

EXPLORING MUSIC with Bill McGlaughlin
Broadcast Schedule – Fall 2019

PROGRAM #: **EXP 20-01**
RELEASE: **Week of October 7, 2019**

TBA

PROGRAM #: **EXP 20-02**
RELEASE: **Week of October 14, 2019**

A Green and Pleasant Land

With William Blake's famous words as a stepping-off point, we're traversing the pastoral musical landscapes of the British Isles. Bill opens with a reading of Hilaire Belloc's idyllic essay, "The Mowing of a Field." We continue with a piece written by Patrick Hadley on the occasion of Ralph Vaughan Williams's 70th birthday, as well as one of Vaughan Williams's folk influenced works. Then Bill turns his focus to 16th century lute music from William Byrd, and to Felix Mendelssohn's *Hebrides Overture*, inspired by a visit to Fingal's Cave in Scotland. We also enjoy music from the friendship of Vaughan Williams and Gustav Holst.

PROGRAM #: **EXP 20-03**
RELEASE: **Week of October 21, 2019**

The Curse of the Ninth! Ninth Symphonies

Why did so many of music's great symphonists die after completing their ninth symphony? This week's theme is the curse of the ninth symphony which began with Beethoven in the mid-1820s. Over time, the myth grew that when writing your ninth symphony, it would be your last and perhaps also your last year on earth. Beethoven's ninth symphony is a massive work and takes over an hour to perform. We'll sample five landmark compositions: the ninth symphonies of Beethoven, Schubert, Bruckner, Dvorak, and Mahler.

PROGRAM #: **EXP 20-04**
RELEASE: **Week of October 28, 2019**

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 delight in the supernatural – but it's not all about Halloween 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, and Offenbach.

PROGRAM #: **EXP 20-05**
RELEASE: **Week of November 4, 2019**

TBA

PROGRAM #: **EXP 20-06**
RELEASE: **Week of November 11, 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. Bill explores the ways in which composers learn from the musicians who came before them. We'll hear music from Vivaldi and how he influenced a young J.S. Bach, including in the Brandenburg Concerti. The first part of the Game of Pairs ends with Bill pointing out the influences of Schumann in Brahms's third symphony.

PROGRAM #: **EXP 20-07**
RELEASE: **Week of November 18, 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. In the middle of the week Bill tips his hat to the title of our theme by playing the second movement of Bartók's *Concerto for Orchestra*, "Giuoco delle coppie" or "The Game of Pairs". We close this week with Leonard Bernstein conducting the New York Philharmonic in a performance of his longtime friend Aaron Copland's third symphony.

PROGRAM #: **EXP 20-08**
RELEASE: **Week of November 25, 2019**

The Gathering Storm: Music from 1929 to 1941, from the Great Depression to World War II

With the stock market crash of 1929 and the Great Depression settling in, orchestras and record companies closed their doors, composers stopped getting commissions, and musicians joined the unemployment lines. Interestingly, during these hard times millions of people had a radio and they couldn't get enough of the free entertainment. CBS, NBC, and many other stations acquired the bankrupt recording companies and started employing musicians in big bands, operas, and orchestras. This unique twelve years ended with the start of WWII and Dmitri Shostakovich composing his seventh symphony dedicated to the city of Leningrad. This week on Exploring Music we will hear composers like Benjamin Britten, Samuel Barber, Dmitry Shostakovich, and Aaron Copland express these hard times.

PROGRAM #: **EXP 20-09**
RELEASE: **Week of December 2, 2019**

Invitation to the Dance, Part II

Five hours of music composed for the stage, opera, and ballet — or music composed for dramatic representations. We start with Jean-Baptiste Lully, an Italian-born French composer, instrumentalist, and as Bills says, “the most ‘dancingist’ composer who ever lived.” We’ll also focus on ballet music by Tchaikovsky, Stravinsky, Schubert and even Beethoven! On Wednesday’s program we will dance to Bartok’s *Miraculous Mandarin* suite and *The Wooden Prince*, Tchaikovsky’s *Sleeping Beauty*, and a charming suite of dances from Manuel de Falla’s *Three-Cornered Hat*.

PROGRAM #: **EXP 20-10**
RELEASE: **Week of December 9, 2019**

TBA

PROGRAM #: **EXP 20-11**
RELEASE: **Week of December 16, 2019**

I Hear a Rhapsody

We've borrowed our title from the 1941 jazz standard, but what is a rhapsody? In music, Grove defines a rhapsody as "an episodic instrumental composition of indefinite form." Rhapsodies came to be based on folk melodies, and composers in the 19th century began writing rhapsodies for chamber music and for symphonic orchestras. There are Hungarian Rhapsodies, Slavonic Rhapsodies, Blue Rhapsodies, Rhapsodies of Fire, and Bohemian Rhapsodies. Spend a week with us as Bill riffs on rhapsodies, and together we'll explore what it is about this "indefinite form" that has attracted composers from around the world and across the centuries.

PROGRAM #: **EXP 20-12**
RELEASE: **Week of December 23, 2019**

George Frideric Handel

GF Handel, born the same year as JS Bach and Giuseppe Domenico Scarlatti — 1685 — had a distinct sound that married his German roots with his new country of England. We’ll have a weeklong look at the life and music of England’s most celebrated German composer. Since the Baroque era, many of his works are played every year since their first hearing, which is now almost 300 hundred years ago. And a good hour into the *Messiah* we all stand for the Hallelujah chorus just as George II did.

PROGRAM #: **EXP 20-13**
RELEASE: **Week of December 30, 2019**

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