

Monday, May 1

5:00 am THE JAZZ SPECTRUM
1:00 pm THE WARHORSE ORGY

Those great and familiar works we love to hear over and over again, from Beethoven's Fifth and Schubert's Trout, to the traditional closing with Tchaikovsky's 1812 overture.

10:00 pm THE KEITH FULLERTON WHITMAN ORGY

Somerville resident Keith Fullerton Whitman has described his work as showing his fascination with "hyper-programmed rhythms and concrete sounds, bleeding freak-out guitar, Beach-Boys style sweet harmony, eastern Euro-prog, vintage synth burbles, classic-era minimalism, early mainframe computer music, Fluxus-like borderline nonsense, complete and utter chaos, doomy chamber pop, and quiet melancholy." Several of his recent albums were even recorded on Harvard's own collection of analog synthesizers; Whitman was allowed access while teaching an electronic music composition class here. Only thirty-two years old, Whitman has proven himself a prolific producer of electronic compositions (he's made successful forays into experimental video as well), releasing music not only under his birthname and renowned Hrvatski drill'n'bass alias, but under as DJ Hekla, Gai/Jin, Anonymous, ASCiII, The Liver Sadness, and The Finger Lakes. We will cover the broad range Whitman has achieved in his career, with live performances and collaborations in addition to studio work.

Tuesday, May 2

12:00 am KEITH FULLERTON WHITMAN ORGY (cont.)
9:00 am THE TOMÁS LUIS DE VICTORIA ORGY

Tomás Luis de Victoria, born in 1548 in Avia, Spain, was the most famous composer of the 16th century in Spain, and is widely considered to be second only to Palestrina as a composer of sacred polyphony at the time.

9:00 am

Requiem for Four Voices; Nicholson, Choir of the Abbey of Mount Angel, Portland Symphonic Choir (RCA Victor LP)
Psalm, Laudate Dominum omnes gentes; Baker, Quinney, Choir of Westminster Cathedral (Hyperion)
Motet, Gaudent in coelis animae Sanctorum; Guest, Choir of St. John's College, Cambridge (London)

Magnificat primi toni; Christophers, The Sixteen (Collins)
Responsories: Matins (Tenebrae) on Maundy Thursday; Hill, Choir of Westminster Cathedral (Hyperion)

Lamentations for Maundy Thursday; Mallavibarrena, Musica Ficta (Cantus) Hymn, Veni, Creator Spiritus; O'Donnell, Choir of Westminster Cathedral Hymn, Veni Sancte Spiritus; O'Donnell, Choir of Westminster Cathedral Motet, O Domine Jesu Christe; Gloriae Dei Cantores (GDC)
Psalm, Laetatus sum; Baker, Quinney, Choir of Westminster Cathedral Missa Laetatus sum; Christophers, The Sixteen (Coro)
Motet, Duo seraphim clamabant; Mena, Rivera, Gallego (Harmonia Mundi)
Motet, Estote fortes in bello; Mena, Rivera, Gallego (Harmonia Mundi)
Hymn, Ave Maria; Christophers, The Sixteen (Coro)
Motet, Ave Maria; Blancafort, Coro de Radiotelevisión Española (Hispanovox)
Motet, Vere languens nostros; Blancafort, Coro de Radiotelevisión Española (Hispanovox LP)

Noon

Responsories: Matins (Tenebrae) on Good Friday; Hill, Choir of Westminster Cathedral (Hyperion)
Lamentations for Good Friday; Mallavibarrena, Musica Ficta (Cantus)
Sequence, Veni, Sancte Spiritus; O'Donnell, Choir of Westminster Cathedral (Hyperion)
Hymn, Vexilla regis; O'Donnell, Choir of Westminster Cathedral (Hyperion)
Litaniae de Beata Virgine; Guest, Choir of St. John's College, Cambridge
Motet, Dum complerentur dies Pentecostes; Darlington, Christ Church Cathedral Choir, Oxford (Nimbus)
Missa Dum Complerentur; Darlington, Christ Church Cathedral Choir (Nimbus)
Motet, Hic vir despicies mundum; Guest, Choir of St. John's College, Cambridge (Argo LP)
Motet, Iste sanctus pro lege; Guest, Choir of St. John's College, Cambridge Hymn, Ad coenam agni providi; Christophers, The Sixteen (Coro)
Hymn, Ave, maris stella; Christophers, The Sixteen (Coro)
Motet, O magnum mysterium; Hill, Choir of Westminster Cathedral
Missa, O magnum mysterium; Hill, Choir of Westminster Cathedral (Hyp.)
Antiphon, Alma Redemptoris Mater; Mena, Rivera (Harmonia Mundi)

3:00 pm

Magnificat septimi toni; Baker, Choir of Westminster Cathedral (Hyperion)
Psalm, Nisi Dominus; Baker, Quinney, Choir of Westminster Cathedral Motet, O vos omnes; Gloriae Dei Cantores (GDC)
Responsories: Matins (Tenebrae) on Holy Saturday; Hill, Choir of Westminster Cathedral (Hyperion)
Lamentations for Holy Saturday; Mallavibarrena, Musica Ficta (Cantus)
Motet, Senex puerum portabat; Savall, La Capella Reial de Catalunya, Hespèrion XX (Astrée)
Hymn, Pange lingua gloriosus; O'Donnell, Choir of Westminster Cathedral
Magnificat sexti toni; Christophers, The Sixteen (Coro)
Motet, Vadam, et circumibo civitatem; Hope, Victoria voices and viols
Motet, Veni, sponsa Christi; Guest, Choir of St. John's College, Cambridge Antiphon, Pueri Hebraeorum; Mena, Rivera (Harmonia Mundi)
Motet, Vidi speciosam; Hill, O'Donnell, Choir of Westminster Cathedral
Missa, Vidi speciosam; Hill, Choir of Westminster Cathedral (Hyperion)
Antiphon, Alma Redemptoris Mater à 8; Christophers, The Sixteen (Collins)
Antiphon, Regina caeli laetare à 8; Christophers, The Sixteen (Collins)
Motet, Surrexit Pastor Bonus; Schrems, Regensburger Domchor (DG Archiv)
Psalm, Laudate pueri Dominum; Baker, Quinney, Choir of Westminster Cathedral (Hyperion)
Motet, Ave Maria, gratia plena; Hill, Choir of Westminster Cathedral

6:00 pm

Missa Salve; Christophers, The Sixteen (Collins)
Motet, Trahe me post te; O'Donnell, Choir of Westminster Cathedral
Motet, Gaudet, Maria virgo; Savall, La Capella Reial de Catalunya, Hespèrion XX (Astrée)
Motet, Magi videntur stellam; Hope, Victoria voices and viols (Gaudeamus)
Motet, O quam gloriosus est regnum; Cleobury, Choir of King's College, Cambridge (London)
Missa O quam Gloriosum; Hill, Choir of Westminster Cathedral (Hyperion)
Motet, Pueri Hebraeorum; Little, Montreal Bach Choir (Vox LP)
Motet, Ne timeas, Maria; Hill, Choir of Westminster Cathedral (Hyperion)
Motet, Sancta Maria, succurre miseris; Hill, Choir of Westminster Cathedral
Motet, Ascendens Christus in altum; Guest, Choir of St. John's College, Cambridge (London)
Missa, Ascendens Christus in altum; Hill, Choir of Westminster Cathedral
Motet, O Ildephonse; Hope, Victoria voices and viols (Gaudeamus)
Motet, Beata es Virgo Maria; Hope, Victoria Voices and Viols (Gaudeamus)
Responsory, Popule Meus (Improprium); O'Donnell, Choir of Westminster Cathedral (Hyperion)
Requiem for Six Voices; Monks, Armonico Consort (Duex-Elles)

9:00 pm KEITH FULLERTON WHITMAN ORGY (cont.)

Wednesday, May 3

12:00 am KEITH FULLERTON WHITMAN ORGY (cont.)
6:00 pm THE YOUNG PIANISTS ORGY

In the last fifteen years, a number of staggeringly talented young pianists have emerged on the jazz scene. Some are still in incubation as sidemen with prominent, established artists, and others seem to have emerged fully formed, producing major trio and solo outings in their early careers. A diverse group, they embrace influences as wide-ranging as hip-hop and classical music, French folk songs and Afro-Cuban music, but have in common an amazing technical command of their instrument and a forward-looking approach to jazz that has earned the respect of listeners and critics. Featured artists include Jason Moran, Robert Glasper, Benny Green, Jacky Terrasson, Geoffrey Keezer, and Brad Mehldau, others.

5:00 pm KEITH FULLERTON WHITMAN ORGY (cont.)

Thursday, May 4

12:00 am KEITH FULLERTON WHITMAN ORGY (cont.)
5:00 pm THE YOUNG PIANISTS ORGY (cont.)
1:00 pm THE PAUL SACHER ORGY

Born April 28, 1906 (died May 26, 1999), Paul Sacher was an important force in 20th Century and early music. In 1933 he founded the Schola Cantorum Basiliensis, which was at the forefront of the revival of mastery in the performance of early music, and later the Zürich Collegium Musicum, which he conducted in a wide range of repertory. At the same time, he befriended and ultimately commissioned works from important composers of the day, including Stravinsky, Hindemith, Bartók, Strauss, Martin, and, going well into the future, Britten, Tippett, Boulez, Henze, and many, many others. Sacher was able to realize his extraordinary dreams thanks to an extraordinary marriage to a rich widow that brought him holdings worth millions (later, billions). We pay tribute to his vision with commissioned works, primarily in recordings he conducts (unless otherwise indicated), plus examples of his way with "normal" repertory and a selection of solo cello pieces written for his 70th birthday.
Bach, J. C.: Sinfonia in D, Op. 18, No. 4; Vienna Symphony (Philips LP)
Schubert: Symphony No. 4 in c. D. 417, "Tragic"; Vienna Symphony
Stravinsky: Concerto in D, Philharmonia Orchestra (DG)
Bartók: Music for Strings, Percussion, and Celeste
Martin: Petite Suite concertante
Strauss, R.: Metamorphosen (1947)
Britten: Cantata academica (1959); Vyvyan, Watts, Pears, Brannigan, Malcolm, London Symphony Chorus and Orchestra (London)
Martin: Hommages: Two Pieces for Orchestra (1965); Collegium Musicum Zürich (Ars Music)
Henze: Double Concerto for Oboe, Harp, and Strings (1966); H. Holliger, U. Holliger, Collegium Musicum of Zürich (DG)
Halffter, C.: Variations on the Theme eSACHERe for Solo Cello (1975); T. Demenga (ECM)
Kelterborn: Visions sonores (1979); Sacher, Basel Percussion Ensemble, Basel Soloists Ensemble (Jeklin)
Moret: Cello Concerto (1985); Rostropovich, Collegium Musicum of Zürich (Cascavelle)
Berio: Les moti sont allés for Solo Cello (1976-78); T. Demenga (ECM)
Dutilleux: Mystère de l'instant for Twenty-four Strings, Cymbalon, and Percussion (1989); Collegium Musicum Zürich (Erato)
Lutoslawski: Sacher Variations for Solo Cello (1975); T. Demenga (ECM)
Lutoslawski: Chain 2, Dialogue for Violin and Orchestra; Mutter, Lutoslawski, BBC Symphony Orchestra (DG)
Britten: Tema Sacher for Solo Cello (1976); Lloyd Webber (ASV)
Honegger: Symphony No. 3, "Liturgique" (1945-46); Basel Symphony Orchestra (Pan Classics)
8:00 pm 12 SONGS IN 12 HOURS
Blues artists have always adapted the music of their fellow artists, creating a canon of traditional tunes that every proven bluesman has covered at some point in his career. This orgy presents twelve of the most famous and influential of these blues songs, examining the ways each song has changed over the years and how different artists have influenced these old standards. See www.whrb.org/blues for more information.

Cover: Unfinished portrait of Mozart, plus line and signature from a 1787 letter to an English friend.

Friday, May 5

midnight 12 SONGS IN 12 HOURS (cont.)
8:00 am THE YOUNG PIANISTS ORGY (cont.)
1:00 pm THE THOMAS LINLEY, JR. ORGY

The other gifted young composer born in 1756 whose life was cut off at an early age. Thomas Linley, Jr. (1756-78) wrote impressive music and would probably have been an outstanding composer of the classical period had it not been for a boating accident that took his life at the age of 22.

We begin with music by Thomas Linley, Sr. (1732-95), and by the youngest of the musical Linleys, William (1771-1835). Thomas, Sr.: Let me, careless and unthoughtful lying; The Scholars William: Incidental music for Shakespeare's A Midsummer Night's Dream: "Now the hungry lion roars"; Cantelo, Leppard, English Chamber Orch. Anthem, "Let God arise" (1773); Gooding, Daneman, Blaze, King, Forbes, Holman, Holst Singers, Parley of Instruments (Hyperion) Cantata, "In yonder grove" (1773); Gooding, Nicholson, Parley of Instruments (Hyperion)

Overture to Sheridan's play, *The Duenna* (1775); Nicholson, Parley of Instruments (Hyperion) Cantata, "Ye nymphs of Albion's beauty-blooming isle" (c. 1775, attr. Linley); Gooding, Goodwin, Nicholson, Parley of Instruments Cantata, "Darthula"; Gooding, Nicholson, Parley of Instruments (Hyperion) Sonata in A for Violin and Continuo; Locatelli Trio (Hyperion) Music for Shakespeare's *The Tempest* (produced January 4, 1777); Gooding, Nicholson, Parley of Instruments Baroque Orchestra, Chorus (Hyperion) Shakespeare Ode on the Witches and Fairies; Pickett, Musicians of the Globe (Philips)

Violin Concerto in F; E. Wallfisch, Holman, Parley of Instruments (Hyperion) The Song of Moses, Oratorio (1777); Gooding, Daneman, King, Forbes, Holman, Holst Singers, Parley of Instruments (Hyperion)

6:00 pm THE GUIDO CANTELLI ORGY, PART I
 The life of Guido Cantelli (1920-1956) is haunted by the horrific plane crash 50 years ago that cut short the emerging career of a wonderful musician. Yet from his brief career came astonishing performances that remain breathtaking in their depth and power today. He brought precision and colour both to the new (Bartók, Stravinsky, Hindemith) and the old (Mozart, Beethoven, Brahms), but never forgot the beauty of melody, and engaged the music with a vibrant energy that was truly special.

6:00 pm The Siege of Corinth, Overture; Orchestra Stabile Accademia di Santa Cecilia (1949, Testament)
 Bartók: Concerto for Orchestra; NBC Symphony Orchestra (1951, Testament)
 Brahms: Tragic Overture, Op. 81; NBC Symphony Orchestra (1951, Testament)

Schubert: Symphony No. 8 in b, D. 759; Philharmonia Orchestra (1955, EMI)
 Debussy: Noctures (Nuages and Fêtes); Philharmonia Orchestra (1955, EMI)
 Ravel: *Daphnis et Chloé*, Suite No. 2; Philharmonia (1955, Testament)

8:00 pm
 Debussy: La Mer; Philharmonia Orchestra (1954, EMI)
 Tchaikovsky: Symphony No. 6 in b, Op. 74, "Patétique"; NBC Symphony Orchestra (1953, Music and Arts)

Beethoven: Symphony No. 7 in A, Op. 92; NBC Symphony (1950, Testament)
10:00 am THE TECH ORGY

Two hours where the WHRB Tech department attempts to do everything that radio can't. Ever play Nintendo over the radio? Neither have we. But there's a first time for everything. Tune in for the weirdly melodic and melodically weird sounds of tech.

Saturday, May 6

12:00 am THE SOULSISTAS ORGY

Hip Hop has long been seen as an art form inspired and dominated by men. This grows out of the inaccurate view that its main predecessor, funk, was mainly a male genre. While no one disputes that James Brown is the father of soul and a revered figure for rap artists, we all know the mother truly rules the household; and in funk, there are far too many important women to count. There would be no soul were it not for the females of funk, who have both created and inspired many of your favorite tunes.

6:00 am JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

12:30 pm THE METROPOLITAN OPERA

Handel: *Rodelinda*; Renée Fleming, Stephanie Blythe, Andreas Scholl, Christophe Dumaux, Kobie van Rensburg, John Relyea, Patrick Summers conducting.

This is the final Met broadcast of the season, but see the *Met Gala* on May 28th, and remember that WHRB continues to broadcast opera at other times, including in the Mozart Orgy that begins on Monday.

4:35 pm POST-MET VOCAL PROGRAM

6:00 pm THE SPORTS ORGY

Catch up on a year's worth of Harvard highlights with the crew of WHRB's Sports Department. Enjoy entertaining new programming along with re-broadcasts of the year's top sports moments, including football's historical overtime win at Yale.

11:00 pm BOSTON'S HIP-HOP SCENE: THE LEAST KNOWN UNKNOWN

Not only is Boston virtually absent from the mainstream rap radar, but it is not much more than a little blip in the underground hip-hop radar. Is Boston hip-hop D.O.A.? Not at all. Running underneath the streets like the subway is a thriving underground hip-hop culture waiting to be discovered. The Darker Side presents an orgy of discovery, searching the depths of Boston for artists known and unknown, signed and unsigned, rookies and veterans. Listen to Boston hip-hop emerge as members of the scene offer their music and thoughts to the world.

Sunday, May 7

midnight BOSTON'S HIP-HOP SCENE (cont.)
5:00 am THE DAVE HOLLAND ORGY

Bassist Dave Holland has provided the backbone for many of the greatest jazz recordings of the last quarter-century. From his beginnings in Miles Davis' seminal fusion groups to forays into free jazz with greats such as Anthony Braxton, Holland has left his mark on nearly every major genre in recent jazz history. Now the leader of two pioneering modern jazz groups, Holland continues to innovate on a nightly basis.

We trace the development of his musical and compositional styles over a 35-year period, beginning with staples of the fusion catalog such as Miles Davis' *Filles de Kilimanjaro* and *In a Silent Way*, continuing with avant-jazz classics from Sam Rivers and Anthony Braxton, and culminating with selections from Holland's own quintet and big band.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Baroness Neuberger, DBE, Member of the House of Lords. Music includes Psalm 150 of Ernani Aguiar and "The Peace of Wild Things" by Cynthia Powell.

12:30 pm THE GUIDO CANTELLI ORGY, PART II

Stravinsky: *Le Chant du Rossignol*, Suite; NBC Symphony Orchestra (1949, Testament)
 Dallapiccola: *Marsia* Suite; NBC Symphony Orchestra (1950, Testament)
 Hindemith: Mathis der Maler Symphony; NBC Symphony Orchestra (1950, Testament)

Beethoven: Symphony No. 5 in c, Op. 67; NBC Symphony Orchestra (1950)

Wagner: Siegfried Idyll; Philharmonia Orchestra (1951, Testament)

Tchaikovsky: Romeo and Juliet; Philharmonia Orchestra (1951, EMI)

Ravel: La Valse; NBC Symphony Orchestra (1951, Testament)

Mendelssohn: Symphony No. 4 in A, Op. 90, "Italian"; NBC Symphony Orchestra (1951, Testament)

Ravel: Pavane pour une infante défunte; Philharmonia Orchestra (1952, EMI)

4:00 pm

Tchaikovsky: Symphony No. 5 in e, Op. 64; NBC Symphony Orchestra (1952, Music and Arts)

Schumann: Symphony No. 4 in d, Op. 120; Philharmonia Orch. (1953, EMI)

Barber: *School for Scandal* Overture; NBC Symphony Orchestra (1953, AS)

Brahms: Symphony No. 1 in c, Op. 68; Philharmonia Orchestra (1953, Testament)

Debussy: Prélude à l'après-midi d'un faune; Philharmonia Orchestra (1954 Franck: Symphony in d; NBC Symphony Orchestra (1954, EMI)

7:00 pm

Dukas: The Sorcerer's Apprentice; Philharmonia Orchestra (1954, Testament)

Debussy: La Mer; New York Philharmonic (1954, New York Philharmonic)

Respighi: Pines of Rome; Boston Symphony Orchestra (1954, Boston Symphony Orchestra)

Debussy: Le Martyre de Saint Sébastien; Philharmonia Orchestra (1954, EMI)

Brahms: Symphony No. 3 in F, Op. 90; Philharmonia Orchestra (1955, Testament)

Beethoven: Symphony No. 7 in A, Op. 92; Philharmonia Orchestra (1956, EMI)

10:00 pm BOSTON'S HIP-HOP SCENE (cont.)

Monday, May 8

midnight BOSTON'S HIP-HOP SCENE (cont.)
5:00 am THE DAVE HOLLAND ORGY (cont.)

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 11: Verdi: *Un ballo in maschera*; Crider, Licitra, Hvorostovsky,

Podles, Bass, Collegiate Chorale, Orchestra of St. Luke's, Carnegie Hall

June 18: Puccini: *La Fanciulla del West*; Gruba, Cura, Delavan,

Pappano, Royal Opera Covent Garden Chorus and Orchestra

June 25: Wagner: *Tannhäuser*; Gould, Stemme, Charbonnet, Henschel,

Sigmundsson; Schirmer, Geneva Chorus, Orchestre de la Suisse

Romande

July 2: Catalani: *La Wally*; Urmana, Hong, Dumitrescu; Franci, Vienna

Radio Symphony Orchestra

July 9: Puccini: *Le villi* and *Turandot* Act III with Berio ending; Hong,

Farina, Millo, Gueffi, Bass, Collegiate Chorale, Orchestra of St. Luke's

July 16: Vivaldi: *Orlando furioso*; Hallenberg, Belfiore, Aikin,

Gemmabella, Cencic; Curcio, Teatro Carlo Felice Chorus, Orchestra

July 23: Offenbach: *La Vie parisienne*; Duziak, Defontaine, Meunier,

Samuel, Laverel, Fallot, Graf, Waridel; Chalvin, Lausanne ensembles

July 30: Prokofiev: *War and Peace*; Shcherbachenko, Muravitsky,

Grigoriev, Burchaladze; Vedernikov, Bolshoi Chorus, Orchestra

Please join us each day for our summer broadcasts.

PHOTOCOPIY or SNIP AND SAVE AS A REMINDER!

THE WOLFGANG AMADEUS MOZART ORGY®

The name and the music of Wolfgang Amadeus Mozart (b. Salzburg, January 27, 1756; d. Vienna, December 5, 1791) have commanded the summit of classical music for over two centuries, sharing the widest glory perhaps only with Beethoven. This year the world celebrates the 250th anniversary of Mozart's birth, but WHRB's Mozart Orgy is to our knowledge the only broadcast presentation of virtually every note of his music, and in chronological order. Again to our knowledge, this has been done only twice before anywhere in the world, by WHRB, in 1986 and 1991 (the last "Mozart Year").

Some will dip in and out of our around-the-clock traversal of Mozart's life and music, looking for favorite works, while many others will use this rare experience to attempt to absorb and understand the development and achievement of this astonishing composer. From the very earliest pieces, exercises set him by his father, to the amazing craft demonstrated within a very few years, the captivating individuality emerging in his teens, the deepening of expression in his twenties, and finally the sublimely rich and often profound creations of his last years, Mozart left us hundreds of works that give us delight, joy, and some tears even today. And there is always the "What if?" What even greater expression of humanity might Mozart have shown had he lived beyond the age of 35?

The Mozart Orgy is, in the fullest sense, a product first of many decades of this station's attention to his music, including substantial surveys done before the virtually complete offering of 1986, and second of more than two centuries of the work of scholars who loved both the music and the man. During the course of the Mozart Orgy, we will hear, including fragments and variants, over 700 pieces of music. Scholars continue to discover, to certify, and even to decertify music, and so we cannot claim the final word with this presentation, only the closest it is currently possible to come.

We follow the chronological ordering originally begun by Ludwig Ritter von Köchel in his Chronological-Thematic Catalogue and continued by Mozart specialists over the years. Occasionally you will see a Köchel number that looks quite out of sequence, because of subsequent re-dating. Listings below give the familiar original Köchel numbers, with revisions (mostly from the Sixth Edition Köchel, but some later) in parentheses. We occasionally move a work a bit out of sequence for accessibility of listening, but a few favorite works will be at less convenient times, unavoidable in such a massive project as this.

We also interrupt the chronological sequence several times for special sections of historical recordings, cadenzas, aria variants, works only partly by Mozart, and the somewhat foggy area of disputed, doubted, and spurious works.

In preparing this program, we have drawn on much assistance in the field of Mozart over the years from some of the finest Mozart scholars of the day, Professor Neal Zaslaw in 1986, Professors Christoph Wolff for many projects (Mozart and also Bach), and for decades of help with Mozart, Bach, and much else, Professor Robert Levin (producer of two Mozart Orgies himself in the 1960's). **Professor Levin's essay on our website, www.whrb.org**, outlines many of the problems we have had to face. To them and to many others we are grateful.

TIME DIVISIONS BELOW ARE ONLY APPROXIMATE

11:00 am Monday, May 8

1761
Andante in C, K. 1a; Koopman (Philips)
Allegro in C, K. 1b; Koopman (Philips)
Allegro in F, K. 1c; Koopman (Philips)
Minuet in F, K. 1d; Koopman (Philips)
Minuet in G, K. 1 (1e) (1761-2); Koopman (Philips)
Minuet in C, K. 1f (1761-2); Koopman (Philips)

1762

Minuet in F, K. 2; Kipnis (Odyssey LP)
Allegro in B-flat, K. 3; Kipnis (Odyssey LP)
Minuet in F, K. 4; Kipnis (Odyssey LP)
Minuet in F, K. 5; Kipnis (Odyssey LP)
Sonata in C for Harpsichord and Violin, K. 6 (1762-4); Kraus (piano), Boskovsky (EMI)
Sonata in D for Harpsichord and Violin, K.7 1762-4; Verlet, Poulet (Philips)

1763

Allegro in C, K. 9a (5a); Rogé (London)
Sonata in B-flat for Harpsichord and Violin, K. 8 (1763-64); Neikrug (piano), Zukerman (RCA)
Sonata in G for Harpsichord and Violin, K. 9 (1763-64); Verlet, Poulet

1764

Sonata in B-flat for Harpsichord and Flute, K. 10; Penson, Grauwels
Sonata in G for Harpsichord and Violin, K. 11; Verlet, Poulet (Philips)
Sonata in A for Harpsichord, Flute and Cello, K. 12; Penson, Grauwels, Sciffer (Hyperion)

Sonata in F for Harpsichord and Flute, K. 13; Veyron-Lacroix, Rampal
Symphony No. 1 in E-flat, K. 16 (1764-65); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

Sonata in C for Harpsichord and Flute, K.14; Schulz, Medjimorec (London)
Sonata in B-flat for Flute, Harpsichord and Cello, K. 15; Penson, Grauwels, Sciffer (Hyperion)

2:00 pm Monday, May 8

1765

London Sketchbook, K. Anh. 109b, 15a-ss (K. 15a-ss), omitting 15nn;
Auerbach (Arabesque); Kreuels (rr, completed Kreuels); Voralberg
Conservatory Ensemble (ss, completed Kreuels) (Naxos)
Symphony No.4 in D, K.19; Mackerras, Prague Chamber Orchestra (Telarc)
Symphony in F, K. Anh. 223 (19a); Graf, Salzburg Mozarteum Orchestra (Laserlight)

Concert Aria, "Va dal furor portata," K. 21 (19c); Winbergh, Fischer, Vienna Chamber Orchestra (London)
Sonata in C for Keyboard, Four Hands, K.19d; Demus, Badura-Skoda (MHS)
Motet, "God is our refuge," K. 20; Morris, Choir of St. Bartholomew-the-Great (Abbey LP)
Symphony No. 5 in B-flat, K. 22; Pincock, English Concert (DG Archiv)
Sonata in E-flat for Harpsichord and Violin, K. 26; Verlet, Poulet (Philips)
Concert Aria, "Conservati fedele," K. 23; Berganza, Fischer, Vienna Chamber Orchestra (London)
Sonata in G for Piano and Violin, K. 27; Neikrug, Zukerman (RCA)
Symphony in G, K. Anh. 221 (45a) "Alte Lambach" (1765-6); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Sonata in C for Harpsichord and Violin, K. 28; Verlet, Poulet (Philips)
Sonata in F for Harpsichord and Violin, K. 30; Verlet, Poulet (Philips)

1766

Contradance in F, without K. number; Marriner, Academy of St. Martin-in-the-Fields (Philips LP)
Variations on C.E. Graaf's "Laat ons jüchen," K. 24; Klien (Vox LP)
Variations on "Willem van Nassau," K. 25; Klien (Vox LP)
Sonata in B-flat for Harpsichord and Violin, K. 31; Verlet, Poulet (Philips)

6:00 pm Monday, May 8

Galimathias musicum (Quodlibet), K. 32; Constable, Marriner, Ambrosian Singers, Academy of St. Martin-in-the-Fields (Philips)
Galimathias musicum, K. 32 (symphony version); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Kyrie in F, K. 35; Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Klavierstück in F, K. 33B; Kipnis (Music and Arts)
Sonata in D for Harpsichord and Violin, K.29(1765); Verlet, Poulet (Philips)
Concert Aria, "A Berenice e Vologeso sposi...Sol nascente in questo giorno," K. 70 (61c); Popp, Hager, Salzburg Mozarteum Orchestra
Concert Aria, "Per pietà, bell' idol mio," K. 78 (73b); Popp, Hager, Salzburg Mozarteum Orchestra (Philips)
Concert Aria, "O temerario Arbate...Per quel paterno amplesso," K. 79 (73d); Te Kanawa, Fischer, Vienna Chamber Orchestra (London)
Concert Aria, "Or che il dover...Tali e cotanti sono," K. 36 (33i); Winbergh, Fischer, Vienna Chamber Orchestra (London)

1767

Offertorium in Festo Sancti Benedicti, "Scande coeli limina," K. 34; Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Cantata, "Die Schuldigkeit des ersten Gebots," K. 35; Marshall, Murray, Nielsen, Blochwitz, Baldin, Marriner, Stuttgart Radio Symphony
Concerto No. 1 in F for Piano and Orchestra, K. 37; Levin, Hogwood, Academy of Ancient Music (Decca)

9:30 pm Monday, May 8

Apollo et Hyacinthus, K. 38; Wulkopf, Mathis, Rolfé Johnson, Augér, Schwarz, Hager, Salzburg Chamber Chorus, Mozarteum Orchestra (Phil.)
Grabmusik, K. 42 (35a); Murray, Varcoe, Marriner, South German Radio Chorus, Stuttgart Radio Symphony Orchestra (Philips)
Concerto No. 2 in B-flat for Piano and Orchestra, K. 39; Anda, Salzburg Mozarteum Camerata Academica (DG)
Concerto No. 3 in D for Piano and Orchestra, K. 40; Bilson, Gardiner, English Baroque Soloists (DG Archiv)

Midnight Tuesday, May 9

Symphony No. 6 in F, K. 43; Marriner, Academy of St. Martin-in-the-Fields (Philips)
Concerto No. 4 in G for Piano and Orchestra, K. 41; Barenboim, English Chamber Orchestra (EMI)

1768

Symphony No. 7 in D, K. 45; Harnoncourt, Concentus musicus Wien (Deutsche Harmonia Mundi)
Bastien und Bastienne, K. 50 (46b), with the six Mozart recitatives in the Neue Mozart-Ausgabe and L. Hager's setting of the remaining recitative texts; Mathis, Ahnsjö, Berry, Hager, Salzburg Mozarteum Orchestra (DG)
Symphony in B-flat, K. Anh. 214 (45b), "Lambach"; Mackerras, Prague Chamber Orchestra (Telarc)
Sonata in C for Harpsichord and Violin, K. 46d; Brautigam, van Keulen
Sonata in F for Harpsichord and Violin, K.46e; Brautigam, van Keulen (Phil.)
Motet, "Veni Sancte Spiritus," K. 47; Resch, Buchbauer, Grossman, Vienna Choir Boys, Vienna Chorus (Philips LP)
Symphony No.8 in D, K.48; Marriner, Academy of St. Martin-in-the-Fields
Missa brevis in G, K. 49 (47d); Malone, Schreckenbach, Markus, Grönroos, Bader, St. Hedwig's Cathedral Choir, Berlin Radio Symphony (Schwann)
Song, "An die Freude," K. 53 (47e); Ameling, Baldwin (Philips)
Missa solemnis in c, K. 139 (47a); "Waisenhaus"; Lindsley, Schreckenbach, Hollweg, Grönroos, Creed, RIAS Chamber Chorus, Berlin Radio Symphony Orchestra (Capriccio)

1769

Seven Minuets for String Trio, K. 65a (61b); Boskovsky, Vienna Mozart Ensemble (Philips)
Missa brevis in d, K. 65 (61a); Malone, Schreckenbach, Markus, Grönroos, Bader, St. Hedwig's Cathedral Choir, Berlin Radio Symphony (Schwann)
Cassation in D, K. 100 (62a); Marriner, Academy of St. Martin-in-the-Fields (Philips)
Cassation in G, K.63; Marriner, Academy of St. Martin-in-the-Fields (Phil.)
Mass in C, K. 66, "Dominicus"; Mathis, Lang, Heilmann, Rootering, Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Concert Aria, "Cara se le mie penic," without K. number; Mathis, Hager, Salzburg Mozarteum Orchestra (Philips)

6:30 am Tuesday, May 9

Cassation in B-flat, K. 99 (63a); Marriner, Academy of St. Martin-in-the-Fields (Philips)

La finta semplice, K. 51 (46a); Donath, Rolfe Johnson, Berganza, Holl, Iloff, Moser, Lloyd, Hager, Salzburg Mozarteum Orchestra (Orfeo)
Motet, "Benedictus sit Deus," K. 117 (66a); Schellenberger-Ernst, Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Te Deum, K. 141 (66b); Kegel, Leipzig Radio Chorus, Orchestra (Philips)
Minuet in D, K. 94 (73h); Boskovsky, Vienna Mozart Ensemble (Philips)

1770

Minuet in C, K. 61g, No. 2 (1770?) (orch. E. Smith); Boskovsky, Vienna Mozart Ensemble (Philips)
Allegro in G, K. 72a, "Veroneser Allegro," transcribed from a portrait of Mozart; Tachezi (Teldec)
Concert Aria, "Se ardire, e speranza," K. 82 (73o); Sukis, Hager, Salzburg Mozarteum Orchestra (Philips)
Concert Aria, "Fra cento affanni," K. 88 (73c); Laki, Fischer, Vienna Chamber Orchestra (London)
Concert Aria, "Misero me... Misero pargoletto," K. 77 (73e); Garanca, Langrée, Camerata Salzburg (Virgin)
Canon in A, for four clarinets, K. 73i; members of the Bavarian Radio Orchestra (Philips)
String Quartet in G, K. 80 (73f); Hagen Quartet (DG)
Contradance in B-flat, K. 123 (73g); Boskovsky, Vienna Mozart Ensemble Symphony in D, K. 81(73i); Graf, Salzburg Mozarteum Orchestra (Laserlight)
Four Puzzle Canons, K. 89a, No. 2 (73r); Mancusi, Women's Chorus of Concentus Vocalis, Chorus Viennensis (Philips)
Misere in a, K. 85 (73s); Kegel, Leipzig Radio Chorus, Orchestra (Philips)
Symphony in D, K. 97 (73m); Mackerras, Prague Chamber Orchestra (Telarc)
Concert Aria, "Se tutti i mali miei," K. 83 (73p); Mathis, Hager, Salzburg Mozarteum Orchestra (Philips)
Symphony in D, K. 95 (73n); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Minuet in E-flat, K. 122 (73t); Boskovsky, Vienna Mozart Ensemble (Philips)
Motet, "Quaerite primum" in d, K. 86 (73v); Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Symphony No. 10 in G, K. 74; Pinnock, English Concert (DG Archiv)

12:45 pm Tuesday, May 9

Mitridate, rè di Ponto, K. 87 (74a); Dessay, Piau, Corre, Bartoli, Asawa, Flórez, Sabbatini, Rousset, Les Talens Lyriques (Decca)
Six Minuets, K. 104 (61e) (1770-1); Boskovsky, Vienna Mozart Ensemble
4:00 pm Tuesday, May 9
Historic Performances, Part I
6:00 pm Tuesday, May 9
1771
Concert Aria, "Non curo l'affetto," K. 78 (74b); Laki, Fischer, Vienna Chamber Orchestra (London)
Oratorio, La Betulia liberata, K. 118 (74c); Cotrubas, Schwarz, Fuchs, Zimmermann, Schreier, Berry, Hager, Salzburg Chamber Chorus and Mozarteum Orchestra (Philips)
Symphony in F, K. 75; Graf, Salzburg Mozarteum Orchestra (Laserlight)
Motet, "Regina coeli," K. 108 (74d); Kirkby, Hogwood, Westminster Cathedral Boys Choir, Academy of Ancient Music Chorus and Orchestra (London)
Litaniae Laurentiae Beata Maria Virginis, K. 109 (74e); Shirai, Riess, Büchner, Polster, Kegel, Leipzig Radio Symphony Chorus and Orchestra (Philips)
Symphony No. 12 in G, K. 110 (75b); Mackerras, Prague Chamber Orchestra (Telarc)
Ascanio in Alba, K. 111; Chance, Windsor, Feldman, Mannion, Milner, Grimbert, Choeur de l'Université de Paris Sorbonne, Concerto Armonico of Budapest (Naxos)

Midnight Wednesday, May 10

Offertory, "Inter natos mulierum," K. 72 (74f); Creed, RIAS Chamber Chorus, Berlin Radio Symphony Orchestra (Capriccio)
Symphony No. 13 in F, K. 112; Marriner, Academy of St. Martin-in-the-Fields (Philips)
Divertimento in E-flat, K. 113; New York Philomusica (NY Philomusica)
Symphony No. 14 in A, K. 114; Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

1772

Church Sonata in E-flat, K. 67 (41h); Ullman, Angerer, Concilium Musicum (MD+G)
Church Sonata in B-flat, K. 68 (41i); Ullman, Angerer, Concilium Musicum
Church Sonata in D, K. 69 (41j); Ullman, Angerer, Concilium Musicum
Nineteen Minuets, K. 103 (61d); Boskovsky, Vienna Mozart Ensemble
Minuet, K. 61g, No. 1 (1772?); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Symphony No. 9 in C, K. 73; Graf, Salzburg Mozarteum Orchestra (Laserlight)
Kyrie in G, K. 89 (73k); Mancusi, Women's Chorus of Concentus Vocalis (Philips)
Symphony in D, K. 111 + 120 (120 + 111a) (overture to **Ascanio in Alba**, K. 111 and added finale); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Symphony in C, K. 96 (111b); Pinnock, English Concert (DG Archiv)
J.C. Bach, adapted by Mozart, Piano Concerto in D, K. 107, No. 1; Han, Freeman, Philharmonia Orchestra (Brilliant)
J.C. Bach, adapted by Mozart, Piano Concerto in G, K. 107, No. 2; Perahia, English Chamber Orchestra (Sony)
J.C. Bach, adapted by Mozart, Piano Concerto in E-flat, K. 107, No. 3; Veyron-Lacroix, Ristenpart, Saar Chamber Orchestra (Erato LP)
Litaniae de venerabilis altaris sacramento, K. 125; Bonney, von Magnus, Heilmann, Cachemaille, Harmoncourt, Arnold Schoenberg Choir, Concentus musicus Wien (Teldec)
Sonata in D for Keyboard, Four Hands, K. 381 (123a); Haebler, Hoffmann
Symphony No. 15 in G, K. 124; Mackerras, Prague Chamber Orchestra (Telarc)

5:00 am Wednesday, May 10

Divertimento in D, K. 136 (125a); Mirring Quartet (Berlin Classics)
Divertimento in B-flat, K. 137 (125b); Hagen Quartet (DG)
Divertimento in F, K. 138 (125c); Mirring Quartet (Berlin Classics)
Il sogno di Scipione, K. 126; Popp, Gruberova, Mathis, Schreier, Ahnsjö, Moser, Hager, Salzburg Chamber Chorus, Mozarteum Orchestra (Philips)
Homage Cantata for the Enthronement of Archbishop Colloredo (alternate version of an aria from K. 126); Mathis, Hager, Salzburg Chamber Chorus and Mozarteum Orchestra (Philips)
Symphony No. 16 in C, K. 128; Mackerras, Prague Chamber Orchestra
Symphony No. 17 in G, K. 129; Marriner, Academy of St. Martin-in-the-Fields (Philips)
Six Minuets, K. 164 (130a); Boskovsky, Vienna Mozart Ensemble (Philips)
Motet, "Regina coeli," K. 127; Nawe, Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Symphony No. 18 in F, K. 130; Pinnock, English Concert (DG Archiv)
Divertimento No. 2 in D, K. 131; New York Philomusica (NY Philomusica)
Symphony No. 19 in E-flat, K. 132; Marriner, Academy of St. Martin-in-the-Fields (Philips)
Andantino grazioso (alternate version of second movement of K. 132); Marriner, Academy of St. Martin-in-the-Fields (Philips)

10:00 am Wednesday, May 10

Symphony No. 20 in D, K. 133; Mackerras, Prague Chamber Orchestra (Telarc)
Symphony No. 21 in A, K. 134; Pinnock, English Concert (DG Archiv)
String Quartet in D, K. 155 (134a); Mirring Quartet (Berlin Classics)
String Quartet in G, K. 156 (134b); Hagen Quartet (DG)
Original Adagio to K. 156 (134b); Quartetto Italiano (Philips LP)
Lucio Silla, K. 135; Schreier, Augér, Varady, Mathis, Donath, Krenn, Hager, Salzburg Radio Chorus, Salzburg Mozarteum Chorus and Orchestra (Philips)

3:00 pm Wednesday, May 10

Works once attributed to Mozart, now known to be by others, incl.:
1768: Symphony in G, without K. number, "Neue Lambach" (now attrib. Leopold Mozart); Marriner, Academy of St. Martin-in-the-Fields
Missa solemnis, K. 115 (166d) (by Leopold Mozart); Yurlov, USSR State Chorus, Grodberg (Melodiya LP)
Adoremus te, K. Anh. 109 III (written by Gasparini, copied out by Mozart); Morris, Choir of St. Bartholomew-the-Great (Abbey LP)
Kyrie in D, K. 91 (186f) (by Georg Reutter, Jr.; copied out by Mozart); Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Concerto for Violin and Orchestra in D, K. 294a, "Adelaide" (fake, actually by H. Casadesu); Menuhin, Menuhin Festival Orchestra (Angel LP)
1783 or 1784: Symphony No. 37 (Mozart's introduction to M. Haydn's Symphony in G, with remainder by M. Haydn), K. 444 (425a); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

5:00 pm Wednesday, May 10

1773

String Quartet in C, K. 157 (1772-3); Sharon Quartet (Brilliant)
String Quartet in F, K. 158 (1772-3); Amadeus Quartet (DG)
Motet, "Exsultate jubilate," K. 165 (158a); Augér, Bernstein, Bavarian Radio Symphony Orchestra (DG)
String Quartet in B-flat, K. 159; Hagen Quartet (DG)
Divertimento in B-flat, K. 186 (159b); Brymer, London Wind Soloists
String Quartet in E-flat, K. 160 (159a); Hagen Quartet (DG)
Symphony No. 26 in E-flat, K. 184 (161a); Böhm, Concertgebouw Orchestra (Philips)
Divertimento in E-flat, K. 166 (159d); Brymer, London Wind Soloists
Symphony No. 27 in G, K. 199 (161b); Krips, Concertgebouw Orchestra (Philips LP)
String Quartet in F, K. 168; Sharon Quartet (Brilliant)
Symphony No. 22 in C, K. 162; Marriner, Academy of St. Martin-in-the-Fields (Philips)
String Quartet in A, K. 169; Amadeus Quartet (DG)
Symphony No. 23 in D, K. 181 (162b); Mackerras, Prague Chamber Orchestra (Telarc)

8:00 pm Wednesday, May 10

Mass in C, K. 167, "Trinitatis"; Ameling, Planyavsky, Münchinger, Vienna Philharmonic Orchestra (London LP)
Divertimento, K. 205 (167A) and March in D, K. 290 (167AB); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)
Serenade in D, K. 185 (167a), "Andretter," with March in D, K. 189 (167b); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
String Quartet in C, K. 170; Quartetto Italiano (Philips LP)
Variations on Salieri's "Mio caro Adone," K. 180 (173c); Klien (Vox LP)
String Quartet in E-flat, K. 171; Hagen Quartet (DG)
Symphony No. 24 in B-flat, K. 182 (173 dA); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
String Quartet in B-flat, K. 172; Quartetto Italiano (Philips LP)
String Quartet in d, K. 173; Amadeus Quartet (DG)
Symphony No. 25 in g, K. 183 (173 dB); Klemperer, Philharmonia Orchestra (EMI LP)
Motet, "Ergo interest," K. 143 (73a); Kirkby, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
String Quintet in B-flat, K. 174; Melos Quartet, Beyer (DG)
Two Original Movements from the String Quintet in B-flat, K. 174; Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Midnight Thursday, May 11

Concerto No. 5 in D for Piano and Orchestra, K. 175; Ashkenazy, Philharmonia Orchestra (London)
Sixteen Minuets, K. 176; Boskovsky, Vienna Mozart Ensemble (Philips)
Sonata in B-flat for Keyboard, Four Hands, K. 358 (186c) (1773-4); Reisenberg, Balsam (Bridge)

Divertimento in C, K. 188 (240b); Laird, Academy of St. Martin-in-the-Fields members (Philips)
Eight Minuets, K. 315a (315g); Gieseknecht (Seraphim LP)
Eight Minuets, K. 315a (315g) (orch. E. Smith); Boskovsky, Vienna Mozart Ensemble (Philips)
Symphony in D, K. 161 and 163 (141a) (1773-4) (overture to **Il sogno di Scipione**, K. 126 and added finale); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

1774

Church Sonata in D, K. 144 (124a); Ullman, Angerer, Concilium Musicum
Church Sonata in F, K. 145 (124b); Ullman, Angerer, Concilium Musicum (MD+G)

Litaniae Laurentianae Beata Maria Virginis, K. 195 (186d); Frank-Reinecke, Burmeister, Büchner, Polster, Kegel, Leipzig Radio Symphony Chorus and Orchestra (Philips LP)

Concerto in B-flat for Bassoon and Orchestra, K. 191 (186e); Perkins, Boyd, Manchester Camerata (Hyperion)
Concertone in C for Two Violins and Orchestra, K. 190 (186E); Perlman, Zukerman, Mehta, Israel Philharmonic Orchestra (DG)

Missa brevis in F, K. 192 (186f); Bach, Frimmer, Schubert, Prégardien, Selig, Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

Symphony in D, K. 121 (207a) (overture to **La finta giardiniera**, K. 196 and added finale); Schröder, Hogwood, Academy of Ancient Music
Dixit Dominus and Magnificat, K. 193 (186g); Shirai, Büchner, Polster, Kegel, Leipzig Radio Symphony Chorus and Orchestra (Philips LP)
Variations on a Minuet of Johann Christian Fischer, K. 179 (189a); Klien (Vox Missa brevis in D, K. 194 (186h); Bach, Frimmer, Schubert, Prégardien, Selig, Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

Serenade in D, K. 203 (189b), "Colloredo," with March in D, K. 237 (189c); Maier, Collegium Aureum (Deutsche Harmonia Mundi)

Duo in B-flat for Bassoon and Cello, K. 292 (196c) (1775); Hubner, Latzko
6:30 am Thursday, May 11

Offertory, "Misericordias Domini," K. 222 (205a) (1775); Grossman, Vienna Choir Boys, Vienna Chorus (Philips LP)
Symphony No. 28 in C, K. 200 (189k); Walter, Columbia Symphony (Sony)
Symphony No. 29 in A, K. 201 (186a); Cantelli, Philharmonia Orchestra (EMI)
Symphony No. 30 in D, K. 202 (186b); Krips, Concertgebouw Orchestra (Philips LP)

1775

Masonic Song, "O heiliges Band der Freundschaft," K. 148 (125h) (1775-6); Equiluz, Rapf (Vox)
Minuet in F, K. 168a; Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Song, "Wie unglücklich bin ich nit," K. 147 (125g) (1775-6); Schreier, Demus (Eurodisc)

Piano Sonata in C, K. 279 (189d); Ciccolini (Discover)

Piano Sonata in F, K. 280 (189e); Haskil (DG LP)

Piano Sonata in B-flat, K. 281 (189f); Horowitz (DG)

9:00 am Thursday, May 11

La finta giardiniera, K. 196; Conwell, Sukis, Fassbaender, Ihloff, Cesare, Moser, McDaniel, Hager, Salzburg Mozarteum Orchestra (Philips)

Piano Sonata in E-flat, K. 282 (189g); Brendel (Philips)

Piano Sonata in G, K. 283 (189h); Vlodavý (Sony)

Piano Sonata in D, K. 284 (205b); Balsam (London)

Concerto No. 1 in B-flat for Violin and Orchestra, K. 207; Standage, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Missa brevis in C, "Sparrow Mass," K. 220 (196b) (1775-6); Mathis, Procter, Troyanos, Grobe, Laubenthal, Shirley-Quirk, Engen, Kubelik, Regensburg Cathedral Choir, Bavarian Radio Symphony Orchestra (DG)

2:00 pm Thursday, May 11

Unproven or Disputed works — Doubtful and Spurious Mozart, incl.: 1765?: Symphony in a, K. Anh. 220 (16a), "Odense"; Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

1767: Symphony in F, K. 76 (42a); Harmoncourt, Concentus musicus Wien (Deutsche Harmonia Mundi)

Six Minuets, K. 61h; Boskovsky, Vienna Mozart Ensemble (Philips)

1770: Symphony No. 11 in D, K. 84 (73q); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

Antiphon, "Cibavit eos ex adipie frumenti," K. 44 (73u); Kegel, Leipzig Radio Chorus and Orchestra (Philips)

Kyrie in d, K. 90; Kegel, Leipzig Radio Chorus and Orchestra (Philips)
Sub tuum praesidium, K. 198, C3.08; Kegel, Leipzig Radio Chorus and Orchestra (Philips)

1771: Symphony in B-flat, K. Anh. 216 (C.11.03, 74g); Pinnock, English Concert (DG Archiv)

Six Minuets, K. 105 (61f); Boskovsky, Vienna Mozart Ensemble (Philips)
1777: Divertimento in E-flat, K. 289 (127g); New York Philomusica (NY Philomusica)

1791: Masonic song, "Lasst uns mit geschlungenen Händen," K. 623 (623a); Kertész, Edinburgh Festival Chorus, G. Fischer (organ) (London)

return to chronology, 1775

4:30 pm Thursday, May 11

Il rè pastore, K. 208; Blasi, McNair, Vermillion, Hadley, Ahnsjö, Marriner, Academy of St. Martin-in-the-Fields (Philips)
Concerto No. 2 in D for Violin and Orchestra, K. 211; Biondi, Europa Galante (Virgin)

Concert Aria, "Si mostra la sorte," K. 209; Winberg, Fischer, Vienna Chamber Orchestra (London)

Concert Aria, "Con ossequio, con rispetto," K. 210, for Piccini's **L'Asratro**; Winberg, Fischer, Vienna Chamber Orchestra (London)
Church Sonata in B-flat, K. 212; Chorzempa, Winschermann, Deutsche Bachsolisten (Philips)

March in D, K. 215 (213b); Végh, Salzburg Mozarteum Camerata Academica (Capriccio)
Divertimento in F, K. 213; New York Philomusica (NY Philomusica)

Serenade in D, K. 204 (213a); Maier, Collegium Aureum (EMI)
March in C, K. 214; Boskovsky, Vienna Mozart Ensemble (Philips)

Symphony in C, K. 102 (213c) (overture to **Il rè pastore**, K. 208, and added finale); Marriner, Academy of St. Martin-in-the-Fields (Philips)

Concerto No. 3 in G for Violin and Orchestra, K. 216; Tetzlaff, Deutsche Kammerphilharmonie (Virgin)

Concert Aria, "Voi avete un cor fedele," K. 217; Ameling, Leppard, English Chamber Orchestra (Philips LP)

9:00 pm Thursday, May 11
Concerto No. 4 in D for Violin and Orchestra, K. 218; Grumiaux, Davis, London Symphony Orchestra (Philips)

Missa longa in C, K. 262 (246a); Schudel, Groenewold, Maus, Possemeyer, Gronostay, RIAS Chamber Choir and Sinfonietta (Schwann LP)

Concerto No. 5 in A for Violin and Orchestra, K. 219, "Turkish"; Szeryng, Gibson, New Philharmonia Orchestra (Philips LP)

1776

Serenata notturna in D, K.239; Koopman,Amsterdam Baroque Orch.(Erato)
Divertimento in B-flat, K. 240; Ensemble Zefiro (Astrée)

Concerto No. 6 in B-flat for Piano and Orchestra, K. 238; Kocsis, Rolla, Ferenc Liszt Chamber Orchestra (Hungaroton)

Divertimento in E-flat, K. 252 (240a); Brymer, London Wind Soloists (London LP)

Church Sonata in G, K.241; Ullman,Angerer,Concilium Musicum (MD+G)
Concerto No. 7 in F for Three Pianos and Orchestra, K. 242, "Lodron"; Eschenbach, Frantz, Schmidt, London Philharmonic Orchestra (EMI)

Litaniae de venerabili altaris sacramento, K. 243; Blasi, van Magnus, van der Walt, Miles, Harmoncourt, Arnold Schoenberg Choir, Concentus musicus Wien (Teldec)

Church Sonata in F, K. 244; Chorzempa, Winschermann, Deutsche Bachsolisten (Philips)

Church Sonata in D, K.245; Ullman,Angerer,Concilium Musicum (MD+G)

Midnight Friday, May 12

Concerto No. 7 in F for Two Pianos and Orchestra, K. 242 (Mozart's revision of three-piano version); Perahia, Lupu, English Chamber Orchestra
Allegro in F for unfinished divertimento, K.288(246c)(completed E. Smith); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

March in F, K. 248; Academy of St. Martin-in-the-Fields Chamber Ens.
Divertimento in F, K. 247; Végh, Salzburg Mozarteum Camerata Academica (Capriccio)

Concerto No. 8 in C for Piano and Orchestra, K. 246; Brendel, Marriner, Academy of St. Martin-in-the-Fields (Philips)

Motet, "Venite populi," K. 260 (248a); Creed, RIAS Chamber Chorus, Berlin Radio Symphony Orchestra (Capriccio)

Four Contradances, K. 101 (250a); Végh, Salzburg Mozarteum Camerata Academica (Capriccio)

Divertimento in D, K. 251; Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Concert Aria, "Ombra felice . . . Io ti lascio," K. 255; Schwartz, Hager, Salzburg Mozarteum Orchestra (Philips)

Concert Aria, "Clarice cara," K. 256; Ahnsjö, Hager, Salzburg Mozarteum Orchestra (Philips)

Divertimento in F, K. 253; Ensemble Zefiro (Astrée)

Mass in C, K.257, "Credo"; Blasi, van Magnus, van der Walt, Miles, Harmoncourt, Arnold Schoenberg Choir, Concentus musicus Wien (Teldec)

Divertimento in B-flat for Piano, Violin, and Cello, K. 254; Pires, Dumay, Wang (DG)

Missa brevis in C, K. 258, "Spaur"; Schudel, Groenewold, Maus, Possemeyer, Gronostay, RIAS Chamber Choir and Sinfonietta (Schwann LP)

Adagio in E for Violin and Orchestra, K. 261; Grumiaux, Leppard, New Philharmonia Orchestra (Philips)

Rondo in B-flat for Violin and Orchestra, K. 269 (261a); Perlman, Levine, Vienna Philharmonic Orchestra (DG)

5:30 am Friday, May 12

Missa brevis in C, K. 259, "Organ Solo Mass"; Monoyios, Graf, Pfaff, Selig, Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

March in D, K. 249, "Haffner"; Beecham, Royal Philharmonic (EMI)
Serenade in D, K. 250 (248b), "Haffner"; Greutter, Wand, North German Radio Symphony Orchestra (RCA Victor)

Church Sonata in C, K. 263; Chorzempa, Winschermann, Deutsche Bachsolisten (Philips)

Notturmo in D for Four Orchestras, K. 286 (269a) (1776-7); Savall, Le Concert des Nations (AliaVox)

Modulating Prelude; first half, without K number; second half, K. Anh. C 15.11 (626a) (reproduced for performance by C. Wolff, R. Levin) (1776-7); Levin (concert performance)

Contradances for Count Czernin, K. 269b, Nos. 1 and 3 (orch. E. Smith); Boskovsky, Vienna Mozart Ensemble (Philips)

Incidental music for von Geblér's play *Thamos, König in Ägypten*, K. 345 (336a) (1776-9); Miles, Kazmierczak, Clarkson, Tindall, Jellard, Gardiner, Monteverdi Choir, English Baroque Soloists (DG Archiv)

8:30 am Friday, May 12

1777

Divertimento in B-flat, K. 270; Ensemble Zefiro (Astrée)

Concerto No. 9 in E-flat for Piano and Orchestra, K. 271, "Jeunehomme"; Andnes, Norwegian Chamber Orchestra (EMI)

Four Contradances, K. 267 (271c); Boskovsky, Vienna Mozart Ensemble

Church Sonata in G, K. 274 (271d); Ullman, Angerer, Concilium Musicum

Church Sonata in C, K. 278 (271e); Ullman, Angerer, Concilium Musicum (MD+G)

String Trio in B-flat, K. 266 (271f); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Divertimento No. 15 in B-flat, K. 287 (271H); Vienna Octet members (London LP)

Concert Aria, "Ah, lo previdi . . . Ah, t'invola agl'occhi miel," K. 272; Popp, Hager, Salzburg Mozarteum Orchestra (Philips)

Ariette, "Dans un bois solitaire," K.308 (295b) (1777-8); Ameling, Baldwin Alma Dei creatoris, K. 277 (272a); (incorporated into performance of Missa brevis, K. 275 (272b)) Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

Missa brevis in B-flat, K. 275 (272b); Mellon, Graf, Pfaff, Selig, Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

Gradual, "Sancta Maria, mater Dei," K. 273; (incorporated into performance of Missa brevis, K. 275 (272b)) Neumann, Cologne Chamber Chorus, Collegium Cartusianum (EMI)

Piano Sonata in D, K. 309 (284b); Schiff (London)

Ariette, "Oiseaux, si tous les ans," K.307(284d)(1777-8);Ameling, Baldwin

Piano Sonata in D, K. 311 (284c); Vlado (Sony)

Quartet for Flute and Strings in D, K. 285; B. Kuijken, Collegium Aureum (Deutsche Harmonia Mundi)

Cappriccio in C, K. 395 (300g); Gieseking (Seraphim LP)

12:30 pm Friday, May 12

1778

Quartet for Flute and Strings in G, K. 285a; Hazelzet, Utiger, Bäss, Selo (Deutsche Harmonia Mundi)

Sonata in G for Piano and Violin, K. 301 (293a); Zhu, Hahn (DG)

Concerto in G for Flute and Orchestra, K. 313 (285c); Pahud, Abbado, Berlin Philharmonic Orchestra (EMI)

Sonata in E-flat for Piano and Violin, K. 302 (293b); Breitman, Rivest (Analekta)

Concerto in C for Oboe and Orchestra, K. 271k (presumed first version of Flute Concerto, K. 314); Lardrot, Prohaska, Chamber Orchestra of the Vienna State Opera (Vanguard LP)

Concerto in D for Flute and Orchestra, K. 314 (285d); Marion, Ristenpart, Chamber Orchestra of the Saar (Nonesuch LP)

Sonata in C for Piano and Violin, K.303 (293c);Lupu,Goldberg(London LP)

Symphonic Concertante in E-flat for Oboe, Clarinet, Bassoon, Horn, and Orchestra, K. Anh. 9 (297b); Steins, Stähr, Hauptmann, Braun, Karajan, Berlin Philharmonic Orchestra (EMI)

Concert Aria, "Alcandro lo confesso . . . Non sò d'onde viene," K. 294, version 1; Popp, Hager, Salzburg Mozarteum Orchestra (Philips)

Concert Aria, "Alcandro lo confesso . . . Non sò d'onde viene," K. 294, version 2 (completed G. Fischer); Laki, Fischer, Vienna Chamber Orchestra (London)

Sonata in A for Piano and Violin, K.305(293d);Balsam,Shumsky(MHS LP)

Kyrie in E-flat, K. 322 (completed M. Stadler); Schellenberger-Ernst, Lang, Kegel, Leipzig Radio Chorus and Orchestra (Philips)

Concert Aria, "Se al labbro mio non credi," K. 295; Winbergh, Fischer, Vienna Chamber Orchestra (London)

Concert Aria, "Se al labbro mio non credi," K. 295, revised version; Blochwitz, Weigle, Dresden Philharmonic Orchestra (Philips)

Concert Aria, "Basta vincisti . . . Ah, non lasciami," K. 486a (295a); Battle, Previn, Royal Philharmonic Orchestra (Angel LP)

Sonata in C for Piano and Violin, K. 296; Breitman, Rivest (Analekta)

4:30 pm Friday, May 12

Concerto in C for Flute, Harp, and Orchestra, K. 299 (297c); Palma, Allen, Orpheus Chamber Orchestra (DG)

Variations on, "Je suis Lindor," K. 354 (299a); Gieseking (Seraphim LP)

Ballet Music from **Les petits riens**, K. Anh. 10 (299b); Marriner, Academy of St. Martin-in-the-Fields (Angel LP)

"La Chasse," K. Anh. 103 (299d, previously 320f) (completed E. Smith); Boskovsky, Vienna Mozart Ensemble (Philips)

Concert Aria, "Ah se in ciel, benigne stelle," K. 538 (dated 1778 by Tyson and Plath; orchestrated by Mozart in 1788); Laki, Fischer, Vienna Chamber Orchestra (London)

Gavotte in B-flat, K. 300; Boskovsky, Vienna Mozart Ensemble (Philips)

Symphony No. 31 in D, K. 297 (300a), "Paris"; Krips, Concertgebouw Orchestra (Philips)

Alternate Andante for Symphony No. 31, K. 297 (300a); Krips, Concertgebouw Orchestra (Philips)

Concert Aria, "Popoli di Tessaglia . . . Io non chiedo," K. 316 (300b); Streich, Mackerras, Bavarian Radio Symphony Orchestra (DG)

Sonata in e for Piano and Violin, K. 304 (300c); Lupu, Goldberg (London)

Piano Sonata in A, K. 310 (300d); Brendel (Philips)

7:15 pm Friday, May 12

Historic Performances, Part II

9:15 pm Friday, May 12

return to chronology, 1778

Sonata in D for Piano and Violin K. 306 (300l); Richter, Kagaan (EMI)

Concerto in D for Piano, Violin, and Orchestra, K. Anh. 56 (315f), fragment (completed P. Wilby); Leonard, Kussmaul, Amsterdam Mozart Players (Chanel Classics)

Nine Variations in C on Dežède's "Lison dormait," K.264 (315d); Klien

Concerto in F for Oboe and Orchestra, K. 293 (416f) (completed R. Levin); Gomburg, Sasson, Newton Symphony Orchestra (WCRB LP)

1779

Andante in C for Flute and Orchestra, K. 315 (285e) (1779-80); Marion, Ristenpart, Chamber Orchestra of the Saar (Nonesuch LP)

Concerto No. 10 in E-flat for Two Pianos and Orchestra, K. 365 (316a); Em. Gilels, El. Gilels, Böhm, Vienna Philharmonic Orchestra (DG LP)

Mass in C, K. 317, "Coronation Mass"; Bonney, Wyn Rogers, McDougall, Gadd, Pinnock, English Concert and Choir (DG Archiv)

Church Sonata in C, K. 329 (317a); Ullman, Angerer, Concilium Musicum (MD+G)

Concert Aria, "Kommet her, ihr frechen Sünder," K. 146 (317b); Murray, Marriner, Stuttgart Radio Symphony Orchestra (Philips)

Church Sonata in C, K. 328 (317c); Chorzempa, Winschermann, Deutsche Bachsolisten (Philips)

Midnight Saturday, May 13

Sonata in B-flat for Piano and Violin K. 378 (317d) (1779 or 1781); Barenboim, Perlman (DG)

Symphony No.32 in G, K.318; Maag, London Symphony Orchestra (Decca)

Symphony No. 33 in B-flat, K.319; C.Kleiber, Bavarian State Orchestra (DG)

Serenade in D, K.320, "Posthorn," with introductory and final Marches in D, K. 335(320a), Nos. 1 and 2; Abbado, Berlin Philharmonic Orchestra (Sony)

Divertimento in D, K.334(320b), with introductory March in D, K.445(320c); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Sinfonia Concertante in E-flat for Violin, Viola, and Orchestra, K. 364 (320d) (1779); I. Oistrakh, D. Oistrakh, Kondrashin, Moscow Philharmonic Orchestra (London LP)

3:00 am Saturday, May 13

Vesperae de Dominica, K. 321; Marshall, Cable, Evans, Roberts, Guest, Choir of St. John's College, Cambridge, Wren Orchestra (London)

Sinfonia Concertante in A for Violin, Viola, Cello, and Orchestra, K. Anh. 104 (320e) (completed R. Levin); Silverstein, Fine, Eskin, Sasson, Newton Symphony Orchestra (WCRB LP)

Motet, "Regina coeli," in C, K. 276 (321b); Reinhardt-Kiss, Burmeister, Büchner, Kegel, Leipzig Radio Choir and Symphony Orchestra (Philips)

Kyrie in C, K. 323 (identical to K. Anh. 15) (completed M. Stadler); Kegel, Leipzig Radio Choir and Symphony Orchestra (Philips)

1780

Church Sonata in F, K. 224 (241a); Ullman, Angerer, Concilium Musicum

Concert Aria, "Ma che vi fece . . . Sperai vicino," K. 368 (1779-80); Gruberova, Hager, Salzburg Mozarteum Orchestra (Philips)

Church Sonata in A, K. 225 (241b); Chorzempa, Winschermann, Deutsche Bachsolisten (Philips)

Missa solemnis in C, K. 337; Samuelis, Eittinger, Haller, Flaig, Neumann, Cologne Chamber Chorus, Collegium Cartusianum (MD+G)

Church Sonata in C, K. 336 (366d); (included in performance of Missa solemnis, K. 337) Noll, Neumann, Collegium Cartusianum (MD+G)

Zaide, K. 344 (336b) (1779-80); Dawson, Blochwitz, Bär, Lippert, Purves, Goodwin, Academy of Ancient Music (Harmonia Mundi)

7:00 am Saturday, May 13

Symphony No. 34 in C, K. 338; Szell, Concertgebouw Orchestra (Decca)

Vesperae solennes de confessore, K. 339; Kirkby, Robbin, Ainsley, George, Ross, Hogwood, Winchester Cathedral Choir, Academy of Ancient Music (L'Oiseau-Lyre)

Song, "Die Zufriedenheit," K. 349 (367a) (with mandolin accompaniment (1780-1); Mathis, Ochi (DG LP)

Song, "Komm liebe Zither, komm," K. 351 (367b) (with mandolin accompaniment) (1780-1); Schreier, Fietz (Eurodisc)

1781

Quartet for Flute and Strings in C, K. Anh. 171 (285b) (1781-2); Hazelzet, Utiger, Bäss, Selo (Deutsche Harmonia Mundi)

Variations in C on "Ah vous dirai-je, maman," K. 265 (300e) (1781-2); Haskil (DG LP)

Variations on "La belle française," K. 353 (300f) (1781-2); Klien (Vox LP)

Quartet in F for Oboe and Strings, K. 370 (368b); Goodwin, Terzetto (Harmonia Mundi)

Song, "Verdankt sei dem Glanz der Grossen," K. 392 (340a) (1781-2); Ameling, Baldwin (Philips)

Concert Aria, "Misera! Dove son . . . Ah! non son io che parlo," K. 369; Mofvo, Galliera, Philharmonia Orchestra (Seraphim LP)

Song, "Ich wü'rd mein Troste," K. 391 (340b) (1781-2); Schreier, Demus

Song, "Sei, du! auf meinem Pfad," K. 390 (340c) (1781-2); Ameling, Baldwin (Philips)

First Movement and Rondo for Horn Concerto in E-flat, K. 370b and 371 (completed Tuckwell); Tuckwell, English Chamber Orchestra (Decca LP)

Sonata for Piano and Violin in B-flat, K. 372 (fragment, incomplete allegro only); Richter, Kagaan (EMI)

9:45 am Saturday, May 13

Works partly by Mozart

Works partly by Mozart and partly by others, speculative reconstruction, and arias with Mozart's embellishments, including:

1772: Tantum Ergo, K. Anh. 186d (142) (believed to be by J. Zach), with "Amen" coda (believed to be by Mozart); Frimmer, Schreier, Leipzig Radio Symphony Orchestra and Chorus (Philips)

Tantum Ergo in D, K. Anh. 186e (197); Schreier, Leipzig Radio Symphony Orchestra and Chorus (Philips)

1778: Symphonie Concertante in E-flat for Flute, Oboe, Bassoon, and Horn, and Orchestra, K. Anh. 9 (297B) (speculative reconstruction by R. Levin); Nicolet, Holliger, Thunemann, Baumann, Marriner, Academy of St. Martin-in-the-Fields (Philips)

1777: Concerto for Violin and Orchestra in D, K. 271a; Menuhin, Menuhin Festival Orchestra (Angel LP)

Minuet and Trio by Mozart pupil Thomas Attwood, sketched originally or revised by Mozart; Manze, English Concert (Harmonia Mundi)

Six German Dances with Trios, K. 509, arr. for piano (by Mozart?); Gieseking (Seraphim LP)

Canzonetta, "Ridente la calma," K. 152 (210a) (thought to be by Myslivicek, arranged by Mozart); Bartoli, Schiff (London)

Aria, "Cara, la dolce fiamma," from J. C. Bach's **Adriano in Siria**, with two different sets of embellishments by Mozart; Montague, Cullagh, Futral, Mackerras, Hanover Band (Opera Rara)

return to chronology, 1781

Noon Saturday, May 13

Idomeneo, rè di Creta, K. 366; Bostridge, Frittoli, Milne, Lieberson, Rolfe Johnson, Charles-Claire, Relyea, Mackerras, Edinburgh Festival Chorus, Dunedin Consort, Scottish Chamber Orchestra (EMI)

Ballet Music from **Idomeneo**, K. 367; Mackerras, Scottish Chamber Orchestra (EMI)

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Aria variants in early operas

Arias in Mozart's original or embellished versions from **Lucio Silla**, K. 135, with Cullagh, Futral, Mackerras, Hanover Band (Opera Rara), and **La finta semplice**, K. 51 (46a) and **Mitridate**, K. 87 (74a), with Blochwitz, Weigle, Dresden Philharmonic Orchestra and Szymka, Wiens, Gudbjörnsson, Marriner, Academy of St. Martin-in-the-Fields (Philips)

return to chronology, 1781

4:00 pm Saturday, May 13

Allegro in B-flat, K. 400 (372a) (completed M. Stadler); Khouri (Entr'acte)
Rondo in C for Violin and Orchestra, K. 373; Tetzlaff, Schiff, Northern Sinfonia (Virgin)

Sonata in G for Piano and Violin, K. 379 (373a); Barenboim, Perlman (DG)
Concert Aria, "A questo seno . . . Or che il cielo," K. 374; Ameling,

Leppard, English Chamber Orchestra (Philips LP)

Variations for Piano and Violin on "La bergère Célimène," K. 359 (374a);

Balsam, Shumsky (MHS LP)

Sonata in F for Piano and Violin, K. 376 (374d); Immerseel, Seiler (Zig Zag)
Variations for Piano and Violin on "Hélas, j'ai perdu mon amour," K. 360 (374b); Schiff, Shioikawa (London)

Variations on Grétry's "Dieu d'amour," K.352(374c); Gieseeking (Seraphim)

Sonata in F for Piano and Violin, K.377 (374e); Immerseel, Seiler (Zig Zag)

Sonata in E-flat for Piano and Violin, K. 380 (374i); Egarr, Manze

(Harmonia Mundi)

Serenade in E-flat for Winds, K. 375 (sextet version); Bolle, Musica Viva

Ensemble (Monitor LP)

Sonata in D for Keyboard, Four Hands, K. 448 (375a); Perahia, Lupu (CBS)

7:30 pm Saturday, May 13

1782

Rondo in D for Piano and Orchestra, K. 382; Bilson, Gardiner, English

Baroque Soloists (DG Archiv)

Concert Aria, "Nehmt meinen Dank," K. 383; Streich, Mackerras, Bavarian

Radio Symphony Orchestra (DG)

Die Entführung aus dem Serail, K. 384; Dawson, Hirsti, Heilmann,

Gahmlich, von Kannen, Hinze, Hogwood, Academy of Ancient Music

Orchestra and Chorus (L'Oiseau-Lyre)

original versions, more extended in form, of arias in **Die Entführung aus**

dem Serail, K. 384; Rancatore, Kodalli, Groves, Mackerras, Scottish

Chamber Orchestra (Telarc)

Duet, "Welch ängstliches Beben," K. 389 (384a) for **Die Entführung aus**

dem Serail, K. 384 (completed E. Smith); Burrows, Tear, Davis, Academy

of St. Martin-in-the-Fields (Philips)

Symphony No. 35 in D, K. 385, "Haffner"; van Beinum, London

Philharmonic Orchestra (Decca)

Rondo in A for Piano and Orchestra, K. 386 (Tyson-Mackerras edition);

Levin, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)

String Quartet in G, K. 387; Quator Mosaïques (Astrée)

Midnight Sunday, May 14

Serenade in c, K. 388 (384a) (1782 or 1783); Schneider, Solis, Bloom,

Mack, Turner, Combs, Wright, Winstead, Kelley (Columbia LP)

Grave and Presto in B-flat for Two Pianos, K. Anh. 42 (375b); Badura-

Skoda, Demus (MHS LP)

Serenade in E-flat for Winds, K. 375 (octet version); Holliger Wind

Ensemble (Philips)

Fugue in G, K.401(375e)(last 8 bars completed M. Stadler);Pröger(Schwann)

Canon in c "Sie, sie ist dahin", K. 229 (382a); Mancusi, Chorus Viennensis

Canon in c, K. 230 (382b); Mancusi, Chorus Viennensis (Philips)

Canon, "Lasst uns froh sein," K. 231 (382c); Harrer, Chorus Viennensis

Canon, "Nichts labt mich mehr als Wein," K. 233 (382d); Harrer, Chorus

Viennensis (Philips)

Concert Aria, "Der Liebe himmlisches Gefühl," K. 119 (382h) (orch. F.

Beyer); Laki, Fischer, Vienna Chamber Orchestra (London)

Canon, "Essen, Trinken, das erhält den Leib," K. 234 (382e); Harrer,

Chorus Viennensis (Philips)

Canon in D, "Wo der perlende Wein," K. 347 (382f); Mancusi, Women's

Chorus of Concentus Vocalis, Chorus Viennensis (Philips)

Canon, "V'amo di core teneramente," K. 348 (382g); Mancusi, Women's

Chorus of Concentus Vocalis, Chorus Viennensis (Philips)

Prelude and Fugue in C, K. 394 (383a); Gieseeking (Seraphim LP)

Fantasia in F, K. Anh. 32 (383C), fragment; Kipnis (Music and Arts)

Concert Aria, "In te spero, o sposo amato," K. 440 (383h); Lind, Weigle,

Dresden Philharmonic Orchestra (Philips)

Three Marches, K. 408 1, 2, 3 (383e, K. 383F, 385a); Boskovsky, Vienna

Mozart Ensemble (Philips)

Mozart's arrangements of his own works, including:

Harmoniemusik in C, without K. number, arranged from **Die Entführung**

aus dem Serail, K. 384 (arrangement ascribed to Mozart by B.

Blomhert); Blomhert, Amadeus Winds (L'Oiseau-Lyre)

Piano Concerto No. 12 in A, K. 414 (arr. Mozart); Collard, Muir Quartet

Piano Concerto No.13 in C.K.415 (arr. Mozart);Collard,Muir Quartet(EMI)

return to chronology, 1782

Three Minuets, K. 363 (1782-3); Boskovsky, Vienna Mozart Ensemble

(Philips)

Symphonic Minuet in C, K. 409 (383f); Marriner, Academy of St. Martin-

in-the-Fields (Philips)

Sonata in C for Piano and Violin, K. 403 (385c) (fragment); Egarr, Manze

(Harmonia Mundi)

Violin Sonata movement in c, fragment, K. 396 (385f); members of

Netherlands Soloists Ensemble (Emergo)

Andante and Allegretto in C, K. 404 (385d) (completed J.A. André);

Brautigam, van Keulen (Philips)

Andante and Fugue in A, K. 402 (385e) (completed M. Stadler); Canino,

Accardo (Nuova Era)

Fantasia in d for Piano, K. 397 (385g) (final 10 measures completed by

another) (1782 or 1786-7?); Kraus (Sony)

Suite in C, K. 399 (385i); Gieseeking (Seraphim LP)

Fugue in g, K. 154 (385k); Weinberger (Moette)

Quintet in E-flat for Horn, Violin, Two Violas, and Cello, K. 407 (386c);

Brain, Griller String Quartet (London)

Sined's Bardengesang auf Gibraltar, "O Calpe! Dir donnert's am Fusse,"

K.Anh.25 (386d); Blochwitz, Weigle, Munich Radio Orchestra (Philips)

Six Preludes and Fugues, K. 404a (based on music of J.S. and W.F. Bach);

Grumiaux Trio (Philips)

Five Fugues for String Quartet, K. 405 (based on music of J.S. Bach);

LaSalle Quartet (Nos. 2-5) (DG)

7:00 am Sunday, May 14

Concerto No. 12 in A for Piano and Orchestra, K. 414 (385p); Serkin,

Schneider, Marlboro Festival Orchestra (Columbia LP)

Minuet in B-flat for String Quartet, K. Anh. 68 (589a) (1782-3) (completed

E. Smith); Academy of St. Martin-in-the-Fields Chamber Ensemble

Concerto No. 11 in F for Piano and Orchestra, K. 413 (387a) (1782-3);

Bilson, Gardiner, English Baroque Soloists (DG Archiv)

Larghetto and Allegro in E-flat (1782-3) (completed R. Levin); Bilson,

Levin (Nonesuch LP)

Concerto No. 13 in C for Piano and Orchestra, K. 415 (387b) (1782-3);

Immerseel, Orchestra Anima Eterna (Channel Classics)

Sonata movement for Two Pianos in B-flat, K. Anh. 43 (375c) (1782-83?);

Corver, Grotenhuis (Emergo)

Andantino for Cello and Piano, fragment, K. Anh. 46 (374g) (1782-83?);

Swarts, pianist of Netherlands Soloists Ensemble (Emergo)

Adagio in B-flat, K. 411 (484a) (1782 or 1783); Leister, Stalder, Hofer,

Schmid (Jecklin)

Adagio in F for Two Basses Horns and Bassoon, K. 410 (484d) (1782 or

1783); Stalder, Schmid, Meyer (Jecklin)

1783

Concert Aria, "Mia speranza adorata. . . Ah, non sai qual pena," K. 416;

Schäfer, Abbado, Berlin Philharmonic Orchestra (DG)

Piano Sonata in C, K. 330 (300h); Say (Elektra)

Concert Aria, "Müsst' ich auch durch tausend Drachen," K. 435 (416b)

(completed E. Smith); Burrows, Davis, Academy of St. Martin-in-the-

Fields (Philips)

Pantalon und Colombine, Musik zu einer Faschingspantomime, K. 446

(416d) (reconstructed F. Beyer and W. Keitel); Marriner, Academy of

St. Martin-in-the-Fields (Philips)

Concerto No. 2 for Horn and Orchestra in E-flat, K. 417; Civil, Kempe,

Royal Philharmonic Orchestra (RCA LP)

Concert Aria, "Ah, spiegarti, oh Dio," K. 178 (417e) (orch. E. Smith);

Kaufmann, Weigle, Munich Radio Orchestra (Philips)

Concert Aria, "Vorrei spiegarti, oh Dio," K. 418; Blegen, Amerer,

Zukerman, Mostly Mozart Orchestra (Columbia LP)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian

Morals and Pusey Minister in The Memorial Church. Music includes

Britten's Rejoice in the Lamb.

12:30 pm THE MOZART ORGY (cont.)

Piano Sonata in A, K. 331 (300i); Perahia (Sony)

Mass in c, K. 427 (417a), "Great" (1782-3) (completed H.C. Robbins

London); Stader, Töpfer, Haefliger, Sardi, Fricasy, Choir of St.

Hedwig's Cathedral, Berlin Radio Symphony Orchestra (DG)

Aria, "No, che non sei capace," K. 419, for Anfossi's *Il curioso indiscreto*;

Streich, Mackerras, Bavarian Radio Symphony Orchestra (DG)

Piano Sonata in F, K. 332 (300k); de Larrocha (RCA Victor)

Piano Sonata in B-flat, K. 333 (315c); Haefliger (Sony)

Variations on Paisiello's "Salve tu, Domine," K. 398 (416e); Gieseeking

(Seraphim LP)

String Quartet in d, K. 421 (417b); Alban Berg Quartet (EMI)

Concert Aria, "Ah, spiegarti, oh Dio," K. 178 (417e) (orch. E. Smith);

Kaufmann, Weigle, Munich Radio Orchestra (Philips)

Concert Aria, "Vorrei spiegarti, oh Dio," K. 418; Blegen, Amerer,

Zukerman, Mostly Mozart Orchestra (Columbia LP)

Aria, "No, che non sei capace," K. 419, for Anfossi's *Il curioso indiscreto*;

Streich, Mackerras, Bavarian Radio Symphony Orchestra (DG)

String Quartet in E-flat, K. 428 (421b); Chilingirian Quartet (CRD)

4:00 pm Sunday, May 14

Duo in G for Violin and Viola, K. 423; Perlman, Zukerman (RCA Victor)

Concert Aria, "Per pietà non ricercate," K. 420; Winbergh, Fischer, Vienna

Chamber Orchestra (London)

Concert Aria, "Così dunque tradisci. . . Aspri rimorsi atroci," K. 432 (421a);

Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London)

L'oca del Cairo, K. 422; Wiens, Coburn, Nielsen, Schreier, Johnson,

Fischer-Dieskau, Scharinger, Schreier (cond.), Carl Philipp Emanuel

Bach Chamber Orchestra (Philips)

Duo in B-flat for Violin and Viola, K. 424; Grumiaux, Pelliccia (Philips)

Symphony No. 36 in C, K. 425, "Linz"; Busch, Danish State Radio

Symphony Orchestra (EMI)

Divertimento, K. Anh. 229 (439b), No. 1; Netherlands Wind Ensemble

members (Philips)

Lo sposo deluso, K. 430 (424a); Palmer, Cotrubas, Rolfe Johnson, Tear,

Grant, Davis, London Symphony Orchestra (Philips)

Divertimento, K. Anh. 229 (439b), No. 2; Netherlands Wind Ensemble

members (Philips)

7:30 pm Sunday, May 14

Historic Performances, Part III

Return to chronology, 1783

10:00 pm Sunday, May 14

Serenade in B-flat, K. 361 (370a), "Gran Partita" (late 1783 or 1784?);

Hoepflich, Nachtmusique (Glossa)

Divertimento, K. Anh. 229 (439b), No. 3; Netherlands Wind Ensemble

members (Philips)

Introduction to M. Haydn's Symphony in G, K. 444 (425a) (1783 or 1784); Schröder, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
Divertimento, K. Anh. 229 (439b), No. 4; Netherlands Wind Ensemble members (Philips)
Concert Aria, "Misero! o sogno. . .aura che intorni spiri," K. 431 (425b); Winbergh, Fischer, Vienna Chamber Orchestra (London)
Concert Aria, Warnung, "Männer suchen stets zu naschen," K. 433 (416c); Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London)

Midnight Monday, May 15

Divertimento, K. Anh. 229 (439b), No. 5; Netherlands Wind Ensemble
Fugue in c for Two Harpsichords, K. 426; Levin, Bilson (Nonesuch LP)
Contredanse, K. 610, "Les filles malicieuses"; Boskovsky, Vienna Mozart Ensemble (Philips)

1784

Five Minuets, K.461(448a); Graf, Salzburg Mozarteum Orchestra(Laserlight)
Concerto No. 14 in E-flat for Piano and Orchestra, K. 449; Anda, Camerata Academica des Salzburger Mozarteums (DG)
String Quartet in B-flat, K. 458, "Hunt"; Amadeus Quartet (DG)
String Quartet movement in B-flat, fragment, K. Anh. 68 (589a) (late 1783, attempt at finale for K. 458); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Spurious Mozart works, including:

Missa brevis in G, K. 140 (C1.12); Fuchs, Cid-Jimenez, Raninger, Hinreiner, Salzburg Camerata Academica (Schwann LP)
1773: Missa brevis, K. 140 (C1.20); Galante, Asmussen, Brslik, Thiemann, Bostock, Jitro Women's Chorus, Hradec Králové Men's Chorus, Czech Chamber Philharmonic Orchestra (Classico – Scandinavian Classics)
Motet, "Venti, Fulgura, Procellae, for Soprano and Orchestra, without K. number; Fuchs, Hinreiner, Salzburg Camerata Academica (Schwann LP)
Concerto for Oboe and Orchestra in E-flat, K. Anh. 294b; De Vries, Kersjes, Prague Chamber Orchestra (Angel LP)

uncertain attribution:

Trio, "Das gestörte Ständchen (Liebes mädchen, Hör mir zu)," K.441a(1782-3); Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)
Trio, "Die Nacht ist finster," K. 441b (1782-3); Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)
Trio, "Die Singstunde," K. 441c (1782-3); Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)
Trio, "Stille! Stille! Leise still!," without K. Number (1782-3); Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)
Trio, "Verewigt glüht hier Herz und Sinn" (1782-3); Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)
Song, "Freundin! Ich komm' mit den Zither"; Schreier, Prey, Berry, Keller Convivium Musicum of Munich (EMI)

return to chronology, 1784

Concerto in e for Violin and Orchestra, K. 470a (instrumentation for a violin concerto by G.B. Viotti, Viotti's No. 16 in e) (1789-90); Röhn, Mackerras, English Chamber Orchestra (DG Archiv LP)
Six Contredances, K. 462 (448b); Boskovsky, Vienna Mozart Ensemble (Philips)
Two Minuets, K. 463 (448c); Boskovsky, Vienna Mozart Ensemble (Philips)
Concerto No. 15 in B-flat for Piano and Orchestra, K. 450; Aimard, Chamber Orchestra of Europe (Warner)

5:30 am Monday, May 15

Quintet in E-flat for Piano and Winds, K. 452; Brendel, Hollinger, Brunner, Baumann, Thunemann (Philips)
Quartet movement for Piano, Oboe, Clarinet, Bass Horn, and Bassoon, fragment, K.452a; members of Netherlands Soloists Ensemble (Emergo)
Romance in B-flat, piano transcription of Quartet movement fragment, K. 452a, K. Anh. 205 (C27.04) (reconstructed Marguerre, revised Kipnis); Kipnis (Music and Arts)
Concerto No. 16 in D for Piano and Orchestra, K. 451; Levin, Hogwood, Academy of Ancient Music (L'Oiseau-Lyre)
String Quartet in A, K. 464 (1785); Quartetto Italiano (Philips LP)
String Quartet movement in A, fragment, K. Anh. 72 (464a); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)
Concerto No. 17 in G for Piano and Orchestra, K. 453; Staier, Concerto Köln (Teldec)
Marche funèbre del Signor Maestro Contrapunto in c, K. 453a; Badura-Skoda (Astrée LP)
Sonata in B-flat for Piano and Violin, K. 454; Haskil, Grumiaux (Philips)
Variations on Sarti's "Come un agnello," K. 460 (454a); Klien (Vox LP)
Variations on Gluck's "Les hommes pieusement," K. 455; Klien (Vox LP)
Concerto No. 18 in B-flat for Piano and Orchestra, K. 456; Schiff, Végh, Salzburg Mozarteum Camerata Academica (London)
Piano Sonata in c, K. 457; Pires (DG)
10:00 am Monday, May 15
Concerto No. 19 in F for Piano and Orchestra, K. 459; Pollini, Böhm, Vienna Philharmonic Orchestra (DG)
String Quintet movement in E-flat, fragment, K. Anh. 81 (613a); members of Netherlands Soloists Ensemble (Emergo)
String Quintet movement in E-flat, fragment, K. Anh. 82 (613b); members of Netherlands Soloists Ensemble (Emergo)

1785

Allegro in d and Andante in G for Piano Trio, K. 442, 1 and 2 (1785-6) (completed M. Stadler and K. Marguerre); Beaux Arts Trio (Philips)
Concerto No. 20 in d for Piano and Orchestra, K. 466; Casadesu, Szell, Columbia Symphony Orchestra (Odyssey LP)
Oratorio, "Davide penitente," K. 469; Marshall, Vermillion, Blochwitz, Marriner, South German Radio Chorus, Stuttgart Radio Symphony Orchestra (Philips)
Concerto No. 21 in C for Piano and Orchestra, K. 467; Anderszewski, Sinfonia Varsovia (Virgin)

Cantata, "Dir, Seele des Weltalls," K. 429 (468a); Krenn, Kertész, Edinburgh Festival Chorus, London Symphony Orchestra (London)

Cantata, Die Mauerfreude, "Sehen, wie dem starren Forscherauge," K. 471; Krenn, Kertész, Edinburgh Festival Chorus, London Symphony Orchestra (London)

Song, Lied zur Gesellenreise, "Die ihr einem neuen Grade," K. 468, with organ accompaniment, for promotion to the Masonic grade of Journeyman; Equiluz, Rapf (Vox)

Song, "Der Zauberer," K. 472; Streich, Werba (DG)

Song, "Die Zufriedenheit," K. 473; Ameling, Baldwin (Philips)

Song, "Die betrogene Welt," K. 474; Ameling, Baldwin (Philips)

Song, "Das Veilchen," K. 476; Schwarzkopf, Gieseking (EMI)

Fantasia in c. K. 475; Arrau (Philips)

Quartet No. 1 in G for Piano and Strings, K. 478; Curzon, members of the Amadeus Quartet (London)

Meistermusik, "Replevit me amaritudinibus," without K. number (first version of K. 477); Herreweghe, Collegium Vocale, Orchestre des Champs Elysées (Harmonia Mundi)

Maurerische Trauermusik (Masonic Funeral Music), K. 477 (479a); Abbado, Berlin Philharmonic Orchestra (Sony)

Quartet, "Dite almeno in che manci," K. 479 (for insertion in Bianchi's **La villanella rapita**); van der Paal, Looenen, Bischof, Bekaert, Rotman, Antwerp Chamber Opera Orchestra (cpo)

Aria, "Mandina amabile, questo danaro," K. 480 (for insertion in Bianchi's **La villanella rapita**); Lind, Blochwitz, Scharinger, Weigle, Dresden Philharmonic Orchestra (Philips)

Trio, "Del gran regno delle amazzoni," K. 434 (480b) (for insertion into Petrosellini's **Il regno delle amazzoni**); Blochwitz, Scharinger, Pape, Weigle, Munich Radio Orchestra (Philips)

Sonata for Piano and Violin in E-flat, K. 481; Badura-Skoda, Oistrakh (Chant du Monde)

3:00 pm Monday, May 15

Concerto No. 22 in E-flat for Piano and Orchestra, K. 482; Fischer, Sawallisch, Philharmonia Orchestra (EMI)

Song, "Zerfließest heut', geliebte Brüder," K. 483; Hollweg, De Waart, Ambrosian Singers, Lindley (Philips LP)

Song, "Ihr unsre neuen Leiter," K. 484; Hollweg, De Waart, Ambrosian Singers, Lindley (Philips LP)

String Quartet in C, K. 465, "Dissonance"; Salomon String Quartet (Hyperion)

Allegro for Horn and Orchestra, K. 494a (1785-6); Tuckwell, Marriner, Academy of St. Martin-in-the-Fields (Angel LP)

Song, "Lied der Freiheit," K. 506; Schreier, Demus (Eurodisc)

1786

Bandlerterzett, K. 441 (Ribbon Trio); Köth, Schreier, Berry, Keller, Convivium Musicum (EMI)

Concerto No. 23 in A for Piano and Orchestra, K. 488; Curzon, Kertész, London Symphony Orchestra (London)

Movement in A for String Quartet, K. Anh. 72 (464a) (completed E. Smith); members of the Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Rondo in D, K. 485; Kraus (Sony)

Der Schauspieldirektor, K. 486; Augér, Grist, Schreier, Moll, Böhm, Staatskapelle Dresden (DG)

Aria, "Non, più, tutti ascoltai. . . Non temer, amato bene," K. 490 (for Vienna production of **Idomeneo, rè di Creta**, K. 366); Hendricks, Garcia, Tate, English Chamber Orchestra (Angel LP)

Duet, "Principessa, a tuoi sguardi. . . Spiegarti non poss'io," K. 489 (for Vienna production of **Idomeneo, rè di Creta**, K. 366); Mathis, Schreier, Böhm, Staatskapelle Dresden (Philips)

Concerto No. 24 in c for Piano and Orchestra, K. 491; Kempff, Leitner, Bamberg Symphony Orchestra (DG)

Recitative, later omitted, before aria "Non più andrai" from **Le Nozze de Figaro**; Terfel, Marriner, Academy of St. Martin-in-the-Fields (Philips)

7:00 pm Monday, May 15

Le Nozze di Figaro, K. 492; Della Casa, Gueden, Danco, Siepi, Poell, Kleiber, Vienna State Opera Chorus, Vienna Philharmonic Orchestra (London)

Quartet No. 2 in E-flat for Piano and Strings, K. 493; Szell, members of the Budapest Quartet (Sony)

Concerto No. 4 in E-flat for Horn and Orchestra, K. 495; Brain, Karajan, Philharmonia Orchestra (EMI)

Trio in G for Piano, Violin, and Cello, K. 496; Pires, Dumay, Wang (DG)

String Quartet No. 20 in D, K. 499, "Hoffmeister"; Smetana Quartet (BBC)

Musikalisches Würfelspiel (A Musical Dice Game), K. Anh. 294d (516f); Smith, Marriner (Philips)

Midnight Tuesday, May 16

Trio in E-flat for Piano, Clarinet, and Viola, K. 498, "Kegelstatt"; Levin, Neidich, Kussmaul (Sony)

Eight Canons, K. 508a, Canon in C, K. 508a, and 14 Canons in F, without K. number; members of the Bavarian Radio Orchestra (Philips)

Twelve Duos for Horns, K. 487 (496a); Soeteman, Peeters (Philips)

Allegro for Piano in G, K. 497a; Badura-Skoda, Demus (MHS LP)

Twelve Variations in B-flat, K. 500; Gieseking (Seraphim LP)

Andante with Five Variations in G for Keyboard, Four Hands, K. 501; Perahia, Lupu (Sony)

Trio in B-flat for Piano, Violin, and Cello, K. 502; Beaux Arts Trio (Philips)

Concert Aria, "Ch'io mi scordi di te. . . Non temer, amato bene," K. 505; Schwarzkopf, Brendel, Szell, London Symphony Orchestra (EMI)

Canon, "Heiterkeit und leichtes Blut," K. 507; Mancusi, Chorus Viennensis Canon, "Auf das Wohl aller Freunde," K. 508; Mancusi, Chorus Viennensis (Philips)

Quartet for Flute and Strings in A, K. 298 (1786-8); B. Kuijken, Collegium Aureum (Deutsche Harmonia Mundi)

Allegro assai for Two Clarinets and Three Basses, fragment, K. Anh. 95 (484b); members of Netherlands Soloists Ensemble (Emergo)

1787

Arrangement of Handel's **Acis and Galatea**, K. 566 (1788); Mathis, Rolfé Johnson, Gambill, Lloyd, Schreier, Austrian Radio Chorus and Orchestra (Orfeo)

Two Church Songs, "O Gottess Lamm" and "Als aus Ägypten," K. 343 (336e), with organ accompaniment; Ameling, Baldwin (organ) (Philips)

Nocturne, "Ecco quel fiero istante," K. 436; Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)

Nocturne, "Mi lagnerò tacendo," K. 437; Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)

Nocturne, "Se lontan ben mio," K. 438; Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)

Nocturne, "Due pupille amabili," K. 439; Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)

Nocturne, "Luci care, luci belle," K. 346 (439a); Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)

Arrangement of Handel's Messiah, K. 572 (1789); Mathis, Finnli, Schreier, Adam, Mackerras, Austrian Radio Orchestra and Chorus (DG Archiv)

7:00 am Tuesday, May 16

Concerto No. 3 in E-flat for Horn and Orchestra, K. 447; Thompson, Bournemouth Sinfonietta (Naxos)

Sonata in F for Keyboard, Four Hands, K. 497 (1786); Haebler, Hoffmann (Philips)

Six German Dances, K. 509; Boskovsky, Vienna Mozart Ensemble (Philips)

Concerto No. 25 in C for Piano and Orchestra, K. 503 (1786); Fleisher, Szell, Cleveland Orchestra (Sony)

Symphony No. 38 in D, K. 504, "Prague" (1786); Walter, Columbia Symphony Orchestra (Sony)

Canon, "Lieber Freisädtler, lieber Gaulmauli," K. 232 (509a); Harrer, Chorus Viennensis (Philips)

Rondo in a, K. 511; Vogt (EMI)

Concert Aria, "Alcandro, lo confesso. . . Non sò d'onde viene," K. 512; Lloyd, Hager, Salzburg Mozarteum Orchestra (Philips)

Concert Aria, "Mentre ti lascio," K. 513; Pinza, Walter, Metropolitan Opera Association Orchestra (Odyssey LP)

Allegro for String Quartet in B-flat, K. Anh. 80 (514a) (completed E. Smith); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)

Song, "Die Alte," K. 517; Schwarzkopf, Gieseking (EMI)

Song, "Die Verschwiegung," K. 518; Ameling, Baldwin (Philips)

Song, "Das Lied der Trennung," K. 519; Schwarzkopf, Gieseking (EMI)

Song, "Als Luise die Briefe," K. 520; Schwarzkopf, Gieseking (EMI)

10:00 am Tuesday, May 16

Sonata in C for Keyboard, Four Hands, K. 521; Reisenberg, Balsam (Bridge)

Ein musikalischer Spass (A Musical Joke), K. 522; Manze, English Concert (Harmonia Mundi)

Song, "Abendempfindung," K. 523; Ameling, Baldwin (Philips)

Song, "An Chloe," K. 524; Seefried, Moore (Testament)

Eine kleine Nachtmusik, K. 525 (version for string ensemble); Orpheus Chamber Orchestra (DG)

Sonata in A for Piano and Violin, K. 526; Haskil, Grumiaux (Philips)

Treatment of Cadenzas

A brief look at cadenzas for Mozart concerti by various composers and performers.

return to chronology, 1787

12:30 pm Tuesday, May 16

Don Giovanni, K. 527; Wächter, Sutherland, Alva, Frick, Schwarzkopf, Taddei, Cappuccilli, Sciutti, Giulini, Philharmonia Chorus and Orchestra (EMI)

Alternate expansion of Act II, Scene 2, including Duet, "Per queste tue manine," K. 540b, and recitative and aria, "In quali eccessi. . . Mi tradì quell'alma ingrata" for the Vienna revival of **Don Giovanni**; Bonney, Cachemaille, Östman, Drottingholm Court Theatre Orchestra (L'Oiseau-Lyre)

Concert Aria, "Bella mia fiamma. . . Resta, o cara," K. 528; Isokoski, Schreier, Tapiola Sinfonietta (Ondine)

Song, "Des kleinen Friedrichs Geburtstag," K. 529; Schreier, Demus (Eurodisc)

Song, "Das Traumbild," K. 530; Seefried, Moore (Testament)

Song, "Die kleine Spinnerin," K. 531; Seefried, Moore (Seraphim LP)

Five Contredanses, K. 609 (1787-8); Boskovsky, Vienna Mozart Ensemble (Philips)

4:30 pm Tuesday, May 16

String Quintet in C, K. 515; Griller Quartet, Primrose (Vanguard)

Double Canon in Four Parts, K. 228 (515b); Mancusi, Women's Chorus of Conventus Vocalis, Chorus Viennensis (Philips)

String Quartet in g, K. 516; Grumiaux Trio, Gerez, Leseur (Philips)

String Quartet movement in g, fragment, K. Anh. 74 (587a); members of Netherlands Soloists Ensemble (Emergo)

Kyrie in d, K. 341 (368a) (1780-1? Late 1780s?); Gardiner, Monteverdi Choir, English Baroque Soloists (Philips)

1788

Allegro in D (published in 1797 as third movement of Piano Trio, K. 442) (completed M. Stadler and K. Marguerre); Beaux Arts Trio (Philips)

String Quintet in c, K. 406 (516b) (1787-88); Talich Quartet, Rehak (Calliope)

6:30 pm Tuesday, May 16

Historic Performances, Part IV

return to chronology, 1787

8:30 pm Tuesday, May 16

Allegro in B-flat for Clarinet and Strings, K. Anh. 91 (516c) (completed R. Levin); Klöcker, Leopolder Quartet (MD+G)

Piano Sonata in F, K. 533, with Rondo, K. 494; Uchida (Philips)

Contredanse, K. 534, "Das Donnerwetter" (orch. E. Smith); Graf, Salzburg Mozarteum Orchestra (Laserlight)

Contredanse, K. 535, "La Bataille"; Graf, Salzburg Mozarteum Orchestra (Laserlight)
 Three Contredances, K. 535a (orch. E. Smith); Boskovsky, Vienna Mozart Ensemble (Philips)
 Contredanse in B-flat, K. Anh. 107 (535b), fragment (completed E. Smith); Marriner, Academy of St. Martin-in-the-Fields (Philips)
 Concerto No. 26 in D for Piano and Orchestra, K. 537, "Coronation"; Peralhia, English Chamber Orchestra (Sony)
 Concert Aria, "Ich möchte wohl der Kaiser sein," K. 539; Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London)
 Adagio in b, K. 540; Horowitz (DG)
 Aria, "Un bacio di mano," K. 541, for Anfossi's **Le gelosie fortunate**; Berry, Hager, Salzburg Mozarteum Orchestra (Philips)
 Trio in E for Piano, Violin, and Cello, K. 542; London Fortepiano Trio (Hyperion)
 Symphony No. 39 in E-flat, K. 543; Kleiber, Cologne Radio Symphony Orchestra (Decca)
 Piano Sonata in C, K. 545, "For Beginners"; Uchida (Philips)
 Sonata for Piano and Violin in F, "For Beginners," K. 547; Vesselinova, Banchini (Harmonia Mundi)
 Variations for Pianoforte, K. 54 (547b); Klien (Vox LP)
 Adagio and Fugue in c, K. 546; Klemperer, Philharmonia Orchestra (EMI)

Wednesday May 17

RECORD HOSPITAL (Midnight-6 am)

6:00 am THE MOZART ORGY (cont.)

1788

Arrangement of Handel's Alexander's Feast, K. 591 (1790); Dawson, Ainsley, Miles, Hogwood, Handel and Haydn Society Chorus and Orchestra (Arabesque)
 Arrangement of Handel's Ode for St. Cecilia's Day, K. 592 (1790); Dawson, Ainsley, Sharp, Handel and Haydn Society Chorus and Orchestra (Arabesque)
 Six German Dances, K. 536; Boskovsky, Vienna Mozart Ensemble (Philips)
 Contredanse in D, K. 565a; Marriner, Academy of St. Martin-in-the-Fields (Philips)
 Song, "Beim Auszug in das Feld," K. 552; Prey, Klee (DG LP)
 Canon, "Alleluia," K. 553; Mancusi, Women's Chorus of Concentus Vocalis (Philips)
 Canon, "Ave Maria," K. 554; Mancusi, Women's Chorus of Concentus Vocalis (Philips)
 Canon, "Lacrime son' io," K. 555; Mancusi, Women's Chorus of Concentus Vocalis (Philips)
 Canon, "G'rechtelt's enk," K. 556; Harrer, Chorus Viennensis (Philips)
 Canon, "Nascoso è il mio sol," K. 557; Mancusi, Women's Chorus of Concentus Vocalis (Philips)
 Canon, "Geh' n ma in 'n Prada," K. 558; Harrer, Chorus Viennensis
 Canon, "Difficile lectu mihi mars," K. 559; Harrer, Chorus Viennensis (Philips)
 Canon, "O du eselhafter Martin," K. 560a (559a); Harrer, Chorus Viennensis (Philips)
 Eine kleine Nachtmusik (string quartet version), K. 525; Takács Quartet (London)
 Canon, "Bona nox! Bist a rechta Ox," K. 561; Harrer, Chorus Viennensis
 Canon, "Caro bell' idol mio," K. 562; Mancusi, Women's Chorus of Concentus Vocalis (Philips)
 Canon in B-flat, K. 562a (1780s?); members of the Bavarian Radio Orchestra (Philips)
 Canon in B-flat, K. Anh. 191 (562c); members of Bavarian Radio Orchestra Trio in C for Piano, Violin, and Cello, K. 548; Mozarteum Players (Harmonia Mundi)
 "Più non si trovano" for Three Voices and Basses, K. 549; Ameling, Cooymans, van der Bilt, Netherlands Wind Ensemble members (Philips)
10:00 am Wednesday, May 17
 Symphony No. 40 in g, K. 550; Casals, Marlboro Festival Orchestra (Sony)
 Symphony No. 41 in C, K. 551, "Jupiter"; Klemperer, Philharmonia Orchestra (Telarc)
 Divertimento in E-flat for Violin, Viola, and Cello, K. 563; Leopold String Trio (Hyperion)
 Piano Trio in G, K. 564; Britten, Menuhin, Gendron (BBC)
 Vocal Trio, "Grazie agl'inganni tuoi" from **La Libertà a Nice**, K. 532 (Melody probably by Michael Kelley, harmonized by Mozart; piano reduction by Bernhard Paumgartner(?)); Kaufmann, Blochwitz, Scharinger, Jansen (Philips)
 Six German Dances, K. 567; Boskovsky, Vienna Mozart Ensemble (Philips)
 Twelve Minuets, K. 568; Boskovsky, Vienna Mozart Ensemble (Philips)
1789
 Piano Sonata in B-flat, K. 570; Kraus (Sony)
 Six German Dances, K. 571; Marriner, Academy of St. Martin-in-the-Fields Comic Quartet, "Caro mio Druck und Schluck," K. 571a; Köth, Schreier, Prey, Berry, Keller, Convivium Musicum (EMI)
 Variations on a Minuet in D of J.P. Duport, K. 573; Brendel (Vanguard LP)

Eine kleine Gigue in G, K. 574; Gieseking (Seraphim LP)
 String Quartet in D, K. 575, "Prussian"; Petersen Quartet (Capriccio)
 Piano Sonata in D, K. 576; Horzewski (Nonesuch)
 Minuet in D, K. 355 (576b) (1789-91) (completed Stadler); Badura-Skoda (Astrée LP)
 Aria, "Al desio di chi t'adora," K. 577, for insertion into a revival of **Le nozze di Figaro**, K. 492 (preceded by recitative "Giunse alfin il momento" from K. 492); Berganza, Fischer, Vienna Chamber Orchestra (London)
 Concert Aria, "Un moto di gioia," K. 579, for insertion into a revival of **Le nozze di Figaro**, K. 492; Battle, Previn, Royal Philharmonic (Angel LP)
3:00 pm Wednesday, May 17

Historic Performances, Part V return to chronology, 1789

6:00 pm Wednesday, May 17
 Concert Aria, "Alma grande e nobil core," K. 578; Janowitz, Boettcher, Vienna Symphony Orchestra (DG LP)
 Concert Aria, "Schon lacht der holde Frühling," K. 580 (orch. F. Beyer); Gruberova, Fischer, Vienna Chamber Orchestra (London)
 Concerto No. 27 in B-flat for Piano and Orchestra, K. 595 (1788-91); Haskil, Fricsay, Bavarian State Orchestra (DG)
 Adagio in F for Clarinet and Three Basses Horns, K. Anh. 94 (580a) (completed R. Meylan); Leister, Stadler, Hofer, Schmid (Jecklin)
 Allegro in F for Clarinet, Basses Horn, and String Trio, K. Anh. 90 (580b) (completed F. Beyer); Klöcker, Wandel, Leopolder Quartet members (MD+G)
 Clarinet Quintet in A, K. 581; de Peyer, Amadeus Quartet (BBC)
 Rondo in A for Basses Clarinet and String Quartet, K. Anh. 88 (581a) (completed F. Buschmann); Klöcker, Leopolder Quartet (MD+G)
 Concert Aria, "Chi sà, chi sà, qual sia," K. 582, for Soler's **Il burbero di buon cuore**; Popp, Hager, Salzburg Mozarteum Orchestra (Philips)
 Concert Aria, "Vado, ma dove?," K. 583, for Soler's **Il burbero di buon cuore**; Michaels, Alltop, Classical Arts Orchestra (Cedille)
 Concert Aria, "Rivolgete a lui lo sguardo," K. 584 (alternative aria for Guglielmo in **Così fan tutte**); Hampson, Harmoncourt, Concentus musicus Wien (Warner Classics)
8:00 pm Wednesday, May 17
Così fan tutte, K. 588 (1790); Schwarzkopf, Ludwig, Steffek, Kraus, Taddei, Berry, Böhm, Philharmonia Orchestra and Chorus (EMI)
 Duet, "Al fato da legge quegh occhi" and Aria, "Ah lo veggio quell'anima bella," omitted from Böhm recording of **Così fan tutte**; Hadley, Mackerras, Scottish Chamber Orchestra (Telarc)
 Twelve German Dances, K. 586; Boskovsky, Vienna Mozart Ensemble (Philips)
 Contredanse, K. 587, "Der Sieg vom Helden Coburg"; Boskovsky, Vienna Mozart Ensemble (Philips)

Thursday, May 18

RECORD HOSPITAL (Midnight-6 am)

6:00 am THE MOZART ORGY (cont.)

1790

Six Minuets, K. 599 (1791); Boskovsky, Vienna Mozart Ensemble (Philips)
 Six German Dances, K. 600 (1791); Wand, North German Radio Symphony Orchestra (RCA Victor)
 Four Minuets, K. 601 (1791); Boskovsky, Vienna Mozart Ensemble (Philips)
 Four German Dances, K. 602 (1791); Marriner, Academy of St. Martin-in-the-Fields (Philips)
 Allegro for String Trio in G, fragment K. Anh. 66 (562e) (1790-1?); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)
 Allegro in g, K. 312 (590d) (1790-1?); Khouri (Entr'acte)
 Overture and Three Contredances, K. 106 (588a); Boskovsky, Vienna Mozart Ensemble (Philips)
 Andantino in E-flat, K. 236 (588b); Gieseking (Seraphim LP)
 String Quartet in B-flat, K. 589, "Prussian"; Hagen Quartet (DG)
 String Quartet in F, K. 590, "Prussian"; Franz Schubert Quartet (Brilliant)
8:00 am Thursday, May 18
 Duets, "Nun, liebes, Weibchen," K. 625 (592a) and other music for Schikaneder's play *Der Stein der Weisen* (vocal parts of duet possibly by B. Schack); Deas, De Haan, P. Kelly, Baker, Pearlman, Boston Baroque (Telarc)

Historic Performances, Part VI

A brief, final section of historic performances.

Return to chronology

String Quintet in D, K. 593; Prázák Quartet, Beyerle (Praga)
 Adagio and Allegro in F for Organ, K. 594; Biggs (Columbia LP)
 Sonata movement for Piano and Violin in G, fragment, K. Anh. 47 (546a); Netherlands Soloists Ensemble members (Emergo)

10:00 am Thursday, May 18

1791

Concerto No. 1 in D for Horn and Orchestra, K. 412 (386b); Brain, Karajan, Philharmonia Orchestra (EMI)
Movement in E for Horn and Orchestra, K. Anh. 98a; Tuckwell, English Chamber Orchestra (Decca LP)
Rondo for Horn, K. 514 (completed H. Jeurissen); Greer, McGegan, Philharmonia Baroque Orchestra (Harmonia Mundi)
Allegro moderato in a for String Quintet, K. Anh. 79 (515c) (completed E. Smith); Academy of St. Martin-in-the-Fields Chamber Ensemble (Philips)
Song: "Schnuscht nach dem Fröhlinge," K.596; Seefried, Moore (Testament)
Song: "Im Frühlingsanfang," K. 597; Schwarzkopf, Gieseking (EMI)
Song: "Das Kinderspiel," K. 598; Seefried, Moore (Testament)
Two Contredanses, K. 603 (1791); Boskovsky, Vienna Mozart Ensemble Two Minuets, K. 604; Boskovsky, Vienna Mozart Ensemble (Philips)
Three German Dances, K. 605; Marriner, Academy of St. Martin-in-the-Fields (Philips)
Contredanse, K. 607 (605a), "Il trionfo delle donne"; Boskovsky, Vienna Mozart Ensemble (Philips)
Six German Dances, K. 606; Boskovsky, Vienna Mozart Ensemble (Philips)
Fantasia in F, K. 608; Biggs (Columbia LP)
Concert Aria, "Per questa bella mano," K. 612; Berry, Hager, Salzburg Mozarteum Orchestra (Philips)
Variations on Schack's, "Ein Weib ist das herrlichste Ding," K. 613; Klien Concert Aria, "Io ti lascio," K. Anh. 245 (621a) (vocal part possibly by Jacquin); Lloyd, Hager, Salzburg Mozarteum Orchestra (Philips)

Noon Thursday, May 18

La Clemenza di Tito, K. 621; Rolfé Johnson, von Otter, McNair, Varady, Robbin, Hauptmann, Gardiner, Monteverdi Choir, English Baroque Soloists (DG Archiv)
String Quintet in E-flat, K. 614; Hausmusik (EMI)
Andante in F, K. 616; Biggs (Columbia LP)
Adagio and Rondo in c for Glass Harmonica, Flute, Oboe, Viola, and Cello K. 617; Adagio: Hoffmann, Nicolet, Holliger, Schouten, Decroos (Philips); Rondo: Hoffmann, Ulrich, Hucke, Nippes, Plumacher (Vox)
Adagio in C for Glass Harmonica, K. 356 (617a); James (Sony)
3:30 pm Thursday, May 18
music for Schikaneder's play *Der Stein der Weisen* by Mozart and others; Deas, De Haan, P. Kelly, Baker, Pearlman, Boston Baroque (Telarc)
Die Zauberflöte, K. 620; Crass, Peters, Lear, Wunderlich, Fischer-Dieskau, Otto, Lenz, Hotter, Böhm, RIAS Chamber Choir, Berlin Philharmonic Orchestra (DG)
Ave verum corpus, K. 618; Norrington, Schütz Consort, London Classical Players (EMI)
Cantata, "Die ihr des unermeßlichen Weltalls Schöpfer ehrt," K. 619; Krenn, Fischer (London)
Concerto in A for Basses Clarinet and Orchestra, K. 622 - III. Rondo (based on original instrumentation of this work); Hoepfich, Brüggem, Orchestra of the Eighteenth Century (Philips)
Concerto in A for Clarinet and Orchestra, K. 622; Marcellus, Szell, Cleveland Orchestra (Sony)
Eine kleine Freimaurer-Kantate, "Laut verkünde unsre Freude," K. 623; Equiluz, Resch, Hoppe, Maag, Vienna Volkoper Chorus, Orchestra (Vox)
Requiem in C, K. 626 (completed Süßmayr); Donath, Minton, Davies, Nienstädt, Davis, John Aildis Choir, BBC Symphony Orchestra (Philips)

The Mozart Orgy® is the largest project in WHRB's 65-year history, involving major efforts of a sizeable staff. Of course, we know our listeners tune in for more than our spectaculars because you write and tell us, and that is very important as we consider future programs. The most gratifying aspect of letters is that they show us our audience is made up of people who actually listen the way we do, for whom music is not background.

If you have enjoyed our broadcasts this year, or have criticisms, perhaps you could take a few moments to let us know. Write to us at **WHRB, 389 Harvard Street, Cambridge, MA, 02138**. Some listeners ask if contributions are appropriate. Since nobody is paid at WHRB (and we are not subsidized), advertising covers our basic expenses, but contributions help make special efforts possible. But please also know that the letters giving us your reactions are the most valuable contributions of all. Thank you.

Thursday, May 18, cont.

10:00 pm THE ECSTATIC PEACE! ORGY

Ecstatic Peace! Records has been one of the most important and most experimental underground record labels since its inception. Its history is as rich as its catalogue. Thurston Moore of Sonic Youth formed the label in 1981 and has since been responsible for releases from such artists as the Magik Markers, Jackie-O Mother—er, Sunburned Hand of the Man, Gang Wizard, and even Moore's own Sonic Youth in tandem with Yamatsuka Eye.

Ecstatic Peace is now once again at the forefront of underground rock with their new distribution deal with Universal Records in which the label will be able to distribute releases through Universal's Fontana, while artists can be signed and developed through Ecstatic Peace and Universal. The label will still operate on its own and sign exclusive acts to be distributed only through Ecstatic Peace, but with new exposure for the label.

Friday, May 19

12:00 am THE ECSTATIC PEACE! ORGY (cont.)

6:00 am THE WES MONTGOMERY ORGY

Although John Leslie "Wes" Montgomery didn't take up the guitar until his late teens, he succeeded in becoming one of the greatest jazz guitarists of all time, playing with Lionel Hampton, his two brothers Buddy and Monk, Wynton Kelly, John Coltrane, Cannonball Adderly and others. Wes's technique was new and interesting and has inspired an entire generation of guitar players. Wes is famous for his use of octaves and for developing a unique thumb-picking style. We will hear some of his greatest recorded performances.

10:00 am THE ECSTATIC PEACE! ORGY (cont.)

Saturday, May 20

12:00 am THE ECSTATIC PEACE! ORGY (cont.)

5:00 am THE SCOTS GAELIC MUSIC ORGY: CEOL NA H-ALBA

Continuing WHRB's Celtic Music in Celtic Languages Series (<http://www.blackirish.net/CMLCP/>), we now turn to the music of Scotland and the language of Scots Gaelic. Music will range from traditional songs and ballads by such artists as Mairi Smith to modern fusions of traditional songs and contemporary beats and sounds by such artists as Capercaillie, Salsa Celtica, Martyn Bennett, and Talitha MacKenzie.

9:00 am HILLBILLY AT HARVARD

1:00 pm THE MARTHA ARGERICH ORGY

Pianist Martha Argerich is known for her powerful virtuosity and challenging interpretations of the piano repertoire. We present a selection of Argerich's best studio and live recordings, with a special emphasis on lesser-known performances, covering a range from Argerich's legendary recordings of Rachmaninov to her breath-taking live performances of Bach.

Recordings are on Deutsche Grammophon unless otherwise indicated, and times are only approximate.

Chopin: Scherzo No. 3 in c-sharp, Op. 39 (1961)

Brahms: Rhapsodies, Op. 79; Numbers 1 and 2 (1961)

Prokofiev: Toccata, Op. 11 (1961)

Ravel: Jeux d'eau (1961)

Chopin: Barcarole in F sharp, Op. 60 (1961)

Franz Liszt: Hungarian Rhapsody No. 6 in D-flat (1961)

Chopin: Concerto No. 1 in e, op. 11; Abbado, London Symphony (1968)

Bach: Partita No. 2 in c, BWV 826 (1979)

Bach: Toccata in c, BWV 911 (1979)

Schubert: Sonata for arpeggione and piano in a, D.821; Maysky (Philips, 1985)

Liszt: Sonata in b (1972)

4:00 pm

Rachmaninoff: Concerto No. 3 in d, Op. 30; Chailly, Berlin Radio

Symphony Orchestra (Philips, 1982)

Schumann: Kreisleriana, Op. 16 (1984)

Ravel: Gaspard de la Nuit (EMI, 1979)

Beethoven: Piano Concerto No. 1 in c, Op. 15; Wallberg, Royal

Concertgebouw Orchestra (MHS, 1992)

Brahms: Variations on a theme by Joseph Haydn for Two Pianos, op. 56b;

Rabinovitch (Teldec, 1993)

Schumann: Fantasie, Op. 17 (EMI, 1976)

7:00 pm

Haydn: Concerto for Keyboard in D, HXVIII:11 (1976)

Schumann: Piano Quintet in E-flat, Op. 44; Schwarzkopf, Hall, Imai,

Maisky (EMI, 1976)

Prokofiev: Piano Concerto No. 1 in D-flat, Op. 10; Dutoit, Orchestre

Symphonique de Montréal (EMI, 1976)

Bartok: Piano Concerto No. 3, Sz 119; Dutoit, Orchestre Symphonique de

Montréal (EMI, 1976)

Schumann: Piano Concerto in a, Op. 54; Harmoncourt, Chamber Orchestra

of Europe (Teldec, 1992)

9:00 pm

Chopin: Complete Préludes (Twenty-Four Préludes, Op. 28, plus Prélude in

c-sharp, Op. 45, and Prélude in A, Op. posth.) (1977)

Rachmaninov: Symphonic Dances, op. 45, version for two pianos;

Rabinovitch (Teldec, 1977)

Tchaikovsky: Concerto for Piano No. 1 in b-flat, Op. 23; Abbado, Berlin

Philharmonic Orchestra (1994)

Shostakovich: Trio for Piano, Violin, and Cello no. 2 in e, Op. 67; Kremer,

Maisky (1999)

Beethoven: Piano Concerto No. 3 in c, op. 37; Abbado, Mahler Chamber

Orchestra (2000)

Tchaikovsky: Trio for Piano, Violin, and Cello in a, op. 50; Kremer,

Miasky (1994)

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

Symphonique de Montréal (EMI, 1994)

Sunday, May 21

12:00 am THE MARTHA ARGERICH ORGY (concl.)

1:00 am THE LIFE AND TIMES OF J DILLA

J Dilla, from his starting days as a member of the Ummah with A Tribe Called Quest, was possibly the most innovative producer in urban music in the past decade. From his signature Claps-as-Snares to his loose, almost off-rhythm grooves, J Dilla has been imitated, but never surpassed. Both Kanye West and Pharrell Williams, arguably the two most successful producers in Hip-Hop today, cite J Dilla as their favorite producer and as an inspiration for their own work. Still, Dilla never got the recognition that he deserved, and he died on February 10th, 2006, of a blood disease at the age of 33.

6:00 am THE SCOTS GAELIC MUSIC ORGY (cont.)

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Mark D.W. Edington, Epps Fellow, Chaplain to Harvard College, and Assistant Minister in The Memorial Church. Music includes Purcell's Magnificat in g and his "I was glad."

12:30 pm THIS CANTABRIGIAN LIFE: THE NEWS ORGY

1:30 pm THE DEXTER GORDON ORGY

A physical and musical giant of Jazz, tenor saxophonist Dexter Gordon developed his career for almost a half century. With a massive repertoire and a playful approach, Gordon advanced the music while making it easy for audiences to enjoy, from the West Coast to Europe. WHRB will explore the music of Long Tall Dexter as a leader and as a sideman, and the work of his comrades like Wardell Gray and Johnny Griffin.

This Orgy continues through all of Monday and Tuesday.

Wednesday, May 24

midnight THE LOAD RECORDS ORGY

For the past thirteen years, strange noises have been emanating from the warehouses and basements of Providence, RI. Load Records has been there to document these bizarre occurrences, resulting in a catalogue of parapsychological horrors in analog and digital audio that will make your head spin. Join our friends Lightning Bolt, Pleasurehorse, USAISAMONSTER, Forcefield, Sightings, and last but certainly not least, RFH's own Fat Day! Expect some special guest appearances from scene legends. It'll be (paper) rad!

7:00 am THE BUDDY DEFranCO ORGY

Buddy DeFranco, born in 1923 in New Jersey, is the world's foremost modern jazz clarinetist, and was the first clarinetist to adapt the Dizzy Gillespie-Charlie Parker bebop idiom to the clarinet. He is justly famous for his fluent improvising and his crisp and intelligent musicality in any setting. We will spotlight Buddy in varied settings — leading his own groups with such noted jazzmen as Sonny Clark, Oscar Pettiford, and Art Blakey; working with other jazz luminaries such as Bird, Art Tatum, Oscar Peterson, Lionel Hampton, and Terry Gibbs; and recording with fellow clarinetists Eddie Daniels and Rolf Kuhn as the "Three Bopeters."

10:00 pm THE LOAD RECORDS ORGY (cont.)

Thursday, May 25

12:00 am THE LOAD RECORDS ORGY (cont.)

6:00 am THE BUDDY DEFranCO ORGY (cont.)

4:00 pm THE JOAQUIN RODRIGO ORGY

Spanish composer Joaquín Rodrigo (1901-1999) is best known for his *Concierto de Aranjuez*, the fabulously popular concerto for guitar and orchestra whose adagio section contains one of the most famous moments in twentieth-century music. Yet Rodrigo was himself a man of complexity, blind since the age of three and passionately in love with the musical legacy of Spain, which manifested itself in compositions for a variety of instruments and forms. Blind though he may have been, there is no doubt that Rodrigo was a musical visionary, and his music continues to enrich contemporary listeners with his lush themes, colorful images, and beautiful musical expression.

Suite for Piano (1923); Allen (Bridge)

Tres Viejos Aires de Danza (1929); Barra, San Diego Chamber Orchestra Zarabanda Lejana y Villancico (1930); Barra, San Diego Chamber Orchestra (Koch)

Sonada de Adios (Hommage à Paul Dukas) (1935); Allen (Bridge) Concierto de Aranjuez (1939); Bream, Gardiner, Monteverdi Orchestra (RCA) Gran Marcha de los Subsecretarios (1941); Allen, Nel (Bridge) Concierto de Estío for Violin and Orchestra (1944); Ara, Batiz, London Symphony Orchestra (Angel LP)

Cuatro Madrigales Amatorios (1948); Golden, Barra, San Diego Chamber Orchestra (Koch)

Concierto en Modo Galante for Cello and Orchestra (1949); Cohen, Bätz, London Symphony Orchestra (Angel LP)

Fantasia para un gentil hombre (1954); Moreno, Bätz, Mexico State Symphony Orchestra (ASV)

Por los campos de España (1938, 1956, 1954); A. Romero (RCA Victor) Invocación y danza (1929); Moretti (Stradivarius)

Tonadilla (1964); S. Abreu, E. Abreu (Columbia LP) Concierto Andaluz for Four Guitars and Orchestra (1967); Los Romaneros, Marriner, Academy of St. Martin-in-the-Fields (Philips)

Concierto Madrigal for Two Guitars and Orchestra (1968); P. Romero, A. Romero, Marriner, Academy of St. Martin-in-the-Fields (Philips)

Concierto Pastoral for Flute and Orchestra (1978); Galway, Mata, Philharmonia Orchestra (RCA LP)

Concierto como un Diverimento for Cello (1982); Lloyd Webber, López-Cobos, London Philharmonic Orchestra (RCA LP)

Serenata al Dia del Dia (Andante moderato, Allegro) (1982); Bálint, Paulokovics (Capriccio)

Concierta para una fiesta (1983); P. Romero, Marriner, Academy of St. Martin-in-the-Fields (Philips)

Cuatro Danzas de España (1938); Rodrigo (Odeon LP)

10:00 pm THE LOAD RECORDS ORGY (cont.)

Friday, May 26

12:00 am THE LOAD RECORDS ORGY (cont.)

5:00 am THE CHUCHO VALDES ORGY

Cuban pianist and bandleader Chuchó Valdés has made a name for himself in his home country and in the United States with his skillful playing as a soloist and his direction of ensembles. We present a collection of his small- and large-group work.

5:00 pm THE HAROLD SHAPERO ORGY

As a young man, Harold Shapero was singled out by Aaron Copland along with Leonard Bernstein and Lukas Foss in the 1940s as being part of a "new american school" of composers. He has been a creative and instructive member of the Boston music community for many years, and we celebrate his music in the year of his 86th birthday. String Trio (1937); Stepler, Ray, Rider (New World) Nine Minute Overture (1940); Previn, Los Angeles Philharmonic Overture (New World LP)

Four-Hand Sonata for Piano (1941); Kopp, Lister (New World) String Quartet (1941); Lydian String Quartet (New World) Piano Sonata No. 1 (1944); Boriskin (New World) Piano Sonata No. 2 (1944); Boriskin (New World) Piano Sonata No. 3 (1944); Boriskin (New World) Serenade in D for String Quintet (1945); Lydian String Quartet, Barker (New World)

Symphony for Classical Orchestra (1947); Previn, Los Angeles Philharmonic Overture (New World LP)

Variations (1947); Shapero
On green mountain, chaconne after Monteverdi, for jazz ensemble (1957) (Columbia LP)

10:00 pm THE LOAD RECORDS ORGY (cont.)

Saturday, May 27

12:00 am THE LOAD RECORDS ORGY (cont.)

5:00 am JAZZ SPECTRUM

9:00 am HILLBILLY AT HARVARD

1:00 pm THE DAME JOAN SUTHERLAND ORGY

One of the most beloved and talented singers of the twentieth century, coloratura soprano Dame Joan Sutherland thrilled adoring audiences throughout a career of the utmost brilliance. In recent years, however, her reputation has suffered as complaints about her so-called "hooded" vowel production and "limited" acting abilities overshadow the astonishing technical command and vocal beauty of her instrument. It's time to re-evaluate the art of Dame Joan. We will sample the riches of her recorded legacy, focusing chiefly on her early and middle-period discography. We'll delve into the astonishing purity of her first recital album (*The Art of the Prima Donna*) and hear her recording of *Semiramide* with friend and colleague Marilyn Horne. From fireworks and nobility to arguably the most beautiful high notes in recorded history, Dame Joan's discography affirms that she should be counted among the greatest musicians of our time.

Times are only approximate.

The Art of the Prima Donna: Part I; Molinari-Pradelli, Orchestra and Chorus of the Royal Opera House, Covent Garden (Decca, 1959)

Donizetti: *Lucia di Lammermoor*; Cioni, Merrill, Siepi, Pritchard, Orchestra e coro dell' Accademia di Santa Cecilia, Roma (Decca, 1961)

Rossini: *La Fioraia* Fiorentina; Bonyngé (piano) (Pearl, 1958)

Spohr: "Rose softly blooming," from *Zemira and Azor*; Bonyngé Donizetti: Cavatina and Rondo Finale from *Emilia di Liverpool*; Bonyngé (Pearl, 1958)

Selections from "Romantic French Arias" album (including Offenbach, G. Charpentier, Auber, Bizet, Massenet, Gounod, and more); Bonyngé, Cheur du Grand Théâtre de Genève, L'Orchestre de la Suisse Romande (London, 1970)

Wagner: "Siegfried and the Woodbird," excerpt from *Siegfried*; Svanholm (piano) (Pearl)

The Art of the Prima Donna: Part II; Molinari-Pradelli, Orchestra and Chorus of the Royal Opera House, Covent Garden (Decca, 1959)

6:30 pm
Rossini: *Semiramide*; Simonato, Raimondi, Ganzaroli, Santini, Orchestra e Coro del Teatro alla Scala (Decca, 1966)

Verdi: "Mercé, dilette amiche" (Bolero) from Ernani; Santi, Orchestre de la Société des concerts du Conservatoire, Paris (London)

10:00 pm THE LOAD RECORDS ORGY (cont.)

Sunday, May 28

12:00 am THE LOAD RECORDS ORGY (cont.)

5:00 am BLUES HANGOVER

11:00 am MEMORIAL CHURCH SERVICE

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

1:00 pm THE RUDOLF KOLISCH AND THE KOLISCH QUARTET ORGY

Most intimately associated with the Second Viennese School, the Kolisch Quartet grew from Schoenberg's Society for Private Musical Performances — a group dedicated to the performance of contemporary music that was being left behind in the concert halls. Headed by Rudolf Kolisch, a remarkable musician who not only knew and worked closely with Schoenberg but also later was a leading figure in the interpretation of Bartók, the quartet underwent several changes in membership with at least two distinct configurations. Throughout these changes, though, the high level of musicianship along with a special understanding of the Viennese tradition (from both Viennese schools) made their performances something to savor. We present some of the wonderful recordings made by the Kolisch quartet, including their performances of Schubert and Mozart (a superb "Dissonance" quartet), and most importantly their seminal recording of Schoenberg's four string quartets. We will also take a brief look at some of the solo performances of Rudolf Kolisch, whose 110th anniversary is this year, with a performance of the Bartók solo sonata, among others.

This Guide is on the web at www.whrb.org, where you can also listen to our broadcasts.

7:00 pm MET GALA SPECIAL BROADCAST

Joseph Volpe, the General Manager of the Metropolitan Opera will be retiring as of August 1 after an illustrious 42-year career at the Met. On Saturday evening, May 20, the Met presented a special Gala honoring Mr. Volpe, with an all-star lineup of performers. Tonight, we bring you that historic gala, which, in addition to arias, duets, and ensembles from the traditional operatic repertoire, includes some surprises and new songs created especially for the occasion.

Singers scheduled at press time to appear include Ildar Abdrazakov, Stephanie Blythe, Olga Borodina, Dwayne Croft, Natalie Dessay, Plácido Domingo, Renée Fleming, Juan Diego Flórez, Mirella Freni, Marcello Giordani, Susan Graham, Denyce Graves, Thomas Hampson, Ben Heppner, Dmitri Hvorostovsky, Salvatore Licita, Karita Mattila, Waltraud Meier, James Morris, René Pape, Luciano Pavarotti, Samuel Ramey, Ruth Ann Swenson, Kiri Te Kanawa, Kiri Te Kanawa, Ramón Vargas, Deborah Voigt, Frederica von Stade, and Dolora Zajick. **Conductors** include Marco Armiliato, James Conlon, Plácido Domingo, Valery Gergiev, THE METROPOLITAN OPERA, Peter Schneider, and Patrick Summers.

THE
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Monday, May 29**12:00 am THE STEFFAN CRAVOS ORGY**

Steffan Cravos is a man of many hats. As Steffan, he's editor of Brechdan Tywod, a Welsh-language zine and also chairman of Cymdeithas yr Iaith Gymraeg, the Welsh-language Society; as DJ Lambchop he's a cut, scratch, and mix turntablist; as MC Sileifir he's a founding member of Tystian, a Welsh hip-hop band. In his spare time he runs the label Fitamin Un and an internet radio station called Radio Argen. In this Orgy we enter the world of Welsh and hip hop through the works of Steffan Cravos, his bands, and his collaborations, and explore the intersection of politics and music.

1:00 pm GERARD GRISEY AND TRISTAN MURAIL ORGY

Gérard Grisey (1946-1998) and Tristan Murail (b.1947) remain two of the most influential composers of spectral music, a term devised by composer Hughes Dufourt in the 1970s to describe a then newly emerging music built not around traditional harmonic, melodic or rhythmic progressions but on the development of the sound spectrum. Aided by — though by no means dictated by — technology and computerized sound analysis, these two composers created music that emphasizes colour and sonority, a continuum or an evolution of sound. Here, we present a roughly chronological survey of some of their works, including pivotal works of spectral music such as Murail's *Gondwana* and *Désintégrations* as well as Grisey's grand cycle *Les espaces acoustiques*. We also explore some of their earlier as well as more recent works to look at the continuing development of sound that has been, in many ways, the hallmark of their aesthetic.

1:00pm

1969: Murail: *Couleur de mer*; Valade, Ensemble Court-Circuit (Accord)
1976: Murail: *C'est un jardin secret*, ma sœur, ma fiancée, une fontaine close, une source scellée; Altenburger (Accord)
1976: Murail: *Mémoire/Erosion*; Noël Bruck, Ensemble l'Itinéraire (Accord)
1977: Murail: *Territoires de l'oubli*; My (Accord)
1978: Murail: *Treize couleurs du Soleil couchant*; Valade, Ensemble Court-Circuit (Accord)
1978: Murail: *Ethers*; Artaud, Flamer, Renon, Simpson, Léandre (Accord)
1979: Murail: *Les courants de l'espace*; Loriod, Prin, Orchestre National de France (Accord)

3:00pm

1980: Murail: *Gondwana*; Prin, Orchestre National de France (Naïve)
1982-83: Murail: *Désintégrations*; Prin, Ensemble de l'Itinéraire (Naïve)
1974-85: Grisey: *Les espaces acoustiques*; Causse, Valade, Cambreling, Ensemble Court-Circuit, Frankfurter Museumorchester (Accord)

5:30pm

1986: Murail: *Time and Again*; Rickenbacher, Orchestre du Beethovenhalle de Bonn (Naïve)
1986: Grisey: *Taléa*; Ryan, Ensemble recherche (Accord)
1990: Murail: *Allégories*; Bocquillon, Vidal, Piguot, Pillié, Petitdidier, Lhuissier, Martin (Accord)
1989-90: Grisey: *Le noir de l'étoile*; Les Percussions de Strasbourg (Accord)

7:30pm

1991-92: Murail: *Serendib*; Robertson, Ensemble Intercontemporain (Accord)
1993: Murail: *La barque mystique*; Valade, Ensemble Court-Circuit (Accord)
1993-94: Murail: *L'esprit des dunes*; Robertson, Ensemble Intercontemporain (Accord)
1994-96: Grisey: *Vortex temporum*; Ryan, Ensemble recherche (Accord)
1997-98: Grisey: *Quatre chants pour franchir le seuil*; Dubosc, Cambreling, Klangforum Wien (Kairos)
2003: Murail: *Les travaux et les jours*; Nonken (Fromm Music Foundation)

10:30 pm RECORD HOSPITAL**Tuesday, May 30****12:00 pm RECORD HOSPITAL****5:00 am THE GREATEST: 8 HOURS OF JAZZ'S FINEST**

Ever wake up on a rainy day and wish you could hear "Kind of Blue"? Longing for some "Giant Steps"? Wishing you could hear a little Mingus "Ah Um"? Yeah, so do we. So that's why we bring you some of jazz's greatest albums for the next eight hours — because sometimes you just want to give in and take a "Time Out".

Requests: 617-495-WHRB**1:00 pm LES DEUX 'DU'S' ORGY: HENRI DUPARC AND PAUL DUKAS**

Henri Duparc (1848-1933) and Paul Dukas (1865-1935) were French composers enormously critical of their own work, destroying several of their compositions. Duparc, who eventually abandoned composition owing to a crippling neuroasthenic condition, left merely a handful of melodies, among the most affecting, intense, and gorgeous in the repertoire, and three orchestral works. Dukas, whose name will forever be attached to the popular pot-boiler *L'apprenti sorcier*, was an influential critic and bastion of French turn-of-the-century musical life whose works melted traditional form with stylistic grace, suave melody, and skillful orchestration. His masterpiece, the opera *Ariane et Barbe-bleue*, breaks free of the influence of Wagner, and influenced 20th-century composers, most notably Alban Berg. The painstaking craftsmanship of both these composers makes their output worth examining and we hope to win their unjustly neglected works new friends.

Henri Duparc (1848-1933)

1874: *Aux étoiles*; Kaltenbach, Orchestre symphonique et lyrique de Nancy (Accord)
1875: *Léonor*; de Almeida, New Philharmonia Orchestra (RCA LP)
1892: *Danse lente*; Kaltenbach, Orchestre symphonique et lyrique de Nancy
The performances of the following songs will include renditions by Maggie Teyte with Gerald Moore (EMI), José van Dam with Maciej Pikulski (Forlane), Gérard Souzay with Jacqueline Bonneau (Testament, rec. 1950s) and Dalton Baldwin (Philips, rec. 1960s), and François le Roux with Jeff Cohen (REM).
1868: *Chanson triste* (Cazalis)
1869: *Soupir* (Prudhomme)
1869: *Romance de Mignon* (Wilder)
1869: *Le Galop* (Prudhomme)
1869-70: *Au Pays où se fait la guerre* (Gautier)
1870: *L'Invitation au voyage* (Baudelaire)
1871: *La Vague et la cloche* (Coppée)
1874: *Élégie* (Moore/MacSwiney)
1874: *Extase* (Lahor)
1879: *Le Manoir de Rosemonde* (de Bonnières)
1880-81: *Sérénade florentine* (Lahor)
1882: *Phidylé* (Leconte de Lisle)
1883: *Lamento* (Gautier)
1883: *Testament* (Silvestre)
1884: *La Vie antérieure* (Baudelaire)

3:30 pm (time approx.)**Paul Dukas (1865-1935)**

1891: *Polyeucte*; Tortelier, BBC Philharmonic Orchestra (Chandos)
1895-96: *Symphony in C*; Martinon, French National Radio Orchestra (Connoisseur Society LP)
1897: *L'apprenti sorcier*; Fournet, Netherlands Radio Philharmonic Orchestra (Denon)
1899-1900: *Piano Sonata*; Ogden (EMI)
1899-1902: *Variations, Interlude, et Finale sur un thème de Rameau*; Johannesen (Vox)
1899-1907: *Ariane et Barbe-Bleue*; Ciesinski, Blanzat, Chamouin, Command, Panouva, Schaer, Bacquier, Jordan, Chœurs de Radio France, Nouvel Orchestre Philharmonique (Erato)
1906: *Villanelle for Horn and Piano*; Brain, Moore (Testament)
1909: *Prélude élégiaque sur le nom de Haydn*; Fingerhut (Chandos)
1911-12: *La Péri* (avec Fanfare pour précéder La Péri); López-Cobos, Cincinnati Symphony Orchestra (Telarc)
1920: *La plainte, au loin, du faune...*; Aspas (Simax)

10:00 pm RECORD HOSPITAL**Wednesday, May 31****12:00 am RECORD HOSPITAL****5:00 am THE BRITTEN/PEARS ORGY**

Lord Benjamin Britten, one of England's greatest 20th-century composers, died in 1976, and his life-long partner, the tenor Sir Peter Pears, survived him another 10 years. With this orgy we aim to celebrate their musical relationship by presenting the cream of their non-dramatic recordings together, most of which appeared on Decca, although several of them are recent BBC releases of live performances at the Aldeburgh Festival which they founded. Gems of this collection include incandescent recordings of such works as Schubert's *Winterreise*, Schumann's *Szenen aus Goethe's Faust*, and the little-known but deeply moving song cycles of Britten himself, most inspired expressly by Pears.

Note that all works except *Canticle V*, which is accompanied by harp, feature both Britten and Pears; if an orchestra is listed Britten is conducting, but otherwise he is the pianist.
Britten: *Serenade*, Op. 31, Brain, Boyd Neel String Orchestra (London)
Schumann: *Szenen aus Goethes Faust*, Fischer-Dieskau, Harwood, Shirley-Quirk, Wandsworth School Choir, Aldeburgh Festival Singers, English Chamber Orchestra (London)
Schumann: *Liederkreis*, Op. 39 (BBC)
Brahms: *Liebesslieder Waltzes*, Op. 52, Baker, Harper, Hemsley, Arrau (BBC)
Fauré: *La Bonne Chanson*, Op. 61 (BBC)

9:00 am

Britten: *Canticle I: My beloved is mine*, Op. 40 (London)
Britten: *Canticle II: Abraham and Isaac*, Op. 51, Halsey (London)
Britten: *Canticle III: Still falls the rain*, Op. 55, Tuckwell (London)
Britten: *Canticle IV: Journey of the Magi*, Op. 86, Bowman, Shirley-Quirk (London)
Britten: *Canticle V: The death of Saint Narcissus*, Op. 89, Ellis (London)
Schubert: *Die Schöne Müllerin*, D. 795 (Decca LP)
Schubert: *Die Sterne*, D. 939, 'Nachtviolen', D. 752, 'Auflösung', D. 807 (BBC)
Schubert: *Winterreise*, D. 911 (London)

1:00 pm

Britten: Seven Sonnets of Michelangelo, Op. 22 (London)
 Britten: The Holy Sonnets of John Donne, Op. 35 (London)
 Britten: Winter Words, Op. 52 (London)
 Britten: Sechs Hölderlin-Fragmente, Op. 61 (London)
 Britten: Who are these children? Op. 84 (BBC)
 Vaughan Williams: On Wenlock Edge; Zorian String Quartet (Decca LP)
 Grainger: selected works; Shirley-Quirk, Ambrosian Singers, English Chamber Orchestra (London LP)
 Holst: 12 Songs, Op. 48 (Argo LP)
 Tippett: Songs for Ariel (EMI)

4:00 pm

Britten: Our Hunting Fathers, Op. 8, London Symphony Orchestra (BBC)
 Britten: Les Illuminations, Op. 18, English Chamber Orchestra (London)
 Britten: Saint Nicolas, Op. 42, Aldeburgh Festival Choir, Orchestra (London)
 Britten: Spring Symphony, Op. 44, Vyvyan, Procter, Boys' Chorus from Emanuel School, Wandsworth, Chorus and Orchestra of the Royal Opera House, Covent Garden (London)
 Britten: Nocturne, Op. 60, London Symphony Orchestra (London)

7:00 pm

Britten: War Requiem, Op. 66, Vishnevskaya, Fischer-Dieskau, Preston, Bach Choir, London Symphony Orchestra Chorus, Highgate School Choir, Melos Ensemble, London Symphony Orchestra (London)
 Britten: Cantata misericordium, Op. 69, Fischer-Dieskau, London Symphony Chorus and Orchestra (London)

10:00 pm

Purcell (realized Britten): "I attempt from Love's sickness to fly", "Not all my torments", "I'll sail upon the Dog-star", "There's not a swain of the plain", "Man is for the woman made" (BBC)
 Handel: Ode for St Cecilia's Day, Harper, Harvey, Adeny, Jones, Bream, Ledger, chorus of East Anglian choirs, English Chamber Orchestra
 Britten: Serenade, Op. 31, Tuckwell, English Chamber Orchestra (London)

Thursday, June 1**12:00 am RECORD HOSPITAL****5:00 am JAZZ INTERLUDE****8:00 am THE GERALD FINZI ORGY**

British composer Gerald Finzi, much respected but rarely performed, was born in 1901 and died 50 years ago. We survey his finest music, music of character and originality within a conservative outlook.

1920s: Prelude for String Orchestra, Op. 25; Boughton, English String Orchestra (Nimbus)
 1921-56: To a Poet (cycle arranged after Finzi's death, including Op. 13a); Roberts, Benson (Hyperion LP)
 1921-56: Oh fair to see (cycle arranged after Finzi's death, including Op. 13b); Partridge, Benson (Hyperion LP)
 1923: A Severn Rhapsody, Op. 3; Griffiths, Northern Sinfonia (Naxos)
 1924: Requiem da camera; Varcoe, Hickox, Britten Singers, City of London Sinfonia (Chandos)
 1925: Introit for Violin and Orchestra in F, Op. 6 (from incomplete Violin Concerto); Hatfield, Griffiths, Northern Sinfonia (Naxos)
 1925-27: Concerto for Violin and Small Orchestra (with withdrawn movements); Little, Hickox, City of London Sinfonia (Chandos)
 c1925-44: Farewell to Arms (Introduction and Aria for Tenor and Strings), Op. 9; Hill, Hickox, City of London Sinfonia (Virgin)
 c1925: Two Sonnets for Soprano and Orchestra, Op. 12; Evans, Handley, Bournemouth Symphony Orchestra (Conifer)
 c1925-39: Dies natalis (Cantata for High Voice and Strings), Op. 8; Langridge, Hickox, London Symphony Orchestra (Decca)

11:00 am

1926: Three Short Drummond Elegies, Op. 5; Spicer, Finzi Singers (Chandos)
 1926: Nocturne—New Year Music, Op. 7; Hickox, Northern Sinfonia (EMI)
 1926-29: A Young Man's Exhortation, Op. 14; Padmore, Vignoles (Hyperion)
 1927-56: Till Earth Outwears, Op. 19a; Hill, Benson (Hyperion)
 late 1920s: Eclogue for Piano and String Orchestra, Op. 10; Shelley, Hickox, City of London Sinfonia (EMI)
 c1928-53: Grand Fantasia and Toccata for Piano and Orchestra, Op. 38; Fowke, Hickox, Royal Liverpool Philharmonic Orchestra (EMI)
 1928: Romance for String Orchestra, Op. 11; Marriner, Academy of St. Martin-in-the-Fields (Decca)
 1928-32: Earth and Air and Rain, Op. 15; Luxon, Willinson (Decca)
 1928-56: I Said to Love, Op. 19b; Case, Ferguson (Lyrita - MHS LP)

2:00 pm

1929: The Fall of the Leaf (Elegy, orch. Howard Ferguson), Op. 20; Hickox, Northern Sinfonia of England (EMI LP)
 1929-42: Let us garlands bring (Five Shakespeare songs), Op. 18; Terfel, Martineau (Decca)
 1932-49: Before and After Summer, Op. 16; Varcoe, Benson (Hyperion)
 1932-36: Interlude for Oboe and Strings, Op. 21; Daniel, Handley, Bournemouth Symphony Orchestra (Conifer)
 1934-37: Seven Partsons, Op. 17; Spicer, Finzi Singers (Chandos)
 1938-43: Five Bagatelles for Clarinet and Piano, Op. 23; Johnson, Martineau
 1938: Prelude and Fugue for String Trio, Op. 24; Thamyse Trio (Altarus LP)
 c1938-50: Intimations of Immortality, Ode for Tenor, Chorus, and Orchestra, Op. 29; Langridge, Hickox, Liverpool Philharmonic Choir, Royal Liverpool Philharmonic Orchestra (EMI)

5:00 pm

1940: Elogio for Violin and Piano; Hope, Mulligan (Nimbus)
 1946: Lo, the full, final sacrifice, Op. 26; Spicer, Finzi Singers, Bicket

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1947: For St. Cecilia, Op. 30; Langridge, Hickox, London Symphony Orchestra and Chorus (Decca)
 1947: Anthem, My Lovely one, Op. 27, No. 1; Spicer, Finzi Singers, Bicket
 1948-49: Concerto for Clarinet and Orchestra, Op. 31; Collins, Hickox, City of London Sinfonia (Virgin)
 1951: God is gone up, Op. 27, No. 2; Cleobury, Farnes, Choir of King's College, Cambridge (EMI)
 1951: Thou didst delight my eyes, Op. 32; Robinson, Choir of St. John's College Cambridge (Naxos)
 1951: Motet, All this night, Op. 33; Spicer, Finzi Singers (Chandos)

7:00 pm

1951-55: Concerto for Cello and Orchestra, Op. 40; Wallfisch, Handley, Royal Liverpool Philharmonic Orchestra (Chandos)
 1952: Let us now praise famous men, Op. 35; Spicer, Finzi Singers, Bicket
 1952: Magnificat, Op. 36; Robinson, Choir of St. John's College Cambridge, Whitton (Naxos)
 1952: Three Soliloquies for Clarinet and Small Orchestra from Love's Labours Lost; Plane, Griffiths, Northern Sinfonia (Naxos)
 1952-53: White-flowering days, Op. 37; Spicer, Finzi Singers (Chandos)
 1952-55: Suite from Love's Labours Lost, Op. 28b; Boughton, English String Orchestra (Nimbus)
 1953: Welcome sweet and sacred feast, Op. 27, No. 3; Spicer, Finzi Singers, Bicket (Chandos)
 1954: In Terra Pax, Op. 39; Burrows, Shirley-Quirk, Hickox, Richard Hickox Singers, City of London Sinfonia (Argo LP)

10:00 pm RECORD HOSPITAL**Friday, June 2****12:00 am RECORD HOSPITAL****5:00 am JAZZ INTERLUDE****8:00 am THE UMM KULTHUM ORGY: A VOICE LIKE EGYPT**

Umm Kulthum was born in 1904 and died in 1975. She was unquestionably the most gifted singer and musician of that century in the Middle East. She was continuously popular for over 50 years and her songs are still played nightly on any number of Arabic language radio stations. We explore her life and music.

8:00 pm THE SUBLIME ORGY

With the death of lead singer Bradley Nowell in May 1996, Sublime's musical creation ended before it's popularity even began. Two earlier albums helped solidify Sublime's local presence in the Southern California music scene, but the debut of its self-titled record two months later skyrocketed the band and its blending of Cali punk, reggae, and ska to the national airwaves. Ten years later, a band which released only three official albums in its short-lived career is responsible for introducing to the American ear a distinct sound whose influences still survive today.

Saturday, June 3**12:00 am THE SUBLIME ORGY (cont.)****2:00 am RECORD HOSPITAL****5:00 am JAZZ SPECTRUM****9:00 am HILLBILLY AT HARVARD****1:00 pm THE ANTL DORATI ORGY, Part I**

We celebrate the centenary of conductor Antal Dorati (1906-1988). In a career spanning decades, Dorati led a number of major orchestras in America and Europe, raising their prominence through celebrated recordings. His directorships included those at Dallas, Minneapolis, Washington, and Detroit in America and at the BBC and Royal Philharmonic Orchestras in Britain, among others, as well as a significant association with the London Symphony Orchestra.

One of the most versatile and prolific maestros of the 20th century, Dorati is particularly known for his recordings of modern repertoire, music of the classical era, and stage and ballet works. His complete Haydn symphony cycle with the Philharmonia Hungarica from 1969-73 ranks as one of the great achievements in recorded music. Dorati has nearly 600 recordings to his credit; our two-part tribute offers highlights, concluding with compositions by Dorati himself.

Recordings are from Mercury compact discs, except where noted.

1:00 pm

Respighi: Ancient Airs and Dances, Suites No. 1 and 2; Philharmonia Hungarica (rec. 1958)
 Handel: Water Music Suite (arr. Hartly); London Symphony Orchestra (1956)
 Mendelssohn: Fingal's Cave Overture for Orchestra, Op. 26 ("Herbrides"); London Symphony Orchestra (1956)
 Stravinsky: **The Firebird**; London Symphony Orchestra (1959)
 Stravinsky: **Le sacre du Printemps**; Minneapolis Symphony Orchestra (1959)
 Fetter: Contrasts for orchestra; Minneapolis Symphony Orchestra (1960)
 Beethoven: Wellington's Victory, Op. 91, "Battle Symphony"; London Symphony Orchestra (1960)
4:00 pm
 Bartok: Concerto for Orchestra; London Symphony Orchestra (1962)
 Bartok: **The Miraculous Mandarin**; BBC Symphony Orchestra and Chorus (1964)
 Satie: **Parade**; London Symphony Orchestra (1965)
 Prokofiev: Peter and the Wolf, Op. 67; Conery (narrator), Royal Philharmonic Orchestra (London, 1965)
 Schoenberg: Five Pieces for Orchestra, Op. 16; London Symphony Orchestra (1962)
 Webern: Five Pieces for Orchestra, Op. 10; London Symphony Orchestra (1962)
 Berg: Three Pieces for Orchestra, Op. 6; London Symphony Orchestra (1962)

6:45 pm

Orff: Carmina Burana; Burrowes, Devos, Shirley-Quirk, Brighton Festival Chorus, Southend Boys' Choir, Royal Philharmonic Orchestra (London, 1976)
Strauss: Vier letzte Lieder; Söderström, Royal Philharmonic Orchestra (BBC, 1976)
Tchaikovsky: Symphony No. 6 in b, Op. 74, "Pathétique"; London Symphony Orchestra (1960)
Szymanowski: Symphony No. 3, Op. 27, "Song of the Night"; Karczykowski, Kenneth Jewell Chorale, Detroit Symphony Orchestra (London, 1980)
10:00 pm THE DARKER SIDE

Sunday, June 4

midnight THE DARKER SIDE

7:00 am THE BLUES HANGOVER

11:00 am MEMORIAL CHURCH SERVICE

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

12:30 pm THE ANTAL DORATI ORGY, Part II

Tchaikovsky: *The Nutcracker*, Op. 71, excerpts; Royal Concertgebouw Orchestra (Philips, 1975)

Enescu: Roumanian Rhapsody in A, Op. 11, No. 1; London Symphony (1960)

Liszt: Hungarian Rhapsody No. 2 in d, S.359; London Symphony Orchestra (1960)

Brahms: Hungarian Dances, selections; London Symphony Orchestra (1957, 1965)

Kodály: Psalmus Hungaricus, Op. 13; Réti, Gregor, Hungarian Radio and Television Chorus, Budapest Symphony Orchestra (Hungaroton, 1968)

2:00 pm

Copland: Appalachian Spring, suite; Detroit Symphony Orchestra (London, 1984)

Copland: Dance Symphony; Detroit Symphony Orchestra (London, 1981)

Prokofiev: Piano Concerto No. 3, Op. 26; Kapell, Dallas Symphony Orchestra (RCA Victor, 1949)

Bartok: Violin Concerto No. 2; Menuhin, Minneapolis Symphony Orchestra (1957)

4:00 pm

The Haydn Symphonies were recorded in 1971-72 and issued on London.

Haydn: Symphony No. 6 in D, "Le Matin"; Philharmonia Hungarica

Haydn: Symphony No. 45 in F-sharp, "Farewell"; Philharmonia Hungarica

Haydn: Symphony No. 85 in B-flat, "La Reine"; Philharmonia Hungarica

Haydn: Symphony No. 104 in D, "London"; Philharmonia Hungarica

5:45 pm

Haydn: *L'incontro improvviso*, Hob. XXVIII:6; Marshall, Zoghby, Jones, Ahnsjö, Luxon, Trimarchi, Dorati, Orchestre de Chambre de Lausanne (Philips, 1979)

9:00 pm

Music composed by Antal Dorati, including:

Nocturne and Capriccio for Oboe and String Quartet (1926); Yeon-Hee, Leipzig String Quartet (MD+G)

American Serenade for String Orchestra (c.1941); Atzmon, Aalborg Symphony (BIS)

Symphony No. 1 (1956-7); Dorati, Minneapolis Symphony Orchestra (Mercury LP)

Seven Pieces (Sette Pezzi) for Orchestra (1961); Atzmon, Aalborg Symphony (BIS)

Night Music, for Flute and Orchestra (1968); Young, Johnson, Bohuslav Martinu Philharmonic Orchestra (Albany)

Duo Concertante for Oboe and Piano (1984); Yeon-Hee, Chou (MD+G)

Symphony No. 2, "Querela Pacis" (1985); Dorati, Stockholm Philharmonic (BIS)

Tuesday, June 6

5:00 am JAZZ SPECTRUM

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

Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with Orator Sean Wilentz, Professor of History at Princeton and author of *The Rise of Democracy*, and Poet Elizabeth Alexander.

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

Beethoven: Missa solemnis, Op. 123; Söderström, Höffgen, Kmentt, Talvela,

Klemperer, New Philharmonia Chorus and Orchestra (EMI)

2:00 pm BACCALAUREATE (time approx.)

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

Wednesday, June 7

2:00 pm CLASS DAY

Live from Tercentenary Theatre, Harvard Yard, addresses by members of the Class of 2006, alumni, and a guest speaker.

Thursday, June 8

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 355th time, Harvard will assemble for the conferring of degrees in America's oldest secular ceremony in continual usage. Beginning with the colorful academic procession, the morning features addresses (including one in Latin) by three students and the time-honored phrases with which Harvard's President, Lawrence H. Summers, makes it all official, as he presides over his last Commencement as President.

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. The occasion will be at the very least quite sentimental, with Harvard's President, Lawrence H. Summers, making his farewell at this occasion. Newsman Jim Lehrer of PBS will be the guest speaker of the day, and there will be reports from various alumni on elections, fundraising, and awards.