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conductor





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BOSTON
POPS
1978

ARTHUR FIEDLER Conductor
HARRY ELLIS DICKSON Assistant Conductor
NINETY-THIRD SEASON 1978

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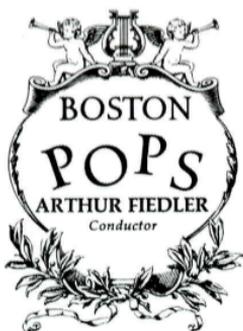
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HARRY ELLIS DICKSON
Assistant Conductor

Violins

Emanuel Borok
Concertmaster
Max Hobart
Assistant Concertmaster
Marylou Speaker
Principal Second Violin
Cecylia Arzewski
Emanuel Boder
Harry Dickson
Gerald Elias
Sheila Fiekowsky
Gerald Gelbloom
Darlene Gray
Bo Youp Hwang
Ronald Knudsen
Ronan Lefkowitz
Annon Levy
Ikuko Mizuno
Leonard Moss
Laszlo Nagy
Fredy Ostrovsky
Leo Panasevich
Jerome Rosen
Sheldon Rotenberg
Michel Sasson
Alfred Schneider
Harvey Seigel
Roger Shermont
Raymond Sird
Roland Tapley
Vyacheslav Uritsky
Michael Vitale
Gottfried Wilfinger
Ronald Wilkison
Max Winder

Violas

Reuben Green
Principal
Robert Barnes
Betty Benthin
Earl Hedberg
Marc Jeanneret
Bernard Kadinoff
Eugene Lehner
Jerome Lipson
Vincent Mauricci
Joseph Pietropaolo
Michael Zaretsky

Cellos

Martin Hoherman
Principal
Martha Babcock
Ronald Feldman
Luis Leguia
Jonathan Miller
Joel Moerschel
Mischa Nieland
Jerome Patterson
Carol Procter
Robert Ripley

Basses

Will Rhein
Principal
John Barwicki
Joseph Hearne
Leslie Martin
Robert Olson
John Salkowski
Lawrence Wolfe
Bela Wurtzler

Flutes

James Pappoutsakis
Paul Fried
Elinor Preble

Piccolo

Lois Schaefer

Oboes

Alfred Genovese
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Pasquale Cardillo
Peter Hadcock

Bass Clarinet

Felix Viscuglia

Bassoons

Matthew Ruggiero
Roland Small

Contra bassoon

Richard Plaster

Horns

Charles Yancich
Peter Gordon
David Ohanian
Richard Mackey
Ralph Pottle

Trumpets

Andre Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

Trombones

Ronald Barron
Norman Bolter
Gordon Hallberg

Tuba

Chester Schmitz

Timpani

Arthur Press

Percussion

Charles Smith
Thomas Gauger
Frank Epstein
Fred Buda

Rhythm Section

Jerome Rosen—piano
Fred Buda—drum set
Henry Wiktorowicz—guitar
Will Rhein—electric bass

Harp

Ann Hobson

Organ

Berj Zamkochian

Personnel Managers

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Harry Shapiro

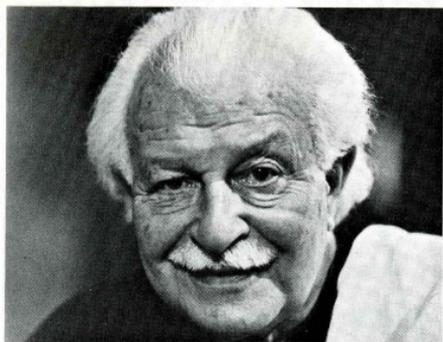
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Stage Manager

Alfred Robison

Seating within string sections follows a system of rotation. Since string players periodically occupy different chairs, the above listing of string personnel after principal chairs is alphabetical.



Arthur Fiedler

The 1978 Boston Pops season will mark the 49th year that a unique partnership—Arthur Fiedler and the Boston Pops—will bring music lovers from all over the country and the world to Symphony Hall. At the close of this season, Mr. Fiedler will have conducted the Pops for four seasons longer than all of his predecessors combined, and through his originality, his warm and sometimes mysterious stage presence, and his inimitable style, the distinguished white-haired gentleman on the podium has become one of Boston's best known, best loved citizens.

He was born here in Boston on 17 December 1894, his background deeply rooted in European musical tradition. His father, Emanuel Fiedler, was an Austrian-born violinist who played in the Boston Symphony for 25 years. His mother was a gifted pianist and musician who gave young Arthur his first piano lessons, which he admits were along with the practicing, a chore. He was schooled at the Prince Grammar School, and Boston Latin until his father retired from the Orchestra and took the family back to Austria. But that was not before Arthur had absorbed some of the music and culture that belongs to Boston. He worked in publishing houses in Vienna and Berlin, and then entered the Royal Academy in Berlin to study violin, piano, and conducting.

Fiedler returned to Boston at the start of World War I, and in 1915 joined the BSO under Karl Muck. He was not only a violinist, but played as orchestra violist, pianist, organist, and percussionist as well.

In 1924, he formed and was the conductor of the Boston Sinfonietta, a chamber

orchestra made up of BSO members. Then in an effort to bring as much music to the public as possible, he initiated a campaign of several years for a series of free outdoor concerts. His efforts were rewarded in 1929 with the first Esplanade concert on the Charles River. In 1954, to celebrate the twenty-fifth anniversary of those concerts, the Arthur Fiedler Foot Bridge was dedicated over what is now Storrow Drive. He was appointed the eighteenth conductor of the Boston Pops in 1930.

Arthur Fiedler has long been a national figure. Under his direction, the Boston Pops has been recorded more than any other orchestra in the world. One example alone (*Jalousie*, a piece by Jacob Gade) has reached the million mark, and today the total sales of Pops albums, singles, tapes, and cassettes has surpassed fifty million.

Fiedler has not only distinguished himself as a musician and conductor, but as a leading citizen as well. At a 1977 White House ceremony, Mr. Fiedler was a recipient of the Presidential Medal of Freedom. "Excellence is its own reward", former President Ford told the recipients, "You are the men and women who have used that freedom to achieve excellence. Your outstanding accomplishments have made our lives better, and set stirring examples for others to follow."

A month later, Mr. Fiedler was awarded the Freedoms Foundation American Exemplar Award. "He has created new generations of American music lovers," the Awards program read, "and—through a blending of classics, rock, jazz, and pop styles—has broadened the tastes of serious listeners and given scores of young Americans their first experience with the classics."

He has received honorary degrees from many educational institutions, among them Harvard and Dartmouth, which he received in 1976. A few of his numerous other awards include the Morality in Media Award, the Sword of Loyola, the Stereo Review Award and the National Arts Club Award.

Mr. Fiedler has been closely associated with the San Francisco Pops Orchestra for more than a quarter of a century. In the U.S., he has conducted the Boston and Chicago Symphonies, the Cleveland and Philadelphia Orchestras, and the New York Philharmonic. He has also led major orchestras in Europe, South America, Africa, Australia, and Canada.

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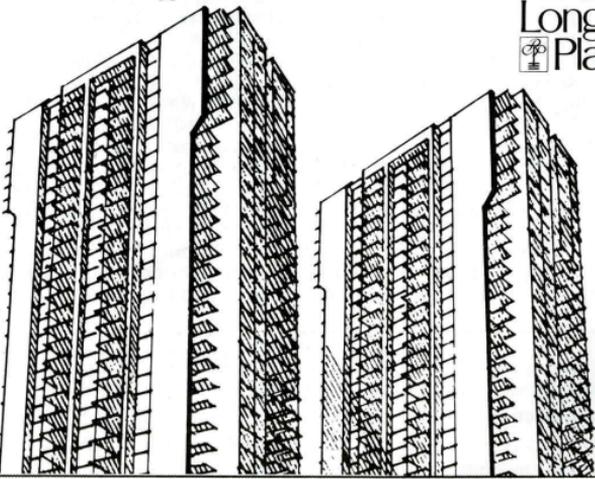
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Harry Ellis Dickson



Harry Ellis Dickson, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as a conductor and violinist before he joined the Boston Symphony under Serge Koussevitzky in 1938. He is a

member of the Boston Symphony playing first violin, and is Founder, Music Director, and Conductor of the Boston Symphony Youth Concerts. He is also Assistant Conductor of the Boston Symphony Esplanade Orchestra.

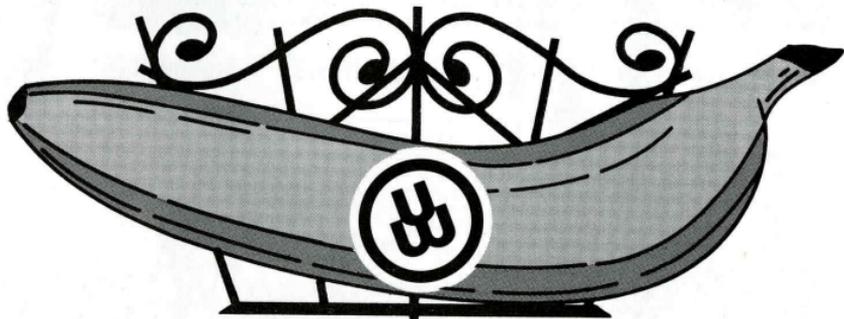
Born in Cambridge, Mr. Dickson studied music at the New England Conservatory before winning a scholarship to the Hochschule für Musik in Berlin, where he studied violin under Carl Flesch and Max Rostal for two years. He later studied conducting with

Pierre Monteaux at the Domain School in Maine.

Mr. Dickson was awarded the distinguished honor of Chevalier in the Ordre des Arts et des Lettres by the French Government. In 1971, the National Conference of the Humanities presented him a Certificate of Honor in recognition of his contribution to the humanities through his life and work. He holds an honorary doctorate of music from the Berklee College of Music, and from North Adams State College, and in 1975, the City of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in the Winter Hill Community School.

Mr. Dickson is an ardent collector of anecdotes about musicians, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce Please!* now in its second edition. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr. Dickson has traveled to many countries of the world as a musical mentor to his part-time conductor friend.

The best of the bunch.

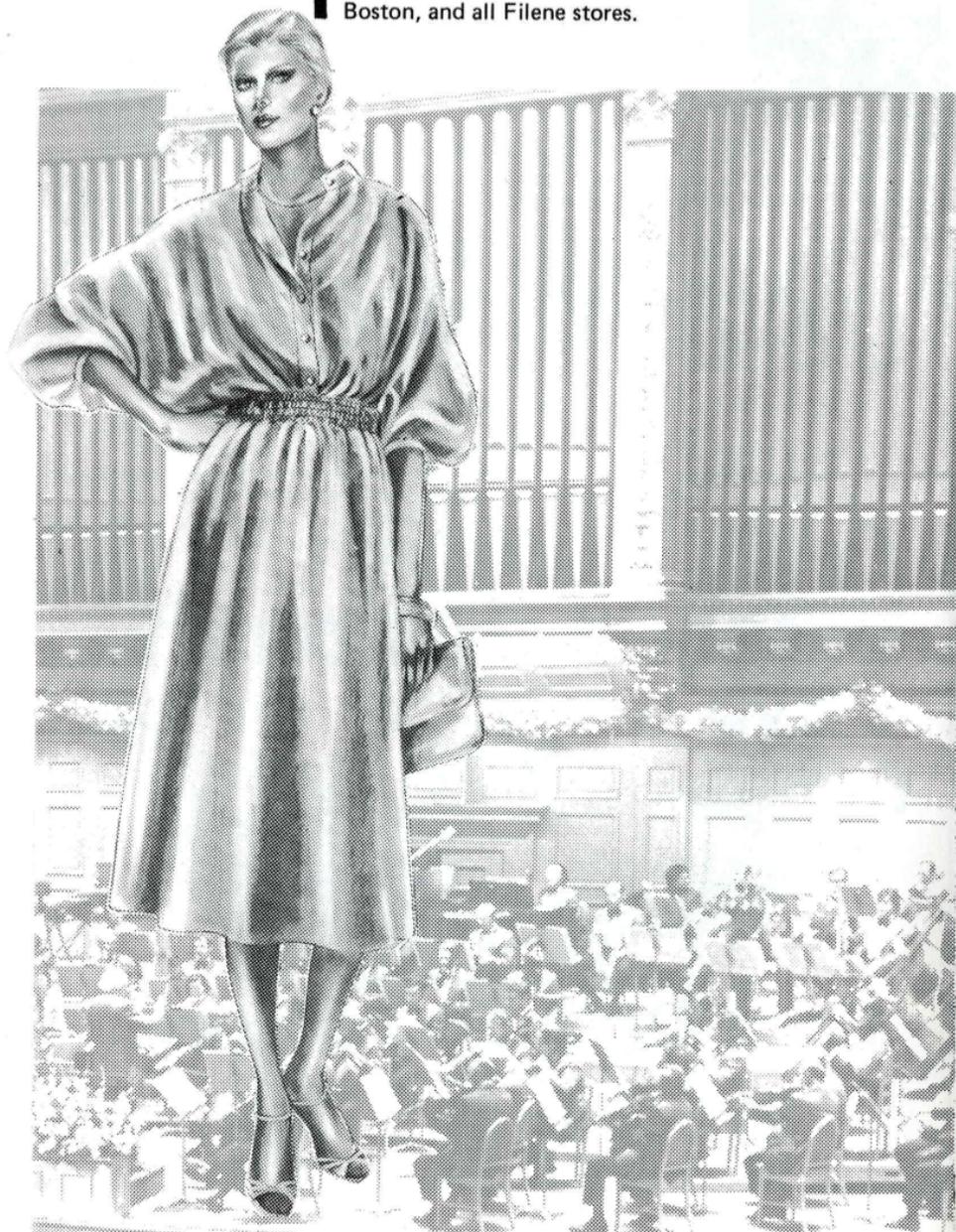


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The Boston Pops

It was on a Saturday evening in 1885—11 July, to be exact—that Adolph Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the "Promenade"—soon to be renamed "Popular," and later, "Pops"—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra, whose purpose, he wrote, was "to give as many serious concerts of classical music as were wanted." Now he was to realize another part of his plan, which was "to give at other times, and more especially in the summer, concerts of a lighter kind of music." The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On 7 May, 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who

would initiate an era—the "Fiedler Era"—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr. Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr. Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 the Orchestra appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of 1974 Mr. Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety-three years old this year, the Boston Symphony ninety-seven and Arthur Fiedler is eighty-four, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.

Cover Photo: Danny Pitts

Cover Design: Susan Garry

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FIRST AID FACILITIES for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance to the Hall. On-call physicians should leave their names and seat locations at the switchboard.

WHEELCHAIR ACCOMMODATIONS in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

LADIES' ROOMS are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

MEN'S ROOMS are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

CAMERA AND RECORDING EQUIPMENT

may not be brought into Symphony Hall during concerts.

LOST AND FOUND is located at the Stage Entrance on St. Stephen Street.

PUBLIC TELEPHONES AND AN ELEVATOR can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

COATROOMS are located on both the first and second floors in the corridors on the first violin side, next to the Huntington Avenue stairways.

LOUNGE AND BAR SERVICE: The Cabot-Cahners Room located on the second floor will serve drinks from one hour before concert time until a reasonable amount of time after the concert has ended.

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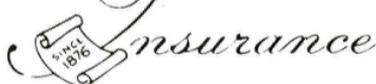
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The Pops Conductors

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

Ad Neuendorff, who later became conductor at the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

(Music Hall)

- 1885 Adolf Neuendorff
- 1886 John C. Mullaly
- 1887 Adolf Neuendorff
- 1888 Franz Kneisel, Adolf Neuendorff
- 1889 Adolf Neuendorff
- 1890 (There were no Pops in this year)
- 1891 Timothee Adamowski, Eugen Gruenberg
- 1892 }
- 1893 } Timothee Adamowski
- 1894 }
- 1895 Signor Antonio de Novellis
- 1896 Max Zach
- 1897 Max Zach, Leo Schulz
- 1898 Max Zach, Gustav Strube
- 1899 Max Zach

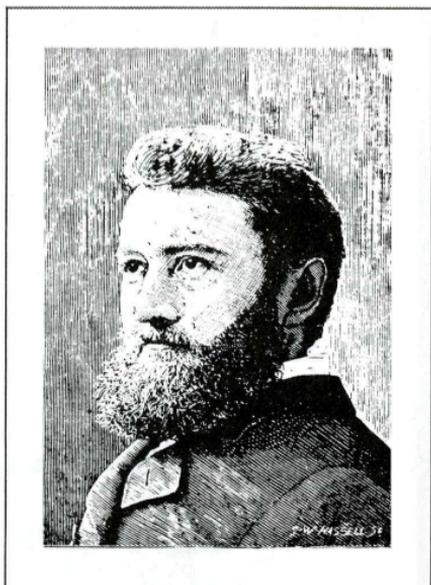
(Mechanics Hall)

- 1900 Max Zach, Gustav Strube

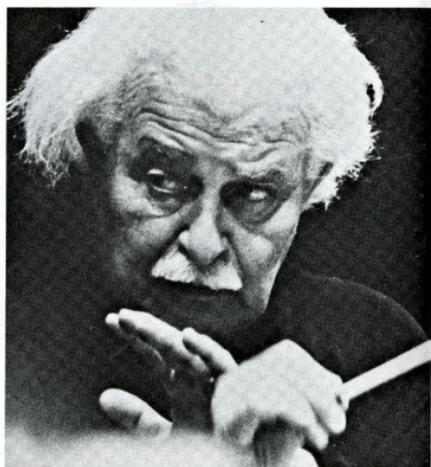
(Symphony Hall)

- 1901 } Max Zach, Gustav Strube
- 1902 }
- 1903 } Timothee Adamowski
- 1904 }
- 1905 Timothee Adamowski, Gustav Strube
- 1906 Timothee Adamowski, Max Zach, Gustav
- 1907 } Strube
- 1908 Gustav Strube, Arthur Kautzenbach
- 1909 Gustav Strube, Arthur Kautzenbach, André
- Maquarre
- 1910 }
- 1911 } Gustav Strube, André Maquarre
- 1912 }
- 1913 } Otto Urack, André Maquarre, Clement
- 1914 } Lenom
- 1915 } André Maquarre, Ernst Schmidt, Clement
- Lenom
- 1916 Ernst Schmidt, Clement Lenom, André
- Maquarre; Autumn season, Josef Pasternack
- 1917 André Maquarre, Agide Jacchia
- 1918—1926 Agide Jacchia
- 1927—1929 Alfredo Casella

Since 1930 Arthur Fiedler

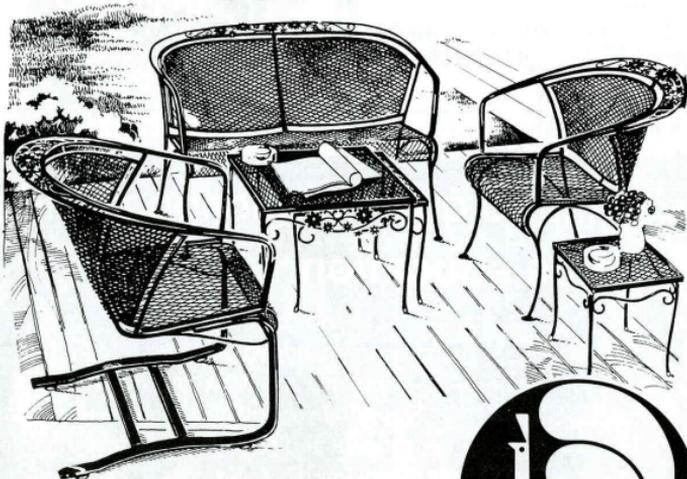


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HOW TO GET POPS TICKETS

The 1978 POPS season begins on Tuesday, 2 May and runs through Saturday, 22 July. Concerts are given Tuesday through Saturday at 8 pm and Sundays at 7:30 pm. There is no concert in Symphony Hall Tuesday, 4 July or Sunday, 16 July.

Available tickets go on sale at the Box Office the Monday two weeks prior to the calendar week of concerts. Mail orders and phone reservations are accepted for all ticket prices with one exception: \$3.00 tickets are available only at the Box Office.

Available tickets for all POPS concerts during July go on sale Monday, 12 June.

Programs are announced approximately ten days prior to each week of concerts and weekly schedules are available in the Symphony Hall lobby. For up-to-date information dial C-O-N-C-E-R-T.

Beginning 1 May the Box Office hours are:

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A GUIDE TO TICKET BUYING

Tickets go on sale: For the week of:
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17 April	2 May
24 April	9 May
1 May	16 May
8 May	23 May
15 May	30 May
22 May	6 June
29 May	13 June
5 June	20 June
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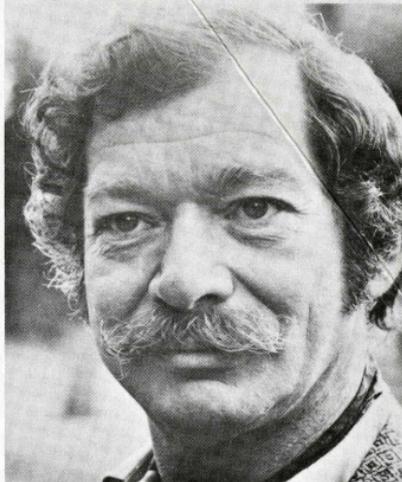
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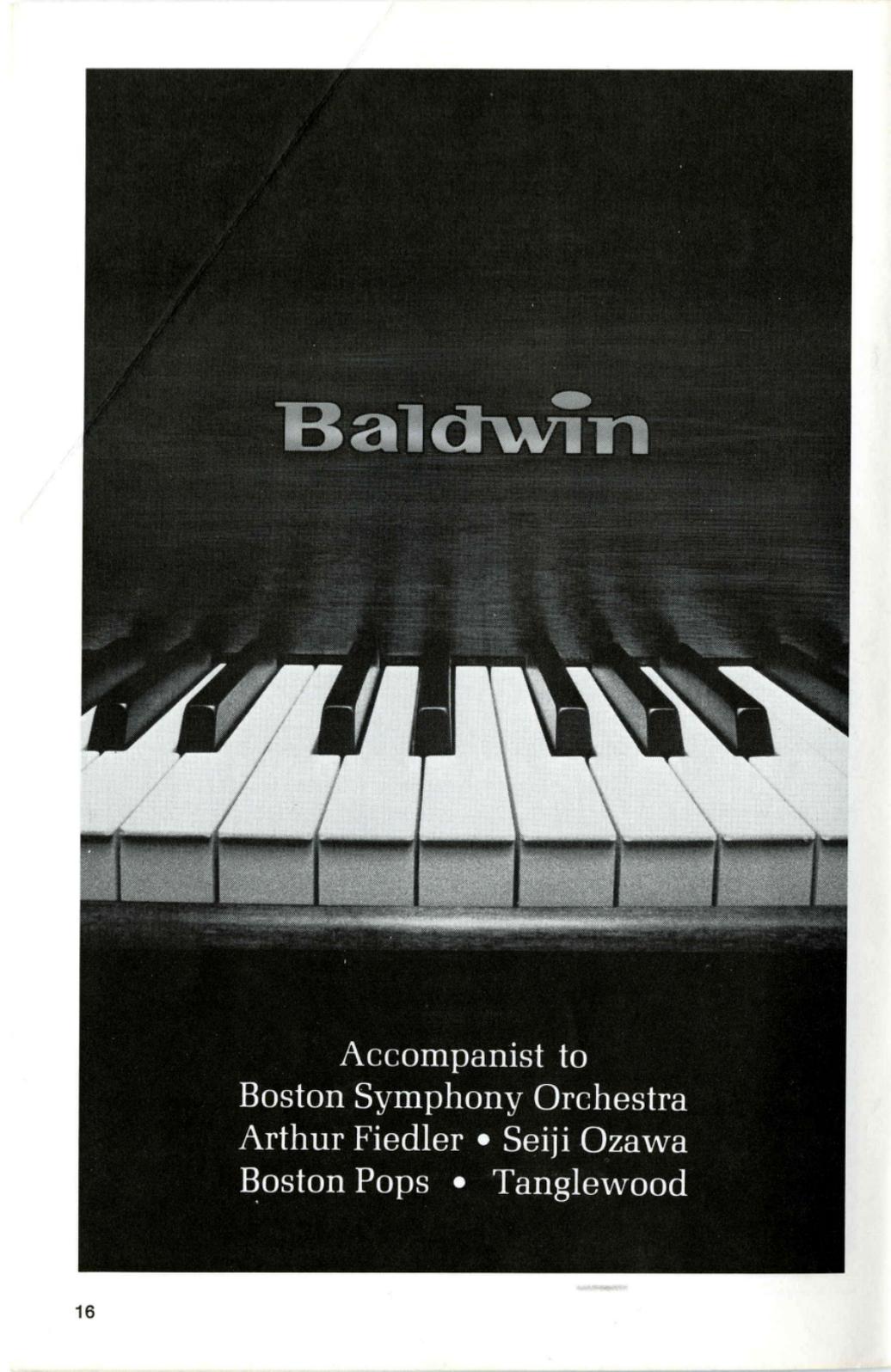
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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Wednesday, 3 May 1978 at 8

HARRY ELLIS DICKSON conducting

<i>Sambre et Meuse</i> , March	Planquette
Overture to <i>Mignon</i>	Thomas
<i>Claire de Lune</i>	Debussy
Suite from <i>Gaîté Parisienne</i>	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-Can—Finale	

INTERMISSION

LA MARSEILLAISE
THE STAR-SPANGLED BANNER

Violin Concerto No. 2 in D minor, Op. 22	Wieniawski
Allegro	
Romance	
Allegro con fuoco	
ROMAN TOTENBERG, violin	

INTERMISSION

Selections from <i>Gigi</i>	Loewe
<i>The Night They Invented Champagne—Gigi— Waltz at Maxim's—I'm Glad I'm Not Young Any More— The Parisians—Say a Little Prayer for Me Tonight— Thank Heaven for Little Girls</i>	
<i>Hymn to the Sun</i>	Rimsky-Korsakoff
<i>Boogie Woogie Bugle Boy</i>	Raye-Prince

Among those present: French Library; Arthur D. Little Company; Leonard Morse Hospital; Katharine Gibbs School; Saint Mary's Guild; Volunteer Committee of Kitchener-Waterloo Art Gallery; Norwood Girl Scouts; Kirkland House/Harvard University; St. Joseph's Sodality; Strasbourg, France Delegation

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Guest Artist

Roman Totenberg

Violinist, Roman Totenberg began his musical career as a child prodigy, making his debut with the Warsaw Philharmonic at the age of eleven. He studied under Carl Flesch in Berlin, and later with George Enesco and Pierre Monteux in Paris.

Mr. Totenberg has appeared with major orchestras all over the United States, and in Europe. He has given the world premieres of concerti by Milhaud, and William Schuman, and sonatas by Hindemith and Honegger. His wide repertoire includes works of classical and romantic composers, as well as those by contemporary composers such as Charles Ives, and Walter Piston. Totenberg has toured South America with Artur Rubenstein, and has given joint recitals with Polish composer Karol Szymanowski.

Totenberg is now Director of the Longy School of Music, and is a Professor of Music at Boston University. His appearances at the Tanglewood, Salzburg, and Aspen music Festivals are combined with master classes that are attended by both violinists, and instrumentalists.

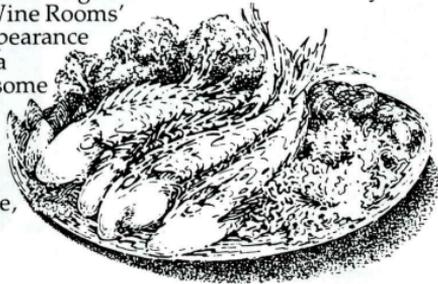


—from the Boston Symphony Orchestra Archives

One man's fish is another man's poisson.

King's Dictionary of Boston, published in 1883, reported:
"The leading French restaurant of the city is 'Ober's.' This has more than local fame. The viands here are unsurpassed."
A small booklet issued shortly thereafter introduced next door neighbor Frank Locke's recently opened 'Wine Rooms' as having "the general appearance of an enchanting picture, a sumptuous apartment in some palatial edifice."

And so Ober, with his plain interiors and fancy food, found himself in an alley fight with Locke, with his plain food and fancy interiors.



The Winner was Boston.

As history would have it, both men departed Winter Place and other places of this world having never consummated a marriage.

And it wasn't until 1901, that a Frenchman of considerable charm and estimable taste, broke down the small barrier (in actuality, a door) that separated both establishments.

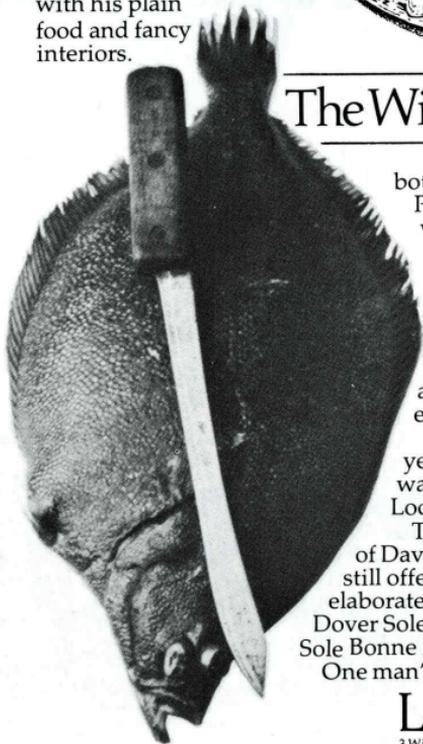
And from that memorable year until his death in 1939, it was Emil Camus who gave Locke-Ober its distinctive character.

Today, under the direction of David H. Wells, Locke-Ober still offers (from their menu of elaborate resources), Frank Locke's Dover Sole and Louis Ober's Filet of Sole Bonne Femme.

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Locke-Ober

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Thursday, 4 May 1978 at 8

ARTHUR FIEDLER conducting

Slavonic Dance No. 7 in C major, Op. 72	Dvořák
Overture to <i>Abduction from the Seraglio</i>	Mozart
Concerto in D major for Guitar and Orchestra	Vivaldi
Allegro giusto	
Largo	
Allegro	
ANGEL ROMERO, guitar	
<i>Morning Journals</i> Waltzes	Strauss

INTERMISSION

<i>Concierto de Aranjuez</i>	Rodrigo
Allegro con spirito	
Adagio	
Allegro gentile	
ANGEL ROMERO, guitar	
<i>Malaguena</i>	Lecuona

INTERMISSION

Selections from <i>The Man of La Mancha</i>	Leigh
<i>I, Don Quixote—Dulcinea—Aldonza—</i>	
<i>Golden Helmet of Mambrino—</i>	
<i>I'm Only Thinking of Him—</i>	
<i>Knight of the Woeful Countenance—</i>	
<i>To Each His Dulcinea—The Impossible Dream</i>	
<i>I Write the Songs</i>	Johnston
<i>The Hustle</i>	McCoy
<i>St. Louis Blues, March</i>	Handy

Among those present: Beth Israel Hospital Men's Associates; Wheaton College; Chapel Hill-Chauncy Hall School; Babson College; Cross and Shield Association; Saint Raphael's Parish; Saint Mary's Church of Randolph; Central High School; Thomas B. Pollard P.T.A.; St. Timothy's Sodality; University of Lowell Alumni Association

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Guest Artist

Angel Romero

Guitarist Angel Romero is a member of the Romeros Quartet, along with his brothers Celin and Pepe, and his father Celedonio. He has appeared in numerous solo recitals, with both of his brothers in duo recitals, and as soloist with many major U.S. orchestras under conductors such as Eugene Ormandy, Neville Marriner, Morton Gould, and Arthur Fiedler.

Romero, like his brothers, began studying the guitar with his father at the age of three. When they began playing as a family, they gained much acclaim in Spain before coming to America from Malaga to settle in 1959.

In 1975, Angel made his London solo recital debut, and he has toured Europe three times as part of the Quartet. In addition, he has appeared all over the United States on college campuses, and in concert halls, as well as participating in the Festivals of Ravinia, Wolf Trap, Saratoga, and the Garden State Festival.

The Romeros Quartet records on the Mercury label. Their recordings include works by Telemann, Bach, Vivaldi, and

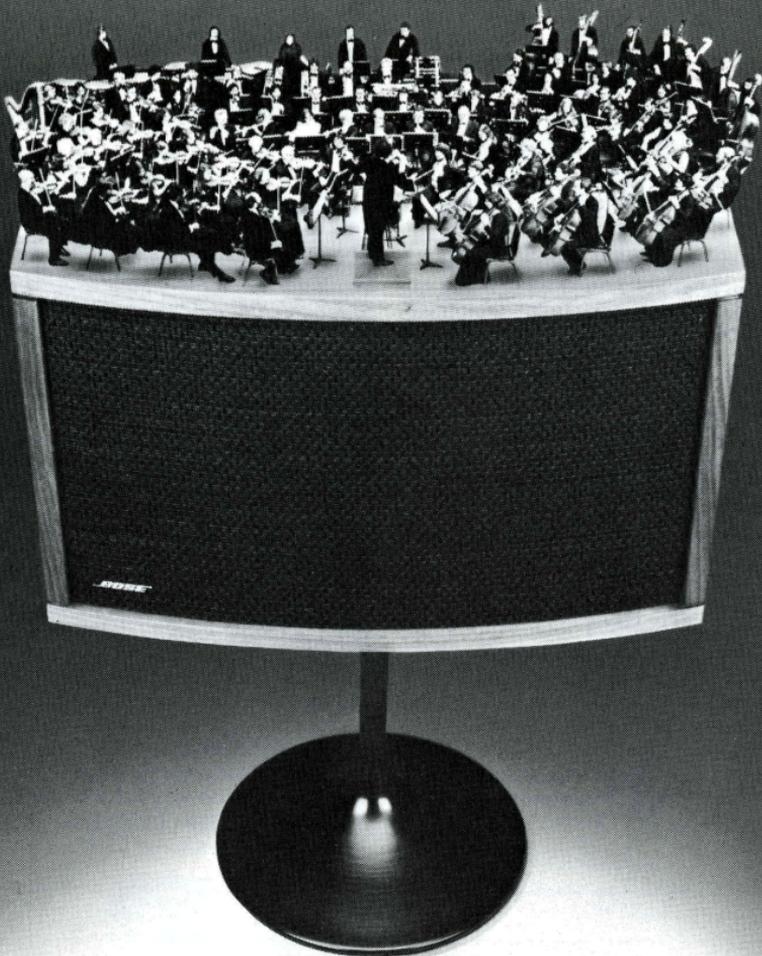


Granados, as well as a work by Joaquin Rodrigo for guitar and orchestra which they commissioned in 1967. They have also recorded *Concierto Andaluz* with Neville Marriner and the Academy of St. Martin in the Fields for Mercury/Philips.



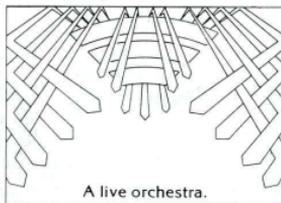
Promenade Concert circa 1880

—from the Boston Symphony Orchestra Archives

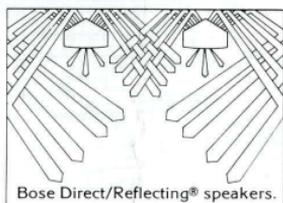


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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday, 5 May 1978 at 8
HARRY ELLIS DICKSON conducting

Washington Post, March Sousa
Overture to *Morning, Noon and Night in Vienna* Suppé
Variations on America Ives-Schuman
Suite from *The Water Music* Handel-Harty
Allegro—Air—Allegro deciso

WHEELOCK COLLEGE GLEE CLUB
will perform during the first intermission
Peter L. Edwards, Director

The Fairies Song Krenek
Now is the Month of Maying Morley
The Nightingale Weelkes

INTERMISSION

Concerto No. 1 in F for Clarinet and Orchestra, Op. 73 Weber
Allegro
Adagio ma non troppo
Rondo: Allegretto
JANET GREENE, clarinet

España, Rhapsody Chabrier

ROXBURY LATIN SCHOOL GLEE CLUB
will perform during the second intermission
Ralph H. Farris, Director—Nancy D. Farris, Accompanist

Man is for the Woman Made Purcell
Coney Island Baby arr. The Mainstreeters

INTERMISSION

Smith College Alma Mater

Selections from *The Sound of Music* Rodgers
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

St. Louis Blues, March Handy
Look Sharp—Be Sharp Merrick-Bennett

Among those present: Smith College; Roxbury Latin School; Saint Elizabeth's
Couples Club; Saint Michaels College; Citizens Scholarship of Mansfield;
Brockton Education Association; Southwestern Central School; Rockport
Teachers Association; Wheelock College Glee Club; Central High School—
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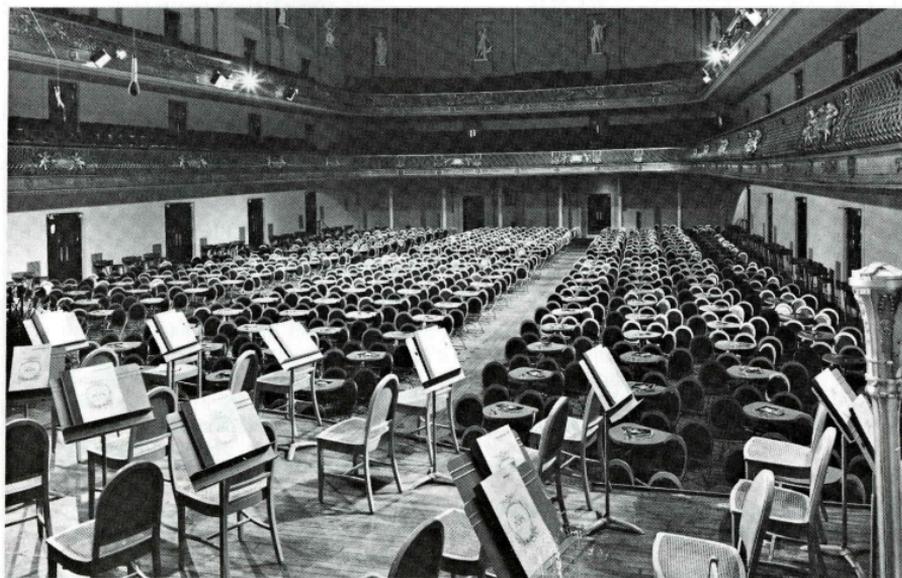


Guest Artist

Janet Greene



Janet Greene is a senior at Smith College, and studies clarinet with Michael Sussman, principal clarinet of the Springfield Symphony. During her high school years, Ms. Greene played in the Greater Boston Youth Symphony, the Massachusetts Youth Wind Ensemble, and the New England Conservatory Youth Chamber Orchestra. She began private study with Robert Giorgi of the Newton Public Schools and also studied with William Wrzesian as a New England Conservatory Preparatory Student. Ms. Greene took her sophomore year away from Smith College, attending the New England Conservatory where she studied clarinet with Peter Haddock of the Boston Symphony. During the summer, she has attended the Kinhaven Music School, the Apple Hill Wind Seminar, and the Aspen Music Festival. Ms. Greene is active as a chamber musician, and this year, has appeared at Smith College in recital, as well as with the Smith College Orchestra as soloist.





Our wine of the month is often the wine of the year.

Every year, the wine people award medals to the best of the American wines. ("And the winner for Best Supporting Burgundy is – may I have the envelope please . . .")

As it happens, almost every wine on my list is a medal-winner. They are all vintage wines, most of them estate-bottled in the hill country north of San Francisco, and they're some of the best wines ever bottled in America.

What's surprising is that they're also some of the least expensive. Most of ours are about \$5 or \$6 a bottle, and they're probably the equivalent of any \$10 French wine you're apt to find in any Boston restaurant. (On the other hand, any \$5 *French* wine you're apt to find in a Boston Restaurant is probably the Gallic equivalent of Ripple.)

I even offer a different Wine of the Month which is priced *egregiously* low (for the month).

Which means this:

No longer must you choose between honoring the stars and stripes, or betraying your palate. At my place, you are encouraged to betray neither, indulge the both, and remember what happened to Carrie Nation.

(She never touched the stuff, and died in 1911. There are those who claim a causal relationship.)

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Saturday, 6 May 1978 at 8

HARRY ELLIS DICKSON conducting

Prelude to <i>Carmen</i> (<i>Les Toreadors</i>)	Bizet
<i>Academic Festival Overture</i>	Brahms
<i>Jesu, Joy of Man's Desiring</i>	Bach
The Irish Suite, from <i>The Irish Suite</i>	arr. Anderson
<i>Irish Washerwoman—Minstrel Boy—</i>	
<i>Last Rose of Summer—Rakes of Mallow</i>	

INTERMISSION

<i>Wine, Woman and Song</i>	Strauss
Romance in F	Beethoven
Introduction and Rondo Capriccioso, Op. 28	Saint-Saëns
BO YOUP HWANG, violin	

REGIS COLLEGE GLEE CLUB
will perform during the second intermission
Sheila Vogt, Director—Lillian Prucnal, Accompanist

Selections from <i>Funny Girl</i>	Styne
<i>People—Don't Rain on My Parade—</i>	
<i>Funny Girl—You Are Woman—People</i>	

INTERMISSION

Selections from <i>Girl Crazy</i>	Gershwin-Anderson
<i>I Got Rhythm—Embraceable You—</i>	
<i>Bidin' My Time—But Not for Me</i>	
Theme and Dance from <i>Star Wars</i>	Williams
<i>A Fifth of Beethoven</i>	Beethoven-Murphy

Among those present: Regis College; Everett Chamber of Commerce; Couples Club of Milford; Saint Albert's Parish of Weymouth; Mr. and Mrs. Club; Londonderry Presbyterian Church; Jaffrey-Rindge Middle School; Wilmington United Methodist Adult Fellowship; Wesley United Methodist Church Couples Club; Ocean County Artists Guild; First Congregational Church of Albany, New York

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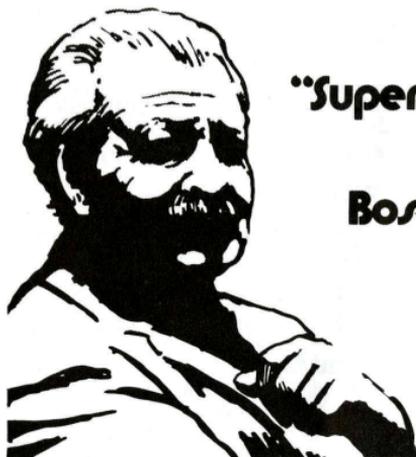
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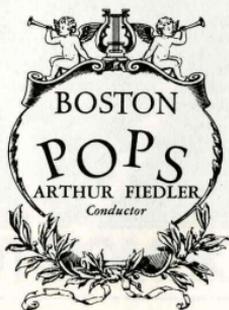
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Guest Artist

Bo Youp Hwang



Bo Youp Hwang was born in Korea in 1947. He began performing as a soloist at the age of 13, and attended the Seoul School of Music, and the University of Seoul. After winning first prize in two prestigious Korean National competitions, the Dong-A Contest in 1963 and the Chong-Ryoung Contest in 1966, he came to the United States to study with the Fine Arts Quartet at the University of Wisconsin. In 1968, he also won the Young Artists competition in Green Bay, Wisconsin. While at the University of Wisconsin, he became the Assistant Concertmaster of the Milwaukee Symphony Orchestra, and the Concertmaster of the Civic Orchestra there, as well as second violinist of the Milwaukee String Quartet. He joined the Boston Symphony in 1972, and is a member of the first violin section, as well as a member of the Cremona String Quartet.

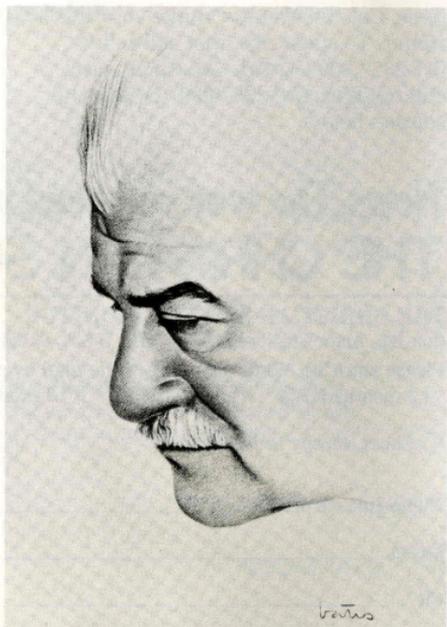


Boston Pops Broadcasts

The Saturday evening concerts will be broadcast live by:

- WCRB-FM Boston (102.5 FM)
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- WFCR-AM Amherst (88.5)
- WAMC-FM Albany (90.3)

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T3A



THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Sunday, 7 May 1978 at 7:30

ARTHUR FIEDLER conducting

Free Lance, March

Sousa

Overture to *The Pirates of Penzance*

Sullivan

Pavane

Ravel

Waltzes from *Der Rosenkavalier*

R. Strauss

INTERMISSION

Rhapsody on a Theme of Paganini for Piano and Orchestra
JOHN MELNYK, piano

Rachmaninoff

INTERMISSION

Selections from *West Side Story*

Bernstein

I Feel Pretty—Maria—

Something's Coming—Tonight—

One Hand, One Heart—Cool—America

Send in the Clowns, from *A Little Night Music*

Sondheim

St. Louis Blues, March

Handy

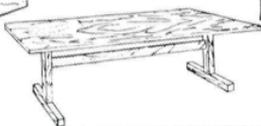
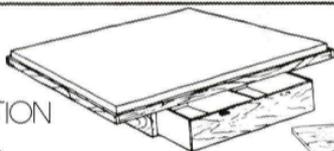
Among those present: Boston City Hospital; Friends of State Senator Chet Atkins; Zonta Club of Malden; Temple Emanuel of Lawrence; Sacred Heart Parish of Lynn; Saint Elizabeth's of Milton; Saint Anthony's Sociables Club of Cohasset; Pilgrim Church of Southboro

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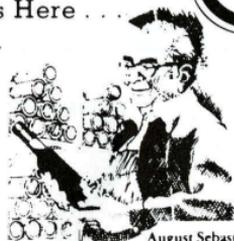


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Guest Artist

John Melnyk

John Melnyk is a graduate of Harvard and the winner of the 1976-77 HRO Concerto Competition. He is a native of Winnipeg, Manitoba. His first and only teacher until he came to college was his father who is a former concert pianist. Under his instruction, John placed third in the Canadian

National Competitive Festival of Music in 1973. He has accompanied the Harvard Glee Club for a year, and played several solo recitals, as well as being Musical Director of the Mather House production of *Cabaret*, and conducting the Eliot House production of *A Little Night Music*.



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Coal, although abundant, presents problems in mining,

transportation costs and pollution.

Using solar energy to produce electricity costs 3 to 5 times more than coal or oil. Practical application for the production of electricity from the sun is still — at best — 20 years away.

The answer?

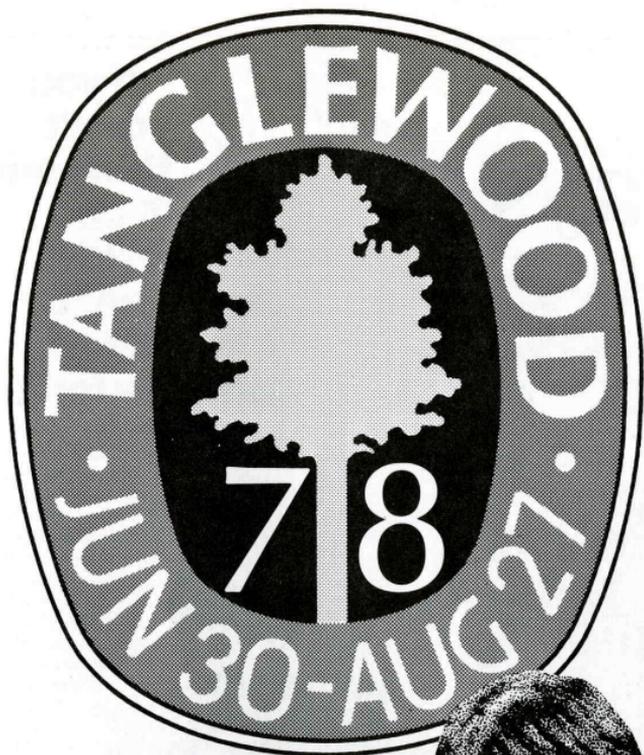
Nuclear energy will provide America with adequate and reliable electricity, both now and in the future. It has proved itself to be clean, safe, lower in cost, and it's available now.

Nuclear energy is the answer to the energy question — for you, your children, and your children's children. The alternatives just don't leave us any alternative.

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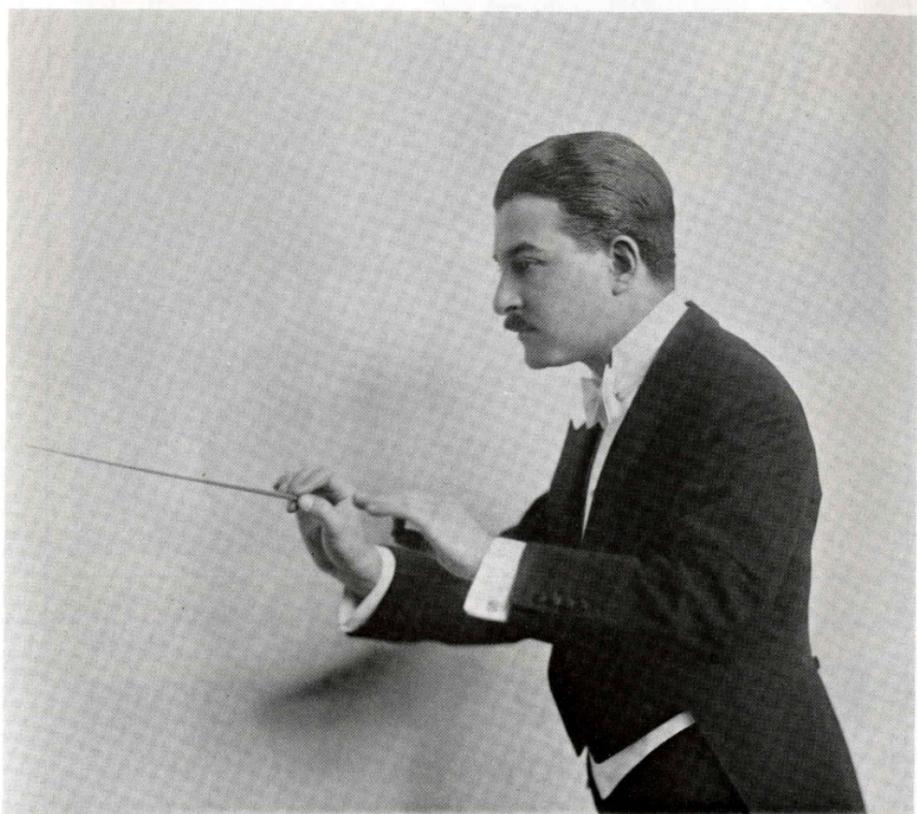
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Albert Fiedler
Boston. May. 1931

-Photo by GARO

-from the Boston Symphony Orchestra Archives



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Wine List

AT THE POPS

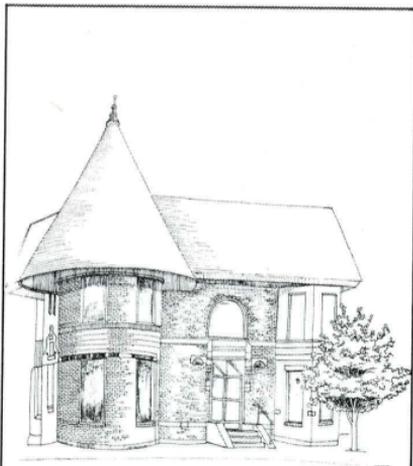
(Order by Number Below)

- # 21 ST. MICHEL VOUVRAY
French White Semi-Dry
Vintage
- # 53 LIEBFRAUMILCH
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatswein
- # 54 COSTA DO SOL ROSE
Vintage Estate Bottled
Finest Portuguese Rose
- # 55 SANGRIA DEL SOL
A Wine Punch
Imported From Spain



- # 51 FRANCOIS
MONOPOLE
French Champagne
Blanc of Blancs
Vintage 1975

From Macon, the Burgundy region of France, this champagne is naturally fermented in the bottle, light bodied and fully sparkling.



St Botolph Restaurant

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266-3030

Coming Attractions

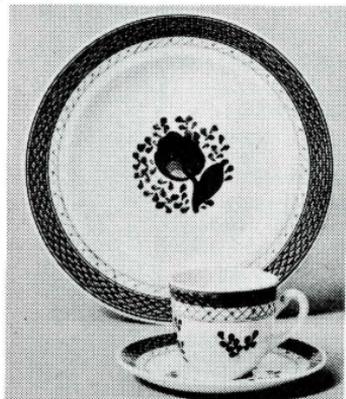
Boston's First Women's Athletic Club

The Women's Athletic Club at the Boston YWCA is scheduled to open in late 1978 with the best athletic facilities and physical fitness program available to women in Boston. To be located at 140 Clarendon Street, Copley Square, next to the John Hancock building, the club will include 25-yard swimming pool, gymnasium, indoor running track, sauna, whirlpool, sun room, circuit training room, and members' lounge. A professional staff will provide fitness testing, individual programming and special programs for members.

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YWCA
BOSTON

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POPS Menu

Sandwiches

Imported Ham	2.25	Swiss Cheese		2.00
Imported Ham & Swiss Cheese	2.25	Cream Cheese on Date Nut		
Breast of Turkey	2.25	Bread		1.25

Sandwiches served on rye or white bread.

Cheeses

Portions — 1 oz. to 2 oz.

Camembert	.85
Gruyere	.85
Wispride Cheddar Spread	.85

Sections — 2 oz. to 4 oz.

Boursin with Garlic and herbs			1.35
Danish Munster			1.35
Havarti with Caraway			1.35

All cheeses are served with crackers.

Cakes and Sweets

Champagne Cookies	.60	Dobosch Torte (7 layer)		.90
Italian Cookies	.60	Cheese Cake (plain)		.90
Napoleons	.60			

Snacks and Kemp's Nuts

Cheezits	.25	Extra Large Peanuts		.50 & 1.00
Pretzels	.30	Mixed Nuts With Peanuts		.75 & 1.20
Spanish Peanuts	.45 & .95	Extra Fine Cashews		1.25 and 1.80
		Mixed Nuts (No peanuts)		1.10 & 1.60

Candy Cupboard Candies

Miniatures (11 oz.)	3.30	Buttercreams		2.25
Jelly Gems (assorted)	1.85	Chocolate Thin Mints		1.65
Peppermint, Wintergreen, and Coffee Patties	1.15	Chocolates (2 oz.)		.55
		French Drops (Hard Candies)		.60

Hood's Country Club Ice Cream

Vanilla	.70	Sundaes:		
Chocolate	.70	Chocolate		1.00
Strawberry	.70	Strawberry		1.00
Coffee	.70	Pineapple		1.00

Coffee and Tea

Hot Coffee (Individual Pot)	.60	Hot Tea		.50
Iced Coffee	.60	Iced Tea		.50

Fresh Fruit and Cold Drinks

Pops Punch (Glass)	.60	Coca-Cola		.50
Pops Punch (Pitcher)	2.25	Canada Dry Ginger Ale		.50
Lemonade (Glass)	.60	Seven-Up		.50
Lemonade (Pitcher)	2.25	Tab		.50

Martinelli's Sparkling Cider			
(6.4 oz.)			1.00
(Fifth)			3.00

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"HMS PINAFORE"

Wed. Mat. and Evg. Aug. 9
Thurs. Mat. and Evg. Aug. 10

"THE MIKADO"

Fri. Evg. Aug. 11; Sat. Mat. and Evg.
Aug. 12; Mon. Evg. Aug. 14

"THE PIRATES OF PENZANCE"

Tues. Evg. Aug. 15; Wed. Mat and
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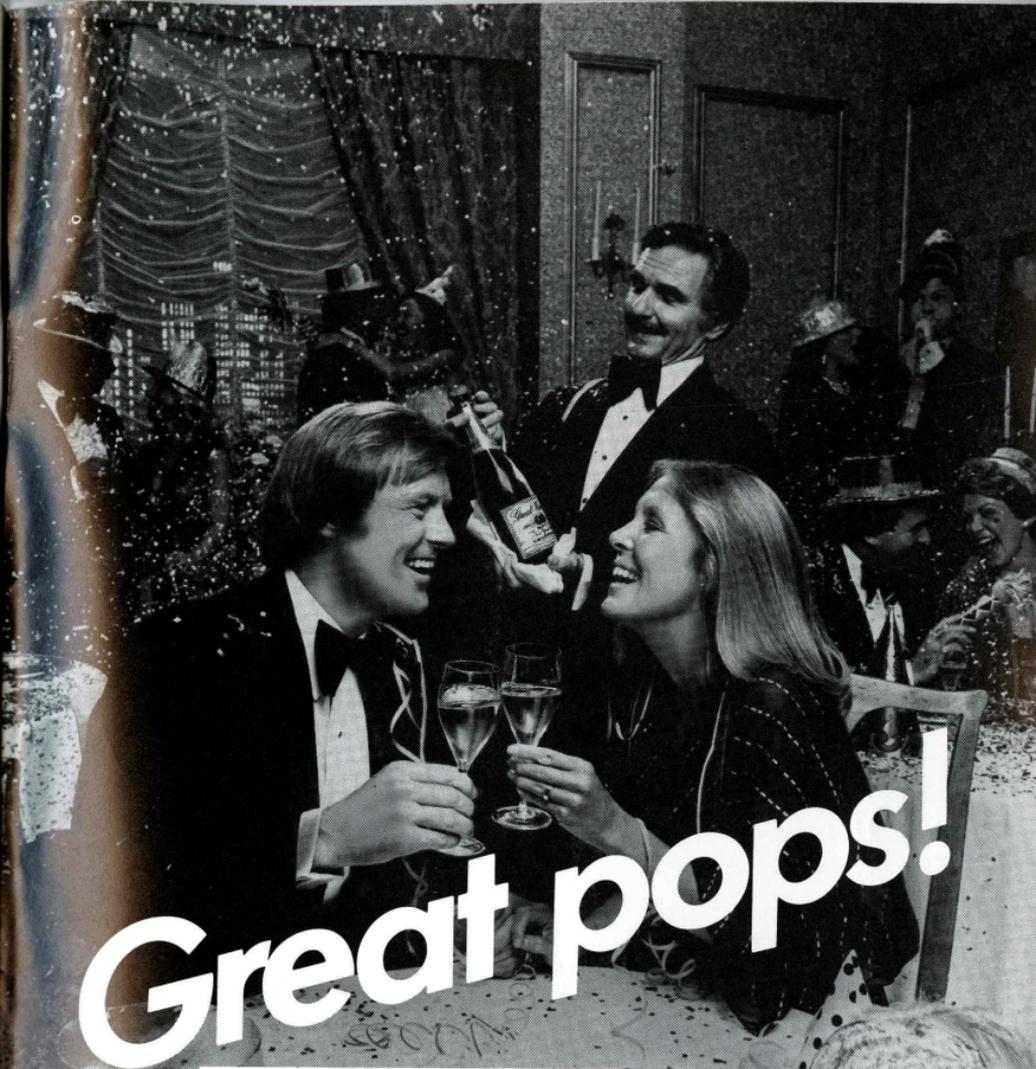
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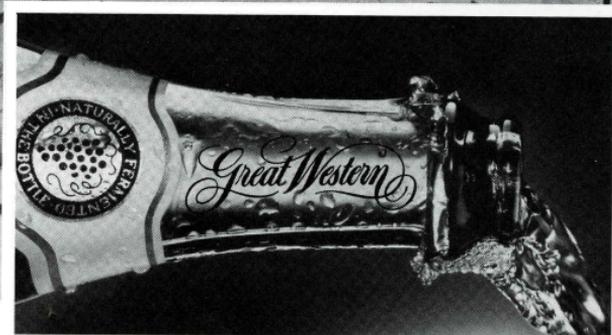
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