Spring 4-1-1993

Airplay, Vol. 11, No. 6

Maine Public Broadcasting Network

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VIVE
LA DIFFERENCE!

Radio and Television. Completely different mediums but the two most effective means of electronic communication in our late 20th Century world. Maine Public Broadcasting is proud to offer both—Maine Public Radio and Maine Public Television. Proud of our ability to serve the people of Maine each day with radio programming that is outstanding and with equally fine television programming.

We understand, however, the vast differences that exist between these two powerful mediums and respect the fact that audiences are different as well. We know, for example, that Maine Public Radio audiences depend on our radio service in a very personal way. Radio is habit forming. For many of our listeners, radio is a companion; the radio dial is permanently set on one of the five stations of Maine Public Radio. You expect to find the program you are accustomed to hearing at exactly the same time each day. And because your listening habits are so strong, you are sometimes upset by change.

This month you'll hear Maine Public Radio's annual spring campaign to raise funds for radio programming. We hope you'll think of it as an open invitation to all who listen but have not yet made a tangible commitment to Maine Public Radio. As a member, you understand the special relationship which exists between public radio and its listeners. You know that our on-air pledge campaign is the most cost-effective way we have of allowing Maine Public Radio to grow—thereby, bringing you more of what you already appreciate and support.

Having stated the case for the differences between radio and television, we do, on the other hand, also know that both can work together from time to time. In the past Maine Public Radio has joined Maine Public Television in the simulcast of a symphony concert or special musical event. And occasionally a radio star steps in front of a television camera to delight a whole new audience, as Garrison Keillor has frequently done. We hope you also saw the profile of Maine Public Radio which aired last month on Maine Public Television's Made In Maine.

This month Maine Public Radio and Maine Public Television are cooperating in a brand new way. Between April 21 and April 30, when Maine Public Television airs its 22nd Great TV Auction, Maine Public Radio will air the MacNeil/Lehrer NewsHour each weekday evening at 7:00 p.m. for audiences throughout the state. Radio listeners will find the broadcasts offer an interesting way to compare the two top rated news programs in our nation: All Things Considered and The MacNeil/Lehrer NewsHour.

As you make that comparison, however, remember that Maine Public Broadcasting respects the difference between the two powerful mediums which dominate our culture—Radio and Television. We respect their audiences as well.

President
Some new sounds are in store for us! Replacing Cambridge Forum on Wednesday evenings at 7:00 p.m. starting April 7th, is Personally Speaking (a familiar program to viewers of Maine Public Television). Hosted by Patsy Wiggins and produced by Bob Libbey, each program spends a half hour "speaking personally" with well-known guests who live here in Maine, such as Noel Paul Stookey, Margaret Chase Smith, Tim Sample and Don MacLean. Personally Speaking will air until the end of May. We're sorry to lose Cambridge Forum. The series is no longer being produced. The producers hope to resume operations in the future.

April also brings a new phenomenon to many viewers of Maine Public Television: Auction. While the Auction attracts a lot of viewers and excitement, it also means that some viewers will miss regular programming, such as The MacNeil/Lehrer NewsHour. Maine Public Radio can help. Along with Maine Public Television's Plus Channel (Ch. 26 in Southern Maine), we will air the NewsHour weekday evenings between 7:00 and 8:00 p.m. from Wednesday April 21 to Friday the 30th. We realize this may cause some inconvenience for listeners of Maine Public Radio's regular programming, especially fans of Read to Me. Please let me know!

With the arrival of a new programming quarter, our evening concert lineup has changed. Monday now brings us the Concertgebouw Orchestra, with the Minnesota Orchestra moving to Thursday. The St. Louis Symphony returns to our airwaves on Tuesday, and The Chicago Symphony Orchestra remains on Wednesday.

Each year at this time we often receive calls and letters from unhappy listeners about our Saturday afternoon programming. The complaints are justifi-

ied. The live broadcasts from The Metropolitan Opera and the regular schedule of NPR's All Things Considered just don't mix.

Even when the Met starts earlier, some longer operas (such as April's performances) run past 5:00 p.m. and pre-empt all or part of All Things Considered. Maine Public Radio is required by contract to carry every minute of Met broadcasts. We are aware that many people depend on All Things Considered beginning at 5:00 p.m. We can't run ATC later, as we are also required by contract to carry the American Radio Company at 6:00 p.m. We are also not permitted to tape delay the opera. Trying to please both Met Opera fans and ATC news buffs isn't always possible. Fortunately the run overs occur just a few times each year. Any more would be unacceptable. Some stations have dropped the Met. We will again strongly raise this troublesome issue with the Met producers. The Met is the only opera service that is currently available to us at this time of year, and the live broadcasts are very special to those members who enjoy opera.

I can't understand the objection to Dick Estelle's choice of Guns of the South for The Radio Reader. It's a book I might never have picked up otherwise, and I've found listening, when I can, fascinating.

We let Dick Estelle know that many of our listeners were not happy with some of his recent selections, including Guns of the South. His response: "I enjoyed reading the book and every male who mentions it to me is enjoying it; however, nearly every woman who has mentioned it to me has castigated my choice." D.E., East Lansing, Michigan

Charles Beck, Radio Manager

Thanks for airing the Talk of the Nation gay-straight dialogue, it was very thought provoking. We all must respect each other's beliefs in this very difficult, long-term integration process.

E. Waterboro

(This Sunday) I spent the day listening to Maine Public Radio. I've never done this before. I was very impressed, informed, enlightened and entertained. It's the first time I've had time to realize, beyond Morning Pro Musica, what wonderful broadcasting you do.

Bangor

Maine Public Radio fundraising is much more tolerable than TV. Please keep it that way.

Auburn

Thank you for the compliment. Praise for this very important, yet necessary evil isn't always forthcoming from even our most loyal listeners. We'll continue to do our best, and that includes this month's campaign. If you'd like to help out with the phones, give our membership department a call at 941-1010. We'll be in our Portland Studios Wednesday the 14th through Friday the 16th, and in Bangor over the weekend of the 17th and 18th!
April showers bring these musical flowers:

Mahlathini & Mahotella Queens
Thursday, April 1 at 7 p.m.

Jean Redpath & Friends
Saturday, April 10 at 8 p.m.

Michael Hedges
Wednesday, April 14 at 7 p.m.

Golub-Kaplan-Carr Trio
Saturday, April 24 at 8 p.m.

207-581-1755
FOR TICKETS AND INFORMATION

MAINE CENTER FOR THE ARTS
University of Maine
Orono, Maine 04469-3746

The Saint Louis Symphony Orchestra

NATIVE SON: CONDUCTOR SLATKIN CHAMPIONS AMERICAN MUSIC

by John Von Rhein, Music Critic, The Chicago Tribune

HERE IS JUST TIME FOR A sandwich before donning his conductor’s tails in preparation for an afternoon subscription concert with the Chicago Symphony Orchestra. But time does not seem to weigh heavily on Leonard Slatkin as he reflects on his life and career from the music director’s spacious suite on the sixth floor of Orchestra Hall (in Chicago).

Georg Solti’s prolonged absences from Chicago mean that his office often is pressed into service for interviews with visiting artists. And, observing Slatkin munching his sandwich from behind Solti’s executive-style desk recently, a visitor reminds him that some Chicago Symphony subscribers would like to have seen him occupying that chair on a more permanent basis once Solti stepped down in 1991.

The suggestion does not cause Slatkin to lose his modesty or composure. He merely shrugs.

“It’s very flattering to be always mentioned in connection with certain jobs. Very nice. But whether it actually comes down to being offered them is something else,” says the 44-year-old conductor, now in his 10th season as music director of the Saint Louis Symphony. Slatkin continues to be mentioned in the gossip grapevine as a leading candidate to succeed Zubin Mehta as music director of the New York Philharmonic.

By way of defusing such rumors, Slatkin points out that, despite the high profile that he and other American-born, American-trained conductors enjoy around the music world, native conductors still are regarded as second-class citizens in the eyes of most symphony orchestra trustees in the United States.

Moreover, the question of how much American music a given conductor has in his repertoire — and is willing to learn and to present to the local symphony public — still looms as a negligible factor when a trustee board decides who is best qualified to take over its podium.

“The problem,” Slatkin says, “is the responsibility of an institution to its native music. If I was running a major U.S. orchestra, I probably would want to hire an American conductor — if for no other reason than to wrap up what the American musical century has been about, what we’ve produced. American orchestras have got to start being identified with their native music.”

Except for the Saint Louis Symphony, however, there isn’t a single American orchestra that enjoys such an identification. Solti’s successor, Daniel Barenboim, admits he has no American repertoire to bring to Chicago, and at a press conference here last February, said the musical styles have become so institutionalized in the postwar era that to speak of an “American” music is no longer relevant, or important.
Slatkin disagrees. “That would be like telling one of the Viennese orchestras to come to America, but please, don’t bring any Beethoven or Mozart or Bruckner,” he says. If music directors with European musical outlooks are to head major American orchestras, “than you had better make sure you surround (them) with (guest conductors) who can cover an adequate range of American music in an organized manner.”

Clearly Slatkin is happy in St. Louis, and St. Louis is happy with him. The Symphony management indicated as much when it recently extended his contract through the 1992-93 season. Slatkin presently spends his 18-20 weeks each season in residence with his orchestra, which is almost heretical in the day of absentee music directors.

Not only that, Slatkin persuaded RCA Victor Red Seal to sign him and his orchestra to an exclusive long-term contract that calls for 30 recordings over the five years of his new contract. The lucrative deal makes St. Louis the most active recording orchestra in America; not even Solti and the CSO can match it.

“If you compare us to the way we sounded when we last played in Chicago three years ago, you will hear a much more refined string tone, more flexible orchestra now,” Slatkin says. “The spirit is remarkable. They really get excited about what they do.”

Indeed they do. Almost every player in the orchestra seems to know of a colleague who has been courted by some big-league orchestra. Almost all have said no to higher pay and greater perks so they could continue to work with Slatkin in St. Louis.

According to the musical director, most concerts at Powell Symphony Hall (the orchestra’s home) are 83% subscribed — that’s about 19-20 percent higher than when Slatkin arrived.

Occasionally, he receives nasty letters from longtime subscribers who feel his programming is too far out. He says the negative responses have dropped considerably in recent years, and many listeners and orchestra members now welcome the bracing new music that he brings them.

Still, finances remain a problem, as they do with most American Orchestras. Slatkin says the Saint Louis Symphony Orchestra must add $10 million to its endowment soon or face the loss of personnel and services.

A tax initiative to have the orchestra share in public funds with other major cultural institutions in St. Louis would provide $4 million annually as a hedge against deficits. First, however, the initiative must be approved by voters.

Slatkin says he is confident the initiative will pass. “You know,” the conductor remarks, “the Denver Symphony just folded. They’re gone. Dead in the water. That’s why I want the fiscal situation wrapped up in St. Louis. I want to insure that when the time comes that I’m not still here, the orchestra is.”

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What is certain is that St. Louis is a first-class orchestra with a style, sound, and personality of its own... - the Boston Globe

ONE OF AMERICA’S oldest, busiest and most-recorded orchestras comes to Maine Public Radio listeners each week via state-of-the-art digital technology. Under the direction of music director Leonard Slatkin, the Saint Louis Symphony Orchestra features some of the most imaginative programming to be found anywhere in the world, all presented in performance that critics have hailed as “world class.” The programs are hosted by distinguished music critic and writer Richard Freed.

Tune in to weekly broadcasts of The Saint Louis Symphony Orchestra Tuesday evenings at 8:00 p.m.

Leonard Slatkin, Music Director and Conductor Saint Louis Symphony Orchestra
Some of Maine’s most illustrious visitors and residents will be PERSONALLY SPEAKING beginning April 7th.

Authors, humorists, politicians and business men and women — some of the best-known visitors and residents of Maine will be Personally Speaking with host Patsy Wiggins beginning Wednesday, April 7 at 7:00 p.m.

Join Maine Public Radio on Wednesday, April 7 at 7:00 p.m. when Patsy Wiggins speaks with author and AIDS activist John Preston. Preston speaks about his race against time and HIV to write the acclaimed novel, *Franny, the Queen of Provincetown*, which has been adapted for the stage, *Mr. Benson*, and the Alex Kane adventure series.

On Wednesday, April 14 Jane G. Smith, board chair of the Samantha Smith Center, speaks of the activities of the Center, dedicated to fostering international understanding. The Samantha Smith Center in Hallowell, Maine, honors the memory of Ms. Smith’s daughter, who, in the early 1980s, captured the world’s imagination with her peace mission and visit to the Soviet Union.

Join host Patsy Wiggins for Personally Speaking beginning Wednesday, April 7 at 7:00 p.m. on Maine Public Radio.

THE 22nd GREAT TV Auction

begins April 21st

This year Maine Public Television’s biggest fundraising event will be broadcast statewide and into New Hampshire and Atlantic Canada! It involves 1,250 volunteers, thousands of businesses who support public television, and 7,500 donated items which will go on the block beginning at 5:30 p.m. on April 21.

The Twenty-Second Great TV Auction promises to be the best ever. Viewers will have fabulous times bidding on a wide selection of items including: oriental rugs, furniture, lobster traps, toys, tools, skis, appliances, vacation packages, dinner certificates, crafts, antiques, a new Dodge automobile and even the kitchen sink!

The Maine Timber Frame House is a new feature of the Auction. This beautiful timber frame home, located in Poland, Maine, was built through the generosity of more than 200 companies. The home will be a showcase for Maine-made products and furniture. Sealed bids can be placed on these products during open houses April 4, 18 and 25. For complete details and directions, call 783-9101.

The Twenty-Second Great TV Auction runs only ten days, but preparations for this favorite event continue all year long, with over 1,250 volunteers working behind the scenes in all phases of the Great TV Auction. Volunteers serve as auctioneers, board markers, telephone operators and assist in cataloging the thousands of items that come to the studio for the Auction. These people are an integral part of this exciting event and each year The Great TV Auction gets better and better as a result of their dedication, commitment and many, many hours of work.

Maine Public Television has something for everyone and welcomes bids during Auction hours, from 5:30 p.m. - 12:30 a.m. weekdays, and 1:00 p.m. to midnight weekends. Telephone numbers and bidding instructions will be given several times on-air during The Great TV Auction. A tabloid shopping guide will be available the weekend prior to Auction through all Shaw’s supermarkets, Shop ‘n Save Supermarkets, the Brunswick Times Record, and at Maine Public Broadcasting locations — Lewiston, Bangor and Portland, Maine. This guide will give you a sneak preview of the many items available this year!

SPECIAL NOTES...

The MacNeil Lehrer NewsHour will be heard on Maine Public Radio stations at 7:00 p.m. (ET) Wednesday, April 21 through Friday, April 30.

The MacNeil Lehrer NewsHour will be preempted on Maine Public Television to broadcast the network’s 22nd annual auction, and the temporary move to radio for will accommodate the program’s many viewers — and introduce radio audiences to this award-winning newscast.

The MacNeil/Lehrer NewsHour will provide Maine Public Radio with a natural extension of our evening news and analysis,” said Radio Manager Charles Beck. “Many public radio stations around the country run the program on a regular basis.

“While we understand that some regular radio listeners may be inconvenience by the change in programming, it is only temporary. It is extremely important for Maine Public Broadcasting to provide access to the much-valued NewsHour for our members.”

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[6 / APRIL]
In April, Maine Public Radio says thank you to good friends at the Law Offices of Phillip E. Johnson in Augusta, underwriters of Morning Edition.

Founder Phil Johnson says, "I have always been a big supporter of public broadcasting; underwriting Morning Edition makes me feel like I'm doing something important. On top of that, I enjoy the privilege of being part of an excellent organization."

In June of 1992, Phil Johnson left the partnership in Maine's largest law firm to found the Law Offices of Phillip E. Johnson. "Hanging my own coat gives me the freedom to pursue those areas of law that interest me most," he said. "It has allowed me to concentrate on the basics of being a professional, focusing my attention on the needs and interests of clients. Our clients deserve our devotion and that is precisely what they get."

The Law Offices of Phillip E. Johnson handles cases in many different fields, but concentrates on the following areas of litigation: insurance, aviation, maritime, electric utilities, environmental, municipal, lender liability, professional liability (including medical malpractice), directors and officers liability, and business torts. Johnson said, "My firm engages in a state-wide trial practice representing corporations, insurance carriers and individuals."

The primary skills I have to offer are my trial abilities," Johnson said. "I have been trying cases for eighteen years — and, for me, a trial is where the thrill and the challenge of the practice of law lies. The paper shuffling part of the practice of law is necessary, but that rarely produces excitement. To work up the strategy of a trial, and to argue my client's cause before a judge and jury are the reasons I became a lawyer."

Johnson said, "I admire the skills and experience of the Morning Edition staff. To me they exemplify what public radio news is all about. Only on public radio do you get the scope of the issues presented in more than 20-second sound bites."

Johnson said, "Many of my clients and friends listen to Maine Public Radio. We have received positive comments from many people since our firm signed on as Morning Edition underwriters. They know we are supporting something extremely worthwhile."

Some of Phil Johnson's favorite Maine Public Radio programs include The Radio Reader, All Things Considered, Maine Things Considered, and of course, Morning Edition.

Maine Public Radio thanks Phil Johnson and the employees of the Law Offices of Phillip E. Johnson — our partners in bringing Morning Edition to Maine audiences.

Leslie Boucher, Legal Secretary and Office Manager
MONITOR RADIO 5:30 - 6:00
A half-hour early morning news program from the Christian Science Monitor.

MORNING EDITION 6:00 - 8:05
Comprehensive, in-depth news and features from National Public Radio and Maine Public Broadcasting.

MORNING PRO MUSICA 8:05 - 12:00
Robert J. Lurtsema presents a wide sampling of classical music. For your convenience, listings for MPM are located at the back of Airplay.

MIDDAY 12:00 - 12:30
Keith McKeen hosts this comprehensive update of news from National Public Radio, Maine Public Broadcasting and the BBC.

RADIO READER 12:30 - 1:00
Our adult reading program is hosted by Dick Estelle.

PUBLIC AFFAIRS 1:00 - 2:00
Various speakers, interviews and debates on various topics from the National Press Club, the Commonwealth Club of California and the Cleveland City Club Forum, among others. Listen each morning at 6:30 and 7:30 during Morning Edition for information on the day's speaker and topic.

MUSIC FROM STUDIO B 2:00 - 5:00
An afternoon of great classical music you'll want to take everywhere. Victor Hathaway is your afternoon companion.

MAINE STAGE FRIDAYS at 2:00 p.m.
Ed Morin, host.

THE CAPITOL STEPS APRIL FOOLS SHOW Thursday, April 11.
4:30 - 5:00

ALL THINGS CONSIDERED 5:00 - 5:30 / 6:00 - 7:00
National Public Radio's flagship news program, providing a complete, late afternoon summary of the day's events as only NPR can. Noah Adams and Linda Wertheimer, hosts.

MAINE THINGS CONSIDERED 5:30 - 6:00
Maine Public Radio's award winning in-depth Maine news and public affairs program.
Thursday

7:00 Horizons
"Somalia: Impressions in Sounds" This "sound portrait," produced during the 1980s, gives listeners an idea how some Somalis lived before the devastating political problems of today.

7:30 Read to Me
8:00 Minnesota Symphony Orchestra
Edo de Waart, conductor; Cho Liang Lin, violin. BRAHMS: Violin Concerto; CORIGLIANO: Symphony No. 1.

10:00 Jazzset

11:00 Echoes
12:00 Music in the Dark

Friday

7:00 My Word
7:30 Read to Me
8:00 Riffs & Rhythms
Tonight: Maine's multi-talented guitarist-composer-educator Tom Hoffman is the focus of this special edition of R&R. Rich Tozier, host.

9:30 Somethin' Else
Bob Marggraf, host.

10:30 Prime Cuts

12:00 BluesStage
BluesStage welcomes the return of several artists who made their debut during this fourth year. Featured are exclusive performances by Little Feat, Chris Cain, Mighty Sam McClain, and Chuck Berry's piano man, Johnnie Johnson.

Saturday

12:00 Weekend Edition
12:30 The Metropolitan Opera

5:00 All Things Considered
6:00 Garrison Keillor's American Radio Company
Garrison Keillor, host. Tonight: Ranch Romance (country/bluegrass/swing band) and Dixie Carter ("Designing Women").

8:00 The Thistle & Shamrock
"Comin' Through the Wry" Humor and satire in Celtic music. Fiona Ritchie, host.

Sunday

12:00 Weekend Edition
with Liane Hansen
1:00 The Folk Sampler
"Money" ...in my pockets.

2:00 Folk Tracks
3:00 Sometimes Acoustic
4:00 Car Talk
5:00 All Things Considered
6:00 Maine Public Radio Specials
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<thead>
<tr>
<th>Time</th>
<th>Day</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:00</td>
<td>Monday</td>
<td>Selected Shorts</td>
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<td></td>
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<td>&quot;Six Years After,&quot; by Katherine Mansfield, read by Nancy Marchand;</td>
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<td>&quot;Roselily,&quot; by Alice Walker, read by Geanie Faulkner; &quot;At the End of</td>
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<td>the Mechanical Age,&quot; by Donald Barthelme, read by Roscoe Lee Browne.</td>
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<td>8:00</td>
<td>Monday</td>
<td>St. Paul Sunday</td>
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<td>Tonight: the Orion String Quartet.</td>
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<td>PHILIPS: String Quartet No. 1; MOZART: Quartet No. 19 in CM.</td>
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<td>9:30</td>
<td>Monday</td>
<td>With Heart and Voice</td>
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<td>&quot;A Voice From the Past&quot; Hector Olivera, with the Minnesota Orchestra,</td>
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<td>and soloists Robert Vickery, Edward Berryman, and Tom Hazellon</td>
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<td>perform works by Dallier, Rodgers, Simonds and others.</td>
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<td>12:00</td>
<td>Monday</td>
<td>Music in the Dark</td>
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<td>7:00</td>
<td>Tuesday</td>
<td>Soundprint</td>
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<td>&quot;Seeds&quot; Seeds are the life source of our world. Producer Neenah Ellis</td>
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<td>explores the importance of genetic history and its impact on</td>
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<td>contemporary problems.</td>
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<td>7:30</td>
<td>Tuesday</td>
<td>Read to Me</td>
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<td>8:00</td>
<td>Tuesday</td>
<td>Live! At the Concertgebouw</td>
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<td>Wolfgang Sawalisch, Riccardo Chailly, conductors.</td>
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<td>BEETHOVEN: Consecration of the House Overture, Op. 124; BRUCKNER:</td>
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<td>Symphony No. 2 in Cm.</td>
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<td>10:00</td>
<td>Tuesday</td>
<td>Blues Before Sunrise</td>
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<td>Bob Caswell, host.</td>
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<td>11:00</td>
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<td>Those Oldies, But Goodies</td>
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<td>Music in the Dark</td>
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<td>Personally Speaking</td>
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<td>Tonight: AIDS activist John Preston.</td>
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<td>7:30</td>
<td>Wednesday</td>
<td>Read to Me</td>
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<td>8:00</td>
<td>Wednesday</td>
<td>Chicago Symphony Orchestra</td>
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<td>James Levine, conductor. Soloists: Helen Donath, Carol Vaness, Heidi</td>
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<td>Grant Murphy, sopranos; Hitomi Katagiri and Birgitta Svenden,</td>
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<td>mezzo-sopranos; Gary Lakes, tenor; Bryn Terfel, bass-baritone; Jan-</td>
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<td>Hendrick Roberg, bass; Chicago Symphony Chorus.</td>
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<td>MAHLER: Symphony No. 8 in EFM.</td>
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<td>10:00</td>
<td>Wednesday</td>
<td>The humble Farmer</td>
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<td>Robert Skoglund, host.</td>
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<td>11:00</td>
<td>Wednesday</td>
<td>Echoes</td>
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<td>12:00</td>
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<td>Music in the Dark</td>
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<td>7:00</td>
<td>Thursday</td>
<td>Horizons</td>
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<td>&quot;A Love Story From the 1940s&quot; How is contemporary love, marriage</td>
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<td>and courtship different than it was in the 1940s? This program traces</td>
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<td>the eight-year courtship of James and Janice through the hundreds of</td>
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<td>letters interspersed with archival radio clips and music from the</td>
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<td>1940s and shows how their relationship can be an inspiration for</td>
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<td>couples of any era.</td>
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<td>7:30</td>
<td>Thursday</td>
<td>Read to Me</td>
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<td>8:00</td>
<td>Thursday</td>
<td>Minnesota Symphony Orchestra</td>
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<td>Edo de Waart, conductor. DUTILLEUX: Metaboles; BEETHOVEN: Symphony</td>
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<td>10:00</td>
<td>Thursday</td>
<td>Jazzset</td>
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<td>Tonight: Dizzy Gillespie's young pianist Danilo Perez leads his</td>
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<td>Afro-Latin Explosion including trumpeter Charlie Sepulveda &amp; pianist</td>
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<td>Kenny Drew, Jr.</td>
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<td>11:00</td>
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<td>Echoes</td>
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<td>Music in the Dark</td>
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<td>7:00</td>
<td>Friday</td>
<td>My Word</td>
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<td>7:30</td>
<td>Friday</td>
<td>Read to Me</td>
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<td>8:00</td>
<td>Friday</td>
<td>Riffs &amp; Rhythms</td>
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<td>Two new discs by vocalist Abby</td>
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<tr>
<td>6:00</td>
<td>Saturday</td>
<td>Weekend Edition</td>
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<tr>
<td>12:00</td>
<td>Saturday</td>
<td>Metropolitan Opera</td>
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<td>WAGNER: Siegfried. James Levine, conductor. Cast: Gwyneth Jones,</td>
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<td>James Morris, Heinz Zednik, Ekehard Wlaschiha, Matti Salminen.</td>
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<td>Metropolitan Opera: Gwyneth Jones sings Wagner's Die Walkure.</td>
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<td>6:00</td>
<td>Saturday</td>
<td>Garrison Keillor's</td>
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<td>American Radio Company</td>
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<td>Tonight's performers include: Ivy Austin, Rob Fisher and Tom Keith.</td>
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<td>8:00</td>
<td>Saturday</td>
<td>The Thistle &amp; Shamrock</td>
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<td>&quot;Edinburgh Folk Festival Preview&quot; Jack Evans, Director of the</td>
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<td>Edinburgh International Folk Festival, joins Fiona Ritchie with</td>
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<td></td>
<td></td>
<td>musical samples of what's in store for this year's ten-day</td>
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<td>extravaganza.</td>
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**Tuesday**

7:00 Soundprint
"Vavilov's Ghost" Producer Neenah Ellis travels to St. Petersburg, Russia, and offers a profile of the late Nikolai Ivanovich Vavilov, the geneticist who shook the world with his concept of biodiversity.

7:30 Read to Me
8:00 Saint Louis Symphony Orchestra

**Wednesday**

7:00 Personally Speaking
Host Patsy Wiggins interviews Jane Smith, mother of the late Samantha Smith.

7:30 Read to Me
8:00 Chicago Symphony Orchestra

10:00 The humble Farmer
11:00 Echoes
12:20 Music in the Dark

**Thursday**

7:00 Horizons
"The Vital Link: Computer Access for the Blind" The lack of sight translates into the lack of information which is the biggest handicapping factor of blindness. On this program, producer Doug Wakefield gives a first hand account of the impact computers have on the lives of blind people.

7:30 Read to Me
8:00 Minnesota Symphony Orchestra

10:00 Jazzset
Tonight: The Elvin Jones Jazz Machine salutes John Coltrane on location at the DeCordova Museum in Boston. Features Ravi Coltrane (son of John) on saxophone.

11:00 Echoes
12:00 Music in the Dark

**Friday**

7:00 My Word
7:30 Read to Me
8:00 Riffs and Rhythms
Pianist, freethinker & influential teacher Lenny Tristano and his impact on jazz are reviewed by one of his former students, saxophonist Jay Bregman.

9:30 Somethin’ Else
10:30 Prime Cuts
"Cello" Not normally thought of as a jazz instrument, the cello is heard in jazz contexts, from duets to large groups.

12:00 BluesStage
A BluesStage favorite, Lonnie Mack, returns by popular demand, a performance by Satan and Adam in New York City, and other rockin' blues stops coast to coast.

1:00 Music in the Dark

**Saturday**

12:00 Weekend Edition
1:00 Wind Up the Victrola, Toby
1:30 The Metropolitan Opera
7:00 All Things Considered
(joined in progress)
6:00 Garrison Keillor's American Radio Company
Ivy Austin, Rob Fisher, and Tom Keith join Garrison Keillor, host.
8:00 The Thistle and Shamrock
"Irish Duos" Irish music is peppered musical pairs who bring together a variety of instruments — fiddle and flute, vocals and accordion, harp and uilleann pipes. The energy of their music fills this week's program.
9:00 World Cafe
11:00 Echoes
12:00 Music From the Hearts of Space
1:00 Music in the Dark

Sunday 18
12:00 Weekend Edition with Liane Hansen
1:00 The Folk Sampler
"The Lady" Can cook.
2:00 Folk Tracks
3:00 Sometimes Acoustic
4:00 Car Talk
5:00 All Things Considered
6:00 Maine Public Radio Specials
7:00 Selected Shorts
8:00 St. Paul Sunday
Featured performers: Hiroko Yajima, Serena Canin, violins; Misha Amory, Samuel Rhodes, violas; Gianna Abondolo, cello; Todd Palmer, piano.
9:30 With Heart and Voice
10:30 Pipedreams
This program features a visit with John Scott, the talented and youthful director at London's St. Paul's Cathedral.
12:00 Music in the Dark

Monday 19
7:00 Living on Earth
7:30 Read to Me
8:00 The Minnesota Orchestra

Charles Dutoit, conductor; Chantal Juillet, violin. STRAVINSKY: Symphonies of Wind Instruments; Violin Concerto in DM; The Firebird.
10:00 Blues Before Sunrise
Bob Caswell, host.
11:00 Those Oldies, But Goodies
12:00 Music in the Dark

Tuesday 20
7:00 Soundprint
"Pseudo-Science" Today, researchers are conducting serious studies of telepathy, flying saucers, crystal power telekinesis and more — but is this science? Tonight, a look at methodology, proof and the insatiable quest for knowledge.
7:30 Read to Me
8:00 Saint Louis Symphony Orchestra
Eri Klas, conductor; Thomas Zehetmair, violin. VON WEBER: Overture to Oberon; HARTMANN: Concerto funebre; SHOSTAKOVICH: Symphony No. 5 in Dm, Op. 47.
10:00 Play It Again, Joe
10:30 Jazz Revisited
11:00 Echoes
12:00 Music in the Dark

Wednesday 21
7:00 The MacNeil/Lehrer NewsHour
Public Television's premiere, award-winning news program comes to Maine Public Radio weekdays, April 21-30.
8:00 Chicago Symphony Orchestra
10:00 The humble Farmer
Robert Skoglund, host.
11:00 Echoes
12:00 Music in the Dark

Thursday 22
7:00 The MacNeil/Lehrer NewsHour
8:00 Minnesota Symphony Orchestra
10:00 JazzSet
Trumpeter Red Rodney and alto saxophonist Charles McPherson blow a 1992 birthday salute to Charlie Parker. This program includes other highlights from a performance at Riverside Park, New York.
11:00 Echoes
12:00 Music in the Dark

Friday 23
7:00 The MacNeil/Lehrer NewsHour
comes to Maine Public Radio Wednesday, April 21 - Friday, April 30 at 7:00 p.m. for a limited eight-night run.
8:00 Riffs and Rhythms
Tenor saxophonist Joe Henderson's latest, an homage to Miles Davis, is featured tonight.
9:30 Somethin' Else
10:30 Prime Cuts
"Bowed Bass" The prototype jazz bass player plays a "walking" bass, plucked quickly. Tonight, the less-heard alternative, bowed bass playing.
12:00 BluesStage
Blues superstar Robert Cray makes his BluesStage debut, along with a return appearance by Chicago's L'il Ed and the Blues Imperials.
1:00 Music in the Dark

Saturday 24
12:00 Weekend Edition
1:00 Wind Up the Victrola, Toby
Monday 26

7:00 The MacNeil/Lehrer NewsHour
7:30 Read to Me
8:00 Live! At the Concertgebouw
Nikolaus Harnoncourt, conductor. SHUBERT: Symphony No.5 in BfM; Symphony No. 9 in CM, The Great.
10:00 Blues Before Sunrise
Bob Caswell, host.
11:00 Those Oldies, But Goodies
12:00 Music in the Dark

Tuesday 27

7:00 The MacNeil/Lehrer NewsHour
7:30 Read to Me
8:00 Saint Louis Symphony Orchestra
Leonard Slatkin, conductor; Barbara Kilduff, soprano; John Aler, tenor; Hakan Hagegård, baritone; Saint Louis Symphony Chorus; Saint Louis Children's Choir. DAVIES: Worldes Blis; ORFF: Carmina Burina.
10:00 Play it Again, Joe
10:30 Jazz Revisited
11:00 Echoes

Wednesday 28

7:00 The MacNeil/Lehrer NewsHour
7:30 Read to Me
8:00 Chicago Symphony Orchestra
10:00 The humble Farmer
Robert Skoglund, host.
11:00 Echoes
12:00 Music in the Dark

Thursday 29

7:00 The MacNeil/Lehrer NewsHour
7:30 Read to Me
8:00 Minnesota Symphony Orchestra
**THURSDAY 1**

SCHERZSHUTKA: Intradas in DM for two organs, two trumpets, two horns, and timpani; BACH: Sonata in E♭M; ALBENIZ/CHOPIN/LISZT/BORGE: Three Borge Favorites; RUSSELL: Introduction to the Concert; **Live on Pro Musica**: Frederick Moyer, piano.

**FRIDAY 2**

SOR: Studies; LACHNER: Suite No. 7 in Dm, Op. 190; HAYDN: String Quartet in GM, Op. 33, No. 5; GINASTERA: Sonata for cello and piano, Op. 49; BRUCKNER: Symphony No. 9 in Dm; **Scherzshutka** Dm, the cello; KARINTHY: Peter Schickele Mix.

**SATURDAY 3**

Selections from new additions to the Pro Musica library.

**SUNDAY 4**

CLEMENTI: Symphony No. 4 in Dm; MOZART: Concerto on FM, for three pianos; BEETHOVEN: String Quartet in FM, Op. 18, No. 1; BOCCHERINI: Cello Concerto No. 4 in CM; KIRCHNER: Preludes, Op. 9, Nos. 9-16 (Pt. 2); ROSSI- NI: Stabat Mater.

**MONDAY 5**


**TUESDAY 6**

SCHUMANN: Violin Concerto in Dm; GLAZUNOV: Chopiniana, Op. 46 (ballet Les Sylphides); MENDELSSOHN: Songs Without Words, Op. 38 (Book III); GURIDI: Diez melodias vascas (10 Basque melodies); RAVEL: Rapsodie Espagnole.

**WEDNESDAY 7**


**THURSDAY 8**


**FRIDAY 9**

BOCCHERINI: Stabat Mater; DOARATI: Jesu oder Barabba? (Melodrama after a story by Frigyes Karinthy for speaker, orchestra and choir); SCHICKELE: Bestiary: A Musical Theater Piece for Renaissance Band; SCHICKELE MIX.

**SATURDAY 10**

TAVERNER: Missa Corona Spinea (Mass: Crown of Thorns); HAYDN: The Seven Last Words of Our Saviour on the Cross; RAVEL: Les Biches; Respighi: Christ: Biblical Cantata in Two Parts for Soprano, Chorus, and Orchestra; PART: Passio Domini Nostri (St. John Passion).

**SUNDAY 11**


**MONDAY 12**

NADOT: Concerto in CM, Op. 17, No. 3; HAYDN: Symphony No. 70 in DM; DVO-RAK: Ballad in Dm, Op. 15/1; JANACEK: From the House of the Dead; Suite; BOC-CHERINI: Cello Concerto No. 3 in DM; PROKOFIEV: Cinderella: highlights.

**TUESDAY 13**

VIVALDI: Concerto in D, Op. 3, No. 11, for two violins and cello; HANDEL: Overture for two clarinets and horn; MOZART: Serenade in E♭M, for wind octet; SOUSA: El Capitan: March, Sweetheart, I'm Waiting; selection; THOMPSON: The Testament of Freedom.

**WEDNESDAY 14**

PONCE: Suite Antique; SOUSA: The Dwellers in the Western World; CRE- SPO: Three Milongas; GINASTERA: Quintet for piano and string quartet, Op. 29; CHAMPAGNE: Symphony gobspesienne; ESTEVEZ: La Cantata Criolla, Florentino, el que canto con el diabolo.

**THURSDAY 15**


**FRIDAY 16**

BOCCHERINI: Piano Concerto in E♭M; MOMPou: Canciones y Danzas; Souvenirs de l’Exposition; BOLCOM: Fantasia Concertante; ELGAR: Severn Suite, Op. 87; LISZT: Symphonic Poem No. 6, Mazeppa; Schickele Mix.

**SATURDAY 17**


**SUNDAY 18**

BACH: Cantata: Gotts Zeit ist die allerbeste Zeit; MOMPou: Variations on a Theme of Chopin; MOZART: Violin Sonata in AM; GORECKI: Symphony No. 3, Op. 36, Symphony of Sorrowful Songs (Yom Ha’Shoah - Holocaust Memorial Day.).
MONDAY 19

TUESDAY 20
MOZART: Symphony No. 4 in CM, Jupiter; MOMPOU: Canciones y Danzas Nos. 9-12; COUPERIN: Le Parnasse, ou L’Apotéose de Corelli; GESUALDO: Ave Dulcissima Maria; BIZET: L’Arlesienne: incidental music, selections; MIASKOVSKY: Cello Concerto in Cm, Op. 66.

WEDNESDAY 21

THURSDAY 22

FRIDAY 23
HAYDN: Piano Trio in Em; BOCCHERINI: String Quartet No. 52 in Am, Op. 48, No. 6; STRAUSS: Macbeth, Op. 23; GILBERT AND SULLIVAN: Patience, or Bunthorne’s Bride; Schickele Mix.

SATURDAY 24
Robert J. selects a program of music and stories for children.

SUNDAY 25

MONDAY 26

TUESDAY 27

WEDNESDAY 28
Robert J. samples recently received recordings.

THURSDAY 29
BOCCHERINI: String Quintet in CM, Op. 37, No. 1; GRIEG: Violin Sonata No. 1 in Fm, Op. 8; RESPIGHI: The Fountains of Rome; BEETHOVEN: Ruins of Athens: Incidental Music, Op. 113; Live on Pro Musica: Andres Diaz, cello; and Samuel Sanders, piano.

FRIDAY 30
WILMS: Sonata in CM, Op. 31, for piano and four hands; MOMPOU: Six Preludes; ZWILICH: Concerto for Flute and Orchestra; LEHAR: The Land of Smiles: highlights; Schickele Mix.
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