

**Exploring Music with Bill McGlaughlin**  
Broadcast Schedule – Winter 2024

**PROGRAM #:**           **EXP 24-14**  
**RELEASE:**           **Week of January 1, 2024**

**Mendelssohn, Schumann, & Brahms String Quartets**

This week we focus on one of the most delightful and storied chapters of the string quartet's history, centering around the works of three romantic composers—Mendelssohn, Schumann, and Brahms. After 50 years of fantastic string quartets from Haydn, Mozart, Beethoven, and Schubert, the well seemed to be drying up—young composers just weren't writing string quartets. Operas and piano pieces, yes, but not string quartets, and then to save the day steps in Mendelssohn, Schumann, and Brahms. Bill starts the week off with the double quartet (octet) from 16-year-old Felix Mendelssohn. Felix's sister, Fanny Mendelssohn, said she felt that she was lightly carried up in the air with this string octet.

**PROGRAM #:**           **EXP 24-15**  
**RELEASE:**           **Week of January 8, 2024**

**España**

Bill takes on the confluence of cultures, languages, and terrains in the country of Spain. Monday's program starts with the religious music of early Spain during a time in which Islam, Judaism, and Christianity existed side by side, to 1492, when the Jews and Moors of Spain were banished from the country. We continue through the next 400 years, and this week concludes with music from present-day Spain.

**PROGRAM #:**           **EXP 24-16**  
**RELEASE:**           **Week of January 15, 2024**

**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 24-17**  
**RELEASE:**           **Week of January 22, 2024**

**Please Don't Shoot the Piano Player — *He is doing the best he can.* -Oscar Wilde**

Starting with the earliest piano trios from Joseph Haydn, Bill will present the best of chamber music that includes the piano— piano trios, quartets, quintets, and more. The piano is a versatile instrument in the chamber music world. Pianists can be members of an established group or featured guests, and composers add them to compositions as the "glue" that joins instruments together. Mozart, Dvořák, and Brahms all wrote chamber music and then played "musical chairs" to fill the empty seat to join in on the fun. Chamber music written to include the piano continues through the 20th century with Bartók and

Messiaen, and on to today with Joan Tower and her colleagues. Bill just touches the surface of this world, and will return to it in the future, so please, take care of our piano players!

**PROGRAM #:**           **EXP 24-18**  
**RELEASE:**           **Week of January 29, 2024**

### **Cello Concertos**

“*What a sound the cello makes!*” Bill opines. The cello started to gain popularity in the 17th and early 18th centuries when it was found to be very good at accompanying singers at the opera, such as Bach cantatas. And it became the vehicle for numerous great and famous compositions in many different settings: by Haydn, Prokofiev, Strauss, Tchaikovsky, Villa-Lobos and others. Bill of course includes Elgar’s Cello Concerto in the mix to make the week a triumph.

**PROGRAM #:**           **EXP 24-19**  
**RELEASE:**           **Week of February 5, 2024**

### **From the Mountains to the Sea**

Sweeping expansive music that expresses the breadth of land and seascapes, with a sense of coming together to where these elements touch each other—land meeting water, mountains stretching to heavens above, and distant horizons where oceans and skies blend. We’ll journey to islands with fiery volcanoes and molten earth, and in the quiet of the night sit on soft grass in front of a bonfire and listen to their music. This image brings together many genres: symphonies and folksongs from the hills of Appalachia, ballads of conquering heroes, and lost souls. We will hear the music of Liszt, Strauss, Moeran, and forgotten composers we call Traditional and Anonymous.

**PROGRAM #:**           **EXP 24-20**  
**RELEASE:**           **Week of February 12, 2024**

### **Igor Stravinsky (1882-1971)**

By his early thirties, Igor Stravinsky had captured the world stage with *The Firebird*, dazzled audiences with *Petrushka* and incited riots with *The Rite of Spring*. Before the First World War, he had earned his place as a seminal figure of the 20<sup>th</sup> century. We’ll explore this fascinating life and sample his works.

**PROGRAM #:**           **EXP 24-21**  
**RELEASE:**           **Week of February 19, 2024**

### **Let Me Tell You A Story, Part I**

Composers telling us stories. Franz Schubert died asking for more of James Fenimore Cooper’s novels like *The Last of the Mohicans*. We can only imagine that Schubert was looking for more musical inspiration from stories of forbidden love caught in the crosshairs of the French and Indian War. The next two weeks will feature tone poems, operas, and symphonies inspired by folk tales and legends.

**PROGRAM #:** EXP 24-22  
**RELEASE:** Week of February 26, 2024

### **Let Me Tell You A Story, Part II**

Week two of composers telling us stories. From Arthur Benjamin's composition based on *A Tale of Two Cities* by Charles Dickens to John Williams composing music to the stories of Harry Potter. Stories told and feelings expressed through music go far back in history and to the core of our human spirit.

**PROGRAM #:** EXP 24-23  
**RELEASE:** Week of March 3, 2024

### **Dmitri Shostakovich, Part 1 (1906-1975)**

"He forged a musical language of colossal emotional power," says Grove's Dictionary. This week will be the first of a two-part series exploring the life and times of Dmitri Shostakovich. From his four-note "D-Es-C-H" signature to the musical sounds of the KGB knocking on his door, Bill will help us understand these hidden meanings in his music. Born in Tsarist Russia and living through the establishment of the USSR, his music reflects these political changes with emotional depth for the world to hear. Also, having his ear to the ground for music from other places, we will hear his Tahiti Trot and waltzes.

**PROGRAM #:** EXP 24-24  
**RELEASE:** Week of March 11, 2024

### **Dmitri Shostakovich, Part 2 (1906-1975)**

This week we conclude our two-part series on the life and times of Dmitri Shostakovich. From his later symphonies to the Jazz Suite No. 2, Bill explores all forms of Shostakovich's writing. Starting with Shostakovich's *Four Romances after Pushkin*, Op. 46, and his Symphony No. 5, The "Market Place" from *The Gadfly*, Op. 97, Bill ends the week with Kim Kashkashian playing a beautiful performance of the Viola Sonata with Robert Levin.

**PROGRAM #:** EXP 24-25  
**RELEASE:** Week of March 18, 2024

### **The Four Seasons**

This week, Bill welcomes the vernal equinox with music inspired by the seasons: spring, summer, fall, and winter. We'll be able to envision the boundless majesty of the summer sun in Haydn's *Die Jahreszeiten*, and the frosty and shivering winds of Vivaldi's *Winter*, and then to spice up our week, Astor Piazzolla's tango, *Four Seasons of Buenos Aires (Cuatro Estaciones Porteñas)* performed by Trio Solisti. Bill will recite poems that complement the seasonal music, and we'll listen to Tchaikovsky's *Seasons* performed by Yefim Bronfman.

**PROGRAM #:** EXP 24-26  
**RELEASE:** Week of March 25, 2024

### **Music for the Masses**

For the past eight centuries, Latin Masses have continuously been written and played for many different occasions, religious or not. This program spotlights recordings that bring these ancient Latin texts to life.

Spanning from the beginning of written masses to modern times, Bill demonstrates the process it takes to compose these enduring masses that continue to be played.