

EXPLORING MUSIC with Bill McGlaughlin
Broadcast Schedule – Summer 2019

PROGRAM #: **EXP 19-40**
RELEASE: **Week of June 24, 2019**

Ports of Call, Part II

This week Exploring Music continues traveling with composers around the world. Listen to them express the sounds of their native land and paint musical pictures of their travels. We will hear music of homesick George Gershwin in Paris, Charles Ives floating down the Housatonic River in the Berkshire Mountains of Massachusetts, and Ella Fitzgerald and her friends on the “A” train in New York City.

PROGRAM #: **EXP 19-41**
RELEASE: **Week of July 1, 2019**

Arias and Barcarolles

Taking a cue from President Eisenhower's famous remark to Leonard Bernstein, “... I like music with a theme, not all them arias and barcarolles.” This week is a sampling of arias, overtures, barcarolles, and other melodic delights that deserve more time on the airwaves. Bill will spin tunes like Lawrence Welk’s “Bubbles in the Wine” and Fred Waring and his Pennsylvanians performing Jerome Kern’s “Smoke Gets in Your Eyes.” This is a week to just sit back and enjoy.

PROGRAM #: **EXP 19-42**
RELEASE: **Week of July 8, 2019**

Hector Berlioz

Louis-Hector Berlioz (1803-69) wrote that “Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry.” Bill covers the arc of Berlioz’s life and music, from leaving medical school in Paris to attend the opera and studying at the Paris Conservatory, then being a model of the Romantic movement. This week’s fifth episode features the last two movements of *Symphonie Fantastique*, displaying Berlioz's gift for spectacular drama and concludes with an excerpt from his setting of “La Marseillaise,” the French national anthem.

PROGRAM #: **EXP 19-43**
RELEASE: **Week of July 15, 2019**

Hidden Gold

On this series of Exploring Music, we examine some works that are absolutely fantastic - every bit as fantastic as the pieces we hear all the time - but relatively unknown by comparison. These works are usually not in the standard repertoire though perhaps should be. Guides to finding

some of this hidden treasure are the on-air hosts at WFMT, who have a wealth and depth of knowledge when it comes to unearthing musical gold. This week Bill takes up their claims for greater awareness and appreciation of this music.

PROGRAM #: **EXP 19-44**
RELEASE: **Week of July 22, 2019**

Clash of the Titans, Part II

This week Exploring Music profiles three more “divine” beings— Maestros Pierre Monteux (1874-1964), Fritz Reiner (1888-1963), and Serge Koussevitzky (1874-1951): three world-renowned conductors who seemed to have descended from the Greek gods. After World War I, these conductors settled in America and took on the responsibility of nurturing the artistry of American composers and American orchestras: the native Frenchman Monteux in Boston and then San Francisco; the Hungarian Reiner in Pittsburgh and Chicago; and the Russian Koussevitzky in Boston. The stories of their boundless energy and colorful natures are as legendary as their support of musicians and orchestras. We will listen to music by Stravinsky, Bartok, and Debussy in works that these conductors commissioned and premiered, plus many other compositions all played by “their bands.”

PROGRAM #: **EXP 19-45**
RELEASE: **Week of July 29, 2019**

Bach Sleeps In on Sundays

JS Bach spent most of his life in service to the Lutheran church. And as Bill notes, “Bach family members worked as church musicians from the time of Martin Luther to Otto von Bismarck... nearly 400 years.” Yet JS Bach also wrote wonderful, enduring secular music — especially during a five-year period (1717-22) working for Prince Leopold — when he wrote the cello suites, violin sonatas and partitas, and *Brandenburg Concertos*. Bill chronicles this intensely creative period in the story of JS Bach.

PROGRAM #: **EXP 19-46**
RELEASE: **Week of August 5, 2019**

Ottorino Respighi

There’s much more to Ottorino Respighi than *The Pines of Rome* and *The Fountains of Rome*. This week we'll hear his connections with the music of Brazil, touch on his experiences in war-torn Europe, and see how this violinist, musicologist, and composer artfully moved Italian music into the 20th century. We will hear *The Birds (Gli Uccelli)* where a number of birds are characterized by Respighi. Bill samples the "cuckoo" sound heard within this suite. In Friday’s episode we meet an American woman, Elizabeth Coolidge, who in 1927 lands Respighi a commission to write *Botticelli Triptych (Trittico Botticelliano)*.

PROGRAM #: **EXP 19-47**
RELEASE: **Week of August 12, 2019**

Frédéric Chopin

A five-part biography to celebrate the life of Chopin, whose invention and innovation had an indelible effect on the world of Romantic music and the piano. Chopin (1810-49) embraces the most serene of nocturnes to a breakneck waltz lasting but a minute. “As a seven-year-old,” Bill says, “Chopin could not only play the piano beautifully, he composed very well,” and offers a polonaise to confirm. Bill drops in a recording of Rachmaninoff playing a waltz Chopin wrote at just 19. Bill takes to the piano to illustrate not only the beauty but also the ingenious techniques that, he says, “make the entire piano sing.”

PROGRAM #: **EXP 19-48**
RELEASE: **Week of August 19, 2019**

TBA

PROGRAM #: **EXP 19-49**
RELEASE: **Week of August 26, 2019**

I Lost It at the Movies

Music for (silent) film started in France when Saint-Saëns composed an original score for *The Assassination of the Duke of Guise* (*L'Assassinat du duc de Guise*, 1908) and Hollywood took it from there. Bill recalls some of his favorite original and arranged scores for many great films: Bernard Herrmann’s work for *Citizen Kane* and several Hitchcock films; Elmer Bernstein for *To Kill a Mockingbird*; Henri Mancini’s work on *The Pink Panther*; Ennio Morricone for various Westerns; and even some singing from Charlie Chaplin. Grab the popcorn and listen!

PROGRAM #: **EXP 19-50**
RELEASE: **Week of September 2, 2019**

Families of Instruments

Modern orchestras comprise groups of instruments that are hit, plucked, blown, fingered, and bowed, in producing sound. For a conductor, achieving just the right tone, sonority, and even color from the score is a puzzle. As Bill says, “The score is like a big blueprint” the composer creates, which the conductor uses to assemble the sounds. This week’s programs will examine these scores- from the top of the score where the higher woodwinds, violins and soloists live, down to the double-basses and contra-bassoon at the bottom.

PROGRAM #: **EXP 19-51**
RELEASE: **Week of September 9, 2019**

Hit or Myth

This week, we'll survey the trials and tribulations of mortals and immortals, brought to life by the likes of Berlioz, Gluck, and Handel. Bill muses on works inspired or generated by myths, with emphasis on the many symphonic and operatic works telling the stories of Orpheus (aka Orphee, L'Orfeo, or Black Orpheus) who was the first musician, the mortal to whom the gods gave the gift of music. We will listen to Monteverdi's opera *L'Orfeo* performed by The English Baroque Soloists and His Majesty's Sagbutts & Cornetts. Bill also takes a close look at works about Troilus and Cressida, Dido and Aeneas, and Venus and Adonis.

PROGRAM #: **EXP 19-52**
RELEASE: **Week of September 16, 2019**

Distant Neighbors

Though we share a very long border with Latin America, we live in two very different worlds. Their history is thousands of years old, and ours is younger. Come on this journey with us to the deep and rich musical history of our neighbors to the south. Mexico's early history of many indigenous cultures and its colonization by Spain in the early 16th century makes for a fascinating evolution of its classical music. Bill travels through the centuries of Mexican music, from an Incan flute song, a waltz from Mexico City *Over the Waves (Sobre las Olas)* by Juventino Rosas in 1888 (and until recently attributed to Johann Strauss II). Bill finds Mexican mazurkas by Manuel Ponce and forward to Miguel Bernal Jiménez and Carlos Chávez.

PROGRAM #: **EXP 19-53**
RELEASE: **Week of September 23, 2019**

George Gershwin

A true American original, George Gershwin transcended musical categorization as he composed in almost any form: Broadway musicals, popular songs, symphonic works, jazz. In only 38 years of life, Gershwin followed his curiosity without fear in building an astonishingly diverse oeuvre of compositions, including what Bill calls "an opera unlike any other opera," *Porgy and Bess*. Bill explains Gershwin's work and life, "flashing across the world like a comet," and offering unique and pertinent insights into what and who influenced him. Join us for a week-long look at the life and soulful music of the versatile talent.

PROGRAM #: **EXP 19-54**
RELEASE: **Week of September 30, 2019**

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