

# WHRB PROGRAM GUIDE

May/June 2009  
Volume 37, No. 4

Spring Orgy® Period

95.3 FM



GIUSEPPE HAYDN.

# WHRB SPRING ORGY® PERIOD

## Friday, May 1

### midnight THE DARKER SIDE

#### 5:00 am BRAZILIAN MUSIC AFTER BOSSA-NOVA

The 60's and 70's saw a proliferation of musical styles in Brazil, with an increase of foreign sounds – most notably rock – and a rediscovery of native genres such as *samba* and *choro*. In the mid to late 60's, Brazilian music received both an influx of intellectual energy and severe repression when it became the standard channel for political activism and resistance to the military dictatorship. Beginning with Edu Lobo and Chico Buarque at the birth of MPB, through the Tropicalismo movement, the jazz of Hermeto Pascoal and erudite admixture of Baden Powell, we end with the titanic figure of Caetano Veloso.

#### 1:00 pm THE ASIAN COMPOSERS ORGY

Globalization has allowed classical music, a western tradition for centuries, to spread to audiences worldwide. In particular, classical music has had a profound effect on Asian cultures. In less than a century, classical music has gone from unknown in Asia to a vital institution. Many Asians are making their mark as prominent members of orchestras or as well-known soloists who perform worldwide, and a new generation of Asian composers is writing music that combines the best of western and eastern traditions. We present the innovative music of these composers.

#### 1:00 pm

Xiao-Song: String Symphony; Xie-yang, China Philharmonic Orchestra of Beijing (HK LP)

Xiao-Song: Girl of the Mountain for Violin and Orchestra; Zhong-guo, Zhong-jie, China Philharmonic Orchestra of Beijing (HK LP)

Wen-Chung: Yü Ko, for Violin, Wind Instruments, Piano, and Two Percussionists; Sollberger, Group for Contemporary Music at Columbia University (CRI)

Wen-Chung: Landscapes; Johnson, Peninsula Festival Orchestra  
Wen-Chung: Suite for Harp and Wind Quintet; Otis, Duknel, Taylor, Blackwell, Morelli, Rose (New World LP)

#### 4:00 pm

Sicong: Song of the Mountain Forest ; Peng, Shanghai Philharmonic Orchestra (Marco Polo)

Ung: Spiral, for Piano, Cello, Percussion; Aequalis (New World)

Ung: Inner Voices; Davies, American Composers Orchestra (Argo)

Yun: Espace I for Cello and Piano; Demenga, Larcher (ECM)

Liang: Gobi Gloria for String Quartet; Ying Quartet (Telarc)

Wang: Yunnan Scenes; Fang, Peking Central Broadcasting Symphony Orchestra (HK LP)

Kim: Where Grief Slumbers; Upshaw, ensemble (Nonesuch)

Kim: Concerto for Violin and Orchestra; Perlman, Ozawa, Boston Symphony Orchestra (EMI)

Jin: Xipi, Themes from Peking Opera for Piano Trio (1996); Newstead Trio (Prince Productions)

Long: Song of the Ch'in; Shanghai Quartet (Delos)

Dun: Guitar Concerto, Yi2; Isbin, Tang, Gulbenkian Orchestra

Chen: 66 Times: The Voice of the Pines and Cedars; Rose,

Weigle, Boston Modern Orchestra Project (Albany)

Chen: Fu II; Man, Rose, Boston Modern Orchestra Project

Akutagawa: Prima Sinfonia; Akutagawa, Tokyo Symphony Orchestra (Toshiba LP)

Sheng: Seven Tunes Heard in China, for solo cello; Ma (Sony)

Sheng: Three Chinese Love Songs; Saffer, Neubauer, Sheng

#### 7:00 pm

7:00 pm Sheng: Tibetan Dance for Violin, Clarinet, and Piano (2000);

Verdehr Trio (Crystal)

Jing Jing: Piano Concerto; Ying, Xiao-ying, Beijing Central

Opera Orchestra (HK LP)

Jing Jing: Piano Pieces based on Dunhuang Poems; Shi-guang

Takemitsu: Fantasma/Cantos for Clarinet and Orchestra;

Stoltzman, Otaka, BBC Welsh Symphony Orchestra (RCA Victor)

Takemitsu: Film: Black Rain: Funeral Music for Strings; Werthen, I Fiamminghi (Telarc)

Takemitsu: Film: Black Rain: Death and Resurrection for Strings; Werthen, I Fiamminghi (Telarc)

Takemitsu: Waves, for clarinet, French horn, two trombones, and bass drum; Stoltzman, Routh, Borrer, Chamberlain, Frost (RCA Victor)

Hong: Ocean Symphony; Zhong-jie, Central Philharmonic Orchestra of Peking (HK LP)

Yi: Song in Winter; Lindorf, Lai-gen, Yi (CRI)

#### 9:00 pm

Yi: As in a Dream, for soprano, pipa, zheng; Lan, Xiao-fen, Yi Yi; Shuo; Ying Quartet (Telarc)

Pei-Xun: Symphony No. 2, "Ching Ming"; Li, China

Philharmonic Orchestra of Beijing (HK LP)

Ming-xin: Concerto for Violin and Orchestra; Nishizaki, Jean,

Hong Kong Philharmonic Orchestra (HK LP)

Yoshimatsu: The Age of Birds, Op. 25; Fujioka, BBC

Philharmonic Orchestra (Chandos)

#### 11:00 pm DEDICATION TO 2PAC: A THUG'S LIFE

Hip-Hop's most controversial and highest selling artist, Tupac Shakur, professionally recorded music for only seven years, his catalogue is one of rap's most extensive, influential, and diverse. We will play material from his early years all the way to his final works, including music produced for other acts, his own albums, and guest features.

## Saturday, May 2

#### midnight DEDICATION TO 2PAC (cont.)

#### 5:00 am JAZZ SPECTRUM

#### 9:00 am HILLBILLY AT HARVARD

#### 1:00 pm FROM THE SEVEN DAYS

Sometimes characterized as a series of musical answers to spiritual questions, composer Karlheinz Stockhausen's *Aus den Sieben Tagen* consists of 15 text compositions that allow for much creative input on behalf of its performers. The piece is not a score, per se, but rather a series of prompts, such as "Play a sound / play it for so long / until you feel / that you should stop." This seven-hour performance of the work, given in February 2009 by the Callithumpian Consort under the direction of New England Conservatory professor Stephen Drury, merges noise with classical music, yielding sounds both abrasive and meditative. The complete recording of the performance is provided courtesy of the New England Conservatory.

#### 8:00 pm THE WHRB SPORTS ORGY

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

## Sunday, May 3

#### midnight SOLID! THE BLAXPLOITATION SOUNDTRACK ORGY

For a brief time in the early 1970s, so-called "blaxploitation" films made by and for African-Americans defined popular US cinema. These films – such as *Shaft*, *Dolemite* and *Superfly* – were famous then as now for their driving, danceable soundtracks, composed by many of soul and funk's rising stars. The soundtracks jumpstarted the careers of such artists as Earth, Wind, and Fire, Isaac Hayes, and Curtis Mayfield, whose cinematic, lushly-orchestrated compositions changed the direction of funk for decades to come. While the movies themselves were of varying quality, the soundtracks continue to reward listeners almost 40 years after their heyday. We survey representative and overlooked works among these soundtracks.

#### 5:00 am ROCKSTEADY

Rocksteady, a style of Jamaican dance music known for its slow tempos and bouncy beats, is considered one of the precursors to reggae. This popular 1960s style was inspired by ska but replaced ska's brass instruments with electric instruments and pianos. We will feature some of the most famous Rocksteady artists: Desmond Dekker, The Ethiopians, Ken Boothe and many more.

#### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Very Reverend Alan Jones, Dean Emeritus, Grace Cathedral, San Francisco, California. Music includes two anthems by Purcell, "I Was Glad" and "O God, Thous Art My God."

#### 12:30 pm THE ANTON BRUCKNER ORGY

Austrian composer Anton Bruckner (1824–1896) is best known for his late Romantic symphonies. In his early career, he was an organist like his father, who was also his first teacher. Bruckner was the antithesis of the stereotypical child prodigy, described by his biographers as a "man of simple taste." However, his large symphonies and masses and moving motets reveal a man of grand genius.

**12:30 pm**

- 1837: Four Preludes in E-flat, AVBW 2; Haselböck (MHS LP)  
 1838: Preludium in E-flat, AVBW 3; Haselböck (MHS LP)  
 1842: Mass in C; Kuznetsova, Golub, Polyansky, Russian State  
 Capella, Russian State Symphony Orchestra (Chandos)  
 1864: Tantum ergo in E-flat; Fiala, Czech Philharmonic Choir  
 1864: Tantum ergo in C; Fiala, Czech Philharmonic Choir  
 1864: Tantum ergo in B-flat; Fiala, Czech Philharmonic Choir  
 1864: Tantum ergo in A-flat; Fiala, Czech Philharmonic Choir  
 1864: Tantum ergo in D; Fiala, Czech Philharmonic Choir  
 (MDG)  
 1864: Prelude and Postlude in d, AVBW 16; Haselböck (MHS LP)  
 1847: Prelude and Fugue in c, AVBW 18; Haselböck (MHS LP)  
 1847: Equale Nos. 1 and 2 for Three Trombones; Slokar Quartet  
 members (ex libris)  
 1849: Requiem in d; Best, Corydon Singers, English Chamber  
 Orchestra (Hyperion)  
 1850: Steiermärker; Brunner (cpo)

**4:00 pm**

- 1852: Psalm 114; Best, Corydon Singers, English Chamber  
 Orchestra (Hyperion)  
 1852-1854: Three Small Pieces for Piano, Four Hands; Brunner,  
 Schopper (cpo)  
 1854: Libera me; Fiala, Czech Philharmonic Choir (MDG)  
 1856: Klavierstück in E-flat; Shiraga (BIS)  
 1856: Motet, "Ave Maria"; Fiala, Czech Philharmonic Choir  
 1861: Fugue in d, AVBW 54; Haselböck (MHS LP)  
 1861: Motet, "Ave Maria"; Holm, Jochum, Bavarian Radio Chorus  
 1861: Motet "Afferentur Regi"; Fuchs, Slokar Trombone Quartet  
 members, Zurich Chamber Choir (ex libris)  
 1862: Sonata movement in g; Brunner (cpo)  
 1862: String Quartet in c; L'archibudelli (Sony)  
 1862: Rondo in c for String Quartet; L'archibudelli (Sony)  
 1863: Psalm 112; Best, Corydon Singers, English Chamber  
 Orchestra (Hyperion)  
 1863: Stille Betrachtung an einem Herbstabend for Piano;  
 Brunner (cpo)  
 1863: Symphony No. 00 in f, "Study Symphony";  
 Rozhdestvensky, USSR Ministry of Culture Symphony  
 Orchestra (Chant du monde)  
 1864: Mass No. 1 in d; Rodgers, Wyn-Rogers, Lewis, Miles,  
 O'Donnell, Best, Corydon Singers and Orchestra (Hyperion)  
 1866: Symphony No. 1 in c; Wand, Cologne Radio Symphony  
 1866: Mass No. 2 in e; Jochum, Bavarian Radio Chorus and  
 Symphony Orchestra Winds (DG)  
 1868: Fantasie; Shiraga (BIS)  
 1868: Erinnerung; Shiraga (BIS)

**7:00 pm**

- 1868: Mass No. 3 in f; Best, Corydon Singers, Corydon  
 Orchestra (Hyperion)  
 1868: Motet, "Inveni David"; Fuchs, Slokar Trombone Quartet,  
 Men of the Zurich Chamber Choir (ex libris)  
 1868: Motet, "Pange lingua gloriosi"; Fuchs, Zurich Chamber  
 Choir (ex libris)  
 1869: Symphony No. 0 in d; Guschlbauer, Bruckner Orchester  
 Linz (Camerata)  
 1869: Motet, "Locus Iste"; Halsey, CBSO Chorus, CBSO Wind  
 Ensemble (Conifer)  
 1872: Symphony No. 2 in c; Tintner, National Symphony  
 Orchestra of Ireland (Naxos)

**10:00 pm**

- 1873: Symphony No. 3 in d; Celibidache, Munich Philharmonic  
 1874: Symphony No. 4 in E-flat, "Romantic"; Jochum, Berlin  
 Philharmonic Orchestra (DG)

**Monday, May 4**

- midnight** **SOLID! THE BLAXPLOITATION  
 SOUNDTRACK ORGY (cont.)**  
**5:00 am** **JAZZ SPECTRUM**  
**6:00 am** **THE ANTON BRUCKNER ORGY (cont.)**  
 1876: Symphony No. 5 in B-flat; Wand, Cologne Radio  
 Symphony Orchestra (RCA)  
 1877: Trosterin Musik; Shewan, Roberts Wesleyan College  
 Chorale (Albany)  
 1879: Motet, "Tota pulcra es Maria"; Shewan, Roberts Wesleyan  
 College Chorale (Albany)  
 1879: Intermezzo in d; L'archibudelli (Sony)  
 1879: Motet "Os Justi"; Herreweghe, La Chapelle Royale,  
 Ensemble Musique Oblique (hm)

- 1879: String Quintet in F; Vienna Philharmonia Quintet (London)  
 1881: Symphony No. 6 in A; Leitner, Southwest German Radio  
 Symphony Orchestra of Baden-Baden and Freiburg (Hänssler)  
**9:00 am**  
 1882: Motet, "Ave Maria"; Owens, Halsey, CBSO Chorus,  
 CBSO Wind Ensemble (Conifer)  
 1883: Symphony No. 7 in E; Giulini, Philharmonia Orchestra  
 (BBC Music)  
 1884: Motet "Christus factus est"; Herreweghe, La Chapelle  
 Royale, Ensemble Musique Oblique (hm)  
 1884: Te Deum; Rodgers, Wyn-Rogers, Lewis, Miles,  
 O'Donnell, Best, Corydon Singers and Orchestra (Hyperion)  
 1885: Motet, "Virga Jesse"; Jochum, Berlin Opera Chorus,  
 Berlin Philharmonic (DG)  
 1885: Motet, "Ecce sacerdos magnus"; Jochum, Berlin Opera  
 Chorus, Berlin Philharmonic (DG)  
 1885: Motet, "Ave Regina coelorum"; Shewan, Roberts  
 Wesleyan College Chorale (Albany)  
 1887: Symphony No. 8 in c; Järvi, London Philharmonic  
 Orchestra (Chandos)  
**12:00 pm**  
 1892: Psalm 150; Stader, Jochum, Berlin Opera Chorus, Berlin  
 Philharmonic Orchestra (DG)  
 1892: Motet, "Vexilla regis prodeunt"; Shewan, Roberts  
 Wesleyan College Chorale (Albany)  
 1892: Motet, "Das deutsche Lied"; Shewan, Roberts Wesleyan  
 College Chorale (Albany)  
 1894: Symphony No. 9 in d; Bernstein, Vienna Philharmonic  
 Orchestra (DG)

**2:00 pm THE WARHORSE ORGY**

WHRB is committed to broadcasting a wide variety of  
 classical music, with an emphasis on great music rarely heard  
 on the radio. But twice a year that philosophy is wholeheartedly  
 ignored, and we present the finest in classical programming of  
 extremely famous pieces: our Warhorse Orgy. As always, the  
 classical fireworks will end with Tchaikovsky's 1812 Overture.  
 Strauss, R.: Also sprach Zarathustra, Op. 30; Järvi, Scottish  
 National Orchestra (Chandos)

- Vivaldi: The Four Seasons, Concerti for Violin and Orchestra,  
 Op. 8, Nos. 1-4, RV 269, 313, 293, 297; Spivakov, Moscow  
 Virtuosi (RCA Victor)  
 Beethoven: Sonata No. 8 in c, Op. 13, "Pathétique"; Lupu (London)  
 Brahms: Symphony No. 4 in e, Op. 98; C. Kleiber, Vienna  
 Philharmonic Orchestra (DG)  
 Tchaikovsky: Romeo and Juliet, Fantasy Overture after  
 Shakespeare; Karajan, Berlin Philharmonic Orchestra (DG)  
 Copland: Appalachian Spring Suite; Thomas, San Francisco  
 Symphony Orchestra (RCA Victor)  
**5:00 pm**  
 Schumann: Kinderszenen; Lupu; London (CD)  
 Berlioz: Symphonie fantastique, Op. 14; Boulez, London  
 Symphony Orchestra (Sony)  
 Prokofiev: Piano Concerto No. 3 in C, Op. 26; Pletnev,  
 Rostropovich, Russian National Orchestra (DG)  
 Bach, J. S.: Suite No. 1 in G for Solo Cello, S. 1007; Du Pré (EMI)  
 Dvorak: Symphony No. 9 in e, Op. 95, "From the New World";  
 Järvi, Scottish National Orchestra (Chandos)  
**8:00 pm**  
 Mendelssohn: Violin Concerto in e, Op. 64; Mutter, Karajan,  
 Berlin Philharmonic Orchestra (DG)  
 Debussy: Suite bergamasque; Ohlsson (Arabesque)  
 Beethoven: Symphony No. 9 in d, Op. 125, "Choral";  
 Armstrong, Reynolds, Tear, Shirley-Quirk, Giulini, London  
 Symphony Orchestra and Chorus (EMI)  
 Gershwin: Rhapsody in Blue; Bernstein, Columbia Symphony  
 Orchestra (Sony)  
 Chopin: Etudes, Op. 10; Berezovsky (Teldec)  
**11:00 pm**  
 Mozart: Piano Concerto No. 20 in d, K. 466; Argerich,  
 Rabinovitch, Orchestra di Padova e del Veneto (Teldec)  
 Tchaikovsky: Ouverture solennelle, 1812, Op. 49; Dorati,  
 University of Minnesota Brass Band, Minneapolis Symphony  
 Orchestra (Mercury)

**Tuesday, May 5**

- midnight** **SOLID! THE BLAXPLOITATION  
 SOUNDTRACK ORGY (cont.)**  
**5:00 am** **JAZZ SPECTRUM**

# THE FRANZ JOSEPH HAYDN ORGY®

“Haydn is the music of the future still. The true extent of his greatness is for the connoisseur a well-kept secret, for the larger public a ticking time-bomb that has yet to go off.”

— British composer Robin Holloway in  
*Cambridge Haydn Studies*, 1998  
(quoted in *Gramophone*, March, 2009)

Joseph Haydn (1732-1809) is one of the seminal figures in Western art music. He spent most of his career isolated at the rural Hungarian court of Esterhaza. But this isolation, as he put it, forced Haydn to become creative; his creativity was boundless, and his influence unparalleled in his own day. Haydn was celebrated throughout Europe as the man who essentially invented the symphony and the string quartet; he also did a great deal to develop the piano sonata and the piano trio, and the long catalogue of his works includes oratorios, operas, masses, and many other genres. His works can exhibit grandeur and majesty, but more often they display his characteristic wit, charm, and sense of humor.

For 175 hours this week and next (skipping over the weekend), in commemoration of the 200th anniversary of his death, we are proud to present most of the complete surviving works of Joseph Haydn, in chronological order insofar as historians and musicologists have been able to establish it (the works before 1770 being particularly vague of date), with a handful of pieces slightly out of order for convenience of listening. With the very recent issue on Brilliant Classics of the complete baryton trios and Scottish songs, most of which we cannot include this time around, we can't claim this is virtually the complete recorded Haydn, but we have enough of the trios and songs to suggest the nature of Haydn's work in those areas, and virtually all of the rest of his music.

We utilize the catalogue of Dutch music scholar Anthony van Hoboken (1887-1983), which is divided into thirty-one volumes based on genre, with works numbered individually within each volume. Thus the Hoboken numbers provided below (abbreviated Hob.) consist of both Roman and Arabic numerals. We have not included Hoboken numbers for the symphonies (Hob. I:1-108), as their Hoboken numbers are identical to their familiar numbers, or for the string quartets (Hob. III:1-83), which are more commonly referred to under Haydn's own groupings in Opus numbers, usually in sets of six. The piano sonatas are often a source of confusion; we have given the Hoboken number for each sonata, but we have used Christa Landon's numbering system in naming each volume, as these Landon numbers are nowadays the most common in recordings and printed music.

In a review of a recent book on Haydn by Richard Wigmore in the *BBC Music Magazine* for April, 2009, reviewer Bayan Northcott writes, “In the 1790's, Haydn set the Ten Commandments as a series of canons in up to five parts. When might these settings ever be sung and recorded? Wigmore makes them sound fascinating.” The answer is that they were recorded in 1998 and released on the Alba Prima label, and they can be heard on the Haydn Orgy on Wednesday, May 13, at approximately 10 pm EDT – just one example of the little-known rarities to be found among the familiar works in WHRB's tribute to this great composer.

## Times throughout the Haydn Orgy are only approximate.

### 7:00 am

- 1749: *Missa Brevis* in F; Gritton, Stephen, Hickox, Collegium Musicum 90 (Chandos)
- 1756: *Organ Concerto* in C, Hob. XVIII:1; Preston, Marriner, Academy of St. Martin-in-the-Fields (London)
- 1750-1760?: *Missa “Rorate coeli desuper”* in G, Hob. XXII:3; Preston, Choir of Christ Church Cathedral, Oxford, Academy of Ancient Music (Oiseau-Lyre)
- 1755-60?: *Divertimento* in F, Hob. II:20; S. Kuijken, La Petite Bande (Accent)
- 1756: *Salve Regina* in E, Hob. XXIIIb:1; Monoyios, Weil, Tölzer Boys Choir, Tafelmusik (Sony)
- 1757: *Symphony No. 1* in D; Dorati, Philharmonia Hungarica
- 1758: *Symphony No. 37* in C; Dorati, Philharmonia Hungarica (London)
- 1759: *String Quartet* in B-flat, Op. 1, No. 1, “La Chasse”; Hagen Quartet (Philips LP)
- 1759: *String Quartet* in E-flat, Op. 1, No. 2; Dekany Quartet

- before 1764, perhaps by 1760: *Divertimento* in D for Two Horns and String Quartet, Hob. II:22; Koster, Bonet-Manrique, L'Archibudelli (Sony)
- 1760: *Piano Sonata No. 13* in G; Hob. XVI:6; Buchbinder (Teldec)
- 1760: *Symphony No. 18* in G; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1759: *String Quartet* in D, Op. 1, No. 3; Aeolian Quartet (London LP)
- 1760: *Piano Sonata No. 16* in D, Hob. XVI:14; Brautigam (BIS)
- 11:00 am**
- 1760: *Symphony No. 19* in D; Dorati, Philharmonia Hungarica
- 1760: *Divertimento* for Two Oboes, Two Horns, and Two Bassoons No. 1 in F, Hob. II:15; Brymer, London Wind Soloists (London LP)
- 1760: *Symphony No. 2* in C; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1759: *String Quartet* in G, Op. 1, No. 4; Buchberger Quartet (Brilliant Classics)
- 1760: *Piano Trio* in E-flat, Hob. XV:36; Beaux Arts Trio (Philips)
- 1760: *Symphony “B”* in B-flat; Dorati, Philharmonia Hungarica
- 1759: *String Quartet* in E-flat, Op. 1, No. 0; Fine Arts Quartet (Music and Arts)
- 1760: *Piano Sonata No. 4* in G, Hob. XVI:G1; Jandó (Naxos)
- 1760: *Symphony No. 16* in B-flat; Dorati, Philharmonia Hungarica (London)
- 1759: *String Quartet* in C, Op. 1, No. 6; Buchberger Quartet
- 1760: *Piano Sonata No. 6* in C, Hob. XVI:10; McCabe (Naxos)
- 1760: *Symphony No. 17* in F; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 2:00 pm**
- 1760: *Piano Trio* in F, Hob. XV:40; van Oort, Polman, ter Linden (Brilliant Classics)
- 1760: *Symphony No. 15* in D; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1760: *Divertimento* for Two Oboes, Two Horns, and Two Bassoons No. 2 in F, Hob. II:23; Brymer, London Wind Soloists (London LP)
- 1760: *Piano Sonata No. 11* in B-flat, Hob. XVI:2; McCabe (London)
- 1760: *Symphony No. 4* in D; Dorati, Philharmonia Hungarica
- 1760: *Piano Trio* in f, Hob. XV:f1; Beaux Arts Trio (Philips)
- 1760: *Concertino* for Harpsichord and Strings in C, Hob. XIV:11; Koopman, Goebel, Stuurup, Medlam (Philips)
- 1760: *Symphony No. 10* in D; Shepherd, Cantilena (Chandos)
- 1760: *Piano Sonata No. 1* in G, Hob. XVI:8; Jandó (Naxos)
- 1760: *Symphony No. 32* in C; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1760: *Divertimento* for Two Oboes, Two Horns, and Two Bassoons No. 5 in D, Hob. II:D18; Brymer, London Wind Soloists (London LP)
- 1760: *Piano Sonata No. 2* in C, Hob. XVI:7; McCabe (London)
- 1760: *Symphony No. 5* in A; Dorati, Philharmonia Hungarica (London)
- 5:00 pm**
- 1760: *Piano Sonata No. 15* in E, Hob. XVI:13; Alpenheim (Vox LP)
- 1760: *Symphony No. 11* in E-flat; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1760: *Divertimento* for Strings in G, Hob. II:G1; Lysy, Casuscelli, Coletti, Zisman, Mehlhorn, Camerata Lysy Gstaad (Claves LP)
- 1760: *Symphony No. 33* in C; Dorati, Philharmonia Hungarica (London)
- 1761: *Symphony No. 27* in G; Kuhn, Haydn Orchestra of Bolzano and Trento (col legno)
- 1762: *Acide e Galatea* (festa teatrale), Hob. XXVIII:1; Overture (also Hob. Ia:5); Marriner, Academy of St. Martin-in-the-Fields (Argo LP); Aria, “Tergi i vezzosi rai”; Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips)
- 1761: *Symphony No. 3* in G; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1761: *Symphony “A”* in B-flat; Hogwood, Academy of Ancient Music (Oiseau-Lyre)
- 1762: *String Quartet* in A, Op. 2, No. 1; Buchberger Quartet (Brilliant Classics)
- 1761: *Symphony No. 20* in C; Dorati, Philharmonia Hungarica
- 1761: *Symphony No. 6* in D, “Le Matin”; Dorati, Philharmonia Hungarica (London)
- 8:00 pm**
- 1762: *String Quartet* in E, Op. 2, No. 2; Aeolian Quartet (London LP)
- 1761: *Scherzando No. 1* in F, Hob. II:33; Schellenberger, Haydn Ensemble Berlin (EMI)
- 1761: *Scherzando No. 2* in C, Hob. II:34; Huss, Vienna Haydn Sinfonietta (Koch Schwann)
- 1761: *Symphony No. 7* in C, “Le Midi”; Pinnock, English Concert (DG Archiv)

1761: Symphony No. 8 in G, "Le Soir"; Dorati, Philharmonia Hungarica (London)  
 1761: Divertimento for Two Violins, Viola, Cello, and Two Horns in E-flat, Hob. II:21; Koster, Bonet-Manrique, L'Archibudelli (Sony)  
 1761: Scherzando No. 3 in D, Hob. II:35; Schellenberger, Haydn Ensemble Berlin (EMI)  
 1762: Symphony No. 9 in C; Dorati, Philharmonia Hungarica  
 1762: Symphony No. 25 in C; Dorati, Philharmonia Hungarica (London)  
 1761: Scherzando No. 4 in G, Hob. II:36; Huss, Vienna Haydn Sinfonietta (Koch Schwann)  
 1762: String Quartet in F, Op. 2, No. 4; Aeolian Quartet (London LP)  
 1762: Symphony No. 14 in A; Góberman, Vienna State Opera Orchestra (LRM LP)  
 1762: Symphony No. 36 in E-flat; Müller-Brühl, Cologne Chamber Orchestra (Naxos)  
 1762: Horn Concerto in D, Hob. VII:d:3; Baumann, I. Brown, Academy of St. Martin-in-the-Fields (Philips)

## Wednesday, May 6

### midnight POLICE BRUTALITY

This orgy presents musical expressions of the confrontation between law enforcement officers and makers of underground music, drawn from both the underground rock of Record Hospital and the hip hop of The Darker Side. Artists will include N.W.A., Ice T, MDC, Plutocracy, SS Decontrol, The Clash, Crossed Out, Doom, and many more. Every track played will either be directly related to the confrontation or will cite it in either song title, album title, or artist name. The musical effect of specific events of police brutality will also be looked at.

### 5:00 am THE JOSEPH HAYDN ORGY (cont.)

1762: String Quartet in B-flat, Op. 2, No. 6; Fine Arts Quartet  
 1761: Scherzando No. 5 in E, Hob. II:37; Schellenberger, Haydn Ensemble Berlin (EMI)  
 1761: Scherzando No. 6 in A, Hob. II:38; Schellenberger, Haydn Ensemble Berlin (EMI)  
 1763: Symphony No. 12 in E; Shepherd, Cantilena (Chandos)  
 1763: Cassation for Four Horns and Strings in D, Hob. II:D22; Friedrich, Borza, Samu, Brünner, Rolla, Frank, Liszt Ferenc Chamber Orchestra (Hungaroton LP)  
 1763: Symphony No. 13 in D; Müller-Brühl, Cologne Chamber Orchestra (Naxos)  
 1763: Ave Regina in A, Hob. XXIIIb:3; Gritton, Hickox, Collegium Musicum 90 (Chandos)  
 1763: Symphony No. 40 in F; Góberman, Vienna State Opera Orchestra (Library of Recorded Masterpieces LP)  
 1763: Organ Concerto in C, Hob. XVIII:5; Haselböck, Melkus, Capella Academica Wien (Hänssler)  
 1763: Cantata, Hob. XXIVa:2, "Destatevi, o miei fidi"; Im, Stojkovic, Ciolek, Spering, Cologne Vocal Ensemble, West German Radio Cappella Coloniensis (Harmonia Mundi)  
 1764: Symphony No. 72 in D; Goodman, Hanover Band (Hyperion)

### 8:00 am

1764: Symphony No. 21 in A; Góberman, Vienna State Opera Orchestra (Library of Recorded Masterpieces LP)  
 1764: Divertimento for Harpsichord and Strings in C, Hob. XIV:4; Veyron-Lacroix, Auriacombe, Toulouse Chamber Orchestra (Seraphim LP)  
 1764: Cantata, Hob. XXIVa:3, "Al Tuo arrivo felice"; Im, Stojkovic, Spering, Cologne Vocal Ensemble, West German Radio Cappella Coloniensis (Harmonia Mundi)  
 1764: Symphony No. 22 in E-flat, "Philosopher"; Fischer, Austro-Hungarian Haydn Orchestra (Nimbus)  
 1764: Alternative version of Symphony No. 22 in E-flat, "Philosopher"; Dorati, Philharmonia Hungarica (London LP)  
 1764: Symphony No. 23 in G; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1764: Cantata, Hob. XXIVa:4, "Qual dubbio ormai"; Im, Cologne Vocal Ensemble, West German Radio Cappella Coloniensis (Harmonia Mundi)  
 1764: Symphony No. 24 in D; Fischer, Austro-Hungarian Haydn Orchestra (Nimbus)  
 1765: Symphony No. 30 in C, "Alleluja"; Dorati, Philharmonia Hungarica (London)  
 1765: Piano Sonata No. 9 in D, Hob. XVI:4; Jandó (Naxos)  
 1765: Te Deum in C, Hob. XXIIIc:1; Argenta, Denley, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
 1765: Symphony No. 29 in E; Dorati, Philharmonia Hungarica

### 11:00 am

1765: Piano Sonata No. 14 in C, Hob. XVI:3; McCabe (London)  
 1765: Piano Trio in A, Hob. XV:35; Beaux Arts Trio (Philips)  
 1765: Violin Concerto in C, Hob. VIIa:1; Tetzlaff, Schiff, Northern Sinfonia (Virgin)  
 1765: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 3 in C, Hob. II:7; Brymer, London Wind Soloists (London LP)  
 1765: Symphony No. 31 in D, "Hornsignal"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1765: Piano Sonata No. 19 in e, Hob. XVI:47bis; McCabe (London)  
 1765: Symphony No. 28 in A; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1765: 20 Variations in A, Hob. XVII:2; Reisenberg (Ivory Classics)  
 1765: Cello Concerto in C, Hob. VIIb:1; Rostropovich, Britten, English Chamber Orchestra (London LP)  
**2:00 pm**  
 1765: Symphony No. 34 in d; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1765: Capriccio in G, Hob. XVII:1, "Acht Sauschneider müssen sein"; Reisenberg (Ivory Classics)  
 1765: Divertimento for Flute, Oboe, Two Violins, Cello, and Bass in C, Hob. II:11, "Birthday"; Berlin Philharmonic Soloists (DG LP)  
 1765: Symphony No. 39 in g; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1766: Harpsichord Concerto in F, Hob. XVIII:3; Koopman, Musica Antiqua Amsterdam (Philips)  
 1766: Trio for Violin, Cello, and Harpsichord in g, Hob. XV:1; Schröder, Möller, van Asperen (Telefunken LP)  
**4:00 pm**  
 1766: Missa Cellensis in honorem BVM in C, Hob. XXII:5, "Cäcilienmesse"; Stader, Höffgen, Holen, Greindl, Nowakowski, Jochum, Bavarian Radio Chorus and Symphony Orchestra (DG)  
 1766: Concerto for Violin, Harpsichord, and Strings in F, Hob. XVIII:6; Kussmaul, Trimborn, Müller-Brühl, Cologne Chamber Orchestra (Schwann LP)  
 1766: Divertimento for Two Oboes, Two Horns, and Two Bassoons No. 7 in G, Hob. II:G9; Brymer, London Wind Soloists (London LP)  
 1766: Divertimento (also called Sonata) for Harpsichord, Two Horns, and Strings in E-flat, Hob. XIV:1; Veyron-Lacroix, Jarry, Tournous, Barboteu, Coursier (Seraphim LP)  
**6:00 pm**  
 1766: Trio for Violin, Cello, and Harpsichord in F, Hob. XV:37; Schröder, Möller, van Asperen (Telefunken LP)  
 1766: Piano Sonata No. 29 in E-flat, Hob. XVI:45; Ax (Sony)  
 1766: Piano Concerto in F, Hob. XVIII:7; Pletnev, Deutsche Kammerphilharmonie (Virgin)  
 1766: **La canterina** (intermezzo in musica), Hob. XXVIII:2; Kertesi, Ulbrich, Pataki, Mukk, Németh, Capella Savaria (Hungaroton)  
 1766: Organ Concerto in C, Hob. XVIII:8; Biggs, Rozsnyai, Columbia Symphony Orchestra (Columbia LP)  
 1766: Baryton Trio No. 5 in A; Geringas Baryton Trio (cpo) by 1767: Concertino for Harpsichord and Strings in F, Hob. XVIII:F2; Koopman, Goebel, Stuuroop, Medlam (Philips)  
 1767: Divertimento for Keyboard and Strings in F, Hob. XIV:7; Haydn Trio Eisenstadt, Löscher (Brilliant Classics)  
 1767: Symphony No. 35 in B-flat; Pinnock, English Concert (DG Archiv)  
 1767: Divertimento for Horn, Violin, and Cello in E-flat, Hob. IV:5; Koster, Beths, Bylsma (Sony)  
 1767: Harpsichord Concerto in G, Hob. XIV:13; Koopman, Goebel, Stuuroop, Medlam (Philips)  
**9:00 pm**  
 1767: Piano Sonata No. 20 in B-flat, Hob. XVI:18; Brautigam  
 1767: Divertimento for Keyboard and Strings in F, Hob. XIV:9; Haydn Trio Eisenstadt, Löscher (Brilliant Classics)  
 1767: Stabat Mater in g, Hob. Xb:is; Rozario, Robbin, Johnson, Hauptmann, Pinnock, English Concert and Choir (DG Archiv)  
 1767: Baryton Trio No. 44 in D; Munich Baryton Trio (DG Archiv)  
 1767: Divertimento for Harpsichord and Strings in C, Hob. XIV:C2; Koopman, Goebel, Stuuroop, Medlam (Philips)  
 1767: Piano Sonata No. 30 in D, Hob. XVI:19; Buchbinder (Teldec)  
 1767: Organ Concerto in D, Hob. XVIII:2; Koopman, Amsterdam Baroque Orchestra (Philips)  
 1767: Baryton Trio No. 48 in D; Esterházy Baryton Trio (Seraphim LP)

## Thursday, May 7

**midnight POLICE BRUTALITY (cont.)**  
**5:00 am THE JOSEPH HAYDN ORGY (cont.)**  
1767: Trio for Violin, Cello, and Harpsichord in G, Hob. XV:41; Schröder, Möller, van Asperen (Telefunken LP)  
1767: Baryton Trio No.53 in G; Liebner, Fias, Mezo (Fidelio LP)  
1768: Symphony No. 59 in A, "Fire"; Pinnock, English Concert  
1768: Missa "Sunt bonta mixta malis" in d, Hob. XXII:2; Gritton, Stephen, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
1768: Baryton Trio No. 71 in A; Esterházy Baryton Trio  
1768: Symphony No.38 in C;Pinnock,English Concert (DG Arc.)  
1768: Divertimento for Flute, Violin, Viola, and Cello in G, Hob. II:1; B. Kuijken, S. Kuijken, Fernandez, W. Kuijken (Accent)  
1768: Symphony No. 58 in F; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1768: Baryton Trio No.52 in d;Munich Baryton Trio(DG Archiv)  
1768: Symphony No. 26 in d, "Lamentatione"; Dorati, Philharmonia Hungarica (London)  
**7:45 am**  
1768: Applausus (Jubilaeum Virtutis Palatium), Hob. XXIVa:6; Musoleno, Dolberg, Johnson, Byrne, Courtis, Fourmillier, Haydn Vokaal Ensemble, Le Sinfonietta (Opus 111)  
1768: Symphony No. 41 in C; Dorati, Philharmonia Hungarica  
1768: Baryton Trio No. 63 in D; Esterházy Baryton Trio (EMI)  
**10:15 am**  
1768: **Lo speciale**, Hob. XXVIII:3; Kalamar, Fulop, Lehel, Liszt Ferenc Chamber Orchestra (Hungaroton)  
1769: Symphony No. 48 in C, "Maria Theresa"; Pinnock, English Concert (DG Archiv)  
**noon**  
1769: Sonata for Violin and Viola in F, Hob. VI:1; Okumura, Dusoswa (Etcetera)  
1769: Lauda Sion (Responsoria de venerabili sacramento), Hob. XXIIIc:4; Weil, Tölzer Boys Choir, L'Archibudelli (Sony)  
1769: Sonata for Violin and Viola in A, Hob. VI:2; Okumura, Dusoswa (Etcetera)  
1769: Violin Concerto in G, Hob. VIIa:4; Tetzlaff, Schiff, Northern Sinfonia (Virgin)  
1769: Sonata for Violin and Viola in B-flat, Hob. VI:3; Okumura, Dusoswa (Etcetera)  
1769: Overture to **Le pescatrici**, Hob. XXVIII:4 (first section); Solomons, L'Estro Armonico (CBS LP)  
1769: Sonata for Violin and Viola in D, Hob. VI:4; Okumura, Dusoswa (Etcetera)  
1769: Trio for Violin, Cello, and Harpsichord in B-flat, Hob. XV:38; Schröder, Möller, van Asperen (Telefunken LP)  
1769: Sonata for Violin and Viola in C, Hob. VI:6; Okumura, Dusoswa (Etcetera)  
1770: Piano Concerto in G, Hob. XVIII:4; Ax, Franz Liszt Chamber Orchestra (Sony)  
1770: String Quartet in C, Op. 9, No.1; Aeolian Quartet (London)  
1770: Offertory Motet in d, "Non nobis, Domine", Hob. XXIIIa:1; Weil, Tölzer Boys Choir, Bylsma, Woodrow, van Asperen (Sony)  
1770: String Quartet in E-flat, Op. 9, No. 2; Buchberger Quartet (Brilliant Classics)  
1770: Piano Sonata No. 31 in A-flat, Hob. XVI:46; Ax (Sony)  
1770: String Quartet in G, Op. 9, No. 3; Dekanyi Quartet (Vox)  
**3:30 pm**  
1770: Fragments of Seven Lost Piano Sonatas, Hob. XVI:2a-g; Buchbinder (Telefunken LP)  
1770: String Quartet in d, Op. 9, No. 4; Festetics Quartet  
1770: Violin Concerto in A, Hob. VIIa:3; Accardo, English Chamber Orchestra (Philips)  
1770: String Quartet in B-flat, Op. 9, No. 5; Aeolian Quartet  
1770: Divertimento for Piano Four Hands in F, Hob. XVIIa:1, "Il maestro e lo scolare"; A. Balsam, R. Balsam (MHS LP)  
**5:00 pm**  
1770: String Quartet in A, Op. 9, No. 6; Festetics Quartet (Hungaroton)  
1771: Symphony No. 49 in f, "La Passione"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1771: String Quartet in E, Op. 17, No. 1; Aeolian Quartet (London LP)  
1771: Piano Trio in F, Hob. XV:2; Beaux Arts Trio (Philips)  
1771: Salve Regina in g, Hob. XXIIIb:2; Auger, Hodgson, Johnson, Howell, Birch, Heltay, London Chamber Choir, Argo Chamber Orchestra (London)  
1771: Baryton Trio No. 73 in G; Liebner, Fias,Mezo (Fidelio LP)

1771: Divertimento for Harpsichord and Strings in C, Hob. XIV:3; Koopman, Goebel, Stuurup, Medlam (Philips)  
1771: String Quartet in F, Op. 17, No. 2; Tátrai Quartet  
1771: Baryton Trio No. 87 in A; Esterházy Baryton Trio (EMI)  
1771: Symphony No. 52 in c; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant Classics)  
**8:00 pm**  
1771: String Quartet in E-flat, Op. 17, No. 3; Aeolian Quartet  
1771: Piano Sonata No. 33 in c, Hob. XVI:20; Pletnev (Virgin)  
1771: Symphony No. 43 in E-flat, "Mercury"; Müller-Brühl, Cologne Chamber Orchestra (Naxos)  
1771: String Quartet in c, Op. 17, No. 4; Tátrai Quartet  
1771: Baryton Trio No. 82 in C; Esterházy Baryton Trio (EMI)  
1771: Concertino for Organ and Strings in C, Hob. XVIII:10; Koopman, Amsterdam Baroque Orchestra (Philips)  
**10:00 pm**  
1771: String Quartet in G, Op. 17, No. 5, "Recitative"; Aeolian Quartet (London LP)  
1771: Symphony No. 42 in D; Goodman, Hanover Band (Hyperion)  
1771: Baryton Trio No. 96 in b; Geringas Baryton Trio (cpo)  
1771: String Quartet in D, Op. 17, No. 6; Tátrai Quartet (Hungaroton)  
1771: Piano Trio in E, Hob. XV:34; Beaux Arts Trio (Philips)  
1772: Symphony No. 44 in e, "Mourning"; Pinnock, English Concert (DG Archiv)

## Friday, May 8

**midnight BASS LINE ORGY**  
**5:00 am THE JOSEPH HAYDN ORGY (cont.)**  
1772: String Quartet in E-flat, Op. 20, No. 1; Salomon String Quartet (Hyperion)  
1772: Symphony No. 51 in B; Dorati, Philharmonia Hungarica  
1772: String Quartet in C, Op. 20, No. 2; Lindsay Quartet (ASV)  
1772: Symphony No. 45 in f-sharp, "Farewell"; Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
1772: Concertino in C, Hob. XIV:12; Haydn Trio Eisenstadt, Löschner (Brilliant Classics)  
1772: String Quartet in g, Op.20, No.3; Juilliard Quartet (Col. LP)  
1772: Symphony No. 46 in B; Dorati, Philharmonia Hungarica  
1772: String Quartet in D, Op.20, No.4; Guarneri Quartet (RCA LP)  
**8:15 am**  
1772: Missa Sancti Nicolai in G, Hob. XXII:6, "Nicolaïmesse," "6/4-Takt-Messe"; Anderson, Stephen, Padmore, Varcoe, Hickox, Collegium Musicum 90 (Chandos)  
1772: Symphony No. 47 in G; Dorati, Philharmonia Hungarica  
1772: String Quartet in f, Op. 20, No. 5; Salomon Quartet (Hyperion)  
1772: Symphony No.65 in A;Pinnock,English Concert (DG Arc.)  
1772: String Quartet in A, Op. 20, No. 6; Lindsay Quartet (ASV)  
1772: Divertimento for Harpsichord and Strings in C, Hob. XIV:8; Haydn Trio Eisenstadt, Löschner (Brilliant Classics)  
1773: Piano Sonata No. 36 in C, Hob. XVI:21; Buchbinder  
1773: Salve Regina in E-flat, Hob. XXIIIb:4; Laki, Hamari, Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (Vox LP)  
1773: Piano Sonata No. 37 in E, Hob. XVI:22; McCabe (London)  
**11:00 am**  
1773: Symphony No.50 in C;Solomons,Estro Armonico(CBS LP)  
1773: Piano Sonata No. 38 in F, Hob. XVI:23; Kalish(Nonesuch)  
1773: Baryton Trio No. 109 in C; Esterházy Baryton Trio (Seraphim LP)  
1773: Piano Sonata No. 39 in D, Hob. XVI:24; Brautigam (BIS)  
1773: **Philemon und Baucis** oder Jupiters Reise auf die Erde, Hob. XXIXb:2; Majkut, Naidic, Roon, Steinböck, Davy, Kmentt, von Zallinger, Vienna State Opera Chorus, Vienna Symphony Orchestra (Vox LP)  
1773: Piano Sonata No. 40 in E-flat, Hob. XVI:25; Brautigam (BIS)  
1773: Baryton Trio No. 113 in D; Geringas Baryton Trio (cpo)  
1773: Piano Sonata No. 41 in A, Hob. XVI:26; Andsnes (EMI)  
1773: Symphony No. 64 in A, "Tempora mutantur"; Solomons, L'Estro Armonico (CBS)  
**2:00 pm**  
1773: Piano Sonata No. 34 in D, Hob. XVI:33; Ax (Sony)  
1773: **L'infedeltà delusa**, Hob. XXVIII:5; Mathis, Hendricks, Ahnsjö, Baldin, Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips)  
1773: Piano Sonata No. 32 in g, Hob. XVI:44; Kalish (Nonesuch)  
1773: Baryton Trio No. 117 in F; Esterházy Baryton Trio  
1773: Piano Sonata No. 28 in D, Hob. XVI:5a; Brautigam (BIS)

- 5:00 pm**  
 1773: Symphony No. 54 in G; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant Classics)  
 1774: Piano Sonata No. 44 in F, Hob. XVI:29; Horowitz (Sony)  
 1774: Symphony No. 55 in E-flat, "Schoolmaster"; Solomons, L'Estro Armonico (CBS LP)  
 1774: Missa in Honorem BVM in E-flat, Hob. XXII:4, "Missa Sancti Josephi," "Grosse Orgelsolomesse"; Nelson, Watkinson, Covey-Crump, Thomas, Preston, Choir of Christ Church Cathedral Oxford, Academy of Ancient Music (Oiseau-Lyre)  
 1774: Symphony No. 56 in C; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant Classics)  
 1774: Twelve Variations in E-flat, Hob. XVII:3; Reisenberg (Ivory Classics)  
 1774: Symphony No. 57 in D; Solomons, L'Estro Armonico  
 1775: Il ritorno di Tobia, Hob. XXI:1; Hendricks, Zoghy, Jones, Langridge, Luxon, Dorati, Brighton Festival Chorus, Royal Philharmonic Orchestra (London LP)  
 1775: Piano Sonata No. 49 in c-sharp, Hob. XVI:36; Ax (Sony)  
 1774: Symphony No. 60 in C, "Il distratto"; Blum, Esterházy Orchestra (Vanguard)

## Saturday, May 9

### midnight THE MANY MASKS OF BUCKETHEAD

The jazz, funk, metal, and experimental guitarist Buckethead has a vast, diverse array of styles, ranging from his slightly untraditional work with Guns n' Roses to his wildly experimental ventures under the pseudonyms Death Cube K and Cobra Strike. He also collaborates with musicians such as Les Claypool, Bernie Worrel, Serj Tankian, Bootsy Collins, and Saul Williams. The Many Masks of Buckethead explores his entire range; moving from the instrumental, hard hitting guitar ballads that made him famous to the ventures he's made into – and beyond – many other genres.

- 5:00 am** JAZZ SPECTRUM  
**9:00 am** HILLBILLY AT HARVARD  
**1:00 pm** JAZZ PUNS ORGY

Flipping through any Jazz record collection, artists' affinity for puns becomes painfully apparent. This orgy is a tribute to every groan-worthy album title, a celebration of the kind of audacity it took for Earl Hines to name a record *57 Varieties*. You'll hear albums of such brilliant titles as *Bird Of Paradise*, *Miles Ahead*, *Chasin' The Trane*, and many more.

### 9:00 pm BAGPIPE BINGE

The bagpipe is a musical instrument tracing back to early times in Europe, using vibrating reeds from an air reservoir contained in a bag. Relatively recently in its history, "bagpipe" has become synonymous with the "Highland Bagpipe," a particular type that is most famously seen as a Scottish instrument. However, today we see a small infiltration of the instrument in modern music, creating an interesting and rather charming juxtaposition – whether it be Rufus Haley jamming out on jazz pipes or Celtic Rock bands like Enter the Haggis flirting with Scottish tradition. We relish the bagpipes in hip-hop samples and experience it in world beats such as the Afro-Celtic Sound System. We will explore the many faces that bagpipes take on in both modern and historical contexts.

## Sunday, May 10

### midnight BAGPIPE BINGE (cont.) 5:00 am CHARLIE'S PLAYLIST

An orgy where it doesn't matter if the music is related, as long as the name is! Four hours of bands, artists, composers and music linked solely by the name, "Charlie." Examples include: Charlie Parker, Ray Charles, Charles Mingus, Charlie Daniels, Charles "Charlie" Watts (The Rolling Stones), Charlie Musselwhite (Mississippi Blues artist), Charles Edward Ives (American Composer), Charlie Weller (Country Gentlemen Band), Charlie Christian (Jazz guitarist), Charlie (British Band '70's) Charlie Haden (Jazz Bass), and Charlie Mariano (alto sax).

### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Reverend Nancy S. Taylor, Senior Minister, Old South Church, Boston, Massachusetts. Music includes the Pilgrims' Hymn by Stephen Paulus and Moses Hogan's "Lord, I Want to be a Christian."

### 12:30 pm THE MOZART OF MADRAS: SLUMDOG MILLIONAIRE'S A.R. RAHMAN

Hailed as the "Mozart of Madras," Allah Rakha Rahman is one of the most famous Indian composers in the world today. While his recent BAFTA, Golden Globe, and Academy Award wins have brought him into the international spotlight, Rahman's renown existed long before the film *Slumdog Millionaire*. Born in Chennai, India, in 1967 as A. S. Dileep Kumar, the prolific film composer, record producer, musician, and singer began his film scoring career in the early 1990s. Through his work in India's various film industries, international cinema, and theatre, by 2003 Rahman had sold more than 100 million records of his film scores and soundtracks and over 200 million cassettes, making him one of the world's all-time top selling recording artists.

For Rahman, critical and commercial acclaim go hand in hand for every soundtrack that he composes; he has won no fewer than 13 Filmfare Awards, the Indian equivalent of an Academy Award. With great breadth and diversity in his compositional style, he blends Carnatic music, Western classical music, Hindustani music, and the Qawwali style of Nusrat Fateh Ali Khan into rich and distinctive film songs. Not only is Rahman's music international, its fusion of traditional instruments with new electronic sounds and technology makes it noticeably original.

His first soundtrack, for the film *Roja* in 1992, was listed in TIME's "10 Best Soundtracks" of all time in 2005. Music producer Ron Fair considers Rahman to be "one of the world's great living composers in any medium." Director Baz Luhrmann notes that "from swinging brass bands to triumphant anthems; from joyous pop to West-End musicals... whatever the style, A. R. Rahman's music always possesses a profound sense of humanity and spirit, qualities that inspire me the most." Although we won't be able to play all of the music Rahman has produced, we will have songs from his most well known Tamil and Hindi films, including *Dil Se*, *Bombay*, *Lagaan*, *Rang De Basanti*, *Guru*, *Jodhaa Akbar*, *Jaane Tu...Ya Jaane Na*, *Delhi 6*, and of course, *Slumdog Millionaire*.

## Monday, May 11

### midnight JOSEPH HAYDN ORGY (cont.)

Times throughout the Haydn Orgy are only approximate.

- 1775: Divertimento in D, Hob. X:1; Jones, Little Orchestra of London (MHS LP)  
 1775: Divertimento in G, Hob. X:12; Jones, Little Orchestra of London (MHS LP)  
 1775: Ein' Magd, ein' Dienerin, Hob. XXIIIa:1; Stoklassa,kehr, Mainz Chamber Orchestra (Turnabout LP)  
 1775: Piano Sonata No. 51 in E-flat, Hob. XVI:38; McCabe  
 1775: Symphony No. 68 in B-flat; Solomons, L'Estro Armonico  
 1775: Song, "Beim Schmerz, der dieses Herz durchwühlet," Hob. XXVla:37; Ameling, Demus (Philips LP)  
 1775: Divertimento in a, Hob. X:3; Jones, Little Orchestra of London (MHS LP)  
 1775: L'incontro improvviso, Hob. XXVIII:6; Marshall, Jones, Ahnsjö, Dorati, Orchestre de Chambre de Lausanne (Philips)  
**5:00 am**  
 1776: Piano Sonata No. 42 in G, Hob. XVI:27; Galling (Vox LP)  
 1776: Symphony No. 66 in B-flat; Dorati, Philharmonia Hungarica (London)  
 1776: Piano Sonata No. 43 in E-flat, Hob. XVI:28; McCabe  
 1776: Symphony No. 69 in C, "Laudon"; Dorati, Philharmonia Hungarica (London)  
 1776: Piano Sonata No. 45 in A, Hob. XVI:30; Kissin (Sony)  
 1776: Lauda Sion (Hymnus/Motetto de venerabili sacramento) in C, Hob. XXIIIc:5; Ritter, Schnorr, Schillo, Iconomou, Weil, Tölzer Boys Choir, Tafelmusik (Sony)  
 1776: Symphony No. 67 in F; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant)  
 1776: Piano Sonata No. 46 in E, Hob. XVI:31; McCabe (London)  
 1776: Symphony No. 61 in D; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant)  
 1776: Piano Sonata No. 47 in b, Hob. XVI:32; Kalish (Nonesuch)

### 8:00 am

- 1777: **Il mondo della luna**, Hob. XXVIII:7; Auger, Mathis, von Stade, Terrani, Alva, Dorati, Choeurs de la Radio Suisse romande, Orchestre de Chambre de Lausanne (Philips)  
 1777: Aria, "D'una sposa meschinella," for Paisiello's **La Fracatana**, Hob. XXIv:2; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)

- 11:00 am**  
 1778: *Missa brevis Sancti Joannis de Deo* in B-flat, Hob. XXII:7, "Kleine Orgelsolomesse"; Watson, Hickox, Collegium Musicum 90 (Chandos)  
 1778: Baryton Trio No. 110 in C; Esterházy Baryton Trio (EMI)  
 1778: **Die Feuersbrunst** oder **Das abgebrannte Haus**, Hob. XXIxb:A; Boesch, Weber, Fuchs, Sutthaimer, Wildhaber, Roisder, Ortner, Arnold Schoenberg Chorus, Lower Austrian Chamber Orchestra (PAN LP)  
 1779: Symphony No. 53 in D, "Imperial"; Dorati, Philharmonia Hungarica (London)  
 1779: Alternative Finale 'A' to Symphony No. 53 in D, "Imperial"; Dorati, Philharmonia Hungarica (London LP)  
 1784: Finale in D from unidentified work, sometimes connected with Symphony No. 53, "Imperial," as Alternative Finale 'D', Hob. Ia:4; Dorati, Philharmonia Hungarica (London LP)

- 1:00 pm**  
 1779: **La vera costanza**, Hob. XXVIII:8; Norman, Lovaas, Ahnsjö, Trimarchi, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1779: Symphony No. 63 in C, "La Roxelane"; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant)  
 1773: Alternative Minuet and Finale to Symphony No. 63 in C; Dorati, Philharmonia Hungarica (London)  
 1779: Symphony No. 70 in D; Goodman, Hanover Band (Hyperion)  
**4:00 pm**  
 1779: **L'isola disabitata**, Hob. XXVIII:9; Herrmann, Kammerloher, Lee, Zanasi, de Marchi Academia Montis Regalis (Opus 111)  
 1779: Symphony No. 75 in D; Goodman, Hanover Band  
 1779: Symphony No. 71 in B-flat; Dorati, Philharmonia Hungarica (London)  
 1780: Piano Sonata No. 48 in C, Hob. XVI:35; Entremont (Col. LP)  
 1780: Symphony No. 62 in D; Dorati, Philharmonia Hungarica  
 1780: Aria, "Dice benissimo," for Salieri's **La scuola di gelosi**, Hob. XXIvb:5; Fischer-Dieskau, Peters, Vienna Haydn Orchestra (London LP)

- 7:00 pm**  
 1780: Piano Sonata No. 50 in D, Hob. XVI:37; Kalish (Nonesuch)  
 1780: Symphony No. 74 in E-flat; Dorati, Philharmonia Hungarica (London)  
 1780: Piano Sonata No. 52 in G, Hob. XVI:39; Brautigam (BIS)  
 1781: String Quartet in b, Op. 33, No. 1; Lindsay Quartet (ASV)  
 1781: Symphony No. 73 in D, "La chasse"; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant)  
 1781: String Quartet in E-flat, Op. 33, No. 2, "The Joke"; Lindsay String Quartet (ASV)  
 1781: Zwölf Lieder für das Clavier No. 1, Hob. XXVIa:1-12; Ameling, Demus (Philips LP)  
 1781: String Quartet in C, Op. 33, No. 3, "The Bird"; Salomon Quartet (Hyperion)  
**10:00 pm**  
 1781: **La fedeltà premiata**, Hob. XXVIII:10; Cotrubas, von Stade, Terrani, Alva, Dorati, Choeurs de la Radio Suisse Romande, Orchestre de Chambre de Lausanne (Philips)

## Tuesday, May 12

- midnight** **JOSEPH HAYDN ORGY (cont.)**  
 1781: String Quartet in B-flat, Op. 33, No. 4; Panocha Quartet  
**1:00 am**  
 1781: Zwölf Lieder für das Clavier No. 2, Hob. XXVIa:13-24; Ameling, Demus (Philips LP, Nos. 13, 14, 19, 23, 24), Fischer-Dieskau, Moore (HMV LP, Nos. 15, 16, 20, 21), Schreier, Demus (Ars Vivendi, Nos. 17, 18), Berry, Moore (Seraphim LP, No. 22)  
 1781: String Quartet in G, Op. 33, No. 5; Angeles String Quartet  
 1781: String Quartet in D, Op. 33, No. 6; Salomon String Quartet (Hyperion)  
 1782: Symphony No. 76 in E-flat; Dorati, Philharmonia Hungarica (London)  
 1782: *Missa cellensis* in C, Hob. XXII:8, "Mariazellermesse"; Gritton, Winter, Padmore, Varcoe, Watson, Hickox, Collegium Musicum 90 (Chandos)  
 1782: Symphony No. 77 in B-flat; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant)  
**3:45 am**  
 1782: **Orlando paladino**, Hob. XXVIII:11; Auger, Killebrew, Shirley, Trimarchi, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1782: Symphony No. 78 in c; Salonen, Stockholm Chamber Orchestra (Sony)

- 7:00 am**  
 1783: Cello Concerto in D, Hob. VIIb:2; Bylisma, Lamón, Tafelmusik (Deutsche Harmonia Mundi)  
 1783: Piano Sonata No. 35 in A-flat, Hob. XVI:43; Ax (Sony)  
 1784: Symphony No. 79 in F; Dorati, Philharmonia Hungarica  
 1784: Piano Concerto in D, Hob. XVIII:11; Kissin, Spivakov, Moscow Virtuosi (RCA Victor)  
 1784: Divertimento for Flute, Violin, and Cello No. 1 in D, Hob. IV:6; Zuckerk, Taylor, Magill (Cantilena)  
 1784: Piano Sonata No. 55 in B-flat, Hob. XVI:41; Kalish (Nonesuch LP)  
 1784: Concerto for Two Horns and Orchestra in E-flat, Hob. VIIId:2; Baumann, T. Brown, I. Brown, Academy of St. Martin-in-the-Fields (Philips)  
 1784: Piano Trio in G, Hob. XV:5; Beaux Arts Trio (Philips)  
 1784: Divertimento for Flute, Violin, and Cello No. 2 in G, Hob. IV:7; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
 1784: Symphony No. 80 in d; Dorati, Philharmonia Hungarica  
 1784: Piano Sonata No. 53 in e, Hob. XVI:34; Reisenberg (Ivory)  
**10:00 am**  
 1784: **Armida**, Hob. XXVIII:12; Norman, Burrowes, Ahnsjö, Leggate, Johnson, Ramey, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1784: Divertimento for Flute, Violin, and Cello No. 3 in C, Hob. IV:8; Zuckerk, Taylor, Magill (Cantilena)  
 1784: Symphony No. 81 in G; Fischer, Austro-Hungarian Haydn Orchestra (Brilliant Classics)  
**1:00 pm**  
 1784: Piano Sonata No. 54 in G, Hob. XVI:40; Kalish (Nonesuch)  
 1784: Divertimento for Flute, Violin, and Cello No. 4 in G, Hob. IV:9; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
 1784: Piano Trio in F, Hob. XV:6; Beaux Arts Trio (Philips)  
 1784: Divertimento for Flute, Violin, and Cello No. 5 in A, Hob. IV:10; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
 1784: Piano Sonata No. 56 in D, Hob. XVI:42; McCabe (London)  
 1784: Divertimento for Flute, Violin, and Cello No. 6 in D, Hob. IV:11; B. Kuijken, S. Kuijken, W. Kuijken (Accent)  
 1785: Piano Trio in E-flat, Hob. XV:10; Stern, Rose, Istominy (Sony)  
 1785: Six Minuets, Hob. IX:16, Nos. 1-6; Dorati, Philharmonia Hungarica (London LP)  
 1785: Symphony No. 87 in A; Bernstein, New York Philharmonic Orchestra (Sony)  
 1785: Piano Trio in D, Hob. XV:7; Beaux Arts Trio (Philips)  
 1785: Six Minuets, Hob. IX:16, Nos. 7-12; Dorati, Philharmonia Hungarica (London LP)  
 1785: Symphony No. 85 in B-flat, "La reine"; Koopman, Amsterdam Baroque Orchestra (Erato)  
**4:00 pm**  
 1785: String Quartet in d, Op. 42; Lindsay String Quartet (ASV)  
 1785: Piano Trio in B-flat, Hob. XV:8; van Oort, Polman, ter Linden (Brilliant Classics)  
 1785: Six Minuets, Hob. IX:16, Nos. 13-18; Dorati, Philharmonia Hungarica (London LP)  
 1785: Symphony No. 83 in g, "La poule"; Marriner, Academy of St. Martin-in-the-Fields (Philips)  
 1785: Piano Trio in A, Hob. XV:9; Beaux Arts Trio (Philips)  
 1785: Six Minuets, Hob. IX:16, Nos. 19-24; Dorati, Philharmonia Hungarica (London LP)  
 1786: Cavatina, "Sono alcina," for Gazzaniga's *L'isola d'Alcina*, Hob. XXIVb:9; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1786: Symphony No. 84 in E-flat; Kuijken, Orchestra of the Age of Enlightenment (Virgin)  
 1786: Adagio in F, Hob. XVII:9; Brendel (Philips)  
 1786: Symphony No. 86 in D; Marriner, Academy of St. Martin-in-the-Fields (Philips)  
 1786: Recitative and Aria, "Ah tu non senti...qual destra omicida," for Traetta's **Ifigenia in Tauride**, Hob. XXIvb:10; Ahnsjö, Dorati, Orchestre de Chambre de Lausanne (Philips)  
**7:00 pm**  
 1786: Symphony No. 82 in C, "L'ours" (The Bear); Bernstein, New York Philharmonic Orchestra (Sony)  
 1786: Cantata, Hob. XXIva:7, "Miseri noi...funesto orror"; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips)  
 1787: String Quartet in B-flat, Op. 50, No. 1; Tokyo Quartet (DG)  
 1787: Song, "Der schlau(e) und dienstfertige Pudel," Hob. XXVIa:38; Ameling, Demus (Philips LP)  
 1787: String Quartet in C, Op. 50, No. 2; Lindsay String Quartet  
 1787: Symphony No. 88 in G; Fey, Heidelberg Symphony Orchestra (Hänssler)  
 1787: String Quartet in E-flat, Op. 50, No. 3; Angeles String Quartet (Philips)

1787: Aria, "Vada adagio, signorina," for Guglielmi's *La quacchera spiritosa*, Hob. XXIVb:12; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1787: String Quartet in f-sharp, Op. 50, No. 4; Salomon String Quartet (Hyperion)  
 1787: Symphony No. 89 in F; Dorati, Philharmonia Hungarica  
 1787: String Quartet in F, Op. 50, No. 5; Salomon String Quartet  
 1787: Aria, "Chi vive amante," for Bianchi's *Alessandro nell'Indie*, Hob. XXIVb:13; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1787: String Quartet in D, Op. 50, No. 6, "The Frog"; Tokyo String Quartet (DG)  
 1787: Aria, "Un cor sì tenero," for Bianchi's *Il disertore*, Hob. XXIVb:11; Fischer-Dieskau, Peters, Vienna Haydn Orchestra  
 1787: Die Sieben letzten Worte unseres Erlösers am Kreuze (The Seven Last Words of Our Savior on the Cross), string quartet version, Op. 51, Hob. III:50-56; Amadeus Quartet (DG)

## Wednesday, May 13

### midnight COFFEE & CIGARETTES

Some of the music of the musicians who star in Jim Jarmusch's 2003 film *Coffee and Cigarettes*, including Janet Baker, Wu Tang Clan, the White Stripes, Bill Murray (on the banjo, logically), Tom Waits, and Iggy Pop. Continues for three additional nights.

### 6:00 am THE JOSEPH HAYDN ORGY (cont.)

1787: Lira Organizzata Concerto in C, Hob. VIII:1; Ensemble Wolfgang von Karajan (Koch Schwann LP)  
 1787: Lira Organizzata Concerto in G, Hob. VIII:2; Ensemble Wolfgang von Karajan (Koch Schwann LP)  
 1787: Lira Organizzata Concerto in F, Hob. VIII:4; Ensemble Wolfgang von Karajan (Koch Schwann)  
 1787: Lira Organizzata Concerto in F, Hob. VIII:5; Ruf, Ensemble (Turnabout)  
 1788: Symphony No. 90 in C; Rattle, Berlin Philharmonic (EMI)  
 1788: String Quartet in G, Op. 54, No. 1; Emerson Quartet (DG)  
 1788: Piano Trio in E-flat, Hob. XV:11; Beaux Arts Trio (Philips)

### 8:00 am

1788: String Quartet in C, Op. 54, No. 2; Smithsonian Quartet (DHM)  
 1788: Aria, "Se tu mi sprezzì, ingrata," for Sarti's *I finti eredi*, Hob. XXIVb:14; Baldin, Dorati, Orchestre de Chambre de Lausanne (Philips)  
 1788: String Quartet in E, Op. 54, No. 3; Endellion String Quartet (Virgin)  
 1788: String Quartet in A, Op. 55, No. 1; Angeles Quartet (Philips)  
 1788: Symphony No. 91 in E-flat; Orpheus Chamber Orchestra  
 1788: String Quartet in f, Op. 55, No. 2, "The Razor"; Amadeus Quartet (DG LP)  
 1788: Piano Trio in e, Hob. XV:12; Beaux Arts Trio (Philips)  
 1788: String Quartet in B-flat, Op. 55, No. 3; Salomon String Quartet (Hyperion)  
 1789: Symphony No. 92 in G, "Oxford"; Klemperer, New Philharmonia Orchestra (EMI)  
 1789: Piano Trio in c, Hob. XV:13; Höbarth, Coin, Cohen (Harmonia Mundi)  
 1789: **La Circe**, ossia *L'isola incantata* (a pasticcio by Haydn and others), Hob. XXXII:1: Aria, "Son pietosa, son bonina" and Terzetto, "Lavatevi presto"; Mathis, Jordan, Orchestre de Chambre de Lausanne; Ahnsjö, Baldin, Devlin, Dorati, Orchestre de Chambre de Lausanne (Philips, Terzetto)

### noon

1789: Piano Sonata No. 58 in C, Hob. XVI:48; Watts (CBS LP)  
 1789: "Aria, "Infelice sventurata," for Cimarosa's *I due sopposti conti*, Hob. XXIVb:15; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1789: Fantasia in C, Hob. XVII:4; Brendel (Philips)  
 1790: Notturmo No. 1 in C, Hob. II:25; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in C, Op. 64, No. 1; Aeolian Quartet  
 1790: Trio for Flute, Cello, and Piano in D, Hob. XV:16; A. Nicolet, Filippini, Canini (Novalis)  
 1790: Notturmo No. 2 in F, Hob. II:26; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in b, Op. 64, No. 2; Amadeus Quartet (DG)  
 1790: *Libera Me, Domine* (Responsorium ad absolutionem) in d, Hob. XXIIb:1; Weil, Tölzer Boys Choir, L'Archibudelli  
 1790: Notturmo No. 3 in G, Hob. II:32; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in B-flat, Op. 64, No. 3; Tátrai Quartet (Hungaroton)

1790: Trio for Flute, Cello, and Piano in G, Hob. XV:15; Camerata Köln (epo)  
 1790: Notturmo No. 4 in C, Hob. II:31; Hacker, The Music Party  
**3:00 pm**  
 1790: String Quartet in G, Op. 64, No. 4; Amadeus Quartet (DG)  
 1790: Song, "Trachten will ich nicht auf Erden," Hob. XXVla:39; Ameling, Demus (Philips LP)  
 1790: Piano Sonata No. 59 in E-flat, Hob. XVI:49; Horowitz (Sony)  
 1790: Notturmo No. 5 in C, Hob. II:29; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: Trio for Flute, Cello, and Piano in G, Hob. XV:17; Hünteler, Coin, Cohen (Harmonia Mundi)  
 1790: Notturmo No. 6 in G, Hob. II:30; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: String Quartet in E-flat, Op. 64, No. 6; Angeles Quartet  
 1790: Notturmo No. 7 in C, Hob. II:28; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
 1790: Piano Trio in A-flat, Hob. XV:14; Höbarth, Coin, Cohen (Harmonia Mundi)  
 1790: Cantata for Soprano and Piano, Hob. XXVlb:2, "Arianna a Naxos"; Fink, Vignoles (Hyperion)  
 1790: Notturmo No. 8 in C, Hob. II:27; Root, Niesemann, Mozzafiato, L'Archibudelli (Sony)  
**6:00 pm**  
 1791: *L'Anima del filosofo*, ossia *Orfeo ed Euridice*, Hob. XXVIII:13; Bartoli, Heilmann, D'Arcangelo, Hogwood, Academy of Ancient Music (Oiseau-Lyre)  
 1792: Scottish Folk Songs, "The brisk young lad," Hob. XXXIa:46; "O Bonny Lass," Hob. XXXIa:89; "The White Cockade," Hob. XXXIa:22; Baker, Menuhin, Malcolm (Angel LP)  
 1791: Symphony No. 95 in c; Reiner, Fritz Reiner's Symphony Orchestra (RCA)  
 1791: Six Variations in C, Hob. XVII:5; Galling (Vox LP)  
 1791: Symphony No. 96 in D, "Miracle"; Davis, Amsterdam Concertgebouw Orchestra (Philips)  
**9:00 pm**  
 1792: Scottish Folk Songs, "The Ploughman," Hob. XXXIa:10; "Duncan Gray," Hob. XXXIa:34; "My boy, Tammy," Hob. XXXIa:18; "Shepherds, I have lost my love," Hob. XXXIa:93; Baker, Menuhin, Malcolm (Angel LP)  
 1791: Symphony No. 95 in D; Jochum, London Philharmonic Orchestra (DG)  
 1790: String Quartet in D, Op. 64, No. 5, "The Lark"; Lindsay String Quartet (ASV)  
 1792: The Ten Commandments as Canons, Hob. XXVIIa:1-10; Ensemble Stéphane Caillat (Alba Prima)  
 1792: Symphony No. 94 in G, "Surprise"; Jochum, London Philharmonic Orchestra (DG)  
 1792: Scottish Folk Songs, "Up in the morning early," Hob. XXXIa:28; "Green grow the rushes," Hob. XXXIa:8; "Love will find out the way," Hob. XXXIa:53; "Sleepy bodie," Hob. XXXIa:44; Baker, Menuhin, Malcolm (Angel LP)  
 1792: Symphony No. 98 in B-flat; Klemperer, New Philharmonia Orchestra (EMI)  
 1792: The Storm: Hark! The wild uproar of the winds, Hob. XXIVa:8; Szekeres, Budapest Madrigal Choir, Hungarian State Orchestra (Fidelio)  
 1792: March for the Prince of Wales in E-flat, Hob. VIII:3; Netherlands Wind Ensemble (Philips LP)  
 1792: Six Menuetti di ballo, Hob. IX:11, "Redout Menuetti," "Katharinentänze"; Mariner, Academy of St. Martin-in-the-Fields (Argo LP)  
 1792: Six German Dances, Hob. IX:12, for Redoute; Dittrich, Ensemble Bella Musica of Vienna (Harmonia Mundi LP)  
 1792: March for the Royal Society of Musicians in E-flat, Hob. VIII:3bis; Goodman, Hanover Band (Nimbus)

## Thursday, May 14

### midnight COFFEE & CIGARETTES (cont.)

### 6:00 am THE JOSEPH HAYDN ORGY (cont.)

1792: Sinfonia Concertante for Bassoon, Oboe, Violin, Cello, and Orchestra in B-flat, Hob. I:105; Hurwitz, Harvey, Graeme, Gatt, Barenboim, English Chamber Orchestra (Angel LP)  
 1792: Scottish Folk Songs, "O can ye sew cushions," Hob. XXXIa:48; "The Birks of Abergeldie," Hob. XXXIa:58; "The Lea-Rig (My ain kind dearie)," Hob. XXXIa:31; "I'm o'er young to marry yet," Hob. XXXIa:30; "Cumbernauld House," Hob. XXXIa:47; Baker, Menuhin, Malcolm (Angel LP)  
 1792: Pieces for Mechanical Clock, Hob. XIX:1-12; original Niemiec Clock of 1792 (Candide LP)

- 1792: Symphony No. 97 in C; Szell, Cleveland Orchestra (Sony)  
 1793: String Quartet in B-flat, Op. 71, No. 1; Salomon String Quartet (Hyperion)  
 1793: String Quartet in D. Op. 71, No. 2; Salomon Quartet  
 1793: Andante with Variations in f, Hob. XVII:6; A. Fischer (BBC Music)  
 1793: String Quartet in E-flat, Op. 71, No. 3; Salomon Quartet  
 1793: Symphony No. 99 in E-flat; Slatkin, Philharmonia Orchestra (RCA)  
**9:00 am**  
 1793: String Quartet in C, Op. 74, No. 1; Salomon String Quartet  
 1793: Pieces for Mechanical Clock, Hob. XIX:13-30; original Niemiec Clock of 1793 (Candide LP)  
 1793: String Quartet in F, Op. 74, No. 2; Salomon String Quartet  
 1793: String Quartet in g, Op. 74, No. 3, "Rider"; Amadeus Quartet (DG)  
 1794: Piano Trio in G, Hob. XV:32; Beaux Arts Trio (Philips)  
 1794: Symphony No. 100 in G, "Military"; Klemperer, New Philharmonic Orchestra (EMI)  
 1794: Piano Trio in A, Hob. XV:18; Dreyfus, Melkus, Vogt (MHS)  
 1794: Six original Canzonettas No. 1, Hob. XXVIa:25-30; Lawson, Tverskaya (Opus 111)  
**noon**  
 1794: Piano Sonata No.62 in E-flat, Hob. XVI:52; Pletnev (Virgin)  
 1794: Symphony No. 101 in D, "Clock"; Reiner, Symphony Orchestra (RCA)  
 1794: "London" Trio for Two Flutes and Cello No. 1 in C, Hob. IV:1; A. Nicolet, C. Nicolet, Filippini (Novalis)  
 1794: Piano Trio in g, Hob. XV:19; Beaux Arts Trio (Philips)  
 1794: Symphony No. 102 in B-flat; Hickox, Collegium Musicum 90 (Chandos)  
 1794: Piano Trio in B-flat, Hob. XV:20; Beaux Arts Trio (Philips)  
 1794: Aria and Chorus, "Nor can I think... Thy great endeavours," from an incomplete cantata, Hob. XXIVa:9; van der Kamp, Weil, Tölzer Boys Choir (Sony)  
 1794: Piano Trio in f-sharp, Hob. XV:26; London Fortepiano Trio  
 1794: Dr. Harrington's Compliment (What Art Expresses), Hob. XXVb:3; Holman, Psalmody, Parley of Instruments (Hyperion)  
 1795: Piano Sonata No. 60 in C, Hob. XVI:50; Kalish (Nonesuch)  
**3:00 pm**  
 1795: Piano Trio in C, Hob. XV:21; van Oort, Polman, ter Linden (Brilliant Classics)  
 1795: Symphony No. 103 in E-flat, "Drumroll"; Karajan, Berlin Philharmonic Orchestra (DG)  
 1795: 1795: Alternative Finale to Symphony No. 103 in E-flat, "Drumroll"; Dorati, Philharmonia Hungarica (London LP)  
 1795: Piano Trio in E-flat, Hob. XV:22; van Oort, Polman, ter Linden (Brilliant Classics)  
 1795: "London" Trio for Two Flutes and Cello No. 2 in G, Hob. IV:2; A. Nicolet, C. Nicolet, Filippini (Novalis)  
 1795: Piano Trio in d, Hob. XV:23; Beaux Arts Trio (Philips)  
 1795: Symphony No. 104 in D, "London"; Solti, London Philharmonic (London)  
 1795: Piano Trio in D, Hob. XV:24; Beaux Arts Trio (Philips)  
 1795: Piano Sonata No. 61 in D, Hob. XVI:51; Kalish (Nonesuch LP)  
**5:45 pm**  
 1796: Die Sieben letzten Worte unseres Erlösers am Kreuze (The Seven Last Words of Our Savior on the Cross), Hob. XX:2; Kincses, Takács, Korondy, Gregor, Ferencsik, Budapest Chorus, Hungarian State Orchestra (Hungaroton)  
 1795: Piano Trio in G, Hob. XV:25, "Gypsy Rondo"; Beaux Arts Trio (Philips)  
 1795: "London" Trio for Two Flutes and Cello No. 3 in G, Hob. IV:3; A. Nicolet, C. Nicolet, Filippini (Novalis)  
 1795: March for the Derbyshire Cavalry Regiment, No. 2 in C, Hob. VIII:2; Netherlands Wind Ensemble (Philips LP)  
 1795: Piano Trio in e-flat, Hob. XV:31; Beaux Arts Trio (Philips)  
 1795: Cantata, Hob. XXIVa:10, "Berenice, che fai"; Baker, Leppard, English Chamber Orchestra (Philips LP)  
**8:00 pm**  
 1795: "London" Trio for Two Flutes and Cello No. 4 in G, Hob. IV:4; B. Kuijken, Hantaï, W. Kuijken (Accent)  
 1795: Six original Canzonettas No. 2, Hob. XXVIa:31-36; Ameling, Demus (Philips LP)  
 1795: Song, "Der verdienstvolle Sylvius (Ich bin der Verliebteste)," Hob. XXVIa:36b; Schreier, Demus (Ars Vivendi)  
 1795: Song, "The Lady's looking-glass," Hob. XXXIc:17; Ameling, Demus (Philips LP)  
 1795: Songs, "The Spirit's Song," Hob. XXVIa:41; "O Tuneful Voice," Hob. XXVIa:42; Lawson, Tverskaya (Opus 111)  
 1796: Missa Sancti Bernardi von Offida in B-flat, Hob. XXII:10, "Heiligmesse"; Vaness, Soffel, Lewis, Salomaa, Marriner, Rundfunkchor Leipzig, Staatskapelle Dresden (EMI)  
 1795: Six English Psalms, "How oft, instinct with warmth divine," "Blest be the name of Jacob's God," "Maker of all! be Thou my guard," "The Lord, th'almighty Monarch, spake," "Long life shall Israel's king behold," "O let me in th'accepted hour," Hob. ii, 181; Holman, Psalmody, Parley of Instruments (Hyperion)  
 1796: Trumpet Concerto in E-flat, Hob. VIIe:1; Hardenberger, Marriner, Academy of St. Martin-in-the-Fields (Decca)  
**10:00 pm**  
 1796: Missa in tempore belli in C, Hob. XXII:9, "Kriegsmesse," "Paukenmesse"; Wells, Killebrew, Devlin, Titus, Bernstein, Norman Scribner Choir, Orchestra (Sony)  
 1796: Part Songs, "An den Vetter," Hob. XXVb:1; "Daphnens einziger Fehler," Hob. XXVb:2; de los Angeles, Schwarzkopf, Fischer-Dieskau, Moore (EMI)  
 1796: Part Songs, "Die Harmonie in der Ehe," Hob. XXVc:2; "Die Beredsamkeit," Hob. XXVc:4; "Alles hat seine Zeit," Hob. XXVc:3; "Betrachtung des Todes," Hob. XXVb:3; Stéphane Caillat Vocal Quartet, Billier (Turnabout LP)  
 1796: Two Duets of Nisa and Tirsi, Hob. XXVa:1-2; Livingstone, Mackie, Blakely (Unicorn)  
 1796: Part Songs, "Abendlied zu Gott," Hob. XXVc:9; "An die Frauen," Hob. XXVb:4; Lieder Quartet, Haudebourg (MHS LP)  
 1796: Part Songs, "Der Augenblick," Hob. XXVc:1; "Der Warnung," Hob. XXVc:6; "Wider den Übermut," Hob. XXVc:7; Beegle, New York Vocal Arts Ensemble (Arabesque LP)  
 1796: Incidental Music for *Alfred, König der Angelsachsen* (Bicknell's play Alfred or the Patriotic King), Hob. XXX:5; Guardian Spirit's Aria and Chorus of the Danes; Argenta, Hickox, Collegium 90 (Chandos)

## Friday, May 15

### midnight COFFEE & CIGARETTES (cont.)

#### 6:00 am THE JOSEPH HAYDN ORGY (cont.)

- 1795: Secular Canons, Hob. XXVIIIb:1-46; Szabó, Győr Girls' Choir (Hungaroton)  
 1797: Song, "Un tetto umil" ("Ein kleines Haus"), Hob. XXVIa:45; Schreier, Demus (Ars Vivendi)  
 ? : Song, "Bald wehen uns des Frühlings Lüfte," Hob. XXVIa:47; Ameling, Demus (Philips LP)  
 1797: Piano Trio in C, Hob. XV:27; Beaux Arts Trio (Philips)  
 1797: String Quartet in G, Op. 76, No. 1; Amadeus Quartet (DG)  
 1797: Piano Trio in E, Hob. XV:28; Beths, Bylsma, Levin (Sony)  
 1797: String Quartet in d, Op. 76, No. 2, "Fifths"; Takács String Quartet (London)  
 1797: Song, "Gott Erhalte (Franz) den Kaiser!" Hob. XXVIa:43; Fischer-Dieskau, Moore (HMV LP)  
 1797: Variations sur le thème Gott erhalte den Kaiser in G, Hob. i, 430; Brautigam (BIS)  
 1797: String Quartet in C, Op. 76, No. 3, "Emperor"; Tokyo String Quartet (Sony)  
**9:00 am**  
 1797: Piano Trio in E-flat, Hob. XV:29; Beths, Bylsma, Levin (Sony)  
 1797: String Quartet in B-flat, Op. 76, No. 4, "Sunrise"; Takács String Quartet (London)  
 1797: Piano Trio in E-flat, Hob. XV:30; Beaux Arts Trio (Philips)  
 1797: String Quartet in D, Op. 76, No. 5; Cleveland Quartet  
 1798: Missa in d, Hob. XXII:11, "Nelsonmesse," "Imperial Mass," "Coronation Mass"; Lott, Watkinson, Davies, Wilson-Johnson, Pinnoch, English Concert and Choir (DG Archiv)  
 1798: Aria, "Sole e pensoso" (Petrarch sonnetto), Hob. XXIVb:20; Mathis, Jordan, Orchestre de Chambre de Lausanne (Philips LP)  
 1797: String Quartet in E-flat, Op. 76, No. 6; Lindsay String Quartet (ASV)  
**11:30 am**  
 1798: Die Schöpfung (The Creation), Hob. XXI:2; Marshall, Cole, Howell, Popp, Weikl, Kubelik, Bavarian Radio Chorus and Symphony Orchestra (Orfeo)  
 1799: String Quartet in G, Op. 77, No. 1; Smithsonian String Quartet (Hyperion)  
**2:00 pm**  
 1799: Missa in B-flat, Hob. XXII:12, "Theresienmesse"; Spooenberg, Greevy, Mitchinson, Krause, Runnett, Guest, Choir of St. John's College, Cambridge, Academy of St. Martin-in-the-Fields (London)

1799: String Quartet in F, Op. 77, No. 2; Amadeus Quartet (DG)  
 1800: Song, "Als einst mit Weibes Schönheit," Hob. XXVIa:44; Ameling, Demus (Philips LP)  
 1800: Cantata, Hob. XXVIb:4, "The Battle of the Nile"; Monoyios, Four Nations Ensemble (ASV)  
 1800: Te Deum in C, Hob. XXIIIc:2; Parle, Pinnock, English Concert and Choir (DG Archiv)  
 1800-1801: Scottish Folk Song, "My love she's but a lassie yet," Hob. XXXIa:194; Wunderlich, Weller, Beinl, Schmidt  
 1801: Scottish Folk Songs, "The Flowers of Edinburgh, Hob. XXXIa:90bis; "Will ye go to Flanders (Gramachree)," Hob. XXXIa:13bis; Nelson, Elliott, Standage, Pleeth, Hogwood  
 1801: Scottish Folk Songs, "The Looking glass," Hob. XXXIa:158; "The Shepherd's wife," Hob. XXXIa:128bis; Lawson, Podger, Kogan, Tverskaya (Opus 111)  
 1801: Scottish Folk Song, "What can a young lassie do wi' an auld man," Hob. XXXIa:134bis; Anderson, Cairns, Field Rycroft, Kitchen (Chandos LP)  
 1801: Missa in B-flat, Hob. XXII:13, "Schöpfungsmesse" (Creation Mass); Hendricks, Murray, Blochwitz, Hölle, Mariner, Rundfunkchor Leipzig, Staatskapelle Dresden (EMI)  
 alternative Gloria for Schöpfungsmesse, Hob. XXIII:4; Hickox, Collegium Musicum 90 (Chandos)  
 1803: Welsh Folk Songs, "Erddigan," Hob. XXXIb:27; "Maltraeth," Hob. XXXIb:36; Wunderlich, Weller, Beinl, Schmidt (Philips)  
**5:00 pm HISTORIC PERFORMANCES**  
**6:15 pm**  
 1801: Die Jahreszeiten (The Seasons), Hob. XXI:3; Janowitz, Schreier, Talvela, Böhm, Vienna Singverein, Vienna Symphony Orchestra (DG)  
 1803: Scottish Folk Song, "John Anderson, my jo," Hob. XXXIa:2bis; Lawson, Podger, Kogan, Tverskaya (Opus 111)  
 1803: Welsh Folk Song, "Ar hyd y nos (All through the night)," Hob. XXXIb:9; de los Angeles, Fischer-Dieskau, Drolc, Poppen, Moore (Angel LP)  
 1802: Missa in B-flat, Hob. XXII:14, "Harmoniemesse"; Russell, Wyn-Rogers, Kendall, George, Hill, Choir of Winchester Cathedral, Brandenburg Orchestra (Hyperion)  
 1803: Song, "Pensi a me si fido amante" ("Antwort auf die Frage eines Mädchens: Vergiss mein nicht"), Hob. XXVIa:46; Schreier, Demus (Ars Vivendi)  
 1803: String Quartet in d, Op. 103, (unfinished); Salomon String Quartet (Hyperion)  
 1796: Song, Der Greis, Hob. XXVc:5; Stéphane Caillat Vocal Quartet, Billier (Turnabout LP)  
**10:00 pm To be announced**

## Saturday, May 16

**midnight COFFEE & CIGARETTES (cont.)**  
**5:00 am JAZZ SPECTRUM**  
**9:00 am HILLBILLY AT HARVARD**  
**1:00 pm MUSIC IN FERRARA, 1437-1597**  
 The city of Ferrara in northern Italy, under the leadership of the Este family, was for many years a center of art, learning, and music. The Este court employed such great composers as Du Fay, Josquin, Obrecht, Luzzaschi, and Gesualdo, and Ferrara was the scene of important innovations in vocal, instrumental, and dramatic music. This program will present some of the highlights of this city's musical life during these years, roughly in chronological order.  
**7:00 pm THE WHRB RADIO PLAY ANTHOLOGY, VOLUME II**  
 A new semester brings a new batch of original radio plays, all written, performed, and produced by members of WHRB. Today, plays from Natalie Panno '12, and Jon-Mark Overold '09, as well as *Psychone*, a sequel to last semester's *Mental Man*, by Alasdair Wilkins '10.  
**9:00 pm ED BANGERS ORGY**  
 The French electronic sound has been a dominant rising force in modern music both historically and especially over the past few years. Using the label Ed Banger Records and its artists as a focal point, we invite you to join us on an exploration of all things French and electronic. Ed Banger (think "head banger" with a French accent) was founded in 2002 and is currently run by Pedro Winter, aka Busy P. The label has enjoyed a recent rise to fame featuring artists such as Justice, SebastiAn, Uffie, DJ Mehdi, and Mr. Öizo among others. If you enjoy dancing, grooving, and learning about one of the hottest music scenes on the planet, be sure to tune in.

## Sunday, May 17

**midnight ED BANGERS ORGY (cont.)**  
**5:00 am PROHIBITION ORGY**  
 Early jazz from the Prohibition era, 1920-1933, with the best of young Louis Armstrong, Kid Ory, King Oliver, Jelly Roll Morton, Fletcher Henderson, and Earl Hines, and the very beginnings of swing masters like Duke Ellington and Cab Calloway – a foot-stomping good time!  
**11:00 am MEMORIAL CHURCH SERVICE**  
 Preacher: The Reverend Dr. Dorothy A. Dustin, Sedgwick Associate Minister in The Memorial Church and Chaplain to the University. Music includes Palestrina's Exultate Deo and Finzi's My Spirit Sang All Day.  
**12:30 pm ED BANGERS ORGY**  
**9:00 pm PROHIBITION ORGY (cont.)**  
**8:00 pm DYLAN ALPHABETICAL ORGY**

## Monday, May 18 and Tuesday, May 19

DYLAN ALPHABETICAL ORGY (cont.)

## Wednesday, May 20

**midnight SIMPLE MACHINES ORGY**  
 In 1990 Jenny Toomey and Kristin Thomson started a do-it-yourself record label in the Washington, D.C. area with a very basic idea: the simple machine. Simple Machines began with a series of four-band 7"s to highlight this idea: Wedge, Wheel, Pulley, Screw, Lever, and Inclined Plane. Drawing from their own bands and those of their friends', Toomey and Thomson continued to release some of the best indie rock and pop of the decade from bands such as Tsunami, Ida, Superchuck, and Scrawl. Throughout the label's run, they stuck to their punk ideology and sought to spread alternative ideas of producing music. Simple Machines was always creative with 7" sets like "Neapolitan Metropolitan" and 1993's "Working Holiday" series. The label shut its doors in 1998 after releasing 44 7"s, 8 cassettes, 21 albums, 3 compilations, a 7" box set, and its Guide to Putting Out Records. The Simple Machines Orgy will cover the label's entire discography and will feature an interview with Jenny Toomey and Kristin Thomson.  
**5:00 am DYLAN ALPHABETICAL ORGY (cont.)**  
**10:00 pm TECH ORGY**

## Thursday, May 21

**midnight SIMPLE MACHINES ORGY (cont.)**  
**5:00 am GIL EVANS ORGY**  
 We celebrate one of the great minds in the history of jazz arranging and orchestration, Gil Evans (1912-1988). His career spanned multiple eras in jazz, including bebop, cool jazz, and electric jazz. We'll follow the career of this great musician chronologically, beginning with his electrified orchestra of the 1970s and 80s.  
**11:00 am DYLAN ALPHABETICAL ORGY (cont.)**  
**10:00 pm SIMPLE MACHINES ORGY (cont.)**

## Friday, May 22

**midnight SIMPLE MACHINES ORGY (cont.)**  
**5:00 am GIL EVANS ORGY (cont.)**  
**noon DYLAN ALPHABETICAL ORGY (cont.)**  
**10:00 pm SIMPLE MACHINES ORGY (cont.)**

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## Saturday, May 23

**midnight** SIMPLE MACHINES ORGY (cont.)  
**5:00 am** JAZZ SPECTRUM  
**9:00 am** HILLBILLY AT HARVARD  
**1:00 pm** THE BUDAPEST QUARTET ORGY

Every string quartet ensemble today owes some of its success to that of the Budapest Quartet, founded in 1917. The original members of the quartet, violinists Emil Hauser and Alfred Indig, violist Istvan Ipolyi, and cellist Harry Son, all agreed to live only on proceeds from their concerts as an ensemble, revolutionary because no other ensemble had tried to gain success solely as a quartet. While initially struggling to gain audiences, eventually the Budapest quartet (with a substantial change in personnel) rose in popularity and set high musical standards that influenced later string quartet ensembles. We'll hear the classic recordings of this pioneering ensemble, the first modern string quartet.

**1:00 pm (1930-1939)**  
 Mozart: String Quartet No. 20 in D, K. 499, "Hoffmeister" (CBS LP)

Grieg: String Quartet No. 1 in g, Op. 27 (Biddulph)  
 Mendelssohn: String Quartet No. 1 in E-flat, Op. 12 (CBS LP)  
 Bartok: String Quartet No. 2 in a (CBS LP)

Mozart: Quintet for Clarinet and Strings, K 581; Goodman (Biddulph)

Wolf: Italian Serenade (Biddulph)

**3:30 pm (1940-1949)**

Beethoven: String Quartet No. 11 in f, Op. 95 "Serioso" (Bridge)

Piston: String Quartet No. 2 (New World LP)

Beethoven: String Quartet No. 9 in C (Bridge)

Sibelius: String Quartet in d, Op. 46 "Voces intimae" (CBS LP)

**5:00 pm (1950-1959)**

Schubert: String Quartet No.13 in a, D. 804 "Rosamunde" (CBS)

Schumann: Piano Quintet in E-flat, Op. 44; Balsam (Bridge)

Ravel: String Quartet in F (CBS)

Brahms: Trio for Violin, Horn, and Piano in E flat, Op. 40;

Balsam, Barrows, Gorodetzky (Bridge)

Mozart: String Quintet in g, K. 516; Trampler (CBS)

Shostakovich: Piano Quintet in a, Op. 57; Balsam (Bridge)

**8:00 pm (1960-1969)**

Beethoven: String Quartet No. 6 in F, Op. 18 No. 6 (CBS LP)

Dvorak: String Quintet in E-flat, Op. 97; Trampler (CBS LP)

Brahms: String Quartet No. 3 in B-flat, Op. 67 (CBS)

Schubert : Piano Quintet in A major, D. 667 "Trout";

Horszowski, Levine (Sony)

Beethoven: String Quartet No. 13 in B-flat Op. 130 (Bridge)

Beethoven: Grosse Fugue, Op. 133 (Bridge)

Hindemith: String Quartet No.6 in E-flat (written in tribute to the Budapest String Quartet); New World String Quartet (Vox)

## Sunday, May 24

**midnight** DYLAN ALPHABETICAL ORGY (cont.)  
**11:00 am** MEMORIAL CHURCH SERVICE

Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music includes O Rex Gloriarie by Marenzio and Ascendens Christus by Handl (Gallus).

**12:30 pm** MYSTIC CHORDS OF MEMORY:  
 ABRAHAM LINCOLN IN WORDS  
 AND MUSIC

Two hundred years after his birth on February 12, 1809, Abraham Lincoln, 16th President of the United States, still defines the civic and cultural ideal of what it means to be American. Born of a Kentucky frontier family, he educated himself diligently, rose above his surroundings to be elected President, and led the nation through the worst internal crisis in its history, while showing a remarkable capacity to grow beyond the racist attitudes of his time by freeing the slaves and working to bring about slavery's abolition. In many ways, he embodied the contradictions of the young country he headed; as W.E.B. DuBois stated, he was "big enough to be inconsistent – cruel, merciful; peace-loving, a fighter; despising Negroes and letting them fight and vote, protecting slavery and freeing slaves." But he also showed his own and all future generations a way to transcend those contradictions. By fusing the Declaration of Independence's proposition that "all men are created equal" with the Constitution's goal of "a more perfect union", he led the country to what many consider a second founding of America (the "new birth of freedom" he proclaimed in his Gettysburg Address) and changed history forever.

This program does not aim to offer a detailed biography of Lincoln or history of the Civil War. But we hope to illumine aspects of Lincoln's character, his times, and the impact he has continued to have since his death nearly a century and a half ago by presenting some of the music he loved, music written about him during his life and on up to the present, and selected words of his own and others about him. Befitting the scope of Lincoln's influence, the artists and public figures featured in this program encompass a wide range from Adelina Patti, Arturo Toscanini, Marian Anderson, Leopold Stokowski, Paul Hindemith, Eleanor Steber, and Thomas Hampson to Carl Sandburg, Walter Huston, Raymond Massey, Agnes Moorhead, Orson Welles, Claude Rains, Walt Disney, Ossie Davis, Martin Luther King, Jr., James Earl Jones, and of course, Aaron Copland. We also offer the recorded recollections of William V. Rathvon, who heard Lincoln deliver the Gettysburg Address as a nine-year-old, and may have a few other surprises, time permitting.

Times below are approximate.

**12:30 pm: Lincoln's Birth to His First Inauguration (1809-1861)**

The first hour of the program will include folk songs and hymns either sung or enjoyed by Lincoln as a boy in Kentucky and Indiana and as an adult in Illinois, such as The Blue-Tailed Fly (Jim Crack Corn), and excerpts from his political speeches of the late 1850s (House Divided Speech and Lincoln-Douglas Debates) read by Lincoln historian Roy Basler and famed Lincoln actor Raymond Massey, as well as:

R. Benet: Poem, "Nancy Hanks" (Lincoln's mother, who died

when he was 9); Moorhead, Young, orchestra (Decca LP)

Davis: Song, "Nancy Hanks" (1941, R. Benet); Steber, Biltcliffe (VAI)

London: Nancy Hanks from *Portraits of Three Ladies* (1967, R. Benet); MacDonald, Coles, London, University of Illinois Contemporary Chamber Ensemble (New World)

Siegmeister: Song, "Nancy Hanks" (1941, R. Benet); Williams, Lehrman (Original Cast)

Lincoln (attr.): Adam and Eve's Wedding Song (sung by Lincoln at the wedding of his sister Sarah in 1826); Jimerson (Amerisonic)

Ziskin: "Someone You Know" (Javits) from **Young Abe Lincoln** (1961 musical); Sandeen, Foster (Wonderland LP)

Siegmeister: Song, "Anne Rutledge" (Lincoln's first love) (1943, Daniels); Williams, Lehrman (Capstone)

Siegmeister: Song, "Abraham Lincoln" (1941, R. & S. Benet); Woodrul, Lehrman (Original Cast)

Copland: Lincoln Portrait (excerpt); Jones, Schwarz, Seattle Symphony Orchestra (Delos)

The second hour will feature music about Lincoln from the 1860 presidential campaign (Old Abe Lincoln, The Rail-Splitter's Polka, Lincoln and Liberty), observations by Frederick Douglass about that campaign read by Ossie Davis, Lincoln's Farewell Address to Springfield, Illinois (Massey), and his First Inaugural Address read by Carl Sandburg, as well as:

Turok: Variations on an American Song: Aspects of Lincoln and Liberty (1963); Slaktin, Nashville Symphony (Naxos)

Verdi: **Un Ballo in Maschera** (excerpt): Lincoln attended a performance of the American premiere run in New York on February 20, 1861 on his way to Washington for his first inauguration.

**2:30 pm: The Civil War Years (1861-1865)**  
 This portion of the program features music written about or heard by Lincoln during the Civil War (The Battle Cry of Freedom, We Are Coming Father Abraham, John Brown's Body, Kingdom Coming, Tenting on the Old Campground), selections that were performed for him as President by famed musicians of the day (Adelina Patti, Louis Moreau Gottschalk), excerpts from operas he enjoyed, 1864 presidential campaign songs (e.g., Abraham the Great and General Grant His Mate), and the Emancipation Proclamation and the Second Inaugural Address read by Raymond Massey. The Gettysburg Address will be heard later this evening so that we may present it alongside recollections of an attendee recorded in 1938. Works to be included:

**2:30 pm: The Civil War Years (1861-1865)**

Steffe/arr. Wilhousky: Battle Hymn of the Republic (Howe); Jessop, Mormon Tabernacle Choir, Orchestra at Temple Square (MTC)

Moore: The Last Rose of Summer; Bishop: Home Sweet Home; Patti, Ronald (EMI) (performed for Abraham and Mary Lincoln by Patti at the White House in 1862)

Spirituals heard by Lincoln in the contraband (escaped slave) camps in Washington performed by the Fisk Jubilee Singers and the Hall Johnson Choir (Document)

Gutterson: The President's Hymn (Mühlenberg, composed for Thanksgiving, 1863); A. Enslow, Cohen, Russell, R. Enslow (Enslow Publishing)

Gottschalk: L'Union, Op. 48 (performed by Gottschalk in a concert attended by Lincoln, March 24, 1864); Martin (Hyperion)

Gounod: Soldier's Chorus ("Vin et bière") from Act II of **Faust** (a favorite selection of Lincoln's); Vento, Prêtre, Paris National Opera Chorus and Orchestra (EMI)

Flotow: **Martha** (excerpt; complete opera was performed for Lincoln's second inauguration)

**4:15 pm: President Lincoln is Assassinated and a Nation Mourns (April-May 1865)**

Withers: Honor to Our Soldiers (scheduled for premiere at Ford's Theatre, April 14, 1865, but never heard by President Lincoln); Classical Brass (MHS)

Bacon: Ford's Theatre: A Few Glimpses of Easter Week, 1865 (1946); Slatkin, Nashville Symphony (Naxos)

Sawyer: **Our American Cousin** (2007-2008, libretto by Shoptaw) (excerpts); Wilkinson, Gooch, O'Toole, Baty, Schneider, Poling, Rose, Amherst College Concert Choir, Boston Modern Orchestra Project (BMOP/sound)

Donizetti: Funeral March to the Memory of Abraham Lincoln (adaptation of "Marche Funèbre" from **Dom Sebastien**); Schwab, Bass (Enslow Publishing)

Barnhard: Funeral March Dedicated to the Memory of Abraham Lincoln; Kelso (Coronet LP)

Whitman: Poem, "O Captain! My Captain!"; Huston, Engel, orchestra (Decca LP)

Weill: Song, "O Captain! My Captain!" from *Four Walt Whitman Songs* (1942); Kimbrough, Baldwin (Arabesque)

Archer: Rest, Noble Chieftain: A. Enslow, Cohen, Patton, R. Enslow, Schwab (Enslow Publishing)

Hindemith: When Lilacs Last in the Dooryard Bloom'd (1946, Whitman) (excerpts); London, Parker, Hindemith, Schola Cantorum of New York, New York Philharmonic Orchestra (Columbia LP)

Neidlinger: Memories of Lincoln (1920, Whitman); Hampson, Rutenberg (EMI)

Sessions: When Lilacs Last in the Dooryard Bloom'd (1971, Whitman, excerpts); Hinds, Quivar, Cossa, Ozawa, Tanglewood Festival Chorus, Boston Symphony Orchestra (New World)

Parkhurst: Funeral March Dedicated to the Memory of Abraham Lincoln; Kelso (Coronet LP)

Hoiby: Song, "O Captain! My Captain!" from *I Was There: Five Poems of Walt Whitman* (1995); Garland, Hoiby (Naxos)

Paine: Funeral March in Memory of President Lincoln, Op. 9; Oldham (New World)

Root: Farewell Father, Friend and Guardian; Enslow Ensemble; (Enslow Publishing)

Wolsieffer-Butterfield-Miller/arr. Bales: Abraham Lincoln's Funeral March/Taps/The President's Grave from *The Union*; Bales, Lutheran Church of the Reformation Cantata Choir, National Gallery Orchestra (Columbia LP)

**7:00 pm: Lincoln's Legacy (1874-present)**

Porter: Lincoln Quadrille: Waltz (1874); Schwab, Kirk, Enslow, Newton; (Enslow Publishing)

Markham: Poem, "Lincoln, the Man of the People" (1900); Huston, Engel, orchestra (Decca LP)

Ives: Lincoln, the Great Commoner (Markham, 1912); Stokowski, Gregg Smith Singers, Ithaca College Concert Choir, American Symphony Orchestra (Columbia LP)

Ives: Song, "Lincoln, the Great Commoner" (Markham, 1921); Sharp, Blier (Albany)

Sanford: Lincoln Centennial March (rec. 1909); U.S. Marine Band (Altissimo)

Lindsay: Poem, "Abraham Lincoln Walks at Midnight" (1914); Huston, Engel, Orchestra (Decca LP)

Harris: Abraham Lincoln Walks at Midnight, A Cantata of Lamentation for Mezzo-Soprano and Piano Trio (Lindsay, 1953); Tangeman, Thaviu, Salzman, J. Harris (MGM LP)

Bennett: Abraham Lincoln: A Likeness in Symphony Form (excerpt, 1929); Stromberg, Moscow Symphony Orchestra (Naxos)

William R. Rathvon's reminiscence of hearing Lincoln deliver the Gettysburg Address as a nine-year-old on November 19, 1863 recorded on February 12, 1938 in Boston (Longyear Museum CD) followed by the Gettysburg Address read by Orson Welles (Decca LP)

Selections from Marian Anderson's 1939 Lincoln Memorial Concert; Anderson, Vehanen (TOPICS Entertainment); Trad.: America (My Country 'Tis of Thee)

Donizetti: "O mio Fernando!" from **La Favorita**

Schubert: Ave Maria (Scott, tr. Storck), D. 839

Arlen: "If I Only Had a Brain" (Harburg, includes a Lincoln reference) from *The Wizard of Oz* (1939); Bolger, Garland, Stothart, MGM Studio Orchestra (TCM/Rhino)

McKay: To a Liberator (1939); Slatkin, Nashville Symphony (Naxos)

Gould: Lincoln Legend (1941); Toscanini, NBC Symphony Orchestra, broadcast and world premiere, November 1, 1942 (Guild)

Robinson: The Lonesome Train (Lampell); Clark, Robinson, B. Ives, P. Seeger, Huey, Johnson, Jeff Alexander Chorus, Lyn Murray and His Orchestra, production directed by Norman Corwin (Decca LP)

**9:00 pm**

Herrmann: "Lincoln Memorial" from *The Day the Earth Stood Still* (1951); McNeely, Ensemble (Varese-Sarabande)

McDonald: Builders of America (1953); Rains, McDonald, Columbia Chamber Orchestra (Columbia LP)

Aaron Copland interviewed on 1957 Venezuelan performance of Lincoln Portrait which helped depose General Marcos Pérez Jiménez (Yale Univ. Press) followed by:

Copland: Lincoln Portrait (excerpt, Spanish narration); Sujo, Copland, Venezuela Symphony Orchestra, live performance, Caracas, March 28, 1957 (SAM LP)

Carl Sandburg's Address to Joint Session of Congress on Lincoln Sesquicentennial, February 12, 1959 (Spoken Arts LP)

Herrmann: "The Stone Faces" from *North by Northwest* (1959); Herrmann, MGM Studio Orchestra (TCM/Rhino)

Kay: Forever Free: A Lincoln Chronicle (1962); Hoy, Northern Arizona University Wind Symphony (NAUWS)

Diamond: This Sacred Ground (1962); Parce, Schwarz, Seattle Girls' Choir, Northwest Boychoir, Seattle Symphony Orchestra (Delos)

Newman: "Mr. Lincoln" from *How the West Was Won* (1963) Newman, MGM Studio Orchestra (TCM/Rhino)

Excerpt from Martin Luther King Jr.'s "I Have a Dream Speech", August 28, 1963

Walt Disney Studios: Great Moments with Mr. Lincoln (audio-animatronic presentation premiered at 1964-65 New York World's Fair); Frees, Dano, Baker, orchestra (Disneyland LP)

Persichetti: A Lincoln Address (1973); Scott, Slatkin, Nashville Symphony (Naxos)

M. Rouse: A Lincoln Portrait (1984-85) (excerpt); Mikel Rouse Broken Consort (Cuneiform LP)

Glass: Prologue from the **CIVIL WAR**S (Rome section) (1999); Graves, Radvanovsky, Zhou, Davies, Morgan State University Choir, American Composers Orchestra (Nonesuch)

Rentz: Words of Lincoln (2002); Schwartzhoff, 2009 Lincoln Bicentennial Festival Chorus, McLean (Virginia) Youth Orchestra (live performance, Kennedy Center, Washington, DC, February 16, 2009)

Berg: Lincoln Letters (2006); Murphee, Lalli, Kampmeier (Albany)

Copland: Lincoln Portrait (1942); Sandburg, Kostelanetz, New York Philharmonic (Sony)

## Monday, May 25

### midnight THE DICK'S PICKS ORGY

Dick's Picks are the essential bootleg recordings of the Grateful Dead. Spanning 36 albums (some six discs and hours in length), the years of 1968 to 1992, and the great cities of our nation, the Dick's Picks series could be considered one of the greatest productions in the history of modern music. From thirty-minute jams out of Dark Star in Columbus Ohio, to the Dead version of Johnny B. Goode in San Francisco, the Grateful Dead are unquestionably one of the greatest performing troupes ever. We will be playing the entirety of the Dick's Picks series in chronological order of recording, leaving nothing out. The requests for more guitar, the imperfections in the tapes, the fifteen minute guitar and drum solos – pure Dead.

**REQUESTS: 617-495-WHRB**

### 10:00 am THE GUSTAV HOLST ORGY

Gustav Holst was born September 21, 1874, and died on May 25, 1934, 75 years ago today. He secured his place in music with his best-known work, *The Planets*, but his body of work is much more extensive and reflective of a lively and unusual personality. He taught music for many years, and he found his own interests fueled by a cultural curiosity. He seemed mostly to avoid the symphonies, concerti, and chamber music forms that prevailed among his contemporary British colleagues, even as they wrote much that was not traditional. But there is rich and impressive choral music, some fine orchestral pieces, and two superb Suites for Band. We have selected some of his best for this commemoration.

#### Times below are approximate.

1892: Arpeggio Study; Goldstone (Chandos)  
1895: Ländler from Incidental Music for Ianthe; Goldstone, Clemmow (Chandos)  
1896: Piano Quintet in a, Op. 3, movement; Goldstone, Elysian Wind Quintet members (Chandos)  
1899: Walt Whitman Overture, Op. 7; Bostock, Munich Symphony Orchestra (Classico)  
1899: Suite de Ballet, Op. 10, Valse; Hickox, Northern Sinfonia (Chandos)  
1899-1900: Elegy (in Memoriam William Morris) from Symphony in F, Op. 8, "The Cotswolds"; Bostock, Munich Symphony Orchestra (Classico)  
1902-03: Five Part-Songs, Op. 12; Halsey, City of Birmingham Symphony Chorus (Conifer)  
1903: Wind Quintet in A-flat, Op. 14, movement; Elysian Wind Quintet (Chandos)  
1903: King Estmere, Op. 17; Wetton, Guildford Choral Society, Philharmonia Orchestra (Hyperion)  
1903-04: Six Songs, Op. 16: No. 4, "Lovely kind and kindly loving"; Dawson, Brath (HMV 78 - HMV LP)  
1904: The Mystic Trumpeter, Scena for Soprano and Orchestra, Op. 18; Armstrong, Atherton, London Symphony Orchestra (Lyrita)

#### noon

1905: A Song of the Night for Violin and Orchestra, Op. 19, No. 1; Hatfield, Hickox, Northern Sinfonia (Chandos)  
1906: Two Songs without Words, Op. 22; Hickox, City of London Sinfonia (Chandos)  
1907: Four Old English Carols, Op. 20b: No. 3, "Jesu, Thou the Virgin-born"; I. Host, Purcell Singers (Argo LP)  
1907-08: Savitri, Op. 25; Baker, Tear, Hemsley, Purcell Singers, English Chamber Orchestra (Argo LP)  
1909: Suite No. 1 for Band; Fennell, Eastman Wind Ensemble (Mercury)  
1909: Suite No. 2 for Band; Dunn, Dallas Wind Symphony (Reference Recordings)  
1909-10: The Cloud Messenger, Op. 30; Jones, Hickox, London Symphony Chorus and Orchestra (Chandos)

#### 2:00 pm

1908-10: Choral Hymns from the Rig Veda, Op. 26, Second Group; Willcocks, Royal College of Music Chamber Choir, Royal Philharmonic Orchestra (Unicorn LP)  
1911: Invocation for Cello and Orchestra, Op. 19, No. 2; Lloyd Webber, Handley, Philharmonia Orchestra (RCA LP)  
1912: Psalm 86, for tenor, strings, and organ; Partridge, Purcell Singers, I. Holst, English Chamber Orchestra, Downes (EMI)  
1913: St. Paul's Suite; I. Holst, English Chamber Orchestra (Lyrita LP)  
1915: Dirge and Hymeneal (music reused in "Saturn" in *The Planets*); Halsey, City of Birmingham Symphony Chorus (Conifer)

#### 3:00 pm

1914-16: *The Planets*, Op. 32; Boult, Geoffrey Mitchell Choir, London Philharmonic Orchestra (EMI)  
1916: Six Choral Folksongs, No. 3, "Matthew, Mark, Luke, and John"; Baccholian Singers of London (EMI)  
1916: arrangement of carol "Personent hodie"; Adams, Harvard Glee Club (MHS LP)  
1916: Carol, "This have I done for my true love," Op. 34, No. 1; I. Host, Purcell Singers (Argo LP)  
1917: The Hymn of Jesus, Op. 37; Hickox, London Symphony Chorus and Orchestra (Chandos)  
1916-17: Four Songs for Voice and Violin, Op. 35; Pears, Brainin (Argo LP)  
1919: Ode to Death, Op. 38; Groves, St. Paul's Cathedral Choir, London Symphony Chorus, London Philharmonic Orchestra (Angel LP)

1919: Short Festival Te Deum; Groves, St. Paul's Cathedral Choir, London Symphony Chorus, London Philharmonic Orchestra (Angel LP)

#### 5:00 pm

1921: *The Lure*; Hickox, Joyful Company of Singers, BBC National Orchestra of Wales (Chandos)  
1922: A Fugal Overture; Boult, London Philharmonic Orchestra (Lyrita CD)  
1923: *The Perfect Fool*, Op. 39: Ballet music; Hickox, BBC National Orchestra of Wales (Chandos)  
1923: Fugal Concerto for Flute, Oboe, and Strings, Op. 40, No. 2; Dobing, Hooker, Hickox, City of London Sinfonia (Chandos)  
1923-24: First Choral Symphony, Op. 41; Palmer, Boult, London Philharmonic Choir and Orchestra (Angel)  
1924: Two Motets, Op. 43, "The Evening Watch" and "Sing me the Men"; Halsey, City of Birmingham Symphony Chorus (Conifer)  
1925: Terzetto for Flute, Oboe, and Viola; Adeney, Graeme, Aronowitz (Argo LP)  
1925-26: *The Golden Goose*, Op. 45, No. 1; Wetton, Guildford Choral Society, Philharmonia Orchestra (Hyperion)  
1925-26: Seven Part Songs for women's voices and strings, Op. 44 (Bridges), Nos. 5, "Sorrow and joy," and 6, "Love on my heart from heaven fell"; I. Holst, Purcell Singers, English Chamber Orchestra (Argo LP)  
7:30 pm  
1926-27: *The Morning of the Year*, Op. 45, No. 2; Wetton, Guildford Choral Society, Philharmonia Orchestra (Hyperion)  
1927: *Egdon Heath*; Boult, London Philharmonic Orchestra (London)  
1929: Double Concerto for Two Violins and Orchestra; Hurwitz, Sillito, I. Holst, English Chamber Orchestra (MHS LP)  
1930: Nocturne for Piano; Goldstone (Chandos)  
1930: Hammersmith: Prelude and Scherzo, Op. 52; Wick, London Wind Orchestra (Resonance)  
1931: A Choral Fantasia, Op. 51; Dawson, Wetton, Guildford Choral Society, Royal Philharmonic Orchestra (Hyperion)  
1932: Capriccio for Orchestra (ed. I. Holst); Lazar, Cantabrigia Orchestra ( )  
1932: Jig; Goldstone (Chandos)  
1933: Brook Green Suite; Hickox, City of London Sinfonia (Chandos)  
1933: Lyric Movement for Viola and Orchestra; Tees, Hickox, City of London Sinfonia (Chandos)  
1933-34: Scherzo for an unfinished symphony; Boult, London Philharmonic Orchestra (Lyrita)  
1934: Nocturne from Moorside Suite (1928), arr. for strings; I. Holst, English Chamber Orchestra (Lyrita)

10:00 pm THE DICK'S PICKS ORGY (cont.)

## Tuesday, Wednesday, Thursday, May 26 - 28

### THE DICK'S PICKS ORGY (cont.)

#### Program Guide Editor: Ben Michel

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The **WHRB Program Guide** is published four times a year by the Harvard Radio Broadcasting Co., Inc., 389 Harvard Street, Cambridge MA 02138.  
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# Boston Early Music Festival

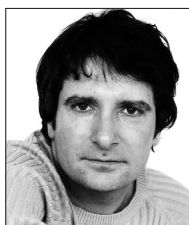
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## Friday, May 29

### midnight THE DICK'S PICKS ORGY (cont.) 1:00 pm THE PSALMS IN MUSIC

The Psalms are some of the most ancient religious literature to have remained in continual use from the time of their writing to the present day. Including songs of praise, penitence, and trust, they give voice in beautiful language to a wide range of human religious feelings. They are central to the worship of both Jews and Christians; they have inspired musicians to great heights of creativity, and been used in all manner of music, in many different contexts. WHRB will explore this astonishing variety of music by presenting musical settings of the vast majority of the Psalms, representing a wide range of the many different composers and musical traditions that have used them.

#### Times below are only approximate.

Tallis: Tunes for Archbishop Parker's Psalter, No. 1; Phillips, Tallis Scholars (Gimell LP)  
Handel: Messiah: Air, "Why do the nations so furiously rage together?" (Psalm 2:1-2); Chorus, "Let us break their bonds asunder" (Psalm 2:3); Recitative, "He that dwelleth in heaven" (Psalm 2:4); Air, "Thou shalt break them with a rod of iron" (Psalm 2:9); Padmore, Berg, Christie, Les Arts Florissants  
Purcell: Jehova, Quam multi sunt hostes mei; Parrott, Taverner Consort, Taverner Choir, Taverner Players (Virgin)  
Anonymous (planchant): Psalm 4; Schweitzer, Consortium Vocale Oslo (ASV)  
Schubert: Offertory in B-flat, "Intende voci," D. 963 (Psalm 5:2); Weir, Rilling, Gächinger Cantorei, Stuttgart Bach Collegium (Brilliant Classics)  
Rosenmüller: Ach Herr, strafe mich nicht in deinem Zorn; Hargis, Douglass, O'Dette, Springfels, King's Noyse (Harm. Mundi)  
Schütz: Psalm 8: Herr, unser Herrscher SWV 27; Neumann, Cologne Chamber Choir, Collegium Cartusianum (MDG)  
Iannaccone: Why Standest Thou Afar Off, O Lord?, from Chautauqua Psalms; Grivas, Megginson, Emily Lowe Singers  
Rossi: Psalm 12; Kalmanovits, Corvina Consort (Hungaroton)  
Zemlinsky: Psalm XIII, Op. 24; Chailly, Ernst Senff Chamber Choir, Berlin Radio Symphony Orchestra (London)  
Ives: Psalm 14, "The fool hath said in his heart"; Creed, SWR Vocal Ensemble of Stuttgart (Hänssler)  
Sulzer: Schiwissi (Psalm 16:8-11); Theuring, Vienna Boys' Choir, Chorus Viennesis (ORF)  
Sweetinck: Diligam te Domine, fortitudo mea; Marlow, Tritity College Chapel Choir Cambridge (Hyperion)  
Reich: Tehillim for voices and ensemble, Part I: Fast (Psalm 19:2-5); de Leeuw, Schoenberg Ensemble, Percussion Group The Hague (Nonesuch)  
Mendelssohn: Mein Gott, warum hast du mich verlassen, Op. 78, No. 3; Herreweghe, Chapelle Royale de Paris, Collegium Vocale de Gand (Harmonia Mundi)  
Traditional: Psalm 23 ("Orlington"); McCrorie, Scottish Philharmonic Singers, Langdon (SCS) and other settings of Psalm 23.  
Boullanger: Psaume 24, for chorus, organ, and orchestra; Gardiner, Monteverdi Choir, London Symphony Orchestra (DG)  
Marot, de l'Estoile: Psaume 25: A toy mon Dieu mon coeur monte; Lecornier, Morel, Ensemble Claude Gaudimel (Naxos)  
Handel: Chandos Anthem 10: The Lord is my light; Dawson, Partridge, Christophers, The Sixteen Choir and Orchestra 4:00 pm  
Anonymous: Mizmor L'David (Psalm 29); Levin, Schola Hebraica (Naxos)  
Carissimi: In te, Domine, speravi; Zanon, Consortium Carissimi Viadana: Exultate justi; Keene, Voices of Ascension (Delos)  
Reich: Tehillim for voices and ensemble, Part II: Fast (Psalm 34:13-15); de Leeuw, Schoenberg Ensemble, Percussion Group The Hague (Nonesuch)  
Traditional: Psalm 36 ("London New"); McCrorie, Scottish Philharmonic Singers, Langdon (SCS)  
Goss, Day: Psalm 37: Fret not thyself; Ledger, King's College Choir Cambridge, Grier (EMI)  
Bembo: Domine, ne in furore; Hunter, Sheehan, Gullely, Schiller, McKay, Lee, Gutiérrez (La Donna Musicale)  
Stravinsky: Symphony of Psalms, movements 1 and 2 (Psalms 39:12, 13, and 40:1-3); Stravinsky, Festival Singers of Toronto, CBC Symphony Orchestra (CBS)  
Palestrina: Motets, Sicut Cervus and Sitivit Anima Mea (Psalm 42:1, 2); Keene, Voices of Ascension (Delos)  
Mendelssohn: Psalm 43, "Richte mich, Gott," for eight-part choir; Marlow, Choir of Trinity College Cambridge (Chandos)

Hawes: Psalm 45: My heart is inditing; Ledger, King's College Choir Cambridge, Grier (EMI)  
Bach: Cantata, Ein feste Burg ist unser Gott, S. 80; Mathis, Schmidt, Schreier, Fischer-Dieskau, K. Richter, Munich Bach Choir and Orchestra (DG Archiv)  
Schmitt: Psaume XLVII; Guiot, Litaize, Martinon, French National Radio Chorus and Orchestra (EMI)  
Walmisley: Psalm 49: O hear ye, this, all ye people; Ledger, King's College Choir Cambridge, Grier (EMI)  
Brahms: Motet, Schaffe in mir, Gott, ein rein Herz, Op. 29 No. 2; Creed, RIAS Chamber Choir (Harmonia Mundi) and other settings of Psalm 50.  
7:00 pm  
Stanford: Psalm 53: The foolish body; Ledger, King's College Choir Cambridge, Grier (EMI)  
Ives: Psalm 54: Save me, O God, by thy name; Creed, SWR Vocal Ensemble of Stuttgart (Hänssler)  
Mendelssohn: Hymn, "Hear my prayer" (words by William Bartholomew after Psalm 55:1-7); Bennett, Williams, Marlow, Choir of Trinity College Cambridge (Chandos)  
Ives: Psalm 67: God be merciful unto us; Creed, SWR Vocal Ensemble of Stuttgart (Hänssler)  
Bortnyansky: Concerto No. 34, "Let God Arise"; Chernoushenko, Glinka State Choir of St. Petersburg (Teldec)  
Barnby, Atwood, Hine, Aldrich: Cathedral Psalter: Day 13, Evening (Psalms 69, 70); Scott, The Choir of St. Paul's Cathedral, Lucas (Hyperion)  
Telemann: Motet, Deus judicium tuum; Kwella, Denley, Tucker, Roberts, George, Hickox, Collegium Musicum 90 (Chandos)  
Lloyd, Nicholson, Stainer: Cathedral Psalter: Day 15, Morning (Psalms 75-77); Scott, Choir of St. Paul's Cathedral, Lucas  
Schütz: Attendite, popule meus SWV 270; Polster, Grüss, Capella Fidinicia Leipzig (Capriccio)  
Roussel: Psalm 80, for tenor, chorus, and orchestra; Butterfield, Tovey, Europa Choral Academy, Luxembourg Philharmonic Orchestra (Timpani)  
Byrd: Anthem, Sing Joyfully Unto God (Psalm 81, vv. 1-4); Keene, Voices of Ascension (Delos)  
Rossi: Mizmor le' Asaf; Shrapnel, Siena Ensemble (Classical Recording Company)  
Zemlinsky: Psalm 83, for mixed chorus and orchestra; Conlon, Chorus of the City Musical Union of Düsseldorf, Gürzenich Orchestra Cologne Philharmonic (EMI)  
Brahms: Wie lieblich sind deine Wohnungen, from Ein Deutsches Requiem, Op. 45; Klemperer, Philharmonia Orchestra and Chorus (EMI)  
Sermisy: Inclina Domine (Psaume 85); Visse, Ensemble, Clément Janequin (Harmonia Mundi)

### 10:00 pm THE DICK'S PICKS ORGY (cont.)

## Saturday, May 30

### midnight THE DICK'S PICKS ORGY (cont.) 5:00 am JAZZ SPECTRUM 9:00 am HILLBILLY AT HARVARD 1:00 pm THE 150 PSALMS (cont.)

#### Time divisions below are only approximate.

Handel: Chandos Anthem 7: My Song shall be always; Kwella, Bowman, Partridge, George, Christophers, The Sixteen Choir and Orchestra (Chandos)  
Sweetinck: Psaume 90; van Nevel, Netherlands Chamber Choir (NM Classics)  
Josquin: Qui habitat; van Nevel, Huelgas Ensemble (Sony)  
Schubert: Der 92 Psalm, D. 953; Adams-Barbaro, Harris, MacKenzie, Charlesworth, Davidson, Glover, BBC Singers (Collins)  
Mwosuko: Psalm 93; Keki, Abayudaya Congregation (Smithsonian)  
Wesley: Psalm 94: O Lord God, to whom vengeance belongeth; Ledger, King's College Choir Cambridge, Grier (EMI)  
Mendelssohn: Psalm 95, Op. 46, "Kommt, lasst uns anbeten"; Baumann, Silva, Blaser, Corboz, Gulbenkian Foundation Chorus and Orchestra (Erato)  
Distler: Singet dem Herrn ein neues Lied, Op. 12, No. 1; Ellefson, Rockefeller Chapel Choir (Arts)  
Ben-Haim: Prelude and Psalm 98, from Kabbalat Shabbat 1968; Michno, Cantica Hebraica (International Jewish Music Library LP)  
Pachelbel: Der Herr ist König, Psalm 99, for two four-voiced choirs and continuo; Jacob, Jacob, Capella Sebaldina of Nuremberg (Christophorus)  
Traditional, arr. Vaughn Williams: All People That on Earth Do Dwell ("Old Hundredth"); Neary, Westminster Abbey Choir, London Brass, Baker (Griffin) and other settings of Psalm 100.

Schütz: Lobe den herren, meine Seele, SWV 39; Agricola, Knall, Collegium vocale and Collegium instrumentale of Kantorei Grossmünster Zürich (ex libris)

Holten: Salme 104, "Hvor er dine værker mange, Herre!"; Holten, Danish National Girls Choir (Chandos)

Atkins: Psalm 107: O give thanks unto the Lord; Ledger, King's College Choir Cambridge, Grier (EMI)

Vivaldi: Dixit Dominus in D RV 594; Fox, Norman, Chance, Gilchrist, Lemalu, Cleobury, Choir of King's College Cambridge, Academy of Ancient Music (EMI)

**4:00 pm**  
Sulzer: Halleluja (Psalm 111); Barzilai, Theuring, Vienna Boys' Choir, Chorus Viennesis (ORF)

Bortnyansky: Concerto No. 28, "Blessed is the man that feareth the Lord"; Polyansky, USSR Ministry of Culture Choir  
Bruckner: Psalm 112 (Vulgate) for double choir, orchestra; Best, Corydon Singers, English Chamber Orchestra (Hyperion)

Kodály: Psalm 114, for chorus and organ; Lehotka, Ferencsik, Hungarian Radio and Television Chorus (Hungaroton)

le Jeune: Non, non à nous, mais au nom saint (Psalm 115); Kalmanovits, Corvina Consort (Hungaroton)

Schrecker: Psalm 116, Op. 6, for women's chorus, orchestra, and organ; Dickie, Gülke, Cologne Radio Chorus and Orchestra

Mozart: Laudate Dominum from Desperae solennes de confessore, K. 339; Rodgers, Harmoncourt, Arnold Schoenberg Choir, School Chorus of the Vienna Hofburg Chapel, Concentus Musicus of Vienna (Teldec)

Rossi: Odecha Ki Anitani (Psalm 118:21-24), Baruch Haba (Psalm 118:26-29); Kalmanovits, Corvina Consort

Schütz: Psalm 119 SWV 482-492; Herreweghe, Collegium Vocale Gent, Concerto Palatino (Harmonia Mundi)

Hanson: Psalm 121, I Will Lift Up Mine Eyes, from Four Pieces for Chorus; Sipes, Shewan, Roberts Wesleyan College Chorale *and other settings of Psalm 121.*

**7:00 pm**  
Parry: I was glad (words from Psalm 122); Elms, Hickox, London Symphony Orchestra and Chorus (Chandos)

Rossi: Psalm 124; Kalmanovits, Corvina Consort (Hungaroton)

Keki: Mukama Bweyaza Nate (Psalm 126; Shir Hamaalot); Keki, Abayudaya Congregation (Kulanu)

Durante: Nisi Dominus, for soprano and alto solo, chorus, strings (without violas) and continuo; Frimmer, Popken, Neumann, Cologne Chamber Choir, Capella Agostino Steffani (Calig) *and other settings of Psalm 127.*

Marot, Goudimel: Bienheureux est quiconque; Morel, Ensemble Claude Goudimel (Naxos)

Boulangier: Psaume 129, for chorus and orchestra; Gardiner, Monteverdi Choir, London Symphony Orchestra (DG)

Schoenberg: Psalm 130, Op. 50B; Boulez, BBC Singers (Sony) *and other settings of Psalm 130*

Pärt: Psalm 131 from Two Slavonic Psalms; Estonian Philharmonic Chamber Choir (Harmonia Mundi)

Schütz: Psalm 133: Siehe, wie fein und lieblich SWV 412; Neumann, Cologne Chamber Choir, Collegium Cartusianum

Sweetlinc: Ecce nunc benedicite Dominum; Marlow, Trinity College Chapel Choir Cambridge (Hyperion)

Ives: Psalm 135: Praise ye the Lord; Creed, SWR Vocal Ensemble of Stuttgart (Hänssler)

Schütz: Psalm 136: Danket dem Herren, denn er ist freundlich; Schneidt, Regensburger Domsptzen, Hamburg Wind Ensemble for Old Music, Ulsamer Collegium (DG Arch)

Rossi: Al Naharot Bavel; Milnes, New York Baroque (Dorian)

Kreek: Psalm 141, from Psalms of David; Hillier, Estonian Philharmonic Chamber Choir (Harmonia Mundi)

Franck: VII. Bußpsalm (Psalm 143); Cordes, Weser-Renaissance Secunda: Tzadik Adoshem; Tucker, Secunda, orchestra (CBS LP)

Rossi: Psalm 128; Kalmanovits, Corvina Consort (Hungaroton)

Monteverdi: Lauda Jerusalem Dominum (Psalm 134) from Vespere della Beata Vergine; Parrott, Taverner Choir, Players (EMI)

Wigglesworth: Psalm 148, for chorus, three flutes, and two trombones; Fink, Brown, Wilson, James, Taylor, Shuler, Choir of the Church of Saint Luke in the Fields (CRI)

Stravinsky: Symphony of Psalms, movement 3 (Psalm 150); Stravinsky, Festival Singers of Toronto, CBC Symphony (CBS)

**10:00 pm THE DICK'S PICKS ORGY (cont.)**

## Sunday, May 31

**midnight THE DICK'S PICKS ORGY (cont.)**  
**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 DICK'S PICKS ORGY (cont.)**

## Tuesday, June 2

**midnight CELTIC LANGUAGE ORGY (cont.)**  
**10:00 am JAZZ SPECTRUM**  
**11:00 am PHI BETA KAPPA (time approx.)**  
Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises, with today's Phi Beta Kappa Orator, Harvard Professor James Engell, and Poet, Wichita State University Professor Albert Goldbarth.  
**12:30 pm CLASSICAL MUSIC INTERLUDE**  
Liszt: A Faust Symphony; Riegel, Bernstein, Tanglewood Festival Chorus, Boston Symphony Orchestra (DG)  
**2:00 pm BACCALAUREATE (time very approx.)**  
Live from the Memorial Church in Harvard Yard, Harvard's graduating senior class is addressed at length for their last time as undergraduates by Harvard's President, Drew Gilpin Faust.  
**4:00 pm CLASSICAL MUSIC (time approx.)**  
**6:00 pm CELTIC LANGUAGE ORGY (cont.)**

## Wednesday, June 3

**midnight CELTIC LANGUAGE ORGY (cont.)**  
**1:00 pm CLASSICAL MUSIC INTERLUDE**  
**2:00 pm CLASS DAY**  
Live from Tercentenary Theatre, Harvard Yard, addresses and remarks by members of the Class of 2009, deans, alumni, and, as guest speaker, *Today Show* co-anchor Matthew T. Lauer.  
**4:30 pm CLASSICAL MUSIC (time approx.)**  
**6:00 pm CELTIC LANGUAGE ORGY (cont.)**

## Thursday, June 4

**midnight CELTIC LANGUAGE ORGY (cont.)**  
**8:00 am MUSIC FROM HARVARD**  
Music performed by Harvard and Radcliffe musicians.  
**9:10 am HARVARD COMMENCEMENT**  
Live from Tercentenary Theatre, Harvard Yard. For the 358th 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 28th President, Drew Gilpin Faust, presiding over her second Commencement, makes it all official.  
**11:30 am INTERMISSION (time approx.)**  
Music appropriate to the day, including Concerto for Orchestra ("Jubilee Games") written in 1989 by Leonard Bernstein, '39; Bernstein, Israel Philharmonic Orchestra (DG), and the Brahms Symphony No. 1 in c, Op. 68, with the Harvard-Radcliffe Orchestra conducted by Dr. James Yannatos as part of his final concert this April after 45 years as Music Director of the HRO.

**1:50 pm 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. Walter H. Morris, Jr. AB '73, MBA '75, President of the Harvard Alumni Association, will preside. Harvard's President, Drew Gilpin Faust, will address the gathering, as will the guest speaker of the day, United States Energy Secretary and Nobel Laureate Steven Chu. There will also be the usual snappy reports from various alumni on elections, fundraising, and awards.

**5:00 pm CLASSICAL MUSIC (time approx.)**  
**6:00 pm CELTIC LANGUAGE ORGY (through Friday)**

## Sunday, June 7

**7:00 pm BOSTON EARLY MUSIC FESTIVAL PREVIEW**  
A grand preview of the Boston Early Music Festival and Exhibition, which takes place all this week, with musicians talking about their concerts and some live performance material, plus, always highlighting our previews, a discussion with the entire production team of the opera, and FREE ticket and CD giveaways. See p. 15 of this online Guide; go to [www.BEMF.org](http://www.BEMF.org) or telephone 617-661-1812 right now for a brochure.

**SUMMER SCHEDULE - See next page**

## 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:**

**LYRIC OPERA OF CHICAGO (through July)  
and other live-by-recording performances**

- June 14: Massenet: **Manon**; Natalie Dessay, Jonas Kaufmann, Christopher Feigum, Raymond Aceto; Emmanuel Villaume  
June 21: Mascagni: **Cavalleria Rusticana**; Dolora Zajick, Carlo Ventre, Mark Delavan; Leoncavallo: **Pagliacci**: Ana Maria Martinez, Vladimir Galouzine, Mark Delavan, Christopher Feigum; Renato Palumbo  
June 28: Mozart: **The Abduction from the Seraglio**; Erin Wall, Matthew Polenzani, Aleksandra Kurzak, Steve Davislim, Andrea Silvestrelli; Sir Andrew Davis  
July 5: Puccini: **Madama Butterfly**; Patricia Racette, Frank Lopardo, Katharine Goeldner, James Westman; Sir Andrew Davis  
July 12: Gershwin: **Porgy and Bess**; Gordon Hawkins, Morenike Fadayomi, Lester Lynch, Jonita Lattimore, Jermaine Smith; Sir Andrew Davis  
July 19: Bizet.: **The Pearl Fishers**; Nicole Cabell, Eric Cutler, Nathan Gunn, Christian Van Horn; John Mauceri  
July 26: Wagner: **Tristan und Isolde**; Clifton Forbis, Deborah Voigt, Petra Lang, Jason Stearns, Stephen Milling; Sir Andrew Davis  
  
August 2: Puccini: **Il Trittico**; Anja Kampe, Salvatore Licitra, and Mark Delavan (Il Tabarro), Sondra Radvanovsky and Larissa Diadkova (Suor Angelica), Thomas Allen, Laura Tatulescu, Jill Grove, and Saimir Pirgu (Gianni Schicchi); James Conlon (Los Angeles Opera)  
August 9: Wagner: **Das Rheingold**; Vitalij Kowaljow, Gordon Harwkins, Michelle DeYoung, Jill Grove, Graham Clark, Eric Halfvarson, Morris Robinson; James Conlon (Los Angeles Opera)  
August 16: Wagner: **Die Walküre**; Plácido Domingo, Anja Kampe, Eric Halfvarson, Linda Watson, Vitalij Kowaljow, Michelle DeYoung; James Conlon (Los Angeles Opera)  
August 23: Braunfels: **The Birds**; Désirée Rancatore, Brandon Javanovich, James Johnson, Stacey Tappan; James Conlon (Los Angeles Opera)  
August 30: Verdi: **Simon Boccanegra**; Dmitri Hvorostovsky, Marcus Haddock, Vitalij Kowaljow; Donald Runnicles (San Francisco Opera)

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