

WHRB PROGRAM GUIDE

May/June 2022
Volume 50, No. 4

95.3 FM



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May 2022 Orgy Season

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 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.

Sunday, May 1

3:00 am TRAIN TRACKS

Train Tracks is centered around songs about, reminiscent of, or otherwise affiliated with trains. It centers themes of nostalgia and a bygone American past. As scholar Rebecca Solnit asserts, the invention of railroads proved the "annihilation of time and space," fostering significantly greater efficiency and reliability in connecting people with each other and serving as the catalyst of American industrialization. Tune into Train Tracks to explore these—and other—themes.

7:00 am CHANSON FRANÇAISE ORGY

This orgy is an introduction to the "Chanson Française" tradition of song, a genre from the mid-twentieth century in France (and Belgium in one case: Jacques Brel). Each of these singers is remarkable in their own way, but watch for common characteristics. For instance, some of the singers such as Georges Brassens, Édith Piaf, and Claude Nougaro use a throaty trilled "r," which is quite difficult or even impossible for many people to reproduce. For a sneak peek to the Orgy, be sure to check out the "Top 10" article on WHRB's website: <https://www.whrb.org/archive/top-ten-chanson-francaise>

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Rev. Calvin Jones, Assistant Minister, the Memorial Church of Harvard University.

12:00 pm WEIRD AL YANKORGY

Kurt Cobain called him "America's modern pop-rock genius"; along with Michael Jackson and Madonna (and later U2 and Kenny G), he is one of only five artists to have had a Top 40 hit in every decade from the 1980s to the 2010s. He is, of course, "Weird Al" Yankovic: accordionist, polka influencer, and parodist extraordinaire. Get ready for a five-hour close reading of the legacy of one of our country's most seminal artists, from his earlier pop-culture pastiches ("Like A Surgeon," "Yoda") to later, more nuanced works (the delicately existential "Skipper Dan"; the world's greatest remix of "Feel It Still"). We'll also discuss Yankovic's public persona, cult movie, failed TV show, and success in adopting new media like MTV and YouTube.

5:00 pm FROM THE TOP

6:00 pm ROOM ON FIRE: THE STROKES ORGY

From their debut album *Is This It* released in 2001, to their 2020 release *The New Abnormal*, The Strokes have been a force influencing alternative rock throughout the 21st century. This Orgy will trace their story, their influences, the band's artistic development, as well as side projects of its members. Tune in for a deep dive into their rich discography.

10:00 pm FOUND SOUND

David Byrne, Pusha T, and Godspeed You! Black Emperor have very little in common. But each uses audio found in the wider world in the creation of their music. Join us to hear how each of these and many more turn fragments of life into extraordinary music.

Monday, May 2

6:00 am BEYOND THE IRON CURTAIN

The dictator in the east is attempting to subjugate the freedom-loving people of Ukraine and erect a new Iron Curtain across Europe. Although the original was lifted more than 30 years ago with the fall of the Berlin Wall, Eastern Europe remains little seen or understood in the eyes of the western audiences. Most places in the region underwent a radical shift from authoritarian states with command economies to democratic free-market capitalist nations, the ramifications of which rippled out to every aspect of people's lives, including music. This Orgy will explore the rise and transformation of electronic music, shaped by local musical traditions, wholehearted embrace of freedom and global sounds that became accessible to creators virtually overnight.

6:00 am NUMBER SONGS 101

Ever listened to a few songs with numbers in the title and wondered what would happen if you played them in order? Well, we did the work for you. Listen to a song for each number from 1 to 100, and then a little extra for good luck. The rules? No repeat artists. Number is in the lyrics and the title. Two-digit numbers must be said as such. Lastly, the song must have musical value. Enjoy!

1:00 pm SEXTETS

8:00 pm BROKEN SOCIAL SCENE ORGY

"Tell all your friends to tell their friends to tell their other friends."

Try placing indie rock ensemble Broken Social Scene on the musical map and you will end up walking in circles. Endless permutations of its fifteen members — truly dynamic artists in their own right — leads to a collective sound that flirts with cinematic Baroque pop, toys with calming ambient and instrumental sounds, and recalls suspenseful film music. We will weave through this Canadian collective's musical legacy, its talented musicians' solo careers, and all the artists inspired by their eclectic sound. Above all, this Orgy pays homage to all the wonderful people in our lives and past and future serendipitous adventures with them.

Tuesday, May 3

1:00 am LIVE ROCK MUSIC OF THE 80'S: CONCERTS BEFORE PHONE FLASHLIGHTS

This Orgy is dedicated to live albums of the 80's. While some people have very strong feelings towards live albums, there's no denying the added layer of feeling one gets from listening to the crowd roar. The 1980s was the last decade that truly had no mobile phones, meaning the people in the audience were purely living in the moment. Come revisit this magical spot in time by taking in the best live music the decade has to offer—and, no, not 80's hits radio songs.

7:00 am ULTRA ACORDEON

Rise and shine and welcome to the wonderful world of accordions. Introduced to Latin America in the 19th century, this bright and versatile instrument has become a cornerstone for a multitude of performance styles, illuminating the melodies of corridos, merengue, mambos, norteños, cumbias, and even punk. From Mexico to the Dominican Republic to Peru, the accordion breaks through barriers of nationhood as it transforms with each distinct style. Everyone's invited to the ultimate accordion performance, so join us!

12:00 pm THE WARHORSE ORGY

WHRB's semestery selection of classical music's greatest hits, brought to you by our newest class of radio announcers.

Sibelius: Concerto for Violin and Orchestra in d, Op. 47; Perlman,

Previn, Pittsburgh Symphony Orchestra (EMI)

Sarasate: Carmen Fantasy for Violin and Orchestra, Op. 25; Perlman,

Foster, Royal Philharmonic Orchestra (Angel LP)

Tchaikovsky: Concerto for Violin and Orchestra in D, Op. 35; Oistrakh, Ormandy, Philadelphia Orchestra (Sony)

Mendelssohn: Concerto for Violin and Orchestra in e, Op. 64; Perlman, Barenboim, Chicago Symphony Orchestra (Teldec)

Wieniawski: Polonaise de concert No. 1, Op. 4; (vers. with piano)

Perlman, Sanders (EMI)

Wieniawski: Scherzo tarantelle, Op. 16; Perlman, Sanders (Angel LP)

Strauss, R: Also sprach Zarathustra, Op. 30; Karajan, Berlin Philharmonic Orchestra (DG)

Strauss, R: Ein Heldenleben, Op. 40; Reiner, Chicago Symphony Orchestra (RCA)

Strauss, J: On the Beautiful Blue Danube, Op. 314; C. Kleiber, Vienna Philharmonic Orchestra (DG)

Strauss, R: Don Juan, Op. 20; Karajan, Berlin Philharmonic Orchestra (DG)

Brahms: Symphony No. 3 in F, Op. 90; Bernstein, New York Philharmonic Orchestra (Sony)

Beethoven: Symphony No. 3 in E-flat, Op. 55, "Eroica"; Kleiber,

Concertgebouw Orchestra (Decca)
 Mendelssohn: Symphony No. 5 in D, Op. 107, "Reformation"; Abbado, London Symphony Orchestra (DG)
 Schumann: Symphony No. 1 in B-flat, Op. 38, "Spring"; Furtwängler, Berlin Philharmonic Orchestra (DG)
 Rachmaninoff: Concerto for Piano and Orchestra No. 3 in d, Op. 30; Horowitz, Ormandy, New York Philharmonic Orchestra (RCA)
 Mahler: Symphony No. 6 in a, "Tragic"; Karajan, Berlin Philharmonic (DG LP)
 Stravinsky: Petrushka, Three Movements for Piano; Pollini (DG)
 Satie: Gymnopédies; Clidat (Forlane)
 Ravel: Boléro; Bernstein, Orchestre National de France (Sony)
9:00 pm MAN I LOVE COLLEGE!

What better way to leave Harvard than to map one individual's entire experience here through song? Man, I Love College! then allows you to embark on a musical journey of what college was like from one perspective.

Wednesday, May 4

3:30 am CHARLES MINGUS CENTENNIAL

The Jazz Spectrum brings you the Charles Mingus Centennial Orgy! The jazz bassist, pianist, and composer born in Nogales, Arizona took the jazz scene by storm with his love of collective improvisation and soulful hard bop compositions. Known for his talent as a band leader (and his fiery temper), Mingus was an uncompromising musician. He is known for his albums *Ah Um*, *The Black Saint and the Sinner Lady*, and many others to be featured over our show. We'll also hear "Epitaph," a two-hour composition discovered after Mingus's death. Join us as we spend more than 16 hours celebrating

10:00 am VARIATIONS ON A THEME

Where do composers find inspiration? In this 12-hour Orgy, we'll share the works of composers who have written the material that inspired them directly into their works. While we often think of classical pieces as stand-alone works, so much music was written in conversation with existing compositions, though not always initially apparent. Together, we'll connect the dots, sharing pieces in which composers take direct musical quotations, imitate a particular style, or arrange an existing piece for a new set of instruments.

10:00 pm THE ELLIOTT SMITH ORGY

When asked what his idea of heaven was, the late Elliott Smith said: "George Jones would be singing all the time. It would be like New York in reverse. People would be nice to each other for no reason at all. And it would smell good." Or perhaps heaven is eight hours of uninterrupted play of Smith's iconic discography: from his early work in the Portland band Heatmiser to the hallmark LP *Either/Or* to songs released posthumously, his music lives on, both on its own and through its influence on an entire generation of indie singer-songwriters. Although frequently misconstrued as a one-dimensional "tortured artist," Smith's life as a talented multi-instrumentalist and lyricist (and avid Beatles fan) was as complex as his famously intricate, double-tracked guitar riffs.

Thursday, May 5

5:30 am CHARLES MINGUS CENTENNIAL (cont.)

10:00 am THE ALMA MAHLER ORGY

Music composed by, dedicated to, and inspired by Vienna's number one femme fatale: Alma Mahler.
 Mahler-Werfel: Fünf Lieder; Lippitz, Heller (CPO)
 Mahler-Werfel: Vier Lieder; Lippitz, Heller (CPO)
 Mahler-Werfel: Fünf Gesänge; Lippitz, Heller (CPO)
 Mahler-Werfel: Leise weht ein erstes Blühen; Ritterbusch, Kommerell (Audite)
 Mahler-Werfel: Kennst du meine Nächte?; Ritterbusch, Kommerell (Audite)
 Zemlinsky: Frühlingbegräbnis; Voigt, Albert, Conlon, Düsseldorf City Music Association Chorus, Gürzenich Orchestra/Cologne Philharmonic Orchestra (EMI)
 Pfitzner: String Quartet No. 1 in D, Op. 13; Franz Schubert Quartet (CPO)
 Mahler: Symphony No. 8 in E-flat, "Symphony of a Thousand"; Solti, Chicago Symphony Orchestra (Decca)
 Mahler: Symphony No. 10; Rattle, Berlin Philharmonic Orchestra (EMI)
 Krenek: Orpheus und Eurydike; Hamilton, Vejzovic, Lindsley,

Kallisch, Schreckenbach, Geister, Franzen, Gähmlich, Skovhus, Steinberg, ORF-Chor, Vienna Radio Symphony Orchestra (Orfeo)
 Berg: Wozzeck; Grundheber, Langridge, Behrens, Gonda, Abbado, Vienna State Opera Chorus, Vienna Boys' Choir, Vienna Philharmonic (DG)
 Berg: Violin Concerto, "To the Memory of an Angel"; Perlman, Ozawa, Boston Symphony Orchestra (DG)
 Korngold: Violin Concerto in D, Op. 35; Heifetz, Wallenstein, Los Angeles Philharmonic (RCA)
 Britten: Nocturne for Tenor and Orchestra, Op. 60; Pears, Britten, London Symphony Orchestra (London LP)

8:00 pm SILLY BANDZ, AXE BODY SPRAY, AND BAT MITZVAH WALLFLOWERS: A MIDDLE SCHOOL ORGY, 2011 - 2014

It's the third time this week that your friends have found you hiding in the bathroom stall during lunch period. They can hear your favorite band blasting through your wired ear buds and bust open the door to find you sketching an anime version of the bass player, with whom you are in a parasocial relationship. During this Orgy, we revisit the stinky, hairy, pimply years of middle school with songs we listened to back then, and songs from now that encapsulate the purgatory state between childhood and adulthood.

Friday, May 6

1:30 am MOOG ORGY

Moog synthesizers, from the initial bulky models to the compact Minimoog, changed the face of music by becoming one of the first widespread analog synthesizers, adding a whole new dimension to artists' soundscapes. Join us on a journey through many genres, including Prog Rock, Jazz Fusion, R&B, New Wave, Reggae, Electro, and even a Country album, as the Moog makes its mark in music history.

5:30 am CHARLES MINGUS CENTENNIAL (cont.)

10:30 am SCHUBERT 225

225 years after his birth, WHRB Classical celebrates the prolific Austrian composer Franz Schubert with the 100+ hour Schubert Orgy. With over 900 pieces, including ten symphonies, fifteen string quartets, and hundreds of lieder, the Franz Schubert Orgy will run from May 5th to May 20th. Tune in to hear the comprehensive broadcast of all of Schubert's available recorded works and learn more about the early Romantic composer who forever changed music, but died before he could realize his greatest ambition.

- 1810: Fantasy in G, D. 1; Duo Tal & Groethuysen (Sony)
- 1810: Gesang in c, D. 1a; Groscurrin, Eisenlohr (Naxos)
- 1811: Overture in D, D. 2a; Gaigg, L'Orfeo Baroque Orchestra (cpo)
- 1811: Symphony in D, D. 2b; Gaigg, L'Orfeo Baroque Orchestra (cpo)
- 1811: 6 Minuets, D. 2d, Nos. 1-3; Klocker, Consortium Classicum (cpo)
- 1811: Fantasy in c, D. 2e; Oppitz (Hänssler Classic)
- 1812: Movement for String Quartet in C, D. 3; Diogenes Quartet (Brilliant Classics)
- 1812: Overture to Der Teufel als Hydraulicus, D. 4; Schellenberger, Berlin Symphony Orchestra (Solo Musica)
- 1811: Hagars Klage, D. 5; Janowitz, Gage (DG)
- 1811: Des Mädchens Klage, D. 6; Janowitz, Gage (DG)
- 1811: Leichenfantasie, D. 7; Fischer-Dieskau, Moore (DG)
- 1811: Overture in c, D. 8; Quatuor Sine Nomine, Wolf (Claves)
- 1811: Overture in c, D. 8a; Verdi Quartet (Hänssler Classic)
- 1811: Fantasy in g, D. 9; Tal and Groethuysen Duo (Sony)
- 1811: Der Vatermörder, D. 10; Fischer-Dieskau, Moore (DG)
- 1811: Der Spiegelritter, D. 11; Moser, Weidinger, Winsauer, Wyatt, Büchner, Nachbaur, Orth, Rydl, Mathis, Holl, Guschlbauer, ORF Choir & Symphony Orchestra (DG)
- 1811: Overture in D, D. 12; Benda, Prague Sinfonia (Naxos)
- 1812: Fugue in d, D. 13; Miodini (Brilliant Classics)
- 1812: Der Geistertanz, D. 15; Bauer, Eisenlohr (Naxos)
- 1812: Der Geistertanz, D. 15a; Bauer, Eisenlohr (Naxos)
- 1810: String Quartet No. 1 in g/B-flat, D. 18; Melos Quartet (DG)
- 1812: Klaglied, D. 23; Hendricks, Lupu (Warner Classics)
- 1812: Fugue in C, D. 24a; Waleczek (Naxos)
- 1812: Fugue in G, D. 24b; Waleczek (Naxos)
- 1812: Fugue in d, D. 24c; Waleczek (Naxos)
- 1812: Fugue in C, D. 24d; Waleczek (Naxos)
- 1812: Fugue in F, D. 25c; Waleczek (Naxos)

1812: Overture in D, D. 26; Benda, Prague Sinfonia (Naxos)
 1812: Salve regina in F, D. 27; Tomasi, Magistrelli, Bracco (Urania Records)
 1812: Sonatensatz in B-flat, D. 28; Haydn Trio Eisenstadt (Capriccio)
 1812: Andante in C, D. 29; Dalberto (Denon)
 1812: Der Jüngling am Bache, D. 30; Baker, Johnson (Hyperion)
 1812: Kyrie in D, D. 31; Popp, Dallapozza, Sawallisch, Bavarian Radio Choir, Bavarian Radio Symphony Orchestra (Warner Classics)
 1812: String Quartet No. 2 in C, D. 32; Verdi Quartet (Hanssler Classic)
 1812: String Quartet No. 3 in B-flat, D. 36; Melos Quartet (DG LP)
 1812: Die Advokaten, D. 37; Schäfer, Ullmann, Flaig, Eisenlohr (Naxos)
 1813: 4 Fugal Sketches in B-flat, D. 37a; Waleczek (Naxos)
 1813: Totengräberlied, D. 38; Ortner, Arnold Schoenberg Choir (Teldec)
 1810: Lebenstraum, D. 39; Roth, Eisenlohr (Naxos)
 1813: 30 Minuets with Trios, D. 41; Endres (Capriccio)
 1813: Misero pargoletto, D. 42; Schwarzkopf, Raucheisen (audite)
 1813: Dreifach ist der Schritt der Zeit, D. 43; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Totengräberlied, D. 44; Fischer-Dieskau, Moore (DG)
 1813: Kyrie in B-flat, D. 45; Schrems, Regensburger Domspatzen, Regensburg Cathedral Choir, Bavarian Radio Symphony Orchestra (DG)
 1813: String Quartet No. 4 in C, D. 46; Tokyo String Quartet (RCA)
 1813: Fantasy, Grande Sonate in c, D. 48; Tal, Groethuysen (Sony)
 1813: Kyrie in d, D. 49; Sawallisch, Bavarian Radio Choir, Bavarian Radio Symphony Orchestra (Warner Classics)
 1813: Die Schatten, D. 50; Fischer-Dieskau, Moore (DG)
 1813: Unendliche Freude durchwaltet das Herz, D. 51; Amarcord Ensemble (Raumklang)
 1813: Sehnsucht, D. 52; Homberger, Koella (Claves)
 1813: Vorüber die stöhnende Klage, D. 53; Reuss, Orpheon Ensemble (Etcetera)
 1813: Unendliche Freude durchwaltet das Herz, D. 54; Ortner, Arnold Schoenberg Choir (Teldec)
 1813: Selig durch die Liebe, D. 55; Breuninger, Die Meistersinger (Hänsler Classic)
 1813: Sanctus in B-flat, D. 56; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Hier strecket der wallende Pilger in B-flat, D. 57; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Dessen Fahne Donnerstürme wallte in D, D. 58; Ortner, Arnold Schoenberg Choir (Teldec)
 1813: Verklärung, D. 59; Fischer-Dieskau, Moore (DG)
 1813: Hier umarmen sich getreue Gatten in B-flat, D. 60; Ortner, Arnold Schoenberg Choir (Teldec)
 1813: Ein jugendlicher Maienschwung, D. 61; Hagen, Eckels, Sandoz, Mann, Iuga, Schumacher, Camerata Musica Limburg (Genuin)
 1813: Thronend auf erhabnem Sitz, D. 62; Ortner, Arnold Schoenberg Choir (Teldec)
 1813: Wer die steile Sternenbahn, D. 63; Mancusi, Chorus Viennensis (Decca)
 1813: Majestätsche Sonnenrosse, D. 64; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Kyrie in F, D. 66; Sawallisch, Bavarian Radio Choir, Bavarian Radio Symphony Orchestra (Warner Classics)
 1813: Frisch atmet des Morgens lebendiger Hauch, D. 67; Ortner, Arnold Schoenberg Choir (Teldec)
 1813: String Quartet No. 5 in B-flat, D. 68; Kodaly Quartet (Naxos)
 1813: Dreifach ist der Schritt der Zeit, D. 69; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Die zwei Tugendwege, D. 71; Die Singphoniker (CPO)
 1813: Alleluja in F, D. 71a; Schumacher, Camerata Musica Limburg (Genuin)
 1813: Fugue in e, D. 71b; Waleczek (Naxos)
 1813: Orchestra Piece in D, D. 71c; Gaigg, L'Orfeo Baroque Orchestra (cpo)
 1813: Octet in F, D. 72; Budapest Schubert Ensemble (Naxos)
 1813: Thekla (eine Geisterstimme), D. 73; Boog, Eisenlohr (Naxos)
 1813: String Quartet No. 6 in D, D. 74; Kodály Quartet (Naxos)
 1813: Orchestra Piece in D, D. 74a; Gaigg, L'Orfeo Baroque Orchestra (cpo)
 1813: Trinklied, D. 75; Bauer, Schäfer, Ullmann, Flaig, Eisenlohr (Naxos)
 1813: Pensa, che questo istante, D. 76; Fischer-Dieskau, Moore (Deutsche Grammophone)
 1814: Der Taucher, D. 77; Voile, Deutsch (Oehms Classics)
 1813: Son fra l'onde, D. 78; Boog, Eisenlohr (Naxos)
 1813: Eine kleine Trauermusik, Nonet in e-flat, D. 79; Klöcker,

Consortium Classicum (cpo)
 1813: Zur Namensfeier meines Vaters, D. 80; Froschauer, Cologne Radio Chorus (Capriccio)
 1813: Auf den Sieg der Deutschen ("Verschwunden sind die Schmerzen") in F, D. 81; Ruth, Kuppel, Riehm, Grosgrün (Naxos)
 1813: Zur Namensfeier des Herrn Andreas Siller, D. 83; Ruth, Kuppel, Jungwirth (Naxos)
 1813: Des Teufels Lustschloss, D. 84; Benda, Prague Sinfonia (Naxos)
10:00 pm STREETLIGHT BY MOONLIGHT: THE STREETLIGHT MANIFESTO ORGY
 Formed at the tail-end of third wave ska in the U.S., Streetlight Manifesto holds an interesting spot among U.S. ska legends. Balancing musical complexity and dense instrumental composition while maintaining the carefree, rebellious spirit of ska is no easy task, yet Streetlight's collection of seasoned musicians and fiery attitude put them in a good spot to make a big splash. Tune in to hear roots in the bands One Cool Guy and Catch 22 and move into the first supergroup EP "Bandits of the Acoustic Revolution," ending with the band's short but sweet full discography of five studio albums as Streetlight Manifesto.

Saturday, May 7

4:30 am LOVE AND POLITICS: THE JOY OF BILLY BRAGG
 Billy Bragg's career as a musician and activist has spanned almost five decades, and shows no signs of stopping anytime soon. His distinctive Essex accent and chunky electric guitar style have marked him out as a unique voice in music, as has his effortless blending of left-wing politics, bittersweet romantic stories, and evocative images of real life in his lyrics. His music never fails to produce intense emotions: he expresses worldliness and knowledge free of cynicism, choosing instead to look at a world he knows to be cruel with vulnerability and tenderness. Join us as we examine and appreciate Billy Bragg's body of work, and hopefully come away a little wiser and a little kinder.
12:45 pm PRELUDE TO THE MET (time approx.)
1:00 pm METROPOLITAN OPERA
 Puccini: **Turandot**; Anna Netrebko, Yonghoon Lee, Michelle Bradley, Ferruccio Furlanetto, Marco Armiliato conducting.
4:30 pm POST-MET VOCAL PROGRAM (time approx.)
5:30 pm SCHUBERT 225 (cont.)
 1813: Symphony No. 1 in D, D. 82; Chamber Orchestra of Europe; Abbado, Claudio (Deutsche Grammophone)
 1813: Minuet in D, D. 86; Verdi Quartet (Hanssler Classic)
 1813: String Quartet No. 10 in E-flat, Op. posth. 125, No. 1, D. 87; Brandis Quartet (Orfeo)
 1813: Vocal or Instrumental Movement in C, D. 87a; Leipzig String Quartet (MDG)
 1813: Verschwunden sind die Schmerzen, D. 88; Hamann, Kohlhepp, Seidel, Weller, Schumacher, Camerata Musica Limburg (Genuin)
 1813: 5 German Dances with 7 Trios and Coda, D. 89; Kremer, Lester, Poppen, Lester, Chamber Orchestra of Europe (DG)
 1813: Two Minuets, D. 91; Endres (Capriccio)
 1815: Don Gayeros, D. 93; Müller-Brachmann, Eisenlohr (Naxos)
 1811: String Quartet No. 7 in D, D. 94; Melos Quartet (DG)
 1814: Orchestra Piece in B-flat, D. 94a; Gaigg, L'Orfeo Baroque Orchestra (CPO)
 1814: Adelaide, D. 95; Fischer-Dieskau, Moore (DG)
 1814: Trost 'An Elisa', D. 97; Fischer-Dieskau, Moore (DG)
 1814: Erinnerungen in B-flat, D. 98; Seyboldt, Schubert Hoch Vier Männerquartett (K and K Verlagsanstalt)
 1814: Andenken, D. 99; Fischer-Dieskau, Moore (DG)
 1814: Geisternähe, D. 100; Fischer-Dieskau, Moore (DG)
 1814: Erinnerung (Kein Röschen schimmer leuchtet), D. 101, "Todtenopfer"; Goerne, Deutsch (harmonia mundi)
 1814: Die Betende, D. 102; Fischer-Dieskau, Moore (DG)
 1814: String Quartet Movement in c, D. 103; Diogenese Quartet (Brilliant Classics)
8:00 pm HOW DO YOU WRITE A POEM
 Is a song a poem? Can a poem be a song? Before these modes of expression were forced apart, they grew from the same origin: lyric set to music, lyric with meter and rhythm. "How Do You Write a Poem" will explore this trope to lift some of these remarkable recordings from the likes of Nikki Giovanni, Sonia Sanchez, and Maya Angelo, as well as the music these works of lyric responded to and were inspired by. If you tune in for the whole time, you might even hear us try our hand at writing a poem or two of our own.
11:00 pm PHILLY DIFY
 This Orgy is dedicated to the past and present of the thriving Philly

DIY scene. This community, fully embodying the do-it-yourself punk ethos, is the (metaphorical) birthplace of an outsized number of modern indie successes including Alex G., Japanese Breakfast, Hop Along, and Modern Baseball. Artists and bands, both iconic and unknown, with connections to the scene will be included, from Katie Crutchfield's early folk-tinged records like Waxahatchee to the pop-punk influenced indie rock of All Dogs. This Orgy® will focus on the indie rock and punk at the heart of Philadelphia's DIY scene, but will dip its toes into other genres including pop and folk.

Sunday, May 8

3:00 am SIXTIES SISTERS

Do you miss the 60s, but in a not racist way? Fabulous! Join us to celebrate the ladies of the 60s, the Black ladies to be specific, in all their glory and enjoy all the moments: from trailblazing originals to covers you didn't know you were missing!

7:00 am SPORTS TALK MARATHON ORGY

Join the WHRB sports department as we take you on a 4 hour journey through the NFL, NBA, UFC, and more. Each hour will feature the discussion of a different sport packed with in-depth analysis and hard hitting takes.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Rev. Alanna C. Sullivan, Associate Minister and Director of Administration.

12:00 pm SCHUBERT 225 (cont.)

- 1814: Mass No. 1 in F, D. 105; Weil, Vienna Boys Choir, Chorus Viennensis, Orchestra of the Age of Enlightenment (Sony)
- 1814: Die Befreier Europas in Paris, D. 104; Roth, Eisenlohr (Naxos)
- 1814: Salve Regina in B-flat, D. 106; Schreier, Knothe, Berlin Radio Symphony Orchestra (Capriccio)
- 1814: Lied aus der Ferne, D. 107; Jansen, Grier (SOMM Recordings)
- 1814: Der Abend, D. 108; Fischer-Dieskau, Moore (DG)
- 1814: Lied der Liebe, D. 109; Fischer-Dieskau, Moore (DG)
- 1814: Wer ist gross?, D. 110; Holl, Ortner, Arnold Schoenberg Choir, Vienna Konzertverein Orchestra (Teldec)
- 1814: String Quartet No. 8 in B-flat, D. 112; Busch Quartet (Warner)
- 1814: An Emma, D. 113; Goerne, Leonskaja (Harmonia Mundi)
- 1814: Romanze (Ein Fräulein klagt' im finstern Turm), D. 114; Fischer-Dieskau, Moore (DG)
- 1814: An Laura, als sie Klopstocks Auferstehungslied sang, D. 115; Fischer-Dieskau, Moore (DG)
- 1814: Der Geistertanz, D. 116; Fischer-Dieskau, Moore (DG)
- 1814: Das Mädchen aus der Fremde, D. 117; Fischer-Dieskau, Moore (DG)
- 1814: Gretchen am Spinnrade, D. 118; Anderson, Rupp (RCA)
- 1814: Nachtgesang, D. 119; Goerne, Haefliger (Decca)
- 1814: Trost in Tränen, D. 120; Fischer-Dieskau, Moore (DG)
- 1814: Schäfers Klagelied, D. 121; Baker, Johnson (Hyperion)
- 1814: Quartet in G, D. Anh.II/2; Söllscher, Schulz, Christ, Faust (DG)
- 1814: Ammenlied, D. 122; Sindram, Eisenlohr (Naxos)
- 1814: Sehnsucht, D. 123; Güra, Berner (Harmonia Mundi)
- 1814: Am See, D. 124; Fischer-Dieskau, Moore (DG)
- 1814: Symphony No. 2 in B-flat, D. 125; Schiff, Philharmonia Orchestra (Decca)
- 1812: Szene aus 'Faust', D. 126; Lipovšek, Parsons (Orfeo)
- 1815: 12 Viennese German Dances, D. 128; Hoek (Brilliant Classics)
- 1815: Mailied, D. 129; Schumacher, Camerata Musica Limburg (Genuin)
- 1815: Der Schnee zerrinnt, D. 130; Ortner, Arnold Schoenberg Choir (Teldec)
- 1815: Lacrimoso son io in a, D. 131; Fink, Pichon, Ensemble Pygmalion (Harmonia Mundi)
- 1815: Ballade, D. 134; Fischer-Dieskau, Moore (DG)
- 1817: Offertory in C, "Totus in corde languet", D. 136; Hajóssyová, Knothe, Berlin Radio Symphony Orchestra (Capriccio)
- 1815: Adrast, D. 137; Nagy, Lachenmann, Schulz, Potsdam Chamber Choir, Brandenburg Symphony Orchestra (Ars Produktion)

5:00 pm FROM THE TOP

7:00 pm COMING OUT THE CLOSET

This vinyl-only DJ set will pull from The Darker Side's auxiliary closet of Soul, House, Latin, and Jamaican 45s and 12" singles. Be prepared to be taken on an eclectic journey of diverse sounds and dancing joy.

Monday, May 9

midnight THE ELEPHANT 6 ORGY

What happens when a bunch of musicians around Athens, Georgia get way too into Beach Boy bootlegs and the interwar avant-garde?

Why, they start an indie record label/musicians collective! Elephant Six brought us Neutral Milk Hotel, the Olivia Tremor Control, the Apples in Stereo, and many more. Tune in to enjoy these spectral performers!

5:00 am POETRY AND JAZZ

Poetry and Jazz: The Tender, Daring, Scrumptious Finale is a celebratory dance of two artistic disciplines. Be prepared for a show filled with silky words and sticky jazz. Poetry & Jazz sprung from a meadow of wildflowers in the mind of Jericca Li during her junior year, and has grown from the care of beloved listeners. Join us for a multi-dimensional, genre-blending listening experience!

11:00 am SCHUBERT 225 (cont.)

- 1815: Gastlose Liebe, D. 138; Norman, Moll (Decca)
- 1815: Rameau Dance with Trio in C-sharp, D. 139; Endres (Capriccio)
- 1815: Klage um Ali Bey, D. 140; Singphoniker (CPO)
- 1816: Der Mondabend, D. 141; Fischer-Dieskau, Moore (DG)
- 1815: Geistes-Gruss, D. 142; Mammel, Holtmeier (Ars Musici)
- 1815: Genügsamkeit, D. 143; Fischer-Dieskau, Moore (DG)
- 1815: Twelve Waltzes, D. 145; Miodini (Brilliant Classics)
- 1815: Seventeen Ländler, D. 145; Birnie (ABC)
- 1815: Nine Ecossaises, D. 145; Schuchter (Naxos)
- 1816: Twenty Waltzes, D. 146; Dähler (Claves)
- 1815: Bardengesang, D. 147; Schumacher, Camerata Musica Limburg (Genuin)
- 1815: Trinklied, D. 148; Vogt, Casper, Knothe, Berlin Radio Chorus (Capriccio)
- 1816: Der Sänger, D. 149; Prey, Engel (DG)
- 1815: Lodos Gespenst, D. 150; Fischer-Dieskau, Moore (DG)
- 1815: Auf einen Kirchhof, D. 151; Homberger, Koella (Claves)
- 1815: Minona, D. 152; Bothmer, Eisenlohr (Naxos)
- 1815: Als ich sie eröten sah, D. 153; Fischer-Dieskau, Moore (DG)
- 1815: Piano Sonata in E, D. 154; Waleczek (Naxos)
- 1815: Das Bild, D. 155; Fischer-Dieskau, Moore (DG)
- 1815: 10 Variations in F, D. 156; Dalberto (Denon)
- 1815: Piano Sonata in E, D. 157; Hokanson (Northeastern)
- 1815: Ecossaise, D. 158; Dalberto (Denon)
- 1815: Die Erwartung, D. 159; Fischer-Dieskau, Moore (DG)
- 1815: Am Flusse, D. 160; Holzmair, Wyss (Tudor)
- 1815: An Mignon, D. 161; Fischer-Dieskau, Moore (DG)
- 1815: Nähe des Geliebten, D. 162; Baker, Johnson (Hyperion)
- 1815: Sängers Morgenlied, D. 163; Schäfer, Eisenlohr (Naxos)
- 1815: Sängers Morgenlied, D. 165; Fischer-Dieskau, Moore (DG)
- 1815: Amphiaros, D. 166; Fischer-Dieskau, Moore (DG)
- 1815: Mass No. 2 in G, D. 167; Bonney, Schmidt, Pita, Bryndorf, Abbado, Chamber Orchestra of Europe (DG)
- 1815: Bergräbnislied, D. 168; Petersen, Vondung, Güra, Jarnot, Berner (Harmonia Mundi)
- 1815: Jesus Christus unser Heiland, der den Tod überwand, D. 168a; Schwarz, Danz, Ullmann, Schmid, Eisenlohr (Naxos)
- 1815: Trinklied vor der Schlacht, D. 169; Ortner, Arnold Schoenberg Choir (Teldec)
- 1815: Schwertlied, D. 170; Schumacher, Camerata Musica Limburg (Genuin)
- 1815: Gebet während der Schlacht, D. 171; Boesch, Kehring (Naxos)
- 1815: String Quartet No. 9 in g, D. 173; New World String Quartet (MCA)
- 1815: Das war ich, D. 174; Fischer-Dieskau, Moore (DG)
- 1815: Stabat Mater in g, D. 175; Creed, RIAS Chamber Chorus, Berlin Radio Symphony Orchestra (Capriccio)
- 1815: Die Sterne, D. 176; Fischer-Dieskau, Moore (DG)
- 1815: Vergebliche Liebe, D. 177; Fischer-Dieskau, Moore (DG)
- 1815: Adagio in G, D. 178; Hokanson (Northeastern)
- 1815: Liebesrausch, D. 179; Henschel, Deutsch (Harmonia Mundi)
- 1815: Sehnsucht der Liebe, D. 180; Fischer-Dieskau, Moore (DG)
- 1815: Offertory in a, "Tres sunt, qui testimonium dant in coelo", D. 181; Sawallisch, Bavarian Radio Choir, Bavarian Radio Symphony Orchestra (Warner Classics)
- 1815: Die erste Liebe, D. 182; Fischer-Dieskau, Moore (DG)
- 1815: Trinklied, D. 183; Fischer-Dieskau, Moore (DG)
- 1815: Die Sterbende, D. 186; Nold, Eisenlohr (Naxos)
- 1815: Stimme der Liebe, D. 187; Fischer-Dieskau, Moore (DG)
- 1815: Naturgenuss, D. 188; Lorenz, Shetler (Berlin Classics)
- 1815: An die Freude, D. 189; Fischer-Dieskau, Moore (DG)
- 1815: Der vierjährige Posten, D. 190; Mikolaj, Karasiak, Witte, Genz, Sperring, Chorus Musicus Köln, Das Neue Orchester (Phoenix Edition)
- 1815: Des Mädchens Klage, D. 191; Flagstad, McArthur (Decca)
- 1815: Der Jüngling am Bache, D. 192; Ainsley, Lubin (Decca)
- 1815: An den Mond, D. 193; Watts, Vignoles (Sony Classical)
- 1815: Die Mainacht, D. 194; Fischer-Dieskau, Moore (DG)
- 1815: Amalia, D. 195; Baker, Johnson (Hyperion)

1815: An die Nachtigall, D. 196; Gerhaher, Huber (Sony Classical)

1815: An die Apfelbäume, wo ich Julien erblickte, D. 197; Henschel, Deutsch (Harmonia Mundi)

1815: Seufzer, D. 198; Bästlein, Mouissi (Gramola Records)

1815: Mailied, D. 199; Schumacher; Seidenberg, S.; Seidenberg, M.; Camerata Musica Limburg (Genuin)

1815: Symphony No. 3 in D, D. 200; C. Kleiber, Vienna Philharmonic (DG)

1815: Auf den Tod einer Nachtigall, D. 201; Holzmair, Eisenlohr (Naxos)

1815: Mailied, D. 202; Ortner, Arnold Schoenberg Choir (Teldec)

1815: Der Morgenstern, D. 203; Schumacher, Camerata Musica Limburg (Genuin)

1815: Jägerlied, D. 204; Ortner, Arnold Schoenberg Choir (Teldec)

1815: Lützows wilde Jagd, D. 205; Ortner, Arnold Schoenberg Choir (Teldec)

1815: Liebeständelei, D. 206; Fischer-Dieskau, Moore (DG)

1815: Der Liebende, D. 207; Fischer-Dieskau, Moore (DG)

1815: Die Nonne, D. 208; Guth, Crawford (Musica Omnia)

1815: Der Liedler, D. 209; Anders, Raucheisen (Eterna)

1815: Die Liebe, D. 210; Augér, Olbertz (Berlin Classics)

1815: Adewold und Emma, D. 211; Bothmer, Eisenlohr (Naxos)

1815: Der Traum, D. 213; Fischer-Dieskau, Moore (DG)

1815: Die Laube, D. 214; Fischer-Dieskau, Moore (DG)

1815: Jägers Abendlied, D. 215; Kalpers, Kehring (Naxos)

1815: Meeres Stille, D. 215a; Trekel, Pohl (Oehms Classics)

1815: Meeres Stille, D. 216; Fassbaender, Garben (Sony)

8:00 pm MOON DANCE ORGY

This orgy will include electronic celestial synths, popular songs praising the moon, and spoken word poetry.

Tuesday, May 10

midnight DIASPORIC ANGST

5:00 pm AFRO-CUBAN EXCELLENCE

Cuban music, from són to mambo to rumba and beyond, would not be possible without the contributions of African-descended musicians and artists. The blending of African rhythms and percussion with the distinctly Spanish trova tradition led to the emergence of distinctly Cuban genres of music. While paying homage to this cultural fusion, the purpose of this Orgy is to highlight the indispensable contributions of Afro-Cuban musicians in the realm of jazz, timba, rumba, and guaguanco, while recognizing that black and African-descended artists on the island and throughout the diaspora still face discrimination at the hands of the Cuban and broader Latinx communities.

11:00 am SCHUBERT 225 (cont.)

1815: Kolmas Klage, D. 217; Janowitz, Gage (DG)

1815: Grablied, D. 218; Fischer-Dieskau, Moore (DG)

1815: Das Finden, D. 219; Saelens, Yves (Etcetera)

1815: Fernando, D. 220; Mathis, Sima, Hopfner, Holl, Zagrosek, ORF Vienna Radio Choir, ORF Vienna Radio Symphony Orchestra (Orfeo)

1815: Der Abend, D. 221; Fischer-Dieskau, Moore (DG)

1815: Lieb Minna, D. 222; Augér, Orkis (Erato)

1815: Salve Regina, Zweites Offertorium in F, D. 223; Hajóssyová, Brauns, Knote, Berlin Radio Symphony Orchestra (Capriccio)

1815: Wandrers Nachtlied, D. 224; Baker, Johnson (Hyperion)

1815: Der Fischer, D. 225; Baker, Johnson (Hyperion)

1815: Erster Verlust, D. 226; Fassbaender, Garben (Sony)

1815: Idens Nachtgesang, D. 227; Cambier, Crommen, Vermeulen (Etcetera)

1815: Von Ida, D. 228; Teuscher, Eisenlohr (Naxos)

1815: Die Erscheinung, D. 229; Fischer-Dieskau, Moore (DG)

1815: Die Täuschung, D. 230; Fischer-Dieskau, Moore (DG)

1815: Das Sehnen, D. 231; Cambier, Crommen, Vermeulen (Etcetera)

1815: Hymne an den Unendlichen ("Zwischen Himmel und Erd") in c, D. 232; Vaszaryhly, Antal, Hungarian Radio and Television Chorus (Hungaroton)

1815: Geist der Liebe, D. 233; Fischer-Dieskau, Moore (DG)

1815: Tischlied, D. 234; Holzmair, Wyss (Tudor)

1815: Abends unter der Linde, D. 235; Sulayman, Yang (Avie)

1815: Das Abendrot, D. 236; Silke, Jakobi, Schmid, Eisenlohr (Naxos)

1815: Abends unter der Linde, D. 237; Teuscher, Eisenlohr (Naxos)

1815: Die Mondnacht, D. 238; Saelens, Vermeulen (Etcetera)

1815: Claudine von Villa Bella, D. 239; Mathis, Sima, Hopfner, Holl, Zagrosek, ORF Vienna Radio Choir, ORF Vienna Radio Symphony Orchestra (Orfeo)

1815: Huldigung, D. 240; Ullmann, Eisenlohr (Naxos)

1815: Alles um Liebe, D. 241; Konradi, Heide (Cavi-music)

1815: Trinklied im Winter, D. 242; Schumacher, Camerata Musica Limburg (Genuin)

1815: Frühlingslied, D. 243; Lansio, The Polytech Choir (Ondine)

1815: Willkommen, lieber schöner Mai, D. 244; Ortner, Arnold Schoenberg Choir (Teldec)

1815: Die Bürgerschaft, D. 246; Fischer-Dieskau, Moore (DG)

1815: Die Spinnerin, D. 247; Ziesak, Eisenlohr (Naxos)

1815: Lob des Tokayers, D. 248; Fischer-Dieskau, Moore (DG)

1815: Das Geheimnis, D. 250; Fischer-Dieskau, Moore (DG)

1815: Hoffnung, D. 251; Jakobi, Eisenlohr (Naxos)

1815: Das Mädchen aus der Fremde, D. 252; Jakobi, Eisenlohr (Naxos)

1815: Punschlied. Im Norden zu singen, D. 253; Bruns, Eisenlohr (Naxos)

1815: Der Gott und die Bajadere, D. 254; Holzmair, Wyss (Tudor)

1815: Der Rattenfänger, D. 255; Prey, Engel (DG)

1815: Der Schatzgräber, D. 256; Holzmair, Wyss (Tudor)

1815: Heidenröslein, D. 257; Schumann, Alwin (Angel LP)

1815: Bundeslied, D. 258; Fischer-Dieskau, Moore (DG)

1815: An den Mond, D. 259; Fassbaender, Garben (Sony)

1815: Wonne der Wehmuth, D. 260; Baker, Johnson (Hyperion)

1815: Wer kauft Liebesgötter?, D. 261; Janowitz, Wyss (Tudor)

1815: Die Fröhlichkeit, D. 262; Fischer-Dieskau, Moore (DG)

1815: Cora an die Sonne, D. 263; Petersen, Lademann (Solo Musica)

1815: Der Morgenkuss, D. 264; Sindram, Eisenlohr (Naxos)

1815: Abendständchen. An Lina, D. 265; Fischer-Dieskau, Moore (DG)

1815: Morgenlied, D. 266; Fischer-Dieskau, Moore (DG)

1815: Trinklied, D. 267; Lippert, Moser, Ortner, Arnold Schoenberg Choir (Teldec)

1815: Bergknappenlied, D. 268; Gerhards, Kovács, Maas, Rothländer, Becker, Bierwirth, Diefenbach, Quadt, Schumacher, Camerata Musica Limburg (Genuin)

1815: Das Leben, D. 269; Moser, Ortner, Arnold Schoenberg Choir (Teldec)

1815: An die Sonne, D. 270; Watts, Vignoles (Sony Classical)

1815: Der Weiberfreund, D. 271; Fischer-Dieskau, Moore (DG)

1815: An die Sonne, D. 272; Lorenz, Shetler (Berlin Classics)

1815: Lilla an die Morgenröte, D. 273; Janowitz, Gage (DG)

1815: Tischlied, D. 274; Fischer-Dieskau, Moore (DG)

1815: Totenkranz für ein Kind, D. 275; Fischer-Dieskau, Moore (DG)

1815: Abendlied, D. 276; Fischer-Dieskau, Moore (DG)

1815: Punschlied, D. 277; Schumacher, Camerata Musica Limburg (Genuin)

1815: Minuet with Trio in a, D. 277a; Oppitz (Hanssler Classic)

1815: Ossians Lied nach dem Falle Nathos, D. 278; Fischer-Dieskau, Moore (DG)

1815: Piano Sonata No. 2 in C, D. 279; Badura-Skoda (Arcana)

1815: Allegretto in C, D. 346; Badura-Skoda (Arcana)

1815: Das Rosenband, D. 280; Krenn, Moore (London LP)

1815: Das Mädchen von Inistore, D. 281; Fischer-Dieskau, Moore (DG)

1815: Cronnan, D. 282; Ziesak, Trekel, Eisenlohr (Naxos)

1815: An den Frühling, D. 283; Prey, Engel (DG)

1815: Lied, D. 284; Baker, Johnson (Hyperion)

1815: Furcht der Geliebten, D. 285; Goerne, Schneider (Harmonia Mundi)

1815: Selma und Selmar, D. 286; Nold, Ullmann, Eisenlohr (Naxos)

1815: Vaterlandslied, D. 287; Nold, Eisenlohr (Naxos)

1815: An Sie, D. 288; Goerne, Schneider (Harmonia Mundi)

1815: Die Sommernacht, D. 289; Haeffiger, Dähler (Claves)

1815: Die frühen Gräber, D. 290; Fischer-Dieskau, Moore (DG)

1815: Dem Unendlichen, D. 291; Connell, Johnson (Hyperion)

1815: Shilric und Vinvela, D. 293; Ziesak, Trekel, Eisenlohr (Naxos)

1820: Namensfeier, D. 294; Ortner, Arnold Schoenberg Choir, Vienna Konzertverein Orchestra (Teldec)

1820: Hoffnung, D. 295; Fassbaender, Garben (Sony)

1817: An den Mond, D. 296; Baker, Johnson (Hyperion)

1815: Augenlied, D. 297; Murray, Johnson (Hyperion)

1815: Liane, D. 298; Watts, Vignoles (Sony)

1816: Twelve Ecossaises, D. 299; Endres (Capriccio)

1815: Der Jüngling an der Quelle, D. 300; Popp, Gage (Angel LP)

1815: Lambertine, D. 301; Watts, Vignoles (Sony)

1815: Labetrunk der Liebe, D. 302; Fischer-Dieskau, Moore (DG)

1815: An die Geliebte, D. 303; Schumann, Rosenek (Angel LP)

1815: Wiegeliend, D. 304; Titschler, Martineau (Signum Classics)

1815: Mein Gruss an den Mai, D. 305; Fischer-Dieskau, Moore (DG)

1815: Skolie, D. 306; Titschler, Martineau (Signum Classics)

1815: Die Sternenwelten, D. 307; Connell, Johnson (Hyperion)

1815: Die Macht der Liebe, D. 308; Fischer-Dieskau, Moore (DG)

1815: Das gestörte Glück, D. 309; Langridge, Johnson (Hyperion)
 1815: Rondo in C, D. 309a; Albrizio (Sheva Collection)
 1815: Sehnsucht, D. 310a; Ziesak, Eisenlohr (Naxos)
 1815: Sehnsucht, D. 310b; Lipovšek, Leonskaja (Orfeo)
 1815: Hektors Abschied, D. 312; Kränzle, Kronthaler, Dumno (Challenge Classics)
 1815: Die Sterne, D. 313; Fischer-Dieskau, Moore (DG)
 1815: Nachtgesang, D. 314; Gerharrer, Huber (Sony)
 1816: An Rosa I, D. 315; Fischer-Dieskau, Moore (DG)
 1816: An Rosa II, D. 316; Fischer-Dieskau, Moore (DG)
 1815: Idens Schwanenlied, D. 317; Cambier, Crommen, Vermeulen (Etcetera)
 1815: Schwangesang, D. 318; Fischer-Dieskau, Moore (DG)
 1815: Luisens Antwort-flat, D. 319; Teuscher, Eisenlohr (Naxos)
 1815: Der Zufriedene, D. 320; Fischer-Dieskau, Moore (DG)
 1815: Mignon, D. 321; Fassbaender, Garben (Sony)
 1815: Hermann und Thunselda, D. 322; Steger, Holzmair, Brunner (Gramola Records)
 1815: Klage der Ceres, D. 323; Connell, Johnson (Hyperion)

8:00 pm MEIN LIEDER PAAR: THE DRESDEN DOLLS THROUGH TIME

Boston's most iconic musical duo, The Dresden Dolls has been painting "Brechtian punk cabaret" masterpieces since the early 2000s, continuing their song writing until 2009, and their live performances until 2018. Their unconventional and gripping music explores themes of both sexual and personal identity, womanhood, and romance. The Dolls' musical and lyric style developed keenly throughout the 2000s, a change we'll showcase throughout the Orgy.

Wednesday, May 11

1:00 am SAD FAIRIES AND SADDER ROBOTS

What do fairies and robots have in common? Not much, but they're all sad. Delve into the fantastical and the non-human as we explore how sadness is expressed sonically through sober strings and, later, on sadder synths. As the program goes on, the songs will go from lightly orchestrated, fairy-like, and ethereal to industrial and far from human. Explore techno-ballads and songs of sorrow as we dive into melancholic musings in all their forms.

7:00 am LAMP

In passing, Lamp may sound like an obscure 70s band with a baroque pop, Beatlesque sound. Yet, this three piece band from Japan was formed in 2000, and created intricately written works that rival 60s and 70s hits. Their soft, complex harmonies, enchanting vocals, and unusual instrumentations make for a unique and unparalleled listening experience. In this Orgy, we will dive deep into Lamp's discography and make you fall in love with the band.

11:00 am SCHUBERT 225 (cont.)

1815: Mass No. 3 in B-flat, D. 324; Hristova, Stoicheva, Moutafchiev, Vassilev, Robev, Sofia Philharmonic (Capriccio)
 1815: Harfenspieler, D. 325; Holzmair, Wyss (Tudor)
 1815: Die Freunde von Salamanka, D. 326; Bicci, Farkas, Pini, Berchtold, Klink, Shaw, Cara, Eder, Patuceli, Hosenfelder, Fischetti, Bonucci, Orchestra and Chorus of the Bologne Municipal Theatre (Live, 2004)
 1815: Gott im Ungewitter, D. 985; Creed, RIAS Chamber Choir (Harmonia Mundi)
 1815: Gott der Welterschöpfer, D. 986; Antal, Vasarhelyi, Hungarian Radio and Television Chorus (Hungaroton)
 1815: Liebe säuseln die Blätter, D. 988; Schumacher, Camerata Musica Limburg (Genuin)
 1815: Lorma, D. 327; Melzer, Eisenlohr (Naxos)
 1815: Erbkönig, D. 328; Hüsch, Müller (Arabesque LP)
 1815: Die drei Sänger, D. 329; Boesch, Kehring (Naxos)
 1815: Das Grab, D. 330; Lochmann, Mancusi, Chorus Viennensis (Decca)
 1815: Der Entfernten, D. 331; Lansio, Polytech Choir (Ondine)
 1815: Minuet with Trio in A, D. 334; Volodos (Sony Classical)
 1813: Minuet with Two Trios in E, D. 335; Vermeulen (Etcetera)
 1816: Die Einsiedelei, D. 337; Sund, Orpheus Drängar (BIS)
 1816: An den Frühling, D. 338; Mancusi, Chorus Viennensis (Decca)
 1816: An mein Klavier, D. 342; Schumann, Moore (Angel LP)
 1816: Am Tage Aller Seelen, D. 343; Bumbry, Werba (DG)
 1816: Am ersten Maimorgen, D. 344; Holzmair, Eisenlohr (Naxos)
 1815: Violin Concerto in D, D. 345; Zukerman, Saint Paul Chamber Orchestra (Decca)
 1816: Allegro moderato in C, D. 347; Miodini (Brilliant Classics)
 1813: Andantino in C, D. 348; Yontov (Naxos)
 1816: Adagio in C, D. 349; Miodini (Brilliant Classics)
 1816: Der Entfernten, D. 350; Fischer-Dieskau, Moore (DG)

1816: Fischerlied, D. 351; Lorenz, Shetler (Berlin Classics)
 1816: Licht und Liebe, D. 352; Vondung, Jarrot, Berner (Harmonia Mundi)
 1816: String Quartet No. 11 in E, D. 353; Leipzig Quartet (MDG)
 1816: Comic Ländler, D. 354; Kroner, Neugebauer (Profil)
 1816: Ländler-sharp, D. 355; Cotik (Centaur)
 1816: Trinklied, D. 356; Lippert, Moser, Czerny, Ortner, Arnold Schoenberg Choir (Teldec)
 1816: Goldner Schein, D. 357; Schumacher, Camerata Musica Limburg (Genuin)
 1816: Die Nacht, D. 358; Fischer-Dieskau, Moore (DG)
 1816: Sehnsucht, D. 359; Ziesak, Eisenlohr (Naxos)
 1816: Lied eines Schiffers an die Dioskuren, D. 360; Wunderlich, Giesen (DG)
 1816: Am Bach im Frühlinge, D. 361; Hotter, Martin (Orfeo)
 1816: Zufriedenheit, D. 362; Lorenz, Shetler (Berlin Classics)
 1816: An Chloen, D. 363; Kobow, Eisenlohr (Naxos)
 1816: Fischerlied, D. 364; Mancusi, Chorus Viennensis (Decca)
 1816: Thirty-Six Original Dances, D. 365; Schuchter (Tudor)
 1818: Seventeen Ländler, D. 366; Ashkenazy (Decca)
 1824: Der König in Thule, D. 367; Ameling, Baldwin (Philips LP)
 1816: Jägers Abendlied, D. 368; Prégardien, Gees (CPO)
 1816: An Schwager Kronos, D. 369; Verrett, Wadsworth (Sony Classical)
 1816: Ländler, D. 370; Cotik (Centaur)
 1816: Klage, D. 371; Goerne, Deutsch (Harmonia Mundi)
 1816: An die Natur, D. 372; Connell, Johnson (Hyperion)
 1816: Lied, D. 373; Müller-Brachmann, Eisenlohr (Naxos)
 1816: Eleven Ländler, D. 374; Cotik (Centaur)
 1816: Der Tod Oskars, D. 375; Friedrich, Eisenlohr (Naxos)
 1816: Lorma, D. 376; Moog, Eisenlohr (Naxos)
 1816: Das Grab, D. 377; Staier, Ortner, Arnold Schoenberg Choir (Teldec)
 1816: Eight Ländler, D. 378; Endres (Capriccio)
 1816: Deutsches Salve Regina, D. 379; Sawallisch, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra (Warner Classics)
 1816: Three Minuets, D. 380; Endres (Capriccio)
 1816: Morgenlied, D. 381; Connell, Johnson (Hyperion)
 1816: Abendlied, D. 382; Fischer-Dieskau, Moore (DG)
 1816: Stabat mater, D. 383; Corboz, Lausanne Vocal Ensemble, Lausanne Chamber Orchestra (Erato)
 1816: Violin Sonata in D, D. 384; Grumiaux, Veyron-Lacroix (Decca)
 1816: Violin Sonata in A, D. 385; Kremer, Maisenberg (DG)
8:00 pm THE PLOT THICKENS...
 Infatuated by the power of song to develop a narrative, this Orgy gives all of the joy of reading a good book (with none of the work)!

Thursday, May 12

midnight EPHEMERAL YOUTH

The Ephemeral Youth Orgy explores coming-of-age maturation as one sheds the skin of their former adolescence. Throughout this program, the melancholic hum of a guitar—accompanied by evocative voices, themes of religion, tragedy, and hope, and lyrics that resonate with one's soul—will make even the youngest listeners reminiscent of a life they have yet to live.

6:30 am VIDEO GAME JAZZ

Video game music is for most not the first thing someone thinks about when they hear the word "jazz," but for some, they often are one and the same. The way in which video game music is often made to be repeatedly listened to and memorable, offering enough content to work with but not overwhelm the listener, makes it a perfect place for jazz musicians to express themselves. And this is precisely the case; in this Orgy, focused on video game jazz, both in games and in out, we'll be listening to the creative ways in which artists have combined their passions for these seemingly unrelated realms.

11:00 am SCHUBERT 225

1816: Salve regina in B-flat, D. 386; Knothe, Berlin Radio Chorus (Capriccio)
 1816: Laura am Klavier, D. 388; Fischer-Dieskau, Moore (DG)
 1816: Des Mädchens Klage, D. 389; Janowitz, Gage (DG)
 1816: Entzückung an Laura, D. 390; Baker, Parsons (ICA Classics)
 1816: Die vier Weltalter, D. 391; Holzmair, Wyss (Tudor)
 1816: Pflügerlied, D. 392; Lorenz, Shetler (Berlin Classics)
 1816: Die Einsiedelei, D. 393; Fischer-Dieskau, Moore (DG)
 1816: An die Harmonie, D. 394, "Gesang an die Harmonie"; Fischer-Dieskau, Moore (DG)
 1816: Lebens-Melodien, D. 395; Boesch, Kehring (Naxos)
 1816: Ritter Toggenburg, D. 397; Hotter, Raucheisen (Music & Arts)
 1816: Frühlingslied, D. 398; Fischer-Dieskau, Moore (DG)

1816: Auf den Tod einer Nachtigall, D. 399; Fischer-Dieskau, Moore (DG)

1816: Die Knabenzeit, D. 400; Fischer-Dieskau, Moore (DG)

1816: Winterlied, D. 401; Holzmair, Eisenlohr (Naxos)

1816: Der Flüchtling, D. 402; Baker, Johnson (Hyperion)

1816: Lied, D. 403; Fischer-Dieskau, Moore (DG)

1816: Die Herbstnacht, D. 404; Goerne, Deutsch (Harmonia Mundi)

1816: Der Herbstabend, D. 405; Kobow, Eisenlohr (Naxos)

1816: Abschied von der Harfe, D. 406; Fischer-Dieskau, Moore (DG)

1816: Beitrag zur fünfzigjährigen Jubelfeier des Herrn von Salieri, D. 407; Scharpf, Die Singphoniker (CPO)

1816: Violin Sonata in g, D. 408; Biondi, Tverskzaya (Naive)

1816: Die verfehlte Stunde, D. 409; Rubens, Eisenlohr (Naxos)

1816: Sprache der Liebe, D. 410; Pears, Britten (Decca)

1816: Daphne am Bach, D. 411; Steinberger, Eisenlohr (Naxos)

1816: Stimme der Liebe, D. 412; Lorenz, Shetler (Berlin Classics)

1816: Entzückung, D. 413; Ullmann, Eisenlohr (Naxos)

1816: Geist der Liebe, D. 414; Fischer-Dieskau, Moore (DG)

1816: Klage, D. 415; Goerne, Haefliger (Harmonia Mundi)

1816: Lied in der Abwesenheit, D. 416; Holzmair, Eisenlohr (Naxos)

1816: Symphony No. 4 in c, D. 417; Hamoncourt, Royal Concertgebouw Orchestra (Warner Classics)

1816: Stimme der Liebe, D. 418; Bauer, Eisenlohr (Naxos)

1816: Julius an Theone, D. 419; Fischer-Dieskau, Moore (DG)

1816: Twelve German Dances, D. 420; Leygraf (Caprice)

1816: Six Ecossaises, D. 421; Endres (Capriccio)

1816: Naturgenuss, D. 422; Froschauer, Cologne Radio Chorus (Capriccio)

1822: Andenken, D. 423; Schumacher, Camerata Musica Limburg (Genuin)

1816: Erinnerungen, D. 424; Schumacher, Camerata Musica Limburg (Genuin)

1816: Trinklied im Mai, D. 427; Ortner, Arnold Schoenberg Choir (Teldec)

1816: Widerhall, D. 428; Schumacher, Camerata Musica Limburg (Genuin)

1816: Minnelied, D. 429; Ameling, Baldwin (Decca)

1816: Die frühe Liebe, D. 430; Fischer-Dieskau, Moore (DG)

1816: Blumenlied, D. 431; Souzay, Baldwin (SWR Classic)

1816: Der Leidende, D. 432; Lorenz, Shetler (Berlin Classics)

1816: Der Leidende, D. 432a; Holzmair, Eisenlohr (Naxos)

1816: Der Leidende, D. 432b; Holzmair, Eisenlohr (Naxos)

1816: Seligkeit, D. 433; Ameling, Baldwin (Philips)

1816: Ertelnd, D. 434; Otter, Forsberg (DG)

1816: Die Bürgschaft, D. 435; Mancusi, Chorus Viennensis (Decca)

1816: Klage, D. 436; Fischer-Dieskau, Moore (DG)

1816: Rondo in A, D. 438; Kremer, Tchaikarov, London Symphony Orchestra (Decca)

1816: An die Sonne, D. 439; Bilson, Gardiner, Monteverdi Choir (Decca)

1816: Chor der Engel, D. 440; Knothe, Berlin Radio Chorus (Capriccio)

1816: Das grosse Halleluja, D. 442; Fischer-Dieskau, Moore (DG)

1816: Schlachtlied, D. 443, "Schlachtgesang"; Augér, Orkis (Erato)

1816: Die Gestirne, D. 444; Fischer-Dieskau, Moore (DG)

1816: Edone, D. 445; Holzmair, Brunner (Gramola Records)

1816: Die Liebesgötter, D. 446; Fischer-Dieskau, Moore (DG)

1816: An den Schlaf, D. 447; Fischer-Dieskau, Moore (DG)

1816: Gott im Frühling, D. 448; Brown, Lemelin (ATMA Classique)

1816: Der gute Hirt, D. 449; Fischer-Dieskau, Moore (DG)

1816: Fragment aus dem Aeschylus, D. 450; Forrester, Raucheisen (audite)

1816: Mass No. 4 in C, D. 452; Popp, Fassbender, Dallapozza, Fischer-Dieskau, Sawallisch, Bavarian Radio Chorus and Symphony (Warner Classics)

1816: Grablied auf einen Soldaten, D. 454; Wolff, Eisenlohr (Naxos)

1816: Freude der Kinderjahre, D. 455; Schwartz, Martineau (VIVAT)

1816: Das Heimweh, D. 456; Schumann, Rosenek (Angel LP)

1816: An die untergehende Sonne, D. 457; Krenn, Moore (London LP)

1817: Aus Diego Manazares, D. 458; Watts, Vignoles (Sony Classical)

1816: Piano Sonata in E, D. 459; Kempff (DG)

1816: Tantum ergo, D. 460; Rugeberg, Schlöter, Sawallisch, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra (EMI LP)

1816: Tantum ergo, D. 461; Rugeberg, Falk, Gassner, Lika, Schlöter, Sawallisch, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra (EMI LP)

1816: An Chloen, D. 462; Fischer-Dieskau, Moore (DG)

1816: Hochzeit-Lied, D. 463; Fischer-Dieskau, Moore (DG)

1816: In der Mitternacht, D. 464; Fischer-Dieskau, Moore (DG)

1816: Trauer der Liebe, D. 465; Fischer-Dieskau, Moore (DG)

1816: Die Perle, D. 466; Lorenz, Shetler (Berlin Classics)

1816: Pflicht und Liebe, D. 467; Bostridge, Andsnes (Warner Classics)

1816: An den Mond, D. 468; Fischer-Dieskau, Moore (DG)

1816: Mignon, D. 469; Rubens, Eisenlohr (Naxos)

1816: Overture in B-flat, D. 470; Viotti, Saarbrücken Radio Symphony Orchestra (Claves Records)

1816: String Trio in B-flat, D. 471; Grumiaux Trio (Philips)

1816: Kantate zu Ehren von Josef Spendou, D. 472; Hopfner, Mathis, Sima, Holl, Zagrosek, Austrian Radio Chorus and Orchestra (Orfeo LP)

1816: Liedesend, D. 473; Stieffermann, Schmalcz (Capriccio)

1816: Lied des Orpheus, als er in die Hölle ging, D. 474; Fischer-Dieskau, Moore (DG)

1816: Rückweg, D. 475; Holl, Jansen (Challenge Classics)

1816: Abschied, D. 476; Neven, Eijssackers (Onyx)

1816: Alte Liebe rostet nie, D. 477; Fischer-Dieskau, Moore (DG)

1816: Gesänge des Harnfers aus "Wilhelm Meister", D. 478; Felix, Badura-Skoda (Arcana)

1816: Wer nie sein Brot mit Tränen aß, D. 479; Felix, Badura-Skoda (Arcana)

1816: Wer nie sein Brot, D. 480; Felix, Badura-Skoda (Arcana)

1816: Sehnsucht, D. 481; Rostorf-Zamir, Gortler (Romeo Records)

1816: Der Sänger am Felsen, D. 482; Fischer-Dieskau, Moore (DG)

1816: Ferne von der grossen Stadt, D. 483; Connell, Johnson (Hyperion)

1816: Gesang der Geister über den Wassern, D. 484; Roth, Eisenlohr (Naxos)

8:00 pm THE GLUTTONY ORGY

Hungry? Tune in for WHRR's Gluttony Orgy! Chew on some ear candy, maybe a Lollipop with Alvays? For breakfast, we'll have some Banana Pancakes with Jack Johnson, Cigarette and Coffee with Otis; we'll lunch on Chicken Tenders with Dominic Fike, and snack on some Peach Scones with Hobo Johnson; and dine on some Chop Suey with System of a Down. Alex G is bringing the Salt! It's an all-you-can-hear buffet!

10:00 pm THE DARKER SIDE

Friday, May 13

midnight THE UEMATSU FINAL FANTASY ORGY

Final Fantasy is a series of Japanese role-playing video games, changing with new technologies to present sweeping epic worlds and stories. All the music for first nine games over nearly thirteen years was composed by one man: Nobuo Uematsu. Starting out as a self-taught pianist until joining the small company Squaresoft in 1986, Uematsu was the main composer for the series and also contributed to other games. As video game sound technologies advanced, Uematsu pushed his music further, drawing inspiration from many influences including classical symphonies, jazz, progressive rock, new wave, folk music, and even Elton John.

9:30 am SCHUBERT 225 (cont.)

1816: Symphony No. 5 in B-flat, D. 485; Mackerras, Orchestra of the Age of Enlightenment (Virgin Classics)

1815: Magnificat, D. 486; Popp, Fassbaender, Dallapozza, Fischer-Dieskau, Schlöter, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra, Sawallisch (EMI LP)

1816: Adagio e Rondo concertante in F, D. 487; Academy of St. Martin in the Fields Chamber Ensemble (Chandos)

1816: Auguste jam coelestium, D. 488; Popp, Dallapozza, Schlöter, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra, Sawallisch (EMI LP)

1816: Der Wanderer, D. 489; Fischer-Dieskau, Moore (EMI)

1816: Der Hirt, D. 490; Fischer-Dieskau, Moore (DG)

1816: Geheimnis, D. 491; Fischer-Dieskau, Moore (DG)

1816: Zum Punsche, D. 492; Fischer-Dieskau, Moore (DG)

1816: Der Wanderer, D. 493; Hüsch, Müller (Arabesque LP)

1816: Der Geisteranz, D. 494; Reuss, Orpheon Ensemble (Etcetera)

1816: Abendlied der Fürstin, D. 495; Janowitz, Gage (DG)

1816: Bei dem Grabe meines Vaters, D. 496; Fischer-Dieskau, Moore (DG)

1816: Klage um Ali Bey, D. 496a; Holzmair, Eisenlohr (Naxos)

1816: An die Nachtigall, D. 497; Beardslee, Shapiro (Bridge Records)

1816: Wiegeli, D. 498; Schumann, Reeves (Angel LP)

1816: Abendlied, D. 499; Lorenz, Shetler (Berlin Classics)

1816: Phidile, D. 500; Steinberger, Eisenlohr (Naxos)

1816: Zufriedenheit, D. 501; Holzmair, Eisenlohr (Naxos)

1816: Herbstlied, D. 502; Fischer-Dieskau, Moore (DG)

1816: Mailed, D. 503; Steinberger, Eisenlohr (Naxos)

1816: Am Grabe Anselmos, D. 504; Fischer-Dieskau, Moore (DG)

1816: Eight Ecossaises, D. 977; Endres (Capriccio)

1818: Adagio in D-flat, D. 505; Oppitz (Hanssler Classics)
 1817: Skolie, D. 507; Fischer-Dieskau, Moore (DG)
 1816: Lebenslied, D. 508; Fischer-Dieskau, Moore (DG)
 1816: Leiden der Trennung, D. 509; Fischer-Dieskau, Moore (DG)
 1816: Vedi quanto t'adoro, D. 510; Bartoli, Schiff (London)
 1816: Ecosseais in E-flat, D. 511; Endres (Capriccio)
 1817: La pastorella al prato, D. 513; Florin, Froschauer, Cologne Radio Chorus (Capriccio)
 1817: Nur wer die Liebe kennt, D. 513a; Rubens, Eisenlohr (Naxos)
 1817: Die abgeblühte Linde, D. 514; Keith, Ubukata (Marquis Classics)
 1817: Der Flug der Zeit, D. 515; Shirai, Holl (Capriccio)
 1817: Sehnsucht, D. 516; Elsner, Holl (Capriccio)
 1816: Der Schäfer und der Reiter, D. 517; Goerne, Schmalcz (Harmonia Mundi)
 1817: An den Tod, D. 518; Moll, Garben (Orfeo)
 1816: Die Blumensprache, D. 519; Schäfer, Gage (Orfeo)
 1817: Frohsinn, D. 520; Fischer-Dieskau, Moore (DG)
 1817: Jagdlied, D. 521; Froschauer, Cologne Radio Chorus, Cologne Radio Orchestra (Capriccio)
 1817: Three German Dances, D. 972; Hoek (Brilliant Classics)
 1817: Die Liebe, D. 522; Fischer-Dieskau, Moore (DG)
 1817: Trost, D. 523; Fischer-Dieskau, Moore (DG)
 1817: Der Alpenjäger, D. 524; Genz, Holl (Capriccio)
 1817: Wie Ulfru fischt, D. 525; Prégardien, Staier (Teldec)
 1817: Fahrt zum Hades, D. 526; Bumbry, Peschko (DG)
 1817: Schlaflied, D. 527; Baker, Moore (Warner Classics)
 1817: La pastorella al prato, D. 528; Bartoli, Schiff (London)
 1817: Eight Ecosseais, D. 529; Endres (Capriccio)
 1817: An eine Quelle, D. 530; Fischer-Dieskau, Moore (DG)
 1817: Der Tod und das Mädchen in d, D. 531; Norman, Moll (Philips)
 1817: Das Lied vom Reifen, D. 532; Lorenz, Shetler (Berlin Classics)
 1817: Täglich zu singen, D. 533; Connell, Johnson (Hyperion)
 1817: Die Nacht, D. 534; Friedrich, Eisenlohr (Naxos)
 1817: Der Schiffer, D. 536; Moll, Garben (Orfeo)
 1817: Piano Sonata in a, D. 537; Uchida (Decca)
 1817: Gesang der Geister über den Wassern, D. 538; Ortnr, Arnold Schoenberg Choir (Teldec)
 1817: Am Strome, D. 539; Langridge, Johnson (Hyperion)
 1817: Philoktet, D. 540; Goerne, Metzmacher (Harmonia Mundi)
 1817: Memnon, D. 541; Fischer-Dieskau, Moore (EMI)
 1817: Antigone und Oedip, D. 542; Phillips, Shenyang, Zeger (Delos)

3:00 pm DAVID ELLIOTT MEMORIAL SERVICE

Live from the Memorial Church in Harvard Yard, WHRB presents a memorial service celebrating the memory of David R. Elliott '64. Speeches and music pay tribute to David's extraordinary life and his 58 years at WHRB. Officiating is The Rev. Matthew Ichihashi Potts, PhD, Pusey Minister in the Memorial Church. For more details, please visit <https://www.whrb.org/memorial>.

4:00 pm DAVID ELLIOTT MEMORIAL CONCERT

Live from the Memorial Church. Performances feature Robert Levin '68, Miki Cloud '04, Jessica Bodner, and Raman Ramakrishnan '98.

Brahms: Piano Quartet No. 3 in c, Op. 60 – Andante

Schubert: Impromptu in G-flat, Op. 90, No. 3, D. 899

Debussy: Pour le piano, L. 95 – Toccata

Dvořák: Piano Quartet in E-flat, Op. 87 – Lento

5:00 pm SCHUBERT 225 (cont.)

1817: Auf dem See, D. 543; Fassbaender, Werba (Warner Classics)
 1817: Ganymed, D. 544; Schwarzkopf, Fischer (EMI)
 1817: Der Jüngling und der Tod, D. 545; Murray, Johnson (Hyperion)
 1817: Trost im Liede, D. 546; Murray, Johnson (Hyperion)
 1817: An die Musik, D. 547; Wunderlich, Giesen (DG)
 1817: Orest, D. 548; Fischer-Dieskau, Moore (DG)
 1817: Mahomets Gesang, D. 549; Kalpers, Kehring (Naxos)
 1816: Die Forelle, D. 550; Fischer-Dieskau, Moore (DG)
 1817: Pax vobiscum, D. 551; Groop, Jansen (Ondine)
 1817: Hänflings Liebeswerbung, D. 552; Schwarzkopf, Parsons (Warner Classics)
 1817: Auf der Donau, D. 553; Lemalu, Vignoles (Warner Classics)
 1817: Uraniens Flucht, D. 554; Schade, Martineau (VIVAT)
 1817: Liedentwurf in a, D. 555; Grosgrün, Eisenlohr (Naxos)
 1817: Overture in D, D. 556; Angerer, Stuttgart Radio Symphony Orchestra (Arabesque)
 1817: Piano Sonata in A-flat, D. 557; Kim (DG)
 1817: Liebhaber in allen Gestalten, D. 558; Price, Parsons (Wigmore Hall Live)
 1817: Schweizerlied, D. 559; Schumann, Moore (Warner Classics)
 1817: Der Goldschmiedsgesell, D. 560; Berg, Drake (ATMA Classique)
 1817: Nach einem Gewitter, D. 561; Gerhaher, Huber (Sony Classical)

1817: Fischerlied, D. 562; Kobow, Eisenlohr (Naxos)
 1817: Die Einsiedelei, D. 563; Kobow, Eisenlohr (Naxos)
 1817: Gretchen im Zwinger, D. 564; Seefried, Werba (DG)
 1817: Der Strom, D. 565; Rehfuß, Martin (Decca)
 1817: Piano Sonata in e, D. 566; Badura-Skoda (RCA)
 1817: Rondo in E, D. 506; Badura-Skoda (RCA)
 1825: Piano Sonata in D-flat, D. 567; Tirimo (Warner Classics)
 1817: Piano Sonata in E-flat, D. 568; Uchida (Philips)
 1817: Das Grab, D. 569; Fischer-Dieskau, Moore (DG)
 1817: Piano Sonata in f-sharp, D. 571; Badura-Skoda (RCA)
 1817: Lied im Freien, D. 572; Mancusi, Chorus Viennensis (Decca)
 1817: Iphigenia, D. 573; Baker, Moore (Warner Classics)
 1817: Violin Sonata, Duo in A, D. 574; Oistrakh, Oborin (DG)
 1817: Piano Sonata in B, D. 575; Brendel (Denon)
 1817: Variations on a Theme by Anselm Hüttenbrenner, D. 576; Kempff (DG)

10:00 pm Y2K STATIONWIDE ORGY

Saturday, May 14

9:30 am SCHUBERT 225 (cont.)

1817: Entzückung an Laura, D. 577; Roth, Eisenlohr (Naxos)
 1817: Abschied, D. 578; Fischer-Dieskau, Moore (DG)
 1817: Der Knabe in der Wiege, D. 579; Fischer-Dieskau, Moore (DG)
 1817: Vollendung, D. 579a; Fischer-Dieskau, Moore (DG)
 1817: Die Erde in E, D. 579b; Fischer-Dieskau, Moore (DG)
 1817: Polonaise in B-flat, D. 580; Kremer, Tchakarov, London Symphony Orchestra (DG LP)
 1817: String Trio in B-flat, D. 581; Grumiaux Trio (Philips)
 1817: Gruppe aus dem Tartarus, D. 583; Fischer-Dieskau, Moore (DG)
 1817: Elysium, D. 584; Fischer-Dieskau, Moore (DG)
 1817: Atys, D. 585; Fischer-Dieskau, Moore (DG)
 1817: Erlafsee, D. 586; Fischer-Dieskau, Moore (DG)
 1817: An den Frühling, D. 587; Holzmair, Wyss (Tudor)
 1817: Der Alpenjäger, D. 588; Fischer-Dieskau, Moore (DG)
 1817: Symphony No. 6 in c, D. 589; "Kleine C-Dur-Sinfonie"; Zinman, Zurich Tonhalle Orchestra (RCA)
 1817: Overture in the Italian Style in D, D. 590; Gardner, City of Birmingham Symphony Orchestra (Chandos)
 1817: Two Scherzos, D. 593; Richter (Sony Classical)
 1817: Der Kampf, D. 594; Fischer-Dieskau, Moore (DG)
 1817: Thekla, D. 595a; Boog, Eisenlohr (Naxos)
 1817: Thekla, D. 595b; Anderson, Rupp (RCA)
 1817: Lied eines Kindes, D. 596; Rubens, Eisenlohr (Naxos)
 1817: Overture in the Italian Style in c, D. 597; Saarinen (Naxos)
 1817: Das Dörfchen, D. 598; Knothe, Berlin Radio Chorus (Capriccio)
 1818: Four Polonaises, D. 599; Jussen, A.; Jussen, L. (DG)
 1814: Minuet in c-sharp, D. 600; Hokanson (Northeastern)

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

12:00 pm METROPOLITAN OPERA

Wagner: Die Meistersinger von Nürnberg; Michael Volle, Klaus Florian Vogt, Lise Davidsson, Johannes Martin Kränzle, Georg Zepfenfeld, Paul Appleby, Claudia Mahnke, Martin Gantner, Alexander Symbalyuk, Antonio Pappano conducting. Performance from Fall 2021.

5:45 pm POST-MET VOCAL PROGRAM (time approx.)

6:30 pm SCHUBERT 225 (cont.)

1818: Three Marches Héroïques, D. 602; Eschenbach, Frantz (EMI LP)
 1821: Fantasy in C, D. 605; Waleczek (Naxos)
 1818: Fantasy, Grazer Fantasie in C, D. 605a; Perrotta (Decca)
 1818: March in E, D. 606; Schnabel (Warner Classics)
 1818: Evangelium Johannis 6, D. 607; Roth, Eisenlohr (Naxos)
 1818: Rondo, Notre amitié est invariable in D, D. 608; Argerich, Rabinowitch (Decca)
 1818: Die Geselligkeit, D. 609; Petersen, Vondung, Güra, Jarrot, Berner (Harmonia Mundi)
 1818: Trio, Zu betrachten als verlornere Sohn eines Menuetts, D. 610; Hokanson (Northeastern)
 1818: Auf der Riesenkoppe, D. 611; Fischer-Dieskau, Moore (DG)
 1818: Adagio in E, D. 612; Feltsman (Nimbus Alliance)
 8:00 pm AMERICAN IDIOT: POLITICAL ROCK FROM THE EARLY AUGHTS

Sunday, May 15

8:00 am JUDY GARLAND ORGY

America's favorite kid sister, wholesome girl next door, troubled

star, and gay icon, Judy Garland (1922-1969) lived many complicated lives. Rising to fame in *The Wizard of Oz* (1939), Garland dazzled audiences for decades with her versatile acting and robust, resonant contralto voice. Her 1961 appearance at Carnegie Hall is often called "the greatest night in show business history." Less happily, her too-short career is emblematic of how Hollywood mistreated and exploited the young women who made it money. On the centenary of Judy Garland's birth, WHRB pays tribute to a great Minnesotan and a legend of cinema, recording, and the concert stage.

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Rev. Matthew Ichihashi Potts, PhD, Pusey Minister in the Memorial Church, Plummer Professor of Christian Morals, and Faculty of Divinity, Harvard University.

12:00 pm JUDY GARLAND ORGY (cont.)

3:00 pm SCHUBERT 225 (cont.)

1818: Piano Sonata in C, D. 613; Tirimo (Warner Classics)

1818: An den Mond in einer Herbstnacht, D. 614; Fischer-Dieskau, Moore (DG)

1818: Symphony in D, D. 615; Marriner, Academy of St. Martin in the Fields Orchestra (Decca)

1818: Grablied für die Mutter, D. 616; Fischer-Dieskau, Moore (DG)

1818: Sonata in B-flat, D. 617; Smith, Sellick (Nimbus)

1818: German Dance and Ländler, D. 618; Duo Crommelynck (Claves Records)

1818: Polonaise in B-flat, D. 618a; Clemmow, Goldstone (Divine Art)

1818: Vocal Exercises in C, D. 619; Baker, Fischer-Dieskau, Moore (DG)

1818: Einsamkeit, D. 620; Fischer-Dieskau, Moore (DG)

1818: Der Blumenbrief, D. 622; Fischer-Dieskau, Moore (DG)

1818: Das Marienbild, D. 623; Fischer-Dieskau, Moore (DG)

1818: Eight Variations on a French Song, D. 624; Peeters, Vermeulen (Etcetera)

5:00 pm FROM THE TOP

6:00 pm SCHUBERT 225 (cont.)

1818: Piano Sonata in f, D. 625; Kempff (Decca)

1818: Blondel zu Marien, D. 626; DeGaetani, Kalish (Nonesuch)

1818: Das Abendrot, D. 627; Moll, Garben (Orfeo)

1818: Sonnet, D. 628; Fischer-Dieskau, Moore (DG)

1818: Sonnet, D. 629; Fischer-Dieskau, Moore (DG)

1818: Sonnet, D. 630; Fischer-Dieskau, Moore (DG)

1818: Blanka, D. 631; Janowitz, Gage (DG)

1818: Vom Mitleiden Mariä, D. 632; Kožená, Schmitt, (DG)

1818: Der Schmetterling, D. 633; Streich, Werba (DG)

1818: Die Berge, D. 634; Petersen, Lademann (Solo Musica)

1819: Leise, leise lasst uns singen, D. 635; Wiedermann; Carl Maria von Weber Men's Choir, Berlin (Phoenix Edition)

1819: Sehnsucht, D. 636; Baker, Johnson (Hyperion)

1819: Hoffnung, D. 637; Fischer-Dieskau, Moore (DG)

1819: Der Jüngling am Bache, D. 638; Fischer-Dieskau, Moore (DG)

1819: Widerschein, D. 639; Bostridge, Pappano (Warner Classics)

1819: Das Dorfchen, D. 641; Gandolfi, Coro del Teatro alla Scala di Milano (Warner Classics)

1812: Viel tausend Sterne prangen, D. 642; Ortner, Arnold Schoenberg Choir (Teldec)

1819: German Dance and Ecossaise, D. 643; Endres (Capriccio)

1819: Das Grab, D. 643a; Garcin, Equilbey, Accentus Chamber Choir (Universal Classics)

1820: Die Zauberharfe, D. 644; Masur, Leipzig Gewandhaus Orchestra (Philips)

1819: Allegro moderato and Andante, D. 968; Tal, Groethuysen (Sony)

1819: Introduction, Four Variations on an Original Theme, and Finale in B-flat, D. 968a; Tal, Groethuysen (Sony)

1826: Two Marches Caractéristiques in C, D. 968b; Rohmann, Schiff (Hungaroton)

1819: Die Gebüsche, D. 646; Popp, Gage (Orfeo)

1819: Die Zwillingbrüder, D. 647; Angerer, Stuttgart Radio Symphony Orchestra (FSM/Pantheon LP)

1819: Overture in e, D. 648; Angerer, Stuttgart Radio Symphony Orchestra (Philips)

1819: Der Wanderer, D. 649; Prégardien, Gees (Erato)

1819: Abendbilder, D. 650; Fischer-Dieskau, Moore (DG)

1819: Himmelsfunken, D. 651; Fischer-Dieskau, Moore (DG)

1819: Das Mädchen, D. 652; Schumann, Moore (Warner Classics)

1819: Bertas Lied in der Nacht, D. 653; Moser, Hokanson (Warner Classics)

1819: An die Freunde, D. 654; Fischer-Dieskau, Moore (DG)

1819: Piano Sonata in c-sharp, D. 655; Tirimo (Warner Classics)

1819: Sehnsucht, D. 656; Gardiner, Monteverdi Choir (Decca)

1819: Ruhe, schönstes Glück der Erde, D. 657; Ortner, Arnold Schoenberg Choir (Teldec)

1819: Geistliches Lied, D. 658; Watts, Vignoles (Sony Classical)

1819: Hymne, D. 659; Fischer-Dieskau, Moore (DG)

1819: Geistliches Lied, D. 660; Fischer-Dieskau, Moore (DG)

1819: Geistliches Lied, D. 661; Fischer-Dieskau, Moore (DG)

1819: Geistliches Lied, D. 662; Fischer-Dieskau, Moore (DG)

1819: Der 13. Psalm, D. 663; Friedrich, Eisenlohr (Naxos)

1819: Piano Sonata in A, D. 664; Badura-Skoda (RCA)

1819: Kantate zum Geburtstag des Sängers Johann Michael Vogl, D. 666; Schwarz, Schäfer, Bauer, Eisenlohr (Naxos)

11:00 pm ASMR ORGY PART 2

ASMR, or autonomous sensory meridian response, is a tingling sensation that typically begins on the scalp and moves down the back of the neck and upper spine - and we're bringing you another six hours just chock-full of the good stuff that will scratch the itch you've got right between your frontal lobe and olfactory bulb! Listen to WHRB's ASMR Orgy No. 2 for more of the soap-cutting, slime-smashing, soul-stimulating sounds we delivered last time!

Monday, May 16

9:00 am SCHUBERT 225 (cont.)

1819: Piano Quintet in A, D. 667, "Forellenquintett"; Barenboim, Du Pre, Perlman, Pinchas, Mehta (Teldec Live)

1819: Overture in g, D. 668; Tal and Groethuysen Duo (Sony)

1819: Beim Winde, D. 669; Lorenz, Shetler (Berlin Classics)

1819: Die Sternennächte, D. 670; Haefliger, Dähler (Claves Records)

1819: Trost, D. 671; Fischer-Dieskau, Moore (DG)

1819: Nachtstück, D. 672; Brueggemosman, Zeyen (DG)

1819: Nachtstück, D. 672b; Holzmair, Wyss (Tudor)

1819: Die Liebende schreibt, D. 673; Auger, Olbertz (Berlin Classics)

1819: Prometheus, D. 674; Keenlyside, Martineau (Warner Classics)

1819: Overture in F, D. 675; Ivaldi, Noël Lee (Arion)

1819: Salve regina, Drittes Offertorium in A, D. 676; Mathis, Chmura, Stuttgart Radio Symphony Orchestra (Arabesque LP)

1819: Strophe aus 'Die Götter Griechenlands', D. 677; Fink, Huber (Harmonia Mundi)

1819: Mass No. 5 in A-flat, D. 678; Eathorne, Greevy, Evans, Keyte, St. John's College Choir Cambridge (Decca)

1815: Twelve Ländler, D. 681; Endres (Capriccio)

1820: Über allen Zauber Liebe, D. 682; Björling, Schauwecker (RCA)

1820: Die Sterne, D. 684; Shirai, Höll (Capriccio)

1820: Morgenlied, D. 685; Fischer-Dieskau, Moore (DG)

1820: Frühlingsglaube, D. 686; Grimmer, Diez (SWR Classic)

1820: Nachthymne, D. 687; Fischer-Dieskau, Moore (DG)

1820: Four Canzonen, D. 688; Bartoli, Schiff (Decca)

1823: Lazarus, oder: Die Feier der Auferstehung, D. 689; Mathis, Schwarz, Wulkopf, Hollweg, Laubenthal, Prey, Chmura, South German Radio Chorus of Stuttgart, Stuttgart Radio Symphony Orchestra (Pro Arte LP)

1820: Abendröte, D. 690; Fischer-Dieskau, Moore (DG)

1820: Die Vogel, D. 691; Riches, Middleton (Chandos)

1820: Der Knabe, D. 692; Mittelhammer, Ware (Berlin Classics)

1820: Der Fluss, D. 693; Popp, Gage (Orfeo)

1820: Der Schiffer, D. 694; Williams, Burnside (Delphian)

1820: Namenstagslied, D. 695; Murray, Johnson (Hyperion)

1820: Six Ecossaises, D. 697; Endres (Capriccio)

1820: Des Fräuleins Liebeslauschen, D. 698; Hüsch, Müller (Arabesque LP)

1820: Der entzündete Orest, D. 699; Fischer-Dieskau, Moore (DG)

1820: Freiwilliges Versinken, D. 700; Fischer-Dieskau, Moore (DG)

1820: Sacontala, D. 701; Nold, Havár, Snell, Jarnot, Loges, Bernius, Kammerchor Stuttgart, Deutsche Kammerphilharmonie Bremen (Carus)

1820: Der Jüngling auf dem Hügel, D. 702; Scholl, Halperin (Decca)

1820: String Quartet No. 12 in c, "Quartettsatz," D. 703; Emerson String Quartet (DG)

1820: Gesang der Geister über den Wassern, D. 705; Schumacher, Camerata Musica Limburg (Genuin)

1820: Der 23. Psalm, D. 706; Creed, RIAS Chamber Choir (Harmonia Mundi)

1820: Der zürnenden Diana, D. 707; Schweppe, Fukuda (Etcetera)

1820: Im Walde, D. 708; Beardslee, Shapiro (Bridge)

1822: Symphony in D, D. 708a; (orch Gülke) Gülke, Dresden Staatskapelle (Berlin Classics)

1821: Frühlingsgesang, D. 709; Kohlhepp, Schumacher, Camerata Musica Limburg (Genuin)

1818: Im Gegenwärtigen Vergangenes, D. 710; Güra, Creed, RIAS Chamber Choir (Harmonia Mundi)

1821: Lob der Tränen, D. 711; Fischer-Dieskau, Moore (DG)

1821: Die gefangenen Sänger, D. 712; Schäfer, Gage (Orfeo)

1820: Der Unglückliche, D. 713; Roth, Eisenlohr (Naxos)
 1821: Gesang der Geister über den Wassern, D. 714; Creed, RIAS Chamber Choir, Scharoun Ensemble (Harmonia Mundi)
 1821: Versunken, D. 715; Felix, Badura-Skoda (Arcana)
 1821: Grenzen der Menschheit, D. 716; Dahlmann, Spencer (Capriccio)
 1821: Suleika II, D. 717; Lipovšek, Leonskaja (Orfeo)
 1821: Variation on a Waltz by Anton Diabelli in c, D. 718; Dalberto (Denon)
 1821: Geheimes, D. 719; Augér, Werba (Orfeo)
 1821: Suleika I, D. 720; Shirai, Höll (Capriccio)
 1821: Mahomets Gesang, D. 721; Bästlein, Laux (Naxos)
 1821: German Dance in G-flat, D. 722; Kitchin (Thorofon)
 1821: Die Nachtigall, D. 724; Schumacher, Camerata Musica Limburg (Genuin)
 1821: Linde Weste wehen, D. 725; Jakobi, Schäfer, Eisenlohr (Naxos)
 1821: Mignon I, D. 726; Lipovšek, Leonskaja (Orfeo)
 1821: Mignon II, D. 727; Augér, Olbertz (Berlin Classics)
 1821: Johanna Sebus, D. 728; Bostridge, Andsnes (Warner Classics)
 1821: Symphony No. 7 in E, D. 729; Edusei, Munich Symphony (Solo Musica)
 1821: Der Blumen Schmerz, D. 731; Fischer-Dieskau, Moore (DG)
 1821: Alfonso und Estrella, D. 732; Mei, Trost, Muff, Schmeckenbecher, Werba, Cossutta, Monti, Chernoch, Korsten, Cagliari Theatre Chorus and Orchestra (Dynamic)
 1818: Three Marches Militaires, D. 733; W. Klien, B. Klien (Turnabout LP)
 1821: Two Dance Sketches, D. 980a; Cotik (Centaur)
 1821: Two Ländler in E-flat, D. 980b; Endres (Capriccio)
 1821: Two Ländler in D-flat, D. 980c; Endres (Capriccio)
10:00 pm REVISITING RIOT GRRRL: RECORD HOSPITAL'S DEPARTMENT-WIDE ORGY

Tuesday, May 17

9:00 am SCHUBERT 225 (cont.)
 1822: Sixteen Ländler and Two Ecosais, D. 734; Kapell (RCA Red Seal)
 1822: One Galop and Eight Ecosais, D. 735; Bordoni (Divox)
 1822: Der Wintertag, D. 984; Hopstock, Schumacher, Camerata Musica Limburg (Genuin)
 1822: Der Graf von Habsburg, D. 990; Odinius, Eisenlohr (Naxos)
 1822: Ihr Grab, D. 736; Fischer-Dieskau, Moore (DG)
 1822: An die Leier, D. 737; Fischer-Dieskau, Moore (Orfeo)
 1822: Im Haine, D. 738; Scholl, Halperin (Decca)
 1814: Tantum ergo, D. 739; Schlöter, Bavarian Radio Chorus, Bavarian Radio Symphony Orchestra, Sawallisch (EMI)
 1822: Frühlingesgesang, D. 740; Froschauer, Cologne Radio Chorus (Phoenix Edition)
 1821: Sei mir gegrüßt, D. 741; Hotter, Martin (Orfeo)
 1821: Der Wachtelschlag, D. 742; Forrester, Raucheisen (audite)
 1822: Selige Welt, D. 743; Genz, Höll (Capriccio)
 1822: Schwanengesang, D. 744; Elsnér, Höll (Capriccio)
 1822: Die Rose, D. 745; Shirai, Höll (Capriccio)
 1822: Am See, D. 746; Fischer-Dieskau, Moore (DG)
 1822: Geist der Liebe, D. 747; Froschauer, Cologne Radio Chorus (Capriccio)
 1822: Am Geburtstage des Kaisers, D. 748; Ortner, Vienna Konzertverein Orchestra, Arnold Schoenberg Choir (Teldec)
 1822: Herrn Josef Spau, Assessor in Linz, D. 749; Fischer-Dieskau, Moore (DG)
 1822: Die Liebe hat gelogen, D. 751; Fischer-Dieskau, Moore (DG)
 1822: Nachtviolen, D. 752; Schwarzkopf, Fischer (EMI)
 1822: Heliopolis I, D. 753; Fischer-Dieskau, Moore (DG)
 1822: Heliopolis II, D. 754; Moll, Garben (Orfeo)
 1822: Du liebtest mich nicht-sharp, D. 756; Ameling, Demus (Deutsche Harmonia Mundi)
 1822: Gott in der Natur, D. 757; Casper, Knothe, Berlin Radio Chorus (Phoenix Edition)
 1822: March in b, D. 757a; Waleczek (Naxos)
 1822: Todesmusik, D. 758; Tynan, Burnside (Delphian)
 1822: Symphony No. 8 in b, D. 759, "Unfinished"; Haitink, Royal Concertgebouw Orchestra (Decca)
 1822: Overture to the Opera "Alfonso und Estrella", D. 759a; Waleczek (Naxos)
 1822: Wanderer Fantasy in C, D. 760; Fleisher (Sony)
 1822: Schatzgräbers Begehr, D. 761; Holl, Jansen (Challenge Classics)
 1822: Schwestergross-sharp, D. 762; Ameling, Baldwin (Decca)
 1822: Schicksalslenker, blicke nieder, D. 763; Moser, Ortner, Arnold

Schoenberg Choir (Teldec)
 1822: Der Musensohn, D. 764; Fassbaender, Garben (Sony)
 1822: An die Entfernte, D. 765; Fischer-Dieskau, Moore (DG)
 1822: Am Flusse, D. 766; Fassbaender, Garben (Sony)
 1822: Willkommen und Abschied, D. 767; Fingerlos, el Mouissi (Oehms Classics)
 1822: Two German Dances in D-flat, D. 974; Schuchter (Tudor)
 1824: Wanders Nachtlied, D. 768; Fassbaender, Garben (Sony)
 1823: Two German Dances, D. 769; van den Hoek (Brilliant Classics)
 1823: Piano Sonata in e, D. 769a; Tirimo (Warner Classics)
 1823: Drang in die Ferne, D. 770; Kristjánsson, Schmalcz (Genuin)
 1822: Der Zwerg, D. 771; Fischer-Dieskau, Moore (DG)
 1822: Wehmut, D. 772; Fischer-Dieskau, Moore (DG)
 1823: Three German Dances, D. 971; Dalberto (Denon)
 1823: Jünglingswonne, D. 983; Schumacher, Camerata Musica Limburg (Genuin)
 1823: Liebe, D. 983a; Sund, Orphei Drängar (BIS)
 1823: Zum Rundetanz, D. 983b; Ortner, Arnold Schoenberg Choir (Teldec)
 1823: Die Nacht, D. 983c; Creed, RIAS Chamber Choir (Harmonia Mundi)
 1823: Overture to the Opera "Alfonso und Estrella", D. 773; Muller, Steigerwalt (Centaur)
 1823: Auf dem Wasser zu singen, D. 774; Schwarzkopf, Fischer (EMI)
 1823: Dass sie hier gewesen, D. 775; Fischer-Dieskau, Moore (DG)
 1823: Du bist die Ruh, D. 776; Fischer-Dieskau, Moore (DG)
 1823: Lachen und Weinen, D. 777; Fischer-Dieskau, Moore (DG)
 1823: Greisengesang, D. 778; C. Pregardien, Drake (Challenge Classics)
 1823: Die Wallfahrt, D. 778a; Boesch, Kehring (Naxos)
 1823: Ich hab in mich gesogen, D. 778b; Fischer-Dieskau, Moore (DG)
 1823: 34 Valses sentimentales, D. 779; Petrov (Talents of Russia)
 1823: Six Moments Musicaux, D. 780; Schiff (ECM)
 1823: Twelve Ecosais, D. 781; Brendel (Decca)
 1824: Ecosaise in D, D. 782; Endres (Capriccio)
 1823: Sixteen German Dances and Two Ecosais, D. 783; Brendel (Philips)
 1823: Piano Sonata, Grande Sonate in a, D. 784; Kissin (Philips)
 1823: Der zürnende Barde, D. 785; Refuss, Martin, Hans Willi Häusslein (Decca)
 1823: Viola, D. 786; Bostridge, Andsnes (EMI)
 1823: Die Verschworenen, D. 787; Schellenberger, Berlin Symphony Orchestra (Solo Musica)
 1823: Lied, D. 788; Connell, Johnson (Hyperion)
 1823: Pilgerweise-sharp, D. 789; Bostridge, Andsnes (EMI)
 1823: Three German Dances, D. 973; Hoek (Brilliant Classics)
4:00 pm Schubert Settings/Resettings
 1812: Der Geistertanz, D. 15; Bauer, Eisenlohr (Naxos)
 1812: Der Geistertanz, D. 15a; Seyboldt, Schubert Hoch Vier Männerquartett (K und K Verlagsanstalt)
 1814: Der Geistertanz, D. 116 (3rd setting); Pears, Britten (Decca)
 1816: Der Geistertanz, D. 494; Mancusi, Chorus Viennensis (Decca)
 1815: Sehnsucht (Nur wer die Sehnsucht kennt), D. 310a (1st version); Ziesak, Eisenlohr (Naxos)
 1815: Sehnsucht (Nur wer die Sehnsucht kennt), D. 310b (2nd version); Ziesak, Eisenlohr (Naxos)
 1816: Sehnsucht (Nur wer die Sehnsucht kennt), D. 359 (2nd setting); Camarinha, Héreau (Mirare)
 1816: Sehnsucht (Nur wer die Sehnsucht kennt), D. 481 (3rd setting); Augér, Olbertz (Berlin Classics)
 1819: Sehnsucht (Nur wer die Sehnsucht kennt), D. 656; Knothe, Berlin Radio Chorus (Capriccio)
 1815: Das Grab, D. 330; Lorenz, Shetler (Berlin Classics)
 1816: Das Grab (3rd setting), D. 377; Schumacher, Frese, Camerata Musica Limburg (Genuin)
 1817: Das Grab, D. 569 (4th setting); Fischer-Dieskau, Moore (DG)
 1819: Das Grab (5th setting), D. 643a; Ortner, Arnold Schoenberg Choir (Teldec)
 1816: Fischerlied, D. 351 (1st setting); Fischer-Dieskau, Moore (DG)
 1817: Fischerlied, D. 364; Ortner, Arnold Schoenberg Choir (Teldec)
 1817: Fischerlied, D. 562 (2nd setting); Fischer-Dieskau, Moore (DG)
 1816: Gesang der Geister über den Wassern (1st setting), D. 484 (fragment completed by P.R. van Hoorickx); Roth, Eisenlohr (Naxos)
 1817: Gesang der Geister über den Wassern, D. 538; Mancusi, Chorus Viennensis (Decca)
 1820: Gesang der Geister über den Wassern, D. 705 (arr. A. Frese); Camerata Musica Limburg; Frese, Andreas; Schumacher, Jan (Genuin)
 1821: Gesang der Geister über den Wassern, Op. 167, D. 714;

Monteverdi Choir, male section; Vienna Philharmonic Orchestra; Gardiner, John Eliot (DG)

6:00 pm SCHUBERT 225 (cont.)

1823: Twelve Ländler, D. 790; Goode (Nonesuch)

1823: Vergissmeinnicht, D. 792; Janowitz, Gage (DG)

1823: Das Geheimnis, D. 793; Holzmair, Wyss (Tudor)

1823: Der Pilgrim, D. 794; Baker, Johnson (Hyperion)

1823: Die schöne Müllerin, D. 795; Sylvan, Breitman (EMI)

1823: Fierabras, D. 796; Kertész, Vienna Philharmonic (London LP)

1823: Rosamunde, Fürstin von Zypern, D. 797; Yachmi, Münchinger, Vienna State Opera Chorus, Vienna Philharmonic (Pro Arte LP)

1823: Overture to the Opera "Fierabras" in F, D. 798; Muller, Steigerwalt (Centaur)

1823: Im Abendrot, D. 799; Schwanewilms, Spencer (Capriccio)

1825: Der Einsame, D. 800; Wunderlich, Giesen (SWR)

1825: Dithyrambe, D. 801; Fischer-Dieskau, Moore (DG)

1824: Introduction and Variations on Trockne Blumen, D. 802; Pahud, le Sage (Valois)

1824: Octet in F, D. 803; Kremer, van Keulen, T. Zimmermann, Geringas, Posch, Brunner, Vlatkovic, Thunemann (DG)

1824: Der Sieg, D. 805; Moll, Garben (Orfeo)

1824: Abendstern, D. 806; Shirai, Höll (Capriccio)

1824: Auflösung, D. 807; Shirai, Höll (Capriccio)

1824: Gondelfahrer, D. 808; Baker, Moore (Warner Classics)

1824: Gondelfahrer, D. 809; Creed, RIAS Chamber Choir (Harmonia Mundi)

1824: String Quartet No. 13 in a, D. 804, "Rosamunde"; Alban Berg Quartet (Warner Classics)

Wednesday, May 18

9:00 am SCHUBERT 225 (cont.)

1824: String Quartet No. 14 in d, D. 810, "Der Tod und das Mädchen"; Takács Quartet (Decca)

1824: German Dance in D, D. 975; Endres (Capriccio)

1824: Salve regina in C, D. 811; Schumacher, Camerata Musica Limburg (Genuin)

1824: Grand Duo in C, D. 812; Eschenbach, Frantz (EMI)

1824: Eight Variations on an Original Theme in A-flat, D. 813; Vosgerchian, Goldberg (Sippur)

1824: Four Ländler, D. 814; Tal, Groethuysen (Sony)

1824: Gebet, D. 815; Petersen, Vondung, Güra, Jamot, Berner (Harmonia Mundi)

1824: Three Ecosais, D. 816; Endres (Capriccio)

1824: Ungarische Melodie in b, D. 817; Schiff (London)

1824: Divertissement à l'hongroise in g, D. 818; A. Schnabel, K.-U. Schnabel (Arabesque)

1824: 6 Grandes Marches, D. 819; Eschenbach, Frantz (EMI LP)

1824: 6 German Dances, D. 820; Schiff (London)

1824: Cotillon in E-flat, D. 976; Endres (Capriccio)

1824: Waltz in A-flat, D. 978; Endres (Capriccio)

1824: Arpeggione Sonata in a, D. 821; Ma, Ax (Sony)

1824: Lied eines Kriegers, D. 822; Moser, Ortner, Arnold Schoenberg Choir (Teldec)

1826: Divertissement sur des motifs originaux français in e, D. 823; Eschenbach, Frantz (EMI)

1826: Six Polonaises, D. 824; Tal and Groethuysen Duo (Sony)

1826: Wehmut, D. 825; Mancusi, Chorus Viennensis (Decca)

1826: Ewige Liebe, D. 825a; Schumacher, Camerata Musica Limburg (Genuin)

1825: Flucht, D. 825b; Mancusi, Chorus Viennensis (Decca)

1828: Wehmut, D. 825; Mancusi, Chorus Viennensis (Decca)

1823: Nacht und Träume, D. 827; Schumann, Moore (Angel LP)

1825: Die junge Nonne, D. 828; Schwarzkopf, Fischer (EMI)

1826: Leb' wohl du schöne Erde, D. 829; Fischer-Dieskau, Moore (DG)

1825: Lied der Anne Lyle, D. 830; Ludwig, Gage (DG)

1825: Gesang der Norna, D. 831; Janowitz, Gage (DG)

1825: Des Sängers Habe, D. 832; Fischer-Dieskau, Moore (DG)

1825: Der blinde Knabe, D. 833; Holl, Jansen (Challenge Classics)

1825: Im Walde, D. 834; Gerhaer, Huber (Sony)

1825: Bootgesang, D. 835; Scharpf, Die Singphoniker (cpo)

1825: Cronach, D. 836; Creed, RIAS Chamber Choir (Harmonia Mundi)

4:00 pm Historic Performances

Schubert: Twelve Ländler, D. 790, Nos. 1, 3-8, 11; Fleisher (Columbia, 1959)

Schubert: Piano Trio No. 1 in B-flat, D. 898; Cortot, Thibaud, Casals (Pristine Classical, 1926)

Schubert: Piano Quintet in A, D. 667, "Forellenquintett"; Curzon, members of the Vienna Octet (Decca, 1957)

Schubert: Andantino varié from Divertissement sur des motifs originaux français, D. 823; Britten, Richter (Decca, 1965)

Schubert: Die schöne Müllerin, D. 795; Hüsch, Müller (Pristine Classical, 1934)

6:30 pm

1825: Ellens Gesang I, D. 837; Norman, Gage (Decca)

1825: Ellens Gesang II, D. 838; Baker, Moore (Warner Classics)

1825: Ellens Gesang III, D. 839; Ysaÿe (CBS)

1825: Piano Sonata, Reliquie in C, D. 840; Richter (Philips)

1825: Two German Dances, D. 841; Dalberto (Denon)

1825: Totengräbers Heimweh, D. 842; Rehfuß, Martin, Hans Willi Häusslein (Decca)

1825: Lied des gefangenen Jägers, D. 843; Prégardien, Gees (Virgin)

1825: Waltz, Albumblatt in G, D. 844; Dalberto (Denon)

1825: Piano Sonata in a, D. 845; Haskil (Music & Arts)

1825: Normans Gesang, D. 846; Vollestad, Hjelset (Simax)

1825: Trinklied aus dem 16. Jahrhundert, D. 847; Mancusi, Chorus Viennensis (Decca)

1825: Nachtmusik, D. 848; Schumacher, Camerata Musica Limburg (Genuin)

1825: Piano Sonata, Gasteiner in D, D. 850; Gilels (RCA)

1825: Das Heimweh, D. 851; Fischer-Dieskau, Moore (DG)

1825: Die Allmacht, D. 852; Fischer-Dieskau, Moore (DG)

1825: Auf der Bruck, D. 853; Fischer-Dieskau, Moore (DG)

1825: Fülle der Liebe, D. 854; Popp, Gage (Angel LP)

1825: Wiedersehn, D. 855; Bostridge, Andsnes (Warner Classics)

1825: Abendlied für die Entfernte, D. 856; Fischer-Dieskau, Moore (DG)

1825: Two Szenen aus dem Schauspiel 'Lacrimas', D. 857; Fischer-Dieskau, Moore (DG)

1825: Grande Marche Funèbre in c, D. 859; Eschenbach, Frantz (EMI LP)

1825: An mein Herz, D. 860; Popp, Gage (Angel)

1825: Der liebliche Stern, D. 861; Ameling, Baldwin (Decca)

1825: Um Mitternacht, D. 862; Fischer-Dieskau, Moore (DG)

1825: Wiegeliend, D. 867; Skovhus, Vldar (Capriccio)

1826: Totengräber-Weise-sharp, D. 869; Gerhaer, Huber (Sony)

1826: Der Wanderer an den Mond, D. 870; Fingerlos, Mouissi (Capriccio)

1826: Das Zügelglocklein, D. 871; Shirai, Höll (Capriccio)

1826: O Quell, was strömt du rasch und wild, D. 874; Schreier, Johnson (Hyperion)

1826: Waltz in G, D. 979; Endres (Capriccio)

1826: Two Waltzes, D. 980; Bordini (EMI)

Thursday, May 19

9:00 am SCHUBERT 225 (cont.)

1826: Waltz, Kupelwieser-Walzer in G-flat, D. Anh.I/14; Thibaudet (Decca)

1826: Mondenschein, D. 875; Podger, Gardiner, Monteverdi Choir (Decca)

1826: Die Allmacht, D. 875a; Casper, Knothe, Berlin Soloists (Capriccio)

1826: Im Jänner 1817, D. 876; Edelmann, Spencer (Capriccio)

1826: Four Gesänge aus "Wilhelm Meister", D. 877; Groop, Jansen (Ondine)

1826: Am Fenster, D. 878; Shirai, Höll (Capriccio)

1826: Sehnsucht, D. 879; Skovhus, Vldar (Capriccio)

1826: Im Freien, D. 880; Janowitz, Gage (DG)

1826: Fischerweise, D. 881; Schwarzkopf, Moore (Orfeo)

1826: Im Frühling, D. 882; Seefried, Werba (Orfeo)

1826: Lebensmut, D. 883; Henschel, Deutsch (Harmonia Mundi)

1826: Über Wildemann, D. 884; Henschel, Deutsch (Harmonia Mundi)

1826: Grande Marche Héroïque in a, D. 885; Eschenbach, Frantz (Warner Classics)

1826: Two Marches caracteristiques, D. 886; Eschenbach, Frantz (EMI LP)

1826: String Quartet No. 15 in G, D. 887; Emerson String Quartet (DG)

1826: Trinklied, D. 888; Fischer-Dieskau, Moore (DG)

1826: Ständchen, D. 889; Fischer-Dieskau, Moore (DG)

1826: Hippolits Lied, D. 890; Fischer-Dieskau, Moore (DG)

1826: An Silvia, D. 891; Fischer-Dieskau, Moore (DG)

1826: Nachthele, D. 892; Güra, Creed, RIAS Chamber Choir (EMI)

1826: Grab und Mond, D. 893; Creed, RIAS Chamber Choir (EMI)

1826: Piano Sonata, Fantasie in G, D. 894; Richter (Decca)

1826: Rondo, Rondeau brillant in b, D. 895; Sziget, Bussotti (Sony)

unknown: Twelve Valses Nobles, D. 969; Feltsman (Nimbus Alliance)

unknown: Six Ländler, D. 970; Endres (Capriccio)

unknown: March in b, D. deest; Waleczek (Naxos)

1:30 pm Schubert's Arrangements

Schubert (arr. Cortot): Am Tage Aller Seelen, D. 343, "Litanei auf des Fest Allerseelen"; Cortot (apr, 1948)

Schubert (arr. Kabalevsky): Fantasy in f, D. 940; Gilels, Kondrashin, USSR State Symphony Orchestra (Melodiya, 1962)

Pink Martini: Song, "And Then You're Gone"; Pink Martini (Heinz, 2009)

Schubert (arr. Liszt): Ständchen from Schwanengesang, S. 560, No. 4; Horowitz (DG, 1989)

2:00 pm

1827: Widerspruch, D. 865; Holzmair, Cooper (Decca)

1827: Allegretto in c, D. 900; Andsnes (Warner Classics)

1827: Zur guten Nacht, D. 903; Bauer, Ullmann, Schäfer, Schmidl, Eisenlohr (Naxos)

1827: Alinde, D. 904; Fischer-Dieskau, Moore (DG)

1827: An die Laute, D. 905; Wunderlich, Giesen (DG)

1827: Der Vater mit dem Kind, D. 906; Fischer-Dieskau, Moore (DG)

1827: Romanze des Richard Löwenherz, D. 907; Hotter, Raucheisen (Music & Arts)

1827: Eight Variations on a Theme from Hérold's Marie, D. 908; Tal and Groethuysen Duo (Sony)

1827: Jägers Liebeslied, D. 909; Fischer-Dieskau, Moore (DG)

1827: Schiffers Scheidelied, D. 910; Fischer-Dieskau, Moore (DG)

1827: Winterreise, D. 911; Hotter, Moore (EMI)

1827: Schlachtlied, D. 912; Die Singphoniker (cpo)

1827: Nachtgesang im Walde, D. 913; Creed, RIAS Chamber Choir, Scharoun Ensemble (Harmonia Mundi)

1827: Frühlingslied, D. 914; Mancusi, Chorus Viennensis (Decca)

1827: Allegretto in c, D. 915; Richter (Monitor LP)

1827: Das stille Lied, D. 916; Die Singphoniker (cpo)

1827: Song in C, D. 916a; Schwarzkopf, Moore (Orfeo)

1827: Frühlingslied, D. 919; Sindram, Eisenlohr (Naxos)

1827: Wein und Liebe, D. 901; Froschauer, Cologne Radio Chorus (Capriccio)

1827: Das Lied im Grtinen, D. 917; Schwarzkopf, Fischer (EMI)

1827: Der Graf von Gleichen, D. 918; Coleman Detwiler, Driscoll, Thomas, Heaston, Zifchak, Diamond, Skelton, Seminatore, Samuel, Cincinnati Chamber Choir and Philharmonia Orchestra (Centaur)

1827: Ständchen, D. 920; Baker, Leppard, English Chamber Orchestra Chorus (UMG)

1827: Deutsche Messe, D. 872; Lindsley, Schreckenbach, Hollweg, Grönroos, RIAS Chamber Chorus, Berlin Radio Symphony Orchestra (Capriccio)

1827: Piano Piece in C, D. 916b; Miodini (Brilliant Classics)

1827: Piano Piece in c, D. 916c; Miodini (Brilliant Classics)

1827: Piano Trio, Notturmo in E-flat, D. 897; Takács Quartet (Artek)

1827: Piano Trio No. 1 in B-flat, D. 898; Rubinstein, Heifetz, Feuermann (RCA)

1827: Impromptu in c, D. 899, No. 1; Uchida (Sony)

1827: Impromptu in E-flat, D. 899, No. 2; Lipatti (EMI)

1827: Impromptu in G-flat, D. 899, No. 3; Curzon (Decca)

1827: Impromptu in A-flat, D. 899, No. 4; Rubinstein (BBC)

1827: Three Gesänge, D. 902; Bruson, Creed (Capriccio)

1827: Heimliches Lieben, D. 922; Tilling, Rivinius (BIS)

1827: Ein altschottische Ballade, D. 923; Garcin, Equilbey, Accentus Chamber Choir (Universal Classics)

1827: Twelve Grazer Walzer, D. 924; Bushakevitz (Hanssler Classic)

1827: Grazer Galopp in C, D. 925; Schiff (London)

1827: Das Weinen, D. 926; Fischer-Dieskau, Moore (DG)

1827: Vor meiner Wiege, D. 927; Fischer-Dieskau, Moore (DG)

1827: Fröhliches Scheiden in F, D. 896; Schade, Johnson (Hyperion)

1827: Sie in jedem Liede, D. 896a; Schade, Johnson (Hyperion)

1827: Wolke und Quelle, D. 896b; Schade, Johnson (Hyperion)

1827: Kindermarsch, D. 928; Tal, Groethuysen (Sony)

Friday, May 20

9:00 am SCHUBERT 225 (cont.)

1827: Piano Trio No. 2 in E-flat, D. 929; Stern, Istomin, Rose (Sony)

1827: Der Hochzeitsbraten, D. 930; Petersen, Güra, Jarnot, Berner (Harmonia Mundi)

1827: Der Wallensteiner Lanzknecht beim Trunk, D. 931; Fischer-Dieskau, Moore (DG)

1827: Der Kreuzzug, D. 932; Prey, Hokanson (DG)

1827: Des Fischers Liebesglück, D. 933; Hotter, Martin (Orfeo)

1827: Fantasy in C, D. 934; Oistrakh, Bauer (Melodiya-Angel LP)

1827: Impromptu in f, D. 935, No. 1; Schnabel (Pristine Classical)

1827: Impromptu in A-flat, D. 935, No. 2; Demus (DG)

1827: Impromptu in B-flat, D. 935, No. 3, "Rosamunde"; Uchida

(Philips)

1827: Impromptu in f, D. 935, No. 4; Zimmerman (DG)

1827: Kantate für Irene Kiesewetter, D. 936; Moser, Schrockmayr, Ortner, Arnold Schoenberg Choir (Teldec)

1827: Der Winterabend, D. 938; Fischer-Dieskau, Moore (DG)

1827: Die Sterne, D. 939; Padmore, Lewis (Harmonia Mundi)

1827: Fantasy in f, D. 940; Levin, Bilson (DG Archiv)

1827: Mirjams Siegesgesang, D. 942; Landshamer, Zeyen, Arman, Bavarian Radio Chorus (BR-Klassik)

1827: Auf dem Strom, D. 943; Valente, Bloom, Serkin (CBS LP)

1827: Symphony No. 9 in c, D. 944, "The Great"; Wand, Berlin Philharmonic (RCA)

1827: Herbst, D. 945; Skovhus, Vlado (Capriccio)

1827: Der Tanz, D. 826; Casper, Knothe, Berlin Soloists (Capriccio)

1827: Tre Allegrostücke, D. 946; Gieseking (Seraphim LP)

1827: Allegro in a, D. 947, "Lebensstürme"; Eschenbach, Frantz (EMI)

1827: Hymnus an den heiligen Geist, D. 948; Ortner, Arnold Schoenberg Choir (Teldec)

1828: Symphony No. 10 in D, D. 936a; Marriner, Academy of St Martin in the Fields Orchestra (Decca)

1828: Lebensmut, D. 937; Holzmair, Cooper (Decca)

1828: Mass No. 6 in E-flat, D. 950; Organosova, Remmert, van der Walt, Holzmair, Scharinger, Harmoncourt, Chamber Orchestra of Europe, Arnold Schoenberg Choir (Elatus)

1828: Rondo in A, D. 951; Pires, Castro (DG)

1828: Fugue in e, D. 952; T. Nickel, N. Nickel (Arsis)

1828: Psalm 92, D. 953; Fischer-Dieskau, Sawallisch, Capella Bavariae (Warner Classics)

1828: Four Refrainlieder, D. 866; Groop, Jansen (Ondine)

1828: Das Echo, D. 990c; Arroyo, Hokanson (SWR Classic)

1828: Glaube, Hoffnung und Liebe, D. 954; Schumacher, Camerata Musica Limburg (Genuin)

1828: Glaube, Hoffnung und Liebe, D. 955; Fischer-Dieskau, Moore (DG)

1828: Widerschein, D. 949; Hüscher, Müller (Arabesque LP)

1828: Schwanengesang, D. 957; Schreier, Schiff (Decca)

1828: Piano Sonata in c, D. 958; Brendel (Philips)

1828: Piano Sonata in A, D. 959; Uchida (Philips)

1828: Lecture on Piano Sonata in B-flat, D. 960; Schiff (live)

1828: Piano Sonata in B-flat, D. 960; Fleisher (Columbia)

1828: Tantum ergo, D. 962; Marschik, Vienna Boys Choir, Chorus Viennensis, Vienna Volksoper Orchestra (Universal Classics)

1828: Intende voci, D. 963; Thomas, Gielen, Slovak Philharmonic Chorus, South West German Radio Symphony Orchestra, Baden-Baden and Freiburg (SWR Classic)

1828: Der Hirt auf dem Felsen, D. 965; Valente, Wright, Serkin (Sony)

1828: Die Taubenpost, D. 965a; Müller-Brachmann, Schultz (Pan Classics)

1828: String Quintet in C, D. 956; Alban Berg Quartet, H. Schiff (EMI)

Saturday, May 21

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

1:00 pm METROPOLITAN OPERA

Donizetti: Lucia di Lammermoor; Nadine Sierra, Javier Camarena, Artur Ruciński, Matthew Rose, Riccardo Frizza conducting.

4:45 pm POST-MET VOCAL PROGRAM (time approx.)

Sunday, May 22

11:00 am MEMORIAL CHURCH SERVICE

Preacher: The Rev. Matthew Ichihashi Potts, PhD, Pusey Minister in the Memorial Church, Plummer Professor of Christian Morals, and Faculty of Divinity, Harvard University.

2:00 pm FRANCK ORGY

Belgian-born composer César-Auguste Jean-Guillaume Hubert Franck (1822-1890) had an exceptional influence on Romantic music. As teacher, organist, and mentor he was beloved by audiences and Paris Conservatoire students, to whom he was known as Père Franck. Yet his compositional output was relatively small, both in number and scope – he wrote dozens of songs and chamber pieces, yet only one symphony. Two centuries after his birth, WHRF will pay tribute to César Franck, featuring works both well-known and undeservedly obscure.

Times are approximate and subject to change.

1836: Piano Concerto No. 2 in b, Op. 011, CFF 135; Hoek, Benzi, Arnhem Philharmonic Orchestra (Naxos)

1836: Grande Fantaisie No. 2 in D, Op. 014, CFF 4; Bertoldi (Dynamic)
 1837: Piano Trio No. 2 in B-flat, "Trio de salon," Op. 1, No. 2, CFF 112; Bekova Sisters (Chandos)
 c. 1837: Grande Fantaisie No. 3, Op. 019, CFF 7; Bertoldi (Dynamic)
 1839: Piano Trio No. 1 in f-sharp, Op. 1, No. 1, CFF 111; Munich Piano Trio (Calig)
 1841: Piano Trio No. 3 in b, Op. 1, No. 3, CFF 113; Bekova Sisters (Chandos)
 1842: Églogue, Op. 3, CFF 10; Wass (Naxos)
 1843: Andantino Quietoso for Violin and Piano in E-flat, Op. 6, CFF 115; Rosa, Powell (Champs Hill)
5:00 pm FROM THE TOP

6:00 pm CÉSAR FRANCK ORGY (cont.)
 1888: Song, "La Procession: Dieu s'avance à travers les champs!," CFF 160; Caruso, Rogers, Victor Orchestra (Naxos, 1916)
 1885: Symphonic Variations, CFF 137; Cortot, Ronald, London Philharmonic (Naxos, 1934)
 1886: Violin Sonata in A, CFF 123; Heifetz, Rubinstein (RCA, 1937)
 1872: Symphonic Poem, "Rédemption" (orig.), Op. 22, CFF 184; Defauw, Chicago Symphony Orchestra (RCA, 1946)
7:00 pm
 1842: Duo for Piano Four Hands No. 1, on "God Save the King," Op. 4; Egri, Pertis (Hungaroton)
 1842: Piano Trio No. 4 in b, Op. 2, CFF 114; Bekova Sisters (Chandos)
 1843: Grand Caprice No. 1, Op. 5, CFF 11; Hough (Hyperion)
 1843: Souvenir d'Aix-la-Chapelle, CFF 12; Severus (Naxos)
 1843: Song, "Le sylphe," CFF 140; Garnier, Jouan, Cemin (Alpha)
 c. 1843: Song, "L'émir de Bengador," CFF 139; Delcour, Schils (Maguelone Music)
 c. 1843: Song, "Robin Gray," CFF 141; Letai Kiss, Hauser (Hungaroton)
 1844: Four songs by Franz Schubert, arr. for Piano, Op. 8, CFF 247; Severus (Naxos)
 1844: Duo for Violin and Piano on Motifs from Dalayrac's "Gulistán," Op. 14, CFF 117; Sirbu, Sarbu (Dynamic)
 1844: Ballade, Op. 9, CFF 13; Severus (Naxos)
 1845: Fantaisie sur deux airs polonaises, Op. 15, CFF 16; Bertoldi (Dynamic)
 1845: Petit rien No. 2, Valse; Matkowska (Arion)
 1846: Song, "Ô vous qu'elle a pris pour modèle," CFF 199; Weynants, Mahieu, Vanmarsenille, Lenaerts, Namur Chamber Choir (Musique en Wallonie)
 1846: Symphonic Poem, "Ce qu'on entend sur la montagne," CFF 126; Priestman, RTBF Symphony Orchestra (Schwann)
 1849: Songs, "Aimer," "Ninon," CFF 147-148; Christoyannis, Cohen (Bru Zane)

10:00 pm
 1854: Piece for Organ No. 2 in A; Antonello (Fagott)
 1858: Piece for Harmonium No. 5, arr. for Oboe and Piano; Lencsés, Killian (Audite)
 1859: Sacred Canticle, "Le garde d'honneur," CFF 204; Weynants, Vanmarsenille, Lenaerts, Namur Chamber Choir (Musique en Wallonie)
 1860: Mass à 3 in A, Op. 12, CFF 203b; Bodi, Wendler, Racz, Karasszon, Kocsis, Molnar, Nagy, Kamp, Debrecen Kodaly Choir (Hungaroton)
 1858-63: L'Organiste, Vol. 2, Andantino in A-flat, CFF 86; Lehotka (Hungaroton)
 1858-63: L'Organiste, Vol. 2, Grand Chorus in E-flat, CFF 36B; Kirm (IFO)
 1861: Offertory, "Quae est ista," CFF 212; Spicher, Rebelo, Corboz, Lausanne Vocal Ensemble (Mirare)
 1861: Offertory, "Domine Deus in simplicitate," CFF 210; Verdin, Duijck, Flemish Radio Choir (Etcetera)
 1861: Offertory, "Dextera Domini," CFF 211; Corboz, Lausanne Vocal Ensemble (Mirare)
 1862: Prelude, Fugue, and Variation, Op. 18, CFF 30A; Johnson (Titanic)

Monday, May 23

1:00 pm FRANCK ORGY (cont.)
 1863: Five Pieces for Harmonium, Op. 23, CFF 32; Verdin (Ricercar)
 1865: Motet, "O salutaris," M. 56, CFF 208/1; Verdin, Duijck, Flemish Radio Choir (Etcetera)
 1865: Motet, "Ave Maria," CFF 208/2; Corboz, Lausanne Vocal Ensemble (Mirare)
 1865: Motet, "Tantum ergo," CFF 208/3; Wilson, Verdin, Kennedy,

Christ Church Schola Cantorum (Loft)
 1865: Les plaintes d'une poupée, CFF 21; Hough (Hyperion)
 1874: Symphonic Poem, "Rédemption" (rev.), Op. 22, CFF 184; Hubeaux, Niquet, Flemish Radio Choir, Liège Royal Philharmonie (Musique en Wallonie)
 1876: Symphonic Poem, "Les Éolides," CFF 127; Tortelier, BBC Symphony Orchestra (Chandos)
 1878: Entrée for Harmonium in E, CFF 37; Verdin (Ricercar)
 1878: Cantabile in B, CFF 103; Lebrun (Naxos)
 1878: Pièce héroïque in b, Op. 37, CFF 104; Biggs (Columbia LP)
 1878-79: Piano Quintet in f, CFF 121; Michiels, Spiegel String Quartet (MDG)
 1880-81: Cantata, "Rébecca": "Choeur des chameliers," CFF 187; Stagnoli, Tillac, French Army Choir (Indesens)

1880-81: Cantata, "Rébecca": "En toi, mon Dieu, notre âme se confie," "Sous l'ombre fraîche des palmiers," CFF 187; Riga, Lenaerts, Namur Chamber Choir (Musique en Wallonie)
 1882: Symphonic Poem, "Le Chasseur maudit," CFF 128; Munch, Boston Symphony Orchestra (RCA)
 1884: Prelude, Chorale, and Fugue, CFF 24; Rubinstein (RCA)
4:00 pm
 1884: Symphonic Poem, "Les Djinns," CFF 136; Ciccolini, Cluytens, Belgian National Orchestra (Erato)
 1885: Danse Lente, CFF 25; Hough (Hyperion)
 c. 1885: Mélancolie, CFF 122; Ilarionova, Tabakova (OnClassical)
 1885: Song, "Nocturne," CFF 156; Ameling, Jansen (Philips)
 1885: Symphonic Variations, CFF 137; Curzon, Boulton, London Philharmonic Orchestra (London)
 1886: Violin Sonata in A, CFF 123; Mutter, Orkis (DG)
 1886-87: Symphonic Poem, "Psyché," CFF 129; Otaka, BBC Welsh Chorus, BBC National Orchestra of Wales (Chandos)
 1886-87: Prelude, Aria, and Finale, CFF 26; Hough (Hyperion)
 1888: Hymne de Jean Racine, CFF 171; Song, "Premier sourire de Mai," CFF 172; Duo for Voices and Piano, "Les danses de Lormonts," CFF 168; Riga, Lenaerts, Namur Chamber Choir (Musique en Wallonie)
 1888: Litanies de la Sainte Vierge; Vanmarsenille, Lenaerts, Namur Chamber Choir (Musique en Wallonie)
 1888: Song, "Les Cloches du soir," CFF 157; Dune, Schils (Maguelone Music)
7:00 pm
 1887-88: Symphony in d, CFF 130; Bernstein, Orchestra National de France (DG)
 1889-90: L'Organiste, Vol. 1, No. 15, Quasi allegro in D, CFF 42/1; No. 20, Maestoso in d, CFF 42/6; Wright (Priory)
 1889-90: L'Organiste, Vol. 1, No. 29, Andante quasi allegretto in e, CFF 44/1; No. 31, Prière: Quasi lento in e, CFF 44/3; Roth (IFO Classics)
 1889-90: L'Organiste, Vol. 1, No. 4, Maestoso in c, CFF 40/4; Novenko (Priory)
 1889-90: L'Organiste, Vol. 1, No. 52, Noël Angevin: Allegretto in G, CFF 47/3; Somary (Menuetto Classics)
 1889-90: L'Organiste, Vol. 1, No. 42, Sortie: Molto moderato in F, CFF 45/7; Donati (Elegia Classics)
 1890: Eight Short Pieces for Small Orchestra (orch. Busser); A. Walter, RTBF Symphony Orchestra (Schwann)
 1890: Three Chorales, CFF 105-107; Dupré (Mercury)
 1890: String Quartet in D, CFF 124; Juilliard String Quartet (Sony)

Harvard Commencement Week Broadcasts May 24 to June 3, 2022

WHRB is pleased to present broadcasts of Harvard University's graduation events, which this year include two distinct Commencement ceremonies. We will also feature the inaugural Harvard Alumni Day (June 3): a university-wide, global event honoring alumni impact, citizenship, and community.

Tuesday, May 24

11:00 am PHI BETA KAPPA
 Live from Sanders Theatre, the Phi Beta Kappa Literary Exercises.
2:00 pm BACCALAUREATE SERVICE
 Live from Tercentenary Theatre. The graduating seniors at Harvard

College share readings from various faiths, and the class is addressed at length for their last time as undergraduates by Harvard's 29th President, Lawrence S. Bacow, JD '76, MPP '76, PhD '78.

Wednesday, May 25

2:00 pm COLLEGE CLASS DAY

Live from Tercentenary Theatre in Harvard Yard, addresses and remarks by members of the Class of 2022, deans, alumni, and a guest speaker (to be announced).

Thursday, May 26

9:00 am COMMENCEMENT FOR THE CLASS OF 2022

Live from Tercentenary Theatre in Harvard Yard. For the 371st time, Harvard will confer the degrees to candidates in America's oldest, still observed, secular ceremony. Beginning with the colorful academic procession, the Morning Exercises feature addresses (including one in Latin) by three students and the time-honored phrases from President Bacow as well as the celebration of honorary degree candidates. This year, the commencement address will be delivered by Prime Minister Jacinda Ardern of New Zealand.

Saturday, May 28

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

1:00 pm METROPOLITAN OPERA

Glass: Akhnaten; Anthony Roth Costanzo, Rihab Chaieb, Zachary James, Disella Lárusdóttir, Aaron Blake, Richard Bernstein, Will Liverman, Karen Kamensek conducting.

4:30 pm POST-MET VOCAL PROGRAM (time approx.)

Sunday, May 29

7:30 am COMMENCEMENT FOR THE CLASSES OF 2020 AND 2021

Live from Tercentenary Theatre in Harvard Yard. After more than two years, the graduates from the Classes of 2020 and 2021 will assemble in Harvard Yard to celebrate their achievements, in person. Harvard will recognize these graduates in this largely festive and traditional presentation of commencement. Beginning with the academic procession, the Morning Exercises feature a Latin address by a recent graduate and the time-honored phrases from President Bacow as well as the celebration of honorary degree recipients. At this ceremony, the commencement address will be delivered by the Attorney General of the United States, Merrick Garland AB '74, JD '77.

5:00 pm FROM THE TOP

Friday, June 3

1:30 pm ALUMNI PARADE

Live from Harvard Yard. The afternoon begins with the spirited alumni parade, led each year by the Chief Marshal of Alumni and the oldest alumnus and alumna present.

2:30 am HARVARD ALUMNI DAY PROGRAM

Live from Tercentenary Theatre in Harvard Yard. Led by Harvard Alumni Association President Vanessa W. Liu AB '96, JD '01, the program will feature former poet laureate, Pulitzer winner, and Harvard Professor Tracy K. Smith AB '94 as the Harvard Alumni Day keynote speaker. It will also include a report from President Bacow, celebration of the 2022 Harvard Medalists, recognition of the Chief Marshal of Alumni Allyson Hobbs AB '97, and more. Alumni who are unable to attend in person are invited to join via the livestream.

Saturday, June 4

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

1:00 pm METROPOLITAN OPERA

Dean: Hamlet; Allan Clayton, Brenda Rae, Rod Gilfry, Sarah Connolly, William Burden, Jacques Imbrailo, John Tomlinson, David Butt Philip, Aryeh Nussbaum Cohen, Christopher Lowrey, Nicholas Carter conducting.

4:30 pm POST-MET VOCAL PROGRAM (time approx.)

Over the summer, our daily schedule will be as usual: on weekdays, Jazz from 5 am to 1pm, Classical from 1 pm to 10 pm, and Record Hospital from 10 pm to 5 am. The Darker Side will air on Friday and weekend nights, and Blues Hangover on weekend mornings.

Historic Performances will continue to broadcast on Sunday evenings from 6 pm to 8 pm.
Program Guide Editor: Justin Hu '24
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