

EXPLORING MUSIC with Bill McGlaughlin
Broadcast Schedule – Winter 2019

PROGRAM #: **EXP 19-14**
RELEASE: **Week of December 24, 2018**

Bach Christmas Oratorio

Bill explains the essence, resonance, and imagery in each of Bach's six cantatas comprising the *Christmas Oratorio* -- written for the days of the Lutheran church year -- celebrating Christmas to Epiphany with intimate arias and spirited choruses. The *Oratorio* was first performed in the St. Thomas and St. Nicholas churches in Leipzig, Germany (where he was the "Thomaskantor," or cantor at St. Thomas) in December, 1734. The cantatas are performed by the Monteverdi Choir & English Baroque Soloists; Amsterdam Baroque Orchestra & Choir; Venice Baroque Orchestra; and Staatskapelle Dresden, respectively.

PROGRAM #: **EXP 19-15**
RELEASE: **Week of December 31, 2018**

New Wine in Old Bottles

This is a week of transcriptions, orchestrations, fantasies, rhapsodies, and reminiscences: the creative efforts of composers who give new vitality to existing music by transforming it. This is much more than composers finding inspiration from others; these are works that use the structure and tunes of another composer to create a new piece in their own voice. Bill includes folk music and works by Bach, Liszt, and Ravel as set by Stokowski, Schoenberg, and Copland.

PROGRAM #: **EXP 19-16**
RELEASE: **Week of January 7, 2019**

Beethoven Quartets

Bill studies Beethoven through his magnificent 16 string quartets played by well-established ensembles from around the world: the Guarneri, Takács, Tokyo, and Alban Berg string quartets. He examines significant moments in this body of chamber music. The string quartets offer well-defined early, middle, and late stages both in his life as well as the string quartet as a form, including the *Grosse Fuge, Op.133* (which Beethoven wrote while he was stone deaf), and the *Cavatina* from String Quartet No. 13 in B-flat.

PROGRAM #: **EXP 19-17**
RELEASE: **Week of January 14, 2019**

The Game of Pairs, Part I – Haydn and Beethoven, Schumann and Brahms, Copland and Bernstein- these are just a few of the legendary artistic partnerships that have changed the course of musical history. With a tip of the hat to Bela Bartók, and the second movement of his

Concerto for Orchestra, called *Giuoco delle coppie*, or the Game of Pairs, we'll listen to some of the music that resulted from these illustrious collaborations and connections.

PROGRAM #: **EXP 19-18**
RELEASE: **Week of January 21, 2019**

The Game of Pairs, Part II – Our two-week series focusing on legendary partnerships between composers continues. This week starts in Paris with French impressionist composers Debussy and Ravel, focusing on their respective quartets. Bill then explores the friendship between Béla Bartók and Zoltan Kodály, in particular their love of Hungarian folk music, and closes with Leonard Bernstein conducting the New York Philharmonic in a performance of his longtime friend Aaron Copland's 3rd symphony.

PROGRAM #: **EXP 19-19**
RELEASE: **Week of January 28, 2019**

TBA

PROGRAM #: **EXP 19-20**
RELEASE: **Week of February 4, 2019**

Portraits in Black, Brown and Beige, Part I

This two-week celebration, named in honor of Duke Ellington's jazz symphony, will explore 400 years of African-American composers and performers. Starting with *Call and Response*, and *Shouts*, from the first Africans to arrive on this continent, Bill will introduce us to art songs, symphonies, and traditional spirituals that have become a large part of our American musical identity.

PROGRAM #: **EXP 19-21**
RELEASE: **Week of February 11, 2019**

Portraits in Black, Brown and Beige, Part II

Bill's exploration of the music of African-American composers continues this week. We will hear Bill conduct a work by Anthony Davis, plus music composed by Bill's friend Jeffrey Mumford. Our two-week celebration ends with a poem from Langston Hughes as well as music from Louis Armstrong, Miles Davis, and Michael Jackson.

PROGRAM #: **EXP 19-22**
RELEASE: **Week of February 18, 2019**

Nobody Ever Builds a Statue to a Critic

As Hollywood mogul Samuel Goldwyn said, “Don't pay any attention to the critics - don't even ignore them.” Bill reminds us: “Sibelius said, ‘They never built a statue for a music critic.’” But instead of pillorying critics for being wrong, Bill goes positive with those who could hear and write clearly about music that not only was good on arrival but would also endure. For example, Robert Schumann, who was both composer and critic; he gave strong support to Chopin. In addition to the music, Bill interviews several esteemed music critics about their role in shaping culture. And for this week, Mahler gets the last sound.

PROGRAM #: **EXP 19-23**
RELEASE: **Week of February 25, 2019**

TBA

PROGRAM #: **EXP 19-24**
RELEASE: **Week of March 4, 2019**

Strings Plus One

“Mozart wrote for ‘strings plus’ -- just one more instrument to genius -- “probably better than anyone,” Bill says to begin a week of chamber music with great string playing and plus something else. Mozart courses through the week, but Episode Two blends Mozart into works by Barber, Hindemith, and Mahler, while Episode Three features Bartók (played by “king of swing” clarinetist Benny Goodman) and Schumann. Bill ends the week with Brahms’s chamber music with strings and clarinet but also featuring American composer Joan Towers’s *Petroushskates* played by the eighth blackbird ensemble.

PROGRAM #: **EXP 19-25**
RELEASE: **Week of March 11, 2019**

Clash of the Titans

Titans in Greek Mythology were great divine beings that descended from the Gods, hence someone who dominates his field. This week Exploring Music examines the lives and music-making of two such divine beings, Leopold Stokowski and Arturo Toscanini, who both captured the minds and hearts of us at a crucial part in our countries development.

PROGRAM #: **EXP 19-26**
RELEASE: **Week of March 18, 2019**

TBA

PROGRAM #: **EXP 19-26**
RELEASE: **Week of March 25, 2019**

Latin Carnival

Latin America has a five-century musical history forged by many different indigenous peoples clashing with Spain and Portugal, both ambitious colonial powers. Bill has conducted music from Mexico, Brazil, and Argentina and has a deep appreciation for Latin America's vast and varied musical landscape. He insists "we can hear the echoes of those collisions" into our era. Highlighting Padilla and Ponce as well as Ginastera, Villa-Lobos and Piazzolla, among others, Bill begins with harmonies from Mexico and extends throughout the region's diverse orchestral and operatic works.