

SATURDAY, APRIL 28, 1979, AT 8:30 P.M.
DOROTHY CHANDLER PAVILION

LOS ANGELES MASTER CHORALE and SINFONIA ORCHESTRA

ROGER WAGNER, Music Director

Roger Wagner
Conductor

David Fanshawe
Composer
Musical Explorer
Sound Coordinator

Delcina Stevenson
Soprano

Nancy OBrien
Alto

Dwaine Douglas
Tenor

R'Wanda Lewis Dance Company

Catulli Carmina

Praelusio

Actus I

Actus II

Actus III

Exordium

Carl Orff (b. 1895)

Delcina Stevenson, as Lesbia
Dwaine Douglas, as Catullus

INTERMISSION

*African Sanctus

David Fanshawe (b. 1944)

*This project is partially supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal Agency.

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Born at Munich July 10, 1895 — the same year as Hindemith — Carl Orff scored his first big success so late as June 8, 1937, when at the ripe age of 41 his *Carmina Burana* was at last premiered in Frankfurt am Main. Before that, he was a composer unknown to even such compendious dictionaries as Grove's. Nicolas Slonimsky's 1938 and 1949 editions of *Music Since 1900* signal 28 and 37 works by his exact contemporary Hindemith but limit Orff to a single opus — and that a mere arrangement (of William Byrd's *The Bells* [Fitzwilliam Virginal Book, no. 69] for organ and five separately placed orchestral ensembles). No edition of the *International Encyclopedia of Music and Musicians* gave Orff an entry until the 9th (1964), Percy Scholes's *Oxford Companion* as recently as the 10th edition (1970) merely sniffed at him. But by the time Slonimsky compiled his fourth edition of *Music Since 1900* (1971), Orff's stature had so grown that Slonimsky now listed the premieres of 14 Orff works: none a mere arrangement.

In a real sense, Orff's recent rating as the most widely and successfully performed living German composer represents the worldwide triumph of two works, *Carmina Burana* and *Catulli Carmina*. In 1950/51 he composed a third choral work, *Trionfo di Aphrodite*, to make a triptych called collectively *Trionfi*. But to date this third has been too explicit a reenactment of the wedding act to woo concert audiences, who continue preferring the act behind a screen.

Not that *Catulli Carmina* lacks sexually explicit language. Orff — who must be the only twentieth-century composer capable of fashioning his own Latin texts — indeed wrote some lines for the chorus to sing in the percussively accompanied *praelusio* (prelude) to *Catulli Carmina* too lascivious to be translated. So far as the structure of this scenic cantata goes: Catullus's 12 poems sung a *cappella* are framed by the *praelusio* and an *exordium* (which is an abbreviated recapitulation of the *praelusio*). The 12 Catullus poems make a play within a play. In the *praelusio*, youth shouts exultantly that love endures eternally. Old men counter their boasts with the warning that not even the most violent love can withstand the ravages of time. To prove their point, they ask youth to behold the example of Catullus, the vernal Roman poet (c 84-54 B.C.).

Catullus's poems as grouped by Orff unfold in three acts the story of his passion for the married Lesbia (pseudonym for Clodia). Act I traces the birth of the poet's passion. Believing her vows eternal, he discovers himself betrayed before Act I ends. In Act II (poems 6 and 7) he seeks consolation for lost love in barren philosophy. In Act III Catullus disports himself with *Ipstilla* and with the harlot *Ammiana* in his effort to quench the memory of Lesbia. But to no avail. In poem 11 he bemoans himself as a wretched fool who has wasted his best hours on traitorous woman. In 12 he protests that no one ever loved a woman with the passion and intensity that he bestowed on faithless Lesbia.

After this "proof" that even the most intense passion avails naught against treacherous time, have the old men taught youth a lesson? By no means. The youthful chorus has learned nothing. Despite having witnessed the wretched poet's misery, they are confident that for themselves all will be different. Away with the counsel of age and experience! They therefore again begin the exultant tribal chant with which the *praelusio* had begun, "I am yours forever."

Stripping down to the naked primitivism of *Catulli Carmina* cost Orff no little calculated effort. Already in 1932, five years before *Carmina Burana*, Schott had published his first a *cappella* versions of the Catullus poems that figure as items 1 (*Odi et amo* = I hate and I love), 2 (*Vivamus, mea Lesbia* = Let us live, Lesbia), 3 (*Ille mi par esse deo* = He seems to me the equal of a god), 10 (*Ammiana puella* = Ammiana, that girl), 11 (*Miser Catulle* = Wretched Catullus), and 12 (*Nulla potest mulier* = No woman can say). Although no scholar has yet attempted an erudite comparison of the *Catulli Carmina* I of 1932 with the versions of these same poems premiered at Leipzig November 6, 1943, Orff's biographer Andreas Liess confirms that all the 1932 poems were rewritten (*Carl Orff Idee und Werk* [Atlantis, 1977], 22). More to the point: the brilliant idea of framing Catullus's unaccompanied poems with an instrumentally accompanied opening and closing *praelusio* and *exordium* was a stroke of genius entirely new in 1943.

The accompaniment prescribed for Orff's own lascivious Latin lines in the *praelusio* (Eduard Stampler helped him confect them) consists of four pianos, four kettledrums, castanets,

and sixteen other percussion instruments played by ten or twelve *suonatori*. So far as these sixteen "other" percussion are concerned, Orff allows marimba to substitute for tenor xylophone and vibraphone without motor to replace metallophone. He prescribes stone slab rolled with sticks when youths enthrone Venus as goddess of all joy. Shaken maracas join the ensemble when muttering old men warn youth that "nothing can endure time's deprivations."

The tonality throughout the 40 minutes is mostly D dorian or D aeolian. Only exceptionally does Orff inhabit any other tonal territory (poem 6, "You promise me that our love will last forever" is, by way of exception, in four sharps). Orff's disdain of counterpoint, restriction of melody to narrow range formulas incessantly repeated, avoidance of chromaticism, disdain for modulation — all these limitations that would disastrously cripple another composer, enable him to concentrate on powerful rhythmic figures repeated so incessantly that they hypnotize even the most sophisticated auditor.

Everett Helm, "Carl Orff," *Musical Quarterly*, XLI/3 [July, 1955], 299) rated *Catulli Carmina* thus: "*Catulli Carmina* expresses as no other work of Orff's an intensity of passion that ranges from the intimate to the orgiastic. It is, in this writer's opinion, possibly his most successfully realized work, the one in which he entirely fulfills what he sets out to do, both musically and dramatically." To arrive at this summit of his "primitive" art, Orff had climbed a long and painful previous pathway.

NOTES BY THE COMPOSER

AFRICAN SANCTUS

African Sanctus represents Belief.

In 1969, I had a burning ambition — to travel up the river Nile through Egypt, Sudan, Uganda and Kenya to Lake Victoria and to record on stereo tape recorder traditional music, religious ceremonies, chants, dances and sound effects of the peoples of the Nile and their environment. I wanted to explore, in effect, the source of the Nile's music and then to compose a large scale setting of the Latin Mass, with the exception of the Lord's Prayer purposely set in English. My aim was to combine selected field-recordings into musical composition which would express my belief in the unity of different peoples and their music and my love of the world through faith and

praise to one God. I heard in my mind the Call to Prayer, chanted in the Islamic world, accompanied by the Christian *Kyrie Eleison*. An English translation of this reaffirmed my belief in its spiritual unity — "God is great, God is great: Lord have mercy upon us".

At that time, a decade ago, aged twenty-six, I had no idea of the obstacles I would face. It was as if I were blindfolded and sent on a mission to achieve a goal — the goal became *African Sanctus*. The journey became a symbolic one, the 'Sanctus Journey', and the distance covered, hitch-hiking with virtually no money, was over twenty thousand miles. I was jailed as an alleged spy, escaped and without permission or permits traveled in secret by night on sailing barges up the Nile. I heard exotic sounds, like the Egyptian wedding dance (*Gloria*) and risked my life recording in forbidden villages on several occasions. I became involved in inter-tribal wars, was beaten with donkey sticks and thrown into the Nile, imprisoned in Tanzania, fell into a water well in a sand storm and lost my tape recorder to an angry hippopotamus when my canoe was upturned — and yet — my belief in the harmony of indigenous music with a Western choral setting of the mass seemed to make the day to day hazards insignificant. On reaching Khartoum, I decided to go West to the legendary "Mountains of Paradise". I travelled by camel and one moonlit night, by accident or divine providence, I heard fantastic chanting. On top of the mountains, I came upon four men in a deep trance, swaying vehemently. I recorded them and vanished and they never saw me. From that moment — belief in the shape of my journey and the geographical relationship between North, West, East and the deserts of the Red Sea hills, followed by a lengthy expedition to South Sudan, Uganda, Kenya and Tanzania, became another important symbol — The Cross. As the indigenous music changed character from North to South, so my composition would be very different from music composed to the highly rhythmical *ostinato* patterns of the Acholi Bwala Dancers of Uganda. An unorthodox setting of the Mass was therefore to take its final form in the shape of my travels and the Lord's Prayer was to become an Offertory to a mother's Lamentation on the death of her son. The main dedication is to: Musicians who neither read nor write music.

The recordings are unique and since 1969, many of the musicians have died. There has been widespread unrest in Africa; and the world, for better or worse, is changing at a phenomenal speed. *African Sanctus* from conception to completion took eight years. It has been revised five times. The recording is a clear indication of what is intended. The award winning BBC Television film which retraces my journeys in Africa has been seen by millions — however, the work is now

published (Theodore Presser) and now exists as a living entity and it is my sincere belief that it will be performed and enjoyed by many and that the African music will live in the hearts of both performers and listeners. The world premiere took place in Toronto and other major premieres have been given in Ireland, at the Three Choirs Festival, Worcester, at the Royal Albert Hall, London, in Australia and Canada. We live on a small planet and Every Day is a Day of Praise and of history.

DAVID FANSHAWE

AFRICAN SANCTUS

David Fanshawe

Words from the Latin Mass and Anglican Liturgy
Recordings made by the composer in Egypt, Sudan,
Uganda and Kenya (1969-73).
The full score completed January 1977.

PART ONE

1. African Sanctus

(To Musicians who neither read nor write music)

Sanctus Dominus Deus Sabaoth. Holy Lord God of Hosts.
Pleni sunt coeli et terra gloria tua. Heaven and earth are full of thy
glory.

Gloria in excelsis! Glory in the highest!

Bwala Dance: The Acholi "Bwala," Uganda, 1969.

Hosanna in excelsis. Hosanna in the highest.
Benedictus qui venit in nomine Blessed is he that cometh in the
Domini. name of the Lord.
Hosanna in excelsis. Hosanna in the highest.

2. Kyrie: Call to Prayer

(To the Ambrosian Singers)

Muezzin the highest.

Allahu akber God is great.
Ashadu anna la ilaha illallah. I witness there is only one God.
Ashadu anna Mohammadan Mohammed is the Prophet of
rasulullah. God.
Hayya allassalat. Come hurry to prayer.
Hayya alalfalah. Come hurry to do that which is most
needful.

Kyrie eleison. Lord have mercy upon us.
Christe eleison. Christ, have mercy upon us.
Kyrie eleison. Lord, have mercy upon us.

3. Gloria: Bride of the Nile

(To Herbert Chappell)

Egyptian Wedding Music recorded at night on the banks of the Nile. Luxor, Sept. 1969.

Gloria in excelsis Deo: Glory be to God on high:
et in terra pax hominibus bonae and in earth peace, good will
voluntatis. towards men.
Laudamus te, benedicimus te, We praise thee, we bless thee,
adoramus te, glorificamus te, we worship thee, we glorify thee,
gratias agimus tibi propter we give thanks to thee for thy great
magnam gloriam tuam. glory.
Domine Deus, Rex coelestis, O Lord God, heavenly King,
Deus Pater omnipotens. God the Father Almighty.
Domine Fili unigenite Jesu Christe. O Lord, the only begotten Son Jesus
Christ.

Domine Deus, agnus Dei, Filius O Lord God, Lamb of God, Son of
Patris. the Father.
Qui tollis peccata mundi, miserere That takest away the sins of the
nobis. world, have mercy upon us.
Qui tollis peccata mundi, suscipe Thou that takest away the sins of the
deprecationem nostram. world, receive our prayer.
Qui sedes ad dexteram Patris, Thou that sittest at the right hand of
miserere nobis. God the Father, have mercy
upon us.

Islamic prayer school: Boys learn the Koran in a special Prayer School. The Gloria now juxtaposes Latin with Arabic chanting stressing again the musical relationship between Christ and Mohammed.

Quoniam tu solus sanctus: tu solus For thou only art holy: thou only art
Dominus. Lord.
Tu solus altissimus. Jesu Christe. Thou only. O Christ, art most high,
cum Sancto Spiritu in gloria Dei with the Holy Ghost, in the glory of
Patris. God the Father.

4. Credo: Sudanese Dances and Recitations

(To Peter Olliff and the Four Men on the Prayer Mat)

Sudanese "Courtship Dances" recorded in West Sudan, 1969, having crossed the Marra Mountains on a camel. Women's Bravery Dance; Trumpet Dance.

Four men in a trance chanting by moonlight: I discovered the "Four Men on the Prayer Mat" by accident in the Marra Mountains, West Sudan, in 1969. I heard them from afar on top of the mountain whilst riding my camel on a somewhat dangerous journey. Riding on alone under a full moon I reached them, recorded them and vanished. They never saw me as they had been in a trance. Afterwards, very elated in the wilderness, I confronted God, the Creator, and became very moved and was inspired.

Deo gratias!
Gloria tibi Domine!
Laus tibi Christe!

Credo in unum Deum, Patrem
omni-potentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum
Christum,
filium Dei unigenitum,
et ex Patre natum ante omnia
saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstan-
tialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de coelis.

5. Love Song: Piano Solo
(To my wife, Judith and Alexander our son)

6. Et in spiritum sanctum
(To Sister Maria de Fatima and Sister Majella Boyd)

Christian refugees from South Sudan decide which song to sing. Frogs croak in the swamps as the Zande family begin to praise their deliverer, Jesus Christ. Recorded 1969 in North Uganda.

Et in Spiritum Sanctum, Dominum
et vivificantem:
qui ex Patre Filioque procedit.

Thanks be to God!
Glory be to thee, O Lord!
Praise be to thee, O Christ!

I believe in one God, the Father
Almighty,
maker of heaven and earth,
and of all things visible, and
invisible.

And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of his Father before all
worlds.

God of God, Light of Light,
very God of very God.
Begotten, not made, being of one
substance with the Father:
by whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.

INTERVAL

PART TWO

7. Crucifixus: Rain Song
(To Latigo Oteng)

Swamp "the Sudd." Frogs. "Dingi Dingi" dance. Uganda. 1969. Rains and thunder. *Rain Song* recorded in a thunderstorm in Gulu, Uganda, 1969. It is probably the most beautiful song I ever recorded in Africa. It is sung by Latigo Oteng with his seven stringed "Enanga." Latigo Oteng, who was a policeman in Gulu, is feared dead. He gave me his instrument.

Et incarnatus est de Spiritu Sancto.
ex Maria Virgine:
et homo factus est.

Crucifixus etiam pro nobis sub
Pontio Pilato:

passus, et sepultus est.
Et resurrexit tertia die, secundum
Scripturas,

et ascendit in coelum:
sedet ad dexteram Patris.

And (he) was incarnated by the Holy
Ghost of the Virgin Mary:
and was made man.
And was crucified also for us under
Pontius Pilate:
he suffered, and was buried.
And the third day he rose again,
according to the Scriptures,
and ascended into heaven:
and sitteth on the right hand of the
Father.

8. Sanctus: Bwala Dance
(To the Acholi Bwala dancers of Uganda)

After the storm we celebrate!

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria
tua

Gloria in excelsis!

Bunyoro fishermen of Lake Kyoga, Uganda, play the Madinda-xylophone, 1969.

Holy Lord God of Hosts.
Heaven and earth are full of thy
glory.
Glory in the highest!

Bwala Dance,

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

9. The Lord's Prayer
(To Owain Arwel Hughes)

On the shores of Lake Kyoga, Uganda, in 1969, I recorded this heart-rending *Lamentation* for a dead fisherman. It was stifling hot in the papyrus hut where his wife and mother grieved. As I stood there looking down upon the body, the words of Our Lord came into my mind. I have set the Lord's Prayer in English as many people from East Africa speak English.

The Lord's Prayer is composed as a response to the lamentation. It is an Offertory or "soothing song" to the dead fisherman's family.

Our Father who art in heaven,
hallowed be thy name:
thy kingdom come.
Thy will be done on earth,
as it is in heaven.

Give us this day our daily bread,
and forgive the sins of them who sin against us.

Lead us not into temptation:
but deliver us from evil.

For thine is the kingdom, and the power, and the glory.

10. Chants
(To Michael McCarthy)

Quia tuum est regnum, et potestas,
et gloria, in saecula.

Blessed is he that cometh in the
name of the Lord.
Hosanna in the highest.

For thine is the kingdom, and the
power, and the glory, for ever.

The return to nature and the wilds of Africa. A Masai milking song and cattle songs *Praise*: — Each song is beautiful, like a prayer. Each song is in itself a "Lord's Prayer."

Masai milking song, recorded Kenya in 1972.

Song of the river in Karamoja, Uganda, recorded 1969.

Turkana cattle song, northern Kenya, recorded 1970.

Luo ritual burial dance, Lake Victoria, western Kenya, recorded 19 April 1973, my 31st birthday. It was on this day that I met the "Hippo Man" for the first time. The Luo ritual burial dance is the actual music of the "Hippo Man." This vital dance signifies the tragic disappearance of traditional folk music in Africa.

11. Agnus Dei
(To Mayinda Orawo, my friend the "Hippo Man")

In the *Agnus Dei* and final *Kyrie* I reflect on my journeys that gave birth to *African Sanctus*. Man's suffering, tribal differences and injustice are now represented by the sound of distant *War Drums* recorded in the desert of East Sudan:

Agnus Dei, qui tollis peccata
mundi:
miserere nobis.

O Lamb of God, that takest away the
sins of the world:
have mercy upon us.

Quoniam tu solus sanctus; tu solus
Dominus.
Tu solus altissimus, Jesu Christe.

For thou only art holy: thou only art
the Lord.
Thou only, O Christ, art most high.

12. Call to Prayer: Kyrie
(To Geoffrey Hancock)

Muezzin:

Allahu akber.
Ashadu anna ilaha illallah.
Ashadu anna Mohammadan
rasulullah.
Hayya alassalat.
Hayya alalfalah.

God is great.
I witness there is only one God.
Mohammed is the Prophet of God.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Come hurry to prayer.
Come hurry to do that which is most
needful.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

13. Finale and Gloria
(To my Family)

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy Lord God of Hosts.
Heaven and earth are full of thy
glory.

Gloria in excelsis!

Glory in the highest!

Bwala Dance: The Acholi "Bwala," Uganda, 1969.

Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.

Hosanna in the highest.
Blessed is he that cometh in the
name of the Lord.
Hosanna in the highest.

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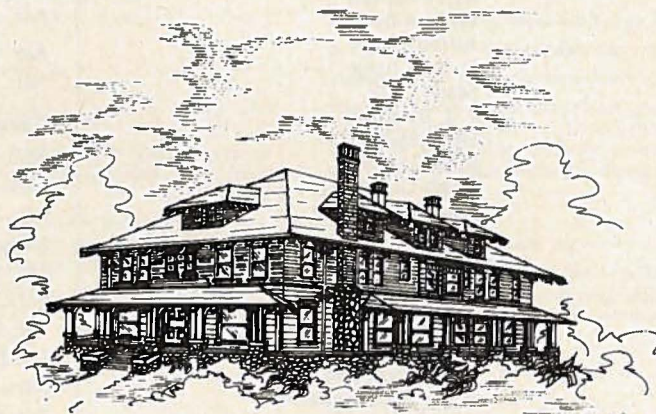
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