

May 2020  
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Spring Orgy® Period

95.3 FM



# WHRB 95.3 FM

## To the listeners of Harvard Radio Broadcasting (WHRB):

We would like to provide you with an update on WHRB programming in light of recent events related to COVID-19. In response to the risks of COVID-19, all Harvard undergraduates were asked to vacate campus dorms by 5pm, Sunday, March 15.

WHRB will continue to broadcast 24/7, uninterrupted. Because most of our students are away from campus, much of that air is comprised of pre-recorded shows. Nonetheless, we are continuing our live broadcasts of Harvard Memorial Church's Sunday Services, the Metropolitan Opera, and Hillbilly at Harvard.

WHRB-FM has a duty to the Harvard and Greater Boston communities. As our mission states, we "offer musical, cultural, educational, informational, and other programs and materials for the entertainment and profit of the public." Particularly during this difficult time when people are being asked to stay at home, we believe that the medium of radio can serve as an important source of information, community, and enjoyment for everyone. For that reason, we are committed to continuing to provide exceptional programming to our listeners. Like you, we are adjusting as the circumstances of this pandemic evolve. We are working hard to bring you the high-quality broadcasts that you expect, along with a sense of comfort as we all shelter for the good of the community. Although most of our shows are pre-recorded at the moment, much work goes on behind the scenes in order for us to remain on air at all.

As you may know, WHRB is a commercial, non-profit organization, completely staffed by undergraduate student volunteers, and is financially independent from Harvard University. Most of our operating budget is earned through advertising campaigns for musical events, and since most concerts in the area have been postponed for the foreseeable future, many of our partners have had to cancel their ad campaigns on WHRB. Given these cancellations, we project a potential loss of more than one-third of our annual operating budget in the next five months. The largest portion of that budget goes to pay rent on our transmitter in downtown Boston, making WHRB's broad reach in the Boston area possible.

To continue providing the high standard of broadcasting that you know and appreciate from WHRB, we are asking our listeners for help. If you are able, please consider doing what you can to support WHRB during this challenging time. As a 501(c)(3) non-profit corporation, all gifts to WHRB are fully tax-deductible. To support us, you can mail us a check or donate online at [whrb.org/support](http://whrb.org/support). Your gift of \$25, \$50, \$100, or more will help us continue our tradition of thoughtful, adventurous, and engaging programming.

We thank you for your continued support at this time, and we welcome your thoughts and feedback.

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## Cover Photo by Ellie Taylor,

Harvard '22,

WHRB Classical Co-Director and DJ

## A Note from the Editor:

Due to the above COVID-19 response measures, WHRB will be presenting an abridged Orgy® Season during May 3 through May 14. This Program Guide includes a complete listing of the programming which will be broadcast during this unusual Orgy® Season. *This Program Guide contains additional listings, which is not present in our printed version.* We will still be broadcasting 24/7 throughout this period, with all non-Orgy® programming following our normal air schedule, as shown in the listings for Friday, May 1 and Saturday, May 2.

Katharine Courtemanche '21, co-Program Director,  
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- Legend has it that the WHRB Orgy® tradition began over seventy-five years ago, in the spring of 1943. At that time, it is said that one Harvard student, then a staff member of WHRB, returned to the station after a particularly difficult exam and played all of Beethoven's nine symphonies consecutively (from 78 rpm records) to celebrate the end of a long, hard term of studying. The idea caught on, and soon the Orgy® concept was expanded to include live jazz, rock, hip-hop, blues, and even sports Orgies. The Orgy® tradition lives on even today at WHRB. During the Reading and Exam Periods of Harvard College, WHRB presents marathon-style musical programs devoted to a single composer, performer, genre, or subject.

## Friday, May 1

5:00 am	JAZZ SPECTRUM
1:00 pm	AFTERNOON CONCERT
6:00 pm	EVENING CONCERT
10:00 pm	RECORD HOSPITAL

## Saturday, May 2

5:00 am	BLUES HANGOVER
9:00 am	HILLBILLY AT HARVARD
12:45 pm	PRELUDE TO THE MET (time approx.)
1:00 pm	METROPOLITAN OPERA

Janáček: *Kát'a Kabanová*; Karita Mattila, Magdalena Kozená, Judith Forst, Jorma Silvasti, Chris Merritt, Raymond Very, Vladimir Ognovenko, Jiri Belohvalék (cond.). From December 25, 2004.

3:30 pm	POST-MET PROGRAM (time approx.)
4:00 pm	EVENING CONCERT
9:00 pm	THE DARKER SIDE

## Sunday, May 3

7:00 am	BLUES HANGOVER
11:00 am	MEMORIAL CHURCH SERVICE

Preacher: Professor Stephanie Paulsell, Interim Pusey Minister in the Memorial Church; Susan Shallcross Swartz Professor of the Practice of Christian Studies, Harvard Divinity School.

12:00 pm	SUPER SUNDAY SPORTS TALK (time approx.)
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A massive edition of our usual Sunday Sports Talk, where we spend nearly four hours talking about all things Harvard sports and pro sports.

## Monday, May 4

### 5:00 am THE 1968 ORGY

1968 was one of the most extraordinary years in modern history. From the Beatles' White Album to the Velvet Underground's "White Light," from *Hair* on Broadway to "Hey, Jude" on the radio, from the riots in Paris and Chicago to the assassinations of Robert Kennedy and Martin Luther King, Jr., 1968 stands out as a time of revolution, radicalism, and rock and roll. In this program from our 2018 archives, WHRB remembers 1968 in a radio documentary, featuring hundreds of songs, speeches, and recorded broadcasts – including many from WHRB's and Harvard's own archives.

## 1:45 pm THE APOCALYPSE ORGY

WHRB invites you to face your fears head-on. For nine hours, we'll contemplate the apocalypse musically through the works of classical composers through the ages, then ride with each of the four horsemen: War, Famine, Pestilence, and Death.

*Times are approximate.*

## 1:45 pm Apocalypse

Liadov: From the Apocalypse, Op. 66; Svetlanov, USSR Symphony Orchestra (Melodiya)

Mazzocchi: Sacrae Concertationes No. 17, Dialogo dell'Apocalisse; Jacobs, Netherland Chamber Choir (Harmonia Mundi)

Bolcom: Twelve New Etudes, No. 8, Rag Infernal (Syncopes apocalyptiques); Budiardjo (Budiardjo)

Menotti: Apocalypse; DePreist, Oregon Symphony Orchestra (Koch)

## 2:30 pm War

Holst: The Planets, Op. 32, "Mars, the Bringer of War"; Boult, BBC Symphony Orchestra (EMI)

Dandrieu: Les caractères de la guerre; Brosse (Pierre Verany) Saint-Saëns: Part Song, "Les Guerriers," Op. 84; Fasolis, Swiss Radio Chorus of Lugano (Chandos)

Grainger: The Warriors; Gardiner, Philharmonia Orchestra (DG)

Haydn: Missa in tempore belli in C, H.XXII:9, "Paukenmesse";

Blegen, Fassbaender, Ahnsjö, Sotin, Thomas, Schlöter, Bernstein, Bavarian Radio Choir and Symphony Orchestra (Philips)

Prokofiev: War and Peace, Waltz, Op. 96, No. 1; Douglas (RCA)

Berlioz: Symphonie funèbre et triomphale, Op. 15; Davis, John Alldis Choir, London Symphony Orchestra (Philips)

Roussel: Le bardit des Francs; Tovey, EuropaChorAkademie, Luxembourg Philharmonic Orchestra (Timpani)

Prokofiev: Alexander Nevsky, Op. 78; Finnie, Järvi, SNO Chorus, Scottish National Orchestra (Chandos)

Duparc: Song, "Au pays où se fait la guerre"; Borst, Cohen (Swedish Society)

Britten: War Requiem, "Requiem aeternam," "Dies irae"; Vishnevskaya, Pears, Fischer-Dieskau, Preston, Britten, Bach Choir, Highgate School Choir, Melos Ensemble, London Symphony Orchestra and Chorus (Decca)

## 6:15 pm Famine

Dennehy: The Hunger; Manley, Ó Lionáird, Pierson, Alarm Will Sound (Nonesuch)

## 7:00 pm Pestilence

Cui: A Feast in Time of Plague; Baturkin, Martinov, Stepanovich, Kuznetsova, Sharova, Polyansky, Russian State Symphony Orchestra (Chandos)

Gerhard: The Plague; McCowen, Dorati, National Symphony Orchestra and Chorus (Explore Records)

## 8:15 pm Death

Hume: Death; Savall (Astrée)

Sibelius: Song, "Kom nu hit, Död," Op. 60, No. 1; Hynninen, Panula, Gothenburg Symphony Orchestra (BIS)

Perusio: Ballade, "Puisque la mort"; Nevel, Huelgas Ensemble (Sony)

Andriessen: Facing Death; Aurelia Saxophone Quartet (NM Classics)

Elgar: Death on the Hills, Op. 72; Hunt, Donald Hunt Singers (Hyperion)

Mussorgsky: Songs and Dances of Death; Hvorostovsky, Ilja (Ondine)

Holst: Ode to Death; Vann, Orford, Chapel Choir of the Royal Hospital Chelsea (SOMM)

Barber: Let Down the Bars, O Death; Broadbent, Joyful Company of Singers (ASV)

Strauss, R.: Tod und Verklärung, Op. 24; Reiner, Chicago Symphony Orchestra (Nuova Era)

Schubert: Songs, "An Den Tod," D. 518, "Der Tod und das Mädchen," D. 531; Moll, Garben (Orfeo)

Schubert: String Quartet No. 14 in d, D. 810, "Der Tod und das Mädchen"; Alban Berg Quartet (EMI)

## Tuesday, May 5

## 10:00 am THE 1969 ORGY

Join WHRB for a twelve-hour radio documentary (taken from our 2019 archives) about the year 1969, jointly produced by the seven on-air departments of WHRB: News, Sports, Classical Music, Jazz, Blues, Record Hospital, and The Darker Side. We'll review 1969's Apollo 11 landing, the Woodstock Music Festival, Harvard Strike, Nixon's inauguration, and other pivotal history-defining moments through hundreds of popular songs, speeches, and recorded broadcasts, including materials from Harvard's own archives.

## Wednesday, May 6

## 7:00 am THE "WHAT COULD HAVE BEEN" COVID-19 ORGY

The coronavirus pandemic is reshaping the world of classical music in unimaginable ways. This twelve-hour Orgy pays tribute to the concerts which have been cancelled, the musicians who have had to reimagine their music-making, and the performing arts organizations facing difficult decisions. In this Orgy, we highlight classical music artists from our local community. In addition to broadcasting the pieces which artists had planned to perform, we also interview the conductors, musicians, and other key figures involved in these performances to ask how they are adapting to the crisis, continuing to make music, and finding hope during these difficult times. This Orgy will feature interviews with organizations including the Boston Symphony Orchestra, Celebrity Series of Boston, Boston Philharmonic Orchestra, Odyssey Opera, Winsor Music, Sarasa Ensemble, Blue Heron, Handel + Haydn Society, Boston Early Music Festival, and more.

*Order of Interviews (musical selections will be played between each interview):*

Catherine Gallori and Joanna Lau, BPYO

Timothy Merton and Jennifer Morsches, Sarasa Music

Edward Elwyn Jones, Memorial Church

Gabriela Díaz, Rane Moore, and Milad Yousufi, Winsor Music

Ryan Turner, Emmanuel Music

Gary Dunning and Mike Block, Celebrity Series of Boston

Kathy Fay, Boston Early Music Festival

Dr. Lisa Wong, Boston Hope Music Wellness Program; World

Busk for Health; Longwood Symphony Orchestra

Scott Metcalfe, Blue Heron

Gil Rose, Odyssey Opera

Gil Rose, Boston Modern Orchestra Project

Sarah Darling, A Far Cry

Harry Christophers, Handel + Haydn Society

## 10:00 pm DO YOU KNOW WHERE YOUR MUSIC COMES FROM?

Do you know where your music come from? Did you know that your favorite artist probably didn't write that song? Join us for five hours, as we explore the ever-changing world of songwriters and producers from the 2000s up until now! From Beyoncé's Halo to Katy Perry's Teenage Dreams, the curtains will be drawn back to see who really writes and produces your favorite songs. Come along as we embark on the process of making a Billboard Top 100, from unreleased demos, to what you hear on your radio. Furthermore, we will explore how songwriters and producers have adapted to the world of social media and virality, including why most songs no longer have elaborate intros, why singles are more important than albums, and how Tik-Tok has birthed many number-ones. Finally, we will shine a light on songwriters and producers that are among us and the challenge of making it in the music industry!

*Ideas or feedback on programming?*

Send us mail or email us at [pd@whrb.org](mailto:pd@whrb.org).

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## Thursday, May 7

### 7:00 pm THE MEDITATION ORGY

A four-hour series of guided meditations as well as other joyful music from Plum Village Records and the Blue Cliff Ensemble, among others.

### 11:00 pm NYEGE NYEGE TAPES

Hailing from Kampala Uganda, Nyege Nyege Tapes is an imprint that has given voice to the experimental electronic scene of East Africa. The music they release defies genre, carving its own vein in the musical landscape with complex rhythm set to a frenetic BPM unlike anything you have heard before. Tune in for five hours to experience the beauty in the madness!

## Friday, May 8

### 4:00 am BEACH BOYS B-SIDES

The Beach Boys have an odd double legacy. Known by most as "America's band," the group is also acclaimed and downright worshipped by generations of musicians, becoming central to the development of punk and indie pop. Join us as we explore six hours of their deepest cuts, including B-sides, album tracks, failed singles, outtakes, solo albums, and not one but four different abandoned, unreleased albums!

### 10:00 am CABIN FEVER ORGY

What's that ten-letter word that starts with Q? Three syllables? Something about isolation? For these five hours, forget about it. While you are STAYing HOME, get outside with over 100 songs that will remind you of breaking free. Whether your dreaming of the city or the mountains, WHRB is here to cure your Cabin Fever.

### 7:00 pm PROTEST JAZZ & POLITICAL JAZZ

Protest Jazz and Political Jazz delves into the history of political jazz. From the jazz of the civil rights movement in the 60s, to South African anti-apartheid protest jazz, to politically conscious jazz today, jazz has been a medium through which to express political thought. Jazz has been the music to which revolutionaries have listened. Jazz is a space for truth. Won't you join us in listening to four and a half hours of truth told through jazz?

### 11:30 pm DAWES: PICTURE OF A BAND

With a smooth sound that's easy to listen to, and lyrics that transcend the music itself, it's unfair Dawes hasn't reached more than their current level of popularity. But with roots in a folk-rock style and a focus on earnest, emotional songwriting, it may not be a surprise that they don't yearn for much more than that. Join in for a six-hour journey through familiar and comforting sounds, whether or not you've heard them before, and lose yourself in the rhythms and lyrics of each and every verse.

## Saturday, May 9

### 9:00 am HILLBILLY AT HARVARD

### 12:45 pm PRELUDE TO THE MET (time approx.)

### 1:00 pm METROPOLITAN OPERA

Donizetti: *Maria Stuarda*; Joyce DiDonato, Elza van den Heever, Matthew Polenzani, Joshua Hopkins, Matthew Rose, Maurizio Benini (cond.). From January 19, 2013

### 4:00 pm POST-MET VOCAL PROGRAM (time approx.)

### 5:00 pm THE AVE MARIA ORGY

Classical composers have been setting the Hail Mary since at least the 16th century. In this four-hour program we'll hear versions of "Ave Maria, gratia plena" from Josquin and Victoria to Stravinsky and Hovhannes, including well-known settings by Bach/Gounod, Schubert, Bruckner, and others.

Anon.: Plainchant, "Ave Maria"; Haynes, Schola Cantorum of St. John Cantius (Sony)

Victoria: Motet, "Ave Maria"; Phillips, Tallis Scholars (Gimell)

Mendelssohn: Ave Maria, Op. 23, No. 2, for Tenor, Chorus, and Organ; Marlow, Choir of Trinity College, Cambridge (Chandos)

Mascagni: Ave Maria; Battle, Feeney, Allen, Newman (Sony)

Verdi: Otello, "Ave Maria"; Scotto, Levine, National Philharmonic Orchestra (RCA)

Mozart: Ave Maria, K. 554; Mancusi, Damenchor des Concertus Vocalis (Decca)

Palestrina: Motet, "Ave Maria"; Herreweghe, La Chapelle Royale (Ricercar)

Stravinsky: Ave Maria; O'Donnell, Choir of Westminster Cathedral (Hyperion)

Rossini: Ave Maria; Hampson, Parsons (EMI)

Anon.: Motet, "Ave Maria"; Anonymous 4 (Harmonia Mundi)

Saint-Saëns: Ave Maria in A; Bourvé, Schneider, Gieffer (Carus)

Johanson: Ave Maria; Browne, Portland State University Choir (Albany)

Peñalosa: Missa Ave Maria Peregrina; O'Donnell, Westminster Cathedral Choir (Hyperion)

Brahms: Ave Maria for Chorus and Organ, Op. 12; Albrecht, Danish National Choir, Danish National Symphony Orchestra (Chandos)

Ramsay: Ave Maria; Christensen, chorus (Albany)

Bruch: Ave Maria, Op. 61; Lupu, Froschauer, Cologne West German Radio Orchestra (Capriccio)

Lobo: Motet, "Ave Maria" à 8; Christophers, The Sixteen (Coro)

Bruckner: Motet, "Ave Maria"; Jochum, Chorus of the Bavarian Radio (DG)

Carreira: Motet, "Ave Maria" à 4; Brauchli (Titanic)

Ockeghem: Motet, "Ave Maria"; Wickham, Clerks' Group (EMI)

Verdi: Ave Maria (from Quattro Pezzi Sacri); Giulini, Philharmonia Chorus (EMI)

Hovhannes: Ave Maria, Op. 100/1a; Valente, Antonini, Bavarian Radio Singers, members of Bamberg Symphony Orchestra (CRI)

Vièrre: Ave Maria; O'Donnell, Westminster Cathedral Choir (Hyperion)

Clemens non Papa: Motet, "Ave Maria"; Gloriae Dei Cantores (Gloriae Dei Cantores)

Elgar: Ave Maria, Op. 2, No. 2; Vaughn, Robinson, St. John's College Choir, Cambridge (Naxos)

Liszt: Ave Maria I, S. 20, No. 1; Ugrin, Hungarian State Chorus, Révész (Hungaroton)

de Févin: Missa Ave Maria; Rice, Brabant Ensemble (Hyperion)

Gounod: Ave Maria (Méditation sur le Premier Prélude de Piano de J.S. Bach); Studer, Marin, London Symphony Orchestra (DG)

Clarke, R.: Ave Maria; Webber, Women of the Choir of Gonville and Caius College, Cambridge (ASV)

Lauridsen: Ave Maria; Budday, Maulbronn Chamber Choir (K and K Verlagsanstalt)

Arcadelt: Motet, "Ave Maria"; Ave Sol Chamber Choir, Riga (Melodiya)

Schubert: Ellens Gesang III, Op. 52, No. 6, D. 839, "Hymne an die Jungfrau"; Otto, Arndt, Berlin Handel Choir, Berlin Radio Symphony Orchestra (DG)

Verdelot: Motet, "Ave Maria" à 7; Phillips, Tallis Scholars (Gimell)

Victoria: Motet, "Ave Maria" à 4; Hill, Choir of Westminster Cathedral (Hyperion)

Josquin: Motet, "Ave Maria"; Herreweghe, La Chapelle Royale (Harmonia Mundi)

## Sunday, May 10

### 11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Rev. Westley P. Conn, Ministry Fellow, The Memorial Church, Ministry Fellow, The Memorial Church.

### 12:00 pm THE HENRY PURCELL ORGY

Long before Mozart seized the title of "prolific musical genius who died young," there was Henry Purcell (1659-1695). Arguably the greatest English composer before the twentieth century, Purcell wrote for the court, the stage, the drawing room, and everywhere in between. To mark the 325th anniversary of his death, WHRB will feature nearly twelve hours of selections from Purcell's magnificent catalogue, as well as tributes by those he influenced: John Blow, Oliver Knussen, Benjamin Britten, and others.

*All works are by Henry Purcell except where noted. Times are approximate.*

### 12:00 pm

Anthem, "Blow up the trumpet in Sion," Z. 10 (before 1679); Rogers, Bowman, Egmond, Leonhardt, Choir of King's College, Cambridge (Warner Classics)

Verse Anthem, "My beloved spake," Z. 28 (before 1677);

Podger, Daniels, Pott, Harvey, McCreesh, Gabrieli Consort and Players (DG Archiv)

Sonata in Four Parts No. 2 in E-flat, Z. 803 (c. 1680); Locke Consort (Channel Classics)

Sonata in Four Parts No. 1 in b, Z. 802 (c. 1680); Purcell Quartet (Chandos)

Full Anthem, "Remember not, Lord, our offences," Z. 50 (1679-82); Neary, Westminster Abbey Choir (Sony)

Welcome Song for Charles II, "Welcome, viceregent of the mighty king," Z. 340 (1680); Fisher, Bonner, Bowman, Chance, Padmore, Ainsley, George, Evans, King, King's Consort (Hyperion)

Three Parts upon a Ground; Savall, Hespèrion XXI (AliaVox)

Prelude for Solo Violin in g; Mackintosh (Chandos)

Prelude for Recorder in d, Z. 773; Bosgraaf (Brilliant)

Fantasia upon one note in F, Z. 745 (1680); Belder, Musica Amphion (Brilliant)

Sonata in Four Parts No. 7 in C, Z. 808 (c. 1680); Locke Consort (Channel Classics)

Full Anthem, "O God, thou art my God," Z. 35 (c. 1680-82); Neary, Westminster Abbey Choir (Sony)

Funeral Sentence, "Man that is born of a woman," Z. 27 (c. 1680-82); Parrott, Taverer Consort, Choir, and Players (EMI)

Pavan for Three Violins and Bass in g, Z. 752 (1680); Purcell Quartet, Browder (Chandos)

Chacony in g, Z. 730 (1680); M. Leonhardt, Ensemble Baroque de Matus (Canal Grande)

Verse Anthem, "Give sentence with me, O God," Z. 12 (before 1681); Kendall, Butterfield, Sweeney, Hill, Winchester Cathedral Choir (Argo)

Full Anthem, "In the midst of life," Z. 17a (before 1682); Cleobury, Choir of King's College, Cambridge, Academy of Ancient Music (EMI)

Sonata in Three Parts No. 10 in A, Z. 799 (c. 1680); Purcell Quartet (Chandos)

Sonata in Four Parts No. 9 in F, Z. 810, "Called for its excellence the Golden Sonata" (c. 1680); Locke Consort (Channel Classics)

Welcome Song for Charles II, "Swifter, Isis, swifter flow," Z. 336 (1681); King, The King's Consort (Hyperion)

Voluntary for Organ in d, Z. 718; Woolley (Chandos)

Verse Anthem, "I was glad when they said unto me," Z. 19 (c. 1682-83); Preston, Choir of Westminster Abbey (DG Archiv)

Ode for St. Cecilia's Day, "Welcome to all the pleasures," Z. 339 (1683); Fisher, Bonner, Bowman, Chance, Daniels, Ainsley, George, King, King's Consort (Hyperion)

Verse Anthem, "My heart is inditing," Z. 30 (1685); Preston, Choir of Westminster Abbey, instrumental ensemble (DG Archiv)

**3:00 pm**

Christmas Anthem, "Behold, I bring you glad tidings," Z. 2 (1687); Ripley, Walker, Osgood, Somerville, Harvard University Choir, Benefit Street (Northeastern)

Staircase Overture for Two Violins and Basso Continuo in B-flat, Z. 614; Musica Amphion (Brilliant)

Hymn, "Now that the sun hath veiled his light (An Evening Hymn)," Z. 193 (1688); Kirkby, Rooley, Hogwood (Decca)

Verse Anthem, "O sing unto the Lord," Z. 44 (1688); Jones, Podger, Daniels, Harvey, Purves, McCreesh, Gabrieli Consort and Players (DG Archiv)

Voluntary for Organ in G, Z. 720; Woolley (Chandos)

Ode for the Birthday of Queen Mary, "Now does the glorious day appear," Z. 332 (1689); Fisher, Bonner, Bowman, Chance, Daniels, Ainsley, George, King, King's Consort (Hyperion)

Ode for the Birthday of Queen Mary, "Arise, my muse," Z. 320 (1690); Fisher, Bonner, Bowman, Chance, Daniels, Ainsley, George, King, King's Consort (Hyperion)

The Wives' Excuse, Z. 612, "Hang this whining way of wooing" (1691); Kirkby, Hogwood, Academy of Ancient Music (Decca)

The Maid's Last Prayer, Z. 601, Duet, "No, resistance is but vain" (1693); Nelson, Kirkby, Hogwood, Academy of Ancient Music (Decca)

Rule a Wife and Have a Wife, Z. 587, "There's not a swain" (1693); von Otter, Vinikour (DG Archiv)

Ode for the Birthday of Queen Mary, "Welcome, welcome, glorious morn," Z. 338 (1691); King, King's Consort (Hyperion)

King Arthur, or The British Worthy, Z. 628; Overture, Act III, Act V (1691); Gens, McFadden, Piau, Waters, Padmore, Salomaa, Christie, Les Arts Florissants (Erato)

Sonata for Trumpet, Strings, and Continuo in D, Z. 850 (1694); Wobisch, Janigro, I Solisti di Zagreb (Bach Guild)

**6:00 pm**

Ode for St. Cecilia's Day, "Hail, bright Cecilia," Z. 328 (1692); Hamilton, Thornhill, Blaze, van der Zeijst, Padmore, Arnold, Harvey, Brown, Herreweghe, Collegium Vocale Chorus and Orchestra (Harmonia Mundi)

Oedipus, King of Thebes, Z. 583, "Music for a while" (1692); von Otter, Vinikour (DG Archiv)

Song, "Strip of their green our groves appear," Z. 444 (1692); Kirkby, Rooley (Hyperion)

The Fairy Queen, Z. 629, Act V (1692); Harrry, Smith, Nelson, Priday, Gardiner, Monteverdi Choir, English Baroque Soloists (DG Archiv)

Ode, "Celebrate this festival," Z. 321 (1693); Kirkby, Rooley, Hogwood (Decca)

Ode for the Birthday of Queen Mary, "Come ye sons of Art, away," Z. 323 (1694); Lott, Brett, Williams, Allen, Gardiner, Monteverdi Choir, Equale Brass Ensemble, Monteverdi Orchestra (Erato)

Pieces for Harpsichord; Belder (Brilliant)

Dido and Aeneas, Z. 626 (1688); Graham, Bostridge, Tilling, Palmer, Daniels, Haim, European Voices, Le Concert d'Astrée (Virgin)

The Indian Queen, Z. 630, Act III (1695); Kirkby, Bott, Ainsley, Thomas, Hogwood, Academy of Ancient Music (Oiseau-Lyre)

**9:00 pm**

Purcell, D.: The Indian Queen, additional masque (excerpts); Kirkby, Bott, Ainsley, Thomas, Hogwood, Academy of Ancient Music (Oiseau-Lyre)

Clarke, J.: Trumpet Voluntary, "March for the Prince of Denmark"; Harjanne, Hietaharju (Cryston)

Britten: Two Realizations of Henry Purcell, "Lost is my quiet forever," "What can we poor females do?"; Lott, Murray, Johnson (EMI)

Britten: Three Realizations of Henry Purcell, "I'll Sail upon the Dog-star," "The Knotting Song," "Man is for the woman made"; Mackie, Vignoles (EMI)

Sandström: Hear my prayer, O Lord, after Purcell; Hillier, Estonian Philharmonic Chamber Choir (Harmonia Mundi)

Knussen: "... upon one note," Fantasia after Purcell; Knussen, London Sinfonietta (DG)

Abdelazer, Z. 570, Rondeau; Hengelbrock, Freiburg Baroque Orchestra (Deutsche Harmonia Mundi)

Britten: The Young Person's Guide to the Orchestra, Op. 34 (Variations and Fugue on a Theme of Purcell); Haitink, Royal Concertgebouw Orchestra (Decca)

Cibell for Trumpet, Strings, and Continuo in C, Z. 678 (1696); Goodman, Holman, Parley of Instruments (Hyperion)

Suite for Harpsichord No. 6 in D, Z. 667 (1696); Belder (Brilliant)

The Gordian Knot Unty'd, Z. 597, Minuet and Air; Timon of Athens, Z. 632, Curtain Tune (1691, 1695); Pearlman, Boston Baroque (Telarc)

Song, "If music be the food of love," Z. 379 (1692-95); Bonney, Hogwood, Academy of Ancient Music (Decca)

The Tempest, Z. 631, "Dear, pretty youth" (c. 1695); Anne Sophie von Otter, Jory Vinikour (DG Archiv)

Timon of Athens, Z. 632, Duet, "Hark how the songsters" (1695); Chance, Bowman, King, King's Consort (Hyperion)

Abdelazer, Z. 570, Instrumental Suite (1695); Hengelbrock, Freiburg Baroque Orchestra (Deutsche Harmonia Mundi)

Blow: Ode on the Death of Mr. Henry Purcell (1696); Chance, Bowman, King, King's Consort (Hyperion)

Song, "Incassum, Lesbia, rogas," Z. 383 (1695); Cummings, chorister from the Oxford Camerata (Naxos)

Duet, "O dive custos Auriacae domus" (An Elegy upon the Death of Queen Mary), Z. 504 (1695); Chance, Bowman, King, King's Consort (Hyperion)

Music for the Funeral of Queen Mary, Z. 860 (1695); Gardiner, Equale Brass Ensemble, Monteverdi Choir and Orchestra (Erato)

***Announcement to our listeners!***  
**WHRR has launched a merchandise store.**  
 We have sweaters, shirts, mugs, postcards, notebooks,  
 blankets, wall hangings, stickers, clocks, phone cases,  
 and more available.  
 All of your purchases will help support our station!  
 To purchase merchandise, you can visit:  
**[whrr953.redbubble.com](http://whrr953.redbubble.com)**

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## Monday, May 11

### 10:00 am THE AMERICAN ACOUSTIC ORGY

The American Acoustic Orgy will be focused on the music of a supergroup of folk, roots, and bluegrass musicians, who all took part in a 2017 summer tour, entitled "American Acoustic." We'll play eight hours of music from the solo careers of Chris Thile, Aoife O'Donovan, Julian Lage, Sarah Jarosz, and Sara Watkins, as well as the music of Punch Brothers, I'm With Her, Crooked Still, Nickel Creek, the Goat Rodeo Sessions and Julian Lage & Chris Eldridge, among others. This orgy is a celebration of collaboration in American music. American Jazz music is characterized by a spirit of deep collaboration; well-known musicians maintain solo careers, while simultaneously creating and recording with much-loved, collaborative supergroups. The same is true in Americana. And so this Orgy will emphasize this same spirit of collaboration, and in doing so, to celebrate the genre-twisting creations of this set of multitalented and multidimensional musicians.

## Tuesday, May 12

### 5:00 am THE ELLA FITZGERALD ORGY

On April 25, 1917, was born the First Lady of Song, Queen of Jazz: Ella Fitzgerald (Mus.D. (hon.) 1990, Harvard). Winner of fourteen Grammy Awards and the Presidential Medal of Freedom, she is remembered for six decades of extraordinary performances and recordings, particularly of the Great American Songbook. In this reprise from 2017, WHRB's Jazz Spectrum will pay tribute to Lady Ella, covering her brilliant career both chronologically and thematically. We'll feature 24 hours of her powerful studio recordings and her energetic live concerts, including collaborations with many of the most famous jazz artists of the twentieth century. Join WHRB as we celebrate Ella Fitzgerald, a jewel of the Jazz Spectrum.

#### 5:00 am Ella's Career, Part 1

We begin with Fitzgerald's Decca years (1935-1954), including both her early work with Chick Webb and the launch of her solo career.

#### 7:00 am Ella and the Trumpeters

Fitzgerald cut several notable records with trumpet players throughout her career, including the likes of Dizzy Gillespie and Louis Armstrong.

#### 9:00 am Ella's Career, Part 2

Our chronological traversal continues with the mid-1950s, marked by her first Songbooks, devoted to Cole Porter and Rodgers & Hart.

#### 11:00 am Ella Live

For the end of Day 1 we focus on two hours of Fitzgerald's live recordings from 1935-1960.

#### 7:00 pm NORTH CAROLINA BLUEGRASS ORGY

Three hours centered around bluegrass bands mostly based in NC, featuring artists such as Rhiannon Giddens, Mandolin Orange, Chatham Rabbits, and Hank, Pattie & the Current.

## Wednesday, May 13

### 5:00 am THE ELLA FITZGERALD ORGY (cont.)

#### 5:00 am Ella's Career, Part 3

Day 2 of our program picks up with the late 1950s, ranging from the Irving Berlin Songbook to a famous 1960 concert in Berlin, Germany.

#### 7:00 am Ella and the Big Bands

Some of Fitzgerald's most energetic records come from her sessions with big bands: the orchestras of Count Basie, Duke Ellington, Chick Webb, and more.

#### 9:00 am Ella's Career, Part 4

The early 1960s saw no sign of Fitzgerald slowing down. Her recordings live at The Crescendo highlight her audience rapport and wide repertoire, from W. C. Handy to Ray Charles.

#### 11:00 am Ella Live (continued)

A continuation of our spotlight on Fitzgerald's live recordings, from 1960 to the end of her career.

### General questions about our station?

Email us at [president@whrb.org](mailto:president@whrb.org).

### 1:00 pm THE DAVID ELLIOTT ORGY

The David Elliott Orgy, originally broadcast in our Spring 2019 Orgy Season, is seven hours dedicated to recounting the best moments of David Elliott's 58 years at WHRB. This Orgy will include some of David's favorite music, his best recordings, and stories about him. This Orgy will hopefully give listeners a small taste of David Elliott's incredible impact and history at WHRB. All of us at Harvard Radio hope this Orgy will be an opportunity for members, alumni, and listeners of WHRB to honor David Elliott through the medium he loves most: radio.

## Thursday, May 14

### 5:00 am ELLA FITZGERALD ORGY (cont.)

#### 5:00 am Ella's Career, Part 5

Over the 1960s and early 1970s Fitzgerald enjoyed the freedom to experiment, from gospel and country albums to partnerships with Duke Ellington, Benny Carter, and Count Basie.

#### 7:00 am Ella and the Vocalists

Though often remembered as a soloist, Fitzgerald recorded numerous classic recordings with other vocalists, ranging from early hits with the Ink Spots and the Songspinners to important duets with Louis Armstrong.

#### 9:00 am Ella's Career, Part 6

The final stage of our chronological journey spotlights Fitzgerald's work in the 1970s and 1980s, including studio albums for Pablo Records, live concerts at Montreux, and even a foray into bossa nova.

#### 11:00 am The Great American Songbook

We conclude the Ella Fitzgerald Orgy with two hours of what is arguably her most influential work: interpretations of the classic standards, drawn from both her eight Songbooks (1956-1964) and her live concert recordings.

#### 1:00 pm WARHORSE ORGY

A semiannual celebration of classical music's greatest hits.

#### 10:30 pm RECORD HOSPITAL

## ONLINE ORGY® CONTENT

These will be posted on our website ([whrb.org](http://whrb.org)) between May 3 and 14, and will be made up of embedded playlists with written commentary, to create an integrated reading and listening experience. We hope you enjoy these online offerings, in addition to our live broadcasts, as an alternative Orgy® experience!

### "PUT A LITTLE LOVE IN YOUR HEART" AND OTHER SONGS FOR ENDS AND BEGINNINGS AND THE LONG MIDDLE

An orgy of songs to help let out the endless buzzing in your head and your heart. Whatever that feeling is called for you, these songs will help you feel it and drain it out. Sometimes it seems the only options are to laugh or to cry, join together on this journey through both, from songs about coming to terms with global pain, to love for one another, to the joy of laughter. These songs will put a smile on your face and tears in your eyes. Focused mainly on jazz, this orgy will draw from many genres: from musicals, to Miley Cyrus, James Brown, and Pharoah Sanders. This orgy will keep you on your toes, smiling at jazz covers of Sexual Healing and tearing up to Miley Cyrus' Rain-bowland. As a graduating senior, in these past months, I have felt loss and joy, anxiety and hope. This is both the beginning of the end and the end of the beginning. This orgy will be a catharsis for us all, or at least a little something to pass the time.

### ANTHONY BRAXTON: AT HOME IN THE UNDERGROUND

One cannot overstate the enormity of the impact Anthony Braxton has had on the worlds of contemporary composition and creative musicianship at-large. A member of the Association for the Advancement of Creative Musicians and a MacArthur "Genius Grant" recipient, Braxton explores what it means to make art out of sound. A free jazz pioneer and multi-instrumentalist, Braxton explores improvisation, structure, and spirituality in his more than 100 albums. Braxton's work can be recognized by both its sound and the sketches he uses to title his pieces. Braxton explains, "the word music is a convenient way to talk about what I'm interested in, but actually, in some ways, it's a limitation." We will explore what this means by delving into his work from 1968 to the present, including his collaborations with Joseph Jarman, Max Roach, Laura Newton and more.

## THE “WHAT COULD HAVE BEEN” COVID-19 ORGY

See description for May 6 above.

## THE ONE MAN ORGY

Are you feelin’ yourself this quarantine season? So are we.  
Dial up your rotary phone and enjoy the ride!

## THE LA DI DA DI, WE LIKE TO PARTY ORGY

The 1985 song “La Di Da Di” is one of the most commonly sampled songs in hip-hop history, with nearly 1,000 recorded samples. In many ways, the song was a harbinger of what hip hop would become. This Orgy will chart the evolution of hip-hop through the lens of La Di Da Di. We will start by briefly playing influences for the song, and then playing songs where La Di Da Di has been sampled, organizing them according to genre/time period. The song has been sampled and interpolated in countless ways, and also can serve as a larger exploration of what constitutes a sample in a song.

*Program Guide Editor:* Katharine Courtemanche ‘21

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