

Before the
UNITED STATES COPYRIGHT OFFICE
LIBRARY OF CONGRESS

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GENERAL COUNSEL
OF COPYRIGHT

In the Matter of
NOTICE AND RECORDKEEPING FOR USE OF SOUND
RECORDINGS UNDER STATUTORY LICENSE

DOCKET NO.
RM 2002-1
COMMENT NO. 33

Docket No. RM 2002-1

COMMENTS OF HARVARD RADIO BROADCASTING COMPANY

1. Introductory Statement

Harvard Radio Broadcasting Co., Inc. ("WHRB") respectfully offers these comments in response to the Office's Notice of Proposed Rule Making on record keeping for use of sound recordings under statutory license. WHRB submits that the guidelines proposed for *Reports of Use of Sound Recordings under Statutory License* are indeed "too stringent" and "unduly burdensome"¹ for small, non-profit AM-FM webcasters.

The cost of compliance is (i) unduly burdensome, (ii) disproportionately burdensome on small entities, and (iii) disproportionate to the dollar payments derived from such reports.² WHRB estimates that the initial cost to it for implementing the software and hardware systems required for complying with the guidelines to be \$100,000-\$150,000³ -- which approximates the annual revenues of the station.⁴ The

¹ Section 2 of NPRM, at 67 Fed. Reg. 5761, 5762-63 (February 7, 2002).

² Report of the Copyright Arbitration Royalty Panel, Docket No. 2000-9 CARP DTRA 1& 2 (February 20, 2002).

³ WHRB and most non-profit broadcasters do not currently maintain comprehensive logs, in digital or analog form, for material played over the air and subsequently retransmitted via the internet. Detailed costs for this estimate will be provided below in Section 5.

⁴ The affidavit, Attachment I hereto, recites that financial the station's average revenue is \$112,891.36, of which \$45, 731.46 is derived from advertising.

station derives no revenues from webcasting. In addition, it would be impractical for WHRB to compile such reports on an on-going basis using its volunteer staff. In what amounts to an extremely burdensome data-entry task, WHRB would need to independently create a master database of all sound recordings currently housed in its six libraries (750,000 estimated works)⁵ containing, for each work, the nine fields outlined by the Office in proposed Section 201.36 (e)(2)(ii). Compared to the \$ 500-2000 annual royalty fees WHRB would expect to pay retroactively for the last two years and over the next several years as outlined in the February 20, 2002, report by the Copyright Arbitration Royalty Panel ("CARP"),⁶ these burdens are overwhelming, disproportionate, and unnecessary.

Instead WHRB proposes that non-profit webcasters and other webcasters which fall within the category of small business⁷ be exempted from filing the *Report of Use of Sound Recordings under Statutory License*, as proposed. Alternatively, WHRB urges the Office to promulgate procedures similar to those employed by ASCAP in its agreement with webcasters for public performance rights. This agreement provides that webcasters which pay less than \$ 10,000 annually in royalty payments need only to file reports for twelve days or less each calendar year and provides that the webcaster will make good faith efforts to furnish electronic reports in the format requested by ASCAP "provided

⁵ WHRB currently estimates it owns approximately 75,000 pieces of media (12" LPs, 10" LPs, 7" 45's, 12" 78's, CDs, Cassette Tapes and Reels) housed in six libraries (Classical, Country, Folk, Jazz, Rock, and Urban Contemporary). At an average of 10 sound recordings per item, this would be a library of 750,000 sound recordings. In addition, WHRB estimates it adds an average of 1,000 sound recordings to its library on a weekly basis. Only one library, Classical, currently maintains a partial database of its collection which contains only four of the nine requested pieces of information (sound recording title, featured recording artist, retail album title, and record label). Part of this database is in analog format. From informal talks with other non-commercial webcasters (mainly other college radio stations which retransmit their FM/AM feeds via the internet), WHRB is actually further along than most in compiling a database of its libraries.

⁶ WHRB estimates it will owe the minimum \$ 500 annual fee for a statutory license for public performance of sound recordings from 2000-2002. Based on WHRB's internet listener growth projections, the station estimates it might pay between \$ 500-2000 annually in royalties for 2003-2005. According to the current per-performance formula recommended by the CARP, in conjunction with listener growth WHRB's royalty fees for sound recordings could grow astronomically in the years after 2005.

⁷ *Small Business Size Standards -- Inflation Adjustment to Size Standards*, 67 Fed. Reg. 3041 (January 23, 2002), amending 13 C.F.R. §121.201.

that nothing herein or in the agreement will obligate you [the webcaster] to incur substantial additional expense to furnish such information.”⁸

2. WHRB is a Non-profit, Small Business

Harvard Radio Broadcasting Co., Inc. is an eleemosynary corporation. It is the licensee of Station WHRB (FM), a Class A FM broadcast station licensed to Cambridge, Massachusetts. The corporation is tax-exempt under Section 501(c)(3) of the Internal Revenue Code, 26 U.S.C. § 501(e)(3), and the station is exempt from annual regulatory fees under 47 U.S.C. § 159(h)(1). The station is owned by an independent board of trustees and is operated and administered by a volunteer staff composed of undergraduates of Harvard College, whose participation is subject to regulation by the Dean of Students.⁹ It has no employees within the meaning of Section 73.2080 of the FCC’s rules, 47 C.F.R. § 73.2080. The station broadcasts programming 24 hours every day from its studios in a building owned by Harvard University. The station began operating as a closed-circuit AM broadcast station under Part 15 of the FCC’s rules on December 2, 1940, and was licensed as a commercial FM broadcast station by the FCC in

⁸ The full text of the section on Music Use Reports from the ASCAP license, *ASCAP Experimental License Agreement for Internet Sites & Services – Release 4.0*, printed in Attachment II hereto, reads as follows: “You agree to provide us with reports regarding the musical compositions contained in your Internet Transmissions. If the annual license fee payable to ASCAP is less than \$10,000, you will submit such reports for no more than the first three days of each calendar quarter or for such other periods of time as we may reasonably request. If the annual license fee payable to ASCAP is \$10,000 or greater, you will submit such reports for at least one week in each calendar quarter. Our requests for such reports will be sent to you in writing at least thirty days prior to the commencement of the period to be covered by the report. Your reports must be in the form attached hereto (“ASCAP Music Use Report Format”). You will make good faith efforts to furnish the information requested by us in electronic form, employing such commercially practicable technology as may be available for monitoring music use on your Internet Site or Service, or such other means or methods upon which you and we will agree, provided that nothing herein or in the agreement will obligate you to incur substantial additional expense to furnish such information.”

⁹ Without pausing to sort out who is God and who is Caesar, the relationships between the station and the University and the FCC are as described in Matthew 22:21.

1957. It is financially self-sustaining, and its annual operating budget (excluding depreciation) averages \$ 97,162.74¹⁰.

The principal purpose of WHRB is to offer musical, cultural, educational, informational, and other programs and materials for the entertainment and benefit of the public and for the education and training of its staff. The commercial nature of the stations's operations provides opportunities for training its undergraduate staff in marketing and finance.

WHRB's daily music programming is diverse. Such broadcasts consist of classical music, jazz, and underground rock, exploring a great repertory of music left largely untouched by other commercial stations. WHRB's weekend lineup features blues and urban contemporary programs, Hillbilly at Harvard, news, and Harvard men's and women's sports. WHRB is the Boston outlet for the Metropolitan Opera's radio network. Twice a year during reading and examination periods in Boston's sixteen major institutions of higher learning, the station programs orgies® of particular genres of music. See Attachments III and IV for descriptions of regular and orgy® programming. Programming decisions are made entirely by undergraduate members.

In an era where quality music is increasingly difficult to find on the domestic airwaves, WHRB has employed the Internet as a way to bring its innovative and educational programming to listeners not located in the Boston area. Starting on November 18, 1999, WHRB has retransmitted its FM signal over the internet at www.whrb.org. The internet transmission is currently identical to the FM broadcast, and the station provides no additional program information (i.e., artist name, song name, program name, etc.) for internet listeners. WHRB's internet broadcasting has proved successful in attracting both former listeners not currently residing in the Boston area and new listeners interested in the station's unique programming. The station considers the internet an important vehicle for fulfilling its charter to bring education and entertainment to the public and predicts its importance in this role to grow in the future.

¹⁰ Financial Affidavit, Attachment I hereto.

3. The Statute Does Not Authorize Undue Recordkeeping Burdens.

The new copyright laws related to the transmission of sound recordings were not meant to impose “new financial burdens on broadcasters or any other broad class of users.”¹¹ In adopting its interim rules on *Notice and Recordkeeping for Digital Subscription Transmissions* in June, 1998, the Office said it had considered “both adequacy of notice to copyright owners and administrative burden for Services providing notice and records.” 63 Fed. Reg. 34,289, 34,293 (June 24, 1998). In its interim ruling the Office received and apparently relied on comments and information from only four commenters, *viz.*, Recording Industry Association of America (RIAA) and three digital music subscription services operating in the United States (DMX, Inc. [DMX]; Muzak, Inc. [Muzak]; and Digital Cable Radio Associates/Music Choice [DCR]). None of these entities represents the interests or practices of small webcasters such as WHRB.¹² The notice and rules, of course, did not apply to “eligible nonsubscription transmission services,” which are the subject of the instant proceeding. As a consequence the resulting interim rules, 37 C.F.R. § 201.35-201.37, do not provide an adequate basis as a model for the proposed *Reports of Use*.

Moreover, the requirements of the Regulatory Flexibility Act, P.L. 95-354 (1981), as amended by the Debt Limitation Act, P.L. 104-121 (1996), Title II of which is known

¹¹ Floor statement of Senator Hatch (R-Utah), Chairman of the Judiciary Committee, 141 Cong. Rec. S947 (daily ed. Jan. 13, 1995): “It should be initially noted, Mr. President, that this bill does not impose new financial burdens on broadcasters or on any other broad class of users who traditionally perform sound recordings. Those users will instead continue to be subject only to those financial burdens that they voluntarily undertake. The aim of this bill is simply to level the playing field by according to sound recordings most of the same performance rights that all other works capable of performance have long enjoyed.”; S. Rpt. 128, 104 Cong. 1st Sess. 15 (1995) (“without imposing new and unreasonable burdens”).

¹² Noninteractive subscription broadcasters such as DMX, Muzak, and DCR rely on the use of automation software and hardware to create their programming. In addition, all transmitted sound recordings are stored in digital format in a database which includes metadata (information about the musical works) similar to that required in Proposed Rulemaking Document 02-2842. §201.36(e)(2) (ii). As is described in Section 4, WHRB and other small webcasters rely on human DJs to create programming on-the-fly (i.e. in real-time) and store their musical works in original analog format (i.e. LP, CD, etc.). These sound recordings are encoded in digital format simultaneously with the act of transmission.

as the Small Business Regulatory Enforcement Fairness Act of 1996, 5 U.S.C., ch. 6, are not satisfied as to this rulemaking proceeding by the Docket No. 96-3 proceeding.¹³ At the time of its interim ruling in 1998, the Office also stated that while it was

not an "agency" subject to the Regulatory Flexibility Act, 5 U.S.C. 601-612, the Register of Copyrights has considered the effect of these interim regulations on small businesses. The Register has determined that the interim regulations would not have a significant economic impact on a substantial number of small entities that would require provision of special relief for small entities in the regulations, and that the interim regulations are, to the extent consistent with the stated objectives of applicable statutes, designed to minimize any significant economic impact on small entities.

63 Fed. Reg. 34,289, 34,295 (June 24, 1998). This quoted statement is true only to the extent that there were not "a substantial number of small entities" actually transmitting digital sound recordings at the time of the ruling. That is obviously not true of the Internet in 2002.¹⁴ WHRB urges the Office in its new rulemaking to consider the present effects of the proposed regulations on small businesses. These comments demonstrate that the proposed rules do indeed place significant, disproportional, and unnecessary economic burdens on small business entities.

4. The Proposal Impacts Small Station Operations.

This section is intended to inform the Office of the procedures used by small AM/FM webcasters¹⁵ such as WHRB for transmitting and keeping records on digital sound recordings. These procedures differ from those employed by larger entities. As a result the proposed *Report* is not well-suited for a large number of small entities.

¹³ This inadequacy is particularly addressed by commenters in the concurrently filed Joint Motion for Issuance of an Initial Regulatory Flexibility Analysis (IRFA).

¹⁴ Indeed, the Office in the instant Notice, 67 Fed. Reg. at 5764, recognized that "the industry was young" in 1998.

¹⁵ For purposes of these remarks, WHRB is differentiating between small AM/FM webcasters and small internet-only webcasters. The Office should be aware that certain internet-only webcasters follow procedures identical to those employed at WHRB (i.e., broadcasting and encoding live transmissions simultaneously), while others rely on more automated playlist generation, maintenance, and recordkeeping techniques applicable to an internet-only broadcast environment.

Programming

Musical programming decisions are made directly by members of WHRB. The station is divided into departments organized by genre of programming.¹⁶ Department directors set general programming guidelines for their members, and each department maintains and organizes their own music libraries.¹⁷ The station's Program Director assigns broadcasting time to each department which in turn assigns individual DJs to shifts in duration of 1.5-3 hours. Each DJ is responsible for "controlling" the station during a shift (selecting and transmitting sound recordings, answering phones, following FCC programming requirements, etc.). Musical programming can take two forms during a DJ's shift: "free-flow" shows and pre-programmed shows.

- Free-flow shows – The bulk of daily programming on WHRB follows the free-flow philosophy.¹⁸ The typical shift begins with the DJ's pre-selecting a certain amount of musical material from the library. For some departments, DJs choose part of their show (i.e., one-fourth of selected material) from a collection put together by the Music Director for heavier rotation, e.g., new releases, and the rest of the selections come from the general library. Each DJ is responsible for following certain programming guidelines when making their selections (i.e., do not play the same artist twice in the same six-month period, do not play two different selections from the same record label in the same show,¹⁹ etc.). During his or her shift, the DJ determines the specific selections and playing order in real-time, often making decisions about the next piece while the current recording is still playing.

¹⁶ Departments include: CM (classical music), Record Hospital (rock), Jazz, UC (urban contemporary), Blues, Hillbilly at Harvard (country), Sports and News. See <http://www.whrb.org> and specimen program guides attached hereto for further information.

¹⁷ Many college and other small AM/FM webcasters do not maintain their own music libraries and instead rely on their rotating cast of DJs to provide their own music.

¹⁸ On weekdays this includes all rock and jazz programming. On weekends it includes urban contemporary, blues and country. Saturday and Sunday afternoons and Friday evening classical broadcasts are also "free-flow" programming. A total of 130 out of 168 of weekly programming hours (77%) are free-flow.

¹⁹ Some departments, such as rock, further refine these guidelines to achieve programming diversity by not playing any musical works from a major record label.

- Pre-programmed shows – In general, only the Classical department creates pre-programmed shows.²⁰ Here the department as a group determines the individual works which will be played and schedules their airing in bi-monthly blocks. Again, similar programming guidelines are followed when creating these schedules (multiple-year intervals before replaying the same recording, etc.). Individual DJs are responsible for playing these selections at the appropriate times during their shift.

WHRB's programming philosophy stresses variety and the airing of musical works not often heard on commercial sources stands in contrast to the practices of large AM/FM webcasters and other large internet-only webcasters. Instead of relying on a rotation of 500-1,000²¹ musical works, WHRB estimates it plays 70,000-90,000 unique sound recordings annually. (For further information on WHRB's programming philosophy, see Attachment III for example of the WHRB Bi-monthly Program Guide.) In addition to making the task of creating *Reports of Use* more burdensome, this large rotation of music in practice reduces the importance of comprehensive recordkeeping for copyright owners. For example, at a royalty rate of \$ 500 annually, each copyright owner of one of these unique sound recordings would receive an average payment of \$ 0.007.

Transmission

As WHRB's internet webcast is largely a simulcast of the station's FM broadcast, transmission of the digital sound recording is a transparent process. The DJ plays the recording on a piece of sound equipment (CD player, turntable, reel-to-reel, etc.) which transfers an analog sound signal to a master mixing console. This console controls volume of the signal and transmits identical analog signals to the FM transmitter and a web server. The server encodes the analog signal to digital using a compression codec

²⁰ Informal conversation with other small AM/FM webcasters indicate very few use pre-programmed shows for any of their programming.

²¹ The typical major commercial FM radio station will air only 500-1,000 different musical works over a one-year period.

(WMA) in real-time and sends the file as a stream to listeners' computers via the internet. This process is identical for free-flow and pre-programmed shows.

The transmission process differs from major AM/FM webcasters in two main ways. First, the radio program is created by a human in real-time. While some major AM/FM webcasters use live, human announcers, the bulk of their programming is sequenced and transmitted by computer software, making comprehensive and accurate recordkeeping simple. Secondly, WHRB stores its sound recordings in physical format (on LPs, CDs, cassettes, etc.) and encodes them digitally in real-time at the time of transmission. Most large AM/FM webcasters (and most, but not all, internet-only webcasters) store their sound recordings in digital format on a central harddrive. This makes the process of cataloging, organizing, and documenting the music library much easier.

Recordkeeping: Transmissions

WHRB does not keep comprehensive logs of the sound recordings it broadcasts. Pre-programmed shows maintain listings of "intended playlists," but this information is not stored in a format which would allow WHRB to generate the *Report of Use* outlined in § 201.36(e)(2)(ii).²² Current recordkeeping for free-flow programming ranges from non-existent²³ to hand-written listings.²⁴ Again, most large AM/FM webcasters rely on automation software which logs all recordings broadcast over the air.

Approximately twice annually ASCAP and BMI require WHRB to log all musical works broadcast over its FM channel over a 48-hour period for purposes of accurately

²² Each scheduled musical work is hand-entered as a single entry and not linked to a central database of metadata about the musical works. The FCC deleted its requirement for radio broadcasters to maintain program logs over twenty years ago. *Deregulation of Radio*, 84 F.C.C. 2d 968, 49 P&F R.R. 2d 1, 5 (1981).

²³ Jazz, blues, urban contemporary and country maintain no broadcast records or logs.

²⁴ Each DJ in the rock department writes the artist and song name of each transmitted recording in a communal book.

distributing performance licensing royalties. These logs²⁵ are filled in by hand at the time of broadcast and consist of three fields: artist name, song name, and album title.

Recordkeeping: Music Library

To prepare *Reports of Use* as proposed by the Office, a broadcast entity must have detailed information about its song recordings (metadata) stored in a central electronic database.²⁶ Currently, WHRB has approximately 47,000 of its 750,000 sound recordings cataloged, with data for 20,000 of these recordings existing in analog (print-form) only. All 47,000 items are classical performances and represent 85% of WHRB's entire classical music library.²⁷ Metadata collected on these performances include: composer, work title, performers, label, CD or record number, and time of recording. The station possesses no metadata of any type for the remaining 703,000 sound recordings. Thus, in general, sound recordings are cataloging in so far as they are physically organized by alphabetical order in the library (department) which best reflects that recording's genre.

Due to the small library sizes (5,000-10,000 active sound recordings) of most major AM/FM webcasters; the fact that most of these items are well-documented,

²⁵ ASCAP and BMI notify the station in writing as to the scheduling of these periods and provide the station with physical log books in which to record this information.

²⁶ Without metadata stored in a database, the nine items required for the proposed *Report of Use* would need to be entered by hand for the 90,000 unique sound recordings transmitted annually.

²⁷ Cataloging presents substantial problems in practice. The Classical department began entering information on its collection into a database format in the 1960s via punch card entry. Station members went to a room at Harvard that had punch card machines and typed in up to 80 characters, not many for both works and lists of performers. These cards were kept in order in boxes, with new ones sorted into the boxes by hand. From-time-to-time, they would be run through a line printer. The station still has a few of the old print-outs. The results were less than ideal, with titles and performers abbreviated in ways that varied from inputting session to inputting session. In the early 70's, members used a DEC PDP-10 at the Business School to input information about classical LPs. Inconsistency was still a problem as younger members were also used for data entry tasks. And as it turned out, a fair amount of the inputting was never merged with the main file and was completely lost. In 1986-7, the classical department began a new effort to catalog CDs which were beginning to enter its collection. Using an excel database, they have managed to input by hand a fair amount of the CD library. Inconsistent data types and duplicate entries (i.e., piano concerto no. 2 in C, concerto for piano and orchestra no. 2 in C, piano concerto in C, etc.) still exist and can be traced to errors committed multiple years ago.

commercial recordings²⁸; and these webcasters' reliance on software systems for programming, cataloging does not become the gigantic project which WHRB and other small webcasters face.

5. Burden of complying with proposed rules

Small AM/FM webcasters such as WHRB, face two major tasks to reach compliance with the rules proposed by the Office for *Reports of Use*: 1) installing software/hardware systems capable of logging all transmitted sound recordings; and 2) generating a comprehensive metadata database for its entire library. The costs, both in cash expense and volunteer time, to accomplish these projects are extremely burdensome on the small AM/FM webcaster. In addition, complying with the proposed recordkeeping rules, regardless of upfront cost and effort, adds an extra layer of difficulty to the process of being a DJ and creates havoc for a volunteer-run organization.

If the proposed rules were to be made final without change, WHRB would have to cease webcasting immediately. While the station might undertake the tasks outlined to reach compliance, doing so would take ten years and at a cost equal to or greater than the station's entire annual operating budget. These upgrades would only be completed if the station found tangible benefits from its cash and time investment other than simply reaching compliance with the Office's regulations.

The following outlines specific cost estimates and procedures for completing the three upgrade tasks:

Installing software/hardware to log transmitted sound recordings

There are two methods for logging in digital form all songs broadcast over the air

²⁸ Private, third-party sources for metadata on most major, commercial releases exist from companies such as Muze, AMG, and Loudeye. For example, XM Satellite Radio relies on Loudeye to encode and provide comprehensive metadata on all sound recordings broadcast over their digital network.

(and therefore the internet): brute force entering by hand in a database every song (and its metadata) played; or, installing a software and hardware system to aid in the task. The brute force method is not feasible. During a two minute song, the DJ is busy preparing the next recording for broadcast, a task which can involve finding and selecting the material, giving the track a cursory listen and setting up the proper electronic equipment. To ask him or her to locate information about the material and enter this into a computer in real-time will make the task impossible.

The other option, and the solution employed by large AM/FM webcasters, is to install a software and hardware tracking and logging system for the station. In normal operation, this system handles the broadcasting of all sound recordings, promotional announcements and advertisements, reducing the task of the DJ to announcer or removing the need for human control entirely. However, for a small webcaster with a large, rotating playlist such as WHRB, operating an automation system in this mode runs counter to the charter of providing adventurous and unique programming. To allow the system to aid a WHRB DJ in recordkeeping, serious customization would be required.²⁹ At this time, there are no computers located within WHRB's main broadcast studio. The station estimates that the cost to purchase a commercial hardware and software automation system would be \$ 50,000-\$75,000. An additional \$ 20,000-\$25,000 would need to be spent on customizing the package to operate correctly for WHRB's broadcast methodology and programming philosophy.

Generating a comprehensive metadata database for the entire collection

Without complete metadata for the sound recordings in its collection, a webcaster would need to enter all the information for a work by hand at the point of transmission.

²⁹ One possible scenario would be to create an internal barcode scheme for all media in the station's libraries. For purposes of recordkeeping, the DJ would swipe the media (CD, LP, etc.) into a computer located in the broadcast studio. The computer would link to a central database with full metadata for the album, the DJ would pick the correct track and the system would add the selection to the broadcast log. This scenario assumes that the station has compiled comprehensive metadata on its entire collection. As mentioned earlier, WHRB currently has partial information for only 47,000 of 750,000 sound recordings. The process and burden for completing this task is outlined in the next section.

As described above, this makes the DJ's task of playing unique music impossible. However, creating this database for a large library such as WHRB's is extremely difficult. In an ideal situation, every piece of media would be assigned a unique identification number by the record label at the time of pressing. This number would be linked to a metadata record stored in a publicly available database maintained by the copyright owners. As the Office is aware, this scenario is far from the current music metadata landscape.³⁰

In order to generate metadata, the station would need to locate and enter by hand all relevant data for 750,000 sound recordings and continue this process for the 1,000 new sound recordings acquired each week. To complete this process correctly, WHRB estimates it would need to spend \$ 25,000-\$50,000 on computer terminals and customized database software. More importantly, the station believes it will take approximately 10 years, give the current level of volunteer human resources, to have 70% of its collection cataloged.³¹ This fact alone, not including the estimated \$ 100,000-\$150,000 in costs associated with the upgrade, should demonstrate to the Office the burden for a small AM/FM webcaster in reaching compliance with the proposed rules.

6. Proposed solution

WHRB urges the Copyright Office to exempt non-profit webcasters and those webcasters which qualify as small businesses from filing *Reports of Use* as outlined in Proposed Rulemaking Document 02-2842. Alternatively, WHRB advocates that the Office institute guidelines similar to those used by ASCAP in their *Experimental License*

³⁰ In reality, there are multiple, privately-owned and competing attempts at creating this standard by companies such as Muze, AMG, Loudeye, Gracenote and even the RIAA itself. None of these databases is comprehensive and all suffer major lapses in most of the independent, obscure, and rare items which WHRB prides itself on collecting.

³¹ This estimate is based on WHRB's experience in cataloging its classical collection, a task which was started in the 1960s and currently covers 85% of the collection. In addition, it should be pointed out that classical music is inherently better documented than the average independent rock, country, urban or jazz release. For example, the rock department has approximately 5,000 7" 45s which have been titled by the artist by hand. With the advent of CD recording technology and home studios, the trend in self-releasing material has increased, making the task of cataloging more difficult.

Agreement for Internet Sites & Services – Release 4.0 (See Attachment II) for reporting the use of digital musical compositions.

The purpose of instituting royalty payments for digitally transmitted sound recordings was “to level the playing field by according to sound recordings most of the same performance rights that all other works capable of performance have long enjoyed.” 141 Cong. Rec. S950 (daily ed. Jan. 13, 1995) (statement of Sen. Hatch). It stands to reason that these rights can be administered in a similar fashion to ASCAP’s administration of rights for songwriters and composers. Historically, ASCAP has gained valuable experience in setting fair practices which respect copyright owners and broadcasters. For small entities (defined as those paying less than \$ 10,000 annually in royalties to ASCAP for internet transmissions), ASCAP employs the use of sampling, asking for only 12 (or less) reports detailing all compositions transmitted in a 24-hour period by the webcaster. While ASCAP asks the webcaster to make “good-faith efforts” to furnish these reports in digital format, they are able to make alternate arrangements if this proves to incur “substantial additional expense.” By adopting similar procedures, the Office can insure that small AM/FM webcasters can continue their operations while still respecting the rights of copyright owners.

7. Conclusion

Given the current state of commercial radio, small, non-profit AM/FM webcasters fulfill an important role in bringing educational and adventurous programming to listeners. WHRB urges the Copyright Office to consider the impact its ruling would have on smaller entities. Given the financial (\$100,000-\$150,000) and human resources burden the proposed rules for recordkeeping would cause, WHRB would have to cease webcasting its unique programming. When compared to the annual royalty fees owed by a small webcaster, these burdens are out-of-line and unnecessary. Small entities should be exempt from the reporting requirements. Alternatively, by adopting balanced guidelines such as those drafted by ASCAP, the Office can insure copyright owners

receive fair compensation without unnecessarily precluding webcasters' continuing to deliver their innovative programs.

Respectfully submitted,

HARVARD RADIO BROADCASTING CO., INC.

by Mona Lewandoski
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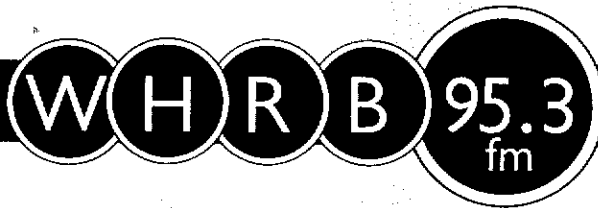
April 5, 2002

Attachments:
Attachment I – Financial Affidavit
Attachment II – ASCAP Experimental License
Attachment III – WHRB Program Guides
Attachment IV – Press clippings

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³² Required to be served under P.L. 89-332, 5 U.S.C. § 500(f).

ATTACHMENT I



Harvard Radio Broadcasting Company

Harvard Radio Broadcasting Co., Inc
389 Harvard St.
Cambridge MA 02138
WHRB

April 4, 2002

This is to certify the following:

Average annual revenue over the past three fiscal years, of which \$45,731.46 is advertising revenue: \$112,891.36.

Average annual budget expenses over the past three fiscal years, excluding depreciation: \$97,162.74.

Mona Lewandoski

Mona Lewandoski, President, WHRB. April 4, 2002

Mona Lewandoski

Affiant

Jurat

Appeared before me, a Notary Public, on this day, April 4, 2002, the aforesaid affiant, who, having first been duly sworn, does say that the statements of fact in the foregoing affidavit are true and correct are true and correct to the best of her knowledge and belief.

Michelle Pérez

Notary Public

NOTARY'S SEAL

My commission expires June 30, 2008, 2008

ATTACHMENT II

ASCAP EXPERIMENTAL LICENSE AGREEMENT
FOR INTERNET SITES & SERVICES RELEASE 2.0

1. **Parties:** This is an agreement between the American Society of Composers, Authors and Publishers ("we," "us" or "ASCAP"), located at One Lincoln Plaza, New York, New York 10023 and

_____ ("you" or "Licensee"), located at

Licensee Name

Street Address or P.O. Box

City

State

ZIP Code

2. **Experimental Agreement:** This is an experimental agreement which applies for its term only and is entered into without prejudice to any position you or we may take for any period subsequent to its termination.

3. **Definitions:**

- (a) Your "**Internet Site or Service**" is a site or service accessible via the Internet or a similar transmission facility from which audio content is transmitted to "Users" and from which "Users" may not download or otherwise select particular musical compositions, and that is generally known as:

_____ with the principal Universal Resource Locator (URL) of:

http:// _____

- (b) "**Internet Transmissions**" are all transmissions of content to "Users" from or through your Internet Site or Service, or from any other Internet site or service pursuant to an agreement between you and the operator of the other Internet site or service, when accessed by means of any connection from your Internet Site or Service.
- (c) "**Users**" are all those who access Internet Transmissions.
- (d) Our "**Repertory**" consists of all copyrighted musical compositions written or published by our members or by the members of affiliated foreign performing rights societies, including compositions written or published during the term of this agreement, and of which we have the right to license non-dramatic public performances.

4. **Grant of License:** We grant you a license to publicly perform, by means of Internet Transmissions, non-dramatic renditions of the separate musical compositions in our Repertory.

5. **Term of License:** The license granted by this agreement commences on January 1, 2002 (the "Effective Date"), and ends on December 31 of the same calendar year, and continues after that for additional terms of one year each unless you or we terminate it by giving the other party notice at least thirty days prior to the end of a calendar year.

6. Limitations on License:

- (a) This license extends only to you and your Internet Site or Service and is limited to performances presented by means of Internet Transmissions, and by no other means; provided, however, that (i) nothing in this agreement authorizes such performances when transmitted from your Internet Site or Service pursuant to an agreement between you and any other Internet site or service operator, when accessed by means of a connection from that other Internet site or service, even if such performances fall within the definition of Internet Transmissions; and provided further, that (ii) if you are an Internet access provider, nothing in this agreement authorizes such performances when transmitted from or through any homepage(s) hosted on your Internet Site or Service for those for whom you provide Internet access.
- (b) This license may not be assigned without our written consent. We will not unreasonably withhold or delay our consent to an assignment of the license. No such consent is required in the event of (i) sale of substantially all of the stock of Licensee; or (ii) an internal corporate restructuring to an affiliated entity or subsidiary.
- (c) This license is limited to the United States, its territories and possessions, and the Commonwealth of Puerto Rico.
- (d) Nothing in this agreement grants you, or authorizes you to grant to any User, or to anyone else, any right to reproduce, copy or distribute by any means, method or process whatsoever, any of the musical compositions licensed by this agreement, including, but not limited to, transferring or downloading any such musical composition to a computer hard drive, or otherwise copying the composition onto any other storage medium.
- (e) Nothing in this agreement grants you, or authorizes you to grant any User, or to anyone else, any right to reproduce, copy, distribute or perform publicly by any means, method or process whatsoever, any sound recording embodying any of the musical compositions licensed under this agreement.
- (f) Nothing in this agreement grants, or authorizes you to grant to any User, or to anyone else, any right to perform publicly by any means, method or process whatsoever, any of the musical compositions licensed under this agreement, including, but not limited to, any transmission, retransmission, or further transmission of any of those compositions.
- (g) This license is limited to non-dramatic performances, and does not authorize any dramatic performances; nor does it extend to or include the public performance of any opera, operetta, musical comedy, play, or like production, as such, in whole or in part.

7. License Fees: For each year during any term of this agreement you agree to pay us the license fee calculated in accordance with the Rate Schedules applicable for that year.

8. Rate Schedules: There are three alternative Rate Schedules, (Schedules "A," "B" and "C") attached to and made a part of this agreement. For each year, you may choose any one of the three rate schedules we offer and for which you can provide the required information, using either your own technology, or technology supplied by an industry acknowledged technology company.

9. **Reports and Payments:** You agree to furnish license fee reports and payments to us as follows:

- (a) **Initial License Fee Report.** Upon entering into this agreement, you will submit an Initial License Fee Report based on a good faith estimate of either "Internet Site/Service Revenue" or "Internet Site/Service Sessions" for the period from the Effective Date of this agreement until December 31 of the year in which this agreement is executed.
- (b) **Annual License Fee Reports.** You will submit an Annual License Fee Report for each year of this agreement, by the first day of April of the following year on the Report Form we will provide you free of charge.
- (c) **License Fee Payments.** You will submit license fee payments quarterly on or before January 1, April 1, July 1 and October 1 of each year. Each such payment shall be equal to one-fourth of the license fee for the preceding calendar year; provided, however, that in any year for which your estimated license fee is less than \$1,000, you will submit payments of \$250 each, or the balance of the license fee due for that year, whichever is less.
- (d) **Late Report Payments.** If we do not receive your Annual License Fee Report when due, you will submit quarterly license fee payments that are 24% higher than the quarterly payments due for the preceding year, and payments will continue at that increased rate until we receive the late report.
- (e) **Annual Adjustment.** With each Annual License Fee Report you will submit payment of any license fees due over and above all amounts that you paid for the year to which the report pertains. If the fee due is less than the amount you paid, we will apply the excess to the next quarterly payment due under this agreement. If the excess is greater than one quarterly payment, we will refund the excess over and above the amount of one quarterly payment to you at your written request.
- (f) **Late Payment Charge.** You will pay a finance charge of 1-1/2% per month, or the maximum rate permitted by state law, whichever is less, from the date due, on any required payment that is not made within thirty days of its due date.
- (g) **Music Use Reports.** You agree to provide us with reports regarding the musical compositions contained in your Internet Transmissions. If the annual license fee payable to ASCAP is less than \$10,000, you will submit such reports for no more than the first three days of each calendar quarter or for such other periods of time as we may reasonably request. If the annual license fee payable to ASCAP is \$10,000 or greater, you will submit such reports for at least one week in each calendar quarter. Our requests for such reports will be sent to you in writing at least thirty days prior to the commencement of the period to be covered by the report. Your reports must be in the form attached hereto ("ASCAP Music Use Report Format"). You will make good faith efforts to furnish the information requested by us in electronic form, employing such commercially practicable technology as may be available for monitoring music use on your Internet Site or Service, or such other means or methods upon which you and we will agree, provided that nothing herein or in the agreement will obligate you to incur substantial additional expense to furnish such information.

10. Report Verification:

- (a) We have the right to examine your books and records, and you agree to obtain for us the right to examine the books and records of any partner in, or co-publisher of, your Internet Site or Service, in order to verify any required report. We may exercise this right by giving you thirty days written notice of our intention to conduct an examination. You agree to furnish all pertinent books and records, including electronic records, to our authorized representatives, during customary business hours. We will consider all data and information derived from our examination as completely confidential. We will not disclose such confidential data and information without your prior written consent, except as may be required by law or legal process, and then only upon prior written notice to you.
- (b) If our examination shows that you underpaid license fees, you agree to pay a finance charge of 1-1/2% per month, or the maximum rate permitted by state law, whichever is less, on the license fees due from the date we bill you for that amount or, if the underpayment is 5% or more, from the date or dates that the license fees should have been paid.
- (c) You may dispute all or part of our claim for additional fees. You may do so by advising us in writing within thirty days from the date we bill the additional fees to you of the basis for your dispute, and by paying the undisputed portion of our claim with the applicable finance charges. If there is a good faith dispute between us concerning all or part of our claim, we will defer finance charges on the disputed amount until sixty days after we have responded to you, and will pro rate finance charges based on our resolution of the dispute.

11. Breach or Default: If you fail to perform any of the terms or conditions required of you by this agreement, we may terminate your license by giving you thirty days written notice to cure your breach or default. If you do not do so within that thirty day period, your license will automatically terminate at the end of that period without any further notice from us.

12. Interference with ASCAP's Operations: We have the right to terminate this license, effective immediately upon written notice, if there is any major interference with, or substantial increase in the cost of, our operation as a result of any law in the state, territory, dependency, possession or political subdivision in which you or your Internet Site or Service is located which is applicable to the licensing of performing rights. In the event of such a termination, we will immediately upon termination refund to you any license fees paid in advance, pro rata to the remainder of the license term.

13. Indemnification: We will indemnify you from any claim made against you with respect to the non-dramatic performance licensed under this agreement of any composition(s) in our Repertory, and will have full charge of the defense against the claim. You agree to notify us immediately of any such claim, furnish us with all the papers pertaining to it, and cooperate fully with us in its defense. If you wish, you may engage your own counsel, at your expense, who may participate in the defense. Our liability under this paragraph is strictly limited to the amount of license fees that you actually paid us under this agreement for the calendar year(s) in which the performance(s) which are the subject of the claim occurred. The Indemnification provided herein shall survive the term of this agreement and apply to any performances covered by this agreement, subject to any applicable statute of limitations.

14. Covenant Not to Sue:

- (a) ASCAP, on its own behalf and on behalf of our members, covenants not to make any claim against you for unauthorized public performances of any of our members' compositions in our Repertory which would have been licensed under this agreement except for the

limitation set forth in subparagraph 6(a)(i), provided that the agreement between you and the operator of the other Internet site or service referred to in subparagraph 6(a)(i) expressly requires that the operator of the other Internet site or service obtain needed authorization for performances of copyrighted musical compositions on or through its Internet site or service, and provided further, that within 24 hours of receipt of notice from us that the operator of the other Internet site or service does not have such needed authorization, you will remove or block the connection from that other Internet site or service to your Internet Site or Service, using commercially practicable efforts to do so.

- (b) ASCAP, on its own behalf and on behalf of our members, covenants not to make any claim against you for unauthorized public performances of any of our members' compositions in our Repertory which would have been licensed under this agreement except for the limitation set forth in subparagraph 6(a)(ii), provided that the agreement between you and the owner of the homepage referred to in subparagraph 6(a)(ii) expressly requires that such owner obtain needed authorization for performances of copyrighted musical compositions on or through its homepage, and provided further, that within 24 hours of receipt of notice from us that the owner of the homepage does not have such needed authorization, you will remove that homepage from your Internet Site or Service.

15. Notices: We or you may give any notice required by this agreement by sending the notice to the other party's last known address by United States Mail or by generally recognized same-day or overnight delivery service. We each agree to inform the other in writing of any change of address.

16. Governing Law: This agreement will be governed by and construed in accordance with the laws of the state of New York.

17. Entire Agreement: This agreement constitutes the entire agreement between you and ASCAP, and may only be modified, or any rights under this agreement may be waived, by a written document executed by both you and ASCAP.

IN WITNESS WHEREOF, this Agreement has been duly executed by ASCAP and Licensee this ____ day of _____, 20_____.

<p style="text-align: center;">AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS</p> <p>By _____</p> <p>_____</p> <p style="text-align: center;">Title</p>	<p style="text-align: center;">_____ Licensee Name</p> <p>By _____</p> <p style="text-align: center;">Signature</p> <p>_____</p> <p style="text-align: center;">Print Your Name</p> <p>_____</p> <p style="text-align: center;">Title</p> <p>(Fill in capacity in which signed: (a) If corporation, state corporate office held; (b) If partnership, write word "partner" under printed name of signing partner; (c) If individual owner, write "individual owner" under printed name.)</p>
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RATE SCHEDULE "A"

REPORT FORM ASCAP EXPERIMENTAL LICENSE AGREEMENT FOR INTERNET SITES & SERVICES – RELEASE 4.0

PART I. ACCOUNT INFORMATION

REPORT PERIOD: _____ THRU 12/31/_____

LICENSEE NAME: _____

POSTAL ADDRESS: _____

INTERNET SITE URL: http://_____ E-MAIL: _____

PHONE NUMBER: _____ FACSIMILE NUMBER: _____

PART II. DEFINITIONS

(a) The terms "**Internet Site or Service**," "**Internet Transmissions**" and "**Users**" are defined in subparagraphs 3(a), (b) and (c) of the license agreement.

(b) "**Sponsor Revenue**" means all payments made by or on behalf of sponsors, advertisers, program suppliers, content providers, or others for use of the facilities of your Internet Site or Service including, but not limited to, payments associated with syndicated selling, on-line franchising and associates programs. "**Sponsor Revenue**" also means all payments from whatever source derived upon your sale or other disposition of goods or services you received as barter for use of the facilities of your Internet Site or Service including, but not limited to, payments for the sale of advertising time or space.

(c) "**Adjustment to Sponsor Revenue**" means advertising agency commissions not to exceed 15% actually allowed to an advertising agency that has no direct or indirect ownership or managerial connection with you or your Internet Site or Service.

(d) "**User Revenue**" means all payments made by or on behalf of Users to access Internet Transmissions including, but not limited to, subscriber fees, connect time charges, and any other access fees.

(e) "**Internet Site/Service Revenue**" includes all specified payments and expenditures whether made directly to you or to any entity under the same or substantially the same ownership, management or control as you, or to any other person, firm or corporation including, but not limited to, any partner or co-publisher of your Internet Site or Service, pursuant to an agreement or as directed or authorized by you or any of your agents or employees.

(f) "Session Value" is the value derived from the number of "Internet Site/Service Sessions" that an Internet Site or Service generates.

(g) "Internet Site/Service Session" is an individual visit and/or access to your Internet Site or Service by a User. If any such visit or access exceeds one hour in duration, each period of one hour, or portion in excess thereof, shall be treated as a single "Internet Site/Service Session." For example, if a User visits or accesses your Site or Service twice in one day, once for 15 minutes and a second time for 40 minutes, that User has generated two "Internet Site/Service Sessions." If a User visits or accesses your Site or Service for an uninterrupted period of two and a half hours, that User has generated three "Internet Site/Service Sessions."

**PART III. REVENUE BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE "A"**

NET SPONSOR REVENUE

1.	Sponsor Revenue	\$	_____
2.	Adjustment to Sponsor Revenue	\$	_____
3.	Net Sponsor Revenue (subtract line 2 from line 1)	\$	_____

INTERNET SITE/SERVICE REVENUE

4.	User Revenue	\$	_____
5.	Net Sponsor Revenue (from line 3)	\$	_____
6.	Internet Site/Service Revenue (add lines 4 and 5)	\$	_____
7.	Rate Based on Revenue	x	_____ .01615
8.	Revenue Based License Fee (multiply line 6 by line 7)	\$	_____

**PART IV. SESSION BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE "A"**

SESSION VALUE

9.	Number of Internet Site/Service Sessions	_____
10.	Rate Based on Internet Site/Service Sessions	x \$ _____ .00048
11.	Session Based License Fee (multiply line 9 by line 10)	\$ _____

PART V. LICENSE FEE CALCULATION FOR RATE SCHEDULE "A"

12.	Licensee Fee (enter line 8 or line 11, whichever is greater)	\$	_____
13.	Minimum License Fee	\$	_____ 264.00
14.	LICENSE FEE DUE (enter amount from line 12 or line 13, whichever is greater)	\$	_____

PART VI. CERTIFICATION

We certify that this report is true and correct and that all books and records necessary to verify this report are now and will continue to be available for your examination in accordance with the terms of the license agreement.

Signature

Date

Print Name and Title

RATE SCHEDULE "B"

REPORT FORM ASCAP EXPERIMENTAL LICENSE AGREEMENT FOR INTERNET SITES & SERVICES – RELEASE 4.0

PART I. ACCOUNT INFORMATION

REPORT PERIOD: _____ THRU 12/31/_____

LICENSEE NAME: _____

POSTAL ADDRESS: _____

INTERNET SITE URL: http://_____ E-MAIL: _____

PHONE NUMBER: _____ FACSIMILE NUMBER: _____

PART II. DEFINITIONS

- (a) The terms "Internet Site or Service," "Internet Transmissions" and "Users" are defined in subparagraphs 3(a), (b) and (c) of the license agreement.
- (b) "Sponsor Revenue" means all payments made by or on behalf of sponsors, advertisers, program suppliers, content providers, or others for use of the facilities of your Internet Site or Service including, but not limited to, payments associated with syndicated selling, on-line franchising and associates programs. "Sponsor Revenue" also means all payments from whatever source derived upon your sale or other disposition of goods or services you received as barter for use of the facilities of your Internet Site or Service including, but not limited to, payments for the sale of advertising time or space.
- (c) "Adjustment to Sponsor Revenue" means advertising agency commissions not to exceed 15% actually allowed to an advertising agency that has no direct or indirect ownership or managerial connection with you or your Internet Site or Service.
- (d) "User Revenue" means all payments made by or on behalf of Users to access Internet Transmissions including, but not limited to, subscriber fees, connect time charges, and any other access fees.
- (e) "Internet Site/Service Revenue" includes all specified payments and expenditures whether made directly to you or to any entity under the same or substantially the same ownership, management or control as you, or to any other person, firm or corporation including, but not limited to, any partner or co-publisher of your Internet Site or Service, pursuant to an agreement or as directed or authorized by you or any of your agents or employees.
- (f) "Session Value" is the value derived from the number of "Internet Site/Service Sessions" that an Internet Site or Service generates.

(g) **"Internet Site/Service Session"** is an individual visit and/or access to your Internet Site or Service by a User. If any such visit or access exceeds one hour in duration, each period of one hour, or portion in excess thereof, shall be treated as a single "Internet Site/Service Session." For example, if a User visits or accesses your Site or Service twice in one day, once for 15 minutes and a second time for 40 minutes, that User has generated two "Internet Site/Service Sessions." If a User visits or accesses your Site or Service for an uninterrupted period of two and a half hours, that User has generated three "Internet Site/Service Sessions."

(h) **"Music Session"** is an "Internet Site/Service Session" in which a User receives any "Internet Transmission" that includes any performance(s) of music.

**PART III. REVENUE BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE "B"**

NET SPONSOR REVENUE

1.	Sponsor Revenue	\$ _____
2.	Adjustment to Sponsor Revenue	\$ _____
3.	Net Sponsor Revenue (subtract line 2 from line 1)	\$ _____

INTERNET SITE/SERVICE REVENUE

4.	User Revenue	\$ _____
5.	Net Sponsor Revenue (from line 3)	\$ _____
6.	Internet Site/Service Revenue (add lines 4 and 5)	\$ _____

VALUE ATTRIBUTABLE TO PERFORMANCES OF MUSIC

7.	Number of Internet Site/Service Sessions	_____
8.	Number of Music Sessions	_____
9.	Ratio (divide line 8 by line 7) (to 3 decimals).....	_____
10.	Internet Site/Service Revenue (from line 6).....	\$ _____
11.	Value Attributable to Performances of Music (multiply line 9 by line 10)	\$ _____
12.	Rate Based on Revenue.....	x .0242
13.	Revenue Based License Fee (multiply line 11 by line 12).....	\$ _____

**PART IV. SESSION BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE "B"**

SESSION VALUE

14.	Number of Internet Site/Service Sessions (from line 7).....	_____
15.	Number of Music Sessions (from line 8)	_____
16.	Rate Based on Music Sessions.....	x \$.00073
17.	Session Based License Fee (multiply line 15 by line 16)	\$ _____

PART V. LICENSE FEE CALCULATION FOR RATE SCHEDULE "B"

18. **Licensee Fee** (enter line 13 or line 17, whichever is greater) \$ _____
19. **Minimum License Fee** \$ 264.00
20. **LICENSE FEE DUE** (enter amount from line 18 or line 19, whichever is
greater) \$ _____

PART VI. CERTIFICATION

We certify that this report is true and correct and that all books and records necessary to verify this report are now and will continue to be available for your examination in accordance with the terms of the license agreement.

Signature

Date

Print Name and Title

RATE SCHEDULE "C"

REPORT FORM ASCAP EXPERIMENTAL LICENSE AGREEMENT FOR INTERNET SITES & SERVICES – RELEASE 4.0

PART I. ACCOUNT INFORMATION

REPORT PERIOD: _____ THRU 12/31/_____

LICENSEE NAME: _____

POSTAL ADDRESS: _____

INTERNET SITE URL: http://_____ E-MAIL: _____

PHONE NUMBER: _____ FACSIMILE NUMBER: _____

PART II. DEFINITIONS

(a) The terms "**Internet Site or Service**," "**Internet Transmissions**" and "**Users**" are defined in subparagraphs 3(a), (b) and (c) of the license agreement.

(b) "**Sponsor Revenue**" means all payments made by or on behalf of sponsors, advertisers, program suppliers, content providers, or others for use of the facilities of your Internet Site or Service including, but not limited to, payments associated with syndicated selling, on-line franchising and associates programs. "**Sponsor Revenue**" also means all payments from whatever source derived upon your sale or other disposition of goods or services you received as barter for use of the facilities of your Internet Site or Service including, but not limited to, payments for the sale of advertising time or space.

(c) "**Adjustment to Sponsor Revenue**" means advertising agency commissions not to exceed 15% actually allowed to an advertising agency that has no direct or indirect ownership or managerial connection with you or your Internet Site or Service.

(d) "**User Revenue**" means all payments made by or on behalf of Users to access Internet Transmissions including, but not limited to, subscriber fees, connect time charges, and any other access fees.

(e) "**Internet Site/Service Revenue**" includes all specified payments and expenditures whether made directly to you or to any entity under the same or substantially the same ownership, management or control as you, or to any other person, firm or corporation including, but not limited to, any partner or co-publisher of your Internet Site or Service, pursuant to an agreement or as directed or authorized by you or any of your agents or employees.

(f) "**Session Value**" is the value derived from the number of "Internet Site/Service Sessions" that an Internet Site or Service generates.

(g) **“Internet Site/Service Session”** is an individual visit and/or access to your Internet Site or Service by a User. If any such visit or access exceeds one hour in duration, each period of one hour, or portion in excess thereof, shall be treated as a single “Internet Site/Service Session.” For example, if a User visits or accesses your Site or Service twice in one day, once for 15 minutes and a second time for 40 minutes, that User has generated two “Internet Site/Service Sessions.” If a User visits or accesses your Site or Service for an uninterrupted period of two and a half hours, that User has generated three “Internet Site/Service Sessions.”

(h) **“Music Session”** is an Internet Site/Service Session in which a User receives any Internet Transmission that includes any performance(s) of music.

(i) **“Performance of Music”** is any performance of music contained in any Internet Transmission.

(j) **“Performance of ASCAP Music”** is any Performance of Music that is of a musical work in the ASCAP repertory not otherwise licensed.

**PART III. REVENUE BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE “C”**

NET SPONSOR REVENUE

1.	Sponsor Revenue	\$	_____
2.	Adjustment to Sponsor Revenue	\$	_____
3.	Net Sponsor Revenue (subtract line 2 from line 1)	\$	_____

INTERNET SITE/SERVICE REVENUE

4.	User Revenue	\$	_____
5.	Net Sponsor Revenue (from line 3)	\$	_____
6.	Internet Site/Service Revenue (add lines 4 and 5)	\$	_____

VALUE ATTRIBUTABLE TO PERFORMANCES OF MUSIC

7.	Number of Internet Site/Service Sessions	_____	
8.	Number of Music Sessions	_____	
9.	Ratio (divide line 8 by line 7) (to 3 decimals).....	_____	
10.	Internet Site/Service Revenue (from line 6).....	\$	_____
11.	Value Attributable to Performances of Music (multiply line 9 by line 10)	\$	_____

VALUE ATTRIBUTED TO PERFORMANCES OF ASCAP MUSIC

12.	Number of Performances of Music	_____	
13.	Number of Performances of ASCAP Music	_____	
14.	Ratio (divide line 13 by line 12) (to 3 decimals).....	_____	
15.	Value Attributable to Performances of Music (from line 11).....	\$	_____
16.	Value Attributable to Performances of ASCAP Music (multiply line 14 by line 15).....	\$	_____
17.	Rate Based on Revenue	x	_____ .0446
18.	Revenue Based License Fee (multiply line 16 by line 17).....	\$	_____

**PART IV. SESSION BASED
LICENSE FEE CALCULATION FOR RATE SCHEDULE "C"**

SESSION VALUE

19.	Number of Internet Site/Service Sessions (from line 7).....	_____
20.	Number of Music Sessions (from line 8).....	_____
21.	Number of Performances of Music (from line 12).....	_____
22.	Number of Performances of ASCAP Music (from line 13).....	_____
23.	Ratio (divide line 22 by line 21) (to 3 decimals).....	_____
24.	Sessions Attributable to Performances of ASCAP Music (multiply line 20 by line 23).....	_____
25.	Rate Based on Performances of ASCAP Music x \$	_____ .00134
26.	Session Based License Fee (multiply line 24 by line 25)	\$ _____

PART V. LICENSE FEE CALCULATION FOR RATE SCHEDULE "C"

27.	Licensee Fee (enter line 18 or line 26, whichever is greater)	\$ _____
28.	Minimum License Fee	\$ _____ 264.00
29.	LICENSE FEE DUE (enter amount from line 27 or line 28, whichever is greater)	\$ _____

PART VI. CERTIFICATION

We certify that this report is true and correct and that all books and records necessary to verify this report are now and will continue to be available for your examination in accordance with the terms of the license agreement.

Signature

Date

Print Name and Title

ASCAP MUSIC USE REPORT FORMAT FOR INTERNET SITES & SERVICES

FIELD #	PERFORMANCE RECORD FIELD DESCRIPTION	FORMAT																		
1	Name of a Song , or Performance Title , or Recording , or the name of a Product or First Line of Text about the product. If blank, assumed to be unidentified.	Text; 60 characters																		
2*	Name(s) of Featured Artist(s) or Band(s)	Text; 60 characters																		
3*	Album title (optional)	Text; 60 characters																		
4	Identification of Broadcaster / Webcaster or Uniform Resource Locator (URL) ; or fully Qualified Internet Address ; or Internet Service . Note: This field may be moved into a header.	Text; 80 characters																		
5	ASCAP Account Number	Numeric; 11 digits																		
6	Channel Type Code Use IT for Interactive — a direct choice/selection (listening or downloading activity) of a particular song . Use NI for Non-Interactive — a choice/selection (listening or downloading activity) not specific to a particular song.	Text; 2 characters																		
7	Format Code For Interactive: Format Code of Song. For Non-Interactive Multi-channel Internet sites or services: Format Code of Channel For Non-Interactive Single-Channel Internet sites or services: Format Code of Internet site <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;"><u>Format Code</u></td> <td><u>Full Format Name</u></td> </tr> <tr> <td>C</td> <td>Country</td> </tr> <tr> <td>CL</td> <td>Classical</td> </tr> <tr> <td>E</td> <td>Ethnic</td> </tr> <tr> <td>JZ</td> <td>Jazz</td> </tr> <tr> <td>RE</td> <td>Religious, Black Gospel, Contemporary Christian</td> </tr> <tr> <td>S</td> <td>Spanish</td> </tr> <tr> <td>UC</td> <td>Urban Contemporary</td> </tr> <tr> <td>POP</td> <td>Oldies, Alternative, Classic Rock, Hot AC, Standards, Contemporary Hit Radio, Easy Listening, Hot AC, Adult Contemporary</td> </tr> </table>	<u>Format Code</u>	<u>Full Format Name</u>	C	Country	CL	Classical	E	Ethnic	JZ	Jazz	RE	Religious, Black Gospel, Contemporary Christian	S	Spanish	UC	Urban Contemporary	POP	Oldies, Alternative, Classic Rock, Hot AC, Standards, Contemporary Hit Radio, Easy Listening, Hot AC, Adult Contemporary	Text; 3 characters
<u>Format Code</u>	<u>Full Format Name</u>																			
C	Country																			
CL	Classical																			
E	Ethnic																			
JZ	Jazz																			
RE	Religious, Black Gospel, Contemporary Christian																			
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8	Usage Code for Song <table style="width: 100%; border: none;"> <tr> <td style="width: 30%;"><u>Usage Code</u></td> <td><u>Description</u></td> </tr> <tr> <td>F</td> <td>Feature</td> </tr> <tr> <td>LT</td> <td>Logo</td> </tr> <tr> <td>T</td> <td>Theme</td> </tr> <tr> <td>BG</td> <td>Background</td> </tr> <tr> <td>J</td> <td>Jingle (commercial use)</td> </tr> </table> Default is F	<u>Usage Code</u>	<u>Description</u>	F	Feature	LT	Logo	T	Theme	BG	Background	J	Jingle (commercial use)	Text; 2 characters						
<u>Usage Code</u>	<u>Description</u>																			
F	Feature																			
LT	Logo																			
T	Theme																			
BG	Background																			
J	Jingle (commercial use)																			
9	Number of Requests for This Song	Numeric; 9 digits																		
10*	Server Date of Performance	Numeric; 8digits; YYYYMMDD																		
11*	Server Time of Performance Default for Interactive Sites is 120000	Numeric; 6 digits; HHMMSS based on a 24 hour clock																		
12*	Duration of Performance	Numeric; 6 digits; IHMMSS																		
13	Country of Origin of Server (Default is US)	Text; 2 characters																		

* If the song has more than one value for any of these fields, a separate performance record is necessary for each new value.

ATTACHMENT III

WHRB PROGRAM GUIDE

January/February 1997
Volume 25, No. 3

Winter Orgy® Schedule

95.3 FM



Beethoven: Concerto No. 5 in E-flat, Op. 73; Szell, Cleveland Orchestra
Seltmann: Concerto in A, Op. 54; Szell, Cleveland Orchestra (CBS)
Grieg: Concerto in A, Op. 16; Szell, Cleveland Orchestra (CBS)

7:00 pm
Schubert: "Wanderer" Fantasy, D. 760 (Sony)
Franck: Symphonic Variations; Szell, Cleveland Orchestra (CBS)
Copland: Piano Sonata (Epic LP)
Rachmaninoff: Rhapsody on a Theme of Paganini; Szell, Cleveland Orchestra (CBS)
Sessions: "From My Diary" (Epic LP)
Kirchner: Piano Sonata (Epic LP)
10:00 pm RECORD HOSPITAL

Wednesday, January 8

5:00 am JAZZ SPECTRUM
1:00 pm THE LEON FLEISHER ORGY, PART II
Schubert: Piano Sonata in A, D. 664 (Sony)
Rorem: Three Barcarolles (Epic LP)
Kavel: Allegro del Giocoso from "Miroirs" (CBS)
Fleisher plays Brahms
Concerto No. 1 in d, Op. 15; Szell, Cleveland Orchestra (Epic LP)
Variations and Fugue on a Theme by Handel, Op. 24 (Odyssey LP)
Piano Quintet in F, Op. 34; Juilliard Quartet (Odyssey LP)
Sixteen Waltzes, Op. 39 (Odyssey LP)
Concerto No. 2 in B-flat, Op. 83; Szell, Cleveland Orchestra (Odyssey LP)
4:30 pm Fleisher as Conductor
From the Schnabel Memorial Concerts on Audiophile LPs:
Beethoven: Concerto No. 5 in E-flat, Op. 73; Shore, NRC Orchestras
Mozart: Concerto No. 24 in c, K. 491; Franck, NRC Orchestra
Schnabel: Duet-ensemble members of NRC Orchestra
6:00 pm Fleisher the Sinister Bostonian
From Sony compact discs:
Kavel: Concerto in D, Ozawa, Boston Symphony Orchestra
Prokofiev: Concerto No. 4 in B-flat; Ozawa, Boston Symphony Orchestra
Britten: Diversions for Piano Left Hand and Orchestra, Op. 21; Ozawa, Boston Symphony Orchestra
Takacs: Toccatas and Fugue, Op. 56
Saint-Saëns: Six Etudes, Op. 135
Saxton: Chacony
Bach/Brahms: Chaconne from Partita No. 2 in d, S. 1004
Hummelfeld: Etude in A-flat, Op. 36
Serjalin: Prelude and Nocturne, Op. 9
Godowsky: Symphonic Metamorphoses of the "Schatz-Walzer"
8:00 pm Fleisheriana
1996 New England Conservatory Commencement address
Reprise, with material being determined at press time.
10:00 pm RECORD HOSPITAL

Thursday, January 9

5:00 am JAZZ SPECTRUM
1:00 pm WINDS FROM WIEN
Music of Variancy and Vandal played by the Consortium Classicum.
2:00 pm TIE WILLEM PIJPER ORGY
Dutch composer Willem Pijper (born September 8, 1894, died March 18, 1947) is an important Dutch voice in music and, through example and teaching, he was a major influence on the composers in Holland. His music is almost never performed in this country, but thanks to Radio Nederland and other Dutch enterprises, we are able to commemorate the year of the fiftieth anniversary of his death with most of his important compositions.
1914: String Quartet No. 1 in F; Schönberg Quartet (Olympia)
1916: Passacaglia for Clarinet; Winsemius (Donemus LP)
1917: Symphony No. 1, "Pan"; Dufallo, Rotterdam Philharmonic
1919: Violin Sonata No. 1; de Klif, Dercksen (Donemus LP)
1919: Cello Sonata No. 1; Mijnders, van Henegouwen (Composers' Voice)
1919-20: Poësie populaire: "La maamarie"; van Nes, van Herk (Dutch CBS)
1921: Symphony No. 2; van Driesten, Rotterdam Philharmonic Orchestra (Composers' Voice)
1921: Piano Trio No. 2; Netherlands Radio Trio (Radio Nederland LP)
1922: Violin Sonata No. 2; Sabonius, Stron (Radio Nederland LP)
1923: String Quartet No. 3; Schönberg Quartet (Olympia)
1923: Sextet for Five Wind Instruments and Piano; Netherlands Radio Philharmonic Society (Radio Nederland LP)
1924: Cello Sonata No. 2; Mijnders, van Henegouwen (Composers' Voice)
1925: Sonatina for Piano No. 2; Dercksen (Donemus LP)
1925: Flute Sonata; Zoon, Brackman (NM Classics)
1925: Sonatina for Piano No. 3; Dercksen (Donemus LP)
1926: Symphony No. 3; Dufallo, Rotterdam Philharmonic (Radio Nederland)
1927: Piano Concerto; Bruins, van Driesten, Rotterdam Philharmonic Orchestra (Composers' Voice)
1928: Six Symphonic Enigmas; Rattle, Rotterdam Philharmonic Orchestra
1928-29: Wind Quintet; Danzi Quintet (Radio Nederland LP)
1932-33, rev. 1934: Halewijn; Meijer, van Nes, van der Meer, Meens, Appelman, Deileman, Knop, Goedhart, Downes, Dutch Broadcasting Chamber Choir, Dutch Broadcasting Orchestra (Composers' Voice LP)
1936/47: Cello Concerto; Schiff, Spanjaard, Netherlands Radio Chamber Orchestra (NM Classics)
1938-39: Violin Concerto; Hettema, Vis, Rotterdam Philharmonic Orchestra (Radio Nederland LP)
1940: Six Adagio; Driesten, Rotterdam Philharmonic (Composers' Voice)
1946: Quartet No. 5, unfinished; Gaudemus Quartet (Composers' Voice)
10:00 pm THE BOY RACER ORGY

Friday, January 10

2:00 am RECORD HOSPITAL
5:00 am JAZZ SPECTRUM
1:00 pm CLASSICAL REQUEST WEEKEND BEGINS
So you want to write an Orgy? As a service to our listeners, we open our library for two days of requests. To hear a favorite piece or composer, call 495-WHRH, or send e-mail to request@mpel.student.harvard.edu. We only ask that you not turn this into another Warhorse Orgy@.
7:00 pm HARVARD HOCKEY
Harvard vs. Union
10:00 pm THE CRIMP SHRINE ORGY

Saturday, January 11

4:00 am RECORD HOSPITAL
5:00 am JAZZ SPECTRUM
1:00 pm HILLBILLY AT HARVARD
1:00 pm CLASSICAL REQUEST WEEKEND CONTINUES
6:30 pm HARVARD HOCKEY
Harvard vs. Rensselaer.
9:30 pm THE NIGHT TRAIN
RHYTHM 95 again invites you to ride with The Night Train for an all-night tour through the world of classic Rhythm and Blues, with artists and songs that helped to make American R&B a significant cultural influence. Tribute will be paid to American cities and regions that served as centers for major R & B recording labels and their distinct styles: Detroit (Motown), Memphis (Stax), Philadelphia (Philly International), Chicago (Chess), Miami (TK) and New York (Atlantic), plus areas that have emerged recently as centers for Urban Contemporary Music: Los Angeles (Solar), Atlanta (LaFace), Minneapolis (Paisley Park), and New York (Tommy Boy). Such popular artists as James Brown, Barry White, Marvin Gaye, Aretha Franklin, and New Edition join many whose influences on the music were far greater than their commercial success, including Linda Jones, Johnny Taylor, the New Birth, Jerry Butler, and Jimmy Forrest, who wrote the instrumental standard from which this presentation takes its name. Requests will be accepted.

Sunday, January 12

7:00 am BLOES
11:00 am MEMORIAL CHURCH SERVICE
Today, the Reverend Peter J. Guinee, Plummer Professor of Christian Morals and Minister in the Memorial Church, Music: Bach's Cantata S. 117, "Sei Lob und Ehr' dem höchsten Gut", with the Bach Society Orchestra joining the Harvard University Choir under Murray Forbes Somerville.
1:00 pm THE SERGEI PROKOFIEV ORGY, PART I
Sergei Prokofiev had an output both extensive and eclectic. Our 62 hour survey of his music will proceed primarily in chronological order to trace the compositional evolution of this towering figure.
Allegretto in D for Piano (1904-05); Rahman El Bacha (Forlane)
Scherzo in D (1904-05); Rahman El Bacha (Forlane)
Piano Sonata No. 1 in F, Op. 1 (1909); Rahman El Bacha (Forlane)
Four Etudes for Piano, Op. 2 (1909); Sandor (Vox LP)
Four pieces for piano, Op. 3 (1911); Rahman El Bacha (Forlane)
Four pieces for piano, Op. 4 (1910-12); Rahman El Bacha (Forlane)
Dreams, Symphonic Poem, Op. 6 (1910); Ashkenazy, Concertgebouw Orch.
Autumnal Sketch, Op. 8 (1916, revised 1915, 1934); Prewin, London Symphony Orchestra (London LP)
Two Poems (Amphibian, Balmain), Op. 9 (1910-11); Farley, Aronov (Chandos)
Piano Concerto No. 1 in D-flat, Op. 10 (1911-12); Lympany, Sankind Philharmonic Orchestra (Olympia)
Toccata in C for Piano, Op. 11 (1912); L. Berman (Monitor LP)
Ten Episodes for Piano, Op. 12 (1906-13); Sandor (Vox LP)
Madalena, Op. 13 (Orchestration compiled by Edward Downes) (1911-13); Pisarenko, Zvezeva, Martynov, Moiseenko, Grinov, Kriobov, Moscow Municipal Theater Orchestra and Chorus (Quadrum)
Piano Sonata No. 2 in d, Op. 14 (1912); Lill (ASV)
Piano Concerto No. 2 in g, Op. 16 (1912-13, revised 1923); Gutierrez, Jarvi, Royal Concertgebouw Orchestra (Chandos)
Saracens, Op. 17 (1912-14); Novitskaya (Angel LP)
The Ugly Duckling, Op. 18 (1914); Södersström, Ashkenazy (London LP)
Violin Concerto No. 1 in D, Op. 19 (1916-17); Stern, Mitropoulos, New York Philharmonic Orchestra (Sony)
Scythian Suite Op. 20 (1915); Bernstein, New York Philharmonic (Columbia)
6:00 pm
Choir (The Buffoon), Op. 21 (1915); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
Visions Fugitives, Op. 22 (1915-17); Mustonen (London)
Five Poems (Balmain), Op. 23 (1915); Farley, Vignoles (ASV)
Symphony No. 1 in D, Op. 25, "Classical" (1916-17); Masur, London Philharmonic Orchestra (Teldec)
Five Poems of Anna Akhmatova, Op. 27 (1916); Farley, Aronov (Chandos)
Piano Sonata No. 3 in a, Op. 28 (1907, revised 1917); Lill (ASV)
Piano Concerto No. 3 in C, Op. 26 (1917-21); Kissin, Chistyakov, Moscow Philharmonic Symphony Orchestra (RCA)
The Love for Three Oranges, Op. 33 (1921); Dubose, Viola, Bastin, Gautier, Barquier, Natano, Lyon Opera Orchestra and Chorus (Virgin)
10:30 pm THE TECH ORGY
It's the Saturday Night Live of Harvard Radio, as the WHRB technical department returns with parodies, live music, and who knows what else, plus cult classics from Devo to Iron Butterfly to the theme from your favorite 70's TV space show.
midnight MONDAY MORNING SKRIBE

Monday, January 13

5:00 am THE SERGEI PROKOFIEV ORGY, PART II
The Gambler, Op. 24 (1915-16, rewritten 1927-28); Makhov, Puhakova, Matiusina, Troitsky, Sokolov, Dubrin, Antipova, Rozhdvestvensky, All-Union Radio Choir and Orchestra (Columbia LP)
Piano Sonata No. 4 in c, Op. 29 (1908, revised 1917); Petrov (Melodiya)
Andante from Piano Sonata No. 4, transcribed for orchestra by the composer; Jarvi, Scottish National Orchestra (Chandos)
They Are Seven, Cantata (after Balmain) for Tenor, Chorus, and Orchestra, Op. 30 (1917-18, revised 1933); Rozhdvestvensky, USSR Radio Symphony Orchestra and Choir (Chant du Monde)
Tales of an Old Grandmother, Op. 31 (1918); Sandor (Vox LP)
Four Pieces for Piano, Op. 32 (1918); Sandor (Vox LP)
Schubert Waltz Suite (1920); Berman (Chandos)
Five Melodies for Violin and Piano, Op. 35bis (1920); Pasquier, Rogé (Adda)
Five Poems of Mayakovsky, Op. 36 (1921); Farley, Aronov (Chandos)
Quintet in g for Oboe, Clarinet, Violin, Viola and Double Bass, Op. 39 (1924); Berliner Soloisten (Teldec)
9:00 am
Symphony No. 2 in d, Op. 40 (1924-25); Jarvi, Scottish National Orchestra Le Pas d'Acier (The Steel Step), Op. 41 (1925); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
Overture, Op. 42 (1926); Thomas, Los Angeles Philharmonic (CBS LP)
Diverfimento, Op. 43 (1925-29); Jarvi, Scottish National Orchestra (Chandos)
Overture on Hebrew Themes, Op. 34 (1920); Spivakov, Garslitsky, Gandelman, Milman, Kissin, Lethnes (RCA)
Symphony No. 3 in c, Op. 44 (1928); Rostropovich, French National Orchestra Choses en Soi (Things in Themselves), Op. 45 (1928); Sandor (Vox LP)
The Prigdal Song, Op. 46 (1928-29); Jarvi, Scottish National Orchestra
Symphony No. 4 in C, Op. 47 (1929); Jarvi, Scottish National Orchestra (Chan.)
Sinfonia in A, Op. 48 (1929); Jarvi, Scottish National Orchestra (Chandos)
1:00 pm
String Quartet No. 1 in b, Op. 30 (1930); Manfred Quartet (Pierre Verany)
Andante in b for String Orchestra, Op. 50bis; Rozhdvestvensky, Large Symphony Orchestra of Central TV and USSR Radio (Melodiya LP)
On the Dnieper, Op. 51 (1930-31); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
Six Pieces for Piano, Op. 52 (1930-31); Berman (Chandos)
Piano Concerto No. 4 in B-flat for Left Hand, Op. 33 (1931); Berman, Jarvi, Scottish National Orchestra (Chandos)
Sonatina in e and G for Piano, Op. 54 (1931-32); Lill (ASV)
Piano Concerto No. 5 in G, Op. 55 (1931-32); Richter, Maazel, London Symphony Orchestra (Angel LP)
Sonata for Two Violins, Op. 56 (1932); Osoavotvitz, Kovacic (Hyperion)
Symphonic Song, Op. 57 (1933); Jarvi, Scottish National Orchestra (Chandos)
Cells Concerto in e, Op. 58 (1935-36); Walevska, Inbal, National Opera Orchestra of Monte Carlo (Philips)
Three Pieces for Piano, Op. 59 (1933-34); Berman (Chandos)
Danka, for Piano (after 1933); Berman (Chandos)
Lieutenant Kijé, Op. 60 (version with baritone soloist) (1934); Vokataitis, Slatkin, St. Louis Symphony Orchestra (Vox LP)
6:00 pm
Egyptian Nights, Op. 61 (1934); Rozhdvestvensky, Leningrad Philharmonic Peninsula, for Piano, Op. 62 (1933-34); Sandor (Vox LP)
Violin Concerto No. 2 in g, Op. 63 (1935); Oistrakh, Galliera, Philharmonia Orchestra (Strapagan LP)
Music for Children, Op. 65 (1935); Gresco (London LP)
Summer Day Suite, Op. 65bis (1935); Klama, Prague Chamber Orchestra
Roméo and Juliet, Op. 64 (1935-36); Maazel, Cleveland Orchestra (London)
10:00 pm TOP TWENTY COUNTDOWN

Tuesday, January 14

5:00 am JAZZ SPECTRUM
1:00 pm THE SERGEI PROKOFIEV ORGY, PART III
Lieutenant Kijé, Op. 60 (version without baritone soloist) (1934); Reiner, Chicago Symphony Orchestra (RCA)
Peter and the Wolf, Op. 67 (1936); L. Prokofiev, Jarvi, Scottish National Orchestra (Chandos)
Three Children's Songs, Op. 68 (1936); Schreier, Savallish (Philips)
Three Marches, Op. 69 (1935); Sergeyev, Nazarov, USSR Defense Ministry Band (Melodiya LP)
Incidental music in Pushkin's drama Boris Godunov, Op. 70 (1936); Prokofiev, USSR Ministry of Culture Symphony Orchestra (Conifer)
Incidental music to the play Eugene Onegin adapted from Pushkin, Op. 71 (1936); Casack, McCorday, J. West, Malham, Hardman, S. West, Downes, Sinfonia 21 (Chandos)
Russian Overture, Op. 72 (1936); Jarvi, Philharmonia Orchestra (Chandos)
Three Romances (Pushkin), Op. 73 (1936); Farley, Aronov (Chandos)
Cantata for the Twentieth Anniversary of the October Revolution, Op. 74 (1936-37); Rozhdvestvensky, Jarvi, Philharmonia Orchestra and Chorus
Ten Piano Pieces from Roméo and Juliet, Op. 75 (1937); Edelmann (RCA)
6:00 pm
Hamlet, Op. 77; Def-Donskaya, Balkov, E. Khachaurian, USSR Ministry of Culture Symphony Orchestra (Conifer)
The Duenna (Betrathed in a Monastery), Op. 86 (1940-41); Kisevitchenska, Iauko, Koruchonov, Mischevskiy, Kravov, Hlinski, Bouliavay, Alkolduev, Choir and Orchestra of the Stanislavsky Theater (Chant du Monde)
Alexander Nevsky, Cantata drawn from music to Eisenstein's film, Op. 78 (1930-31); Fimnie, Jarvi, Scottish National Orchestra Chorus, Scottish National Orchestra (Chandos)
10:00 pm RECORD HOSPITAL

Wednesday, January 15

5:00 am JAZZ SPECTRUM
1:00 pm THE SERGEI PROKOFIEV ORGY, PART IV
Violin Sonata No. 1 in f, Op. 80 (1938-46); Perlman, Astkenazy (RCA LP)
Semyon Kotko, symphonic suite from the opera, Op. 81bis (1941); Jarvi, Scottish National Orchestra (Chandos)
Piano Sonata No. 6 in A, Op. 82 (1939-40); Chia (Harmonia Mundi)
Piano Sonata No. 7 in B-flat, Op. 83 (1939-1942); Ashkenazy (London LP)
Piano Sonata No. 8 in B-flat, Op. 84 (1939-1944); Ashkenazy (London LP)
Songs of Joy, Op. 85 (1939); Svelnikov, Choir and Symphony Orchestra of USSR Radio (Chant du Monde)
Cinderella, Op. 87 (1940-41); Rozhdvestvensky, Moscow Radio Symphony Six Pieces from Cinderella for piano, Op. 102 (1945); Berman (Chandos)
5:30 pm
War and Peace, Op. 91 (1941-43, revised 1946-52); Vishnesovskaya, Ciesinski, Pannova, Toczycka, Ochman, Gedda, Raitzin, Miller, Tumaglan, Petkov, Ghuseljev, Rustrupovich, Orchestre National de France, French Radio Chorus (Érato)
War and Peace excerpts arr. for piano by the composer; Douglas (RCA)
10:00 pm RECORD HOSPITAL

Thursday, January 16

5:00 am JAZZ SPECTRUM
1:00 pm THE SERGEI PROKOFIEV ORGY, PART V
String Quartet No. 2 in F, Op. 92 (1941); Manfred Quartet (Pierre Verany)
Ballad of the Boy Remained Unknown, cantata, Op. 93 (1942); Polyakova, Makhov, Rozhdvestvensky, Large Chorus and Large Symphony Orchestra of Central TV and USSR Radio (Melodiya LP)
Flute Sonata in D, Op. 94 (1943); Piccini, Haefliger (Composers Society)
March in B-flat, Op. 99 (1943); Sergeyev, USSR Defense Ministry Band
Symphony No. 5 in B-flat, Op. 100 (1944); Bernstein, Israel Philharmonic
Violin Sonata No. 2 in D, Op. 94a (1943); Pasquier, Rogé (Adda)
Piano Sonata No. 9 in C, Op. 103 (1947); Sandor (Vox LP)
Twelve Russian Folk Songs, Op. 104, excerpts (1944); Farley (ASV) and Schreier, (Orbzeit Berlin Classics)
Ole on the End of the War, Op. 105 (1945); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
Waltz Suite, Op. 110 (1946); Chernykovsky, Rozhdvestvensky, USSR Radio and TV Large Symphony Orchestra (Conifer)
Symphony No. 6, Op. 111 (1945-47); Weller, London Philharmonic (London)
6:00 pm
Historic Performances Segment: Prokofiev performing his own piano pieces and other early recordings.
10:00 pm RECORD HOSPITAL

Friday, January 17

5:00 am JAZZ SPECTRUM
1:00 pm THE SERGEI PROKOFIEV ORGY, PART VI
Symphony No. 4 in C, revised version, Op. 112 (1947); Kitanaka, Moscow Symphony Orchestra (Melodiya)
Thirty Years, Festival Poem for the Thirtieth Anniversary of October 1917, Op. 113 (1947); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya)
Flourish Mighty Homeland, Cantata for the Thirtieth Anniversary of the October Revolution, Op. 114 (1947); Rozhdvestvensky, USSR Ministry of Culture Symphony Orchestra (Melodiya LP)
Sonata for Solo Violin, Op. 115 (1947); Kaler (Ongaku)
Ivan the Terrible, music from the Eisenstein film, Op. 116 (1942-45), arranged as oratorio by Abram Stavesich; Arkhipova, Mokrenko, Morguov, Muti, Philharmonia Orchestra, Ambrosian Chorus (EMI)
The Story of a Real Man, Op. 117 (1947-48); Kibkalo, Deonudova, Shulpin, Strimova, Pankov, Eizen, Maslennikov, Reshetin, Emler, Bulboi Theater Chorus and Orchestra (Melodiya/ABC West LP)
The Tale of the Stone Flower, Op. 118 (1943-53); Varviso, L'Orchestra de la Suisse Romande (London LP)
6:00 pm
Cello Sonata in C, Op. 119 (1949); Harell, Levine (RCA LP)
Two Pushkin Waltzes, Op. 120 (1919); Jarvi, Scottish National Orchestra (Chandos)
Winter Idyll, Op. 122 (1949-50); Serberier, Scottish Chamber Orchestra On Guard for Peace, oratorio, Op. 124 (1950); Arkhipova, Mironov, Maksakova, Mishkin, Rozhdvestvensky, Boys' Chorus of the Moscow Choral School, Moscow Radio Orchestra and Chorus (Melodiya LP)
Sinfonia Concertante for Cello and Orchestra, Op. 125 (1950-51, revised 1952); Rostropovich, Ozawa, London Symphony Orchestra (Érato)
The Meeting of the Volga and the Don, Op. 130 (1951); Samosud, Moscow Philharmonic Orchestra (Monitor LP)
Concerto in g for Cello and Orchestra, Op. 132 (completed by Rostropovich, orchestrated by Kabalevsky) (1952); Isserlis, Litton, London Philharmonic Orchestra (Virgin)
Sonata for Solo Cello, Op. 133 (completed by Vladimir Blok) (1952); Jaseris (Virgin)
Symphony No. 7, Op. 131 (1951-52); Weller, London Symphony Orchestra (London LP)
Piano Sonata No. 10 in e, Op. 137 (incomplete) (1953); McLachlan (Olympia)
10:00 pm RECORD HOSPITAL

1894-1903: "A tak bychom sli celym zivotem" ("And that's how we would go") and "Aji on byl zlatobriv" ("Ah, he was so strong"), original aria of Kostelnicka from Act I of Jenůf; Pavlova, Tannenbergerova. Svarovsky, Brno State Philharmonic Orchestra (Supraphon)
 1903: Elegie na smrt dcerky Olyy; Panenka. Kasal, Czech Radio Chorus
 1904: Zabrava Maria (Hail Mary) for tenor, mixed voices, and organ; Kemall, Phillips, Webber, Choir of Gonville & Caius College(ASV)
8:00 pm

1904: Cvero muckych sboru moravskyech (4 Moravian male-voice choruses); Jankovsky, Holen, Veselka, Prague Philharmonic Choir
 c. 1914: Tri Moravské tance (Three Moravian dances); Rudy (EMI)
 1903-5: Osud (Fate; Destiny); Krejčík, Pokorna, Krátek, Svarovsky, Karecnikova, Novak, Hajossovova, Caban, Pribyl, Steinerova, Palaskova, Janacka, Doubek, Kurfürst, Palivcova, Holesovsky, Hladikova, Jilkova, Ojrecka, Soucek, Barova, Janska, Skrobánek, Jilek, Brno Janacek Opera Orchestra and Chorus (Supraphon)
 1905: Sonata I, X, 1905 (From the street); Rudy (EMI)
 1906: Kantor Haffar; Veselka, Prague Philharmonic Choir (Supraphon)
 1906: Lelova nocturna (folk nocturne); Peckova, Lapsansky (Supraphon)
 1906-7: Maryska Magdonova; Tucapsky, Moravian Teachers' Choir
 1907: Maryska Magdonova, version 2; Veselka, Prague Philharmonic Choir

11:00 pm
 1907-8: Mass in E-flat; Phillips, Webber, Choir of Gonville & Caius College
 1907-8: Kyrie. Credo and Agnus Dei from Mass in E-flat, completed and orchestrated by V. Petrzicka; Clobury, Choir of King's College (EMI)
 1901-8: Po zarodnem chodnicku (On the overgrown path); Firkusny (DG)
 1909: Sedmadesit tise (The 70,000); Tucapsky, Moravian Teachers' Choir
 1909: 6 narodnich pisen jez zypalva Gabriel Eva (6 folk songs which Eva Gabriel sang); Kusjner, Lapsansky (Supraphon LP)
 1910: Pohadka (Fairy Tale); Yang, Mishury (Tudor)
 1910: Presto; Pergamenschikov, Schiff (London)

Historic Performances Section

1911: Na Solani Cartak (Cartak on the Solan) (There upon the Mountain); Blachut, Pinkas, Prague Symphony / Czech Philharmonic Chorus
 1912: Sumarova dite (The fiddler's child); ballad; Jilek, Brno State Philharmonic Orchestra (Supraphon)
 1902: V mlhach (In the mists); Rudy (EMI)
 1908-1912: Clyn balady (4 ballads); Rodinnu mam (I have a family); Sedel jeden veser (There was a prisoner); The prisoner sat; Ryciarka Kacanka (The mayor's Kacanka); Tatu dole na dole (Down in the valley); Kusjner, Lapsansky (Supraphon)
 1912: Polka; Kami, Marciano (MHS LP)
 1914: Vecne evangelium (The eternal gospel); Wysocka, Blachut, Pinkas, Czech Philharmonic Chorus and Orchestra (Crosroads)
 1916: Ziva nitvula (The living corpse); sketch for the first act of an opera; Tannenbergerova, Janska, Jiskrova, Svarovsky, Brno State Philharmonic
 1916: Vici stopy (The well's trail); Veselka, Czech Philharmonic Chorus, members of the Czech Philharmonic Orchestra (Supraphon LP)
 1916: Hradeanske besedky (Songs of Hradecany); Veselka, Czech Philharmonic Chorus, members of Czech Philharmonic (Supraphon LP)
 1916: Kaspár Rucký (Procházka); Veselka, Czech Philharmonic Chorus, members of the Czech Philharmonic Orchestra (Supraphon)

4:00 am Friday, January 24

1916: Allegro (4th movement of the Violin Sonata, original version; Gavrillif, Mishury (Tudor)
 1916: Pise detvanske (Detvan lragand songs); Kusjner, Lapsansky
 1908-17: Vylety pana Brouckovy (The Excursions of Mr. Brouček) (Mr. Brouček's Excursion to the Moon) (Mr. Brouček's Excursion to the Moon); Pribyl, Sveda, Katak, Janackova, Novak, Markova, Krejčík, Soucek, Krejčík, Ojrecka, Tucek, Hanus, Jilek, Czech Philharmonic Chorus, Czech Philharmonic (Supraphon)
 1908-17: Vylet pana Broucka do mesiace (Mr. Brouček's excursion to the moon), original epilogue act; Kopp, Barova, Janska, Dolezal, Tannenbergerova, Ungrova, Svarovsky, Brno State Philharmonic (Supraphon)
 1916-17: 5 narodnich pisen (5 folk songs); Kusjner, Lapsansky (Supraphon)
 1918: Ceska legie (The Czech legion); Veselka, Prague Philharmonic Choir
 1915-1918: Taras Bulba, rhapsody after Gogol; Neumann, Czech Philharmonic Orchestra (Supraphon)
 1915: Taras Bulba, original beginning of the first movement; Svarovsky, Brno State Philharmonic Orchestra (Supraphon)

8:00 am
 1918: Slezske pise (ze sbirky Heleny Salchevova) (Silesian songs from Helena Salchevova's collection); Peckova, Kusjner, Lapsansky (Supraphon)
 1917-19: Zapiskank zuzelcho (The diary of one who disappeared); song cycle; Griffl, Haefliger, Kubelik, Women's Choir (DG LP)
 1910: Balada blanicaka (The ballad of Hlanik); Waldhaus, Brno State Philharmonic Orchestra (Crosroads LP)
 1919-21: Kat v Kabanova; Sederstrom, Kroplova, Dvorsky, Mackerras, Krejčík, Marova, Jileckica, Vienna State Opera Chorus, Vienna Philharmonic Orchestra (London)
 1914-21: Violin Sonata; Kremer, Argerich (DG)

noont
 1922: Potulny silence (The wandering madman); Tucapsky, Moravian Teachers' Choir (Supraphon LP)
 1921-3: Pribody Lisky Bystrousky (The cunning little vixen); Hajossovova, Novak, Neumann, Czech Philharmonic and Orchestra (Supraphon)
 1923: Quartet No. 1 after Telsky; The Krotzer Sonata; Bretten Quartet(EMI)
 1924: Mladí (Youth); Vienna Wind Soloists (London LP)
 1924: Pochoed Modracaku (March of the Blue Boys); for tabor, voix celeste, piccolo, glockenspiel; Sompik, Podarilova, Kantor, Orfner (Supraphon)
 1924: Pochoed Modracaku (March of the Blue Boys); Berman, members of the Netherlands Wind Ensemble (Crosroads)
 1923-5: Vek Makropulos (The Makropulos affair); Söderström, Dvorsky, Blachut, Mackerras, Vienna State Opera Chorus, Vienna Philharmonic Orchestra (London)
 1925: Concertino; Rudy, Mackerras, Paris Opera Orchestra Soloists (EMI)

5:00 pm
 1925-6: Nase vlajka(Our flag);Tucapsky, Moravian Teachers' Choir(Supra.)
 1926: Glagolska mise (Misa sluvovaja) (Glagolitic Mass); Palmer, Gunson, Mitchinson, King, Parker-Smith, Kettle, City of Birmingham Symphony Orchestra and Chorus (EMI)
 1926: Sinfonietta; Kettle, City of Birmingham Symphony Orchestra (EMI)
 1926: Capriccio "Vador" (Defiance); Rudy, Mackerras, Soloists of the Orchestra of the Opera National de Paris (FHM)
 1927: Rikadla (Nursery rhymes), 18 pieces and introduction; Atherton, members of the London Sinfonietta and Chorus (London)
 1928: Schluk und Jau, incidental music to Hauptmann's play; Neumann, Czech Philharmonic Orchestra (Supraphon)
 1923-8: Dunaj (The Danube)(Critical transcription, sound realization by Lenos Paltus, Milan Stedron, and Otakar Trhlik); Pesek, Slovak Philharmonic
 1927-8: Violin Concerto "Poutavny dusecky" (Pilgrimage of the soul); sketches based on ov. to Z narveho domu, reconst. and realized by Lenos Paltus and Milos Stedron); Suk, Neumann, Czech Philharmonic (Supra.)
 1928: Quartet No. 2 "Livy dverne" (Intimate letters); Alban Berg Quartet
 1928: Vzpominka (A Recollection); Crossley (Decca LP)
 1925-28: Cekam Te (I'm waiting for you); sketch, perf. on piano; Firkusny; also perf. on Janacek's harmonium; Barta (Supraphon)
 1927-8: Z narveho domu (From the house of the dead); Zahradnick, Zidek, Zitek, Jelicicka, Svore, Janska, Krejčík, Novak, Blachut, Svehla, Zigmundova, Z. Sousek, J. Sousek, Mackerras, Vienna State Opera Chorus, Vienna Philharmonic Orchestra (London)

11:00 pm THE KICK BACK 'N' GROOVE ORGY
 The Kick Back and Groove Orgy returns with thirty-six hours of jazz's most beautiful ballads. Turn down the lights, sit back, and relax with us as we pay tribute to the great melody makers of jazz at their sweet, soulful best. We will be soliciting requests, so start making a list of your favorites!

Sunday, January 26

11:00 am MEMORIAL CHURCH SERVICE
 Today's preacher is Dr. Eugene C. McAfee, Allison-Burr Senior Tutor in Lowell House at Harvard.

1:00 pm THE KRAFTWERK ORGY
 In 1968, Ralf Hütter and Florian Schneider-Esleben, both classically trained musicians, formed Organisation, a band that helped create a new sound in Germany with unstructured, often improvised music over a steady rock beat. By 1970, Ralf and Florian were making more formally complex music while taking advantage of the newly available miniomg and drum machine. Their new group, Kraftwerk, evolved a technological, modern aesthetic that affected popular music greatly, influencing techno, industrial, hip-hop, and more. To present Kraftwerk's dream of an electric future, we will play all their records, including singles and remixes, plus covers, tributes, music of related bands (including Nena, Synthpiano, Electric Music, and Yama), and special live mixes. Plus a word from Afrika Bansaatia.

Monday, January 27

6:30 pm THE BILL FRISSELL ORGY
 According to the New York Times, "it's hard to find a more fruitful meditation on American music than in the compositions of guitarist Bill Frisell. Mixing rock and country with jazz and blues, he's found what connects them: improvisation and a sense of play." Since he began recording in the early 80s, Frisell has appeared in a great variety of musical settings. We feature recordings released under his own name, collaborations with other artists such as John Zorn and Paul Motian, a portion of the vast body of recordings on which he appears as a side-man, and an interview with Frisell.

Tuesday, January 28

6:30 pm HARVARD HOCKEY
 Harvard vs. New Hampshire
10:00 pm RECORD HOSPITAL

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Mon.-Fri. 9-5:30; Sat. 12:00-5:30

The Johannes Brahms Orgy®

Thursday, January 30

6:00 am THE JOHANNES BRAHMS ORGY II
 1859-60: Four Songs, Op. 17; Jezerski, Klär, Langlamet, Creed, RIAS Kammerchor (Harmónia Mundi)
 1860: Two Motets, Op. 29; Marlow, Choir of Trinity College (Conifer)
 1860: Theme and Variations in d (from slow movement of Op. 18); Ax(Sony)
 1859-64: Three Songs, Op. 42; Creed, RIAS Kammerchor (Harmónia Mundi)
 1861: Variations on a Theme by Schumann in E-Flat, Op. 23; Duo Crommelynk (Pavane)
 1861: Piano Quartet No. 1 in g, Op. 25;Giels,Amadeus Quartet members(DG)
 1863:Trio for Piano, Violin, and Horn in E-Flat, Op. 40; Serkin, Bloom, Tree
 1861: Variations and Fugue on a Theme by Handel in B-Flat, Op. 24; Ax

9:00 am
 1860-62: Four Duets, Op. 28; Baker, Fischer-Dieskau, Barenboim (Angel LP)
 1861-62: Piano Quartet No. 2 in A, Op. 26; Ax, Stern, Luedo, Ma (Sony)
 1861-62: Five Songs, Op. 41; Hauschild, Leipzig Radio Chorus (Orfeo LP)
 1862: Songs of Schubert coverd by Brahms: "An Berwiger Krone", D. 369, "Memnon", D. 541, "Giechweis", D. 719; Frey, Benjani, Munich Philharmonic
 1859-63: Three Quartets, Op. 31; Mathis, Fassbaender, Schreier, Dietrich, Engel
 1859-63: Three Sacred Choruses, Op. 37; Mathis, Murray, Jena, North German Radio Chorus (DG)
 1860-63: Thirteen Canons, Op. 113; Hauschild, Leipzig Radio Chorus (Orfeo) before 1864; Drei dunkeln Schöns der heiligen Erde; Jena, Radio Chorus
 1864: Two Canons in F; Jones (Nimbus)
 1864: Nine Songs, Op. 32; "Wie raff ich mich auf in der Nacht," "Nicht mehr zu dir zu gehen," "Ich schleich zu umher," "Der Strom, der neben mir verascht," "Wehe, so willst du mich verderb," "Du sprichst, dass ich nicht lausche," "Bittres zu sagen denkst du," "So stehn wir, ich und meine Weide," "Wie bist du, meine Kinigin"; Fischer-Dieskau, Moore
 1857-64: Four Songs, Op. 43; "Von ewiger Liebe," "Die Mainacht," "Ich schell mein Horn," "Das Lied vom Her von Falkenstein"; Ludwig, Bernstein (Columbia LP); Fischer-Dieskau, Barenboim (DG)
 1865: Sixteen Waltzes, Op. 39; Postnikova, Rozhdievskiy (Eurodisc)

noon
 1864-68: Four Songs, Op. 46; "Die Kränze," "Magyarisch," "Die Schale der Vergessenheit," "An die Nachgall"; Fischer-Dieskau, Barenboim (DG CD); Schmitt-Walter, Raucheisen (Acanta LP); Patzak, Raucheisen
 1859-66: Twelve Songs and Romances, Op. 44; Bowen, Westenburg, Musica Sacra (RCA LP)

1860-68: Five Songs, Op. 47; "Botschaft," "Liebesglu," "Sonntag," "O liebliche Wangen," "Die Liebende schreibt"; Hotter, Moore (Seraphim LP); Schmitt-Walter, Raucheisen (Acanta LP); Anders, Raucheisen (Acanta LP); Fischer-Dieskau, Barenboim (DG)

Piano Arrangements:
 1864: Sonata for Two Pianos in f, Op. 34h; Argerich, Rabinovitch (Teldec)
 1865: Sixteen Waltzes, Op. 39, arr. for piano solo; Fleischer (Odyssey LP)
 1873: Variations on a Theme by Haydn in B-Flat for two pianos, Op. 56h; Soli, Perahia (CBS)
 1887: Symphony No. 4 (Brahms Four Hands arrangement); Duo Crommelynk
 1855-68: Seven Songs, Op. 48; "Der Gang zum Lieben," "Der Ueberläufer," "Liebesklage des Mädchens," "Gold überwiegt die Liebe," "Trost in Tränen," "Vergangen ist mir Glück und Heil," "Herbstgefühl"; Fischer-Dieskau, Moore (Orfeo); Hampson, Parsons (Teldec); Fischer-Dieskau, Barenboim (DG)
 1861-68: Romances, Op. 33; "Die schöne Magelone"; Fischer-Dieskau, Richter (Angel LP)

1863-68: Canata, Rinaldo, Op. 50; Kulla, Sinopoli, Prague Philharmonic Chorus, Czech Philharmonic Orchestra (DG LP)
 1868: Five Songs, Op. 49; "Am Sonntag Morgen," "An ein Veilchen," "Sehnsucht," "Wiederfnd!" (the famous Lullaby), "Abendunterung," Anders, Raucheisen (Acanta LP); Fischer-Dieskau, Barenboim (DG); Berger, Raucheisen (Acanta LP); Fischer-Dieskau, Moore (Orfeo)
 1868-69: Liebeslieder Waltzes, Op. 52; Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel, Sawallisch (DG)

5:00 pm
 1873: 21 Hungarian Dances for Piano Four Hands; Tal, Grivethyeva
 1873: 3 Hungarian Dances, No. 1, 2, 10; Szell, Cleveland Orchestra (Sony)
 1869: Also Rhapsody, Op. 53; Fortier, Krauss, London Philharmonic Orchestra and Choir (London)
 1868-71: Schicksalslied, Op. 54; Blomstedt, San Francisco Symphony Orchestra and Chorus (London)
 1871: Eight Songs, Op. 57; "Von waldbekränzter Höhe," "Wenn du nur zuweilen lächelst," "Es träumt mir," "Ach, wende dieses Blick," "In meiner Nächste Schenke," "Strahl zuweilen auch ein mildes Licht," "Die Reue, die Pein" an Perle," "Unbewegte Jane Lutz"; Scherpan, Raucheisen (Acanta LP); Ameling, Shetler (BASF LP); Fischer-Dieskau, Barenboim (DG); W. Ludwig, Raucheisen (Acanta LP)

7:00 pm
 1873: Variations on a Theme by Haydn in B-Flat, Op. 56a; Szell, Cleveland Orchestra (Sony)
 1870-71: Triumphlied, Op. 55; W. Brendel, Sinopoli, Prague Philharmonic Choir, Czech Philharmonic Orchestra (DG)
 1871: Gavotte in A after Gluck; Jones (Nimbus)
 1872: Regenlied; Norman, Barenboim (DG LP)

Historic Performances I
 Several sections of the Brahms Orgy are devoted to early recordings by important musicians, some of whom were performing when Brahms was still alive. Sunday's section includes the cylinder of Brahms himself.

Historic Performances II
 The Brahms Orgy continues overleaf

10:00 pm RECORD HOSPITAL

Time divisions below are only approximate.

6:00 am
 1851: Scherzo in e-flat, Op. 4; Zimmerman (DG)
 1852: Piano Sonata No. 2 in f-sharp, Op. 2; Arrau (Phillips LP)
 1852-53: Six Songs, Op. 3; "Liebestreu," "Liebe und Frühling I," "Liebe und Frühling II," "Lied aus dem Gedicht 'Ivan,'" "In der Fremde," "Lied," Fassbaender, Gage (Acanta), Fischer-Dieskau, Moore (Angel LP); Fischer-Dieskau, Sawallisch (EMI LP)

1852-53: Six Songs, Op. 6; "Spanisches Lied," "Der Frühling," "Nachwächter," "Juchet!" "Wie die Vögel nach der Sonne," "Nachtigallen hwingen"; Leiser, Raucheisen (Acanta LP); Fischer-Dieskau, Barenboim (DG); Schmitt-Walter, Raucheisen (Acanta LP); Berger, Raucheisen (Acanta LP); Patzak, Raucheisen (Acanta LP); early 1850s:4 Fantasies,"Souvenir de la Russie";Duo Crommelynk(Pavane)

1851-53: Six Songs, Op. 7; "Treue Liebe," "Parole," "Anklage," "Volkslied," "Die Trauernde," "Heimkehr"; Fischer-Dieskau, Barenboim (DG); Fischer-Dieskau, Moore (Angel LP); Fischer-Dieskau, Barenboim (DG); Scheppan, Raucheisen (Acanta LP); Hotter, Moore (Seraphim LP)

1852-53: Piano Sonata No. 1 in c, Op. 1; Zimmerman (DG)
 c. 1852: Three Studies, Etude after Chopin, Rondo after Weber, Study for the Left Hand after Schubert; Jones (Nimbus)
 1853: Variations on a Hungarian Song, Op. 21, No. 2; Burchner (Comisette)

1853: Hymne zur Verherrlichung des grossen Juchilin (Hymn in praise of the great Juchilin) for Two Violins and Double Bass; Spivakov, Salter, West (RCA Victor)

9:00 am
 1853: Scherzo for Violin and Piano in e (F.A.E. Sonata); Perlman, Ashkenazy (Angel LP)

1853: Piano Sonata No. 3 in f, Op. 5; Carzou (London LP)
 1854: Piano Trio No. 1 in b, Op. 8; Acanta Trio (Preciosa Audio)
 1854: Variations on a Theme by Schumann in f-sharp, Op. 9; Barenboim (DG)
 1854: Song, "Mondnacht"; Erb, Raucheisen (Acanta LP)
 1854: Four Ballades for Piano, Op. 10; Pratt (EMI)
 1854-55: Suite; Sarabande in a, Gavotte in a, Gavotte in A, Gigue in a; Arnyim (Chandos)

1855: Sarabande and Gigue in b; Jones (Nimbus)
 1856: Geistliches Lied, Op. 30; Best, Corydon Singers (Hyperion)
 1856: Fugue for Organ in a-flat; Inng (MD+G)
 1856: Missa Canonica; Cante, Saint Clement's Choir (Dorian)
 1856: Chorale Prelude and Fugue in a for Organ, "O Traurigkeit, O Herzeleid"; Inng (MD+G)

noon
 1856-58: Seven Canons; Jena, North German Radio Choir (DG)
 1857: Variations on an Original Theme in d, Op. 21, No. 1; Buechner
 1857-58: Serenade No. 1 in d, Op. 11; Albado, Berlin Philharmonic (DG)
 1856-57: Two Preludes and Fugues, a. g; Inng (MD+G)
 1858: 14 Children's Folksongs; Mathis, Engel (DG)
 1858: 8 Songs and Romances, Op. 14; "Vor Dem Fenster," "Vant verwandelten Enaben," "Murrays Erinnerung," "Ein Sonnen," "Fremung," "Gang zur Liebsten," "Ständchen," "Sehnsucht"; Price, Lockhart (Orfeo); Fischer-Dieskau, Barenboim (DG)
 1858: Begräbnissgung, Op. 13; Jena, North German Radio Chorus and members of the North German Radio Symphony Orchestra (DG)
 1858: Ave Maria, Op. 12; Best, Corydon Singers (Hyperion)
 1854-58: Concerto No. 1 in d for Piano and Orchestra, Op. 15; Giels, Joachim, Berlin Philharmonic Orchestra (DG)
 1858: Five Songs, Op. 19; "Der Kusse," "Shiden und Meiden," "In der Ferne," "Der Schmied," "An eine Aolsharf"; Fischer-Dieskau, Moore (Angel LP); Fischer-Dieskau, Barenboim (DG); Price, Lockhart (Orfeo); Fassbaender, Gage (Acanta)

4:00 pm
 c. 1859: Kleine Klavierstücke; Jones (Nimbus CD)
 1859: Marienlied, Op. 22; Jena, North German Radio Chorus (DG)
 1859: Psalm xiii, Op. 27; Reuther, Hauschild, Leipzig Radio Symphony Orchestra and Chorus (Orfeo LP)
 1856-58: Seven Canons; Jena, North German Radio Choir (DG)
 1858-59, rev. 1875: Serenade No. 2 in A, Op. 16; Bernstein, New York Philharmonic Orchestra (Columbia LP)
 1858-60: Three Duets, Op. 20; Mathis, Fassbaender, Engel (DG)
 1858-60: String Sextet No. 1 in B-Flat, Op. 18; Amadeus Quartet, Aronowitz, Pleeth (DG)

6:00 pm
 1862-63: Variations on a Theme by Paganini in a, Op. 35; Loonskaja (Teldec)
 1861-64: Piano Quintet in f, Op. 34; Pollini, Quarteto Italiano (DG)
 1862-65: Sonata No. 1 for Cello and Piano in f, Op. 38; Starker, Sebek
 1864-65: Sextet No. 2 in g, Op. 36; Camrelli, Toth, Naegele, Lavine, Arico, Reichenberger (Columbia LP)

1857-68: Ein Deutsches Requiem, Op. 45; To Kanawa, Weikl, Soli, Chicago Symphony Orchestra and Chorus (London)

10:00 pm RECORD HOSPITAL

Friday, January 31

Saturday, February 1

6:00 am **THE JOHANNES BRAHMS ORGY III**
 1871: Eight Songs, Op. 58: "Blinde Kuh," "Während des Regens," "Die Spröde," "O komme, holde Sommernacht," "Schwermut," "In der Gasse," "Vorüber," "Serenade"; Fischer-Dieskau, Sawallisch (EMI LP)
 1854-73/14 German Folk Songs; Jena, North German Radio Chorus (DG)
 12 German Folk Songs; Holschuld, Leipzig Radio Chorus (Orfeo LP)
 1872: Ten Hungarian Dances (arr. piano solo); Jones (Nimbus)
 8:00 am
 1865-73: String Quartet in c, Op. 51, No. 1; Busch Quartet (EMI)
 1871-73: Eight Songs, Op. 59: "Dämmrung senkte sich von oben," "Auf dem See," "Regenlied," "Nachklang," "Agnès," "Eine gute, gute Nacht," "Mein wundes Herz," "Dein blaues Auge"; Hotter, Raucheisen (Acanta LP); Fischer-Dieskau, Moore (Orfeo); Price, Lockhart (Orfeo); Paizak, Raucheisen (Acanta LP); Pzinger, Raucheisen (Acanta LP); Fischer-Dieskau, Moore (EMI)
 1865-73: String Quartet in a, Op. 51, No. 2; Alban Berg Quartet (Teldec)
 1855-76: Symphony No. 1 in c, Op. 68; Furtwängler, Vienna Philharmonic Orchestra (EMI LP)
 10:00 am
 1873: Five Songs of Ophelia from Shakespeare's *Hamlet*; Norman, Barenboim (DG LP)
 1874: Neue Liebeslieder Waltzes, Op. 65; Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel, Sawallisch (DG)
 1862-1874: Three Quartets, Op. 64; Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG)
 1873-74: Nine Songs, Op. 63: "Frühlingströst," "Erinnerung," "An ein Bild," "An die Tauben," "Junge Lieder I," "Junge Lieder II," "Heimweh I," "Heimweh II," "Heimweh III"; Fischer-Dieskau, Sawallisch (EMI LP)
 1874: Kleine Hochzeitskantate; Kahl, Jena, North German Radio Chorus (DG)
 1874: Four Duets, Op. 61; Mathis, Fassbaender, Engel (DG)
 1874: Seven Songs, Op. 62; Creed, RIAS Kammerchor (Harmoma Mundi)
 1855-1875: Piano Quartet No. 3 in c, Op. 60; Rubinstein, members of the Guarneri Quartet (RCA)
 1875: Five Duets, Op. 66; Mathis, Fassbaender, Engel (DG)
 1876: String Quartet No. 3 in B-flat, Op. 67; Juillard String Quartet (Sony)
 1876-77: Five Songs, Op. 72: "Alle Liebe," "Sommertagen," "O kübler Wald," "Verzagen," "Umberwindlich"; DeGaetani, Kalish (Arabesque)
 1877: Neue Liebeslieder Waltzes, Op. 65a; Eden, Tamir (CRD)
 c. 1877: Two Studies after a Prelude by J.S. Bach; Jones (Nimbus)
 1878: Concerto in D for Violin and Orchestra, Op. 77; Mutter, Karajan, Berlin Philharmonic Orchestra (DG)
 1877: Chaconne in d by Bach arranged for piano left hand, Fleisher (Sony)
 1:00 pm
 1878: Eight Piano Pieces, Op. 76; Lupu (London)
 pub. 1894: 21 German Folk Songs; Schwarzkopf, Fischer-Dieskau, Moore (EMI)
 1863-77: Two Motets, Op. 74: "Warum ist das Licht gegeben dem Mühseligen?"; Marlow, Choir of Trinity College (Comifer), "O Heiland, reiß die Himmel auf"; Jena, North German Radio Chorus (DG)
 pub. 1894: 21 German Folk songs; Schwarzkopf, Fischer-Dieskau, Moore
 1877: Symphony No. 2 in D, Op. 73; Walter, Columbia Symphony Orchestra
 4:45 pm
Historic Performances II
 The first hour of this section will be Lieder recordings by Alexander Kipnis, Lotte Lehmann, Elisabeth Schumann, Kathleen Ferrier, and others.
 7:00 pm **HARVARD HOCKEY**
 Harvard at Rensselaer
 10:00 pm **RECORD HOSPITAL**

6:00 am **THE JOHANNES BRAHMS ORGY IV**
 1875-77: Four Songs, Op. 70: "In Gärten," "Leichengesang," "Serenade," "Abendrogen"; Fassbaender, Gage (Acanta); Gruberova, Werba (Orfeo); Fischer-Dieskau, Sawallisch (EMI LP); Price, Lockhart (Orfeo)
 1877: Nine Songs, Op. 69: "Klage I," "Klage II," "Abschied," "Des Liebsteins Schwur," "Famboyndelchen," "Vom Strande," "Über die See," "Salome," "Mädchenlied"; Leisner, Raucheisen (Acanta LP); Fischer-Dieskau, Sawallisch (EMI LP); Scheppan, Raucheisen (Acanta LP)
 1877: Five Songs, Op. 71: "Es liegt sich so lieblich im Lenze!" "An den Mond," "Gehemnis," "Willst du, dass ich geh'?" "Minnelied"; Fischer-Dieskau, Sawallisch (EMI LP); Berger, Raucheisen (Acanta LP); Hotter, Raucheisen (Acanta LP); Anders, Raucheisen (Acanta LP)
 1877-78: Four Ballades and Romances, Op. 75; Mathis, Fassbaender, Schreier, Engel, Sawallisch (DG)
 1894: Seven German Folk Songs; Kahl, North German Radio Choir (DG)
 1879: Two Rhapsodies, Op. 79; Lupu (London)
 1877-79: Six Songs, Op. 80: "Therese," "Feldemsamkeit," "Nachtwandler," "Über die Heide," "Verunken," "Todeswahn"; Baker, Previn (Angel); Fischer-Dieskau, Moore (EMI); Ameling, Jansen (Hyperion CD); Fassbaender, Gage (Acanta); Hotter, Raucheisen (Acanta LP)
 1880: Academic Festival Overture in c, Op. 80; Boult, London Philharmonic Orchestra (Angel LP)
 1878-79: Six Songs, Op. 83: "Sommerabend," "Mondenschein," "Mädchenlied," "Ade!"; "Frühlingsspiel," "Im Waldesemmkittl"; Price, Lockhart (Orfeo); Fischer-Dieskau, Moore (Orfeo); Rautawata, Raucheisen (Acanta LP); Fischer-Dieskau, Sawallisch (EMI LP)
 1881: Five Romances and Songs, Op. 84: "Sommerabend," "Der Kranz," "In den Beeren," "Vergeliches Ständchen," "Spannung"; Norman, Barenboim (DG)
 1880-81: Tragic Overture in d, Op. 81; Toscanini, NBC Symphony Orchestra
 1880-81: Name, Op. 82; Ansermet, Choeurs de la Suisse Romande et Pro Arte de Lausanne, Orchestre de la Suisse Romande (London LP)
 9:00 am
 1878-81: Concerto No. 2 in B-flat for Piano and Orchestra, Op. 83; Richter, Leinsdorf, Chicago Symphony Orchestra (RCA)
 1882: Quintet No. 1 in F, Op. 85; Members of Berlin Philharmonic Orctet
 1864-84: Two Songs with Viola, Op. 91: "Gestillte Sehnsucht," "Geistliches Weingelied"; Norman, Christ, Barenboim (DG LP)
 1877-84: Four Quartets, Op. 92; Gardiner, Monteverdi Choir, Levin (Philips)
 1883-84: Six Songs and Romances, Op. 93a; Holschuld, Leipzig Radio Chorus
 1884: Five Songs, Op. 94: "Mit vierzig Jahren," "Steig auf, geliebter Schatzen," "Mein Herz ist schwer," "Sapphische Ode," "Kein Haus, keine Heimat"; Hotter, Raucheisen (Acanta LP); Fischer-Dieskau, Sawallisch (EMI LP); Hotter, Moore (Seraphim LP)
 1884: Tafellied, Op. 93b; Bowen, Westberg, Ambasci Sacra (RCA LP)
 1884: Seven Songs, Op. 95: "Das Mädchen," "Bei dir sind meine Gedanken," "Beim Abschied," "Der Jäger," "Vorschnelles Schwur," "Mädchenlied," "Heimweh"; Gruberova, Werba (Orfeo); Fischer-Dieskau, Barenboim (DG LP); Baker, Previn (Angel LP)
 1878-79: Sonata No. 1 in G for Violin and Piano, Op. 78; Szeryng, Rubinstein
 10:00 am
 1884: Four Songs, Op. 96: "Der Tod, das ist die kühle Nacht," "Wir wandelten," "Es schauen die Blumen," "Meerfahrt"; Fischer-Dieskau, Sawallisch (EMI LP)
 1884-85: Six Songs, Op. 97: "Nachtigall," "Auf dem Schiffe," "Fahrtführung," "Dorf in den Wäldern," "Komm bald," "Trennung"; Scheppan, Raucheisen (Acanta LP); Philti, Raucheisen (Acanta LP); Fischer-Dieskau, Barenboim (DG LP)

1886: Five Songs, Op. 105: "Wie Melodien zieht es mir," "Immer leiser wird mein Schlummer," "Klage," "Auf dem Kirchhofe," "Verrat"; Baker, Previn (Angel LP); Ameling, Jansen (Hyperion); Leisner, Raucheisen (Acanta LP); Erb, Raucheisen (Acanta LP); Leisner, Raucheisen (Acanta LP)
 1882: Gesang der Parzen, Op. 89; Toscanini, Robert Shaw Chorus, NBC Symphony Orchestra (RCA)
 1880-82: Piano Trio No. 2 in c, Op. 87; Beaux Arts Trio (Philips)
 1883: Symphony No. 3 in F, Op. 90; Bernstein, New York Philharmonic
 1886: Sonata No. 2 for Cello and Piano in F, Op. 99; Ma, Ax (Sony)
 1886: Five Songs, Op. 106: "Ständchen," "Auf dem See," "Es hing der Reif," "Meine Lieder," "Ein Wanderer"; Baker, Previn (Angel LP); Gruberova, Werba (Orfeo); Fassbaender, Gage (Acanta); Anders, Raucheisen (Acanta LP)
 1886: Five Songs, Op. 107: "An die Sträule," "Salomander," "Das Mädchen spricht," "Mäusenätzchen," "Mädchenlied"; Fischer-Dieskau, Barenboim
 3:00 pm
 1884-85: Symphony No. 4 in a, Op. 98; Kleiber, Vienna Philharmonic (DG)
 1886: Sonata No. 2 for Violin and Piano in A, Op. 100; Szeryng, Rubinstein (RCA LP)
 1886: Piano Trio No. 3 in c, Op. 101; Rubinstein, Szeryng, Fournier (RCA)
Historic Performances III
 6:30 pm **HARVARD MEN'S BASKETBALL**
 Harvard vs. Yale
 9:30 pm **RHYTHM 95**

Sunday, February 2

7:00 am **BLUES**
 11:00 am **MEMORIAL CHURCH SERVICE**
 Today's preacher is the Reverend Peter J. Gones, Plummer Professor of Christian Morals and Minister in the Memorial Church.
 1:00 pm **THE JOHANNES BRAHMS ORGY V**
Alternate Versions of Two Late Sonatas
 Sonata in F minor for Viola and Piano, Op. 120, No. 1; Trze, Goode
 Sonata in E-flat for Viola and Piano, Op. 120, No. 2; Trze, Goode (Nonesuch LP)
 1887: Concerto for Violin, Cello, and Orchestra in a, Op. 102; Perlman, Rostropovich, Haitink, Concertgebouw Orchestra (EMI)
 1887: Zigeunerlieder, Op. 103: (1-7, 11) Norman, Barenboim (DG LP); (8-10) Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG)
 2:30 pm
Historic Performances IV
 This section will conclude with the cylinder of Brahms himself.
 5:00 pm
 1886-88: Sonata No. 3 for Violin and Piano in d, Op. 108; Perlman, Barenboim (Sony)
 1886-88: Five Songs, Op. 104; Creed, RIAS Kammerchor (Harmoma Mundi)
 1886-88: Fest- und Gedenksprüche, Op. 109; Marlow, Choir of Trinity College (Comifer)
 1889: Piano Trio No. 1 in B, Op. 8 (revised); Sak, Starker, Katchen (London)
 1889: Three Motets, Op. 110; Jena, North German Radio Chorus (DG)
 1888-91: Six Quartets, Op. 112; Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel (DG)
 1880: String Quintet No. 2 in G, Op. 111; Amadeus Quartet, Aronowitz (DG)
 1881: Trio for Piano, Cello, and Clarinet in a, Op. 114; Hill, Thomas, Lee (Northeastern)
 1892: Seven Fantaisies, Op. 116; Gilès (DG)
 1892: Three Intermezzi, Op. 117; Gould (Sony)
 8:00 pm
 1891: Clarinet Quintet in b, Op. 115; Hill, Delmont, Chang, Thompson, Thomas (Northeastern)
 1892: Six Piano Pieces, Op. 118; Lupu (London)
 1894: Clarinet Sonata No. 1 in f, Op. 120; Leister, Oppitz (Orfeo LP)
 1894: Clarinet Sonata No. 2 in E-flat, Op. 120; Leister, Oppitz (Orfeo LP)
 1896: Eleven Choral Preludes for Organ, Op. 122; Imig (MD&G)
 1896: Vier ernste Gesänge, Op. 121; Fischer-Dieskau, Moore (Orfeo)

The Brahms Orgy

is just part of what WHRB does, reflecting a fundamental commitment to great music and to the careful preparation of programming. The Brahms Orgy is a product of months of work, or rather, years, because it could not be as it is without the care put into previous Brahms Orgies over the past twenty years.
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11:00 am **MONDAY MORNING STRIKE**

Boston Symphony Chamber Players



JORDAN HALL AT THE
 NEW ENGLAND CONSERVATORY

with GILBERT KALISH, pianist

SUNDAY, FEBRUARY 9, AT 3PM
 BEETHOVEN Trio in B-flat for clarinet, cello, and piano, Op. 11
 KIRCHNER Piano Trio No. 2
 SHOSTAKOVICH Quintet in C minor for piano and strings, Op. 57

SUNDAY, MARCH 16, AT 3PM
 HAYDN Piano Trio in E-flat, Hob. XV:29
 FINE Partita for Winds
 SCHUMANN Quintet in E-flat for piano and strings, Op. 44

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"Best CDs" (classical)

Monday, February 3

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Ireland: Sonata in g for Cello and Piano; Lloyd Webber, McCabe (ASV)
 Grieg: Holberg Suite, Op. 40; Jarvi, Closterburg Symphony Orchestra (DG)
 Hartzell: Duo for Violin and Bass Clarinet; Star, Grünbacher (KKM)
 Aftenberg: Symphony No. 3 in C, Op. 10; Ehring, Stockholm Philharmonic Orchestra (Capriccio)
 Clementi: Sonata quasi Concerto in C, Op. 33, No. 3; Horowitz (RCA)
 Fine, I.: Lament for String Orchestra, "Serious Song"; Leinsdorf, Boston Symphony Orchestra (Phoenix)
 de Falla: Four Spanish Pieces; Rodriguez (Elan)
 Albinoni: Violin Concerto in g, Op. 10, No. 2; Michelucci, Musici (Philips LP)
 Reich: Wind Quintet No. 6 in F, Op. 88, No. 6; Schweizer Quintet (Capriccio)
 Nielsen: Symphony No. 5, Op. 50; Berglund, Royal Danish Orchestra (RCA)
 Bach: Cello Suite No. 3 in C, S. 1009; Bylsma (Trio Arte)
 Rubinstein: Symphony No. 1 in F; Stankovskiy, CSSR State Philharmonic Orchestra (Marco Polo)
6:00 pm ORGAN TOUR
6:30 pm DOUBLE DIGITS
 Duo Tal and Groethuysen play Regier (Sony)
7:00 pm CLASSICAL MUSIC INTERLUDE
8:30 pm BEANPOT TOURNAMENT
 Harvard's hockey team plays Boston University.
11:30 pm TOP TWENTY COUNTDOWN (time approx.)

Tuesday, February 4

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Francaix: String Trio in C; Heifetz, De Pasquale, Patigorsky (RCA)
 Paine: Overture to Shakespeare's *As You Like It*, Op. 28; Mohr, New York Philharmonic Orchestra (New World)
 Guinot de Dijon: Chantier pour mon voyage; Binkley, Studio der frühen Musik (Teldec)
 Beethoven: String Quartet No. 16 in F, Op. 135; Busch Quartet (EMI LP)
 Lutoslawski: Piano Concerto "for Krystyna Zimerman"; Zimerman, Lutoslawski, BBC Symphony Orchestra (DG)
 Mozart: Serenade No. 5 in D, K. 204; Vegh, Camerata Academica des Mozarteams Salzburg (Capriccio)
 Debussy: Etudes, Book II; Ohlsson (Arabesque)
 Granin: Trio Sonata in F; Verbruggen, Ensemble Arion (Titanic)
 Szymanowski: Symphonie Concertante, Op. 60; Rubinstein, Wallenstein, Los Angeles Philharmonic Orchestra (RCA)
 Harrison: Tiberiad for Carlos Chavez; Bates, Camelan Sekar Kembar (CRI)
 Mendelssohn: Songs Without Words Book V, Op. 62; Edlira (Chandos)
 Bach, C.P.E.: Sonata in G for Viola da Gamba and Continuo; Piccini, Ricercar Consort (Ricercar)
 Tchaikovsky: Symphony No. 6 in b, Op. 74, "Pathétique"; Slavkin, St. Louis Symphony Orchestra (RCA)
6:00 pm POETRY IN SONG
7:00 pm TWENTIETH-CENTURY FUGUE
 Egge: Variations and Fugue on a Norwegian Folk Tune, Op. 21 (Aurora)
 Shchedrin: Two Polyphonic Pieces; Shchedrin (Melodija)
 Rudzinskiy: Variations and Fugue for Percussion (Olympia)
 Weber: Variations for Piano; Breuer (Sony)
8:00 pm CLEVELAND ORCHESTRA IN CONCERT
 Christoph von Dohnanyi conducts, with Ruth Ann Swenson, Patricia Stutzmann, and the Cleveland Orchestra Chorus
 Mahler: Symphony No. 2 in c, "Resurrection"
10:00 pm RECORD HOSPITAL

Wednesday, February 5

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Anonymous: Mass for Christmas Day; Blackley, Men's Schola of the Schola Antiqua (Nonesuch LP)
 Saint-Saëns: La Jeunesse d'Hercule, Op. 50; Froment, Orchestra of Radio Luxembourg (Vox LP)
 Woizner: String Trio; Schulte, Graham, Sherry (Nonesuch LP)
 Hanson: Serenade for Flute, Harp, and Strings, Op. 35; Mendelhall, Jollies, Schwarz, New York Chamber Symphony (Delos)
 Paganini: Violin Caprice No. 24 in c; Accardo (DG)
 Charpentier: Transcende Leçon de Ténorles, H. 109; Nelson, Jacobs, Kujken, Christie, Jungblut, Verkinderen (Harmenia Mundi)
 Britten: Suite No. 2 for Cello, Op. 80; Rostropovich (London LP)
 Hellebrandt: Concerto Grosso No. 4 in E-flat, Op. 3, No. 4; Goodman, European Community Baroque Orchestra (Channel)
 Dvorak: Piano Quintet in A, Op. 81; Furusay, Ridge String Quartet (RCA)
 Schubert, J.: Viola Concerto in C; Cassé, Solistes de Montpellier-Moscou
 Leclair: Violin Sonata, Op. 9, No. 7; Huggert, Cunningham, Meyerson (Gauldrum LP)
 Korngold: Violin Concerto in D, Op. 35; Shalun, Previn, London Symphony Orchestra (DG)
 Scarlatti: Piano Sonatas L. 422 in d, L. 369 in D, L. 41 in A; di Bonaventura (Connoisseur LP)
 Tobin: Requiem for Fallen Soldiers; Lundin, Rydell, Jarvi, Land's Student Choral Society (BIS)
6:00 pm RECENT RELEASES

8:00 pm THE RECORDED RECORDER

Bach: Chorale from Cantata S. 46 (Teldec)
 Barck: All glory, laud, and honor (Desto LP)
 Corelli: Sonata in C, Op. 5, No. 9 (Philips)
 Ammerbach: Passamezzo (Desto LP)
 Boissier: Sonata in c (TFD LP)
 Bachner: Ach lueft mich Lied und sehnlich Klag (Desto LP)
 Campa: Dominic, Dominus Noster (TFD LP)
 Ciaia: Sonata in g (Telefunken LP)
 Cornish: Blow thy horn Noster (TFD LP)
9:00 pm INSTRUMENTAL INNOVATIONS
 Nowak: Suite for Baroque Flute and Harpsichord; Solum, Kipnis (CRI)
 Harrison: Two Pieces for Flute; Harrison (Desto LP)
 Cage: Sonatas and Intudes for Prepared Piano, excerpts; Ajemian (CRI)
 f. Tcherépin: Flores Musicales; Pearson, Smith, Tcherépin (CRI)
10:00 pm RECORD REHABILITATION

Thursday, February 6

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Mouton: Pieces for Late in c; Jungblut (Deutsche Harmonia Mundi)
 Samitz: Clarinet Concerto in B-flat; Lancelot, Beaucamp, Rouen Chamber Orchestra (Philips LP)
 Debussy: Forgotten Aires; Studer, Gage (DG)
 Ligeti: Piano Concerto; Aimard, Boulez, Ensemble InterContemporain (DG)
 Spolir: Double Quartet in c, Op. 87; Vienna Octet (London LP)
 Quanz: Horn Concerto No. 9 in E-flat; Tuckwell, Brown, Academy of St. Martin in the Fields (London)
 Hilliard: Sonata for Flute, Oboe, Clarinet, and Piano, Op. 47; Nicolet, Holliger, Brunner, Malsenber (Orfeo)
 Lassus: Psalms Potentials V; Preston, Choir of Christ Church Cathedral, Oxford (Argo LP)
 Dittersdorf: String Quartet No. 1 in D; Ojstersek Quartet (Philips LP)
 Reyer: Requiem, Op. 144b; Hiffgen, Bader, North German Radio Chorus and Symphony Orchestra (Koch-Schwann)
 Jacobi: Ballade for Violin and Piano; Lack, Jacobi (CRI)
 Smetana: Wallenstein's Camp, Op. 14; Kubelick, Bavarian Radio Symphony
 Telemann: Trio Sonata in c; Camerata Köln (EMI)
 Shostakovich: Symphony No. 2; Harlan, London Philharmonic Choir and Orchestra (London)
6:00 pm NIGHT MUSIC
 Field: Nocturnes Nos. 1 and 2, in E-flat and c; Kyriakou (Candide LP)
 Chopin: Op. 9, Nos. 1-3; Ohlsson (Angel)
6:30 pm SCOTTISH ECHOES
 Mendelssohn: Hebrides Overture
 MacCunn: The Land of the Mountain and the Flood Overture
7:00 pm TWENTIETH-CENTURY CELLO
 Music by Kodaly, Webern, and Bloch
8:00 pm CHICAGO SYMPHONY ORCHESTRA IN CONCERT
 Music of Beethoven:
 Coriolan Overture, Opus 62; Solli
 Fidelio, excerpts; Reiner
 Symphony No. 3, Op. 55, "Eroica"; Reiner
10:00 pm RECORD HOSPITAL

Friday, February 7

5:00 am JAZZ SPECTRUM
1:00 pm WPA'S HAPPENIN'
1:00 pm AFTERNOON CONCERT
 Khasanatan: Trio for Piano, Violin, and Clarinet; Ensemble Da Camera of Washington (Verisage)
 Lalo: Rapsodie Naxos; Gies, Radio Luxembourg Orchestra (Fernabou)
 Contessa de Dia: "A chanter in'er de so qu'eu ou valria"; Binkley, Studio der frühen Musik (Teldec)
 Schubert: Quartet No. 13 in a, Op. 29, D. 804; Guarnieri Quartet (RCA LP)
 Silbstein: Sanctuary; Slovak Radio Symphony Orchestra, Bratislava (VMM)
 Bach, J.C.: Sonata in C for Two Clavichords; Brauchli, Elizoulou (Titanic)
 Dvorak: Le Dessin, Op. 103; Olivares, Maffeo, Smetacek, Czech Philharmonic Chorus, Prague Symphony Orchestra (Supraphon LP)
 Schmidt: Glas; Schaker (Tosca)
 Corelli: Trio Sonata in f sharp, Op. 2, No. 9; London Baroque (Harmenia Mundi)
 Pfützer: Violin Concerto in b, Op. 34; Lautenbacher, Wich, Philharmonia Hungarica (Candide LP)
 Vivaldi: Cassation in D; Musicians of the Old Post Road (Titanic)
 Mendelssohn: Songs Without Words Book II, Op. 70; Edlira (Chandos)
 Shostakovich: Symphony No. 7; Jarvi, Scottish National Orchestra (Chandos)
6:00 pm HARVARD HOCKEY
 Harvard vs. Yale
10:00 pm RECORD HOSPITAL

Saturday, February 8

5:00 am JAZZ SPECTRUM
9:00 am HILLBILLY AT HARVARD
1:00 pm AFTERNOON CONCERT
6:00 pm EVENING CONCERT
9:30 pm RHYTHM 95

Sunday, February 9

7:00 am BLUES
11:00 am MEMORIAL CHURCH SERVICE
 Today's preacher is the Reverend Janet Hatfield Legro, Associate Minister in the Memorial Church.
12:30 pm NEWS
1:00 pm SUNDAY CONCERT
4:00 pm MUSIC OF THE TWENTIETH CENTURY
 Music by Carter and Sessions.
6:00 pm HISTORIC PERFORMANCES
 Heifetz: a acoustic recordings, 1917-1924
8:00 pm SUNDAY NIGHT AT THE OPERA
 Cherubini: Medea, Callas, Nach, Barbieri, Penno, Modesti, Bernstein, Chorus and Orchestra of the Teatro alla Scala (Fonti-Cetra LPs)
midnight MONDAY MORNING STRIKE

Monday, February 10

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Beethoven: 33 Variations on a Waltz by Diabelli, Op. 120; Serkin (CBS LP)
 Nielsen: Fynsk Ford; Hamannsen, West, Hanson, Woldike, Zahle Schul
 Girls' Choir (Mercury LP)
 Blow: If Mighty Wealth; Kirkby, Rooley, Consort of Musick (Nonesuch)
 Bloch: Schelomo, Hebraic Rhapsody for Cello and Orchestra; Fournier, Wallenstein, Berlin Philharmonic Orchestra (DG LP)
 Andriuc: Armes, amours; Péris, Ensemble Organum (Harmonia Mundi LP)
 Czerny: Variations on a Haydn Theme, Op. 73; Blumenthal, Guschelbauer, Salzburg Chamber Orchestra (RCA LP)
 Dohnanyi: Sonata in B-flat for Cello and Piano, Op. 8; Grossman, Walsh (Nonesuch LP)
 Berio: Allelujah II; Boulez, Berio, BBC Symphony Orchestra (RCA LP)
 Mozart: String Quartet in E-flat, K. 428; Salomon Quartet (Hyperion)
 Dvorak: Czech Suite, Op. 39; Waldman, Musica Aeterna Orchestra (MCA LP)
 Marcello: Grand Chorale Sonata in d; Hirsch (Jedlicki LP)
 Grofé: Harp Canyon Suite; Bernstein, New York Philharmonic (CBS LP)
6:00 pm or 8:30 pm BEANPOT TOURNAMENT
 Harvard's hockey team will play a team and at a time determined by last Monday's outcome. If Harvard has the earlier slot, Organ, Four and Double Digits will be heard between 9 and 10. If Harvard has the later slot, they will be delayed until the game is finished about 11:30 pm.
6:00 pm ORGAN TOUR
6:30 pm DOUBLE DIGITS
 Duo Cronmelync plays Brahms.
7:00 pm CLASSICAL MUSIC INTERLUDE
10:00 pm TOP TWENTY COUNTDOWN

Tuesday, February 11

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Sibelius: Sonata, Op. 67, No. 1; Gould (CBS LP)
 Fennelly: Concerto for Saxophone and String Orchestra; Pituch, Mchynowski, Polish Chamber Orchestra (Pro Viva)
 Balakirev: Islamey; Lewin (Centaur)
 Alfvén: Symphony No. 4 in c, Op. 39; Söderström, Windbergh, Westerberg, Stockholm Philharmonic Orchestra (Bluebell)
 Cardoso: Mass for Six Voices; Salzmann, Gulbenkian Foundation Chorus (Mercury LP)
 Melartin: Symphony No. 5, Op. 90; Grin, Tempere Philharmonic (Ondine)
 Bustekude: Te Deum laudamus, BWV 223; Schoof (Motete)
 Chopin: Variations on Mozart's "La ci darem la mano"; Arrau, Inbal, London Philharmonic Orchestra (Philips LP)
 Holst: Suite No. 2 in F, Op. 28b; Fennell, Eastman Wind Ensemble (Mercury LP)
 Perti: Sonata for Four Trumpets; Wobisch, Holler, Hell, Conrath, Janigro, I Solisti di Zagreb (Bach Guild)
 Glazunov: Elégie for Viola and Piano, Op. 44; Kashkashian, Levin (ECM)
 Bach, J.C.: Dies Irae; Rizzoli, Garozzi, Montecano, Gaetani, Maghini, Polyphonic Chorus of Turin, Angelicum Orchestra (Musie Guild LP)
 Busnois: Missa "L'homme armé"; Turner, Pro Cantione Antiqua, London Symphony Orchestra (DG Archiv LP)
6:00 pm POETRY IN SONG
7:00 pm TWENTIETH-CENTURY FUGUE
 Ravel: Le Tombeau de Couperin; Entremont (Columbia LP)
 Schnittke: Suite in Old Style; Spivakov, Moscow Virtuosi (RCA)
 Satie: Aperçus désagréables. En Habitu du cheval; Ciccolini (EMI)
8:00 pm CLEVELAND ORCHESTRA IN CONCERT
 George Stoll conducts
 Beethoven: The Damnation of Faust, three excerpts
 Schubert: Octet for Strings
10:00 pm RECORD HOSPITAL

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Wednesday, February 12

5:00 am JAZZ SPECTRUM
1:00 pm AFTERNOON CONCERT
 Mozart: Piano Concerto No. 15 in B-flat, K. 450; Bernstein, Vienna Philharmonic Orchestra (London LP)
 Shostakovich: String Quartet No. 13 in b-flat, Op. 138; Beethoven Quartet (Melodija-Angel LP)
 Frederick the Great: Symphony No. 2; Redel, Pro Arte Orchestra (Philips LP)
 Puccini: In Guilty Night; Sheppard, Deiler Consort (Victrola LP)
 Consoli: Afterimages; Smith, Louisville Orchestra (Louisville LP)
 Billings: Chester, Be Glad Then America; Gregg Smith Singers (Columbia)
 Joachim: Violin Concerto No. 3 in G; Nishizaki, Minsky, Stuttgart Radio Symphony Orchestra (Marco Polo LP)
 Kallwisch: Morceau de Salon for Oboe and Piano, Op. 228; van Immerseel, Dombrecht (Accent LP)
 Arne: Symphony No. 4 in C; Montgomery, Bournemouth Sinfonietta (HNH)
 Elgar: Harmony Music No. 5, Athena Ensemble (Chandos LP)
 Shchedrin: Naughty Limericks; Kondrasin, Moscow Philharmonic Symphony Orchestra (Melodija-Angel LP)
 Dunstable: Preco problematica; Pro Cantione Antiqua (DG Archiv LP)
 Martin: Symphony No. 6; Neumann, Czech Philharmonic (Pro Arte LP)
 Lefferts: Sonata in G for Viola da Gamba and Harpsichord; Hampe, Uitenbosch (UASF LP)
 Pierné: Piano Concerto in c, Op. 12; Dosse, Kuntzsch, Stuttgart Philharmonic Orchestra (Candide LP)
6:00 pm NEW RELEASES
8:00 pm THE RECORDED RECORDER
 Vaquerias: Kalenda Maya (Desto LP)
 Telemann: Partita in E-flat (Philips)
 Scarlatti, A.: Sonata in a (Telefunken LP)
 Schuetz: Bringt her den Heren (TFD LP)
 Scheidt: Fantasia super lo son ferlio (Oiseau-Lyre)
 Cima: Sonata in d (Telefunken LP)
9:00 pm INSTRUMENTAL INNOVATIONS
 New Music for Old Instruments
 Murrow: Two pieces written for the soundtrack of *La Course en Tête*; Murrow, Early Music Consort of London (Angel LP)
 Dickinson: Recorder Music; Murrow (Angel LP)
 Luitemart: Epigrams and Canons for 2 Baroque Flutes; Solum, Wyton (CRI)
 Luening: Three Fantasias for Solo Baroque Flute; Solum (CRI)
 Brevins: Inscipit Vita Nova, far counterpoint and string trio; James, Dreyer, Lachner, Firth (ECM)
 Stray: Glorious Hill; Hilliard Ensemble (ECM)
10:00 pm RECORD HOSPITAL

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Thursday, February 13

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Byrd: Mass for Four Voices; Tallis Scholars (Gimell)
Mendelssohn: Seven Characteristic Pieces, Op. 7; Jones (Nimbus)
Bliss: Cello Concerto; Wallfisch, Handley, Ulster Orchestra (Chandos)
Rossini: Prelude, Theme, and Variations for Horn and Piano; Baumann, Hokanson (Philips)
Dai Tredici: Tattoo; Bernstein, New York Philharmonic Orchestra (DG)
Rameau: Pièces de Clavecin, Book 1, Part II; Veyron-Lacroix (Westminster)
Beach: Gaelic Symphony, Op. 32; Järvi, Detroit Symphony (Chandos)
Sweelinck: Mein junges Leben hat ein End; Amsterdamer Locket Stadsorkest
Quartet (Clissau)
Schubert-Liszt: Wanderer Fantasy; Brendel, Gielen, Vienna Volksoper Orchestra (Trioabout LP)
Khachaturian, K. Violin Sonata in G, Op. 1; Heifetz, Steuber (RCA)
Cavalli: Magnificat; Baross, Bartók Chorus, Orchestra of Eötvös Loránd University (Hungaroton)
Beethoven: Quartet No. 12 in E-flat, Op. 127; Lindsay Quartet (ASV)
6:00 pm **NIGHT MUSIC**
Chopin: Nocturnes Nos. 5-8 in B-flat, F, C, and A; Lee (Nonesuch LP)
Field: Op. 27 Nos. 1 and 2, in e-sharp and D-flat; Ashkenazy (London LP)
6:30 pm **SCOTTISH ECHOES**
Berlioz: Rob Roy and Waverley Overtures
7:00 pm **TWENTIETH CENTURY CELLO**
Music of Villa Lobos and Britten.
8:00 pm **CHICAGO SYMPHONY ORCHESTRA IN CONCERT**
Daniel Barenboim conducts
R. Strauss: Till Eulenspiegel's Merry Pranks, Op. 28
Elgar: Cello Concerto in e, Op. 85; Ma
Dvorak: Cello Concerto in b, Op. 104; Ma
10:00 pm **RECORD HOSPITAL**

Friday, February 14

5:00 am **JAZZ SPECTRUM**
11:00 am **WHAT'S HAPPENIN'**
1:00 pm **AFTERNOON CONCERT**
Mozart: String Quartet No. 15 in D, K. 421; Quatuor Mosaiques (Astrée)
Glazunov: Symphony No. 2 in F-sharp, Op. 16; Järvi, Bamberg Symphony Orchestra (Orfeo)
Dahl: Serenade for Four Flutes; Schmidt, Stern, Pusch, Daechus (CRI)
Bach: Cantata, S. 31, "Juchzet Gott in allen Landen"; Bergard, Ghiralla, Moriarty, Chamber Orchestra of Copenhagen (Cambridge LP)
Schubert: Phantasiestücke für Piano Trio, Op. 88; Aberg Trio (Interworld)
Chávez: Piano Concerto; Wild, Chávez, Vienna State Opera Orchestra (Westminster LP)
Haydn: Suite for Winds in E-flat, Hob. II:17; Detmold Studio (MD+G)
Ginaster: Harp Concerto, Op. 25; Benet, Yannatos, Harvaid-Radelifff Orchestra (Arfa)
Monteverdi: "Lagrime d'amante al sepolcro dell'amata sestina"; Dellera Consort (Vanguard LP)
Franck: Symphony in d; Bernstein, Orchestre National de France (DG)
6:00 pm **FRIDAY SPECIAL**
7:00 pm **HARVARD HOCKEY**
Harvard at Cornell
10:00 pm **RECORD HOSPITAL**

Saturday, February 15

5:00 am **JAZZ SPECTRUM**
9:00 am **HILLBILLY AT HARVARD**
1:00 pm **AFTERNOON CONCERT**
6:30 pm **HARVARD HOCKEY**
9:30 pm **RHYTHM 95**

Sunday, February 16

7:00 am **BLUES**
11:00 am **MEMORIAL CHURCH SERVICE**
Today's preacher is the Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Minister in the Memorial Church.
12:30 pm **NEWS**
1:00 pm **SUNDAY CONCERT**
4:00 pm **MUSIC OF THE TWENTIETH CENTURY**
Music of Chávez and Ginastera.
6:00 pm **HISTORIC PERFORMANCES**
Leo Blech conducts Wagner, Smetana, Berlioz, and Liszt.
8:00 pm **SUNDAY NIGHT AT THE OPERA**
Auber: Le Domino Noir; Jo, Venet, Ohtsuka, Ford, Power, Honeyge, London Voices, English Chamber Orchestra (London)
midnight **MONDAY MORNING STRIKE**

If you are asked, please say
WHRB is one of your favorite stations!

Monday, February 17

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Stamitz: Sinfonia Concertante in D; Stern, Zuckerman, Barenboim, English Chamber Orchestra (Columbia LP)
Siegmeister: Sextet for Brass and Percussion; Schwarz, Birdwell, Dean, Fromme, Hanks, Gottlieb (Desto LP)
Bach: Cantata, S. 147, "Herz und Mund und Tat und Leben"; Buckel, Töpfer, van Kesteren, Engels, Richter, Munich Bach Orchestra (DG Archiv)
Wienawski: Variations on an Original Theme; Bell, Sanders (London)
Stravinsky: Symphony in C; Bernstein, Israel Philharmonic Orchestra (DG)
Scarlatti, D.: Sonata in b, K. 87; Kipnis (EMI)
Gesualdo: Two Motets; Rahe, Youth Choir of Osnabrück (Carus)
Poulenc: Sextet for Piano and Winds; Fevrier, Paris Wind Quintet (Angel LP)
Hertel: Bassoon Concerto in a; Smith, Ledger, English Chamber Orchestra
Shifrin: Five Songs; Whittlesey, Levin (CRI LP)
Saleri: Sinfonia "Il Giorno Onomastico"; Pesko, London Symphony (CBS)
Storage: Ballo Della Battaglia; Biggs (Columbia LP)
Schubert: Chamber Symphony No. 1, Op. 9b; Inbal, Frankfurt Radio Symphony (Philips LP)
Beethoven: An den fernem Geliebte, Op. 98; Fischer-Dieskau, Moore (Orfeo)
Saint-Saëns: Cello Concerto in a; Rostropovich, Giulini, London Philharmonic Orchestra (Angel LP)
6:00 pm **ORGAN TOUR**
6:30 pm **DOUBLE DIGITS**
A brief introduction to Gold and Fisdale.
7:00 pm **SPECIAL CONCERT**
Part I: Tribute to Reynaldo Hahn, who died January 28, 1947.
Songs of Offenbach, Hahn, Hahn
Hahn: Mozart selections; Printemps, Guity (French EMI)
Hahn: Piano Concerto; Tagliaferro, Hahn, Orchestra (1937-Pathé-WRC)
Part II: Tribute to Arthur Nikisch, who died January 23, 1922. The recordings he conducted were made in 1913 and 1914.
Mozart: Le Nozze di Figaro, Overture; London Symphony Orchestra
Berlioz: Roman Carnival Overture; Berlin Philharmonic Orchestra
Liszt: Hungarian Rhapsody No. 1; Berlin Philharmonic Orchestra
Beethoven: Symphony No. 5 in e, Op. 67; Berlin Philharmonic Orchestra
10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, February 18

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Britten: Les Illuminations, Op. 18; Johnson, Glover, London Mozart Players
Telemann: Suite VI in d for Flute, Violin, Cello and Harpsichord; B. Kujiken, S. Kujiken, W. Kujiken, Kuhnen (Accenti)
Hanson: Piano Concerto in G, Op. 76; Rosenberger, Schwarz, Seattle Symphony (Delos)
Urie: Quartet in g, Op. 27; Shanghai Quartet (Delos)
Anderson: Symphony No. 5, "The Elements"; Danish Radio Symphony Orchestra (Kontrapunkt)
Beethoven: Sonata No. 26 in E-flat, Op. 81a, "Les Adieux"; Gelber (Denon)
Alfvén: Symphony No. 4 in c, Op. 39; Westerbjerg, Stockholm Philharmonic
Stanford: Sonata No. 2 for Cello and Piano, Op. 39; Lloyd Webber, McCabe (ASV)
Haydn: Symphony No. 83 in g; Karajan, Berlin Philharmonic (DG)
Chopin: Polonaise in f-sharp, Op. 44; Kissin (RCA)
Ives: Symphony No. 3, "The Camp Meeting"; Bernstein, New York Philharmonic Orchestra (CBS)
6:00 pm **POETRY IN SONG**
7:00 pm **BACK AND FORTH**
Music of Gesualdo and Stravinsky.
8:00 pm **CLEVELAND ORCHESTRA IN CONCERT**
Christoph von Dohnanyi conducts, with Jonas Starker, cello
Smetana: Libuse, Overture
Bartók-Serley: Cello Concerto
Smetana: The Kiss, Overture
Ives: Symphony No. 8 in G, Op. 88
10:00 pm **RECORD HOSPITAL**

Wednesday, February 19

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Satie: Sports et divertissements; Legrand (Erato)
Ligeti: Ramifications for String Orchestra; Jauro, Chamber Orchestra
Furina: Suite in d; Tindemans, Wright, Les Filles de Saint-Colombe (Classics Masters)
Bartók: Violin Concerto No. 2; Mutter, Ozawa, Boston Symphony (DG)
Carver: Mass for Six Voices; Capella Nova (ASV)
Strauss, R.: Death and Transfiguration, Op. 24; Gielen, Cincinnati Symphony Orchestra (NMC 1)
Bach: Cello Suite No. 1 in G, S. 1097; Starker (Mercury)
Wagner: Wesendonck Lieder; Nilsson, Davis, London Symphony (Philips LP)
Gaultier: La Religieuse des Dieux; Suite; Hopkinson, Smith (Astrée)
Berlioz: Choeur d'Ombres, Miranda, Chanson de Brigands from Lelio; Tetu, Choir of National Orchestra of Lyon (Harmonia Mundi)
Shostakovich: Quartet No. 15 in e-flat, Op. 144; Borodin Quartet (EMI)
Mozart: Serenade in B-flat, K. 361; Böhm, members of the Berlin Philharmonic Orchestra (DG LP)
6:00 pm **NEW RELEASES**

8:00 pm **THE RECORDED RECORDER**
Unknown: Dance, "Die Katze" (Desto LP)
Veracini: Sonata in G (Telefunken LP)
Pez: Concerto Pastorale in F (Harmonia Mundi)
Schubert: O süsser, O freudlicher (TFD LP)
Unknown: Estampic (Desto LP)
9:00 pm **INSTRUMENTAL INNOVATIONS**
Twentieth Century Harpsichord Music
Falla: Harpsichord Concerto; Kipnis, Boulez, members of the New York Philharmonic Orchestra (Columbia LP)
Martin: Petite Symphonie Concertante; Muster, Neubaus, Lanke, Wand, North German Radio Symphony Orchestra (RCA)
Rieti: Partita for Flute, Oboe, String Quartet and Harpsichord; Marlowe, Barou, Roseman, Libove, Ateiman, Zaratzian, McCracken (CRI)
10:00 pm **RECORD HOSPITAL**

Thursday, February 20

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Moravec: Spirituality; Kawalla, Slovak Radio Orchestra, Bratislava (VMM)
Couperin: Huitième Concert; Verbrugge, Ensemble Arion (Titanic)
Dvorak: Theme and Variations in A-flat, Op. 36; Howard (Chandos)
Britten: Cantata Academica, Op. 62; Vyvyan, Watts, Peart, Brannigan, Malcolm, London Symphony Orchestra and Chorus (London)
Byrd: The woods so wild; Nicolson (Ftanic)
Raff: Symphony No. 5 in E, Op. 177, "Lenora"; Herrman, London Philharmonic Orchestra (Unicorn)
Haydn: Divertimento in G for Cello, Violin, and Bass, Hob. XI:80; Marvin, Ryan, Sinclair (Titanic)
Respighi: Brazilian Impressions; Dorati, Minneapolis Symphony (Mercury)
Menzi: Mazurkas and Polonaises, Op. 3; Anderson (Titanic)
Marais: Couplets on "Les Folies d'Espagne" for Oboe and Continuo; Holliger, Gervin, Jacotet (Philips LP)
Gade: Symphony No. 1 in e, Op. 5; Järvi, Stockholm Sinfonietta (BIS)
Hartman: Main Bersama-Sama; Hartman, Gamelan Sekar Kembar (CRI LP)
Haydn: String Quartet No. 15 in a, Op. 172; Busch Quartet (EMI LP)
Beethoven: Missa in tempore belli, Hob. XXII:9; Blegen, Faustbacher, Ahnspj, Sutin, Bernstein, Bavarian Radio Orchestra and Chorus (Philips)
6:00 pm **NIGHT MUSIC**
Chopin: Nocturnes Op. 62, Nos. 1 and 2, in B and E; Novacek (Vox LP)
Rachmaninoff: Three Nocturnes; Anicuta (Titanic)
6:30 pm **SCOTTISH ECHOES**
MacKenzie: Britannia: A Nautical Overture
Sullivan: MacBeth Overture
MacFarren: Chevy Chase Overture
7:00 pm **TWENTIETH CENTURY CELLO**
Music by Boulez, Donald Martino, and Stephen Albert.
8:00 pm **CHICAGO SYMPHONY ORCHESTRA IN CONCERT**
Christophe Eschenbach conducts
Schumann: Symphony No. 2 in C, Op. 61
Piano Concerto No. 2 in B-flat, Op. 83; P. Serkin
10:00 pm **RECORD HOSPITAL**

Friday, February 21

5:00 am **JAZZ SPECTRUM**
11:00 am **WHAT'S HAPPENIN'**
1:00 pm **AFTERNOON CONCERT**
Gibbons: Fantasia V; Savall, Coin, Casademunt, Sonnleiter (Astrée)
Bach, C.P.E.: Sonata in E-flat, Wq. 105; Black, Kelley, Collegium Aureum (EMI)
Wagner: Grand Sonata in A; Meller (Koch-Schwann)
Delio Jorio: Meditations on Ecclesiastes; Antonini, Oslo Philharmonic Orchestra (CRI LP)
Schubert: Piano Trio in E-flat, D. 929; Golub, Kaplan, Carr (Arabesque)
Montéclair: Le Mort de Dilon; Baird, Schultz, American Baroque (Koch)
Villa Lobos: String Quartet No. 1; Cuarteto Latinoamericano (Dorian)
Johann: Five Songs; Morrow, Musica Reservata (Argo)
Benda, Sonata in G for Harpsichord and Transverse Flute, Op. 3, No. 1; M. Arita, C. Arita (Denon)
Zemlinsky: Psalm XIII, Op. 24; Chaillé, Ernst Senff Chamber Choir, Berlin Radio Symphony Orchestra (London)
Danzigpour: Urban Dances; Saturday Brass Quintet (Koch)
Giuliani: Guitar Concerto in A, Op. 30; Romero, Marriner, Academy of St. Martin in the Fields (Philips LP)
Couperin: Préludes from "L'Art de toucher le clavecin"; Leonhardt (Philips)
Shostakovich: Piano Concerto No. 1, Op. 35; Argerich, Faerber, Württemberg Chamber Orchestra of Heilbronn (DG)
7:00 pm **HARVARD HOCKEY**
Harvard at Clarkson.
10:00 pm **RECORD HOSPITAL**

Saturday, February 22

5:00 am **JAZZ SPECTRUM**
9:00 am **HILLBILLY AT HARVARD**
1:00 pm **AFTERNOON CONCERT**
6:30 pm **HARVARD HOCKEY**
Harvard at St. Lawrence.
9:30 pm **RHYTHM 95**

Sunday, February 23

7:00 am **BLUES**
11:00 am **MEMORIAL CHURCH SERVICE**
Today's preacher is the Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Minister in the Memorial Church.
12:30 pm **NEWS**
1:00 pm **SUNDAY CONCERT**
4:00 pm **MUSIC OF THE TWENTIETH CENTURY**
Music of Rorem and Foss.
6:00 pm **HISTORIC PERFORMANCES**
Chopin waltzes by Paderewski, Lipatti, Rachmaninoff, and others.
8:00 pm **SUNDAY NIGHT AT THE OPERA**
Verdi: Aida; Milanov, Barbieri, Bjorling, Warren, Christoff, Perlea, Rome Opera Orchestra and Chorus (RCA)
midnight **MONDAY MORNING STRIKE**

Monday, February 24

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Beethoven: String Quartet No. 14, Op. 131; Juilliard Quartet (CBS LP)
Adams: Common Tones in Simple Time; de Waart, San Francisco Symphony Orchestra (Nonesuch)
Alfonso X: Cantiga de Santa Maria No. 117; Ensemble Alcatraz (Nonesuch)
Mozart: Concerto in F for Three Pianos and Orchestra, K. 242; Brendel, Cooper, Marriner, Academy of St. Martin in the Fields (Philips)
Janacek: On an Overgrown Path; Firkusny (RCA)
Locatelli: Concerto in E-flat, Op. 7, No. 6; Hauwe, Amsterdam Bach Solists (RCA Classics)
Cruzeli: Divertimento for Oboe and String Quartet; Francis, Allegri Quartet
Castellonovo-Tedesco: Violin Concerto No. 2, "The Prophets"; Heifetz, Wallenstein, Los Angeles Philharmonic (RCA)
Bach: Prelude and Fugue in a, S. 894; Gibbons (Nonesuch)
Weber: Symphony No. 2 in C; Goodman, Hanover Band (Nimbus)
Mussorgsky: The Nursery; DeGaetani, Kalish (Nonesuch)
Haydn: Cello Concerto in D, Hob. VII:2; Coin, Hogwood, Academy of Ancient Music (Globe-Lyre)
Chopin: Piano Sonata No. 3 in b-flat, Op. 35; Kapell (RCA)
6:00 pm **ORGAN TOUR**
6:30 pm **DOUBLE DIGITS**
Argerich and Rabinovitch play Rachmaninoff (Teldec).
7:00 pm **SPECIAL CONCERT**
Part I: Preview of the Boston Musica Viva concert of music of Schoenberg, Zwilich, and others on February 28, Janice Felty, soloist (information: (617) 553-0556).
Part II: Preview of the Boston Philharmonic Orchestra's Symphony Hall performance of Mahler's Symphony No. 2, Benjamin Zander conducting, on March 2 at 4 pm (information: (617) 869-6996).
Mahler: Songs of a Wayfarer; Christopher Trakas
Mahler: Symphony No. 4; Jayne West
10:00 pm **TOP TWENTY COUNTDOWN**

Tuesday, February 25

5:00 am **JAZZ SPECTRUM**
1:00 pm **AFTERNOON CONCERT**
Scarlatti, D.: Sonata in A, K. 114; Ross (Erato)
Porter: String Quartet No. 3; Chesior Quartet (Koch)
Telemann: Concerto for Recorder and Transverse Flute in e; Schneider, Hazzelt, Gobel, Musica Antiqua Köln (DG Archiv)
Schumann: Papillons, Op. 2; Hozzowski (Nonesuch)
Del Tracchi: An Alice Symphony; Bryn-Julson, Knussen, Tanglewood Music Center Orchestra (CRI)
Taneyev: String Quartet No. 8 in C; Leningrad Taneyev Quartet (Melodija)
Hargrave: Bassoon Concerto No. 4 in B-flat; Smith, Ledger, English Chamber Orchestra (ASV)
Hovhannis: String Quartet No. 4, Op. 208, No. 2, "The Ancient Tree"; Shanghai Quartet (Delos)
Couperin: Troisiesme Ordre, L'impériale; Savall, Hespèrin XXV (Astrée)
Diabelli: Guitar Sonata in F, Gisele (Dorian)
Dallapiccola: Little Concerto for Marcel Cuervo; Canino, Suxini, Dallapiccola Ensemble (Nueva Era)
Rheinberger: Organ Sonata No. 6 in e-flat, Op. 119; Munns (Prezioso)
Bach, C.P.E.: Cello Concerto in A, Wq. 172; Starker, Santa Fe Festival Orchestra (Delos)
6:00 pm **POETRY IN SONG**
7:00 pm **BACK AND FORTH**
Concerti Grossi, both Baroque and twentieth-century.
8:00 pm **CLEVELAND ORCHESTRA IN CONCERT**
Christoph von Dohnanyi conducts
Beethoven: Grande Fugue, Op. 133
Lutoskiwki: Funeral Music
Shostakovich: Symphony No. 10 in e, Op. 83
10:00 pm **RECORD HOSPITAL**

Many Thanks to all who returned the WHRB survey.
They are being carefully read to determine how we can serve you better. Please be assured that all comments, favorable and critical, are being taken to heart. And again, thank you for your time.

Wednesday, February 26

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Paganini: Twenty-Four Caprices; Accardo (DG)
 Taverner: Missa Mater Christi Sanctissima; Christophers, The Sixteen (Hyperion)
 Rachmaninov: Thirteen Preludes, Op. 32; Zibenstein (DG)
 Lutoslawski: Cello Concerto; Schiff, Lutoslawski, Bavarian Radio Symphony Orchestra (Philips)
 Kocchilin: Sonata for Oboe and Piano, Op. 58; Lencsis, Rudiskov (Audite)
 Monteverdi: Il Combattimento di Tancredi e Clorinda; Loehrer, Società Cameristica di Lugano (Accord)
 Haydn: String Quartet in A, Op. 20, No. 6; Quatmor Mosaïque (Astrée)
 Fauré: Violin Concerto; Bonacci, Bätz, Philharmonic Orchestra (ASV)
 Scarlatti: Sonata No. 1 in d for Cello and Organ; Geringas, Krapp (Eurodisc)
 Mendelssohn: String Symphony No. 7 in d; Pople, London Festival Orchestra (Hyperion)
 6:00 pm **NEW RELEASES**
 8:00 pm **THE RECORDED RECORDER**
 Vivaldi: Concerto in c (Telefunken LP)
 Unknown: Si Fortune (TFD LP)
 Sammartini: Sonata in g, Op. 13, No. 4 (Philips)
 Bendusi: Cortesano padovano (Deste LP)
 Handel: Sonata in g, Op. 1, No. 1 (Philips)
 Matteis: Ayre with Divisions (Nonesuch LP)
 Purcell: Fantasia No. 8, Z 739 (Oiseau-Lyre)
 Fevin: Fors Solemant (TFD LP)
 Bononcini: Divertimento da camera No. 6 (Philips)
 9:00 pm **INSTRUMENTAL INNOVATIONS**
 Nonwestern Instruments and Influences, Part 1
 African: Music for Violin with Various Instruments, European, Asian, African; Halpin (Deste LP)
 Tahmizyan: A Cool Wind is Blowing; Gasparian, Kronos Quartet (Nonesuch)
 R. Shankar: Concerto for Sitar and Orchestra; Shankar, Previn, London Symphony Orchestra (Angel LP)
 10:00 pm **RECORD HOSPITAL**

Thursday, February 27

5:00 am **JAZZ SPECTRUM**
 1:00 pm **AFTERNOON CONCERT**
 Tubin: Sinfonietta en Estonian Motifs; Järvi, Gothenburg Symphony Orchestra (BIS)
 Bach: W.F.; Duet in F; Falek 57; W. Kuijken, Hanmi (Accent)
 Graupner: Concerto in G for Bassoon, Strings, and Continuo; Smith, Ledger, English Chamber Orchestra (ASV)
 Liszt: Consolations; Barenboim (DG LP)
 Kutieshar: Concerto for Recorder and Small Orchestra; Petri, Kamu, English Chamber Orchestra (RCA)
 Rager: Trio for Violin, Viola, and Cello in a, Op. 77b; Vienna String Trio
 Tallis: Missa Salve Intemerata Virgo; Guest, St. John's College Choir (ASV)
 Berio: Opus Number Zero; Westwood Wind Quintet (Crystal LP)
 Dusik: Concerto in B-flat for Two Pianos and Orchestra; Duo Grünschlag, Angerer, Orchestra of the Vienna Volksoper (Turnabout LP)

Fees: Sonata No. 3 for Violin and Piano; Fulkerson, Shannon (Bridge)
 Grieg: Norwegian Dances, Op. 35; Barbirolli, Hallé Orchestra (Angel LP)
 Telemann: Paris Quartet II in a; Tindemans, Concerto Amabile (Wildbair)
 Debussy: Three Nocturnes; van Beinum, Concertgebouw Orchestra, Woman's Voices of Collegium Musicum Amstelredamense (Philips LP)
 6:00 pm **NIGHT MUSIC**
 Fauré: Nocturnes Op. 33 Nos. 1-3; in e-flat, B, and A-flat; Nocturne in E-flat, Op. 36, No. 4; Crossley (CRD)
 6:30 pm **SCOTTISH ECHOES**
 Beethoven: Scottish Folk Songs WoO 156
 Haydn: various Ecossaises
 7:00 pm **TWENTIETH CENTURY CELLO**
 Music by Enescu, Ligeti, and Sculthorpe.
 8:00 pm **CHICAGO SYMPHONY ORCHESTRA IN CONCERT**

Christophe Eschenbach conducts, with Aprile Millo, soprano
 Wagner: **Tannhäuser**, Overture, "Dich, teure Halle"
 Wagner: **Lohengrin**, Prelude to Act 1
 Dvorak: **Rusalka**, "Song to the Moon"
 Verdi: **Les Vêpres siciliennes**, Overture
 Catalani: **La Wally**, "Ehson? Ne andrò lontano"
 Puccini: **Manon Lescaut**, Intermezzo
 Puccini: **Stor Angelica**, "Senza mamma"
 Boho: **Mephistofele**, "L'altra notte"
 Verdi: **La forza del destino**, Overture
 Giordano: **Andrea Chenier**, "La Mamma Morta"
 10:00 pm **RECORD HOSPITAL**

Friday, February 28

5:00 am **JAZZ SPECTRUM**
 11:00 am **WHAT'S HAPPENIN'**
 1:00 pm **AFTERNOON CONCERT**
 Penderecki: Cello Concerto No. 2; Moughetti, Wit, Polish Radio National Symphony Orchestra (Polks Nagrania)
 Schubert: String Quartet No. 4 in C, D. 46; Tokyo Quartet (RCA)
 Tallis: Spem in alium; Phillips, Tallis Scholars (Gimell)
 Beethoven: Piano Quintet in E-flat, Op. 16; Serkin, Velsky, Stoltzman, Rouch, Heller (Sony)
 Rodrigo: Concerto de Aranjuez; Bream, Gardiner, Monteverdi Orchestra
 Biber: Partita No. 3 from "Harmonia Artificialis"; Leonhardt, Ensemble Baroque de Matheus (Candé Grands)
 Elgar: Falstaff, Symphonica Study in e, Op. 68; Barbirolli, Hallé Orchestra
 Pärt: Fratres; Kremer, Jarrett (ECM)
 Alfonso X: Cantiga de Santa Maria No. 34; Ensemble Alcatraz (Nonesuch)
 Prokofiev: Piano Sonata No. 2 in d, Op. 14; Chiu (Harmonia Mundi)
 Vivaldi: Oboe Concerto in C, RV 447; Messiner, Salter, Guildhall String Ensemble (RCA)
 Fauré: Impromptu for Solo Harp, Op. 86; Robles (Boston Styline)
 Palestrina: Magnificat Primi Toni; Herreweghe, Ensemble Vocal Européen de la Chapelle Royale, Ensemble Organum (Harmonia Mundi)
 Chadwick: Piano Quintet in E-flat; Eskin, Portland String Quartet (Nonesuch)
 7:00 pm **HARVARD HOCKEY**
 Harvard vs. Dartmouth.
 10:00 pm **RECORD HOSPITAL**

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WHRB PROGRAM GUIDE

May/June 2000
Volume 28, No. 4

Spring Orgy® Schedule

95.3 FM



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WHRB's Summer Schedule

Important announcement: WHRB does not publish the Program Guide during the summer. The Guide returns in mid-September. Our schedule for the summer is jazz from early morning to 1 pm, classical music till 10pm, then rock.

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

Sunday evenings at 8 pm: **CHICAGO LYRIC OPERA:**

- June 11: Verdi: **Falstaff**; Bryn Terfel, Kallen Esperian, Lucio Gallo, Bernadette Manca di Nissa, Inva Mula, Gwyn Hughes Jones, Patricia Risley, Brad Creswell, Antonio Pappano
- June 18: William Bolcom: **A View from the Bridge**; Kim Josephson, Catherine Malfitano, Julianna Rambaldi, Gregory Turay, Timothy Nolan, Dennis Russell Davies
- June 25: Bizet: **Carmen**; Denyce Graves, Richard Leech, Janice Watson, Mark S. Doss, Mark McCrory, Yoel Levi
- July 2: Johann Strauss, Jr.: **Die Fledermaus**; Dame Felicity Lott, Sir Thomas Allen, Rebecca Evans, Timothy Nolen, Bonaventura Bottone, Joyce Castle, John Del Carlo, Leopold Hager
- July 9: Verdi: **Macbeth**; Franz Grundheber, Catherine Malfitano, Roberto Aronica, Raymond Aceto, Asher Fisch
- July 16: Handel: **Alcina**; Renée Fleming, Jennifer Larrimore, Natalie Dessay, Kathleen Kuhlmann, Rockwell Blake, Robin Blitch Wiper, Stephen Morscheck, John Nelson
- July 23: Donizetti: **L'Elisir d'Amore**; Frank Lopardo, Elizabeth Futral, Paul Plishka, Manuel Lanza, Maria Kanyova, Yves Abel
- July 30: Wagner: **Tristan und Isolde**; Ben Heppner, Jane Eaglen, Michelle De Young, Alan Held, René Pape, James Cornelison, Semyon Bychkov

Plus two live-by-tape concert series, Tuesdays and Thursdays at 8 pm and two Wednesday broadcasts of New York Philharmonic Orchestra concerts conducted by Kurt Masur

July 19 at 8 pm: all-Copland, including the Clarinet Concerto
August 16 at 8 pm: Renée Fleming in final scene from Strauss's Salome and Barber's Andromache's Farewell

Please join us each day for our summer broadcasts.

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

Monday, May 1

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

A LOVE SUPREME: THE JOHN COLTRANE ORGY®

"Coltrane became a theosophist of jazz. . . . In this respect, as well as musically, he has been a powerful influence on many musicians since. He considered music to be a healing art, an 'uplifting' art. . . . Coltrane changed jazz in as fundamental a way as Charlie Parker had before him and Louis Armstrong before Parker."
—Nat Hentoff, from the book *Jazz Is*

"We are fortunate that he left behind such a rich and voluminous legacy. There is such power and reality in his music, such profundity and seriousness, yet it never sounds pompous or inflated or pretentious. . . . Others can play his music, yet it is difficult to even approach the unbelieveable emotional power he projected."
—Lewis Porter, from the book *John Coltrane: His Life and Music*

John William Coltrane (1926-1967), renowned tenor saxophonist, is unquestionably one of the towering figures of modern jazz. As with many great artistic innovators, his influence has been profound and widespread, extending far beyond the technical, though his contributions there are substantial. As one scholar remarked, "I think all musicians should study Coltrane solos the way we now study the studies of Bach and Brahms." Even cursory attention to his mature work reveals the extent to which it transcends formal characteristics. Comparisons might be made with the influence of Bob Dylan, introducing social significance to a genre that had previously been treated as entertainment. Coltrane likewise imbued jazz with a sense of the profound that built upon existing functions of the music.

Bassist Art Davis considered Coltrane a prophet, drummer Elvin Jones called him an angel. Many of his listeners have felt similarly, a few so strongly that they established a church in his honor, deeming the saxophonist a saint. Coltrane himself was a deeply spiritual man, with particular affinity for Christianity and Eastern religions. Coltrane had to endure harsh realities in life, he suffered the loss of his father at an early age and was later to be tormented by dependency on heroin and alcohol. His music became a way not only to confront difficulties, but also to reach out to the higher forces he felt were at work in his life.

Surveying the arc of a great artist's career is particularly fruitful in Coltrane's case, for his development was consistent and gradual. Though he was a late bloomer (receiving widespread recognition only in his thirties), once Coltrane acquired the language to pursue his musical vision, his work evolved in dramatic fashion. Its progression was a quest, initially in the realm of purely musical matters, but eventually in the sphere of spiritual expression and fellowship.

In his formative years, most importantly with Miles Davis and Thelonious Monk, one can hear him grasping, even struggling, for the technical and theoretical language to express himself fully. One of Coltrane's most noted attributes was his immense drive to practice and learn, and numerous anecdotes recount his extraordinary stamina and dedication. His virtuosity and technical sophistication were evident in his classic work with trumpeter Miles Davis (including the perennial favorite *Kind of Blue*), in which the saxophonist's matured, delectable improvisations were an ideal foil for Davis's softer style. Coltrane's album *Giant Steps*, recorded in 1959, represents a pinnacle in improvisatory and compositional prowess in technical terms, not only for Coltrane, but for jazz music as a whole.

From that point onward Coltrane's music actually became less sophisticated in a formal sense, as he began to move in a more expressive and less technical direction. His innovations were numerous and substantial. He popularized the use of soprano saxophone in jazz, especially with his famous rendition of "My Favorite Things." He incorporated ethnic elements into his style, as was particularly evident in his watershed *Live At The Village Vanguard* recordings. He was also continually stretching the accepted lengths of jazz improvisation, by the end of his career, a single tune could take as much as an hour to perform.

1962 to 1965 were the years of the "Classic Quartet," Coltrane's longest-lasting and most influential band, featuring pianist McCoy Tyner, drummer Elvin Jones, and bassist Jimmy Garrison. One of the greatest jazz combos of all time, the remarkably well-balanced and telepathically interactive Quartet produced much of Coltrane's most astonishingly beautiful music. The year 1965 saw the release of *A Love Supreme*, a cohesive suite that was Coltrane's homage to God and is widely considered to be his definitive musical statement. It also represented the peak of his popularity. From that point on, Coltrane—who had never given his audience a chance to pause for breath as he developed anyway—began to probe the heights of mysticism and freedom from musical constraints in a way that alienated many listeners. Indeed, much of his music after *A Love Supreme* continues to generate mixed reactions today. Perhaps Coltrane managed to outdistance even his bandmates, for Elvin Jones and McCoy Tyner would leave his band by 1966. Nevertheless, the terminal stages of Coltrane's career produced remarkable experiments in free jazz, with the large-group, extended performance on *Aztec Workbooks* particularly noteworthy.

John Coltrane succumbed to liver cancer before the end of 1967. He was forty years old, and his career as leader had lasted scarcely ten years. Nevertheless, his recorded legacy is abundant and rich, and his contributions were enough to fill a legendary career many times over. His impact on musicians and listeners can not be overstated, as he was a singular actor in the development of jazz as a mode of spiritual expression. Even today, the spiritual palpability and immediacy of his music remains unparalleled.

The John Coltrane Orgy will be presented in chronological order of recording date. The listings below indicate the dates when recording sessions or live performances took place, along with other relevant information such as personnel and album releases. **Estimated times of play are very approximate**, and tracks from additional sessions, not listed here, will be added where appropriate in the chronology. Abbreviations used include tp (trumpet), p (piano), d (drums), as (alto saxophone), ts (tenor saxophone), tb (trombone), and b (bass).

10:00 pm Introduction
Brief biographical sketch and overview of orgy.
1946-1954

These early recordings, spanning the years between his first known recordings with the Navy and his joining Miles Davis's band, are relatively sparse and obscure. During this time Coltrane labors behind the scenes with many R&B bandleaders; he also works with Dizzy Gillespie, who would become an important influence, and Johnny Hodges, one of Coltrane's idols.
July 13, 1946: U.S. Navy musicians. Coltrane joined this group while doing military service in Hawaii. This is his earliest known recording.
Nov. 21, 1949 - Mar. 17, 1951: Dizzy Gillespie's groups (tp).
Jan. 19, 1952: Gay Crosse's group (vocals/tp).
Apr. 7 and Aug. 15, 1952: Earl Bostic's orchestra (as).
June - Aug. 5, 1954: Johnny Hodges' orchestra (as).

Tuesday, May 2

midnight THE JOHN COLTRANE ORGY CONTINUES
1:30 am 1955-1956

Coltrane joins Miles Davis's group in late September '55, marking the beginning of his ascendancy. Coltrane shows much promise and collaborates on some classic records, but his drug problem in particular hampers his development. Coltrane also has the opportunity to work as sideman for artists like Paul Chambers, Tadd Dameron, and in one classic meeting, Sonny Rollins.

Oct. 26, 1955: Miles Davis All Stars. The first studio recordings for the famous Miles Davis/John Coltrane pair, which formed the core of Davis's (tp) first, "classic quintet." Rounding out the group were Red Garland (p), Paul Chambers (b), and Philly Joe Jones (d). All Miles Davis recordings on Columbia are courtesy of Sony Music and their *Columbia Recordings, 1955-1961*.

Nov. 16, 1955: Miles Davis Quintet. Session for Miles (Prestige).
Mar. 1 or 2 and Apr. 20, 1956: Paul Chambers Quartet.

May 7, 1956: Elmo Hope Sextet (p).
May 11, 1956: Miles Davis Quintet. A monumental session that, along with the 10/26/56 session, led to four classic Davis albums of the posthop era: *Workin' with the Miles Davis Quintet*, *Relaxin' with the Miles Davis Quintet*, *Miles in Moscow*, and *Cookin' with the Miles Davis Quintet* (Prestige).

May 24, 1956: Sonny Rollins Quartet (tp). A classic instance of dueling saxophones. Coltrane makes a guest appearance in "Tenor Madness."

June 4, 1956: Miles Davis Quintet. Session for Davis's *Round About Midnight* (Columbia).

Sep. 7, 1956: Prestige All Stars. With four tenor saxophones: Hank Mobley, Al Cohn, Zoot Sims, and Coltrane, producing *Tenor Conclave* (Prestige).

Sep. 10, 1956: Miles Davis Quintet.

Sep. 21, 1956: Paul Chambers Sextet.

Oct. 26, 1956: Miles Davis Quintet.

Nov. 30, 1956: Tadd Dameron Quartet.

11:00 am 1957

This is an important year for Coltrane. He begins a very educational association with Thelonious Monk and also records his first album as leader, *Coltrane* (Prestige). A hard-bop masterpiece, Coltrane's *Blue Train* (Blue Note) also appears this year. Perhaps most importantly, Coltrane kicks his drug habit that had led to his firing from Davis's band. All accounts indicate that this event paves the way for tremendous growth in Coltrane's musicianship.

Mar. 22, 1957: Prestige All Stars, an expanded group that included Mal Waldron (p) and Kenny Burrell (g).

Apr. 6, 1957: Johnny Griffin Sextet, with Lee Morgan (tp) and Hank Mobley (ts), alongside Griffin (ts) and Coltrane. The tracks appeared on Griffin's *A Blowin' Session* (Blue Note).

Apr. 16, 1957: Thelonious Monk Trio. The first recording from the collaboration between Coltrane and the legendary pianist.

Apr. 18, 1957: Prestige All Stars, with Tommy Flanagan (p) and Kenny Burrell (g).

May 17, 1957: Mat Waldron Sextet, with Jackie McLean (as) and Waldron (p).

May 17, 1957: Paul Quinette/John Coltrane Quintet. (Quinette, ts)

May 31, 1957: John Coltrane Sextet, Coltrane's first date as leader, recorded for *Coltrane* (Prestige).

6:00 pm

June 25, 1957: Thelonious Monk Septet. With Coleman Hawkins (ts), Art Blakey (d).

June 26, 1957: Thelonious Monk Septet. Personnel as above. The material from these two dates was featured on *Monk's Music* (Riverside), among other albums.

Between July 18 and Aug. 11, 1957: Thelonious Monk Quartet

Aug. 16, 1957: John Coltrane Trio. With Earl May (b) and Art Taylor (d). Notable for the lack of piano, allowing for more harmonic openness—this would foreshadow later developments in Coltrane's music.

Aug. 23, 1957: Red Garland Trio.

Oct. 1, 1957: Sonny Clark Sextet (tp). Session for Sonny's *Crib* (Blue Note).

Oct. 15, 1957: John Coltrane Sextet. Session for the famous *Blue Train LP* (Blue Note). Coltrane's first widely acknowledged solo masterpiece.

Blue Train features Coltrane's compositional talents with tunes like "Moment's Notice" and the title track.

Listings continued overleaf

Oct. 20, 1957: Prestige All Stars/Mal Waldron Sextet
 October, 1957: Oscar Pettiford All Stars (b). Recorded for the Bethlehem label, the music on this date is performed by a relatively large group and, along with the music on the Art Blakey session in December of the same year, was a throwback to swing-era styles.
 Nov. 15, 1957: Red Garland Quintet.
 Dec. 13, 1957: Red Garland Quintet.
 December, 1957: Art Blakey Big Band
 Dec. 20, 1957: Ray Draper Quintet (tuba).

Wednesday, May 3

midnight THE JOHN COLTRANE ORGY CONTINUES
6:00 am 1958
 Coltrane rejoins the Miles Davis group. He also works with the groups of Kenny Burrell, Wilbur Harden, and, interestingly, Cecil Taylor.
 Jan. 3, 1958: Gene Ammons All Stars (s).
 Jan. 10, 1958: John Coltrane Quintet. Session for *Lush Life* (Prestige), with Donald Byrd (tp).
 Feb. 4, 1958: Miles Davis Sextet. Session for *Milestones* (Columbia), which added Cannonball Adderley (as) to the existing Davis quintet.
 Feb. 7, 1958: John Coltrane with the Red Garland Trio. Session for *Soultrane* (Prestige).
 Mar. 4, 1958: Miles Davis Sextet.
 Mar. 7, 1958: Kenny Burrell Quintet.
 Mar. 13, 1958: Wilbur Harden Quintet. The first of three sessions led by Harden (*Blueclown*) for Savoy Records.
 Mar. 26, 1958: John Coltrane Quartet. Session for *Settin' The Pace* (Prestige).
 May 13, 1958: Wilbur Harden Sextet.
 May 23, 1958: John Coltrane Quintet. Session for *Black Pearls* (Prestige).
 May 26, 1958: Miles Davis Sextet. The first studio date for the Davis group with Bill Evans (p).
 June 24, 1958: Wilbur Harden and Curtis Fuller Sextet. (Curtis Fuller, tb)
 June 25, 1958: Miles Davis Sextet.
 July 1, 1958: Miles Davis Sextet.
 July 11, 1958: John Coltrane Quintet.
 Sep. 9, 1958: Miles Davis Sextet.
 Sep. 11, 1958 (probably): The Lullabies Monk Quartet. From *Live at the Five Spot Discoveries* (Blue Note). This recently discovered addition to Coltrane's recorded oeuvre came courtesy of Juanita "Naima" Coltrane. John Coltrane's first wife, who had recorded this live performance using a portable tape recorder at the Five Spot club in New York.
 Sep. 12, 1958: George Russell and His Orchestra.
 Oct. 13, 1958: Cecil Taylor Quintet (p)
 November, 1958: Ray Draper Quintet.
 Dec. 26, 1958: John Coltrane Quartet. With Freddie Hubbard (tp).
10:00 pm 1959
 A huge year for Coltrane, and partly as a result, for jazz in general. Coltrane's solo career truly takes off as he ends his relationship with Prestige Records, and begins recording for Atlantic. That modal masterpiece and staple of jazz libraries everywhere, *Miles Davis's Kind of Blue*, appears, as does Coltrane's solo tour de force, *Giant Steps*.
 Jan. 15, 1959: John Coltrane/Milli Jackson. Classic date with the late vibraphonist, producing *Bugs & Trane* (Atlantic).
 Feb. 3, 1959: Cannonball Adderley Quintet.
 Mar. 6, 1959: Miles Davis Sextet. The first of two sessions that produce the tracks for one of the most acclaimed and popular jazz albums of all time, *Kind of Blue* (Columbia).
 Mar. 26, 1959: John Coltrane Quartet. First recorded attempts at three famous Coltrane compositions, "Giant Steps," "Naima," and "Like Sonny."
 Apr. 22, 1959: Miles Davis Sextet. The second *Kind of Blue* session.
 May 4-5, 1959: John Coltrane Quartet. Session for the classic, deeply influential album *Giant Steps*.
 Nov. 24, 1959: John Coltrane Quartet.
 Dec. 2, 1959: John Coltrane Quartet. Master takes of such classic Coltrane compositions as "Naima," a ballad written for his first wife, and "Epigrams," a Latin-tinged minor blues. Coltrane's use of multiphonics, a technique in which more than one note is sounded simultaneously on the saxophone, is evident in the tune "Harmonique."

Thursday, May 4

midnight THE JOHN COLTRANE ORGY CONTINUES
4:00 am 1960
 Coltrane continues to tour with Miles Davis while cultivating his solo career. Sessions with Ornette Coleman's bands indicate Coltrane's interest in the avant garde and in moving away from traditional harmonic restrictions. Coltrane also records the influential "My Favorite Things," which features the soprano saxophone. Drummer Elvin Jones and pianist McCoy Tyner join Coltrane, completing three-fourths of the "Classic Quartet."
 June 28 and July 8, 1960: John Coltrane and Don Cherry. First of two quartet dates featuring the juxtaposition of Coltrane with Ornette Coleman's bands, featuring Don Cherry (tr). The tunes come primarily from the Coleman repertoire. These sessions also mark Coltrane's first studio recordings with the soprano saxophone, an instrument he would almost single-handedly popularize in jazz.
 Sep. 8, 1960: John Coltrane Quartet. This session marks the first recorded appearance of pianist McCoy Tyner with Coltrane.
 Oct. 21, 1960: John Coltrane Quartet. This session produces a famous rendition of "My Favorite Things." This is also the first recorded appearance of drummer Elvin Jones.
 Oct. 24, 1960: John Coltrane Quartet. Two separate sessions, the second of which features blues performances, recorded for *Coltrane Plays the Blues* (Atlantic).
 Oct. 26, 1960: John Coltrane Quartet. Includes "Liberia," a blue homage to Dizzy Gillespie and his "Night In Tunisia."

11:00 am 1961

This is Coltrane's last year in the Miles Davis band, ending a marvelous and fruitful partnership. Coltrane also begins recording for Impulse Records, the label that will record his studio work for the rest of his career. The exotic and large-orchestra music of *Africa/Brass* is recorded this year, as are the controversial *Live At The Village Vanguard* sessions, with Eric Dolphy. Coltrane also takes a European tour at the end of this year.
 Mar. 20-21, 1961: Miles Davis Sextet. Coltrane's last sessions in the studio with Davis, producing tracks for *Someday My Prince Will Come* (Columbia).
 May 23, 1961: John Coltrane Orchestra. The first of two sessions for *Africa/Brass* (Impulse), the first of Coltrane's two forays (the other would be *Ascension*) into fronting a larger ensemble. *Africa/Brass* features the arrangements of multi-reedist Eric Dolphy, who would go on to join Coltrane's working group.
 May 25, 1961: John Coltrane Group. Session for *Old* (Atlantic), which is notable for its exotic influences and use of two bassists simultaneously.
 June 7, 1961: John Coltrane Orchestra. *Africa/Brass*, continued.
 Nov. 1-3, 1961: John Coltrane Group. The watershed *Live at the Village Vanguard* (Impulse) performances, which for their exotic influences, extended solos, and pared-down harmonic conception (among other things) polarize the jazz audience's opinion of Coltrane.
 Nov. 5, 1961: John Coltrane Group. *Live at the Village Vanguard* continued.
 Nov. 23, 1961: John Coltrane Quartet. Live performances from Stockholm, Sweden.
 Dec. 21, 1961: John Coltrane Quartet. Apparently the first studio session with the last member of the classic quartet to join, Jimmy Garrison (b).
10:00 pm 1962
 After assembling his longest lasting and probably most important group, the "Classic Quartet," Coltrane can truly begin to pursue his musical vision single-mindedly. But perhaps in an effort to appease his detractors, Coltrane also engages in some lighter but still excellent projects in which he plays traditional jazz ballads and collaborates with Duke Ellington. Coltrane again takes a European tour at the end of the year.
 Apr. 11, 1962: John Coltrane Quartet. Along with the June 19/20/29 sessions, this date produces the tracks for *Coltrane* (Impulse), not to be confused with earlier Prestige LP of the same title.
 June 2, 1962: John Coltrane Quartet. Live performances from Birdland in New York.
 June 19/20/29, 1962: John Coltrane Quartet.
 Sep. 18, 1962: John Coltrane Quartet. This session produces tracks for *Ballads and Impressions* (Impulse).
 Sep. 26, 1962: Duke Ellington and John Coltrane. Classic meeting of two titans of jazz that produced *Duke Ellington and John Coltrane* (Impulse).
 Nov. 13, 1962: John Coltrane Quartet. Session for *Ballads*.
 Nov. 19, 1962: John Coltrane Quartet. Live performances from Stockholm, Sweden.

Friday, May 5

midnight THE JOHN COLTRANE ORGY CONTINUES
5:00 am 1963
 Many of Coltrane's most famous and impressive live recordings date from this year. He plays the Newport Jazz Festival, makes an excellent recording featuring performers from Birdland in New York, and once again takes a European tour at the end of the year. Coltrane also records the elegy "Afulana," whose spiritual weight is an indication of majestic recordings to come. A unique session with a vocalist, Johnny Hartman, also takes place this year.
 Feb. 23, 1963: John Coltrane Quartet. Live performances from Birdland, New York.
 Mar. 6, 1963: John Coltrane Quartet.
 Mar. 7, 1963: John Coltrane Quartet and Johnny Hartman. Perhaps born of a similar conception as *Ballads*, this studio date pairs vocalist Hartman with the classic quartet.
 Apr. 29, 1963: John Coltrane Quartet. Roy Haynes fills in for Elvin Jones, who was in jail for drug-related infractions.
 Aug. 7, 1963: John Coltrane Quartet. Live performances from the Newport Jazz Festival in Rhode Island.
 Oct. 8, 1963: John Coltrane Quartet. Live performances from Birdland, New York. Elvin Jones returns to the lineup.
 Oct. 22, 1963: John Coltrane Quartet. Live performances from Stockholm, Sweden.
 Nov. 2, 1963: John Coltrane Quartet. Live performances from Berlin, Germany.
 Nov. 18, 1963: John Coltrane Quartet. The studio session that produces "Alabama," the famous requiem for four black girls killed by dynamite in a church in September of 1963.
2:00 pm 1964
 Coltrane produces his somewhat overlooked but undisputed masterpiece *Crescent* in this year. At the end of the year Coltrane produces another masterpiece that is decidedly not overlooked, the famous *A Love Supreme*. Sadly, Eric Dolphy passes away during this year.
 Apr. 27 and June 1, 1964: John Coltrane Quartet. Sessions for *Crescent* (Impulse).
 Dec. 9, 1964: John Coltrane Quartet. Sessions for *A Love Supreme* (Impulse).
5:00 pm 1965
 This year is somewhat tumultuous for Coltrane. *A Love Supreme* seemed to mark the limits of Coltrane's accessibility to the general jazz public; however, Coltrane does not change or slow his musical direction by any means. His avant-garde leanings become particularly pronounced, as he begins working regularly with Pharoah Sanders, and occasionally with players like Archie Shepp. Both Elvin Jones and McCoy Tyner leave his band at the end of the year. A remarkable experiment in free jazz, *Ascension*, is produced this year.

Feb. 17-18, 1965: John Coltrane Quintet. Sessions that produce tracks for *The John Coltrane Quartet Plays* (Impulse). Art Davis is added as a second bassist.
 May 7, 1965: John Coltrane Quartet. Live performances from the Half Note, New York.
 May 17, 1965: John Coltrane Quartet. Further sessions for *The John Coltrane Quartet Plays*.
 May 26, 1965: John Coltrane Quartet. Sessions for the posthumous album *Transition* (Impulse). With two exceptions, no tracks recorded by the Classic Quartet after 5/17/65 were released during Coltrane's lifetime.
 May 10, 1965: John Coltrane Quartet.
 May 16, 1965: John Coltrane Quartet.
 June 28, 1965: John Coltrane Orchestra. The famous *Ascension* (Impulse) sessions, a large-group, 40-minute experiment in free jazz. Eleven players participate, including Pharoah Sanders (tr).
 July 2, 1965: John Coltrane Quartet. Live performances from the Newport Jazz Festival in Rhode Island.
 July 26, 1965: John Coltrane Quartet. This is the only known live performance of *A Love Supreme*.
 July 27, 1965: John Coltrane Quartet. Live performances from Antibes, France.
 Aug. 26, 1965: John Coltrane Quartet. Session for *Sun Ship* (Impulse).
 Sep. 2, 1965: John Coltrane Quartet. Session for *First Meditations* (for quartet) (Impulse), a quartet rendition of a suite that would later be re-recorded with Pharoah Sanders as *Meditations*.
 Sep. 22, 1965: John Coltrane Quartet. Featuring Pharoah Sanders and Donald Garrett (bass clarinet) in addition to the standard quartet. Live performances from Seattle, issued on *Live in Seattle* (Impulse).
 Oct. 1, 1965: John Coltrane Group. Session for the tune and album *Om* (Impulse).
 Oct. 14, 1965: John Coltrane Octet. Session for *Kulu Sé Mama* (Impulse).
 Nov. 23, 1965: John Coltrane Sextet. Session for *Meditations*, an important album that marks a transitional point in Coltrane's career, as it is the last studio recording involving all members of the Classic Quartet. Includes Alice Coltrane on piano and Rashied Ali alongside Elvin Jones, two drummers simultaneously, with Rashied Ali and Alice McLeod (later Feb. 2, 1965: John Coltrane Group. Session with McCoy Tyner and Elvin Jones had left the group by this time, citing musical differences and the desire to pursue solo projects.

Saturday, May 6

midnight THE JOHN COLTRANE ORGY CONTINUES AND CONCLUDES
5:00 am 1966
 Coltrane forms his last working group, with Pharoah Sanders on saxophone, wife Alice Coltrane on piano, and Rashied Ali on drums. Jimmy Garrison is still Coltrane's bassist, however. Coltrane also undertakes a tour of Japan in late summer.
 June 28, 1966: John Coltrane Sextet. Live performances from the Village Vanguard in New York, producing *Live At The Village Vanguard Again!* (Impulse).
 July 11, 1966: John Coltrane Quintet. Live performances from Tokyo, Japan, issued on *Live in Japan* (Impulse).
11:00 am 1967
 The last calendar year of Coltrane's life is abbreviated, as he passes away in a New York hospital on July 17. However, he has the opportunity to make a handful of recordings, including a duet album with Rashied Ali, *Interstellar Space* (Impulse). Coltrane's last live performance is on April 23, and his last recording session is on May 17. Though tapes exist of both sessions, virtually none of this music has been issued.
 Unknown, 1967: John Coltrane Quartet. Produces a recording of the composition "Expression."
 Feb. 15, 1967: John Coltrane Quintet. Session for *Expression* (Impulse).
 Feb. 22, 1967: John Coltrane/Rashied Ali. Session for *Interstellar Space* (Impulse), a remarkable duet album with the drummer that features performances named for planets and constellations.
 Mar. 7, 1967: John Coltrane Quartet.
 Apr. 23, 1967: John Coltrane Septet. Coltrane's last live performance, from the Otisji Center of African Culture in New York. Coltrane would pass away within three months. Only a brief fragment of this performance is available.
12:00 pm Conclusion
 Recapitulation of major works.

2:00 pm ART'S FIRST PERFORMANCE FAIR
5:00 pm CLASSICAL MUSIC INTERLUDE
8:00 pm ART'S FIRST MILLENNIUM CELEBRATION CONCERT
 A concert of Harvard composers.
9:30 pm THE MENAGE A TROIS ORGY
 Three Orgies come together in an energetic expression of hip-hop ecstasy. The Female MC Orgy is a showcase of the greatest female MCs, from Roxanne Shante to MC Lyte to Queen Latifah, Bahamadia, and Lauriya Hill. The Consistent Hip-Hop Orgy is a focus on the rap songs which tell us about social causes and political issues. From Public Enemy, BDP, and Sarsonic to Poor Righteous Teachers, Dead Prez, and Black Star, the Saturday Solution will cover it all. Lastly, the History of the Underground Orgy will detail the progression of the underground scene from a showcase platform for young artists to a highly influential genre in and of itself. This orgy concludes at 2 am.

2:00 am THE DARKER SIDE
5:00 am BLUES
9:00 am THE SPORTS ORGY
 Relive the 1999-2000 season in Harvard Athletics with the Third Annual WHRB Sports Orgy. Rebroadcasts of the most exciting matchups in football, ice hockey, basketball, and baseball. Studio interviews with some of the most celebrated Crimson athletes. Special features and highlight montages. All this and more make up the recap of the year in WHRB Sports.
11:00 am MEMORIAL CHURCH SERVICE
 Preacher: The Reverend Peter J. Gomes, Plummer Professor of Christian Moral and Pusey Ministries in the Memorial Church. Music includes Bach's Cantata No. 29 "Wir danken dir, Gott."
12:30 pm THE SPORTS ORGY CONTINUES
8:00 pm THE CENTENNIAL JAZZ ORGY, PART II
 In continuation of WHRB's January celebration of the first one hundred years of jazz music, the second installment of the Centennial Jazz Orgy will cover the evolution of jazz music between 1959 and the present. From the Hard Bop of the 1960s to the Young Lions and Neo-Traditionalists of the 1990s, Centennial Jazz II will chronologically explore shifts in jazz idioms over the last forty years.

Monday, May 8

midnight CENTENNIAL JAZZ II CONTINUES
1:00 pm THE AMERICAN FILM MUSIC ORGY
 Music in film has evolved greatly over the past century, from a small piano at the foot of the screen to fully orchestral works matching the sophistication and emotion of concert music. It is this pinnacle that we examine in the American Film Music Orgy. In uncovering the powerful feelings brought out by the film score composer, we will hear music from many genres, including epics, dramas, and science fiction, with among others, Bernard Herrmann. Rozza (1907-1995) was born in Budapest, whose traditional folk music quickly began composing both concert and film music. He led war-torn London in 1940 to move to Hollywood, where he would spend the rest of his career. Composing for 108 films, he is most famous for his epics, which we will feature in this Orgy. Herrmann (1911-1975) was born in New York City and became involved in Aaron Copland's Young Composer's Group in his teens. He studied music at the Juilliard School, and after a stint conducting the CBS Symphony, composed his first score for Orson Welles's *Citizen Kane*. However, it is during his collaboration with Alfred Hitchcock that Herrmann reached the height of his creative powers, producing unforgettable scores for films such as *Vertigo* and *Psycho*.
 We are pleased to present the music of these noted composers, largely restored from recordings of the original scoring sessions. Additionally, we include music unused in the films and previously unreleased to the public.
1:00 pm Miklos Rozza
 Selections from *Ben Hur*, original soundtrack (Turner).
 Selections from *El Cid*; New Zealand Symphony Orchestra, James Sedares conducting (New Digital).
 Selections from *Ben Hur*, original soundtrack (Turner).
 Selections from *Quo Vadis*; Royal Philharmonic Orchestra (London).
 Selections from *Julius Caesar*; Sinfonia of London, Bruce Broughton conducting (Intrada).
5:30 pm Bernard Herrmann
 Selections from *Citizen Kane*; London Philharmonic Orchestra (London).
 Selections from *Jane Eyre*; London Philharmonic Orchestra (London).
 Selections from *The Snows of Kilimanjaro*; London Philharmonic Orchestra (London).
The Day the Earth Stood Still; original soundtrack, Bernard Herrmann, Lionel Newman, and Alfred Newman conducting (Fox).
Psycho; National Philharmonic Orchestra (Unicorn).
North by Northwest; original soundtrack (Turner/Rhino).
Vertigo; original soundtrack. Muir Mathieson conducting (Varese Sarabande).
10:00 pm CENTENNIAL JAZZ II CONTINUES

Tuesday, May 9

midnight CENTENNIAL JAZZ II CONTINUES to 8 am
Program Guide Editor: Tim Mariano
Staff: Aaron Miller, Patrick Liu, David Rosow
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THE FELIX MENDELSSOHN ORGY®

Felix Mendelssohn (1809-1847) was among the most blessed of 19th century musical figures. He came from a loving, well-to-do home, where parents encouraged their musically talented children, Felix and Fanny. It was clear from the start that Felix was extraordinary. By the age of eleven he was writing competently, with his first symphonies for strings, a fine symphony for full orchestra, and the Overture for Strings that delights audiences to this day. At the age of twenty he conducted Bach's St. Matthew Passion in a public concert, revealing it to a world that had not heard its creator's day, and effectively beginning the Bach revival that has only grown greater year by year. This was a purposeful and inspired musician.

Yet for all his successes, for all his great works, Mendelssohn has never been considered in the same league as Beethoven, or Brahms, or Schumann. In part this is because his music has fewer ideal interpreters, but in part because of his ceaseless activity. He exhausted himself, perhaps undermining the consistency of his output. Nevertheless, there is a large amount of superb music from his pen, and much else that is worthy. From the symphonies to the piano music, to the songs, to Elijah (which many believe the pianist of the 19th century (German orator), to dazzling concerti, including a perfect one for violin, and to chamber music culminating in the Opus 80 String Quartet (which he wrote after the tragic youthful death of his beloved sister, whom he was to follow to the grave within months), Mendelssohn left a body of creative work surpassed by only a few.

This Orgy presents virtually the complete recorded music of Mendelssohn (more music remains, never recorded). It is roughly chronological, from early formal exercises to the final pages, offering the opportunity to experience the intense flame of inspiration that was extinguished so early.

Times below are only approximate.

8:00 am, Tuesday, May 9

- 1820: Fugue in d for Organ; Rubsam (Schwamm LP)
- 1820: Fugue in g for Organ; Rubsam (Schwamm LP)
- 1820: Minnet for Organ; Kilbass (Schwamm LP)
- 1820: Sonata in F for Violin and Piano; Kantsow, Rouvier (Denon)
- 1820: Prelude and Fugue in d for Organ; Rubsam (Schwamm LP)
- 1820: Lieb und Hoffnung, for Male Chorus; Die Singphoniker (epo)
- 1821: String Symphony No. 1 in C; Goodman, Hanover Band/RCA Victor
- 1821: String Symphony No. 2 in D; Goodman, Hanover Band/RCA Victor
- 1821: Die briden Padagogen; Hirtel, Dallapozza, Laki, Hellmann, Fischer-Dieskau, Fuchs, Hirt, Wallberg, Bavarian Radio Chorus, Munich Radio Orchestra (EMI LP)
- 1821: String Symphony No. 3 in e; Goodman, Hanover Band (RCA Victor)
- 1821: String Symphony No. 4 in e; Goodman, Hanover Band (RCA Victor)
- 1821: Piano Sonata in g, Op. 103; Jones (Nimbus)
- 1821: Concerto in a for Piano and Strings; Kyriakon, Lange, Vienna Symphony Strings (Furnabout LP)
- 1821: String Symphony No. 5 in B-flat; Pople, London Festival Orchestra (Hyperion)
- 1821: String Symphony No. 6 in E-flat; Boughton, English String Orchestra (Nimbus)
- 1822: Magnificat in D for Chorus and Orchestra; Mossak, Wilke, Feier, Knöthe, Berliner Singakademie, Staatskapelle Berlin (Capriccio)

noon

- 1822: Motet for Solists and Double Chorus, "Jube Domine"; Meier-Schmid, Seitz, Scheffel, Hauptmann, Bernius, Stuttgart Chamber Choir (Carus)
- 1822: String Symphony No. 7 in d; Masur, Leipzig Gewandhaus Orchestra (Berlin Classics)
- 1822: String Symphony No. 8 in D; Ward, Northern Chamber Orchestra (Naxos)
- 1822: Lob des Weines, for Male Chorus; Die Singphoniker (epo)
- 1822: Fantasia in g and unfinished Fugue; Rubsam (Schwamm LP)
- 1822: Hunter's Song, for Male Chorus; Die Singphoniker (epo)
- 1822: Concerto in d for Violin and Strings; Kremer, Orpheus Chamber Orchestra (DG)
- 1823: Chorale and Variations, "Die Tugend wird durch's Rübbaun"; Schwamm LP
- 1823: String Symphony No. 10 in B; Reichert, Ensemble 13 (Pro Arte LP)
- 1823: Concerto in d for Violin, Piano and Strings; Kremer, Argezhich, Orpheus Chamber Orchestra (DG)
- 1823: Kyrie in c for Solo Voices and Chorus; Meier-Schmid, Wille, Hahn, Pfaff, Bernius, Stuttgart Chamber Choir (Carus)
- 1823: String Quartet in E-flat, "Jugendpartei"; Melos Quartet (DG)
- 1823: String Symphony No. 9 in C; Ward, Northern Chamber Orchestra
- 1823: String Symphony No. 11 in F; Yoo, Metamorphosen (Archetype)
- 1823: Concerto in E for Two Pianos and Orchestra; Frith, Tinney, O'Dairne, RTE Orchestra (Naxos)
- 1823: String Symphony No. 12 in g; Musici (Philips LP)
- 1824: Sonata in e for Viola and Piano; Gieler, Bloomer (HN Classics)

5:30 pm

- 1824: Symphony No. 1 in c, Op. 11; Abbado, London Symphony (DG)
- 1824: Sextet in D for Piano and Strings; Haas, Malacek, Tsuchiya, Metzger, Steiner, Zepferr (Philips LP)
- 1824: Sonata in E-flat for Clarinet and Piano; Neidich, Levin (Sony)
- 1824: Salve Regina in E-flat for Soprano and Strings; Hamari, Bernius, Stuttgart Chamber Choir (Carus)
- 1824: Overture for Winds, Op. 24; Abbado, London Symphony (DG)
- 1824: Concerto in A-flat for Two Pianos and Orchestra; Billard, Azalis, Ristemann, Chamber Orchestra of the Saar (Nonessuch LP)
- 1824: Motet for Solo Voices, Chorus and Piano, "Jesus, meine Zuversicht"; Meier-Schmid, Rieger, Seitz, Scheffel, Hauptmann, Engels, Bernius, Stuttgart Chamber Choir (Carus)
- 1825: Sonata in f for Violin and Piano, Op. 4; Kantsow, Rouvier (Denon)

8:30 pm

- 1825: Die Hochzeit des Canacho, Op. 10; Hofmann, Ulbrich, Weir, Rhys-Evans, van der Meel, Wild, Malinberg, Cold, van Immesseel, Anima Eterna (Chamel Classics)
- 1825: Capriccio in f-sharp for Piano, Op. 5; Jones (Nimbus)
- 1825: Kyrie in d for Chorus and Orchestra; Bernius, Stuttgart Chamber Choir, Bamberg Symphony Orchestra (Carus)
- 1825: Omet in E-flat for Strings, Op. 20; Marlboro Festival Orchestra (Sony)
- 1825: Song, "Suleika und Harem" (Goethe), Op. 8, No. 12 (possibly written by Fanny Mendelssohn-Hensel); Baker, Fischer-Dieskau, Barenboim (Angel LP)
- 1825: Song, "Andres Malenlied" (Höller), Op. 8, No. 8; Bonney, Parsons (Teldec)
- 1825: Song, "Romanze" (Spanish Folksong), Op. 8, No. 10; Bonney, Parsons (Teldec)
- 1825: Quartet No. 3 in b for Piano and Strings, Op. 3; Haas, Malacek, Tsuchiya, Steiner (Philips LP)

Wednesday, May 10

midnight

- 1825: Song, "Entitled" (trad.), Op. 8, No. 4; Protschka, Deutsch (Capriccio)
- 1825: Piano Sonata in E, Op. 6; Perahia (CBS LP)
- 1826: Te Deum in D for Double Chorus and Continuo; Meier-Schmid, Hörger-Buday, Seitz, Assenheimer, Winter, Wagner, Bendel, Seidel, Hauptmann, Ross, Jahn, Läßler, Bernius, Stuttgart Chamber Choir (Carus)
- 1826 (revised 1832): Quintet No. 1 in A for Strings, Op. 18; Laredo, Kawafina, Olymna, Kashkashian, Robinson (Columbia LP)
- 1826 (revised 1832): Overture in C, "Trumpet Overture", Op. 101; Wislucky, Warsaw National Philharmonic Orchestra (Stolart LP)
- 1826: Seven Characteristic Pieces, Op. 7; Jones (Nimbus)
- 1827: Song, "Frage", Op. 9, No. 1; Bonney, Parsons (Teldec)
- 1827: Chorale cantata for Chorus and Strings, "Christe, du Lamm Gottes"; Beck, Marburg Vocal and Instrumental Ensembles (MusicaCamp)
- 1827-28: Chorale cantata for Double Chorus and Strings, "Jesus, meine Freude"; Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (EMI)
- 1827: Fantasia in E-flat "The Last Rose of Summer", Op. 15; Budiardjo (ProPiano)
- 1827: String Quartet No. 2 in a, Op. 13; Shanghai Quartet (Delos)
- 1827: Fugue in E-flat for String Quartet; European Quartet (Vox LP)
- 1827: Piano Sonata in B-flat, Op. 106; Jones (Nimbus)
- 1828: Song, "Abendlied" (Voss), Op. 8, No. 9; Protschka, Deutsch (Capriccio)
- 1828: Song, "Im Grünen" (Voss), Op. 8, No. 11; Protschka, Deutsch (Capriccio)
- 1828: Song, "Malenlied", Op. 8, No. 7; Protschka, Deutsch (Capriccio)
- 1828: Song, "Hilgerspruch" (P. Fleming), Op. 8, No. 3; Protschka, Deutsch (Capriccio)
- 1828: Motet for Sixteen Voices and Organ, "Hora est"; Seidel, Lauvik, Bernius, Stuttgart Chamber Choir (Carus)

4:00 am

- 1828: Meeresstille und glückliche Fahrt, Overture, Op. 27; von Dohnanyi, Vienna Philharmonic Orchestra (London LP)
- 1828: Motet for Soprano and Orchestra, "Ave maris stella"; Laki, Bernius, Württemberg Chamber Orchestra of Heilbronn (Carus)
- 1829: Variations concertantes for Cello and Piano, Op. 17; Starke, Sebek (Meicury)
- 1829: Concerto in b for Piano; Jones (Nimbus)
- 1829: Cantata for Solo Voices, Chorus, and Orchestra, "Wer nur den Jochen Gut lässt walten"; Laki, Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (EMI Electrola)
- 1829: Song, "Der Blumenkranz" (Möser); Daneman, Berg, Ash (Hyperion)
- 1829: Song, "Im Frühling" (Klingemann), Op. 9, No. 4; Protschka, Deutsch (Capriccio)
- 1829: String Quartet No. 1 in E-flat, Op. 12; Eroica Quartet/Harmonia Mundi
- 1829: Three Fantasies or Caprices, Op. 16; Jones (Nimbus)
- 1830: Chorale cantata for Alto, Chorus and Orchestra, "O Haupt voll Blut und Wunden"; Cachemalle, Corbus, Gulbenkian Chorus and Orchestra (Casacelle)
- 1830: Lieder ohne Worte, Vol. I, Op. 19b; Edlina (Chandos)
- 1830: Three Sacred Pieces, Op. 23, No. 1, "Aus tiefer Not schrei ich zu dir"; Elmhorn, Westphalia Singers (Cantate)
- 1830: Three Sacred Pieces, Op. 23, No. 2, "Ave Maria"; Best, Corydon Singers, English Chamber Orchestra (Hyperion)
- 1830: Three Sacred Pieces, Op. 23, No. 3, "Mitten wir, Mitten wir, Herreweghe, Chappelle Royale de Paris, Collegium Vocale de Gard (Harmonia Mundi)
- 1830: Song, "Einsamkeit" (Droysen), Op. 9, No. 11; Protschka, Deutsch (Capriccio)
- 1830: Song, "Frühlingslied" (Lichtenstein), Op. 9, No. 8; Protschka, Deutsch (Capriccio)
- 1830: Song, "Hirtensied" (Uhland), Op. 57, No. 2; Protschka, Deutsch (Capriccio)
- 1830: Three Motets for Female Chorus and Organ, Op. 39, No. 1, "Veni, Domine"; Norrington, Heinrich Schütz Choir and Chorale (Argo LP)
- 1830: Three Motets for Female Chorus and Organ, Op. 39, No. 2, "Laudate pueri"; Rimey, Vinson, Jean Saurisse Vocal Ensemble (Syrius)
- 1830: Three Motets for Female Chorus and Organ, Op. 39, No. 3, "Surrexit Pastor"; Katzinger, Regensburg Cathedral Choir (Deutsche Harmonia Mundi)

7:00 pm

- 1829: Die Heimkehr aus der Fremde, Op. 89; Schwarz, Donath, Schreier, Fischer-Dieskau, Kusch, Wallberg, Bavarian Radio Chorus, Munich Radio Orchestra (EMI LP)
- 1830: Rondo Capriccioso in E, Op. 14; Budiardjo (ProPiano)
- 1830: Psalm 115 for Soloist, Chorus and Orchestra, "Nicht unsern Namen, Herr", Op. 31; Hamly, Lamy, Kow, Herreweghe, Chappelle Royale, Collegium Vocale, Orchestral Ensemble of Paris (Harmonia Mundi)
- 1830: Song, "Ferne" (Droysen), Op. 9, No. 9; Bonney, Parsons (Teldec)

9:00 am

- 1830: Song, "Frühlingslied" (Lichtenstein), Op. 19, No. 1; Schreier, Engel (Berlin Classics)
- 1830: Song, "Im Herbst" (Klingemann), Op. 9, No. 5; Bonney, Parsons (Teldec)
- 1830: Song, "Lieblingsplätzchen" (from Des Knaben Wunderhorn), Op. 99, No. 3; Ameling, Jansen (CBS LP)
- 1830: Song, "Reise" (Eber), Op. 19, No. 6; Protschka, Deutsch (Capriccio)
- 1830: Song, "Scheidlied" (Voss), Op. 9, No. 6; Protschka, Deutsch (Capriccio)
- 1830: Song, "Wurde" (romance), Op. 9, No. 3; Protschka, Deutsch (Capriccio)
- 1831: Concerto No. 1 in g for Piano and Orchestra, Op. 25; Serkin, Ormandy, Philadelphia Orchestra (Columbia LP)
- 1831: Song, "Da lieg' ich unter den Blauen", Op. 84, No. 1; Schreier, Engel (Berlin Classics)
- 1831: Song, "Die Liebende schreibt" (Goethe), Op. 86, No. 3; Bonney, Parsons (Teldec)
- 1831: Song, "Winterlied" (Swedish folksong), Op. 19, No. 3; Bonney, Parsons (Teldec)
- 1831: Prayer for Chorus and Orchestra, "Verleih' uns Frieden"; Best, Corydon Singers, English Chamber Orchestra (Hyperion)
- 1831: Chorale cantata for Solists, Chorus and Orchestra, "Vom Himmel hoch" ("Christmas Cantata"); Laki, Passeneyer, Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (Carus)
- 1832: Song, "Das erste Veilchen", Op. 19, No. 2; Protschka, Deutsch (Capriccio)
- 1831: Song, "Neue Liebe" (Heine), Op. 19, No. 4; Ameling, Jansen (CBS LP)
- 1831: Song, "Gruss" (Heine), Op. 19, No. 5; Ameling, Jansen (CBS LP)
- 1832: Capriccio brillant in b for Piano and Orchestra, Op. 22; Katsaris, Masur and Gewandhausorchester Leipzig (Teldec)
- 1832: Chorale cantata for Solo Voices, Chorus and Orchestra, "Ach Gott vom Himmel sieh darein"; Hermans, Bernius, Stuttgart Chamber Choir, Württemberg Chamber Orchestra of Heilbronn (EMI)

11:00 am

- 1832: Hebride Overture, Op. 26; Szell, Cleveland Orchestra (Sony)
- 1832: Cantata for Chorus and Orchestra, "Die erste Walpurgisnacht", Op. 60; Rammer, Hellmann, Hauptmann, Pape, Harunotto, Arnold Schönberg Choir, Chamber Orchestra of Europe (Teldec)
- 1832: Song, "Der Blumenstrauch" (Klingemann), Op. 47, No. 5; Bonney, Parsons (Teldec)
- 1832: Song, "Frühlingslied" (Lichtenstein), Op. 14, No. 3; Bonney, Parsons (Teldec)
- 1832: Song, "Pagenlied" (Eichendorff); Bonney, Parsons (Teldec)
- 1832: Symphony No. 5 in d, Op. 107; Masur, Leipzig Gewandhaus Orchestra (Teldec)
- 1833: Concert Piece in d for Clarinet, Bass-Horn, and Orchestra, Op. 114; King, Doherty, Heilmann, London Symphony Orchestra (Hyperion)
- 1833: Fantasia in G major, Op. 28, "Sonate deussaise"; Budiardjo (ProPiano)
- 1833: Lieder ohne Worte, Vol. II, Op. 30; Jones (Nimbus)
- 1833: Sacred Chorus for male chorus a cappella, Op. 115, "Beati Martini"; Norrington, Heinrich Schütz Choir and Chorale (Argo LP)
- 1833: Concert Piece in f for Clarinet, Bass-Horn, and Orchestra, Op. 113; King, Doherty, Francis, London Symphony Orchestra (Hyperion)
- 1833: Die schöne Melusine, Overture, Op. 32; Masur, Leipzig Gewandhaus Orchestra (Berlin Classics)
- 1833: Symphony No. 4 in A, Op. 90, "Italian"; Blomstedt, San Francisco Symphony Orchestra (London)
- 1833: Song, "Bei der Wiege" (Klingemann), Op. 47, No. 6; Bonney, Parsons (Teldec)
- 1834: Song, "Sonntaglied" (Klingemann), Op. 34, No. 5; Bonney, Parsons (Teldec)
- 1834: Concert aria, "Inferno"; Moser, Masur, Leipzig Gewandhaus Orchestra (Berlin Classics)
- 1834: Rondo brillante in E-flat for Piano and Orchestra, Op. 29; Lympany, Kisch, London Symphony Orchestra (Duxton)
- 1834: Song for Mixed Chorus, Op. 41, No. 4; Gronostay, Netherlands Chamber Choir (Globe)
- 1834: Study in F for Piano, Op. 104b, No. 2; Budiardjo (ProPiano)
- 1834: Song, "Suleika" (Goethe), Op. 34, No. 4; Ameling, Jansen (CBS LP)
- 1834: Song, "Jagdlied" (from Des Knaben Wunderhorn), Op. 84, No. 3; Protschka, Deutsch (Capriccio)
- 1834: Song, "Minnelied" (German folksong), Op. 34, No. 1; Protschka, Deutsch (Capriccio)
- 1834: Song, "Reise" (Heine), Op. 34, No. 6; Protschka, Deutsch (Capriccio)
- 1834: Song, "Schlösser Augen Leuchte" (Byron); Protschka, Deutsch (Capriccio)

3:00 pm

- 1835: Three Caprices for Piano, Op. 33; Jones (Nimbus)
- 1835: Song, "Das Waldschloß" (Eichendorff); Protschka, Deutsch (Capriccio)
- 1835: Song, "Auf Flügeln des Gesanges" (Heine), Op. 34, No. 2; Prey, Hokanson (Denon)
- 1835: Song, "Des Mädchens"; Ameling, Jansen (CBS LP)
- 1835: Scherzo a capriccio in f-sharp for Piano; de Waal (Canal Grande)
- 1836: Oratorio, St. Paul, Op. 36; Janowitz, Lang, Blischewitz, Adam, Stier, Polster, Masur, Leipzig Radio Chorus and Gewandhaus Orchestra, Gewandhaus Children's Choir (Philips)
- 1836: Ferial March, Op. 103; Donmyne, Musique des Gardiens de la Paix (Westminster LP)

6:00 pm

- 1836: Study in b-flat for Piano, Op. 104b, No. 1; Budiardjo (ProPiano)
- 1836: Duet, "Herbstlied" (Klingemann), Op. 63, No. 4; Baker, Fischer-Dieskau, Barenboim (Angel LP)
- 1836: Duet, "Ich will' meine Lieb" (Heine), Op. 63, No. 1; De Los Angeles, Fischer-Dieskau, Moore (EMI)
- 1836: Study in f for Piano; Budiardjo (ProPiano)
- 1836: Three Preludes, Op. 104a, No. 2 in B, No. 1 in D; Jones (Nimbus)
- 1837: String Quartet No. 3 in d, Op. 44, No. 1; Bartholdy Quartet (Acanta)
- 1834-37: Preludes and Fugues, Op. 35, Nos. 2-6; Gabel (Thorofon)

- 1837: Male Chorus, Op. 120, No. 1; Die Singphoniker (epo)
- 1837: Lieder ohne Worte, Vol. II, Op. 38; Edlina (Chandos)
- 1837: Albumblatt in e, Op. 117; Jones (Nimbus)
- 1837: String Quartet No. 4 in e, Op. 44, No. 2; Melos Quartet (DG LP)
- 1837: Worauf kommt es überall an, for Male Chorus; Singphoniker (epo)
- 1837: Six Choral Songs, Op. 59, No. 1; Gronostay, Netherlands Chamber Choir (Globe)
- 1837: Prelude and Fugue in e/E, Op. 35, No. 1; Perahia (CBS LP)
- 1837: Psalm 42 for Tenor, Chorus and Orchestra, "Wie der Hirsch schreit Op. 42; Baker, Hickox, London Symphony Chorus (Virgin)
- 1837: Concerto No. 2 in d for Piano and Orchestra, Op. 40; Schiff, Dutoit Bavarian Radio Symphony Orchestra (London)
- 1837: Omelette in A; Jones (Nimbus)
- 1837: Three Preludes and Fugues for Organ, Op. 37; Scott (Hyperion)
- 1838: Six Songs for Mixed Chorus, Op. 41, Nos. 1-3, 5, 6; Gronostay, Netherlands Chamber Choir (Globe)

10:00 pm

- 1838: String Quartet No. 5 in E-flat, Op. 44, No. 3; Bartholdy Quartet (Acanta)
- 1838: Perpetuum Mobile in C for Piano; Jones (Nimbus)
- 1838: Sonata in F for Violin and Piano; Luca, Epperson (Naxos)
- 1838: Study in f for Piano, Op. 104b, No. 3; Budiardjo (ProPiano)
- 1838: Serenade and Allegro giocoso, Op. 8 for Piano and Orchestra, Op. 43
- 1838: Fantasia in G major, Op. 28; London Symphony Orchestra (Hyperion)
- 1838: Solenne cantabile and Presto agitato in B for Piano; Jones (Nimbus)
- 1838: Sonata No. 1 in B-flat for Cello and Piano, Op. 45; Bylsma, Hoodland (Philips LP)
- 1839: Duet, Lied aus, "Ruy Blas" (Hugo), Op. 77, No. 3; De Los Angeles; Fischer-Dieskau, Moore (EMI)
- 1839: Song for Mixed Chorus, Op. 100, No. 4; Gronostay, Netherlands Chamber Choir (Globe)

Thursday, May 11

midnight

- 1839: Six Choral Songs, Op. 48; Gronostay, Netherlands Chamber Choir (Globe)
- 1839: Song for Mixed Chorus, Op. 88, No. 3; Gronostay, Netherlands Chamber Choir (Globe)
- 1839: Piano Trio No. 1 in d, Op. 49; Istomin, Stern, Rose (Columbia LP)
- 1839: Fugue in e for Organ, Scott (Hyperion)
- 1839: Fugue in f for Organ, Scott (Hyperion)
- 1839: Ersatz für Unbestand for Male Chorus; Die Singphoniker (epo)
- 1839: Song, "Alteutsches Lied" (Schreiber), Op. 57, No. 1; Protschka, Deutsch (Capriccio)
- 1839: Song, "Frühlingslied" (Lenau), Op. 47, No. 3; Protschka, Deutsch (Capriccio)
- 1839: Song, "Herbstlied" (Klingemann), Op. 84, No. 3; Protschka, Deutsch (Capriccio)
- 1839: Ruy Blas Overture, Op. 95; Abbado, London Symphony Orchestra (Decca)
- 1839: Song, "Minnelied" (Tietze), Op. 47, No. 1; Schreier, Engel (Berlin Classics)
- 1839: Song, "Volkslied" (Feuchtersleben), Op. 47, No. 4; Protschka, Deutsch (Capriccio)
- 1839: Song for Male Chorus, "Abendstunde"; Op. 75, No. 2; Die Singphoniker (epo)
- 1840: Duet, "Wie kann ich froh und lustig sein" (Kaufmann); Baker, Fischer-Dieskau, Barenboim (Angel LP)
- 1840: Folk Song, "Wasserfahrt" (Heine), De Los Angeles, Fischer-Dieskau, Moore (EMI)
- 1840: Song, "Morgensgrün" (Heine), Op. 47, No. 2; Schreier, Engel (Berlin Classics)
- 1840: Song for Mixed Chorus, Op. 88, No. 6; Gronostay, Netherlands Chamber Choir (Globe)
- 1840: Symphony No. 2 in B-flat, Op. 52, "Lobgesang"; Ghazarian, Gruberova, Krenn, von Dohnanyi, Vienna Philharmonic (London LPs)

3:00 am

- 1841: Song, "Das Schifflein" (Uhland), Op. 99, No. 4; Protschka, Deutsch (Capriccio)
- 1841: Song, "O Jugend" (trad.), Op. 57, No. 4; Protschka, Deutsch (Capriccio)
- 1841: Prelude and Fugue in e; Jones (Nimbus)
- 1841: Allegro brillante in A for Piano Duo, Op. 92; Smith, Sellick (Nimbus)
- 1841: Prelude in f for Organ; Rubsam (Schwamm LP)
- 1841: Lieder ohne Worte, Vol. IV, Op. 53; Barenboim (DG LP)
- 1841: Song, "Ester Verlust" (Goethe), Op. 99, No. 1; Bonney, Parsons (Teldec)
- 1841: Song, "Suleika" (Goethe), Op. 37, No. 3; Bonney, Parsons (Teldec)
- 1841: Variations in B-flat, Op. 83; Jones (Nimbus)
- 1841: Variations in E-flat, Op. 82; Jones (Nimbus)
- 1841: Psalm 95 for Solo Voices, Chorus and Orchestra, "Kommt, lasst uns anbeten", Op. 46; Baumann, Silva, Blaser, Carlbaz, Gulbenkian, Foundation Chorus and Orchestra (Eras)
- 1841: Incidental music to Antigone, Op. 55; Hamer, Plonček, Scholtes, Unterzacher, Peter, Soltesz, Berlin Radio Symphony Orchestra, Berlin Rundfunkchor, Männerchor "Carl Maria von Weber" (Capriccio)
- 1841: Variations exercises in d, Op. 54; Horowitz (RCA LP)
- 1842: Duet, "Volkslied" (Burns), Op. 63, No. 5; Valente, Kombrink, Bath (Columbia LP)
- 1842: Six Male Chorus, Op. 50; Die Singphoniker (epo)

6:00 am

- 1842: Song, "Es weiss und rät doch keiner" (Eichendorff), Op. 99, No. 6; Bonney, Parsons (Teldec)
- 1842: Song, "Schifflied" (Lenau), Op. 71, No. 4; Schreier, Engel (Berlin)
- 1842: Song, "Venetianisches Comedlied" (Moore), Op. 57, No. 5; Protschka, Deutsch (Capriccio)
- 1842: Madrigal for Male Chorus; Die Singphoniker (epo)
- 1843: Six Choral Songs, Op. 59, Nos. 3-6; Gronostay, Netherlands Chamber Choir (Globe)

Listings continued overleaf

- 1841: Song for Mixed Chorus, Op. 100, Nos. 2, 3; Gronostay, Netherlands Chamber Choir (Globe)
1843: Sonata in D for Cello and Piano, Op. 58; Isserlis, Tan (RCA Victor)
1843: Song for Mixed Chorus, Op. 88, Nos. 2, 4; Gronostay, Netherlands Chamber Choir (Globe)
1843: Songs for Male Chorus, Op. 75, No. 1, "Der frohe Wandersmann"; No. 4, "Abschiedstafel"; Die Singphoniker (epo)
1843: Capriccio in e for String Quartet; European Quartet (Vox)
1843: Hymn in A for Solo, Chorus, and Organ; "Lass, o Herr, mich Hilfe finden," Op. 76, No. 1; Hamann, Bernius, Stuttgart Chamber Choir and Orchestra (Capriccio)
1843: Concerto in e for Piano and Orchestra (incomplete, reconstructed); Eley, Stone, English Chamber Orchestra (Koch)
8:00 am
1840: Symphony No. 3 in a, Op. 56, "Scottish"; von Karajan, Berlin Philharmonic Orchestra (DG LP)
1844: Duet, "Abschiedslied der Zugvögel" (Fallersleben), Op. 63, No. 2; Baker, Fischer-Dieskau, Bernbaum (Angel LP)
1844: Duet, "Grüss" (Eichendorff), Op. 63, No. 3; De Los Angeles, Fischer-Dieskau, Moore (EMI)
1844: Duet, "Maidelchen und die Blümelien" (Fallersleben), Op. 63, No. 6; Abendlied "Wenn ich auf dem Lager liege" (Heine); Lear, Stewart, Werba (DG LP)
1843-46: Six Anthems for Different Times of the Year, Op. 79; Best, Corydon Singers, English Chamber Orchestra (Hyperion)
1844: Lieder ohne Worte, Vol. V, Op. 62; Juana (Nimbus)
1844: Andante in D, from Four Little Pieces for Organ; Scott (Hyperion)
1844: Andante in F, from Four Little Pieces for Organ; Scott (Hyperion)
1844: Song for Mixed Chorus, Op. 100, No. 1; Gronostay, Netherlands Chamber Choir (Globe)
1844: Song for Mixed Chorus, Op. 88, No. 1; Gronostay, Netherlands Chamber Choir (Globe)
1844: Three Psalms for Solo Voices and Double Chorus, Op. 78, Nos. 1-3; Heiter-Schmid, Rieger, Assenheimer, Reiz, Durr, Pregadenin, Scheffel, Hauptmann, Bernius, Stuttgart Chamber Choir (Carus)
10:00 am
1842: Incidental music to A Midsummer Night's Dream, Op. 21 and 64; Lind, Cairns, Previn, Vienna Youth Chorus, Vienna Philharmonic Orchestra (Philips)
1844: Allegro in B flat for Organ; Scott (Hyperion)
1844: Allegro Chorale and Fugue in D for Organ, Murray (Pipedreams)
1844: Concerto in e for Violin and Orchestra, Op. 64; Mutter, Karajan, Berlin Philharmonic Orchestra (DG LP)
1844: Hymn for Soprano, Chorus and Organ, "Hear my prayer"; Reyghere, Herreweghe, Chappelle Royale de Paris, Collegium Vocale de Gand (Harmonia Mundi)
1845: Song, "Frühlingslied" (Klingemann), Op. 71, No. 2; Bonney, Parsons (Teldec)
1845: Song, "Frostung" (Fallersleben), Op. 71, No. 1; Protschka, Deutsch (Capriccio)
1845: Lied ohne Worte in D for Cello and Piano, Op. 109; Starck, Eschenbach (Claves)
1845: Piano Trio No. 2 in c, Op. 66; Barcelona Trio (Harmonia Mundi)
12:30 pm Guided and Speculatively Dated Works
Duet, "Abendlied" (Heine); De Los Angeles, Fischer-Dieskau, Moore (EMI)
Hymn (Sanctus) for Chorus, Patterson, Glorant (De Capriccio)
Kyrie Eleison for Double Choir, Best, Corydon Singers, English Chamber Orchestra (Hyperion)
Lob der Fränklichkeit, for Male Chorus, Die Singphoniker (epo)
Song, "Altnüchlich im Traume" (Heine), Op. 36, No. 4; Protschka, Deutsch (Capriccio)
Song, "Der Mond" (Geibel), Op. 86, No. 5; Bonney, Parsons (Teldec)
Song, "Es lauschte das Laub" (Klugemann), Op. 86, No. 1; Protschka, Deutsch (Capriccio)
Song, "Serenitas scheidelied" (?); Protschka, Deutsch (Capriccio)
Three sacred pieces, No. 1, "Eure sei Gott in der Höhe"; Herreweghe, La Chapelle Royale de Paris, Gand Collegium Vocale (Harmonia Mundi)
Song for Male Chorus, "Frinklied," Op. 75, No. 3; Die Singphoniker (epo)
1845: Lieder ohne Worte, Vol. VI, Op. 67; Baranbom (DG LP)
1845: Incidental music to Athalia, Op. 74; Borst, Desnoes, Watkinson, Avocat, Natesch, Tetu, Lorraine Philharmonic, Lyon Chorus (Koch-Schwann)
1845: Sonata for Organ, Op. 65, No. 1; Egginton (Ciscou-Lyric LP)
1845: Quintet No. 2 in g-flat for Strings, Op. 87; Loreto, Kavalian, Olyanin, Koshkashian, Robinson (Columbia LP)
1845: Sonata for Organ, Op. 65, No. 2; Scott (Hyperion)
1845: Lieder ohne Worte, Vol. VII, Op. 85; Edlma (Chandos)
1845: Sonata for Organ, Op. 65, No. 3; Slays (Discover)
4:00 pm
1845: Lieder ohne Worte, Vol. VIII, Op. 102; Jones (Nimbus)
1845: Sonata for Organ, Op. 65, No. 4; Scott (Hyperion)
1845: Sonata for Organ, Op. 65, No. 5; Scott (Hyperion)
1845: Six Aphorisms for 8-part choir ensemble; Norrington, Heinrich Schütz Choir and Chorus (Argo LP)
1845: Sonata for Organ, Op. 65, No. 6; Scott (Hyperion)
1845: Song, "Wenn sich zwei Herzen scheiden" (Geibel), Op. 99, No. 5; Bonney, Parsons (Teldec)
1845: Incidental Music to Oedipus, Op. 93; Sander, Hämer, Figulla, Piontek, Unterzaucher, Schoss, Pape, Berlin Radio Chorus, Carl Maria von Weber Men's Chorus, Berlin Radio Symphony Orchestra (Capriccio)
6:00 pm
1846: Oratorio, Elijah, Op. 70; Jones, Baker, Gedda, Fischer-Dieskau, Woolf, Wandsworth School Boys' Choir, New Philharmonic Chorus, New Philharmonic Orchestra, De Burgos (Angel LPs)

- 1846: Festival Song for Male Chorus, "An die Künstler" (Schiller), Op. 68; Sonnenberg, Seelig, Turtle Creek Chorale, Fort Worth Chamber Orchestra (Referate)
1846: Die Deutsche Liturgie for Eight Voices; Räteinger, Regensburg Cathedral Choir (Deutsche Harmonia Mundi)
1847: Fugue in e for Organ; Rübans (Schwann LP)
1847: Kinderstücke, Op. 72; Jones (Nimbus)
1847: Song, "Alteutsches Frühlinglied" (Spee), Op. 86, No. 6; Protschka, Deutsch (Capriccio)
9:00 pm
1847: Song, "Auf der Wanderschaft" (Lenau), Op. 71, No. 5; Protschka, Deutsch (Capriccio)
1847: Song, "Nachtlied" (Eichendorff), Op. 71, No. 6; Protschka, Deutsch (Capriccio)
1847: Male Chorus, Op. 120, Nos. 2-4; Die Singphoniker (epo)
1847: Three English Church Pieces for Solo Voices and Chorus, Op. 69, No. 1, "Herr, nun lässtst du deinen Diener in Frieden fahren"; Reyghere, Herreweghe, Chappelle Royale de Paris, Collegium Vocale de Gand (Harmonia Mundi)
1847: Three English Church Pieces for Solo Voices and Chorus, Op. 69, No. 3, "Jauchzet dem Herrn, alle Welt"; Ehmant, Westphalia Singers (Cantate)
1847: Three English Church Pieces for Solo Voices and Chorus, Op. 69, No. 3, "Wem Herz erhebet Gott"; Meier-Schönh, Wille, Kaplan, Seidel, Bernius, Stuttgart Chamber Choir and Orchestra (Carus)
1847: Song, "An die Entenruer" (Lenau), Op. 71, No. 6; Schreier, Engel (Berlin Classics)
1847: Song, "Wanderlied" (Eichendorff), Op. 57, No. 6; Protschka, Deutsch (Capriccio)
1847: String Quartet No. 6 in f, Op. 80; Melus Quartet (DG LP)
1847: Oratorio, Christus, Op. 97 (incomplete); Rieger, Prageraden, Happel, Hauptmann, Bernius, Stuttgart Chamber Choir, Bamberg Symphony (Carus)
1847: String Quartet No. 7 (Unfinished), Op. 81; European Quartet (Vox)
1847: Organ Chorale, "Aus tiefer Not schrei ich zu dir"; Rübans (Schwann)
11:00 pm
RECORD HOSPITAL

Friday, May 12

- 5:00 am JAZZ SPECTRUM
8:00 am THE XAVER AND PHILIP SCHARWENKA ORGY
"I was born in a little town named Sontar, near Posen, in East Prussia. There I grew up, the joy of my parents, and the dread of my neighborhood. Old inhabitants still recall with horror the time when I decorated the walls of their houses with charcoal drawings of locomotives, on which the engineer stood and played the fiddle. This was the first sign of my ardent love for music and travel."
---Xaver Scharwenka
Xaver Scharwenka (1850-1924) was one of the most influential figures among a large group of composer pianists active during the late nineteenth and early twentieth centuries. His effect on the younger generation of pianists was especially great, and in 1881 he founded his own conservatory in Berlin. Xaver was always a favorite of U. S. audiences, and he lived in New York from 1891 to 1898. Today his compositions are largely forgotten, even his once-ubiquitous Polish Dance, Opus 3, No. 1. Yet pianists have always loved his works, and he has been championed by artists including Art Schnabel, Henry Wood, and Stephen Hough. Piano repertoire expert Maurice Hinson writes of his piano concertos, "They deserve to be resurrected, for they are in some respects more exciting and interesting than some of the concertos that are considered standard today." The orchestral writing is brilliant, and the writing for the piano "fits the hands well." In honor of the 150th anniversary of his birth, WHRR presents a tribute to the man Harold Schonberg called "that romantic Pole with dash and sensitivity." We also bring you a selection of works by his older brother Philip (1847-1917), also a prolific composer and pianist whose career was overshadowed by that of his forceful, energetic brother, according to the New Grove Dictionary of Music.
Philip Scharwenka (1847-1917)
Piano Trio No. 1 in c-sharp, Opus 100 (1897); Trio Parnassus (MD+G)
Piano Trio No. 2 in g, Opus 112 (1902); Trio Parnassus (MD+G)
Piano Trio No. 3 in f, Opus 116; Gross, Chou (MD+G)
Sonata for Cello and Piano in g, Opus 117 (1910); Mannheim String Quartet (MD+G)
Piano Quintet in b, Opus 118 (1910); Duis, Mannheim String Quartet (MD+G)
String Quartet No. 2 in D, Opus 120; Mannheim String Quartet (MD+G)
11:00 am Xaver Scharwenka (1850-1924)
Piano Trio No. 1 in F-sharp, Opus 1 (1869); Mordkovich, Carr, Tanyel (Collins)
Sonata for Violin and Piano in d, Opus 2 (1869); Mordkovich, Tanyel (Collins)
Five Polish Dances, Opus 3 (1869); Tanyel (Collins)
Scherzo in G, Opus 4 (1869); Ponti (Candide LP)
Two Legends, Opus 5 (1870); Tanyel (Collins)
Piano Sonata No. 1 in c-sharp, Opus 6 (1871); Tanyel (Collins)
Polonaise No. 1 in c-sharp, Opus 12 (1872); Tanyel (Collins)
Impromptu in D, Opus 17 (1873); Tanyel (Collins)
Novellette in f, Opus 23, No. 1 (1874); Ponti (Candide LP)
Six Waltzes, Opus 28 (1875); Tanyel (Collins)
Two Polish Dances, Opus 29 (1876); Tanyel (Collins)
Valse-Caprice in A, Opus 31 (1876); Tanyel (Collins)

- 1:30 pm
Piano Concerto No. 1 in b-flat, Opus 32 (1877); Wild, Leinsdorf, Boston Symphony Orchestra (Élan)
Romance, Opus 33 (1877); Tanyel (Collins)
Piano Sonata No. 2 in E-flat, Opus 36 (1878); Tanyel (Collins)
Piano Quartet in F, Opus 37 (1878); Chilingirian, Van Der Weiff, Atmacayan, Tanyel (Collins)
Polonaise No. 2 in f, Opus 42 (1878); Tanyel (Collins)
Piano Trio No. 2 in a, Opus 45 (1878); Chilingirian, Atmacayan, Tanyel
Sonata for Cello and Piano in e, Opus 46a (1879); Carr, Tanyel (Collins)
Four Polish Dances, Opus 47 (1879); Tanyel (Collins)
Sonatina in e, Opus 52, No. 1 (1880); Tanyel (Collins)
5:00 pm
Piano Concerto No. 2 in c, Opus 56 (1880); Ponti, Kapp, Hamburg Symphony Orchestra (Vox)
Variations on a Theme of C. H., Opus 57 (1881); Tanyel (Collins)
Minuet and Scherzo, Opus 65 (1890); Tanyel (Collins)
Serenade for Violin and Piano in G, Opus 70 (1895); Mordkovich, Tanyel (Collins)
Piano Concerto No. 3 in c-sharp, Opus 80 (1898); Tanyel, Strugala, Hannover Radio Orchestra (Collins)
Piano Concerto No. 4 in f, Opus 82 (1908); Hough, Foster, City of Birmingham Symphony Orchestra (Hyperion)
Eglogue, Opus 84 (1913); Tanyel (Collins)
Three Piano Pieces, Opus 86 (1913); Tanyel (Collins)
The Orgy concludes with recordings of Xaver Scharwenka playing his own compositions and works of other Romantic composers, performances originally from acoustical Columbia 78s.
7:00 pm THE PHANTASY ORGY
Wealthy businessman and music patron Walter Willson Cobbett (1847-1937) dedicated himself to promoting the cause of chamber music in England. In addition to funding and editing Cobbett's Cyclopedic Survey of Chamber Music and commissioning works from native composers, he instituted a competition for compositions written in "phantasy" form. Conceived as a modern counterpart to the 17th century "fancy," the phantasy (Cobbett's preferred spelling) is a single-movement chamber work of moderate length and variable tempo and meter. This orgy documents some of the responses to Cobbett's innovation.
Bridge: Phantasia Quartet in f; Maggini Quartet (Naxos)
Ireland: Phantasia Trio; Mordkovich, Georgian, Brown (Chandos)
Bridge: Phantasia Trio in c; Hartley Trio (Ganul Classics)
Date: Phantasy for Viola and Piano, Op. 4; Rowland-Jones, Immelman (Etcetera)
Bridge: Phantasia Quartet in f; Anahle Piano Quartet (Summit)
Vaughan Williams: Phantasy Quintet; Music Group of London (EMI)
Howells: Fantasy String Quartet, Op. 25; Britten Quartet (EMI)
Britten: Phantasy in f for String Quintet; Logie, Endellion Quartet (EMI)
Grossens: Phantasy Sextet; Academy of St. Martin-in-the-Fields Chamber Ensemble (Chandos)
Britten: Phantasy for Oboe and String Trio, Op. 2; Boyd, Members of the Endellion String Quartet (EMI)
11:00 pm THE CRESCENT CITY ORGY
New Orleans has made quite an impact over the past century in the arena of popular music—perhaps no other city has given birth to as many genres or made its musical impact felt in as many ways. And with the exception of Memphis, Tennessee, no other Southern city has rivaled the great urban centers of the North—particularly Detroit and Chicago—in its contribution to the development and evolution of black music.
While New Orleans is perhaps most famous for its jazz scene in the Twenties and Thirties, the Crescent City Orgy will focus on the lesser-known blues and R&B produced during the Fifties, Sixties and Seventies. Moreover, it will act as a corollary to last year's popular Zydeco Orgy, giving listeners a taste of what was occurring in New Orleans while Clifton Chenier and Beuzon Chavis were exploring the sounds of the bayou. Featured performers include Professor Longhair, Dr. John, the Neville family, James Booker, Allen Toussaint, Blind Smokey Eglin', Champion Jack Dupree, and Marcia Ball.

Saturday, May 13

- midnight THE CRESCENT CITY ORGY CONCLUDES
9:00 am HILLBILLY AT HARVARD
1:00 pm THE BLUES HAD A BABY, AND THEY CALLED IT ROCK AND ROLL ORGY
Great blues performers who helped create and influence rock and roll, including legendary performers such as Arthur "Big Boy" Crudup, Louis Jordan, Etta James, Ray Charles, Big Joe Turner, and many more.
9:00 pm THE NIGHT TRAIN ORGY
RHYTHM 95 again invites you to ride with THE NIGHT TRAIN, for an all-night tour through the world of classic Rhythm and Blues, presenting artists and songs that helped to make American R&B a significant American cultural influence. Musical tribute will be paid to the American cities and geographic regions that served as the centers for major R&B recording labels and their distinct styles, including Detroit (Motown), Memphis (Stax), Philadelphia (Philly International), Chicago (Chess), Miami (TK), and New York (Atlantic). Areas that have emerged recently as centers for Urban Contemporary music, such as Los Angeles (Sola), Atlanta (LaFace), Minneapolis (Paisley Park), and New York (Tommy Boy) will also be featured.
In addition to such popular artists as James Brown, Barry White, Marvin Gaye, Aretha Franklin, and Boys II Men, we will also feature many artists whose influences on the music were far greater than their commercial success. These include Linda Jones, Johnny Taylor, the New Birth, Jerry Butler, and Jimmy Forrest, who wrote the instrumental standard from which this presentation takes its name. Requests will be accepted.

THE NIGHT TRAIN ORGY CONCLUDES
CENTENNIAL JAZZ ORGY II CONTINUES
MEMORIAL CHURCH SERVICE
Preacher: Rabbi David Whiman, Senior Rabbi of Congregation Beth-Israel in Houston, Texas. Guest Choir: The Kumba Singers.
THE MAURICE RAVEL ORGY
The name of Maurice Ravel (1875-1937) has become synonymous with superior musical craftsmanship. However, this most quintessentially French of composers always maintained that "sensitivity and emotion constitute the real content of a work of art." Ravel's total output is surprisingly small, and he tended to rework his compositions frequently in his endless striving for perfection. Yet his work constitutes one of the greatest and most influential bodies of music composed during the first half of the twentieth century. Although the linking of his name with Debussy's is almost a cliché, the two composers often have little in common. Ravel was a Classicist who revered Mozart above all other composers, and he was far more skeptical of Wagner's influence than his older compatriot was. His musical evolution is a fascinating journey: the early songs; the revolutionary Jeux d'eau; the discovery of new piano colors in Miroirs and Gaspard de la nuit; the whimsical L'Heure espagnole; the mastery of Daphnis et Chloé; the exploration of dance rhythms in Violin and Cello; and the jazz influences of the piano concertos, to name but a few highlights. One need hardly mention that Ravel was a master orchestrator, and in this tribute we include several reworkings of pieces by other composers. We also present a three-hour segment of historic tomorrow at 7 pm to conclude our celebration of the 125th birthday of Maurice Ravel.
Times below are only approximate.

- 12:30 pm
c. 1893: Song, "Ballade de la reine morte d'aimer"; Mespès, Baldwin (EMI)
c. 1893: Scène de grotesque; Thibaudet (London)
1895: Song, "Un grand sommeil noir"; van Dam, Baldwin (EMI)
1895: Mémor antique; Casadesu (Sony)
1896: Song, "Santuz"; Souzay, Baldwin (Philips)
1897: Sites antérieurs for Two Pianos; Jacobs, Kalish (Nonesuch)
1897: Sonata for Violin and Piano; Laredo, Kalichstein (Arabesque)
1898: Song, "Chanson de rouet"; Norman, Baldwin (EMI)
1898: Shéhérazade; Boulez, New York Philharmonic Orchestra (Sony)
1898: Song, "Si j'marcel"; Norman, Baldwin (EMI)
1899: Deux épigrammes de Clément Marc; Souzay, Baldwin (Philips)
1899: Pavane pour une infante défunte; Gilès (Music and Arts)
1900: Les Bayadères; Desnoes, Grimbart, Paris-Sorbonne Orchestra/Chorus
1900: Tout est lumière; Le Roi, Grimbart, Paris-Sorbonne Orchestra and Chorus (Marco Polo)
1901: Jeux d'eau; Gilès (Music and Arts)
1902: La Nuit; Le Roi, Grimbart, Paris-Sorbonne Orchestra/Chorus
1902: Alyce; Nicolesco, Deniz, Meens, Soudant, Bamberg Symphony
1902: String Quartet in F; Alban Berg, Grimbart (EMI)
1903: Matinée de Provence; Desnoes, Grimbart, Paris-Sorbonne Orchestra and Chorus (Marco Polo)
1903: Alyce; Nicolesco, Meens, Glashof, Seudant, Bamberg Symphony Orchestra (Rizzoli)
1903: Song, "Mameau de lours"; Ameling, Jansen (Erato)
1903: Shéhérazade; Three Poems for Voice and Orchestra; Crespin, Ansermet, L'Orchestre de la Suisse Romande (London)
1905: Sonatine; Argerich (Philips)
1905: Miroirs; Richter (Praga)
5:00 pm
1905: L'Aurore; Duguay, Grimbart, Paris-Sorbonne Orchestra and Chorus (Marco Polo)
1905: Song, "Noël des jumeaux"; Ameling, Jansen (Erato)
1905: Introduction and Allegro for Flute, Clarinet, Harp, and String Quartet; Melus Ensemble (London)
Listings continued overleaf

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- 1906: Cinq mélodies populaires grecques; Ameling, Jansen (Erato)
 1906: Songs, "Chanson de la matrice," "Toujours," from Cinq mélodies populaires grecques; de los Angeles, Prétre, Orchestre de la Société des Concerts du Conservatoire (EMI)
 1906: Histoires naturelles; Souzay, Baldwin (Philips)
 1907: Une Barque sur l'Océan for Orchestra; Ozawa, Boston Symphony (DG)
 1907: Song, "Les grands vents venus d'outremer"; van Dam, Baldwin (EMI)
 1907: Song, "Sur l'herbe"; Souzay, Baldwin (Philips)
 1907: Song, "Vocalise-étude en forme de habanera"; Norman, Parsons (Phil)
 1908: Gaspard de la nuit; Pogorelich (DG)
 1908: Rapsodie espagnole for Piano, Four Hands; Kontarsky brothers (DG)
 1908: Rapsodie espagnole for Orchestra; Boulez, Berlin Philharmonic (DG)
 8:00 pm
 1909: L'Heure espagnole; Danco, Dorente, Hamel, Rehfuess, Vessières, Ansermet, Orchestre de la Suisse Romande (Decca)
 1909: Menuet sur le nom de Haydn; Casadesu (Sony)
 1909: Song, "Tripticos"; Ameling, Jansen (Philips)
 1909: Debussy: Nocturnes, transcribed for Two Pianos; Coombs, Scott (Hyperion)
 1910: Debussy: Prélude à l'Après-midi d'un Faune, Transcribed for Piano, Four Hands; Bradshaw, Buono (Commissure Society)
 1910: Song, "Chanson espagnole"; Lott, Baldwin (EMI)
 1910: Song, "Chanson espagnole"; de los Angeles, Soriano (EMI)
 1910: Song, "Chanson française"; Baquier, Baldwin (EMI)
 1910: Song, "Chanson hébraïque"; van Dam, Baldwin (EMI)
 1910: Song, "Chanson italienne"; Bartoli, Clung (London)
 1910: Ma Mère l'Oye; K. Labèque, M. Labèque (Philips)
 1910: Pavane pour une infante défunte; Boulez, Cleveland Orchestra (Sony)
 1911: Valse noble et sentimentale; Casadesu (Sony)
 10:30 pm
 1913: Daphnis et Chloé; Dutoit, Montreal Symphony Orchestra Chorus, Montreal Symphony Orchestra (London)
 1913: Valse noble et sentimentale; Boulez, Cleveland Orchestra (DG)

Monday, May 15

- midnight CENTENNIAL JAZZ ORGY II CONCLUDES
 10:00 am THE MAURICE RAVEL ORGY CONCLUDES
 1912: Ma mère l'Oye for Orchestra; Boulez, New York Philharmonic (Sony)
 1913: A la Mère de Brénoire; Casadesu (Sony)
 1913: A la Manière de Chabrier; Casadesu (Sony)
 1913: Prélude in A; Casadesu (Sony)
 1913: Trois Poèmes de Stéphane Mallarmé; Gungor, Boulez, Members from the BBC Symphony Orchestra (Sony)
 1914: Deux mélodies hébraïques; Bartoli, Clung (London)
 1914: Piano Trio in G; Kantorow, Müller (Erato)
 1914: Schumann: Canon (selection), Transcribed for Orchestra by Ravel; Boulez, Berlin Radio Symphony Orchestra (Koch Schwann)
 1915: Trois chansons for Mixed Voices; Gardiner, Monteverdi Choir (Philips)
 1915: Song, "Nicolette"; Ameling, Jansen (Erato)
 1915: Song, "Trois beaux oiseaux de Paradis"; Ameling, Jansen (Erato)
 1917: Le Tombeau de Couperin; Oufstups (Virgin)
 1918: Alborada del gracioso for Orchestra; Nagano, Lyon Opera Orch. (Erato)
 1918: Frontispiece for Two Pianos, Five Hands; Bradshaw, Buono, Kellon (Commissure Society)
 1919: Deux mélodies hébraïques for Voice and Orchestra; de los Angeles, Prétre, Orchestre de la Société des Concerts du Conservatoire (EMI)
 1940 pm
 1919: Le Tombeau de Couperin for Orchestra; Nagano, Orchestra of the Lyon National Opera (Erato)
 1919: Chabrier: Menuet pompeux, Transcribed for Orchestra; Reynolds, European Chamber Orchestra Per Musica (Etcetera)
 1920: La Valse; Dutoit, Montreal Symphony Orchestra (London)
 1920: La Valse for Two Pianos; Argerich, Freire (Philips)
 1922: Berceuse sur le nom de Gabriel Fauré; Nikitich, Davalovich (Orfeo)
 1922: Sonata for Violin and Cello; Kantorow, Müller (Erato)
 1922: Musorgsky: Pictures at an Exhibition, Transcribed for Orchestra; Reiner, Chicago Symphony Orchestra (RCA Victor)
 1922: Debussy: Sarabande, Transcribed for Orchestra; Reynolds, European Chamber Orchestra Per Musica (Etcetera)
 1922: Debussy: Danse (Faramelli styrienne), Transcribed for Orchestra; Ansermet, L'Orchestre de la Suisse Romande (London)
 1924: Song, "Ronsard à son âme"; van Dam, Baldwin (EMI)
 1924: Tzigane, Rhapsody for Violin and Piano; Milner, McDonald (Sony)
 1924: Tzigane, Concert Rhapsody for Violin and Orchestra; Aroyat, Jordan, Orchestre de la Suisse Romande (Erato)
 4:00 pm
 1925: L'Enfant et ses sortilèges; Ogeas, Collard, Berlié, Gilma, Herzog, Rehfuess, Murrane, Scaebel, Mrazel, Chorus of the R.T.F., National Orchestra of the R.T.F. (DG)
 1926: Chansons maîtresses; DeGaetani, Dunkel, Anderson, Kahshi (Nonesuch)
 1927: Sonata for Violin and Piano; Kantorow, Ruvier (Erato)
 1927: Fanfare pour L'Éventail de Jeanne; Boulez, New York Philharmonic Orchestra (Sony)
 1927: Song, "Rèves"; Mesplé, Baldwin (EMI)
 1928: Boléro; Dutoit, Montreal Symphony Orchestra (London)
 1929: Menuet antique for Orchestra; Boulez, New York Philharmonic (Sony)
 1930: Piano Concerto in D for the Left Hand; François, Claytons, Orchestre de la Société des Concerts du Conservatoire (EMI)
 1931: Piano Concerto in G; Michelangeli, Gracis, Philharmonia Orchestra (EMI)
 1933: Don Quichotte à Dulcinée; van Dam, Boulez, BBC Symphony (Sony)
 1935: Song, "Ronsard à son âme" for Voice and Orchestra; Singer, Coppola, Orchestra (EMI LP)
 7:00 pm
HISTORIC PERFORMANCES
 A selection of historic Ravel recordings, many made under the supervision of the composer or people who knew him.

THE RECORD HOSPITAL TWENTY YEARS OF TOP TWENTY ORGY®

Tonight begins the fast version of twenty years' record collecting, mail order, live shows in cramped rooms, t-shirts, patches, insurgent social movements, worrying about selling out and, every month, making a list of our favorite new underground records. The Orgy will stretch back to the origins of Record Hospital (Plastic Passions in 1980) and will continue to the present. Through the lens of Record Hospital charts, this Orgy will provide a sampling of the evolution of rock music over two decades. Listen quickly—each month's chart gets only an hour.

10:00 pm 1980
 When Stiff Little Fingers' "Inflammable Material" appeared in 1980, Record Hospital DJs agreed that the record was "one of the best ever," charting alongside SOA, Wire, and Gang of Four.

Tuesday, May 16

midnight THE TOP TWENTY ORGY CONTINUES

1981
 "It exists in a whole other universe—mysterious, unsettling, and totally impossible to pin down. Utterly brilliant, start to finish," wrote one of our DJs about "Slates" by The Fall. In 1981 we played this as well as records by Iggy Pop, New Order, and The Residents.

2:00 am 1982
 In 1982, a Record Hospital DJ said, "I would love to play this over and over until I had no more of it on my listeners' ears." The Mistifs' "Walk Among Us"—along with Black Flag, the "Not So Quiet on the Western Front" compilation, and Elvis Costello—bloodied the airwaves of 1982.

4:00 am 1983
 In 1983, we admired the "unintelligible stud-like country sound" of KEM's first album "Murner," featuring Michael Stipe in horn-finned glasses and cravat. Half-Japanese, Minor Threat, and the Go-Betweens impressed us equally.

6:00 am 1984
 "Passionate, starting, and most loud," decreed a DJ of the 1984 Husker Du double album "Zen Arcade." That year we also played Soft Boys, Pressure Boys, Slicker Boys, and the Minutemen.

8:00 pm 1985
 "I might die tomorrow, and that's why I have to write this today," wrote one of our DJs of Rites of Spring's eponymous album. "There is no better LP in the world. None. Yes, I've heard the Misfits, the Ramones, Husker Du, the Minutemen, Crass, the Zero Boys, the Dead Kennedys, Richard Hell, Minor Threat, Black Flag, and a whole lot of other bands. But this is the most mind-blowing record I've ever been lucky enough to hear." Meanwhile, we managed to cram in time for the Prime Movers, the Painters & Dockers, and the Wandbreakers.

Wednesday, May 17

midnight THE TOP TWENTY ORGY CONTINUES

1:00 am 1986
 We defied the critics in 1986 when it came to the Pistols' "Up For a Bit with the Pistols"; "it got bad reviews in *Q* and *Rolling*, so it must be good!" WHIRB featured the Fall Dwarves, Dinosaur (what became Dinosaur Jr.), and a colorful assortment including Gang Green, Grey Matter, Big Black "Candy Apple Grey," The Lemonheads, and Ivy Green.

11:00 am 1987
 We cast our ear down under to find "a record that way surpasses 99% of Brit/Pop/Folk" in the Bats' "Daddy's Highway." In 1987, Squirt Bat, Seminal Rats, "Snakebait," Pussy Galore, and the Soap Dragons all climbed to the top of the charts.

2:00 pm THE PETER LAUGHNER ORGY
 The late Peter Laughner is considered by many to be one of the progenitors of the Cleveland punk rock scene in the 1970s. His influences as an angst-ridden songwriter, ebullient performer, eclectic musician, and rock critic place him as an icon in the larger canon of the history of American punk. Laughner's participation in Rocket from the Tombs, Pere Ubu (spawned from Rocket), and other projects such as Peter and the Wolves, Cinderella Bauksstee/Revenge, and Friction span a surprisingly prolific career for a man who died at 24 of pancreaticitis. His influence for the Detroit sun guitar that epitomized Rocket from the Tombs and early Pere Ubu, Laughner was just as comfortable in his folk and blues shoes. Taking inspiration from Dylan, Reed, Verlaine, and Bukowski—just to name the tip of the iceberg—Peter Laughner infused the Cleveland scene with a punk ethos composed of quick-and-fast nihilism and unprecedented combinations of poetry with the bathos of Midwest despair. Laughner's recordings are difficult to obtain. Bootleg tapes and radio out-takes continue to collect dust in forgotten basements. Underground fans trade hedgepodge collections, but the man to whom American rock music owes such a debt is often unheard due to the unavailability of many of his most brilliant sessions. The Peter Laughner orgy, then, takes its cue from its curator's serendipitous findings of these rare recordings and the overdue tribute that necessarily must accompany any backward-looking (and indeed, forward-looking) chronicle of the history of punk rock, with all of its chaotic, confused, and sublime incarnations.

8:00 pm COPLAND PREVIEW
 As we look forward to the two-day Aaron Copland Orgy beginning May 25, we offer a selection of performances conducted by Copland of music by others, as well as one of his operas, plus a few other unusual items, and some reminiscences by Copland of Ives, Gershwin, Stravinsky, and Piston. Gluck: Overture to *Iphegenie en Aulide*; New York Philharmonic Orchestra; Dvorak: Violin Concerto in A, Op. 53; Corelliano, New York Philharmonic Orchestra (both from concert of November 13, 1960 commemorating Copland's 60th birthday—New York Philharmonic LP)

Concert with the Czech Philharmonic Orchestra in the Fall of 1973 in Prague, on a Romantic Robot CD:
 Ives: The Unanswered Question
 Stravinsky: Ode
 Martinu: Half-time
 Schumann: New England Triptych
 Bernstein: Overture to *Candide*

Bernstein: Anniversary "For Aaron Copland"; Bernstein (RCA Victor)
 Thomson: "Aaron Copland"; from Three Portraits for Piano; Smit (Musicians LP)
 Stravinsky: Les Noces; Copland at the piano, along with Samuel Barber, Lukas Foss, and Roger Sessions; plus Allen, Sarfaty, Driscoll, Oliver, American Concert Choir, Columbia Percussion Ensemble, conducted by Stravinsky (Columbia LP)
 Copland: The Tender Land (abridged); Clemens, Turner, Treigle, Cassilly, Fredricks, Miller, Povia, Yule, Friday, Copland, Choral Arts Society, New York Philharmonic Orchestra (Columbia LP)

Thursday, May 18

midnight RECORD HOSPITAL

7:00 am THE KURT WEILL CENTENARY ORGY
 The trajectory of Kurt Weill's career—from the concert hall to the Broadway stage, from the Old World to the New—extends a lasting fascination. The son of a synagogue cantor, Weill was born in Dessau in 1900. He studied composition with the renowned Ferruccio Busoni, but the influence of jazz and progressive drama proved decisive. Weill's works of the 1920s and early 30s embody the vibrant decadence of Weimar Germany, and his collaborations with Bertolt Brecht (*Aufstieg und Fall der Stadt Mahagonny*, *Die Dreigroschenoper*) are paradigmatic examples of music as a vehicle for social criticism. With the rise of Hitler in 1933, Weill and his wife, muse, and quintessential interpreter Lotte Lenya left Germany for Paris and, eventually, the United States. For the rest of his career, Weill devoted himself to the Broadway musical, writing both sophisticated entertainments (*Lady in the Dark*, *One Touch of Venus*) and socially conscious pieces (*Street Scene*, *Lost in the Stars*). Weill died in New York City in 1950, but his influence on singers and songwriters endures.

1914: Song, "Reiterlied"; Farley, Vignoles (ASV)
 1916: Otrahs Lieder; Sieden, Blier (Koch)
 1916: Song, "Im Volkston"; Kimbrough, Baldwin (Arabesque)
 1917: Song, "Das schöne Kind"; Farley, Vignoles (ASV)
 1919: String Quartet in B; Sequoia String Quartet (Nonesuch LP)
 1919: Song, "Die stille Stadt"; Hardy, Wing (Largo)
 1919-20: Sonata for Cello and Piano; Grossman, Walsh (Nonesuch LP)
 1921: Langsamer Fox and "Alti-Song"; Gruber, Wiget (Largo)
 1921: Symphony No. 1, Op. 1; Leipzig Gewandhaus Orchestra (Philips)
 1923: String Quartet No. 1, Op. 8; Sequoia String Quartet (Nonesuch LP)
 1923: Quodlibet, Op. 9 (Suite from *Zaubernacht*); Landau, Westphal
 Symphony Orchestra, Recklinghausen (Vox)
 1923: Frauentanz; Sieben Gedichte des Mittelalters, Op. 10; Hardy, members of Ensemble Modern (Largo)

10:00 am
 1923: Recordare, Op. 11; Schmidt, Choral Society of the Lower Rhine, Dusseldorf Chorus of Students of Protestant Church Music, Hannover Girls' Choir (Koch-Schwann)
 1924: Concerto for Violin and Wind Ensemble, Op. 12; Juliet, Mauceri, Berlin Radio Symphony Orchestra (London)
 1921-25: Rükkelied; (Theater): "Wieviel, daß ich durch schwere Berge gehe," "In diesem Dorfe," "Mach mich zum Wächter deiner Weiten"; Kimbrough, Baldwin (Arabesque)
 1924-25: Pantomime No. 1, from *Protagonist*, Op. 15; Thomas, Partridge, Luxon, Rippon, Atherton, London Sinfonietta (DG LP)
 1925: Song, "Klops-Lied"; Gruber, Members of Ensemble Modern (Largo)
 1925: Der Neue Orpheus, Op. 16; Farley, Guttman, Seebrier, Rheinische Philharmonie (ASV)
 1927: Mahagonny Songspiel; Dickinson, Thomas, Langridge, Partridge, Luxon, Rippon, Atherton, London Sinfonietta (DG)

noon
 1927: Der Zar lässt sich fotografieren, Op. 21; McDaniel, Polli, Lehtrenger, Tocha, Napier, Kruse, Helling, Brell, Franzen, Latham-König, Cologne Radio Symphony Orchestra and Chorus (Capriccio)
 1927: Vom Tod im Wald, Op. 23; Kouy, Herreweghe, Ensemble Musique (Ollique Harmonia Mundi)
 1928: Song, "Die Mäuschel von Margate: Petroleum Song," from music for *Konjunktur*; Strass, Weitach (Nonesuch)
 1:15 pm
 1928: Die Dreigroschenoper; Neuss, Treuk-Trehtsch, Hesterburg, Schellow, von Koczina, Lenya, Ginter, Wolfberg, Hellwig, Kusier, Hausmann, Hoepfer, Brückner-Rüggeberg, Günter Arndt Chorus, Sender Freies Berlin Orchestra (CBS)
 1928: Kleine Dreigroschenmusik; Klempner, members of the Berlin State Opera Orchestra (Pearl)
 1928: Song, "Derim im Licht"; Sharp, Bher (Koch)
 3:00 pm


1928: Das Berliner Requiem; Langridge, Luxon, Rippon, Atherton, London Sinfonietta (DG LP)
 1929: Zu Potsdam unter den Eichen; Schmidt, Choral Society of the Lower Rhine (Koch-Schwann)
 1929: Die Legende vom toten Soldaten; Schmidt, Choral Society of the Lower Rhine (Koch-Schwann)
 1929: Song, "Das Lied von den Braunen Inseln," from music for *Die Petroleuminsel*; Stratus, Weitach (Nonesuch)
 1929: Happy End; Ramm, Raffener, Ploog, Kimbrough, Latham-König,

Pro Musica Köln, König Ensemble (Capriccio)
 1929: Der Lindberghflug; Schmidt, Feckler, Minsh, Scheeben, Latham-König, Pro Musica Köln, Cologne Radio Symphony Orchestra (Capriccio)
 1930: Der Jassager; Schmeisser, Helling, Schütte, Bräutigam, Fischer, Knippl, Gundlach, Fredonia Chamber Strings, Dortmund University Chamber Choir, Orchester Camp Cantat 90 (Capriccio)
 5:45 pm
 1927-31: Anfänger und Fall der Stadt Mahagonny; Lenya, Sauerbaum, Litz, Gubler, Mond, Gölitz, Roth, Markwort, Munich, Brückner-Königsberg, North German Radio Chorus, unnamed orchestra (CBS)
 1932: Der Silbersee: Ein Wintermärchen; Kruse, Gruber, Lascarre, Clark, Deneuch, Zelnik, Wyn-Davies, Kannus, Whelan, Saks, Alder, Weale, Stenz, London Sinfonietta Chorus, London Sinfonietta (RCA)
 9:45 pm
 1933: Die sieben Todsünden; Réaux, Munday, Fleeske, Becker, Pauley, Musur, New York Philharmonic Orchestra (Nonesuch)
 1933: Song, "Es regnet"; Stratus, Weitach (Nonesuch)
 1933: Song, "Der Abendstempel"; von Otter, Forsberg (DG)
 1933-34: Symphony No. 2; Jansons, Berlin Philharmonic Orchestra (EMI)
 1934: Song, "Complante de la Seine"; Stratus, Weitach (Nonesuch)
 1934: Song, "Je ne t'aime pas"; von Otter, Forsberg (DG)
 11:30 pm RECORD HOSPITAL

Friday, May 19

7:00 am THE KURT WEILL ORGY CONCLUDES
 1934: Der Kuhhandel (excerpts); Peacock, Büchner, Schotenwiler, Raffener, Holdorf, Hillebrandt, Mienkowski, Most, Latham-König, Cologne Radio Symphony Orchestra and Chorus (Capriccio)
 1934: Five Songs from *Marie galante*; "Les filles de Bordeaux," "Le train du ciel," "Le grand Lascruet," "Le Roi d'Argentine," "J'attends un navire"; Lemper, Mauerer, London Voices, RIAS Sinfonietta Berlin (London)
 1935: Song, "Youkali"; Stratus, Weitach (Nonesuch)
 1935-46: Song, "Song of Ruth," from *The Eternal Road (Der Weg der Verheissung)*; Lenya, Levine, unnamed orchestra (Sony)
 1936: Johnny Johnson; Meredith, Sherman, Lear, Connell, Lenya, Matlovsky, Orchestra (Polydor)
 1938: Knickerbocker Holiday; Huston (Pearl), Hampson (Angel)
 1939: Song, "Kamas Lied"; Stratus, Weitach (Nonesuch)
 1940: Ballad of Magala Carter; Henschel, Tyl, Calomiris, Clemens, Latham-König, Pro Musica Köln, Cologne Radio Symphony Orchestra (Capriccio)

Listings continued overleaf



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8:00 PM
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Rockland Osgood, tenor;
Mark Andrew Cleveland, baritone;
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10:30 am

1941: *Lady in the Dark*; Lawrence (ASY); Kaye (Decca); Stevens, Green, Reardon, Engel (Sony); Winograd, MGM Chamber Orchestra (Polydor)
1942: *Three Walt Whitman Songs*; Beat! Beat! Drums! "O Captain! My Captain!"; "Dirge for Two Veterans"; Kimbrough, Baldwin (Arabesque)
1942: Song, "Und was bekam des Soldaten Weib?"; Stratas, Weitch (Nonesuch)

1942: Song, "Schickelgruber"; Stratas, Weitch (Nonesuch)
1942: Song, "Badly on the Way"; Stratas, Weitch (Nonesuch)
1942: Song, "Song of the Free"; Kimbrough, Baldwin (Arabesque)
1942: "Mine Eyes Have Seen the Glory" (Four Patriotic Melodramas); Hayes, Shields, Chorus and Orchestra (Pearl)

12:30 pm
1943: *One Touch of Venus*; Martin, Baker (MCA Classics); Laurence, Siegel (Painted Smiles)

1944: Film score, *Where Do We Go From Here?* (drg)
1944: Song, "Wie lange noch?"; Lenya, Weill (Capriccio)
1944: *The Firebrand of Florence*; Hampton, Futrel, McGlinn, London Sinfonietta and Chorus (Angel); Carter (Painted Smiles)

1946: Kiddush; Wagner, Ruus, Schmidt, Choral Society of the Lower Rhine (Koch-Schöner)

2:30 pm
1946: *Street Scene*; Ciesinski, Kelly, Bottone, van Allan, Zeta Jones, Davis, Orchestra and Chorus of the English National Opera (TEL)

1947: Song, "Come up from the Fields, Fuhler!"; Kimbrough, Baldwin (Arabesque)

1945, rev. 1948: *Down in the Valley*; Bell, McGraw, Smith, Jacquemet, Barnes, Holland, Johnston, Adler, RCA Victor Orchestra and Chorus (RCA Victor Vintage LP)

5:45 pm
1947-48: *Love Life*; Hampson, Futrel, McGlinn (Angel); McDowell, Walker, Loudon, Orbach, Marks, Siegel, Reardon (Painted Smiles); Ballard (drg); Reaux (Koch)

1949: *Lust in the Stars*; Duncan, Roane, Matthews, Gysse, Levine (MCA Classics); Winograd, MGM Chamber Orchestra (Polydor)

1950: *Huckleberry Finn* (unfinished); Kimbrough, Baldwin (Arabesque); Siegel, Miller (Painted Smiles)

8:00 pm
1949: Historical performances of *Wolf*
10:00 pm **THE KICK BACK AND GROOVE ORGY**

Kick Back and Groove as we send out the most gritty Soul and Groove Jazz in our Collection. Dance to the sounds of Joe Henderson, Herbie Hancock, Horace Silver, Lee Morgan, and Art Blakey. In addition, you'll hear plenty of B-3 organ playing Smiths, Louie, Dr. Louie, Louie Louie, and Jimmy. Requests are welcome.

Saturday, May 20

midnight **KICK BACK AND GROOVE ORGY CONCLUDES**

5:00 am **JAZZ SPECTRUM**
9:00 am **HILLBILLY AT HARVARD**
1:00 pm **THE FEDERICO MOMPOU ORGY**

Federico Mompou's goal of maximum musical expression with as few notes as possible produced works unusual among those of twentieth century composers. His piano miniatures and songs for solo voice convey traditional Catalan folk themes in a harmonic language steeped in the Romantic tradition, yet owing much to the modern atonal movement. This will be a near-complete survey of the small but important output of this nearly forgotten composer, who lived from 1893-1987.

9:00 pm **PRIMO: THE BEST OF DJ PRESHIER**
DJs Bill Bixbee and Van Eyck, along with the Duffer Side staff, review arguably the greatest producer in the history of hip-hop—DJ Premier. Primo has worked with virtually every major hip-hop artist of the 1990s, including his own group Gangstarr, Biggie Smallz, Jay-Z, NAS, and many others.

Sunday, May 21

1:00 am **THE SAMPLE SOURCE ORGY**

Sampling—a popular production technique in which songs reuse beats and other clips from existing recordings—has been used for rap and R&B songs for two decades. From the first popular sample, a bassline from Chic's "Good Times" used in Sugarhill Gang's "Rapper's Delight", to the present, sampling makes you wonder where you have heard a riff or tune before. The Sample Source Orgy answers this question, presenting a look at some of the most sampled records, alongside the songs in which they have been recycled.

5:00 am **THE ART TATUM ORGY**

The man by which all jazz pianists measure their craft, Art Tatum revolutionized the piano as a jazz instrument. His astounding technical skill still causes problems for his imitators today. Even though he made stunning recordings in small groups, Tatum's true oeuvre was solo piano, where he has left an indelible mark on the music of our time. With time out for the Memorial Church services, this orgy continues until 10 pm tomorrow.

11:00 am **MEMORIAL CHURCH SERVICE**
Fischer: The Reverend Peter J. Gomes, Plummer Professor of Christian Morals and Pusey Minister in The Memorial Church. Music includes Stanford's Magnificat in G and "I waited for the Lord" by Mendelssohn.

12:30 pm **THE ART TATUM ORGY CONTINUES**

Monday, May 22

midnight **THE ART TATUM ORGY CONCLUDES**

10:00 pm **THE TOP TWENTY ORGY CONTINUES**

Tuesday, May 23

midnight **THE TOP TWENTY ORGY CONTINUES**

4:00 am 1988
Sonic Youth's pivotal 1988 release "Daydream Nation" sparked controversy among Record Hospital DJs. "Fanny how it takes a double album on Enigma for some folks here to notice what the rest of us have known for years." Another retorted, "I don't care what anyone says, I hate it." 1988 also saw airplay for the Blake Babies, Beat Happening, Agitprop, and The Golden Dawn.

2:00 pm 1989
In 1989, we played number 926 of a 1000-copy limited pressing of Nirvana's "Love Buzz" single, on which Kurt Cobain's name was spelled "Kurd! Kobain." My Dad Is Dead, Live Skull "Slay Tracks," and Bullet Luvita all haunted our radio listeners.

Wednesday, May 24

midnight **THE TOP TWENTY ORGY CONTINUES**

1990
Of Hasil Adkins' "Peanut Butter Rock and Roll," a Record Hospital DJ exulted "It surpasses all modern rock and roll concepts. . . . It seems to have been performed by someone with no arms, only feet and head: primo gonzo!" The Cosmic Psychos, World Of Pool, Moon, and "Space Genome And Other Hits" also pushed the boundaries of rock music.

10:00 am 1991
The Magnetic Fields' "100,000 Fireflies" was the most requested song of the 1991-1992 year. The numerical trend continued with albums called "12 Degrees," "13-Point Program To Destroy America," and "Sebabish III."

2:00 pm **THE GEORGE ANTHEIL ORGY**
American composer George Antheil (1900-1959), the self-described "Bad Boy of Music," was one of the most famous—and notorious—composers America has ever produced. With influences from jazz to Stravinsky, from surrealism to Einstein's time-space theories, Antheil created a wide range of material to produce works of rhythmic vitality and polytonal pugnacity. His infamous Ballet Mécanique, a brutal work originally calling for 16 pianolas and a wide range of percussion instruments, provoked a riot at a Paris performance surpassed only by the disastrous premiere of Stravinsky's "Sacre du Printemps" (surely a sign of genius). We celebrate the 100th anniversary of the birth of this most eclectic composer.

Lithuanian Night; Ensemble Modern (RCA)
Piano Sonata No. 1, "Sonata Sauvage"; Marianne Verbit (Albany)
Piano Sonata No. 2, "Amparo"; Roger Shields (Vox Box LP)
Piano Sonata No. 3, "The Death of Machines"; Danielle Lombardi (Novus Era)

Jazz Sonata (arranged); Ensemble Modern (RCA)
Violin Sonata No. 1; Ensemble Modern (RCA)
Printemps I; Ensemble Modern (RCA)
Printemps II; Ensemble Modern (RCA)

String Quartet No. 1; Mondriaan String Quartet (Etcetera)
A Jazz Symphony (1955 version); Ensemble Modern (RCA)
String Quartet No. 2; Mondriaan String Quartet (Etcetera)

Fighting the Waves; Ensemble Modern (RCA)
Concerto for Chamber Orchestra; Ensemble Modern (RCA)
La Femme 100 Têtes; Albee (CRI LP)

Symphony No. 4, "1942"; Gossens, London Symphony Orchestra (Everest)
Spectre of the Rose, film score; National Philharmonic Orchestra (Great Britain) (Montaigne)

String Quartet No. 3; Mondriaan String Quartet (Etcetera)
Symphony No. 5, "Joyous"; Kullnan, Slovak State Philharmonic (Centaur)
Songs of Experience; Giral, Antheil (SPA LP)

McKonek's Ferry (Overture; Adler, Vienna Symphony (SPA LP)
Serenade No. 1 for Strings; Antonini, Oslo Philharmonic Orchestra (CRI LP)
Valentine Waltz; Verbit (Albany)
Trumpet Sonata; Stevens (Crystal)

Piano Sonata No. 4, "Jazz"; Parkin (Preamble)
Capital of the World, Kollman, Slovak State Philharmonic (Centaur)
The Pride and the Passion, film score; Gold, orchestra (Capitol)
Ballet Mécanique (1952-1953 version); Ensemble Modern (RCA)

10:00 pm **RIOT GRRL: THE ORGY**
At the sound of Kathleen Hanna's scream, girls emerged across the nation to challenge everything from male-dominant power structures and negative body image to the strict definitions of feminism and punk rock. Girls united through bands, magazine exchanges, and riot girl chapters, to create non-hierarchical, supportive spaces for girl bands and discussions.

By 1994, with riot girl chapters in every major city in the United States, the revolution had arrived full force. Grills, chad in baby barrettes and T-shirts with "chad" scrawled across the front, reclaimed their girlhood and their sexuality by realizing an alternative to traditional feminine submission. The Kill Rock Stars record label had become a major player in the indie punk scene. People outside of the riot girl scene had taken notice of the music. Riot Girl even received some media attention, ironically in those very fashion magazines, whose ideas it rejected. However, the music remained grounded in the belief that girls could change the world, and at this point, they had. Riot Girl: The Orgy chronicles the growth of the riot girl movement, from the earliest demo tapes made in Olympia, Washington, to the most recent experiments in DIY electronics and spoken word. Featuring bands like Huggy Bear, the Phlores Pregnancies, Heavens to Betsy, and Comet Gain, the orgy explores the evolution of Riot Girl across North America and Britain.

This Orgy continues until 6 am.

Thursday, May 25

THE AARON COPLAND CENTENARY ORGY®

Aaron Copland was born 100 years ago, November 14, 1900, and died ninety years later, December 2, 1990. A student of Nadia Boulanger in Paris, Copland first became known outside his music circles with his *Symphony for Organ and Orchestra* of 1924. By a decade later, he was recognized as an important musical voice. But Copland had more on his mind than simply writing music. He intended to create, and today is acknowledged as having created, the first truly American sounds in classical music. While he did not work alone, of course, most credit him as the principal force in establishing American classical music as a serious, vital force both nationally and internationally.

Copland's work covers a broad stylistic spectrum, from early European-influenced works, to his jazz-influenced works of the 1930s, more abstract works in the late 1930s and 1940s, the American works exemplified by *Appalachian Spring*, and his gently twelve-tone works of the 1950s and 1960s. In the midst of the many century Copland celebrations taking place this year, this Orgy is probably unique in presenting virtually his entire body of music, and in a concentrated fashion to enable deeper understanding of the development of one of the most strikingly original artists this nation has produced. As his centenary fittingly coincides with the end of the 20th century, we take the opportunity to assess his role and significance in the history of American music as it came of age during his long life.

The WHRR Copland Orgy will also present interviews and other spoken sections featuring Leo Smit, Michael Tilson Thomas, Jonathan Sheffer, and Copland himself. A few longer sections have been indicated in the listings below, but others not listed will be heard at various times in the orgy. One work, the *Symphony No. 3*, has been shifted slightly in the chronology for more convenient listening. Finally, we are grateful to Mr. Thomas, Mr. Sheffer, the EOS Orchestra, Miss Phyllis Curin, the New York Philharmonic Orchestra (for special material from a project supported by Rita E. and Gustave M. Hauser), and Copland publishers Boosey & Hawkes, who have spearheaded the Copland 2000 celebrations, plus many others who assisted in this presentation. (Also, please see our preview on May 17.)

PLEASE NOTE: Times below are only approximate.

6:00 am

1918: Three Songs: "A Summer Vacation," "My Heart is in the East," "Night" (Aaron Schaffer); Alexander, Vignoles (Etcetera)

1919: Prelude for Violin and Piano; Terwilliger-Cooperstock Duo (Azica)

1919: Sonnet III for Piano; Lester (Etcetera)

1920: Song, "Old Poem" (Arthur Waley from the Chinese); Alexander, Vignoles (Etcetera)

1921: Prelude (Second) for Violin and Piano; Terwilliger-Cooperstock Duo

1921: Song, "Pastorale" (E. Powys Mathers, translated from the Kabritian); Alexander, Vignoles (Etcetera)

1921: Piano Sonata in G; Salvatore (Cedille)

1920-21: Three Moods for Piano; Smit (Sony)

1921: Petit Portrait (AHE); Smit (Sony)

1921: Four Poets; Thomas, Mormon Tabernacle Choir (Sony)

1921-22: Bassaligligli; Smit (Sony)

1922: Song, "Alone" (E. Powys Mathers, translated from the Arabic); Alexander, Vignoles (Etcetera)

1922-23: Cortège Macabre from Groggh (expanded version of the Cortège in the full ballet); Slatkin, St. Louis Symphony Orchestra (EMI)

1923: Song, "As It Fell Upon a Day" (Richard Barnefeld) for Soprano, Flute, and Clarinet; Bryn-Julson, Spencer, Flax (New World LP)

1923: Movement for String Quartet; Clumpi Quartet (Albany)

1924: Symphony for Organ and Orchestra; Biggs, Bernstein, New York Philharmonic Orchestra (Sony)

1925 (revised 1932): Groggh; Knussen, Cleveland Orchestra (Argo)

9:00 am
1925: Two Choruses for Women's Voices, "The House on the Hill" (E.A. Robinson), "An Immortality" (Poind); Smith, Greg Smith Singers (Vox LP), Wichman, Choir of Pennsylvania College for Women

1925: Music for the Theatre; Bernstein, New York Philharmonic (DG)

1926: Two Pieces for Violin and Piano "Nocturne," "Ukelele Serenade"; Terwilliger-Cooperstock Duo (Azica)

1926: Sentimental Melody; Smit (Sony)
1926: Concerto for Piano and Orchestra; Copland, Bernstein, New York Philharmonic Orchestra (Sony)

1932-33: Short Symphony (Symphony No. 2); Copland, London Symphony Orchestra (revised 1933, performing edition by Mather Pfeilfenberger, 1999-2000); Fleegles for Violin and Viola; Wallman, Gorevic (World Bank)

1933: Dance of the Adolescence from Groggh for Two Pianos; Braik, Roggeri

1934: "Into the Streets May First" (Alfred Hayes) for Unison Chorus and Piano; Gordon, Lehman (performance June 3, 1989)

1934: Hear Ye! Hear Ye! (version for small orchestra, 1935); Knussen, London Sinfonietta (Argo)

1932-35: Statements for Orchestra; Copland, London Symphony (Sony)

1935: Two Children's Pieces for Piano; "Sunday Afternoon Music," "The Young Pioneers"; Smit (Sony)

3:00 pm
1933-36: El Salin Mexico; Bernstein, New York Philharmonic (DG)

1936: *The Second Hurricane*, play-opera in two acts (libretto by Edwin Denby, narration by Leonard Bernstein); Bernstein, Soloists and Chorus of the High School of Music and Art in New York City, New York Philharmonic Orchestra (Sony)

1937 (revised 1968): Prairie Journal (formerly Music for Radio; Saga of the Prairie; Mehta, New York Philharmonic Orchestra (New York Philharmonic), from Copland 85th birthday concert, November 14, 1985)

1937: Sextet for Clarinet, Flute, and String Quartet; Bernstein Chamber Players (Nonesuch)

1937: An Outdoor Overture; Copland, London Symphony Orchestra (Sony)

1938: Billy the Kid; Slatkin, St. Louis Symphony Orchestra (EMI)

1938: Lark (Tuggard); McKelvey, Forbes, Harvard Glee Club, Radcliffe Choral Society

Conductor Jonathan Sheffer talks about Copland's music for the 1939 New York World's Fair (WHRR interview)

1939: From Science to Science, Music for a Puppet Show; Sheffer, EOS Orchestra (RCA Victor)

1939: *The City*, music for the film; Sheffer, EOS Orchestra (RCA Victor)

6:00 pm
1939: *Of Mice and Men*, music for the film; Talbot, United Artists orchestra (film soundtrack-Mark 56 LP)

1940 (revised 1952): John Henry; Copland, London Symphony (Sony)

1940 (revised 1944): Our Town; Copland, London Symphony (Sony)

1940: Epitaph for Organ; Ericsson (BIS CD)

1940: Quiet City; Lang, Winfield, Copland, London Symphony (Sony)

1940: Copland and Leo Smit discuss the Piano Sonata (recorded at Harvard, November 1, 1977)

1939-41: Piano Sonata; Bernstein (RCA Victor)

1942: Leo Asschiloff (The Shakedown Song); Copland, New England Conservatory Chorus (Sony)

1942: A Lincoln Portrait; Sandberg, Kostelanetz, New York Philharmonic

1942: Rodeo; Slatkin, St. Louis Symphony Orchestra (EMI)

1942: Fanfare for the Common Man; Copland, London Symphony (Sony)

9:00 pm
1942: Danzón Cubano for Two Pianos; Copland, Smit (New World LP)

1942: Music for Movies; Copland, New Philharmonic Orchestra (Sony)

1943: "Younger Generation" (Ira Gershwin) from *The North Star* (arranged for chorus and piano by Frederick Fay Swift); Malack, Grace Episcopal Church School Chorus (performance February 5, 2000)

Conductor Jonathan Sheffer talks about Copland's music for films

1943: *The North Star*, music for the film; Sheffer, EOS Orchestra (RCA)

1942-43: Sonata for Violin and Piano; Stern, Copland (Sony)

1944: Our Town, three excerpts arranged for piano; Parkin (Preamble)

1944 (revised 1962): Letter from Home; Copland, London Symphony (Sony)

1943-44: *Appalachian Spring* (piano version); Copland, Smit (from private acetates made for Martha Graham to use for preparing choreography) (Pearl CD)

Copland talks about *Appalachian Spring* (Bridge)

1943-44: *Appalachian Spring*, original version for thirteen instruments; Wolff, Paul Chamber Orchestra (Teldec CD)

1945: Juliette Variation; Kuzel, Cincinnati Pops Orchestra (Telarc CD)

1945: Hue-Down from Rodeo for Violin and Piano; L. Kaufman, A. Kaufman (Concert Hall LP, Varèse-Sarabande LP)

1945: *The Cunningham Story*, music for the documentary film; Sheffer, EOS Orchestra (RCA Victor)

1945: *Appalachian Spring*, suite for large orchestra; Koussevitzky, Boston Symphony Orchestra (RCA Victor) LP

midnight **THE RIOT GRRL ORGY CONTINUES**

Friday, May 26

6:00 am **THE AARON COPLAND ORGY CONTINUES**

1945: Danzón Cubano (orchestral version); Thomas, New World Symphony Orchestra (Argo)

1947: In the Beginning; Miller, Copland, New England Conservatory Chorus

1947: Midsommer Nocturne; Smit (Sony)

1948: *The Red Pony*, music for the film (selections from the Suite and film soundtrack); Copland, New Philharmonic Orchestra (CBS); Copland, Republic Pictures Orchestra (Varèse Sarabande LP)

1946-48: Four Piano Blues; Copland (British Decca 78-New World LP)

1944-46: Symphony No. 3; Bernstein, New York Philharmonic (Sony)

1947-48: Concerto for Clarinet and Strings with Harp and Piano; Goodman, Copland, Columbia Symphony Orchestra (CBS)

1948: Suite from *The Heiress* (film music, reconstructed by Freed); Slatkin, St. Louis Symphony Orchestra (RCA Victor)

1949: Preamble for a Solemn Occasion; Copland, London Symphony (Sony)

1950: Old American Songs (first set); Warfield, Copland (Sony)

1949-50: Twelve Poems of Emily Dickinson; Curtin, Copland (recorded by WHRR, Sanders Theatre, August 9, 1971)

Copland Orgy listings continued overleaf

1950: Waltz and Celebration from Billy the Kid for Violin and Piano; Terwilliger-Cooperstock Duo (Azica)

1950: Quartet for Piano and Strings; Copland, Juilliard Quartet members

11:00 am

1952: Old American Songs (second set); Ramey, Jones (AT&T)

1952: Waltz and Celebration from Billy the Kid for Cello and Piano; Slavich, Rybak (Crystal)

1953: Preamble for a Solemn Occasion for Organ; Ericsson (BIS CD)

1954: Song, "Dirge in Woods" (Merced); McCollum, Billcliffe (Desco LP)

1952-54 (revised 1954-55): **The Tender Land** (libretto by "Horace Everett", pseudonym of Erik Johns); Comeaux, Hardy, Jette, Lehr, Dressen, Bohm, Sulten, Smuda, Fistad, Herber, Brunelle, Plymouth Music Series Chorus and Orchestra (Virgin)

1954: "Laurie's Song" from **The Tender Land** for Voice and Piano; Ruggles, Schuckert (performance: February 5, 2000)

Michael Tilson Thomas talks about **Appalachian Spring**

1954: **Appalachian Spring** (complete revised ballet for orchestra); Thomas, San Francisco Symphony Orchestra (RCA Victor)

2:30 pm

1954: Old American Songs (first set) for Voice and Orchestra; Home, Davis, English Chamber Orchestra (London), Warfield, Copland, Columbia Symphony Orchestra (Sony)

1955 (revised 1967): **Canticle of Freedom**; Thomas, Morman Tabernacle Choir, Utah Symphony Orchestra (CBS)

1956: Variations on a Shaker Melody for Band; Hamilton, U. S. Army Field Band

Copland and Leo Smit discuss the Piano Fantasy (recorded at Harvard, November 1, 1977)

1952-57: Piano Fantasy; Mascellos (Odyssey LP)

1957: Old American Songs (second set) for Voice and Orchestra; Warfield, Copland, Columbia Symphony Orchestra (Sony)

4:00 pm

HISTORICAL SECTION

Concerto for Piano and Orchestra; Smit, Copland, Radio Rome Symphony (Old American Songs; Pearls, Britten (HMV LP))

Jings, from Statements for Orchestra; Bernstein, RCA Victor Orchestra Piano Sonata; Kapell (RCA Victor)

El Salon Mexico; Koussevitzky, Boston Symphony (RCA Victor LP)

1957: **Orchestral Variations**; Thomas, San Francisco Symphony (RCA)

1958: **The Tender Land**, suite; Copland, Boston Symphony (RCA Victor)

1939 (revised 1962); **Dance Partners**; Schwarz, New York Chamber Symphony

6:00 pm

1960: Nocturne for Strings; Copland, Columbia String Ensemble (Columbia LP)

1962: Down a Country Lane; Smit (Sony)

1961-62: **Companions** for Orchestra; Bernstein, New York Philharmonic Orchestra (Deutsche Grammophon)

1963: **Danza de Jalisco** for Two Pianos; Brake, Roggeri (Bicetera)

1963-64: **Musica for a Great City** (based on score for film *Something Wild*, 1961); Copland, London Symphony Orchestra (Sony)

1964: **Down a Country Lane**, orchestral version; Wolff, St. Paul Chamber Orchestra (Teldec)

1964: **Emblems**; French, US Army Field Band

1969: In Evening Air; Smit (Sony)

1967: **Incapere**; Bernstein, New York Philharmonic Orchestra (Columbia LP)

1967: Variations on a Shaker Melody for Orchestra; Kunzel, Cincinnati Pops

1969 (revised 1975): **Inaugural Fanfare** (for a Calder Stabile); Mester, London Philharmonic Orchestra (Koch)

1969: **Ceremonial Fanfare**; Mester, London Philharmonic Orchestra (Koch)

1958-70: **Eight Poems of Emily Dickinson** for Voice and Orchestra; Uppshaw, Wolff, St. Paul Chamber Orchestra (Teldec)

9:00 pm

1967-71: Duo for Flute and Piano; Shaffer, Copland (Columbia LP)

1959-71: **Three Latin American Sketches**; Wolff, St. Paul Chamber Orch.

1971: **Threnody II for Flute and String Trio** ("In memoriam Igor Stravinsky"); Smith, Chase, Mardock, Thomas (Northeastern)

1972: **Vocalise** (arranged for flute and piano); Smith, Hodgkinson

1972: **Night Thoughts**, "Homage to Ives"; Smit (Sony)

1972: **Vocalise** (arr. for voice and piano); Donovetsky, Mitchell (Bay Cities)

Copland celebrates the ensemble for the following recording of **Appalachian Spring** (Columbia 7" bonus LP)

1972: **Appalachian Spring**, complete revised 13-instrument ballet; Copland, Columbia Chamber Orchestra (Columbia LP)

1973: **Threnody II for Flute and String Trio** ("In memoriam Beatrice Canningham"); Smith, Chase, Mardock, Thomas (Northeastern CD)

1973: **Preamble for a Solemn Occasion** for Narrator and Band; Osgood, Hamilton, US Army Field Band

1976: **Nocturne for Clarinet and Piano** (arrangement of *Nocturne for Violin and Piano*, 1926); Meyer, Le Sage (Denon)

1977: Duo for Violin and Piano (arrangement of *Duo for Flute and Piano*, 1967-71); Terwilliger-Cooperstock Duo (Azica)

1944-82: **Midday Thoughts for Piano**; Lerner (Etcetera LP)

1973-82: **Proclamation for Piano**; Lerner (Etcetera LP)

1983 (revised 1986): **Sonata for Clarinet and Piano** (arrangement of *Sonata for Violin and Piano*, 1942-43); Combs, Sobol (Santani)

Saturday, May 27

midnight **THE RIOT GRRL ORGY CONTINUES**

9:00 am **HILLBILLY AT HARVARD**

1:00 pm **THE RIOT GRRL ORGY CONTINUES**

9:00 pm **HISTORY OF HIP HOP ORGY: FINAL EPISODE**

DJs Bill Bixbebe and Van Eyck take you through this innovative and influential musical form from the classic break-beats of James Brown and others, to the word of the first new school hip-hopppers such as BDP, Bid Daddly Wane, and the rest of the class of '88, to today's progressive acts, with live mixing and other turntable wizardry.

Michael Tilson Thomas The San Francisco Symphony and RCA Victor RED SEAL celebrate the Copland Centenary!

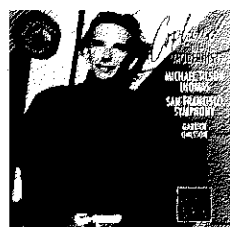


MICHAEL TILSON THOMAS'S SAN FRANCISCO SYMPHONY
APPALACHIAN SPRING | DEDICATED TO BILLY THE KID

Appalachian Spring
Rodeo
Billy the Kid

Striking performances from this brilliant conductor of beloved, powerful, richly orchestrated music by America's great composer, Aaron Copland.
Due in stores May 16.

Don't forget Michael Tilson Thomas's outstanding earlier disc, *Copland The Modernist*, again with San Francisco.



There's more Copland from RCA Victor to be released at the time of Copland's 100th birthday in November, 2000. Premiere recordings of rare film scores by Jonathan Sheffer and the EOS Orchestra

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Sunday, May 28

midnight **THE HISTORY OF HIP HOP ORGY CONCLUDES**

2:00 am **THE RIOT GRRL ORGY CONCLUDES**

11:00 am **MEMORIAL CHURCH SERVICE**

Preacher: The Reverend Anthony Campolo, Professor of Sociology at Eastern College, St. Davids, Pennsylvania.

12:30 pm **CLASSICAL MUSIC INTERLUDE**

4:00 pm **THE OSCAR WILDE ORGY**

Oscar Wilde (1854-1900) — poet, playwright, philosopher, scholar, wit, bon vivant — headed an aesthetically movement which sought to restore appreciation of beauty to crassly materialistic Victorian society. While he was not the first to preach Art for Art's sake, he did so with a humanity and sense of humor that none of his fellow-aesthetes could equal. As lecturer on aesthetics, Wilde even attempted to civilize America, which, although apparently unsuccessful, inspires respect by its very tenacity. Stubbornly artistic in dress, charming in conversation and endlessly willing to shock the public, Wilde lived as a man who sought, not merely to do something, but to be someone; his rise to fame and ultimate downfall at the hands of his world is a more brilliantly crafted piece of drama than any of his plays. We hear selections from his poetry and whimsical short stories, trace the sensational course of his life, and survey musical settings of his works in which composers, notably Richard Strauss in his operatic setting of Wilde's *play Salome*, have attempted to incorporate Wilde's spirit into their own medium.

10:00 pm **RECORD HOSPITAL**

Monday, May 29

5:00 am **JAZZ SPECTRUM**

noon **THE CHRIS DEDRICK AND FREE DESIGN ORGY**

Free Design released seven LPs and thirteen 45s in the late sixties and early seventies. Orchestral pop with lush harmonies and high production values is no surprise, but Free Design is much more. Sharing a roster with easy-listening artists and experimental quadraphonic stereo LPs on Enoch Light's Project 3 label, the band never found the audience it deserved. In a pop music world where only a few musical routes led to success, the complex and original songwriting and arrangement of Chris Dredrick baffled the public and failed to dent the charts. This Orgy will explore all the original released material, as well as much of Dredrick's work for other artists as arranger and musician. Never-before heard and never-before broadcast demos and interviews will be aired, in addition to moog, reggae, and cover versions. With releases and tanzing articles emerging, Free Design is undergoing something of a renaissance. We, however, will go far beyond the "greatest hits" style survey. WHRB will be the first to air Dredrick's unreleased solo LP from 1972, and at the end of the Orgy we will broadcast the world premiere of Free Design's reunion LP recorded just months ago.

10:00 pm **TOP TWENTY 1911 CONTINUES**

Tuesday, May 30

midnight **THE TOP TWENTY ORGY CONTINUES**

3:00 am 1992

WHRB caught on to the Riot Grrl scene early. We played Bratmobile's, "Kiss and Ride" single with indie institution Pavement and Yo La Tengo.

1:00 pm 1993

"When 'Propeller' by Guided By Voices was released in 1993, WHRB tooked it to the top of the charts, in love with "this life affirming slab" and its "greatest hits" style survey. WHRB will be the first to air Dredrick's unreleased solo LP from 1972, and at the end of the Orgy we will broadcast the world premiere of Free Design's reunion LP recorded just months ago.

10:00 pm 1994

"Emerson Lake and Palmer visit Tokyo" is what we had to say about the Japanese noise duo, Ruins. Their second album outbid the Thinking Fellers Union Local 282, U2, and Rodan for the top of the chart.

Wednesday, May 31

midnight **THE TOP TWENTY ORGY CONTINUES**

5:00 am 1995

In 1995, DJs praised the "weird and incoherent, brilliant and creative" music of Men's Recovery Project's "Frank Talk About Humans." Local bands like The Showcase Showdown, The In/Out, Fat Day, and The Trollin' Withdrawal jostled for number one.

2:00 pm **THE JACK TEAGARDEN ORGY**

Much as J. J. Johnson would do several decades later, Jack Teagarden changed the way the trombone was played. In the 1920s he developed a personal voice heavily influenced by trumpet styles and vocal blues; with it he stunned New York in November of 1927. Originally from Texas, he played in cities across the U.S. before landing in New York and recording with Ben Pollack's band. He later recorded with Benny Goodman, Gene Krupa, Billie Holiday, Paul Whiteman, Ben Webster, and Coleman Hawkins, among others. His playing is difficult to categorize; he was at once traditional and innovative. This 3-day tribute continues until Friday at 2 pm.

Friday, June 2

midnight **THE JACK TEAGARDEN ORGY CONCLUDES**

2:00 pm **THE 99 RECORDS ORGY**

Founded by Ed Ballhoun, 99 Records chronicled New York's art/punk scene of the late 1970s/early 1980s/99 released seminal works by composer Glenn Branca as well as the minimalist, toy-piano, and skulele-driven music of Y Pans. The sparse, tense funk of 99 recording artist ESG has lived on over twenty years later through hip-hop samples, as has the pioneering dance music of Liquid Liquid. At the nexus of art and funk, 99 released records that sound as fresh and innovative today as they did 20 years ago.

Saturday, June 3

midnight **THE 99 RECORDS ORGY CONCLUDES**

5:00 am **JAZZ SPECTRUM**

9:00 am **HILLBILLY AT HARVARD**

1:00 pm **TO BE ANNOUNCED**

BEST OF THE SATURDAY SOLUTION ORGY

For three years DJs Bill Bixbebe and Van Eyck have been on WHRB Saturday nights as the "Saturday Solution." Their last collaboration will review music free styles from local and national artists, as well as special programming like the History of Hip Hop Orgy.

Sunday, June 4

midnight **THE SATURDAY SOLUTION ORGY CONCLUDES**

2:00 am **THE DJ SPINNA ORGY**

Prolific underground hip-hop producer Spinna has worked with the most noted MCs in the underground, staying true to sampling, turnism, using original drum breaks and sophisticated harmonic sense derived largely from his own instrumental skills. We feature his work and guest MCs.

5:00 am **BLOES**

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 ARTHUR SULLIVAN ORGY**

Sir Arthur Sullivan died at 58 a century ago, November 22, 1900, mourned by many, then quickly forgotten except for his operetta with Sir William Gilbert. This Orgy concentrates on his work without Gilbert to allow a larger picture of this charming composer's music.

Times below are very approximate.

1858: Fugue (Exercise) in B-flat (after Mozart), RCM MS. 956, No. 6; Cleaver, Best, Smith (Pearl LP)

1859: Romance in G for String Quartet; Georgian String Quartet (Pearl LP)

1862: Thoughts, Op. 2; Parry (Pearl LP)

1862: Music to Shakespeare's *Tempest*; Britton, Adler, Vienna Orchestral Society (Unicorn American LP)

1863: Princess of Wales' March; Parry (Pearl LP)

1863-64: Shakespeare Songs, "O Mistress Mine", Willow Song", "Orpheus with his lute", "Rosalind", "Sigh No More, Ladies", "Willow Song"; Sylvan, Ommerlé, Wedow (Northeastern); Long, Hamberg (Rare Recorded Editions LP); Conrad, Merrill (Pearl)

1862-64: **The Sapphire Necklace**, Overture (orchestrated D. Godfrey, Spencer); Penny, RTE Concert Orchestra (Marco Polo)

1862-64: **The Sapphire Necklace**, madrigal, "When Love and Beauty"; Smith, Gregg Smith Singers (Newport Classics)

1864: *L'ile enchantée*, ballet; Penny, RTE Concert Orchestra (Marco Polo)

1864: **Kentwood**, masque; Op. 4; Roddy, Woolf, Brown, Berger, Smedley, Oxford Pro Musica Singers and Company of Musicians (Symposium)

1865: *Idyll for Cello and Piano*; Smith, Parry (Pearl LP)

3:00 pm

1866: Symphony in E, "Irish"; Groves, Royal Liverpool Philharmonic (EMI)

1866: Allegro risoluto in b-flat; Parry (Pearl LP)

1866: **Cox and Box** (Burnand); Styler, Riordan, Adams, Godfrey, New Symphony Orchestra of London (London LP)

1866: In Memoriam, Overture in C; Dunn, City of Birmingham Symphony

1866: **Concerto for Cello and Orchestra in D** (reconstructed Mackerras, Mackie); Adams (Warner, Mackerras, London Symphony (EMI LP))

1869: **Parsons**, "O hush thee, my habes" (Scott); Robinson, RBC Wireless Singers (Bish Columbia 78-Pearl)

1867: **Marmion Overture**; Nash, Royal Philharmonic Orchestra (London)

1867: Song, "What does the little birdie say" (Tennyson); Ommerlé, Wedow

1867: **Day Dreams**, Op. 14 (excerpts); Parry (Pearl LP)

1868: **Twilight**, Op. 12; Parry (Pearl LP)

1868: Song, "The Moon in Silent Brightness" (Heber); Ommerlé, Wedow

1868: **Parsons**, "The long day closes" (Chorley); Burgess, Purcell Consort

1868: Duo Concertante for Cello and Piano, Op. 2; Smith, Parry (Pearl LP)

1869: Song, "The Dove Song" (Dunn); Ommerlé, Wedow (Northeastern)

1869: Song, "The Troubadour" (Scott); Carter, Burrows (Pearl LP)

1869: **The Prudigal Son**, oratorio; Thornton, Williams (78s-Pearl LP)

1870: **Overture di ballo**; Sargent, London Symphony Orchestra (Pearl)

1871: Song, "Gone!" ("Waisier" (Tennyson); Sylvan, Wedow (Northeastern)

6:00 pm

1871: Incidental Music to *The Merchant of Venice* (Shakespeare); Lawler, Penny, RTE Concert Orchestra (Marco Polo)

1871: **Therpsis** (Gilbert), remaining music ("Climbing Over Rocky Mountain of Arcades"); Adams (Grand Prix LP) (ballet music); Penny, RTE Orch.

1871: Hymn, "St. Gertrude" ("Onward Christian Soldiers") (Baring-Gould; McCornack, Bourdon, Hugo Orchestra (Victor 78-Pearl)

1872: Song, "Oh! Ma Charmante" (Vague); Conrad, Merrill (Pearl)

1872: Song, "The Sailor's Grave" (Lyote); W. Greenfather of M. Green (Pearl)

1873: **The Light of the World**, oratorio, excerpts; H. Dawson (Pearl); Salisbury Cathedral Choir, Carlton (HMV 78s-Pearl)

1873: Song, "The Marquis de Mincepit" (Burnand); Sylvan, Wedow

1874: Song, "Mary Morrison" (Burns); Sylvan, Wedow (Northeastern)

1874: Incidental Music to *The Merry Wives of Windsor* (Shakespeare); Macdonald, Penny, RTE Concert Orchestra, RTE Concert Choir

1875: **The Zoo ("The Zoo"**, actually Shakespeare, RTE Concert Choir

1875: Song, "Oh! Ma Charmante" (Vague); Conrad, Merrill (Pearl)

1875: Song, "Let me dream again" (Stephanos); Ommerlé, Wedow

1875: Song, "Thou art passing bene" (Hennans); Adams (Grand Prix LP)

1875: Song, "Sweethearts" (Gilbert); Ommerlé, Sylvan, Wedow (Northeastern)

1876: Song, "The Choriste" (Weatherly); song first published 1874 as "The Departure", words by Monro; Adams (Grand Prix LP)

Sullivan Orgy listings are continued overleaf

1877: Song, "The Lost Chord" (Director): White, Hough (Hyperion)
 1877: Incidental Music to Henry VIII (Shakespeare); Lawler, Penny, RTE
 Concert Orchestra (Marco Polo)
 1878: Song, "I would I were a king" (A. Cokkum); Kaye; Partridge (Argo LP)
 1879: Song, "St. Agnes' Eve" (Tennyson); Ommerlé, Wedow (Northeastern)
 1880: **The Martyr of Antioch** (Milman) (excerpts); Knight, Steadman,
 National Symphony Orchestra (Jay)
 1886: Ode for the opening of the Colonial and Indian Exhibition
 (Tennyson); Roddy, Smedley, Oxford Pro Musica Singers, Oxford
 Company of Musicians (Symposium)
 1886: **The Golden Legend** (Benmet, after Longfellow); Lakin, Allen; St.
 Mark's Church Choir; Austral, Barbinioli, Covent Garden Orchestra and
 Chorus (Gramophone Co., Parlophone, HMV 78s — Pearl)
 1887: Ode for the laying of the Imperial Institute foundation stone; Smed-
 ley, Oxford Pro Musica Singers and Company of Musicians (Symposium)
9:00 pm
 1888 (Oct. 5): Sullivan's voice recorded for Edison
 1888: Incidental Music to *Macbeth* (Shakespeare); Henry Irving's
 production); Penny, RTE Concert Orchestra (Marco Polo)
 1891: **Ivanhoe** (Sturgis, after Scott); Bispham, Henderson, Evans, Teale
 (78s-Pearl); Eaves, Round, Carner, Dams, Murray, Gilbert and Sullivan
 Orchestra (Pearl LP); performance by the Boston Academy of Music
 1892: **Haddon Hall** (Grundy) (excerpts); Broadbent, Reed, Caldwell,
 Lesch, David Harding, Chiem Operatic Society (Pearl LPs)
 1894: **The Chieftain** (Burnand) (excerpts); Masterson, Davies, Steadman,
 National Symphony Orchestra (Jay)
 1895: Incidental Music to *King Arthur* (Irving production) (Carr); Penny,
 RTE Concert Orchestra, RTE Concert Choir (Marco Polo)
 1897: **Victoria and Merrie England**, ballet (highlights); Penny, RTE Orch.
 1898: **The Beauty Stone** (Pinero, Carr) (excerpts); Masterson, Suart,
 Steadman, National Symphony Orchestra (Jay), Lyle, Gilbert and
 Sullivan Society of Edinburgh, Conson Orchestra (Pearl LPs)
 1899: Song, "The Absent-minded Beggar" (Kipling); Colquhoun (Daily
 Mail 78 — Pearl LP), Sylvan, Wedow or Adams (Northeastern)
 1899: **The Rose of Persia** (Hood) (excerpts); Morrison, Suart, Sharpe,
 Veira, Caddy, Edgar-Wilson, Black, Harrison, Roddy, Henry, Smith,
 Higgins, Southwark Voices, Hanover Band (BBC Music Magazine)
 1900: **Te Deum**; Smedley, Oxford Pro Musica Singers, Kidlington Concert
 Brass, Oxford Company of Musicians (Symposium)
 1900: **The Emerald Isle** (Hood) (left incomplete) (excerpts); Davies, Suart,
 Jones, McCafferty, Steadman, National Symphony Orchestra (Jay)

Monday, June 5

midnight RECORD HOSPITAL
6:00 am AMERICA IN THE DEPRESSION: THE THIRTIES
 It was an age of poverty and loss, an age of hope undimmed, a time of
 grim faces and determined hearts, of "keep your sunny side up" and
 "brother, can you spare a dime?" It was an era when a President told a
 bewildered and despairing nation that "the only thing we have to fear is fear
 itself." It was a decade of longing, striving, energy, and idealism—in John
 Steinbeck's words, "the terrible, troubled, triumphant, surging Thirties."
 Though the 1930s slip ever into the past, their culture—art, entertainment,
 film, and song—remains to touch and haunt us today. Even as the millen-
 nium begins, we pay tribute to the Thirties with every reference to the Lone
 Ranger, Fred Astaire, or *The Wizard of Oz*. And thanks to the wealth of
 transcription records and celluloid film, we can still hear and witness the
 great performers and talents of the age. From Jack Benny to Amos and
 Andy, from Duke Ellington to Billie Holiday, from *Duck Soup to Snow*
White and the Seven Dwarfs, and from Rodgers and Hart to Cole Porter and
 the Gershwins—all have left their legacy to divert, enthrall, and inspire.
 The Thirties Orgy will be a documentary, a history, and a nostalgic
 appreciation. For sixteen hours we will hear the original music and voices
 of the 1930s, including radio and records, stage and screen. Our survey will
 attempt to recapture, chronologically and topically, the life and culture of
 America in the Great Depression.
10:00 pm THE TOP TWENTY ORGY: 1996
 Thirty-second, burly-jerky, frenetic, yet "danceable" sounds of Xerobot
 alongside the Preebees, The Amityge Shanka, and Cap'n Jazz during 1996.

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Tuesday, June 6

midnight THE TOP TWENTY ORGY CONTINUES
7:00 am 1997
 With records by the Yummy Fur, Red Monkey, and Sally Skull, 1997
 was the Year of Glasgow and the recently defunct Slampt record label.
 Sleater Kinney and the Cold Cold Hearts, along with Bis, marked a
 revitalization of Riot Grrl, with a world-wide audience.
11:00 am PHI BETA KAPPA (time approx.)
 Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises,
 with poet Heather McHugh, '69, and an orator not announced at press time.
12:30 pm MUSIC INTERLUDE (time approx.)
2:00 pm BACCALAUREATE (time approx.)
 Live from the Memorial Church in Harvard Yard, the last time the
 graduating class will be addressed at length as undergraduates by Harvard
 President Neil L. Rudenstine and Radcliffe President Linda S. Wilson.
4:30 pm TOP TWENTY 1997 resumes (time approx.)
8:00 pm 1998
 Leading a renewed hardcore movement, Locust "will prevail," we
 thought, "shattering the flimsy Japanese vinyl and consuming us all in a
 fiery blaze! In the wake of the great purge, nothing will be left but the
 [bloody-mouthed cover-decorating] demon and a few gibbering DJs." Plin-
 Flon, Trevor Holland, and The Need fought off the onslaught.

Wednesday, June 7

midnight THE TOP TWENTY ORGY 1998 CONTINUES
5:00 am 1999
 The Bright Eyes "Every Day and Every Night" fused DC emo and mid-
 western love-rock to defy classification and excite us about the future. The
 Rondelles, !!!, and Holgar Czukay pushed programming in new directions.
1:00 pm 2000
 2000 has already seen astounding genre-bending releases—the
 electronic/lounge fusion of Broadcast, the emergence of the Mr. Lady
 record label, and the continued innovation of My Dad Is Dead, Men's
 Recovery Project, and Melt-Banana. Our DJs will track future paths.
2:00 pm CLASS DAY
 Live from Tercentenary Theatre, Harvard Yard, addresses by members
 of the Class of 2000, (leaves, alumni), and guest speaker Susan O'Brien, '85.
5:00 pm ELECTRONIC MUSIC ORGY (time approx.)
 From Stockhausen to Squarepusher, Kraftwerk to DJ Krush, a look at
 the history and range of electronic technology and instrumentation in music
 tracing the development of electronic music from early recorded classical
 works to live performances by "electronica" DJs and producers. Look for
 more details and information on the WHRB website. This Orgy continues
 tonight, Friday afternoon and evening, Saturday and Sunday

Thursday, June 8

midnight THE ELECTRONIC MUSIC ORGY CONTINUES
8:00 am MUSIC FROM HARVARD
 Music Performed by Harvard and Radcliffe musicians.
9:15 am HARVARD COMMENCEMENT
 Live from Tercentenary Theatre, Harvard Yard. For the 249th time,
 Harvard assembles for the conferring of degrees by its President, with
 addresses (including one in Latin) by students.
11:30 am INTERMISSION (time approx.)
 Music appropriate to the day.
1:50 am HARVARD ALUMNI ASSOCIATION MEETING
 Live from Tercentenary Theatre, Harvard Yard. Harvard saves its major
 Commencement addresses for this event, which begins with the alumni
 parade. Harvard President Neil L. Rudenstine and guest speaker Amartya
 K. Sen, Nobel Laureate economist and Lamont University Professor
 Emeritus, will address the assembly, as will various alumni responsible for
 elections, fundraising, and awards.
5:00 pm THE 9:30 CLUB ORGY (time approx.)

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ATTACHMENT IV

Radio orgy of Poulenc, Schoenberg

By Richard Dyer
GLOBE STAFF

The winter schedule of Harvard radio's seasonal "orgies" of special programming (WHRB-FM, 95.3) arrived late this year, and after some interesting broadcasts in this extraordinary and beloved semi-annual series had already taken place, including a three-day survey of the complete works of Chopin.

Fortunately two major anniversary orgies are still to come. Jan. 26 and 27 bring a 100th-birthday party for Francis Poulenc, a broadcast survey of his complete works, supplemented, as usual, by a selection of historic recordings. The other birthday boy is Arnold Schoenberg, whose 125th will be marked by a two-day survey of his complete works (from 4 p.m. Thursday to midnight Friday) — a project one can hardly imagine being undertaken by any other radio station in the world.

Other orgies of special interest include a tribute to forgotten Russian composer Paul Juon tomorrow, a Keith Jarrett Orgy (classical music segments come Monday and Tuesday at 2 p.m.), and a tribute to the distinguished Hungarian violinist Joseph Szigeti (Jan. 23). There will also be an orgy devoted to Frank Sinatra (Jan. 27 beginning at 8 p.m. and continuing through midnight Jan. 29) and a Noel Coward orgy (Jan. 24). An orgy of Donizetti operas, already underway, has been spaced throughout the schedule: Wednesday, Thursday and Jan. 31 installments provide opportunities to hear 16 more of the indefatigable composer's 65 operas.

Anthony Tommasini

In Boston, a Last Broadcast Bastion Falls

FOR classical-music lovers in the United States, FM radio used to be the last bastion of provocative, informative, wonderfully quirky programming. The concerts by your local symphony orchestra may have been boringly bound to 50 favorite pieces from Mozart to Mahler. But at least on the radio you might hear a birthday tribute to Shostakovich; an opera-buff hour with a voice fanatic as host, comparing live sopranos in the same aria, or interviews with composers and live performances of their works.

But classical-music radio has been dumbed down now for a long time, and not just at commercial stations beholden to the bottom line but also at public stations, which were intended to operate without the drag of commercial interests. Across the country, scores of stations both private and public offer virtually identical, soothingly familiar programs. Brahms chamber music, Mozart concertos, Dvorak symphonies, Baroque snippets and an occasional something like Lalo's "Symphonie Espagnole" become high-class Muzak, by which to work, cook, read and exercise.

Complacent listeners share some blame for the situation. But most at fault are the programmers who placate owners in commercial radio, where maximizing profits is paramount, or who pander to executives in public radio, where the effort to prove that the most listeners possible are being reached is a driving pressure. And now Ron Jones, the director of programming at WGBH in Boston, an earnest, 45-year-old professional who speaks of public radio with devotion, is feeling the heat and dumbing down the programming at even that long-respected station.

WGBH, which reaches 340,000 listeners weekly, offers classical music from 8 A.M. to 4 P.M., followed by four hours of news features, then jazz at night. Its main competition for classical listeners comes from WCRB, a commercial station based in Waltham, Mass., which plays only classical music and reaches twice as many listeners. But except for certain services,

like carrying the Saturday afternoon broadcasts of the Metropolitan Opera, WCRB long ago adopted an easy-listening approach to classical programming, with lots of standard repertory and talk-show patter. WGBH, on the other hand, has been valued for its commitment to musicians from the Boston area, presenting their work regularly in live broadcasts, and to more unusual and adventurous music.

That commitment is now in question. In a memorandum obtained by The New York Times, which was signed by Carl Watanabe, who coordinates classical programming, but spearheaded by Mr. Jones, the station's staff has been given new guidelines.

"Beginning immediately," the memo states, "three-quarters of every hour's music should be chosen from the Classical, Romantic and Baroque eras, with heavy emphasis on orchestral selections." During each four-hour shift it continues, only one vocal piece, 10 to 15 minutes in length, will be allowed. Programmers are further urged to avoid putting two chamber works back to back, and to submit each Jay's playlist to Mr. Watanabe for clearance.

Such memos have become common at radio stations everywhere. What is shocking is that this one originated at a respected public station in a city with a renowned intellectual culture. Why?

MR. JONES'S goal, he said recently from Boston, is to provide a more "consistent classical-music service." Consistency, apparently, means the tried and true. "When people tune into WGBH, we want them to have a pretty good idea of what they are going to get," he explained. "We don't want to be exactly predictable, and we want to provide a wide range of music. But we want them to be able to hear the great hits of classical music, which are classics for a reason. These are the tunes people have hummed for decades."

WGBH will still present live-performance broadcasts from the studio, though only during the slow noontime hour, as

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well as live broadcasts of the Boston Symphony, which WCRB also carries. WGBH will continue to offer music that other stations do not. Mr. Jones emphasized, though when asked for examples, he could cite only recent broadcasts of Mozart's "Don Giovanni" and of Mahler symphonies. The station will also continue to program "the best 20th-century music," he added, meaning "not academic atonal music."

Such assessments of listeners' preferences, though pervasive in the field, are based on debatable assumptions. For example, opera in America is enjoying its biggest boom in decades, so why should vocal music be anathema on the radio? And if anything, radio has been valued less for its consistency of repertory than for its penchant for surprise: you never know what you might hear next. So on what basis have Mr. Jones and his colleagues elsewhere arrived at such guidelines?

"Audience research," he replied. "Over the years, we have worked with focus groups of core listeners and fringe listeners, and drawn from national bodies of research." The studies, he reports, suggest that opera is popular with only a subset of listeners, and that there is an aversion to contemporary music that is impossible to ignore.

Pollsters. Demographers. Who are these pseudoscientists who study us, predict our shifting tastes and report their findings to timid corporate presidents, Hollywood studio heads, newspaper editors, politicians? More often than not, they're wrong: President Bush was going to be unbeatable in 1992; paying Jim Carrey \$25 million to

star in "The Cable Guy" was deemed a sure bet.

It's a short step from placating listeners to patronizing them. The mission of public radio, as stated in its charter, is to inform, entertain and educate the public. What about the education part? And why is it assumed that education cannot be entertaining? I can imagine programs in which an engaging, informed announcer might explore the marvels of late Stravinsky or make a case that the 12-tone piano works of Milton Babbitt, though immensely complex, are also rhythmically funky and filled with sass from the streets of New York. True, I am not the station accountant who has to worry about paying the bills. But I am convinced there is an untapped pool of listeners who want to hear their Beethoven but who, if given the chance and a little help, would also be fascinated by Alfred Schnittke, Roger Sessions, John Adams and Luciano Berio.

Mr. Jones laments that listeners today use radio as a "background service," tuning in and out. "A lot of people can be lost in an extended examination of anything," he said.

Don't tell that to the students who run WHRB, the college station at Harvard. Twice a year, during exam periods, the station offers popular musical presentations of virtually all the works of, say, Alban Berg (12 straight hours), Max Reger (two full days), Claudio Monteverdi or John Zorn. The WHRB orgies represent a triumph of musical research, imagination and passion. Not surprisingly, many WHRB veterans have continued prominently in music, including the critic Alex Ross and the fortepianist Robert Levin.

But the WHRB orgies are not like college courses. Listeners tune in and out, and have fun. Of course, at an unabashedly nonprofit college station, programmers are free to be idealistic and interesting. They have no bottom line to worry about and can't afford to do audience surveys. That's what public radio was supposed to be. College stations will have to pick up the slack. □

By Richard Dyer
GLOBE STAFF

Harvard radio station WHRB-FM (95.3) is in its annual winter "Orgy Period." Among the orgies of special interest are a survey of the music of Paul Dukas beginning tomorrow afternoon at 1, a celebration of the 40 seasons of the Beaux Arts Trio beginning Jan. 10 at 1 (and including many highlights from performances broadcast live from Sanders Theatre over a period of 15 years), a celebration of the centennial of pianist Clara Haskil (beginning Jan. 11 at 1), an immense two-day commemoration of the centennial of Paul Hindemith (beginning at 6 a.m. on Jan. 18) and orgies devoted to Dietrich Buxtehude, Samuel Barber, Bela Bartok, Antonin Dvorak and, of all people one would not expect to turn up at an orgy, Dame Janet Baker (Jan. 15, beginning at 7 a.m.).

WHRB is now broadcasting from its new studios, from which it has launched a fund-raising appeal; the station would like to install a new \$250,000 antenna that will improve the quality of its signal and enlarge its listening area. In an era when other FM classical-music stations have resigned all pretensions to quality in their desperate search for ratings, WHRB retains unswerving commitment to individual and adventurous programming.