

EXPLORING MUSIC with Bill McGlaughlin
Broadcast Schedule – Spring 2018

PROGRAM #: EXP 18-27
RELEASE: Week of March 26, 2018

St. Matthew Passion

Composed in 1727, it's one of two surviving J.S. Bach accounts of the last days of Jesus. Bill begins by examining the history of the Lutheran church in Germany and the early musical representations of Christ's last days, including Bach's earlier *St. John Passion*. Before the week is over we will also sample Haydn's *Seven Last Words of Christ* and Osvaldo Golijov's *La Pasión Según San Marcos*.

PROGRAM #: EXP 18-28
RELEASE: Week of April 2, 2018

TBA

PROGRAM #: EXP 18-29
RELEASE: Week of April 9, 2018

The Proud Tower, part I

Bill gains his inspiration for these two weeks of Exploring Music from Barbara Tuchman's book *The Proud Tower: A Portrait of the World Before the War, 1890-1914*. This was a gilded age for music that brought us boldly into the 20th century. We will listen to music from many composers and their countries—Elgar from Britain, Schoenberg from Austria, and Bill closes this first week with French composer Claude Debussy's *La Mer*.

PROGRAM #: EXP 18-30
RELEASE: Week of April 16, 2018

The Proud Tower, part II

More music from the Gilded Age to the Great War. Bill picks up his exploration of music from the "banquet years" in the early 1900's in Russia with music from Rimsky-Korsakov and Rachmaninov. We then travel to Paris to hear Cécile Chaminade and conclude in Austria with Mahler and Lehár. Our journey ends with *The Rite of Spring*, and as we approach the precipice of war, we hear a piece from George Butterworth, who died in the Battle of the Somme.

PROGRAM #: EXP 18-31
RELEASE: Week of April 23, 2018

Schubert String Quartets

Bill continues his in-depth look at the string quartet's history with the music of Franz Schubert. His quartets are unique and remarkable. From his early teens, Schubert loved composing quartets with surprising key relationships and complicated rhythms. These "tone puzzles" can be heard within quartet movements and throughout the complete piece. On Friday's program Bill adds an extra cello to feature Schubert's final chamber work, the String Quintet in C Major. This "Cello Quintet" was composed just a few months before Schubert's death.

PROGRAM #: **EXP 18-32**
RELEASE: **Week of April 30, 2018**

Voices from the East

With mechanical consistency, a lone bell creates a meditative sound. Very slowly, strings begin shimmering through the image by playing canonic scales. This *Cantus in Memory of Benjamin Britten*, written by Estonian composer Arvo Pärt, will be the first piece we hear in this week's program *Voices from the East*. Throughout the week, our musical journey brings us to composers that were born in the most northern of the Baltic states; in Tschistapol, on the banks of the Kama river in western Russia; and in Tbilisi, the capital of Georgia in the middle of the Caucasus Mountains: Arvo Pärt, Sofia Gubaïdulina and Giya Kancheli. Follow us on our journey!

PROGRAM #: **EXP 18-33**
RELEASE: **Week of May 7, 2018**

TBA

PROGRAM #: **EXP 18-34**
RELEASE: **Week of May 14, 2018**

Dmitri Shostakovich, part I

"He forged a musical language of colossal emotional power" says Grove's Dictionary. This week will be the first of a two-part series exploring the life and times of Dmitri Shostakovich. From his four-note "D-Es-C-H" signature to the musical sounds of the KGB knocking on his door, Bill will help us understand these hidden meanings in his music. Born in Tsarist Russia and living through the establishment of the USSR, his music reflects all of these political changes with emotional depth for the world to hear. Also, having his ear to the ground for music from other places, we will hear his Tahiti Trot and waltzes.

PROGRAM #: **EXP 18-35**
RELEASE: **Week of May 21, 2018**

Dmitri Shostakovich, part II

This week we conclude our two-part series on the life and times of Dmitri Shostakovich. From

his later symphonies to the Jazz Suite No. 2, Bill explores all forms of Shostakovich's writing. Starting with Shostakovich's *Four Romances after Pushkin*, Op. 46, and his Symphony No. 5, *The Market Place from The Gadfly*, Op. 97, Bill ends the week with Kim Kashkashian playing a beautiful performance of the Viola Sonata with Robert Levin.

PROGRAM #: **EXP 18-36**
RELEASE: **Week of May 28, 2018**

Water Music

In the 5th Century BC, water was classified as one of the four essential elements. Over the centuries artists, poets, philosophers and composers have returned again and again to the mysteries of water for inspiration. This week, we'll focus on Water Music with works by Vaughan Williams, Mahler, Debussy and (of course) Handel.

PROGRAM #: **EXP 18-37**
RELEASE: **Week of June 4, 2018**

Gustav Mahler, part I

An Austrian composer who thought, "A symphony should be like the world: it must embrace everything." With his ten-plus symphonies, Mahler's world extended horizons beyond anything known to concert audiences. His vision stretched the boundaries of the orchestra, of the symphonic form and even this radio show! Join us for two full weeks on the symphonies of Gustav Mahler.

PROGRAM #: **EXP 18-38**
RELEASE: **Week of June 11, 2018**

Gustav Mahler, part II

For a second week we continue with the life and works of Gustav Mahler. This week features *Kindertotenlieder* sung by Kathleen Ferrier; *Symphony of a Thousand*; and tenor Fritz Wunderlich singing the Drinking Song of the Earth's Sorrow from *Das Lied von der Erde*. This is to name just a few highlights- you don't want to miss this week!

PROGRAM #: **EXP 18-39**
RELEASE: **Week of June 18, 2018**

TBA

PROGRAM #: **EXP 18-40**
RELEASE: **Week of June 25, 2018**

Gitana: Gypsy Music and Its Influences

For thousands of years the Romany people journeyed through Europe and beyond. Native music and that of these travelers combined to create an energetic and exotic confluence unlike anything else. Brahms and many other composers took hold of these sounds creating music “alla zingarese,” or in the gypsy style. When Yehudi Menuhin was a student, his teacher George Enescu took him to live in Gitana camps to learn from these creative musicians. Menuhin credits this experience as a fundamental part of his violin technique and music making.