

EXPLORING MUSIC with Bill McGlaughlin
Broadcast Schedule – Fall 2018

PROGRAM #: **EXP 18-51**
RELEASE: **Week of September 10, 2018**

String Quartet Composers from Fibich to Sibelius

This week Bill broadens his considerations of the string quartet with an emphasis on lesser-known, late-19th century composers. He begins with *Poème* for violin and piano by Czech composer Zdeněk Fibich. Bill says “the music is familiar but the composer maybe not so familiar”: *Poème* was the score for one of the first choreographies by George Balanchine. Fibich was among the European composers born in the 1850s and 1860s such as Hugo Wolf, Vincent d'Indy, and Ernest Chausson. And, Bill adds another contemporary of this group, American (New England) composer Amy Beach.

PROGRAM #: **EXP 18-52**
RELEASE: **Week of September 17, 2018**

The Big Five, Part I: The Chicago Symphony Orchestra

The Chicago Symphony Orchestra was founded in 1891 as part of the local burghers’ relentless pursuit of international recognition for a city growing faster than any in history. Bolstered by the World’s Fair Columbian Exposition in 1893, where America was introduced to Indonesia’s gamelan orchestra, the CSO is among the many cultural institutions founded during this time that continue today. Bill brings together the music of the composers, conductors, and musicians and tells stories of the hall and its patrons who participated in the making of the CSO.

PROGRAM #: **EXP 19-01**
RELEASE: **Week of September 24, 2018**

Millennium of Women’s Music

Exploring Music embraces works written in honor of, and by, great women — Masses for the Virgin Mary, Joan Tower’s Fanfare for the Uncommon Woman, and songs by Clara Schumann. This week we feature women performers and composers going back as far as we can find them in the history books — the Benedictine abbess-composer Hildegard of Bingen; Mozart’s friend, the Spanish composer Maria Theresa von Paradis; a couple of remarkable Polish composers around the time of Chopin; and on to Shulamit Ran. Performers will include Teresa Carreño, Hilary Hahn, and we hope to squeeze in Lorraine Hunt Lieberson singing "Willst du dein Herz mir schenken," by Bach perhaps. This aria has a puzzling authorship; it was found copied in a foreign hand in Anna Magdalena Bach’s notebook, and has a theme of secret love.

PROGRAM #: **EXP 19-02**
RELEASE: **Week of October 1, 2018**

Autumn Leaves

The changing seasons are a beloved theme of Exploring Music. “Composers,” Bill says, “just as much as poets and painters, love to celebrate the joys, the very charms of Autumn.” Bill begins with opposite expressions: the energetic Autumn section of Alexander Glazunov’s ballet *The Seasons* and Mahler’s gloomy “The Lonely One in Autumn” from *The Song of the Earth (Das Lied von der Erde)*. Bill then crosses countries, continents, and centuries in Autumn, from Europe to North America, to South America and to Japan. **Please Note:** for stations in the Southern Hemisphere, we have an alternate program celebrating the start of Spring. Please contact us for details.

PROGRAM #: **EXP 19-03**
RELEASE: **Week of October 8, 2018**

Bach to Beethoven

A century separates Bach’s *B Minor Mass* and Beethoven’s *Symphony No. 7* – crowning achievements of two very distinct voices. Bill begins the week observing Bach’s *Mass in B Minor, Italian Concerto*, and *Brandenburg Concertos*, then connects them to Beethoven by exploring the harmonies, rhythms, orchestration, and musical forms of Italy, France, Germany, and England. Bill reaches the end of the week with the Beethoven’s Piano Concerto No. 4, and excerpts from Haydn and Mozart that provide context for Beethoven’s *Symphony No. 7*.

PROGRAM #: **EXP 19-04**
RELEASE: **Week of October 15, 2018**

The Symphony, Part 12

Join us as we span the globe in part twelve of our continuing exploration of the symphony. Dmitri Shostakovich will start us in the Soviet Union with Lou Harrison bringing us back to America, and along the way we’ll visit many countries including England, Italy, France, Denmark, Sweden, Brazil, Bali, and India. From India we’ll hear Ravi Shankar’s *Symphony for Sitar and Orchestra*, performed by the London Philharmonic with sitar soloist Anoushka Shankar. Ravi Shankar said at the symphony’s premiere, “This was conceived entirely for the Western symphony orchestra, so I had to eliminate the traditional Indian instruments but transfer some of their spirit onto the Western instruments.”

PROGRAM #: **EXP 19-05**
RELEASE: **Week of October 22, 2018**

Magnificent Magyars

Surveying the history of music in Hungary. Hungary was settled by the Magyars in the late 9th century and in 1000 became a state. After adopting Latin Christianity in the 11th century, the country’s rich musical heritage of church music started: Gregorian plainchants, and later in the Middle Ages with fully realized polyphonic singing. Bill picks it up from there with the blending

of religious music and ethnic folksongs from the countryside, reflected in the music of Liszt, Kodály, and Bartók. And let's not forget the influences of Hungarian gypsy music and Transylvanian dances.

PROGRAM #: **EXP 19-06**
RELEASE: **Week of October 29, 2018**

Demons, Spooks, and Other Things That Go Bump in the Night

Darkness descends on Exploring Music as Malcolm Arnold leads a pair of drunken bassoonists through a dark foggy peat bog, Henry Cowell conjures a banshee from the piano, and Paganini's violin flirts with the devil. Bill lines up the composers who delighted in the supernatural – but it's not all about Hallowe'en in America: there's Walpurgisnacht (throughout Europe), and St. John's Eve (international). EM conjures the ghosts, the goblins, Mephistopheles, and other phantasmagoria depicted by Brahms, Berlioz, Verdi, Busoni, Offenbach, and more.

PROGRAM #: **EXP 19-07**
RELEASE: **Week of November 5, 2018**

I Hear America Singing

Walt Whitman taught Americans how to hear their country sing in his 1860 poem. Composer Aaron Copland took up Whitman's call and fashioned his *Lincoln Portrait* as part of an expressive musical landscape of the country in the early 20th century. Bill reveals the extraordinary American-ness captured in this music — and in election speeches incorporated into operas such as Douglas Moore's *Ballad of Baby Doe* — then through the music of Ives, Barber, Ellington, Gershwin, and Mark O'Connor.

PROGRAM #: **EXP 19-08**
RELEASE: **Week of November 12, 2018**

Music in Time of War

This week we explore works inspired by, reacting to, or written in protest of war. Bill opens with *Mass in Time of War* by Joseph Haydn, an oddly cheery mass that Haydn wrote in the hopes that it would convince God to stop Napoleon's advance into Austria. Beethoven, fascinated by military maneuvers, used music to create a scene of battle in which the British and French are represented by a leitmotif from their respective countries. We continue with patriotism and the pain of war expressed by Russian composers Tchaikovsky and Shostakovich, and end in England and America with Britten's *War Requiem*, and Roy Harris's "When Johnny Comes Marching Home."

PROGRAM #: **EXP 19-09**
RELEASE: **Week of November 19, 2018**

Martha Graham and her Music

Martha Graham changed the way we think about dance, as much as Igor Stravinsky did with music, and Pablo Picasso with his paintings and sculpture. Her choreography was born out of a close relationship to fresh-off-the-page music: she commissioned ballets from American composers Samuel Barber, Aaron Copland, and Louis Horst— whose music would be all but forgotten if it were not for archival films of Graham’s early dances like her 1931 *Primitive Mysteries*. She lived a long, passionate life and her ashes are scattered across the Sangre de Cristo mountain range above Santa Fe, New Mexico. There they mingle with the memories of so many artists from her generation.

PROGRAM #: **EXP 19-10**
RELEASE: **Week of November 26, 2018**

Gabriel Fauré

Gabriel Fauré (1845-1924) was the vanguard composer of his generation in France. Devoting a series to him comes from a listener suggestion. Bill feels Fauré’s early prowess places him in the prodigy category with Mendelssohn and Mozart. As proof, Bill begins the week with “Le papillon et la fleur” (The butterfly and the flower) and “Mai”, both written when Fauré was 16. Bill then offers some examples that display Fauré’s mastery of short pieces, and explains Fauré’s many harmonic and melodic innovations, as in his famous *Requiem*.

PROGRAM #: **EXP 19-11**
RELEASE: **Week of December 3, 2018**

Incidentally Speaking

Bill articulates how music propels dramatic action and sustains poignant moments in performing arts. “Incidental music” may be a misnomer. It started with Greek dramas but, as Bill explains, music often plays a pivotal if not starring role. Example: in the opening scene of the play *Moderen* (The Mother) by Helge Rode, Nielsen’s two-minute “The Fog is Lifting” drives the tableau of a mother leaving her son. Works by Fauré, Mendelssohn, Debussy, and others are equally compelling.

PROGRAM #: **EXP 19-12**
RELEASE: **Week of December 10, 2018**

Fit for a King

“We’re going to have a ball this week,” Bill says, “listening to some glorious music and, in most cases, giving credit where credit is well due, to the people that commissioned these pieces.” Bill ushers in George I in England, whose favorite composer was Handel— both men were German born, and it’s George I who started the tradition that continues today of standing during the “Hallelujah” Chorus of *Messiah*. Bill also connects Haydn, Scarlatti, and Walton to their savvy patrons, confirming that if you want to command the finest musicians, it’s good to be the king.

PROGRAM #: **EXP 19-13**
RELEASE: **Week of December 17, 2018**

Tudor Music

The House of Tudor reigned from Henry VII through Elizabeth I, and during this time, the arts were loved and supported by church and state alike. This support gave rise to a new type of English secular music, music that was not folk music and didn't belong to the church. Though the Tudor poets are better known than the composers, the composers have left quite a legacy. On this edition of Exploring Music, we'll listen to William Byrd, Thomas Tallis, and to Henry VIII, who himself wrote a number of pieces!