

Exploring Music with Bill McGlaughlin
Broadcast Schedule – Spring 2024

PROGRAM #: EXP 24-27
RELEASE: Week of April 1, 2024

Hit or Myth

The Gods must be crazy! This week, we'll survey the trials and tribulations of mortals and immortals, brought to life by Berlioz, Gluck, and Handel. Bill muses on works inspired 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 Majestys Sagbutts & Cornetts. Bill also takes a close look at works about *Troilus and Cressida*, *Dido and Aeneas*, and *Venus and Adonis*.

PROGRAM #: EXP 24-28
RELEASE: Week of April 8, 2024

Music of Ukraine

Bill has been thinking a lot about Ukraine lately, so he created this new week exploring its music and storied history. We will hear works that evoke Ukraine's folktales, and its landscape by Mykola Kolessa. Then Bill's friend, pianist Lydia Artymiw, helped him collect more Ukrainian music, and he listened to her stories of her father's homeland. She'll share her recording of piano works by Vasyl Barvinsky, plus other solo piano pieces. Bill will end the week with Shostakovich's Symphony No. 13 "Babi Yar" and Anthony Hopkins reading the Ukrainian poem by Yevtushenko that inspired its first movement. Join us this week for beautiful Ukrainian music!

PROGRAM #: EXP 24-29
RELEASE: Week of April 15, 2024

Mozart: Bright Lights, Big City

In 1781, when Mozart was 25, he got the boot from the archbishop and moved from his hometown of Salzburg to the music capital of Vienna. This cosmopolitan city opened Mozart's eyes and ears to a creative world that he expresses so beautifully in his music. This week we will hear some of his greatest symphonies, piano concertos, and operas all composed while he was living in Vienna.

PROGRAM #: EXP 24-30
RELEASE: Week of April 22, 2024

Marlboro Music

Each summer in Vermont, the sign that greets everyone coming to the Marlboro Music is "Caution: Musicians at Play." Artistic director Mitsuko Uchida explained to Bill that Marlboro, founded in 1951, has a historic link that goes back directly to composers of the Second Viennese School, to Brahms, and all the way to Mozart and Haydn. Exploring Music's summer visit reminded us of Mozart's spirit when he dedicated six quartets to Papa Haydn: "Please... receive them kindly and be to them a father, guide, and friend!" Listen for this spirit of entrusting and sharing chamber music with this multi-generational family of Marlboro Music.

PROGRAM #: EXP 24-31
RELEASE: Week of April 29, 2024

Roaring 20s

In the 1920s, concert halls rocked with everything from jazz to airplane propellers and radio became a multi-billion-dollar industry. Bill says art and literature flowed like bathtub gin. We'll start this week in New York with the 1926 Metropolitan Opera premiere of John Alden Carpenter's ballet *Skyscrapers* and end the week in the then-troubled city of Berlin with the early works of Kurt Weill.

PROGRAM #: EXP 24-32
RELEASE: Week of May 6, 2024

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 voice. Bill includes folk music and works by Bach, Liszt, and Ravel as set by Stokowski, Schoenberg, and Copland.

PROGRAM #: EXP 24-33
RELEASE: Week of May 13, 2024

TBA

PROGRAM #: EXP 24-34
RELEASE: Week of May 20, 2024

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." The word originates in the epic poetry of Ancient Greece, although the musical origins are traced back only as far as humble ballads in 18th century Hausmusik. Rhapsodies came to be based on popular and folk melodies, and composers in the 19th century began writing Rhapsodies for chamber music and large-scale nationalistic orchestral epics. There are Hungarian Rhapsodies, Slavonic Rhapsodies, Blue Rhapsodies, Rhapsodies of Fire, and Bohemian Rhapsodies. Spend a week with us as Bill riffs on rhapsodies.

PROGRAM #: EXP 24-35
RELEASE: Week of May 27, 2024

TBA

PROGRAM #: EXP 24-36
RELEASE: Week of June 3, 2024

Child's Play

In hundreds of years of music-making, childhood remains an inexhaustible inspiration. This week, we'll hear how composers from Purcell to Prokofiev were influenced by the creative energy of youth. Plus, we will hear the music of young composers and listen to great artists captured during their tender years. Bill says, "In short, we are going to see if we can't discover some musical pleasures in child's play."

PROGRAM #: EXP 24-37
RELEASE: Week of June 10, 2024

Richard Strauss (1864-1949)

Richard Strauss – whose musical life spanned nine decades, two world wars, and the Third Reich – was one of Germany's most gifted and controversial figures. We'll explore his tone poems, operas, and both his public and private lives. We end this five-part biography with his *Four Last Songs* performed by Jessye Norman with the Leipzig Gewandhaus Orchestra conducted by Kurt Masur.

PROGRAM #: EXP 24-38
RELEASE: Week of June 17, 2024

Invitation to the Dance, Part 1

Which came first, the composition or the dance? Can we even pull them apart? It's hard to say, but this week we'll follow the dance through solo works, the opera, and the symphony. We will listen to Medieval dances and Strauss waltzes, Bach gigue and Chopin Mazurkas, plus Haydn minuets and Mahler Ländler.

PROGRAM #: EXP 24-39
RELEASE: Week of June 24, 2024

The Viola

A weeklong celebration of the exquisite music written for this "inner voice." The viola is the middle sister of the stringed instruments, sitting between the violins and the cellos, and playing in a clef written just for her. The viola is often misunderstood and mistaken for a "larger violin" or sometimes either forgotten about or made the butt of jokes. But the viola sings with a dark richness that composers loved! Mozart, Brahms, and Dvorak played the viola; Hindemith did too. These composers, plus many more, figured out how to let this instrument have her day in the sun with concertos, tone poems, and orchestral solos. This week, you too will fall in love with the viola.