wayne&wax) coined the phrase “Nu Whirl Music” to describe post-millennium global urban music, usually based in hip-hop or other electronic music forms, produced digitally, and distributed via the Internet. Including styles like funk carioca, Jamaican dancehall, Caribbean soca, Angolan kuduru, South African kwaito, and Latino reggaeton, it’s a far cry from “world music” à la Paul Simon’s *Graceland*. Much of it has thrived in its place of origin for a decade or more, but a select set of globally-minded DJs has been bringing it to a North American and European audience, oftentimes via blogs. Join TDS’s own Gregzinho, a nu whirl music practitioner himself, for a live mix, as well as mixes by DJ /rupture, Ghislain Poirier, Maga Bo, the Masala DJs, and of course, wayne&wax, who will be in the studio to discuss the ethos and ethics of the brave nu whirl with plenty of beats to spare.

Saturday, May 31

midnight NU WHIRL ORGY (cont.)
5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm THE FLAMENCO ORGY

Flamenco springs from the Spanish region of Andalucía, center of Islamic Spain, home of the Gypsies, and crossroads of cultural exchange. Appearing in the late 18th century or early 19th century, flamenco developed into a rich subculture in which instrumental music, song, and dance are deeply intertwined. There are tens of different flamenco *palos*, or styles, ranging from the *soleá* to the *fandango* to the *seguiriyá*, but all pursue the same *duende* — the untranslatable term that describes soul, emotion, and authenticity of feeling. It is impossible to do full justice to this art form in a few brief hours, but please join us for an exploration of the music, dance, and spirit that is flamenco.

8:00 pm CLASSICAL MUSIC INTERLUDE
10:00 pm THE BLUEPRINT: LISTENING TO THE SAMPLES BEHIND JAY-Z’S CAREER (cont.)

Sunday, June 1

midnight THE BLUEPRINT: LISTENING TO THE SAMPLES BEHIND JAY-Z’S CAREER (cont.)
5:00 am THE JAZZ SPECTRUM
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 will be selected to honor the Class of 2008.

12:30 pm ENGLAND PAST
Gay: *The Beggar’s Opera*; Morison, Sinclair, Shacklock, Pollack, Young, Cameron, Wallace, Brannigan, Sargent, Pro Arte Chorus and Orchestra (EMI)
Sullivan: *Boer War Te Deum*; Corp, London Chorus, New London Orchestra (Hyperion)
Monckton and Talbot: *The Arcadians*; Bronhill, Howard, Cole, Regan, Pertwee, Burgess, Tausky, John McCarthy Singers, Tausky Orchestra (Angel)

Dyson (b. 1883): *The Canterbury Pilgrims*; Kenny, Tear, Roberts, Hickox, London Symphony Chorus, London Symphony Orchestra (Chandos)
5:00 pm BRITISH SONGS AND BALLADS
Traditional British Songs; Peter Dawson, Owen Brannigan, Elizabeth Harwood, Heddle Nash, et al.

5:30 pm NOËL COWARD’S ENGLAND
Less-known music by Noël Coward (d. 1983). Medley of period songs (mostly not by Coward) used in Coward’s *Cavalcade*, an overview of late 19th and early 20th century Britain; Coward, Noble, New Mayfair Orchestra (HMV 78’s/EMI)

After the Ball; Lee, Ellis, Browne, Payn, Martell, Globe Theatre Orchestra
Song, “London Pride”; Coward; Gibbons, orchestra (HMV 78/EMI)

London Morning (orch. Jacob); Corbett, London Philharmonic Orchestra (Decca LP/drg LP)

7:00 pm CELEBRATORY MUSIC FOR THE QUEEN
Part I

Coates: *The Three Elizabeths Suite*; Coates, New Symphony Orchestra (London LP)
Arnold: *Homage to the Queen*; Irving, Philharmonia Orchestra (RCA Victor LP)
Walton: *Orb and Sceptre*; Walton, Philharmonia Orchestra (EMI)

8:00 pm THE CORONATION
The Coronation of Her Majesty Queen Elizabeth II in Westminster Abbey, June 2, 1953, with music of Gibbons, Handel, Parry, Vaughan Williams, Willan, Harris, and Howells (EMI)

11:00 pm CELEBRATORY MUSIC FOR THE QUEEN
Part II (time approx.)

Britten: *Choral Dances from Gloriana*; Malcolm, London Symphony Chorus (Argo LP)
I. Holst: *Oldham, Tippett, Berkeley, Britten, Searle, Walton: Variations on an Elizabethan Theme*; van Steen, BBC Symphony Orchestra (NMC)
Bax: *Coronation March 1953*; Sargent, London Symphony Orchestra (London)
Arne: *Finale to Alfred* (“Rule, Britannia”); Davis, Proms chorus, BBC Symphony Orchestra (Philips LP)
plus, if time permits, selections from A Garland for the Queen — choral music by Bliss, Bax, Tippett, Vaughan Williams, Berkeley, Ireland, Howells, Finzi, Rawsthorne, Rubbra; Brown, Cambridge University Chamber Choir (Gamut)

Monday, June 2

midnight THE DARKER SIDE
5:00 am JAZZ SPECTRUM
10:00 am FOR WHOM THE BELL TOLLS:
THE LOWELL HOUSE BELLS

The Lowell House bells, a collection of seventeen Russian bells, were given by Charles Crane as a gift to the house in 1930, originally coming from the St. Danilov monastery in Moscow. Bell foundries flourished over the course of many centuries in Russia and the ringing of bells marked public occasions, sacred festivals, and daily liturgies. The bells themselves have religious significance and are regarded as singing icons. The centuries-old Russian art of bell-ringing was almost lost during the religious purges of the Soviet era in which churches and monasteries were closed or destroyed, monks were persecuted and killed, and church bells were first silenced and then smashed or melted down. The Lowell House bells are one of only five sets of bells that survived the destruction.

With the contemporary revival of the Russian Orthodox Church and the re-emergence of bell-ringing in Russia, Lowell House and Harvard University have agreed to return the rescued bells to Russia and the Danilov monastery this coming June in return for an exquisite, specially-designed replacement set cast in Russia in March of 2007.

We bring you a history of the Lowell House bells and a glimpse into the history and sounds of Russian bell ringing.

6:00 pm EVENING CONCERT
10:00 pm RECORD HOSPITAL

Tuesday, June 3

5:00 am JAZZ SPECTRUM
11:00 am PHI BETA KAPPA (time approx.)

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with the Phi Beta Kappa Orator, Steven Weinberg, Josey Regental Professor of Science at the University of Texas, and Poet, Carl Phillips, ’81, Professor of English and African-American Studies at Washington University.

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

Vaughan Williams: *A Sea Symphony*; Rodgers, Smimell, Handley, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

2:00 pm BACCALAUREATE (time very approx.)

Live from the Memorial Church in Harvard Yard, the graduating senior class at Harvard is addressed at length for their last time as undergraduates by Harvard’s President, Drew Gilpin Faust, in her first time in this ceremony.

4:00 pm CLASSICAL MUSIC (time approx.)
10:00 pm RECORD HOSPITAL

Wednesday, June 4

5:00 am JAZZ SPECTRUM

2:00 pm CLASS DAY

Live from Tercentenary Theatre, Harvard Yard, addresses and remarks by members of the Class of 2008, deans, alumni, and, as guest speaker, Ben S. Bernanke, '75, Chairman of the Federal Reserve (selected by the class committee when they learned the identity of the speaker Harvard's administration had chosen for tomorrow, to "balance our graduation ceremonies").

4:30 pm CLASSICAL MUSIC (time approx.)

10:00 pm RECORD HOSPITAL

Thursday, June 5

5:00 am JAZZ SPECTRUM

8:00 am MUSIC FROM HARVARD

Music performed by Harvard and Radcliffe musicians.

9:15 am HARVARD COMMENCEMENT

Live from Tercentenary Theatre, Harvard Yard. For the 357th 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, Drew Gilpin Faust, presiding over her first Commencement, 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. This will be, in part, a celebration of the first Commencement for Harvard's 28th President, Drew Gilpin Faust, who will address the gathering, as will the guest speaker of the day, J. K. Rowling, author of the Harry Potter series of novels (not an uncontroversial selection to address this occasion). There will also be those snappy reports from various alumni on elections, fundraising, and awards.

5:00 pm CLASSICAL MUSIC (time approx.)

10:00 pm RECORD HOSPITAL

WHRB SUMMER SCHEDULE

WHRB does **NOT** publish a Guide in the summer.

Our summer schedule is Jazz 5 am-1 pm,

Classical, 1 pm-10 pm, then Rock.

Sunday evenings at 8 pm during the summer:

OPERAS RECORDED IN THE HOUSE

Live performances recorded in various venues.

June 8: Verdi: **La Traviata**; Renée Fleming, Matthew Polenzani, Thomas Hampson; Sir Andrew Davis

June 15: Adams: **Doctor Atomic**; Gerald Finley, Jessica Rivera, Richard Paul Fink, Eric Owens, James Maddalena; Robert Spano

June 22: Rossini: **The Barber of Seville**; Joyce DiDonato, John Osborn, Nathan Gunn, Andrew Shore, Wayne Tigges; Donato Renzetti

June 29: **Tchaikovsky**; Yevgeny Onegin; Dmitri Hvorostovsky, Dina Kuznetsova, Frank Lopardo, Vitalij Kovalov; Sir Andrew Davis

July 6: Handel: **Julius Caesar**; David Daniels, Danielle de Niese, Patricia Bardon, Maite Beaumont, Christophe Dumaux, Wayne Tigges; Emmanuelle Haïm

July 13: Puccini: **La Bohème**; Elaine Alvarez, Nicole Cabell, Roberto Aronica, Quinn Kelsey, Andrea Silvestrelli, Levi Hernandez, Dale Travis; Sir Andrew Davis

July 20: Strauss, R.: **Die Frau ohne Schatten**; Deborah Voigt, Christine Brewer, Jill Grove, Robert Dean Smith, Franz Hawlata; Sir Andrew Davis

July 27: Verdi: **Falstaff**; Andrew Shore, Veronica Villarroel, Meredith Arwady, Elizabeth De Shong, Stacey Tappan, Boaz Daniel, Bryan Griffin, Sir Andrew Davis

Please join us each day for our other summer broadcasts.