

Exploring Music with Bill McGlaughlin
Broadcast Schedule – Winter Quarter 2022

PROGRAM #: EXP 22-14
RELEASE: Week of January 3, 2022

Johannes Brahms (1833-1897), Part I

The first of a two-week biography exploring the music and life of a defining voice of the German Romantic Era. In his formative year as a pianist, Brahms befriends Robert and Clara Schumann, and with their support and later with the violinist Joseph Joachim, develops his musical voice. Bill speaks of Brahms' struggles to publish symphonies on the heels of Beethoven - his two orchestra serenades were played publicly twenty years before his four symphonies. We end this first part of Brahms' story with the German Requiem.

PROGRAM #: EXP 22-15
RELEASE: Week of January 10, 2022

Johannes Brahms (1833-1897), Part II

This is the second of two weeks exploring the music and life of the great German master. Brahms' love of Hungarian Romani music and folksongs allowed him to create music that speaks to our inner souls. Scholars think Brahms threw away more works than he published, so let us treasure the music we have from him.

PROGRAM #: EXP 22-16
RELEASE: Week of January 17, 2022

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 22-17
RELEASE: Week of January 24, 2022

Glories of Venice

Come explore Venice! The City of Lagoons, Queen of the Adriatic, or La città galleggiante (the floating city). This week Bill explores this magical city that inspired music of the late Renaissance, Baroque, and the beginning of Italian opera. From Claudio Monteverdi and Orlando di Lasso, Bill will include religious and secular music and continues with two major Venetian influences: Adrian Willaert (1490-1562) of Dutch descent and the Roman composer Giovanni Pierluigi da Palestrina (1525-1594). Other composers featured in the week are Rossini, Verdi, and Vivaldi.

PROGRAM #: EXP 22-18

RELEASE: Week of January 31, 2022

Pacific Overtures I

Oo-ee baby - won't ya let me take you on a sea cruise... for a trip around the Pacific Rim! This is a two-week adventure, and we're starting off in a "Land Down Under". In Australia we'll hear Aboriginal music along with pieces from Percy Grainger and Peter Sculthorpe, then Maori music plus Dame Gillian Whitehead and Kiri Te Kanawa in New Zealand, and then we'll continue sailing west to South America and hear music from Argentina and Chile. It's a two-part show, so tune in next week to see where else we're going!

PROGRAM #: EXP 22-19
RELEASE: Week of February 7, 2022

Pacific Overtures II

This week we continue our trip around the Pacific Rim. We've borrowed the title from Stephen Sondheim's 1976 musical, and you'll hear a selection from that when our tour reaches Asia. First, we start where we left off last week, in Chile and Columbia, then we head up into Mexico where we'll hear Silvestre Revueltas and Carlos Chávez, before motoring to the Pacific Northwest and Canada, where we'll hear music written by Glenn Gould's piano teacher. Then everybody back on the boat for a long sail all the way down to the Philippines, to Java, to China, Korea, and Japan, and finally, because after a trip like this we could use a break, we land in the Hawai'ian Islands.

PROGRAM #: EXP 22-20
RELEASE: Week of February 14, 2022

First Love...Then Later

For centuries, composers have found inspiration in love stories, love poems, and often their own love affairs. Clara and Robert Schumann wrote music for each other; Gustav Mahler wrote the Adagietto of his Fifth Symphony while madly in love with his new wife, Alma Schindler; and when Peter Lieberson read the love sonnets of Pablo Neruda, he knew right away that he would set them to music for his wife, Lorraine Hunt Lieberson. Berlioz, Prokofiev, Bellini, and Delius were some of the many composers who fell under the spell of the Romeo and Juliet story. We know that no week of love songs would be complete without hearing Pavarotti and Callas in arias from La Bohème, Carmen, and Tosca.

PROGRAM #: EXP 22-21
RELEASE: Week of February 21, 2022

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 22-22

RELEASE: Week of February 28, 2022

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 Mountains above Santa Fe, New Mexico. There they mingle with the memories of so many artists from her generation.

PROGRAM #: EXP 22-23
RELEASE: Week of March 7, 2022

TBA

PROGRAM #: EXP 22-24
RELEASE: Week of March 14, 2022

Sweet Spot

As Bill explains: “I’ve spent my life as a classical musician devoted to the great body of standard repertoire, which began about 1685 with the birth of Bach and Handel and continued through Haydn, Mozart, and Beethoven on to the present. I loved that music as a youngster and I still do, but there are occasions, especially when I’m least expecting it, when music composed roughly between 1550 and 1650 will take my breath away. ‘You know,’ I murmur to myself, ‘music really never got any better than this.’” Madrigalists and other Italian composers, giants like Palestrina, the Gabrielis, and Orlando di Lasso. We will be listening to Renaissance composers from France, Spain, Germany, and England.

PROGRAM #: EXP 22-25
RELEASE: Week of March 21, 2022

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, Bill begins with harmonies from Mexico and extends throughout the region’s diverse orchestral and operatic works.

PROGRAM #: EXP 22-26
RELEASE: Week of March 28, 2022

TBA