

*Mu Phi Epsilon  
Triangle*



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# Mu Phi Epsilon Triangle

Volume XI

FEBRUARY, 1917

Number 2

## Chapter Honoraries

### BETA

SUNDELIUS PROVES PRACTICABILITY OF BOSTON AS CENTER FOR  
ARTIST TOURS

Taken from *Musical America*

*Stimulating Impetus Given by National Careers of This  
Soprano and of Other Pioneers Who Have Blazed the  
Trail Along the Same Line—Ingratiating Person-  
ality of This "Swedish Nightingale"—To  
Introduce Unfamiliar Songs in New  
York Scandinavian Concert of  
March 25*

WITHIN a few years Boston will doubtless become as much of a center for the promulgation of artists' tours as it now is for the generation of musical culture. When this happens, Boston's touring artists of that time will be much indebted to its pioneers of today who have blazed the trail along this line. It is astonishing that "The Hub," with all its musical advantages, has not made itself felt as a national center about which the tours of artists have revolved—at least not so much so as New York or Chicago. Perhaps it is due to Boston's geographical position, which does not make it so readily accessible to a wide radius of territory as do the locations of Chicago and New York. At any rate, several artists have proved that it is quite possible to make a name as a national artist with Boston as a radiating point, and one of the most successful of these is Marie Sundelius.

During the rather brief time that she has been in the concert field this soprano ("whose Boston address is merely an achievement of travel," as Walter Anthony pointed out in the *San Francisco Chronicle*) has made her name known all over the East and Middle West. And last summer she journeyed all the way to the Pacific Coast, where she was a soloist in the big



MAUDE W. CHANDLER  
Supreme Vice-president

## M U P H I E P S I L O N T R I A N G L E

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Swedish festival at San Francisco. During this career she has sung return engagements with the Boston, Minneapolis, and St. Louis Orchestras, has been soloist with the New York Oratorio Society, the Chicago Apollo Club, and many other prominent choruses, besides engagements in a number of important festivals.

### HER PERSONALITY

Some of the facts concerning Mme. Sundelius' work were voiced by her one day during a visit to the New York office of her manager, Gertrude F. Cowen. To be exact, they were voiced by Mrs. Cowen, for the soprano has that somewhat rare quality among artists—modesty. Typical of her character is a remark which she made concerning a photograph of herself which had been admired. "Oh, that makes me look too youthful!" she said. Fancy a prima donna objecting to a picture because it made her look youthful! Only one who really did look young would dare to pronounce such a judgment.

Youthfulness is indeed a dominant quality in this singer's personality—coupled with a charm and sincerity such as make it evident that, no matter what success she gains, in the gaining of it she will always be the lovely woman that we now find her. In fact, those who have merely sensed her individuality across the concert platform will be quite prepared to know that here is a singer who has a beautiful home life. She is devoted to her husband, a prominent Boston physician, and he is proud of her artistic development and deeply interested in her career.

In relating the start of her career, Mme. Sundelius said: "My first fee was \$3 for singing two services in church, and I was mighty proud of that, let me tell you."

Mrs. Cowen supplied the picturesque fact that the soprano first used to sing to her own accompaniment on the guitar. "The credit for the discovery that I had a voice," supplemented Mme. Sundelius, "belongs to the Boston teacher, Mme. Axeline de Berg-Lofgren, for it was she who pointed out to my family that my voice was worth cultivating and persuaded them to have me study singing. I took my first lesson when I was nineteen."

Mrs. Cowen entered as a factor in Mme. Sundelius' career when she was the Boston correspondent for a musical paper. "In my duties I had seen the great possibilities in her, and had



MME. MARIE SUNDELIUS, Beta Chapter Honorary  
Soprano, Metropolitan Opera Company

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figured her out as a 'comer,' " Mrs. Cowen explained. "Now all the time I had intended to become a musical manager, and when I did go into business for myself I said to Mme. Sundelius, 'Let us take up this thing together and see if we cannot make you a national artist.'

"The outcome was that I had her come to New York, and I arranged five hearings for her. Each of those hearings resulted in an engagement. And her career has been going ahead ever since. She has already made several appearances in New York this season, and is to sing two more times here—in the American-Scandinavian Society's concert at Carnegie Hall on the evening of March 25, and as soloist with the University Glee Club in its next concert. To show how far ahead her bookings go, I might tell you that I have arranged for her a New England tour for February, 1917, and an inquiry has come from the coast for a date late in that year. She is a delightful artist to work for," continued the manager, "for she is a pleasure to deal with, and she makes it a principle never to disappoint an audience."

### COMPATRIOT OF NILSSON

The "Swedish Nightingale" is a title that has been bestowed upon this singer, who comes from the land which gave the world Jenny Lind and Christine Nilsson.

There is scarcely any Scandinavian artist before the American public who has more widely reflected credit upon the Northland than has Marie Sundelius, for besides her standing among the singers as a daughter of Scandinavia, she has been a zealous exponent of the Scandinavian composers. She has hardly ever sung a recital program on which the songs of Scandinavians have not figured.

"In the American-Scandinavian Society's concert on March 25," said the singer, "I shall sing four Scandinavian songs that are unfamiliar to New Yorkers. For instance, there is the herd-girl's song, 'Vallpigelat,' of Bror Beckman, who hails from the same town in Sweden from which I come. His music has the folk flavor. Then I shall give Alfvén's 'Skogen sofer,' or 'The Wood Is Asleep,' and his 'Angst,' or 'Fear,' besides Sjögren's 'Jeg ser for mit öie.'"

"Through the kindness of Louis Koemmenich, I have found an aria from the opera, 'Die Hexe,' music by the Dane, August

Enna. Mr. Koemmenich happened to have the score and spoke to me of it when I complained how hard it is to find Scandinavian music here.

IN TOUCH WITH SCANDINAVIA

"I have been keeping in rather close touch with the musical output of the Scandinavian countries—until the war came—for I have secured many of the songs on our summer visits to Sweden, and my friends over there keep on the lookout for good new numbers and see that I get them."

Although Mme. Sundelius came to America when ten years old, she has remained in the atmosphere of the Scandinavian speech. "Swedish was spoken about the house when I was a child," she relates, "and that is what my mother speaks today."

While Mme. Sundelius has won a big following from the great general public of America, she also has a wide vogue among the Swedish societies of the country. "There has been no direct campaign to this end," explained Mrs. Cowen, "for I thought it best to let the matter take care of itself. I knew that if Mme. Sundelius first won a popularity with all classes of Americans, the Swedes would be proud of her and would seek her as a soloist with their societies. Such has been the case. They have engaged her, and they have frequently exceeded their usual allowance for soloists in order to pay her a higher fee."  
K. S. C.

This year we have added to our list of Chapter Honorary members Mrs. Laura Littlefield, one of Boston's best known and most successful singers. A native of our own state she was born in the year of 1882. Since receiving her degree from Radcliffe College in 1904 her musical career has been pursued in Boston and vicinity. For several years she has been the soprano in Central Church in Berkeley Street and still holds the same position. She is also well known on the concert stage having recently appeared with the Handel and Haydn Society. She is also engaged to sing with the Choral Union in Jordan Hall, February 5, Longy Club on February 7, and the Apollo Club in April.

Three other former members are Miss Mabel Daniels, Mrs. Grace Bonner Williams, and Mrs. Marie Sundelius.

Miss Mabel Daniels, well known as a composer, was born in Swamscott, Mass., in 1878. She studied composition in Europe, also in Boston with George W. Chadwick.

Her first productions were two operettas written for the students of Radcliffe. Her published works are two duets from the *Rubaiyat of Omar Khayyam*; many songs and a choral cycle *In Springtime* for women's voices.

The compositions which in 1911 received the two prizes offered by the National Federation of Musical Clubs were the song *Villa of Dreams*, two three-part songs for women's voices, and a poem for baritone and orchestra "The Desolate City," the first appearance of which took place at the Macdowell Festival at Peterborough, N. H., August, 1913.

She is also the author of *An American Girl in Munich* written in 1905. Miss Daniels belongs to the Women's University Club of New York, Vincent Club of Boston, and is Director of Music in Simmon's College.

Mrs. Grace Bonner Williams is a favorite soprano more particularly in church and oratorio work. She was assisting soloist at the first Apollo Club concert in Jordan Hall, November 21, and also appeared with People's Choral Union in *The Creation*, presented in Symphony Hall, January 7. Easter Sunday, April 8, she is to appear with Handel Haydn Society in Mendelssohn's *Elijah*.

IRMA JORDAN.

DELTA

MISS LILLIAN BOULTER

Initiated December 9, 1916

Miss Boulter is a newcomer to Detroit, but she has already established herself in all the best musical circles by showing great interest and enthusiasm in everything that tends to the advancement of music in Detroit. She is a thorough musician, playing both the piano and harp skilfully and artistically. She studied piano two years in Toronto and two years in Ottawa under Mrs. Cartwright (a certified pupil of Leschetizky's) and three years with Rudolph Ganz. She studied harp three years in Berlin under Julius Foth, head of harp at the Royal Opera House there. Her education and views are broad and we are feeling the inspiration of her interest and enthusiasm.

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MISS ETHEL LEGINSKA

Initiated January 7, 1917

Miss Leginska began her piano studies almost from babyhood, and even today, while ranking as the Paderewski of women pianists, she is still a thoughtful, patient student. She feels that she must struggle on against the latent handicap even today. For Leginska came of an unmusical family, born in an unmusical part of what is generally regarded as an unmusical country, England. She had to Russianize her name to get a proper hearing from her English critics, she had no backing except her own earnings, and was "hard up" once or twice in her beloved London, which later acclaimed her as a brilliant genius.

Her appearance, which is now known wherever piano playing is known, proved at first a handicap. Leginska is small, physically, as she is great, artistically, and except for the glory of her large, luminous eyes, her appearance might be called commonplace. She has won her way by sheer piano playing, followed by more piano playing, and then more. Most all of her training was received under Leschetizky.

We initiated Miss Leginska at her second appearance in Detroit this winter. She seemed very much interested in us and asked many questions. She is charming to meet and talk to. We are proud to have her.

### LAMBDA

MARIE STONE LANGSTON

Contralto, has fulfilled what was expected and predicted for her as a child. She is today one of the foremost Concert and Oratorio soloists. When but nine years old she sang before an audience in Steubenville, Ohio, while attending school there. Her first church position was secured while still in her "teens."

The early ambition to sing was unquestionably inspired by hearing her famous uncle and aunt, William MacDonald and Marie Stone of "The Bostonians," sing in those gems of light opera which are inseparably associated with the career of that unequalled organization.

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Realizing her beautiful natural voice was indeed a divine gift, she sought the best instruction and persevered in her study and practice. When she secured a church position, the element of experience was added to the training already received, and soon her concert work began.

Mme. Langston has appeared several times with the Philadelphia Orchestra, including their regular symphony concerts, and all the prominent musical organizations of her home city, in addition to engagements with:

New York Oratorio Society

The Apollo Club, Chicago, Ill.

Friday Morning Music Club, Washington, D. C.

May Music Festival, Knoxville, Tenn.

Harvard Musical Association, Boston, Mass.

Apollo Club, Pittsburgh, Pa.

and many other equally prominent organizations.

### DOROTHY JOHNSTONE-BASELER

Philadelphia's Harpiste, is of Scotch-Irish descent. Evincing great talent for piano at an early age, she later realized the wonderful possibilities of the harp, one of the most difficult of all instruments. Pursuing her studies under the most celebrated masters of the harp in America and abroad, she developed unusual skill; having played with the large orchestras and with the Philadelphia Orchestra under the direction of the late Fritz Scheel, Carl Pohlig, also Leopold Stowkowski. Is harpiste of the Church of St. Luke and the Epiphany of Philadelphia.

Her work as harp soloist is greatly in demand at all musical festivals, women's clubs, and drawing-rooms.

### PI

Pi Chapter of Mu Phi Epsilon considers itself very fortunate in having for a chapter honorary and also for a chapter President Mrs. Alma Hays Reed. She is with us now for the second year and we all appreciate her musicianship as well as her judicious council.

Mrs. Reed is one of the vocal instructors in Lawrence Conservatory, and in this capacity fills many solo positions in local musical treat. In Appleton she has sung the soprano solos of

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the *Messiah* and *Elijah* several times and sang with the Minneapolis Symphony Orchestra in *The Creation*. She is also reëngaged to appear with them in our May Festival in *Hiawatha's Wedding Feast* and *Cavallieria Rusticana*.

Mrs. Reed has directed the girls' Glee Club for two years and is very much loved and appreciated by the girls of the club.

She is soloist in the Methodist Episcopal Church here and has filled many other church positions, among them one in the First Presbyterian Church of Pittsburgh, Pa.

She is also a member of the Chicago Artist Association and she has made three transcontinental tours and has also toured Mexico and Canada.

### MR. W. S. STERLING, FATHER OF MU PHI

Alpha is delighted to take this opportunity of presenting Mr. Winthrop S. Sterling, the father of our beloved Mu Phi Epsilon, so that every sister may become acquainted with him who has ever been such an inspiration and help to all our needs.

Mr. Sterling was born in Cincinnati in November, 1859. His first music lessons were received from older members of his family, later going to Werner-Steinbrecher then the only living pupil of Chopin. At the age of fourteen he was organist and choirmaster of one of the largest churches in the city. Mr. Sterling was one of the first students to enter the Cincinnati College of Music, studying organ and theory under Mr. George E. Whiting, the famous American organist. Graduating with Gold Medal Honors in 1883, he was offered the position of successor to Whiting, but decided to continue his education in Europe and went to Leipzig where he entered the Conservatory, studying piano with Zwintscher, composition and orchestration under Jadassohn, Reinecke, and Hoffman, and voice culture with Fru Unger-Haupt. After graduating, he went to London and became a pupil of William Shakespeare, the famous English voice teacher and singer, also studying with Emil Behnke, the famous voice builder and physiologist. Here he also studied organ with Dr. E. H. Turpin, founder of the Royal College of Organists. During his stay in London he was organist of the West London Tabernacle.



W. S. STERLING

## M U P H I E P S I L O N T R I A N G L E

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In 1887 he returned to Cincinnati, accepting the position as head of the Organ Department of the College of Music and also teacher of voice. For many years he was a member of the Faculty and Board of Examiners, and in 1896 was made Dean of the College. In 1903 he withdrew from this institution and founded the Metropolitan College of Music. It was in this same year that he conceived the idea of forming an organization among young lady students similar to the fraternity among men students, and thus Mu Phi came into existence. For many years Mr. Sterling was Director of the Music Department at Winona Lake Chautauqua. He was one of the organist at the World's Fairs in Chicago, Buffalo, and St. Louis, his improvising always calling forth much praise.

At present he devotes himself to the teaching of voice and organ, and has a tremendous following.

Mr. Sterling never has lost his keen interest in Mu Phi Epsilon growth and is ever ready to do anything to help and encourage the good work done by the Sorority.

### MABEL LOUISE STERLING

Miss Mabel Louise Sterling, daughter of Mr. W. S. Sterling was born in Cincinnati in May, 1893. She received her early education in the Cincinnati Public Schools. Her musical education was pursued at the Metropolitan College of Music, where she also studied Elocution. As a child she took great delight in gathering the children of her neighborhood and training them in plays, pantomimes, and dances, designing and making all costumes herself. After leaving high school, where she had always taken an especial interest in athletics, she took two seasons' training in the North American Gymnastic Union School at Indianapolis. On returning, she was in great demand as a teacher of gymnastics and dancing of classical and interpretative nature. She took a leading part in the dancing of the "Light and Darkness" Pageant given in Cincinnati, also in the Shakespearean Pageant given by the Woman's Club.

In February, 1914, she accepted an engagement to tour the western cities with Mr. J. K. Stuart of New York City, and in August, 1915, went to New York to appear at the American Theater. The following summer she toured the East and

## M U P H I E P S I L O N T R I A N G L E

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Canada with Mr. Cheshire, the famous English dancer. While in New York she is always studying with leading teachers, at the Metropolitan Opera House and masters of every nationality and is a most indefatigable worker.

Louise Sterling is an alumna of Alpha.



MABEL LOUISE STERLING

## Editorials

### OUR FACULTY

UNA ALLEN, XI

We would like very much to introduce our Mu Phi sisters to the men who are the heads of the various departments of our Fine Arts School at the University of Kansas. We are decidedly proud of our faculty in spite of the fact that it includes no long-haired musicians; indeed our professors are not only short haired, but most of them are rather short on hair.

Three of them whose compositions are quite widely known have been invited to the Macdowell Colony at Peterborough, New Hampshire, for the coming summer. One of these is Carl A. Preyer, the Assistant Dean of the Fine Arts School and head of the Piano Department. Arthur Nevin, who has already spent several summers at this colony, is Professor of Community Music, and is doing a splendid work in organizing choral societies in various towns of the state. Another one of our faculty who spent last summer at Peterborough is Professor Charles S. Skilton, a man feared by all the freshmen and adored by all the upperclassmen. Besides being head of the Department of theory and organ, he is also a Fellow of the American Guild of organists. His two *Indian Dances* appear this year on the programs of the Zoellner String Quartet and of the Minneapolis Symphony Orchestra.

In other departments there is Professor W. B. Downing who conducts the classes in Public School Music, and Professor Wort S. Morse who is very busy with his work in the Department of Violin.

Last of all, let us present the Dean of the School, H. L. Butler, who came to us last year from the University of Syracuse. During the time he has been with us he has greatly increased the enrollment of the school, has strengthened every department, and at present, is bending all of his energies toward securing an appropriation from the State Legislature for a new and very necessary Fine Arts Building to replace old North College.

ELECTIVE COURSES

GAMMA

Previously, the University School of Music, Ann Arbor, Michigan, has had only required courses, but this year electives have been added. The school felt that when required work was completed before the senior year, the senior was not doing himself or his school any credit by practise hours only. They felt the need of theoretical work to keep the pupil busy and interested. At present we have two electives with more to be added. One is the "Opera and Music Drama," the purpose of which is to familiarize the student with a selected number of great dramatic works for the stage by means of an analysis of the scenes, hearing of excerpts on the Victor and illustration by slides. The other is a course of "Keyboard Harmony," especially recommended to pupils who intend to become teachers.

Our musical program for the year has been in keeping with the aim of the school. The idea is when hearing a totally unfamiliar selection, to be able to classify it according to type, period, and composer if possible. Thus we have been carrying out by means of papers written on each century its chief musical tendencies, composers, and their style. After the papers, selections are given from the chief composers of the century. We hold our musicals every two weeks, and after studying the music according to centuries, we also have on the program a Christmas musical, an Easter musical, a public musical, a musical for charity, others on American composers, Indian music, Negro music, Folk music, and a senior musical. The program is made out at the beginning of the year, and each girl signs for four selections or a paper and two selections. We have the musicals the last Sunday of each month, the program consisting of the best liked numbers given at the two musicals during the month.

This system is proving to be very successful and we enjoy the musicals very much.

CONCERTS

EPSILON

Toledo has made musical history during the past two seasons by the remarkable interest which has been aroused in concerts

and opera. Through the instrumentality of the Civic Music League, an organization formed by Bradford Mills, the director of the Conservatory, a notable series of concerts have been promoted bringing to Toledo such artists as Paderewski, Farrar, Kreisler, the Boston Symphony Orchestra, Alma Gluck, the New York Philharmonic Orchestra, and the Ellis Opera Company.

The concerts have been attended by vast crowds numbering as many as five thousand people, and the distinguishing thing about the whole enterprise has been the price of the tickets. The highest priced seat even for the Grand Opera being only a dollar and a half, while hundreds of seats were available for subscribers at fifty cents.

In the success of the Civic Music League the Conservatory has added another achievement in the part which it is playing in the musical uplift of Toledo, and Northwestern Ohio.

STUDIO RECITALS

THETA

In the Studio Recitals which are given by the Kroeger School of Music every month, much interest has been aroused on the part of the public. Some excellent work has been done, and at the same time the social features are not neglected. The refreshments which follow the recital are a means of bringing closer together all the students in the school. In the larger recitals the Kroeger School has placed before the public some of the most promising young material in the city. They really have the effect of postgraduate concerts, more so, than most student recitals. The Alumni Association does good work, and the members have various ways of binding themselves closer together, as in concerts, recitals, and dances, etc. The big banquet of the Alumni Association, which always follows the Commencement Exercises, is always a source of great pleasure, to all who attend. Mr. Kroeger's Lenten Recitals are always eagerly looked forward to by the public in general, as well as by our students. Mr. Kroeger has given them for 23 years.

"ROUND THE WORLD IN SONG"

GLADYS DEE ERVIN, ALPHA

*Indian*

In taking a trip 'round the world, musically speaking, it is only natural that we in America, should look first to the music of the original inhabitants of our own country, the American Indian.

The music of the Indians themselves does not play a very great part in the development of Art Music, but is interesting because of the vital part it played in the life of its originators. Crude and primitive it was and crude and primitive it remains.

As the Indian has taken up the civilization and life of the white man, so he has left behind him his own peculiar arts and ceremonies and much of his music has been lost forever.

The Indian had no way of recording his songs, save in the art of picture writing, which, of course, gives us no idea of the melody or rythm, only that of the sentiment. Indian songs were not drifting bits of music that could be picked up anywhere among the tribes indiscriminately. On the contrary, every song had its particular owner, who could, if he chose, sell it to the members of another tribe. As a rule, however, the song belonged to societies either secular or religious and was made for special occasions.

The Indian's music never assumed an objective plane, it was cultivated simply as a means of expressing his subjective moods. There never was any effort at producing music for its own sake, but did he wish to make more impressive his religious feelings or his feeling of love or war, he gave them musical utterance. In addition to their religious songs, war songs, love songs, and songs of mourning, were the mystery songs which belonged exclusively to the medicine men and were used to drive out evil spirits or to secure good luck.

As the Indian never devised any system of notation for expressing the melodies of his songs, these were carried in the memory and passed from one generation to the next by these medicine men and priests of the tribe who frequently were chosen on account of their retentive memories and good voices.

It is marvelous how so many melodies could be retained through the passing years by this crude process of preservation.

Miss Alice Fletcher, who spent several years studying the Indian in his own environment, has given to recent composers many melodies which she herself received from native sources.

James R. Murie, an educated Pawnee, became her collaborator in recording the music of the rituals among the Omahas, Dakotas, Pawnees, and other tribes. The songs belonging to the most important ceremonies were recorded by means of a graphophone and verified by the singing of the Medicine Men.

*England*

Doubtless the first music heard in England was the druidical songs sung over sacrificial fires, when women with disheveled hair and brandishing torches joined in the barbaric rites so vividly described by Tacitus; Caesar makes casual mention of British music in his Commentaries and Pytheas; the Greek speaks of it at an even earlier date.

Since these primitive times, many elements have contributed to make it what it is today.

The Saxons came, and in their drinking songs, which were lifted with bumpers of confusion to the enemy, their boisterous jollity was reflected and remains until today a characteristic of John Bull's music.

Christianity, marching westward, exerted its potent influence, and under tutelage of the early priests, the Britons chanted the devout compositions of old Rome, to these, however, gradually imparting their own individuality.

The serious study of England and her music history leads to the conclusion that the people are distinctly and sincerely interested in the Art, notwithstanding this in the early days England lagged behind Ireland, Scotland, and Wales in the matter of musical development.

To counteract the fault, however, they have in later days, been zealous in the founding of schools and academies. The oratorio is cultivated in England probably more than in any other country. But it may be said in passing that she has missed the hearing of many meritorious operas, owing to the fact that a rule of the Lord Chamberlain's office prohibits the presentation upon the English stage of any Biblical subject or character. In a general summing up of her claims to distinction her skill in organ-making and the excellence of English Organist must not be omitted. In the matter of national tunes the country is rich.

Sturdy and direct are its songs and no nation is quite destitute, which possesses such ballads as "The Bailiff's Daughter," "The Carmen's Whistle," "It was a Lover and a Lass," "The Ballad of Chevy Chase," "Under the Greenwood Tree," "Cherry Ripe," "Rocked in the Cradle of the Deep," and many others.

Always a ballad loving people, England's best work has been done in this line.

*Ireland:*

The entire history of the Irish people shows a long continued struggle against political oppression. Little wonder, then, that its impress is clearly seen in all the music that Ireland has produced. A people, such as the Irish, inherently mystical and musical, most naturally will turn to song to voice its joy and its sorrow and hence it is that in the music of this nation is found that strange mixture of mirth and sadness, which is so characteristic of the Celt. It has been said that the Irish songs are drenched in sorrow, and it may be added that not only the songs but all the music of Ireland is touched with a similar tender melancholy. Even in the most rollicking drinking songs may be discovered an underlying current of grief.

To understand fully and to appreciate the spirit of Irish music one must have within himself either promptings of the same feeling or else he must place himself in the attitude assumed by the Irish.

Every people which have undergone oppression, have at some period produced a bard, who voiced the cry of his country. Such a singer was Robert Burns in Scotland. While in Ireland, Thomas Moore occupied the same loving place.

When Moore sang:

"The Harp that once on Tara's halls  
The soul of music shed,  
Now hangs as mute on Tara's walls  
As if that soul had fled,"

he uttered the burden of Irish song, the glories of past years and the lament of the present.

Allegory has been much used in describing the woes of Erin. She has been likened to a beautiful Virgin, who has fallen into the hands of the oppressor; she has been addressed in all the terms of endearment in the use of which the Irish are so facile.

But back of all and enduring through all is the spirit of hope, so characteristic of, "the only people who always find the silver lining."

*Scotland:*

Scotland—no name more dear, no land better loved by her children, and by the same token, no native music dearer to the hearts of a people than are the songs of her soil and the strains of her national instrument, the bagpipe. One might also add that no folk music is more characteristic than that of Scotland, for in it are mirrored the sturdiness and independence, the simplicity, loyalty, and pathos of the Scottish people. It is music of and for the home; it originated on the hills and by the hearth-side and its wild beauty has been preserved by the Highland peasantry, who gave it birth.

The early Gaelic bard sang of the legendary heroes. Of later date were the new tales which introduced dragons and such fabulous monsters; some tell of the Celtic-Scandinavian wars and the mighty deeds done by the heroes of them. The bard was at this time the retainer of the chieftain, it being his duty to cheer the rowers of the galley with the boat-song, and the fighters in the field with the battle song.

Beside the boat song and battle song, were the epic song and song of lament.

The boat song follows the rhythmic swing of the oars, while the battle song is wild and passionate, inciting to fury and carnage. In the lament, the bard was, perhaps, at his best, for the doleful, weird, and somber mood suggested by it is heart-rending.

*Folk songs* take on their peculiar character both from their text and tune. In the text of the Scottish folk song may be traced almost the entire history of the Scottish people while the tunes reflect the national character.

How a people will produce a store of melodies, each of which has the stamp of its own country! And how unmistakable is the nationality! Who, for example, could mistake as Scotch for an Italian folk tune.

*Germany:*

Germany has long been recognized as the most musical country in the world. As a nation, the Germans are

inherently musical, this trait showing very distinctly throughout all classes. Among no other people do we find apparent so much genuine love of music and such real pleasure derived from it, as among the Germans.

The German educational and military systems also tend to reproduce a broad musical culture. In the gymnasiums or public schools as well as in most of the universities, music furnishes a regular part of the curriculum. In the military life which claims the German at an early age and holds him through the years of compulsory military service, he performs a large portion of his work to the sound of music, which being almost invariably of worth and always of a pronouncedly martial character, develops in him unconsciously a strong instinctive feeling for exact and sharp rhythm.

A special feature of German Music is the student-song. Even before the time of Luther student life had brought out many typical songs. Luther himself wrote:

Who loves not woman, wine, and song,  
Remains a fool his whole life long.

The student songs have as themes, certain student rites and ceremonies, the praise of the Fatherland, of friendship, war, and glory.

The Eighteenth Century gave to Germany and to the world at large the greatest masters of Music who have ever lived. It produced Bach, Handel, Haydn, Mozart, and Beethoven. These men not only built up a national school but were the creators of the musical art as we know it. Germany from earliest times has taken Music seriously. The profundity and solidity of the national character have enabled its people to build a species of music of an enduring kind and it is probable that Germany will continue to lead the musical world, as her foundations, musically, are sure and strong.

*Slavonic:*

In speaking of Bohemian, Rumanian, and Hungarian characteristics, I shall class them together for they are but three of the eight divisions or tribes of the Slavonic peoples of Eastern Europe.

In all the Slavonic countries the music has features in common, especially is this true of the folk song.

By far the strongest link which has held together and connected in a musical chain, Bohemia, Hungary, and Eastern Europe has been the land of wandering gypsies which, since the fifteenth century, have been scattered throughout Europe.

The gypsies are an instinctively musical people. Having no known origin or country of which to sing he makes music his theme and in his favorite song he says:

"I've known no father since my birth, I have no friend alive on earth, My mother is dead this many a day. And the girl I love has gone away. Thou, violin and music free, alone art ever true to me."

The Bohemians and the Poles notwithstanding the fact that they are under foreign government are still distinct peoples. Bohemia was long the center of the wars of the middle age, its inhabitants for centuries fighting for political and religious freedom. There probably has been more blood spilt in that country than any country of a like size in Europe.

It is but natural then that their early music should be of a martial and warlike strain.

From the time of the introduction of Christianity in the Ninth Century, Bohemian music has shown most pronouncedly the influence of the Church. The land was the seat of the Hussite movement and later became the battleground of the Reformation. Such a stronghold did the religious spirit obtain, that in the folk songs dating from that time on, entire chorals were introduced.

*The Rumanians* believed themselves descended from the old Roman legions which were sent to colonize the land. Their spirit of mysticism is strong. It is a belief of their peasants that when a child is born, his star appears in the heavens and that at his death it falls therefrom. So, many of their songs contain invocations to the planets and to all nature. They are the songs of "a people who lived beneath a summer sky, and whose dreams were all of sunshine and flowers, of moons and stars, and silver seas."

The music of Hungary has made greater strides in development than other of the tribes and its music has become standardized.

In the Eighteenth Century many of the Hungarian nobles kept private bands and orchestras. It was while in the service

of one such noble that Haydn wrote much of his best music. He, like Beethoven, Liszt, Brahms, and others, drew inspiration from the native Hungarian music and in the works of these masters are found melodies, rythm, and harmonies, emanating from Gypsy or Hungarian sources.

In modern times Liszt and Hummel were the first two Hungarians to reap fame and fortune for themselves and honor for their country. It was Liszt who made known to the world the inherent beauties of Hungarian music, and his Hungarian Rhapsodies are now standard everywhere.

#### CELTIC SONATA

With the publication in 1901 of the "Keltic" Sonata McDowell, achieved a conclusive demonstration of this capacity as a creative musician of unquestionable importance.

Nowhere else in his works are the distinguishing traits of his genius so strikingly disclosed—the breadth and reach of his imagination, the magnetic vitality, the richness and fervor, the conquering poetic charm. Here you will find a beauty which is as "The Beauty of the Men that take up the Spear and would die for a Name." The wild piercing music, a sorrow that is not of today, but a past when dreams were actual and imperishable, and men lived the tales of beauty and wonder which now are but a discredited and fading memory. McDowell has gone for his theme to the ancient heroical chronicles of the Gaels. To the famous Cycle of the Red Branch, that wonderful group of ethics which comprises among other tales the story of the matchless Deirdre, whose loveliness was such, so chroniclers say that not upon the bridge of earth, were there ever women so beautiful, and the life adventures and glorious death of the unconquerable Cuchullin.

These two kindred legends, McDowell has blended into one coherent and satisfying whole.

It is cast in a mold essentially heroic. It has its moods of tenderness of insistent sweetness but these are incidental; the governing mood is signified in the tremendous exordium, with which the work opens and which is sustained with few deviations throughout the work.

Dierdre, he has realized exquisitely in his middle movement, her image in all its fragrant loveliness, here musically lived as

worthily as she was portrayed in pen picture by Standish O'Grady, a woman of wondrous beauty, bright gold hair, eyes piercing and splendid, tongue full of sweet sounds, her countenance like the color of snow blended with crimson.

In the close of the last movement we are justified in seeing a translation of the sublime tradition of Cuchullin's death. Cuchullin sprang forth but as he sprang LeRoy MacConroi sprang forth and pierced him through. Then fell the great hero of the Gaels. Then the sun darkened, the earth trembled, and Cuchullin raising his eyes saw thence northwards from the lake a tall pillar-stone, the grave of a warrior slain there in some ancient war. With difficulty he reached it and he leaned awhile against the pillar, for his mind wandered and he knew nothing for a space. After that he took off his brooch and removing the torn girdle he passed it around the top of the pillar, where there was an indentation in the stone and the ends under his arms and around his breast, tying with languid hands a loose knot, which soon tightened and was made fast by the weight of the dying hero; thus they beheld him standing with drawn sword in his hand and the rays of the setting sun on his panic stricken helmet. So stood Cuchullin, even in death pangs a terror to his enemies for a deep spring of stern valor was opened in his soul and the might of his unfathomable spirit sustaining him. Thus perished Cuchullin.

Our trip is almost over and we weary of the journey so call Van Dyke to our aid and he sees us safely home.

" 'Tis fine to see the old world and travel up and down,  
Among the famous palaces and cities of renown,  
To admire the crumbling castles, and the statues of the kings,  
But now I think I've had enough of antiquated things.

So it's home again and home again, America for me!  
My heart is turning home again, and there I long to be.  
In the land of youth and freedom, beyond the ocean bars,  
Where the air is full of sunlight and the flag is full of stars.

Old London is a man's town, there's power in the air,  
And Paris is a woman's town, with flowers in her hair.  
And it's sweet to dream in Venice, and it's great to study  
Rome:

But when it comes to living, there is no place like Home.

I like the German fir-woods, in green battalions drilled,  
I like the garden of Versailles, with flashing fountains filled.  
But Oh, to take your hand, my dear, and ramble for a day  
In the friendly western woodland, where Nature has her way.

I know that Europe's wonderful, yet something seems to  
lack;  
The Past is too much with her and the people looking back.  
But the glory of the Present is to make the Future free,  
We love our land for what she is and what she is to be.

Oh, it's home again, and home again, America for me!  
I want a ship that's westward bound to plow the rolling sea,  
To the blessed land of ROOM ENOUGH beyond the ocean  
bars,  
Where the air is full of sunlight and the flag is full of stars."

#### OUR CAMPUS

LUCY GALLUP, TAU

With the opening of the new session of the State house of Representatives, the slumbering desires for new buildings and equipment at Washington, have been awakened.

Our school is practically new and we are desirous of more buildings and better equipment to make it the best in this part of the country. Most of our buildings were left us after the Alaska Yukon Exposition, and like all Fair buildings, were put up in haste. Time is beginning to show its marks and the old buildings must give place to more substantial ones.

We are the proud possessors of a new and very modern Home Economics Building, and a brother building for Commerce is now under construction.

In the desire for buildings, that for a new music conservatory holds a foremost place and the members of Mu Phi Epsilon are the staunch supporters of this idea. We have many plans for our chapter-room in the new conservatory and hope the realization of these ideas is not distant.

We have a campus which is famous for its beauty, especially its natural growth. The University grounds spread over three hundred and twenty acres, ideally situated on Lake Washington,

with an admirable view of the surrounding mountains. The campus affords every opportunity for sports, golf, crew, tennis, hockey, and all manner of track work.

The only thing our campus lacks to be among the finest is new buildings and we are certain that these are things of the very near future.

#### INTERESTING COURSES OFFERED

##### SIGMA

A new and interesting course has been introduced to music students of the Northwestern University, Evanston, Ill., this year. The words "Criticism and Aesthetics" sound very imposing—and this course is educating, and beneficial, equally as much to the professor as it is to the students. It benefits Professor Garwood by giving him a chance to know us a little better and to become acquainted with our "likes and dislikes" so far as the musical world is concerned, and it helps us to have more confidence in our own opinions. We have been studying the different criticisms which appear in the newspapers and periodicals, and very often we feel sure that we could have done a much better job. Sometimes we are required to write original criticisms on some concert we have attended. It gives us a broader understanding and a keener insight into the musical realm and I should not be at all surprised if some future talented critic would spring up from this very class at Northwestern University.

#### OUR MUSIC FESTIVAL

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The Fox River Music Festival is coming to be regarded as an event worthy of nation wide notice. In a city of more than 20,000 inhabitants a festival comprising five great concerts with a stupendous chorus numbering in excess of 500 voices, is no mean undertaking.

The festival last year was a notable occasion in the musical achievements of Lawrence Conservatory under whose auspices the Festival is presented. The audience, chorus, and members of the Minneapolis Symphony Orchestra, soloists, the singers

from Oshkosh, who augmented the local chorus, were in a fine mood because of the successful issuance which resulted.

This coming spring the plans are even broader in scope than those of last year. The two chorus works to be presented are *Hiawatha's Wedding Feast* by Coleridge-Taylor, and *Cavalleria Rusticana* by Mascagni. In addition to these the chorus will present a popular miscellaneous program. The Minneapolis Symphony Orchestra will present four programs. The Oshkosh Choral Union of 200 voices will be united with the Philharmonic Choral Club of Appleton of 250 voices, and the High School Chorus of Appleton of 200 voices making a grand total of 650 voices, that will participate.

The Dean of the conservatory, Frederick Vance Evans, is the General Director of the festival and is ably assisted by Carl J. Waterman, whose excellent abilities as a choral conductor are fully utilized.

#### MAINE, THE PLAYGROUND STATE

MABEL TYLER HACKETT, BETA

Maine—for all Mu Phis, who make up our great national body from the Atlantic to the Pacific Ocean and the Gulf of Mexico to the Canadian border and who have not yet had an opportunity to spend a little time in this great playground state of the American nation—I can make no greater wish than that the chance may come to each and all.

Nature in all her grandeur and beauty is found here—with her "forest primeval" and "the whispering pines and the hemlocks"; towering cliffs and crags—jutting out into the broad sweep of the Atlantic, leaving a jagged coastline, with here and there, almost hidden, a long stretch of white sand; her inland dotted with lakes, between and often at the foot of her mountains—sometimes small, peaceful bodies of water and again chain on chain of them running through miles of gorgeous scenery.

Maine—even the word has ever been a strong magnet for me—perhaps because my mother and father were married there and my two oldest brothers born there—or, on account of childhood associations as we always went back to some part of it summers; to the seashore, or some of the islands, wild and

picturesque and almost unsullied by man's touch. Whatever the cause of my faith and love for it, this past summer, being physically in a bad condition from overstrain and work I quickly accepted my friends' invitation to join them and go to this little quiet town, nestling between two mountains at the very end of a chain of lakes—here to win back my strength and enjoy beauties of the state new to me. It is this trip and what I found there that occasions my article.

The name of the little village, Harrison, meant nothing to me though I knew the general location and the route we were to go over. But having a vague idea of the chain of lakes we were to cross and actually making the trip were two very different things, I found, for a more beautiful, interesting sail one can scarcely imagine. Every minute revealed newer, more enticing bits of nature. After passing through the narrow Songo River, meandering along with a new curve every few feet, only wide enough for one small steamer and going through the "Locks" we came out into a huge bay called the Bay of Naples. Here we left a few people at the hotel landing and crossed two more large lakes before coming into Long Lake, at the foot of Bear and Pleasant Mountains, and at the end of which is the small, typically Maine town of Harrison.

The ordinary tourist passing through this town on his way to more famous stopping places would never suspect that summering there year after year were people who meant a great deal to our world—particularly Mu Phis' world of music.

Here in this peaceful little hamlet, situated so beautifully on the edge of a broad expanse of water with two big mountains, wildly overgrown as a background, comes each summer from New York a singing teacher. He is now a very old man but with him comes also a colony of singers, amateurs, and professionals.

They rest and get recreation from the canoeing, swimming, and walks while studying and coaching as well, and thoroughly enjoy and take part in the free, unrestrained intimacy and simple social activities of the townspeople. They take turns Sundays in singing in the small churches in the town, attend the local "movies" twice a week, and the dances in the Grange Hall.

## M U P H I E P S I L O N T R I A N G L E

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Of especial interest was this town and colony to me as to all Mu Phis more especially Beta Chapter Mu Phis, for here on the edge of the lake Madame Sundelius of the Metropolitan Opera Co., a Beta Chapter Honorary has built a most attractive summer home and there she entertained this summer many of our best known singers and conductors. One day coming up to the hotel from my daily nap in the pine grove I found in the clerk's office Mabel Daniels, the composer and Laura Comstock Littlefield, one of Boston's best known sopranos and both Beta Chapter Honoraries as well.

It was a happy surprise and I felt that Mu Phi Epsilon was being highly honored and her tentacles were stretching out farther and deeper than ever.

Other notables in the song world who make up this happy colony are Myrna Sharlow of the Chicago Opera Co., still very young and much loved by all the natives who call her Myrna. Olive Fremstad of the Metropolitan Opera and farther down the lake is a large summer home owned by Alice Neilson.

It was all a delightful surprise to me to find such a gathering of earnest workers in our chosen field, combining work with play in this picturesque spot, enhanced with loveliness to add inspiration to their endeavors. From ten to twelve in the morning, particularly, one could lazily drift along in a canoe, and stop for a few minutes' enjoyment of the *Jewel Song* from Faust coming from the Myrna Sharlow bungalow and a little more paddling would bring one in front of Madame Sundelius' home and hear her beautiful voice floating over the water singing the *Nedda* music of Pagliacci.

As my strength and vitality returned the intense desire to strive onward and surmount difficulties came to me caused by the association, environment, and atmosphere and with it an inspiration I wish all Mu Phis might have experienced.

In the fall when I returned and began the studying, working year again, I found many new links had unconsciously been made in the chain binding me to the highest in our aims—and incidently more power in the magnet drawing me to Maine.

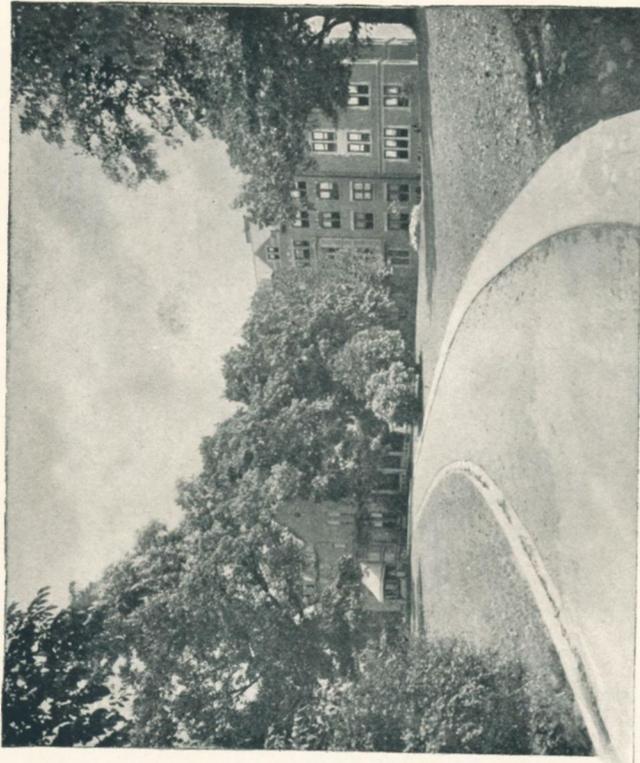
ACTIVITIES AT CINCINNATI CONSERVATORY

UPSILON

Unusual activities mark the passing of the fifteenth milestone of the Cincinnati Conservatory of Music this season. In September the Conservatory added another brilliant event to its history of achievement in music by the engagement of its artist faculty of Jean tenHave, the celebrated Dutch violinist. Mr. tenHave is the leading exponent of his great master, Eugene Ysaye, with whom he toured Europe, playing the Bach Double Concerto. Mr. tenHave has appeared with all the great European orchestras as well as in solo concerts in continental centres and England. His American debut was a brilliant event of the early autumn, since which he has appeared in numerous ensemble concerts. Mr. tenHave is much sought after as a teacher as he combines the rare qualities of the concert virtuoso and inspiring teacher.

The Harp Department has been amplified, the work this season being in charge of Mr. Joseph Vito, first harpist of the Cincinnati Symphony Orchestra, and Miss Arline Ochs, well known as a concert harpist. The Conservatory Orchestra which has developed into a potent symphonic body under direction of Signor Pier Adolfo Tirindelli, is giving a series of concerts this season, remarkable alike for the scope of its programs and its high plane of excellency. Its Christmas Concert, entitled an "Evening of Color, Humor, and Poetry" was pronounced one of the most unique and charmingly presented orchestral concerts ever given on this side of the Atlantic. The Conservatory Orchestra will be a leading factor in the large musical events which will mark the formal celebration of the Conservatory's fiftieth year, fixed for the months of March, April, and May.

The Conservatory Operatic Department is gaining widespread reputation, under Mr. Ralph Lyford, formerly of the Boston Opera, as its capable instructor. Members of the operatic class were heard in recital presenting ensemble excerpts from fifteen operas the end of January and the first week in March there will be given a gala performance of *The Tales of Hoffmann* at Emery Auditorium.



CINCINNATI CONSERVATORY

Mrs. Edgar Stillman Kelley's normal classes and lectures on Musicals Analysis are attracting teachers desirous of familiarizing themselves with the most modern principles of pedagogy, from far and near, and her special lecture course for seniors and those making a specialty of theoretical work, are proving a great inspiration. An encouraging feature is seen in the fact that the Counterpoint and Composition classes conducted by Mr. George A. Leighton and Mr. Ralph Lyford are unusually large, and that there is greater demand for the higher theoretical branches than ever heretofore.

The capacity of the residence department of the Conservatory has been taxed to its utmost limits necessitating the establishment of a long waiting list. The esprit de corps of the student body has been expressed in numerous ways, chief of which is the organization of the Conservatory Student Magazine—*Sharps and Flats*. Under its new guiding spirits, Miss Alice Sanford Jones, Editor-in-chief, and Mr. Harold Davidson, Associate Editor, *Sharps and Flats* promises much both of literary and artistic value.

#### THE UNIVERSITY OF OREGON PAGEANT

MARIAN NEIL, NU

Following the example of Eastern colleges, the University of Oregon is to stage a pageant, during Commencement week in June. This is a new line of departure from the usual commencement play and much interest is being aroused among the students, since it will necessitate the coöperation of the various departments and the student body at large. Over four hundred people will take part.

The scenario of the pageant was prepared by Dr. E. S. Bates, head of the department of rhetoric and in addition, contains contributions by other members of the faculty and the student body. Professor W. F. G. Thacher, business manager, and Professor A. F. Reddie, head of the department of public speaking are working out the details of the program. The University School of Music is in charge of the music and the composition of special features. Mrs. Thomas Carrick Burcke of Portland and David Campbell, a former member of the faculty and now in charge of the Piano Department at Whit-

man College, have composed special music. Dancing choruses, with attractive settings and costumes will add to the interest of the production. The University Orchestra of which Miss Winifred Forbes, Mu Phi Epsilon, is director, will be a prominent factor in the pageant.

The title "The Oregon Pageant" gives no hint as to the nature of the theme which is really historical and one of more than passing interest. The Indian, proud and haughty owner of the West, is supplanted by the coming of the white man. The famous expedition of 1805 headed by Lewis and Clarke is depicted as well as the trials and noble efforts of the early pioneer settlers.

Much of the beauty of the spectacle will depend upon the natural background of Oregon fir and sloping hills, and the ever changing lights of the early June twilight.

#### NEW BRENAU GYMNASIUM

MU

All our Mu Phi sisters will be interested, I am sure, in the new gymnasium which is being erected at Brenau College this winter. The Brenau girls have been working hard to get a new gymnasium for the past three years, so this year they started a campaign which resulted in getting about \$15,000, of which the Brenau girls gave the majority. This gymnasium will be dedicated to Students' Union, and will stand as a tribute to Brenau girls. It will contain bowling alleys, a swimming pool, and all the modern equipments.

#### STUDENT GOVERNMENT

MARIE VOLKMAR, PSI

Perhaps an experiment we are at present trying at Bucknell will interest some of the bigger sisters of Mu Phi. It is trying out of a new departure in Student Government in which proctors are dispensed with. The general method of student government is having a president, elected by the girls, and also proctors, whose duty it is to maintain quiet and to remind the girls that they are making too much noise by giving the prescribed number of knocks on the door. This method works

very well but we are now trying a step in advance. In Oak Hall, one of our dormitories in which about seventy-five girls room, we have now not one proctor. Each girl is put upon her own responsibility in regard to quietness and there is no one to "squelch" her, if she makes a noise. The reason for trying it first in our building is because it is quite large and has also been sufficiently noisy. So far our plan of individual responsibility has been a great success and according to one girl's statement, "The silence is really painful." If we are successful in Oak Hall, we are going to extend the system to all dormitories. When we think that seventy-five girls who are all blessed with the usual amount of energy, will keep quiet because of the confidence placed in them, we can see what a great system this can really be made. Needless to say our five Mu Phi girls in Oak Hall are as quiet as mice.

#### NEW FACULTY

EDNA ILGENFRITZ, PHI

When school opened at the "Mount" this fall we music girls found assigned to us the task of becoming acclimated—for lo—was there not a new faculty in the Conservatory. Everything went along lovely, however, and we came to the Christmas vacation with happy hearts, but right there we received a jar, when the news spread that Mr. Lundquist, director of the Conservatory, has resigned, to accept a position in the East.

During vacation Mr. E. L. Allen of New York City, was secured to fill this vacancy, and now all the machinery of the Conservatory is running smoothly again.

A public recital of voice pupils, is scheduled for January 23, at which time a number of our girls will appear.

We are pleased to announce that Sister Grace Shaffer, is in charge of the Department of Method of Public School Music, for which classes she is ably fitted, as is attested by the excellent work done by her, as Supervisor of Music in our public schools.

### Announcements

#### ORIGINAL COMPOSITION CONTEST

The 1916 Original Composition Contest was won by Margaret Hicks of Beta Chapter. The Composition was entitled: *A Lullaby* for voice, piano accompaniment, and violin obligato. The prize offered was a silver cup, to be held by the chapters for one year. If said chapter wins the cup for three years in succession, it becomes the property of that chapter. Beta Chapter has captured the prize for two years.

Rules for the Contest for 1917.

There will be no restriction as to style of composition. The contest closes April 15, 1917, and all contestants must send work to Clara von Nostitz, 215 Rockinglam St., Toledo, Ohio, before that date.

The following rules must be observed—for failure to comply with one rule, the composition will be thrown out:

1. Contestant must be a Mu Phi Epsilon, active member.
2. Work must be original.
3. Work must not be rolled nor folded—but must be sent flat.
4. Contestant's name, initials, or any other mark of identification must not be on the manuscript.
5. A sealed envelope, containing the contestant's name and the name of the composition must accompany each composition.
6. A contestant may enter only one composition.

**News Items**

It will be remembered that it was Prudence Neff Dolejsi, now of the Southern School of Musical Art, located in Birmingham, who, as a representative of the Birmingham Music Study Club, won State and District honors on the occasion of the last contest, and who was Birmingham's representative at the Biennial Convention held at Los Angeles.—*Musical Monitor*. Mrs. Dolejsi is an alumna of Iota Alpha Chapter.

TINA LERNER TO TOUR IN CONCERT

The many admirers of Tina Lerner, the brilliant young Russian pianiste, will be glad to learn that after not being heard since 1914-15, she will make her fifth concert tour through the United States during the season 1917-18, under the exclusive direction of Miss Annie Friedberg.

Miss Lerner, after closing her season in the spring of 1915, could not return to Europe on account of the war, and decided to make her temporary home in California. She is very much in love with the Golden West and has thoroughly enjoyed the wonders of Yosemite Valley, Santa Barbara, etc., especially as this was the first time in eight years that Miss Lerner was able to rest from her strenuous and successful concertizing.—*Musical Monitor*.

Miss Lerner is a National Honorary member of Mu Phi Epsilon.

Ethel Leginska, who two years ago was unknown to the American public, appeared before a large audience in Carnegie Hall on November 2. Miss Leginska began her program with Bach's Italian Concerto, delivering the piano passages delightfully but showing a tendency to pound rather than play the louder ones. The Beethoven *Pathetic* sonata, however, was beautifully played as were the Brahms Variations. It is safe to say that this young woman will be one of the great pianists, for, besides playing intelligently and with splendid technique, she has a simplicity of manner which cannot fail to endear her to the public.—*Opera Magazine*.

Miss Leginska was recently made an honorary member of Delta Chapter.

**Clippings**

THE CALL TO THE BIENNIAL

The National Federation of Musical Clubs will hold its tenth Biennial Festival in Birmingham, Ala., April 15-22, 1917, by invitation of the Music Study Club of Birmingham.

Added to this invitation of the Music Study Club were cordial letters from His Excellency, the Governor of Alabama, His Honor, the Mayor of Birmingham, as well as from the President of the City Council and of the Commercial Club.

To do honor to the city of Birmingham as our host and to our National Organization, it is earnestly desired that every member of the National Board and of the Auxiliary Board will consider it a duty as well as privilege to respond to this call.

We urge every federated club to send its president and its full quota of delegates.

All members of federated clubs are privileged to attend all meetings of the convention and to take part in the discussion. The member's ticket presented to the Credential Committee will secure a visitor's badge.

To our Honorary and Associate members we extend an especial invitation that they will use the opportunity of this convention to become better acquainted with the work of the Federation.

(Signed)

MARION OCHSNER,  
 ABBIE NORTON JAMISON,  
 OLA B. CAMPBELL,  
 Executive Committee.

LIBRARY EXTENSION DEPARTMENT OF N. F. M. C.

MRS. JAMES O. DICKENS, DIRECTOR

The Library Extension Department of the National Federation of Musical Clubs is divided into three branches:

I. *The Library of Music Belonging to the Federation*

This music consists of choruses, glees, trios, and quartets and may be obtained by the clubs upon application to the librarian or assistant librarian. Lists of this music with explanatory

letter are being sent to all music clubs. The only cost to clubs for this music is that of transportation.

*II. Committee for Establishing Music Divisions in Public Libraries*

A committee has been appointed for the purpose of establishing and developing, through the clubs, music divisions in the public libraries of America for the purpose of loaning to the music clubs of each community free music of all kinds and reference books on music. This is being accomplished through legacies of music, presents of music, and books by clubs, and by petitions to authorities for appropriations.

*III. Traveling Libraries*

A system has been inaugurated whereby a comprehensive library of music is to circulate through the small towns and farming communities where there are musicians gathered into clubs, having no access to the music divisions of public libraries. These libraries are to be under the direction of a state librarian and a library extension committee appointed by the state organization of clubs of each state. The system is to be like that in the New York public library traveling department—a central station with sub-stations in each district.

This committee is also to assist public librarians in forming and establishing libraries of music by giving lists and prices of books, to be used. Another feature is to send out lists of new music to clubs that have been passed upon by competent critics. The national librarian is in a position to provide such lists of music for clubs with good discount from publishers.

A motion was made by the chairman of library extension that the National Federation present a petition to the Bureau of Education that a sum be appropriated, to preserve by means of records for victrola and other machines, the real old negro folk songs (unknown to the general public); as this is part of the history of the south, fast becoming obsolete, and because of the peculiar intervals, etc., it is impossible to get it any other way, and that this board be allowed to suggest the person appointed to do this work.

We feel that this should be done, just as Indian music has been preserved.

The Library Extension Committee is sending letters to American composers asking for manuscript autograph copies with brief biographies for the purpose of preserving an historical record of musical development in this country.

COMMUNITY MUSIC'S WIDE APPEAL

"When thou makest a dinner or a supper, call not thy friends, nor thy brethren, neither thy kinsmen, nor thy rich neighbors; lest they also bid thee again; and a recompense be made thee.

"But when thou makest a feast, call the poor, the maimed, the lame, the blind \* \* \* for they cannot recompense thee."

"Music is a feast of beauty, of inspiration, of the spirit. But what are we to think, in the light of these words of Christ, of those people who make feasts of music exclusively for those who can pay the prevailing high prices for them? What are we to think of those people who make feasts of music for exclusive and wealthy social circles? What are we to think of artists who know no fruition of their musical life except the selling of their services for the furtherance of these exclusive feasts? Must there not be a shrinking, a cramping of the soul, in all whose vision and action goes no further than this? Why have we so many 'notable personalities' and so few great and beloved leaders of the people in music? Has no one ever thought that there is a connection between these things?

"Of the exclusive social groups, circles, and clubs, that make their musical feasts to themselves behind closed doors, there is little to say. At their best they may mean some real growth of spirit or musical appreciation for individuals who otherwise would find none at all; and persons will be found in such narrow circles who are quite ready to enter upon a broader and worthier musical life, once the vision is given them and the way shown. At their worst they foster a stagnant and poisonous social pride, and conserve all that is inimical to the true human service in music which we seek. Everyone knows that there are times for the musical refreshment of the spirit in solitude, or with a few chosen friends, but these times are occasional and exceptional; such occasions are spontaneous, and the moment that one seeks to make them the basis of organization their value is destroyed."—*Arthur Farwell in Musical America.*

INTELLECTUALITY IN MUSIC

Although music is the idealised expression of the higher emotions of man, the existence of music as an art depends primarily upon the intellectual control of such emotions as it calls into being. Hence, the intellectual life of the musician is a matter of the very highest import.

It may be regarded from two points of view. Firstly, in respect to the cultivation of the inner life apart from music. This is a duty the musician owes to music no less than to society and his own personality. Music can be received and understood only in proportion to the intellectual capacity in matters non-musical. It is only necessary to think for a moment to perceive how utterly impossible it is that an untrained or deadened intelligence could possess the power to grasp more than the faintest semblance of the message of music. If it be desired to do the deadliest injury to a child, to lay the seeds of future narrowness and shallowness, to compass the greatest amount of wrong within the smallest space of trouble to the teacher; well then, he has only to put that child to music, to keep his nose on the academic grindstone, to close his mind to every other avenue of knowledge, to teach him to place music first and above every other branch of mental discipline, and he will have succeeded in laying a sure foundation for a sentimentality which will eventually produce, not a musician, but a jelly-fish, without substance, without backbone. The danger is less evident in the case of the amateur student than in that of the professional student. It is a matter for wonder why the pursuit of music should ever have been regarded as lying outside the scope of the general world of intellectuality. If we enquire into the conditions of preparation for any other branch of intellectual life, we find that the very first requirement consists in the passing of an adequate examination, not in the technical craft of the profession in question, but in the matters of ordinary education. Why should not this practice be extended to those who propose to embark upon the troubled sea of the musician's calling? Why should it be taken for granted that the desire to devote one's self to music is a token of a higher standard of enlightenment and superior to the more sublunary ideals which inspire, for example, the budding doctor

or lawyer. Is it? We know that it is not! And our implied hypocrisy places us wrong with the world. Let us remember that, in nine cases out of ten, music is not the first thing to be considered in the training of the so-called professional student. Let us keep ever before us the basic principle in all true education, that power in any subject comes from the reflex action of knowledge and grip obtained by the simultaneous study of other subjects of mental import.

The intellectual life of the musician must, however, be regarded from another point of view. At no period in its history was music in greater need of trained intellectuality than at present.—*The Music Student*.

THE VIOLIN AND ITS PLAYER

Nestling in the piney woods of North Louisiana, lies a little village. Its quiet is undisturbed by battles of bulls and bears. It is an oasis in the desert of struggle and strife.

Yet this little village is making history. Here lives the Master Workman.

In one of the quietest streets of this quiet place, an old silver-haired man has his shop. Wood, hundreds of years old, fills the shelves. Every tool on the bench was wrought and forged by the Master Workman. Lovingly, and with consummate skill, he shapes the wood to the designs of the masters past and gone. In a half a year, he turns out a perfect model. The masters of long ago are incarnate again.

This wonder art was wasting in desert air. The master hand was not appreciated.

One day the Great Artist came. He picked up a violin, and drew his bow across the strings. . . . The wind began to rage through the great pines. The lightning flashed, and the thunder roared. Trees were uprooted. Then the storm gradually began to abate. The sun was shining intermittently. The birds began to twitter. All was peace. The nymphs began to play in the woody aisles.

With the final sweep of the bow, the extemporizing ended. The artist had laid down the violin. He turned around, and looked at the Master Workman with profound admiration.

The Great Artist and the Master Workman have met.

The Master Workman is W. T. Crawford. His work is on a par with the great Italian masters of the past.

The Great Artist is Aage Fredericks. He believes that the work of this wonderful violin builder equals that of the great Maggini, and Mr. Fredericks owns and plays a Maggini.

He has played a half his program on his Maggini and a half on a Crawford, and even critical audiences have been unable to tell the difference.

Mr. Fredericks is enthusiastic over his discovery and connoisseurs and artists all over the country are evincing a lively interest in the violins of this genius.—*Musical Monitor*.

APPLAUSE

"Many of us—the musicians and temperamental artists, at least—have been jarred by an outbreak of applause following a superb musical performance or after a lecture, especially an inspiring one, which has raised us beyond our normal power of response and brought us in touch with concepts we desire to hold and carry with us. Applause on such an occasion calls one to earth with a rude shock and the exaltation is changed to irritation and the thoughts one would hold and ponder have mysteriously vanished.

"Mr. Leadbeater, a theosophist, has recently made some pertinent comments on this offense. He said: 'If you could see the horrid figures you make it would shock your nerves.' It would appear that the beautiful forms produced by music and those constructed by the inspired thought of a lecturer are in some way shattered by the 'noisy shapes' made by clapping. He called attention to the fact that Theosophy is the mainspring of the life of T. S. members in a far larger measure than Christianity is to the average church member, 'yet no applause is heard in church.' He earnestly counselled dispensing with this form of appreciation, cautioning, however, that the friendly feeling must be retained."—*Musical Monitor*.

MUSIC

There is an organ in my elm,  
 A harp within my maple tree;  
 And Maestro Wind from each compels  
 An equal harmony;—

At morning a sonata clear,  
 A symphony superb at noon;  
 And with the soft descent of eve  
 A pure and pensive tune.

What need have I in crowded towns  
 To seek for grand orchestral scores,  
 When daily through my casement drift  
 These airs of out-of-doors!

—*Clinton Scollard*.

Chapter Letters

ALPHA LETTER

ALPHA sends greetings and all good wishes for the New Year to all her sisters in Mu Phi Epsilon.

The annual initiation and banquet was celebrated on Founders' Day at the Hotel Sinton. We initiated Henry Leighton, pianist and teacher, Ida Lee, vocalist, Bertha Redwine, pianist, Lizette Lindemann, violist, Pauline Crumb, violinist, Bess Halloran, organist and pianist, and Margaret Beagle, pianist.

The initiation proper was held in the drawing-room of the bridal suite at the Sinton, and was followed immediately by the banquet, to which about fifty active, alumnae, and honorary members of Alpha sat down. The decorations were white chrysanthemums tied with great bows of purple tulle, and tiny white baskets trimmed with violets and holding purple and white candies were at each place.

After much good "eats" we were hilariously entertained by the original Mu Phi songs composed and sung by our initiates. From Henry Leighton's "Now that I'm a Mu Phi Ep." to the pathetic and soul-stirring ballad in the form of a trio sung by Lillian Hyde, Inez Harvuot, and Kathryn Sterling, the program was a scream.

Natalie Robinson was toastmistress, and a very clever one—to prove it, read her introductory poetry on another page. Her theme "The Perfect Mu Phi Day" was replied to as follows: "Dawning"—Pauline Crumb; "Daylight"—Laura McNutt; "Noon"—Miriam Urbansky; "Twilight"—Emma Coleman.

On November 16, and January 11, respectively, we gave the first two of our subscription concerts at the Sinton Hotel. The programs arranged by Anna von Unruh and her committee were as follows:

ALPHA CHAPTER

MU PHI EPSILON SORORITY

Assisted by MR. THOMAS HUGHES, Pianist

Musical

Hotel Sinton, Thursday Evening, November 16, 1916

"Around the World in Song"

GLADYS ERWIN, *Courier*

PROGRAM

Quartette

- American Indian Songs ..... *Cadman*  
 (a) From the land of the sky-blue water  
 (b) The white dawn is stealing (Alto solo by Mary Pfau)  
 (c) Far off I hear a lover's flute  
 (d) The moon drops low

Voice

- ENGLISH—Cherryripe ..... *Horn*  
 SCOTCH—I'm wearin' awa', Jean (Old Scotch air)....  
 ..... *Hopecirk*  
 IRISH—The wind that shakes the barley ..... *Fisher*

ALMA GEISER

Piano

- SCOTCH—Celtic Sonata ..... *MacDowell*  
 Maestoso, semplice, molto allegro fuoco

MR. THOMAS HUGHES

Violin

- GERMAN—First Movement of E minor Concerto....  
 ..... *Mendelssohn*

NELL GALEGHER

Voice

- BOHEMIAN—Cradle Song ..... *Brahms*  
 SLAVONIC—Tears and Sighs ..... } *Saar*  
 RUMANIAN—Longing ..... }

CLARA GINN

Piano

- Hungarian Rhapsodie ..... *Liszt*

MR. THOMAS HUGHES

Voice

- ITALIAN—Naples (Duet) ..... *Tosti*

CLARA GINN AND INEZ HARVUOT

Quartette

- ITALIAN—Gondoliere ..... *Nevin-Spross*

# M U P H I E P S I L O N T R I A N G L E

## QUARTETTE

ALMA GEISER  
EMMA COLEMAN  
HELEN SCHOBER  
KATHRYN STERLING

MARY PFAU  
FRANCIS PAYNE  
LILLIAN HYDE  
EDNA INNES

Under direction of Mr. W. S. STERLING

BERTHA KREHBIEL, Accompaniste

Weber Piano

## ALPHA CHAPTER

### MU PHI EPSILON SORORITY

Assisted by Mr. ROBERT McCLELLAN, *Baritone*  
and Miss RUTH BUCKLEY, *Reader*

#### Musical

*Hotel Sinton, Thursday Evening, January 11, 1917*

#### "Holidays"

#### PROGRAM

##### Chorus

- (a) Home for the Holidays.....Schumann  
(b) Bridal Chorus from "The Rose Maiden" Cowen

##### Piano

- (a) Polish National Dance (Kuyawiak)..Wieniawski  
(b) Norwegian Bridal Procession.....Grieg

MARY HALLIDAY

##### Voice

- (a) In Maytime.....Dudley Buck  
(b) My Valentine .....Williams

INEZ HARVUOT

##### Violin

Liebestraeume (Duet) .....Liszt

NELL GALLEGHER AND LIZETTE LINNEMANN

##### Readings

- (a) Old Flag  
(b) Blind Archer

RUTH BUCKLEY

##### Voice

- (a) A Birthday .....Woodman  
(b) A Thanksgiving Fable.....Mrs. H. H. Beach

MR. ROBERT McCLELLAN

##### Piano

Fantaisie Impromptu .....Chopin

BERTHA REDWINE

# M U P H I E P S I L O N T R I A N G L E

## Chorus

Calm on the List'ning Ear of Night.....Harker

(Baritone Solo, Mr. ROBERT McCLELLAN)

(Obligato for two violins, NELL GALLEGHER AND LIZETTE LINNEMANN)

Chorus under direction of Mr. W. S. STERLING

FRANCES PAYNE, Accompaniste

Weber Piano

We have also given programs at the Rothenburg School and at the Central Christian Church. In fact we've been so busy "concertizing" that we've not found much time for social stunts aside from our one big rush party and initiation banquet. However, we are planning a lovely party for our mothers at Henry Leighton's home on February 1. The program will be given by the new girls.

For St. Valentine's night we are planning an active and alumnae reunion in the form of a dance at Elwyn Junkerman's. Elwyn will open her lovely big home to us and we are planning to have the Valentine spirit reign supreme, with much fun and much Mu Phi spirit. Alpha works when she works, but when she plays she certainly does play.

Mrs. Ward Taylor (Clara Wilhelmy) of Alpena, Michigan, has been visiting her parents and has been a welcome visitor at our meetings.

Loyally yours,

EMMA K. COLEMAN, *Alpha*.

## BETA CHAPTER LETTER

### Dear Sisters:

This has been a winter of unusual activity for Beta but we feel that our labors have not been in vain for we have stirred up such enthusiasm among our girls and among outsiders as well, so we feel that Beta has made progress toward her ideals.

Rush season began, with a will, after the Christmas holidays and we decided to have more of individual rushing than large social affairs this year.

On January 5, 1917, we had a rush tea at the Students' Union, 81 St. Stephens St. A great many of our girls were present and we entertained eight guests. We were delighted

## M U P H I E P S I L O N T R I A N G L E

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to have with us Mrs. Laura Littlefield, the well-known soprano. She has accepted her invitation to be a chapter honorary of Beta's. We are sure we have gained a great deal by Mrs. Littlefield's acceptance of our bid, for her enthusiasm and interest in our girls is quite gratifying and we are so proud of her that we want her to be equally proud of us.

Clara Larsen played with the Conservatory Orchestra on December 15. She played the Grieg Concerts in A minor very artistically and was received with such enthusiasm that we felt quite proud of our talented sister.

Elsbeth Jones was the soloist with the Technology Orchestra at their concert in Waverly, Mass., January 12.

On January 13 we had a "rush" luncheon at the Little Buck House. We entertained six guests with a delicious four coursed luncheon and all was so delightfully informal that we enjoyed every minute.

Our Annual Musicale this year was given at the Chestnut Hill Club January 18, 1917, for the benefit of the scholarship fund.

The program was as follows:

<i>Piano</i>	Three Etudes .....	<i>Chopin</i>
	ALICE ALLEN	
<i>Songs</i>	Mon Petit Coeur .....	<i>Old French</i>
	Apres un Réve Tourjours .....	<i>Fauré</i>
	ELSBETH JONES	
<i>Flute</i>	"Echoes" .....	<i>Bucquoy</i>
	Andante .....	<i>Molique</i>
	MARIAN D. JORDAN	
<i>Piano</i>	Scherzo in B minor .....	<i>Chopin</i>
<i>Songs</i>	Veneziana .....	<i>A. L.</i>
	Star Vicino .....	<i>Rosa</i>
	"Se tu Mi Ami" .....	<i>Pergolesi</i>
	SARAH E. OAKES	
<i>Violincello</i>	Nocturne .....	<i>Popper</i>
	Scherzo .....	<i>Klengel</i>
	VIRGINIA STICKNEY	

## M U P H I E P S I L O N T R I A N G L E

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*Duets*  
Three Tuscan Folk Songs ..... *Caracciolo*

ELSBETH JONES  
SARAH E. OAKES

*Piano*  
Concerto in A minor ..... *Grieg*  
I. Allegro Moderato

CLARA M. LARSEN

Orchestra parts played on second piano by Agnes Chasten.

The musicale was a brilliant affair both artistically and financially. Heretofore, we have always had our musicales in Jordan Hall, but this year we felt that it would be to our advantage to branch out and make our work known to the people in and around Boston. Our success exceeded our wildest dreams and with a large and enthusiastic audience besides an interesting and well-performed program we realized the full scholarship fund.

Mrs. Stanwood G. Wellington, who is an honorary patroness of our chapter, was very kind to us at this time and we appreciated very much her efforts in behalf of the success of our musicale.

Mrs. George W. Knowlton has also accepted Beta's bid to be an honorary patroness. With much love to all and best wishes for a successful and happy New Year.

Loyally yours in M Φ E,  
KATHLEEN COOK, *Historian*.

### GAMMA CHAPTER LETTER

*Dear Sisters in Mu Phi:*

No doubt the members of Gamma Chapter are not the only ones who have made the usual resolutions appropriate to the beginning of a New Year. We feel that these resolutions should not be hard to keep for the few months of the old year which were left after the summer vacation were very successful ones.

Our enthusiasm, moreover, has been increased by several incentives. A prize is to be given next June to the girl who has the highest scholastic record; the musicals which we hold at the chapter house every two weeks keep us all interested and, of

course, each one wants to do her very best in each of her four appearances.

I can scarcely tell you how much the Gamma girls enjoyed the short visit which the Supreme Vice-president made us shortly before the holidays. Mrs. Chandler, in her charming way, told us of many of our sisters whose names we see in the TRIANGLE, but who seem so much more intimate to us now because of her descriptions. She also told us a great deal concerning the Iota Alpha Chapter and at a little program we had at the house the evening of her visit, she sang for us most beautifully. Her brief stay was indeed an inspiration to us, and we were gladder than ever that we are Mu Phis and we shall try to do all that we can to make our sorority the very best in every way.

Mrs. Chandler came partly on a matter of business, to confer with the Dean of Women of the University concerning the advisability of our chapter joining the Panhellenic. Arrangements have not been fully made, but if some concessions are made we expect to join the league soon, as it seems best to do under the circumstances, since the University and the School of Music are so closely affiliated.

Since the last letter we have had our annual initiation banquet and we have every reason to feel proud of our new sisters. The initiation was held at the chapter house, which was decorated with palms and ferns. After the ceremony we had a banquet at the Allenel Hotel with Kathryn Thompson as toastmistress, the initiates all responding to toasts. The initiates were: Mrs. Luther, Helen Blain, Edith Stabler, Marguerite Walker, Francis Wrigly, Florence Paddock, Myrtle Renau, Jessie Kisler, Neva Nelson, Florence Walker, and Mildred Van Amberg.

The freshman musical which the girls gave for us proved that they were indeed worthy of membership in Mu Phi.

We had a jolly time at the Halloween party at the Country Club which the freshmen decorated for the occasion.

Cupid is still busy among our sisters. The latest victims are Margaret Diamond, who was married to Mr. Wm. McIllyar of Marion, Ohio, and Alma Knoepp, who was married to Mr. Harold Davidson of Iron Mountain, Michigan, on Christmas day.

Helen Showerman announced her engagement to Mr. Albert Wortley of Detroit at a dinner party at the chapter house. The wedding is to take place in June.

Mrs. Luther, our chaperon and one of our new members, is soprano soloist in the Presbyterian Church here.

Annabel Dowling who was graduated from the University last June is teaching history in Three Rivers, Mich.

Mildred Hatch has been elected secretary of the honorary educational society of the University.

Florence Paddock has a leading part in a play that the Cosmopolitan Club of the University is giving, entitled, *The Magic Carpet*.

Kathryn Roggy, who was with us last year, has joined us once more since the Christmas holidays.

Gamma sends best wishes to her Mu Phi sisters and hopes the year 1917 may be a most successful one for our sorority.

RUTH MERRIMAN, *Historian*.

DELTA CHAPTER LETTER

Dear Mu Phi Sisters:

Our year so far has been only a moderately busy one, although very enjoyable. We gave the first of our concerts for members and guests at the beautiful home of Athena Henkel, Walkerville, Ont., on November 27. The following program was given after which refreshments were served:

BESSIE POTTS

- (a) Sylvelin ..... *Sinding*
- (b) Geranium ..... *Cadman*
- (c) Dawn in the Desert.....*Ross*

FRIEDA GAGEL

- Etude, D flat major.....*Liszt*

VERA CARR

- Negro Love Song (for violin).....*Coleridge Taylor*

MARGARET DUNLOP

- (a) Two Russian Folk Songs.....*Zimbalist*
- (b) Wild Bird .....*Cook*
- (c) German Folk Song.....*Elman*

HATTIE ELLIOT

- (a) Persian Song .....Burmeister
- (b) Fantasie ..... Godard

MABEL GUESS

Accompanists .....THELMA HARRIS, MARIAN PECK

The next musicale will be given January 29, at the home of Grace Rink.

Frieda Gagel delightfully entertained us at her yearly Christmas party on December 18. Everyone took a beautiful present costing not more than ten cents. It was a very merry evening and we hope that it is not the last of Frieda's parties.

Delta is giving a series of charity concerts in the numerous charitable institutions of Detroit. This work is always a pleasure for we feel that our efforts are perhaps more appreciated and enjoyed on these occasions than at our regular concerts.

On December 9, we initiated Mrs. Boulter, harpist, as chapter honorary and three active members, who are of marked musical attainments. Jessie Morehouse graduates from the Detroit Conservatory this year in both piano and voice. Mrs. Helen Fitzgerald possesses a beautiful contralto voice and is well known locally as a soloist. She is also a member of the faculty of the Detroit Institute of Musical Art. May McGivern receives diplomas as postgraduate in the piano department and graduate in voice from the Conservatory this June.

Our initiation banquet was held at the Statler Hotel. The tables were charmingly decorated with our colors and little purple vanity cases were the favors. The program which followed our delicious banquet was indeed clever. The most amusing feature of the evening was a pathetic melodrama entitled, *In Bondage*. Weird strains of ragtime came from a piano which sounded dangerously like Mendelssohn's *Wedding March*. A very undignified minister came dancing in followed by a blushing bride whose name was Fragile (although we could not understand why) and a tiny bridegroom who was appropriately called Hercules. The bride wore an exquisite gown of white lace (curtain) and carried a lovely cauliflower. After Hercules had promised to do all the housework so his wife could attend clubs, and Fragile had promised to give him car tickets and cherry flips, a rheumatism ring was slipped over her thumb and they were pronounced "a couple of nuts." The ceremony was performed with difficulty owing to the unseemly mirth of the guests.

THETA CHAPTER LETTER

We have had quite a few announcements of engagements and marriages in Theta Chapter this winter.

Bessie Blaney was married Christmas week to Mr. L. E. Jackson and is now residing in Bartville, Pa.

Florence Lewis became Mrs. Hodges in November.

Elaine Shelton is to be married February 10.

Our latest news is that one of our girls is to be married this spring, Cornelia Spoeneman.

Jessie M. Tait has been added to the faculty of the Kroeger School of Music as instructor in the violin department in the place of Bessie Blaney Jackson.

Florence Levering, who is connected with the Kroeger School, is again active in Theta Chapter.

Our first social event was a reception for the Kroeger School, Mr. Kroeger favored us with several selections which were much appreciated.

The first rushing party was in Kirkwood at the home of Jessie Tait, who gave a miscellaneous shower for Bessie.

Genevieve Landry was the next to entertain, she made us put on our thinking caps while she read a story, having us guess the eliminated words.

Cornelia Spoeneman gave a linen shower for Bessie at her home in Belleville. The girls met and went over on the inter-urban cars. They had a lovely time, in fact some of the girls had rather an exciting time trying to catch the car which runs every hour.

Our Founders' Day party was at Katherine Carmichael's. It was a beautiful party and was well attended.

We have just pledged two new girls, Bernice Miles and Imogene Lockett, who we feel will be very good members.

MARIETTA SCHUMACHER.

IOTA ALPHA LETTER

Dear Sisters:

Happy New Year's greetings from Iota Alpha! ! !

The autumn has been such a busy one for everybody and an unusually gay one for Iota Alpha with social affairs galore, with all our many concerts and business meetings so full of important things to be attended to! !

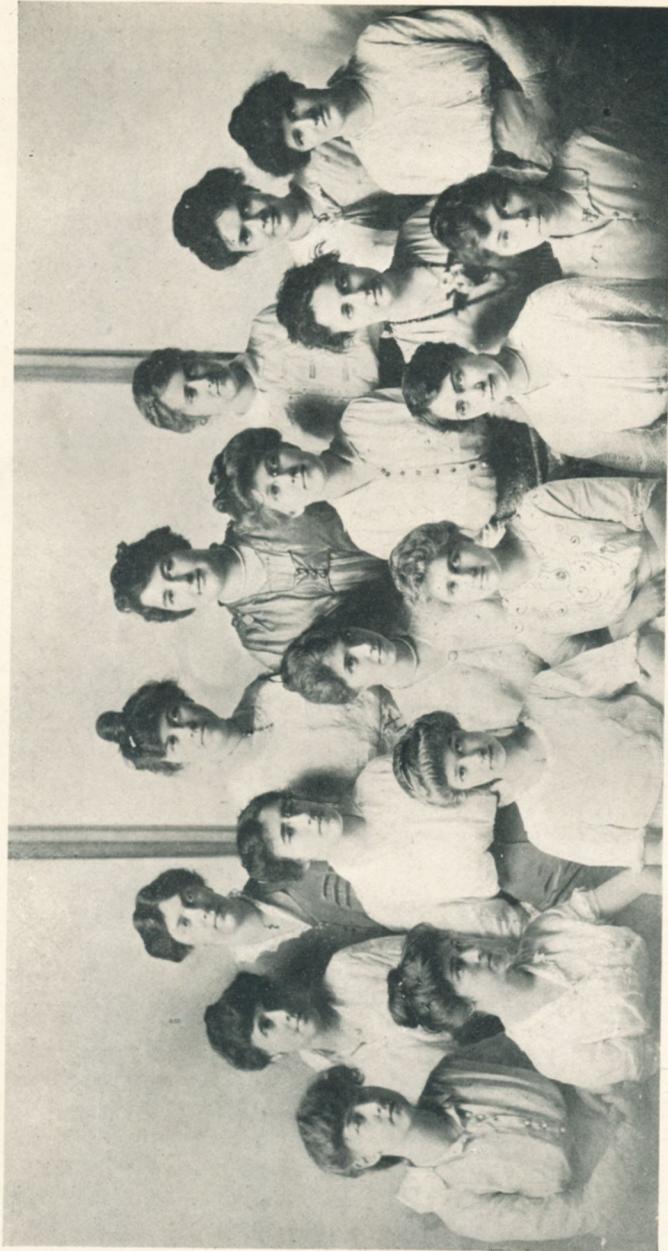
## M U P H I E P S I L O N T R I A N G L E

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Our programs have gone very well and the attendance is so large that the problem is becoming a big one as to how we are going to take care of them in the way that has made our programs attractive, namely in an atmosphere that is informal and intimate. On October 25 we had initiation followed by a luncheon at the Hotel La Salle. Our new members are: Emalinda Makeel Siever, contralto; Ruth Ray, violinist; Mary Brown Stout, pianist and soprano; Mary White, contralto; Jessie Mack Hamilton, soprano; and Sarah Suttle Towner, pianist. We are very proud of our new members as they all have made splendid names for themselves in their special lines. At the same initiation we took in two chapter honoraries, Mme. Yvonne de Treville, the well known colouratura of grand opera and concert fame and Edith Bowyer Whiffen, the pianist recently returned from Russia where she received much recognition. And speaking of honoraries, one of ours whom we love the best was with us at the October meeting and closed our first program of the year with some of her own numbers—Carrie Jacobs Bond. Some of the girls had the pleasure of meeting and hearing Omicron's chapter honorary, Marie Stone Langston during her stay here in October. I almost forgot to tell you about Effie Harvig Compton's clever poem, which was read at the initiation luncheon I have just told you about. I am sending it to be published elsewhere in this issue, so be sure and read it.

Mae McHugh has a son born in November and one of the first of the season's parties was a shower of the "pretty wee things" given for her by Rose Gannon. November 17 we had an informal dance in Oak Park and Halloween we had a capital party at Effie Compton's in Evanston. Abigail Raymer, Juliette Geringer, and Cora Hulbert have given beautiful parties for our two spring brides, Naomi Nazor and Ruth Sharp and we are all looking forward to Mrs. Fox's invitation for Valentine's day.

Our chapter Christmas was one we shall always remember. Our president planned it all and her three committees carried out those plans. Three needy families were found and one was taken in charge by each group of workers. Food was provided, fuel where needed, clothes, medicine, to say nothing of the delicacies and gifts that make Christmas the most wonder-



KAPPA CHAPTER

## MU PHI EPSILON TRIANGLE

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ful day of the year. To tell you of all the experiences the girls encountered would be most interesting, but would be a report in itself. We are to give three charity programs, as is our custom, between now and the beginning of summer, at various places such as the home for the blind, charity hospitals, etc.

Our girls are all busy and some have so many out-of-town engagements that we see them all too rarely and then just on the wing. Mabel Herdien's lovely "Messiah" was in great demand at the holiday time as was that of Rose Gannon and Frederica Downing and Naomi Nazor's engagements since the beginning of the season were too many for me to keep count of when I asked her about them. Marion Schaeffer is the busiest of all and all our violinists are in the public eye at all times it seems to me. Sylvia Bargman's stunning playing we hear much about and Marie Aannen is going to New York to study with Madame Carreno, who has taken a great interest in this talented member who is very dear to all our hearts and for whom we are all most ambitious. Florence Gahlbeck is always busy and especially so now as she is singing in church.

There you are. And in spite of myself I am afraid mine will be the longest letter this time too, after all.

Faithfully yours in Mu Phi,

HELEN ABBOTT BEIFELD.

### KAPPA CHAPTER LETTER

*Dear Sisters:*

This is my first attempt at writing to "you all" but, inasmuch as Mabel Morgan has been ill since the day before Christmas and isn't feeling real well yet, I shall try to tell you what we've been doing lately.

About our Founders' Day dance—I believe Mabel gave you a hint about the jolly time we were planning. Well, the reality excelled all our expectations. It was a card party and dance given in the Odeon (in the school). Mr. J. Gregoire, one of the Mu Phi husbands, presented Kappa with perfectly wonderful lavender chrysanthemums, so each of our girls was easily designated from the guests by her chrysanthemum. The lights, all "dressed up" in purple and white crêpe paper, together with our moon with M. O. E. across it, were very

effective; and the pennants and Mu Phi blanket enjoyed prominent places over the door and on the stage curtain. The "stunts" consisted of the moon dance, girls wearing Japanese "punk" sticks in their hair, the giving out of the toy balloons that each one had to blow up—think of the breath it took—gorgeous fancy caps in various styles, and throwing of serpentine paper—oh yes, and the old-fashioned circle—that was lots of fun. Punch and fancy cakes were served during the evening—in "serve-self" style. Everyone pronounced it a brilliant, most enjoyable party.

It is almost impossible to describe on paper, what a lovely feed and jolly good time we had at the Christmas party in Grace Barrows Johnson's home, December 21. The "eats" were not only substantially good but daintily served and prettily arranged on the three large tables, surrounded by about 25 ravenous Mu Phis. Following the dinner, we gathered around the Christmas tree while Mabel Wheeler Morgan read a jolly jingle (she, herself, being the poetess). Some very beautiful gifts, disclosing wonderful handiwork, were exchanged. Last, *but not least*, came the initiation ceremony, and we are very glad indeed to welcome into full sisterhood, Henriette Kothe (violin), Charlotte Lieber (soprano), and Norma Mueller (contralto).

At the last business meeting, Mrs. Flora M. Hunter was unanimously voted in as Kappa's first chapter honorary. Mrs. Hunter is one of the directors and head of the piano department in the Metropolitan School of Music.

If I don't stop pretty soon, you'll be calling "time," so with the heartiest wishes to you all for a happy and successful New Year this 1917 from Kappa, I'll say "Au Revoir."

Lovingly in Mu Phi,  
ASEL A. SPELLMAN, *Rec. Secretary.*

LAMBDA CHAPTER LETTER

Dear Mu Phi Sisters:

Lambda's heartiest good wishes for the New Year! We are all back and hard at work once more after our good time at Christmas. And certainly we are finding enough to keep us busy with mid-year "exams" at hand, and rushing season soon to follow. We hope to make this quite the most jolly

rushing season yet and each of us is eager to do our share toward convincing the new girls that Mu Phi Epsilon is the "Only Sorority."

We have altered our regular work a little this year and have, every two weeks, a night devoted to education. We have an open meeting after a short half hour of business and have some one from outside give a talk or read a paper. Our first one was a paper by our patroness, Mrs. Edith Ellis on "Legends of Ithaca and Cayuga Lake." Another night Professor Egbert gave us a fine talk on "Fiddles and Fiddlers."

On January 18 we give our first morning musicale in our room to which all of our patronesses and former members are invited. All of our regular musicales have, so far this year, been held in our sorority room and we enjoy our new Baldwin piano very much.

MUSICALS

- Piano* "Spinning Song" from Flying Dutchman....*Wagner*  
MAY B. LILLEY
- Violin* "6th Sonata," for violin alone .....*Bach*  
ALSINDA CUMMINGS
- Voice*  
(a) "Ye Banks and Braes".....*McDowell*  
(b) "A Wee Bit Shy".....*Johnson*  
(c) "Sweet Mary" .....*Astinale*  
LURA PARK
- Reading*  
Russian Music  
FLORENCE WARRINER
- Voice*  
Sapphic Ode .....*Brahms*  
GERALDINE YERGER
- Piano*  
(a) Etude de Concert.....*Mac Dowell*  
(b) Nocturne, Op 37, No. 2.....*Chopin*  
ENOLA FOSTER

MU CHAPTER LETTER

Four short months ago we were telling you about the reorganization of the Mu Chapter. My, but time flies swiftly when you are a Mu Phi at Brenau! Though at present we are few in number, we are just as happy as the day is long,

and well may we be, for, just before the holidays we pledged three lovely girls, Mary Newman, Pauline Fuller, and Rebecca Westmoreland, in addition to this we have another pledge day to look forward to in the near future. There is so much good material at Brenau this year that we are especially anxious for the time to come when some of the most worthy will receive their due reward.

Never shall I forget the day when Mu Epsilon, a local, made its bow to the Greek world. For months we had heard rumors that Brenau was to have an honorary musical sorority, but, nevertheless, we were taken by storm when one day in chapel Miss Overton, the Dean of the Oratory Department, and Chairman of the Organization Committee announced that it was no longer a dream but a wonderful reality! As charter members we went up on the stage and received our colors. It was indeed a thrilling occasion. The applause as each new name was called out sent little quivers up and down our backs, and 'twas then we realized just how much we love each member of our faculty and Student Union.

After that, not many days elapsed before we received the glad news that Mu Chapter might be reinstated. In the latter part of May Miss Baker came down and revealed to us the mysteries and wonders of Mu Phi Epsilon.

Though we are still not a year old, we have high aspirations. I suppose the first year of one's life is always trying for "them" as well as for those with whom "they" come in contact. We have been sitting alone for several months now, however, and soon we are expecting to pass the teething stage, and become such prodigies that all our dear sisters will be well aware of the fact that we are here "for good and always."

LULA BELLE ELLIS, *Historian*.

NU CHAPTER LETTER

*Dear Sister Mu Phis:*

Nu wishes each one of you a most happy and successful New Year.

January 8 found us all back in college again after two full weeks of vacation, and we are full of enthusiasm that can not be entirely shadowed, even by the fast approaching "finals"

and numerous themes and papers to be written. We have so many interesting things to think about that we don't have time to worry, and the weather is scarcely conducive to hard study, for there has been more than a week of ideal spring days. But nevertheless we must prepare. Before that dreaded time arrives we will hold initiation for our new pledges. We have thirteen prospective sisters who we are confident will be of great credit and help to us in Mu Phi. They are Alice Vander Schlus, Francis Tallmadge, Reba Macklin, Irene Strowbridge, Viola Crawford, Mabel Cochran, Charlotte Banfield, Elizabeth Houston, Genevieve Rawley, Brownell Frazier, Gladys Van Nyce, Mamie Jillette, and Anna Calvert. How happy we all were the night of pledge service, sitting with our chairs arranged to form a triangle and eating a delicious cafeteria supper. After pledge service we sang Mu Phi songs and got to know our future sisters better.

Our only other purely social affair since my last letter was an informal musical, given for prospective Mu Phi members. After the program refreshments were served and everyone had such a good time. This was the first time that we had used our new chapter-room for anything but business. We are justly proud of our room for it is a large one in the school of music with our name in full on the door plate.

I can't begin to tell you how much we have learned in our musical meetings this year. Every one of them has been intensely interesting and enjoyable. One which we will remember long was the last before Christmas. The subject was Christmas Carols. After the paper and program we were each given a little book of Christmas carols which we read at sight. We enjoyed this so much and learned them so quickly that we decided to sing them for the people in the county farm the next Sunday. As many as possible went and the old people seemed to like them almost as much we do.

One of the most inspiring times that we have had together was at the concert given in Eugene by Madame Schumann-Heink. After each number when the long applause died away we could say nothing but "Oh," for we had no words to express our keen pleasure and appreciation. After the concert we were invited to meet Madame Schumann-Heink and she was very cordial to us all.

Many of us were disappointed by not being able to hear Julia Culp for she was in Portland during the holidays while we were scattered over the state. However, the chapter as a whole was represented by Daise Middleton by whom she sent her love to us.

Mrs. Ralph H. Lyman, whose husband is dean of the school of music, has consented to become one of our patronesses and is very much interested in our work.

Rose Powell with Maude Hampton as accompanist recently sang several solos from the *Messiah* for the Fortnightly Club of Eugene.

Daise Middleton has been elected President of the Eugene Philharmonic Society for this year.

Hazel Radabaugh, our chorister, is writing the music of a comic opera for college production. The lyrics are written by Leslie Blades, a blind student and poet in the University. Mr. Blades says that Hazel is quick to catch the spirit of his poetry so I am sure we will be very proud of our sister when it is produced.

The Middleton Concert Company, composed of Daise Middleton, contralto, Mr. Badollet, a member of the faculty, flute, and Ruth Davis, piano, will give concerts with the Ellison-White Chautauqua for two weeks in February in Eastern Oregon and Washington.

Edna Datson has recently become a Regent of the Lewis and Clarke Chapter of the Daughters of the Revolution.

Nell Murphy, our delegate to convention last May, was married during the Summer to Mr. C. H. Dickson. They are living in New York where Nell is continuing her musical study.

I believe this is most all of our "news" though I do want to say that we enjoyed the last chapter letters very much and found many helpful suggestions in them.

Loyally yours in Mu Phi Epsilon,  
DOROTHY BENNETT, *Historian*.

OMICRON CHAPTER LETTER

*Dear Sisters in Mu Phi:—*

From the depths of our hearts do we send greetings for the New Year to one and all—greetings warm with love and hopes that the new year, in whose arms we are now lying, may guide

us on to greater deeds, and ere the close of the year we may unfurl and wave the banner of success triumphantly.

Omicron has been very busy indeed since the TRIANGLE carried our last message. Many were our rushing parties, which concluded with the addition of five lovely girls to our chapter. Sisters, I wish you could have all been present at the initiation. Surely one could not help but think they were in Fairyland to behold such a beautiful scene. As is customary, we all appeared in white from head to foot. The satins and silks did rustle just as the leaves on the trees, and I know you can all appreciate the beauty when Sister Warden led the "strangers" down the aisle to the foot of Sister President, who certainly looked like the Queen of Fairies amid palms and flowers, with the purple and white skin at her feet. The scene was indeed impressive and fit for the brush of the artist.

During the initiation stunts we discovered our artists. The initiates had a bountiful supply of entertainment and were a delight to us all. Before the evening could slip away the "Queen" came down from her throne and ordered the table spread. Oh, what a treat was before us! Our only regret was the pealing of the Dormitory bell, which foretold the parting hour.

Initiation over—all hands on deck—the boat was launched and we set out on our winter's journey. On our cruise we stopped off at South Philadelphia, at the home of our Historian where we found a barrel of fun in store, to which we were all welcome. The next stop off was at Bazaar land, where we reaped a great harvest; then as we were about to embark again Father Time reminded us of our duties at home over the approaching Christmas holidays, so we dropped anchor once more and gave a Festival Party in the clubrooms at the Conservatory. Showers of all kinds greeted us—gifts, musical programs, and eats. Over the holidays all the sisters parted for their homes as happy as the lark.

With the beginning of the new year all hands again reported on deck to resume the voyage, and at the writing of this letter we are on the high sea once more. Plans are being made for a recital at our next port; from there we go to Dance land, and then almost immediately following we shall all honor our Honorary members at a reception in the spacious parlors of the Conservatory.

M U P H I E P S I L O N T R I A N G L E

So sisters, you see we are just as busy as bees "back east" in Philadelphia. Many are our duties and also many are the pleasures which we derive from them.

With very best wishes from Omicron Chapter, I am,  
Loyally yours,  
EDITH SCHAFER, *Historian*.

PI CHAPTER LETTER

Dear Sisters:

We are all in a rush at this time, the close of the first semester is always the busiest time for us. It is then our Chapter meetings have a most important significance.

Our plans for the next semester include musical programs which we expect to give for the public every month or so. We feel this will be a great help to us in many ways. We surely are proud of the excellent talent in our chapter and this is an opportunity for us to show what we can do with it. We are now studying the orchestra and its instruments in our regular meetings with a few musical numbers each time.

Our circle has widened considerably since last I wrote to you. October 26, six girls having exceptional talent were initiated into Pi Chapter and another was initiated January 11. Their names are: Mable LeTendre, Anna Rule, Alma Howell, Barbara Kamps, Mary Slaughter, Darrell Hews, and Agatha Rick. Our increase in strength and in numbers makes possible an advancement in our work and towards our ideals in Mu Phi Epsilon.

Our chapter president, Mrs. Alma Hays Reed, one of the vocal instructors here, gave a very delightful recital, assisted by Percy Fullinwider, violinist, and Nettie Fullinwider, accompanist.

- My Heart Ever Faithful.....*Bach*
- Come, Beloved .....*Handel*
- De puis le jour.....*Charpentier*
- O Were My Love Yon Lilac Fair..*Harry M. Gilbert*  
(Old Scotch)
- The Lark Now Leaves His Watery Nest.....*Parker*  
(Old English)
- The Kiss .....*Goring-Thomas*
- Love Is the Wind .....*MacFadyen*
- Vissi D'Arte, vissi D'Armore.....*Puccini*

M U P H I E P S I L O N T R I A N G L E

- Russian Lullaby .....*Gretchaninow*
- Indian Lullaby .....*Lieurance*
- Japanese Cradle Song .....*Salter*
- Ozean, Du Ungeheuer.....*von Weber*
- Bird of the Mountain.....*Hubbard*
- Violin obligato by *Vieuxtemps*

After the programme the girls of the chapter were hostesses at a reception in her honor. Dean Evans kindly let us use his studio for the occasion and the event was a very successful one.

Perhaps it would be interesting to you to know about a piano-forte recital given by the advanced students of Mr. Ludolph Arens. Inasmuch as they were all Mu Phi Epsilon sisters it pleases us to enclose the programme which was of unusual merit and a most successful performance.

- Sonata Op. 10, No. 2, F Major .....*Beethoven*  
(First Movement)  
AGATHA RICK
- Marche Grottesque .....*Sinding*
- Liebstraum .....*Liszt*  
ANNA RULE
- Polonaise C Minor.....*Chopin*  
MAY CRAIG
- Le Rossignol (The Nightingale).....*Liszt*  
LILYAN BRADEN
- Ballade Op. 47, A Flat Major.....*Chopin*  
MIRIAM JONES
- Sextet Op. 74, D Minor (First Movement)..*Hummel*  
Second Pianoforte.....MIRIAM JONES  
Solo Pianoforte.....ALICE CORR

As for social events we can boast only one Informal Dance, November 11, and a Christmas party, December 18. It is needless to say we enjoyed them immensely. January 20 is the date set for a social time at the home of one of our patronesses, Mrs. Abraham.

Dear Sisters, accept Pi Chapter's best wishes for a successful year.

Sincerely yours in Mu Phi Epsilon,  
BERTHA BERGMAN, *Historian*.

SIGMA CHAPTER LETTER

Dear Sisters:

I must first tell you about our unusual initiation ceremony on November 11. Mr. and Mrs. Peter Christian Lutkin most graciously offered their home in Evanston for initiating and

## MU PHI EPSILON TRIANGLE

welcoming our new sisters into the sorority. Mr. and Mrs. Lutkin are valued patrons of Sigma, and Mr. Lutkin is Dean of Northwestern Music School. The initiation was performed in the Dean's own study, the faces of old master musicians and present celebrities in the musical world looking down from the walls in quiet approval. Our supreme vice-president, Mrs. Chandler, was a most welcome guest of the evening and found a place in all our hearts. After the ceremony we enjoyed a very pleasant visit with our patronesses, Mrs. Lutkin, Mrs. McConathy, Mrs. Grant-Schaefer, and our new girls. A little musical program was rendered, after which delicious refreshments were served. The evening was spent all too soon, but we went home feeling very rich and happy in our new members. They are Leona Dickman, Marian McCosh, Jean McCosh, Dorothy Cox, Laneta Lees, Ruth Manley, Margaret Hughes, Frances Arnold, Electa Austin, and Myra Kuhn.

Halloween, Margaret, Mary, and Betty Hughes entertained the chapter with a jolly, mysterious party. Black cats and witches with brooms haunted the rooms and the future of each and all of us was revealed of a "famous" seeress who was rather remarkably well acquainted with us.

November 1 a morning musical was given at the home of Mrs. Osborne McConathy, for Mrs. Ancella Fox, our province president, and Mrs. Chandler, both from Iota Alpha Chapter. Mrs. Fox endeared herself to us in a most beneficial and inspiring talk on the ideals and ambitions of Mu Phi Epsilon. She was pleased with the musical progress Sigma is endeavoring to make.

November 24, Martha Eddy, pianist, assisted Jones Chesla White, tenor, in an interesting recital. Mr. White is a Phi Mu Alpha brother of Mu Phi.

Marian Phileo, a pledge of last year, who was obliged to leave school because of illness, has returned and will be initiated at an early date.

Bernice Austin, Emma Louise Waterbury, and Cecil Burroughs have resumed active membership in the chapter.

Edith Horn, active last year, is to be married to Mr. J. Ward Smith at her home in Streator, Illinois, January 31. Bernice Austin will play the wedding march.



SIGMA CHAPTER

Top row, left to right—Cecil Burroughs, Martha Eddy, Susannah Armstrong, Lucile Coatsworth, Doris Trafford, Mabel Sundet.  
 Middle row—Martha Towner, Margaret Ragan, Rose Schrotky, Mrs. Haake, Violet McGinnis, Laneta Lees, Dorothy Cox.  
 Bottom row—Ruth Manley, Mildred Kood, Mabel Divine, Alice Ulrich, Florence Bechstein, Electa Austin, Elizabeth Hughes, Mary Hughes.  
 Not in photo—Adelaide Bechstein, Loreta Berry, Ruth Brown, Dorothy Chessman, Ferula Erlwein, Edith Horn, Elizabeth Hughes, Mary Hughes, Margaret Hughes, Olive Johnson, Bernice Austin, Emma Waterbury, Myra Kuhn, Leona Dickman, Frances Arnold, Jean McCosh, Marion McCosh, Mary Ann Kaufman-Brown.

## M U P H I E P S I L O N T R I A N G L E

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Mildred Rood has established a splendid piano class in Evanston, and is enjoying gratifying results.

December 9 was the evening of our formal dancing party at the Winnetka Women's Club. The affair was highly successful. Representatives from the Northwestern Campus Sororities were present.

January 10, Bernice Austin played at a musical in the East Room of the Hotel La Salle, given by the Orkney & Shetland Society as a benefit for the British Isles Group of the Allied Bazaar.

Northwestern sororities were invited to sell flowers at the Allied Bazaar, now in full sway at the Coliseum in Chicago. Representatives from Mu Phi took part Saturday, the thirteenth of January. The proceeds of the flower booth are to be sent to the Mary Borden-Turner Relief Hospital on the Somme in France. The Bazaar is simply stupendous from every aspect, and the girls were glad of the privilege to be so actively engaged in it.

The subject of the next musical program is "French Music." Papers will be read on the development of the French music and composers, with vocal and instrumental solos as illustrations. We shall meet in the home of Mrs. Haake, a faculty member.

Best wishes for the continued success of each chapter during the remainder of the year.

Loyally yours,

SUSANNAH WINIFRED ARMSTRONG,

*Historian.*

### TAU CHAPTER LETTER

*Dear Sisters in Mu Phi:*

Greetings from Tau and wishes for a happy and prosperous New Year. The girls have returned from their vacation with renewed interest and enthusiasm for Mu Phi. Just at this time, however, we are very busy with the prospect of semester examinations.

The past year has been a successful one for us, but as our newness wears off we hope to "do things." We have offered our services to the Big Sister movement in the Y. W. C. A., in the capacity of music teachers for poor children. Also each

## M U P H I E P S I L O N T R I A N G L E

Sunday two of the girls go to the Ravenna Parental Home for Girls and entertain the girls with a musical program. The interest shown in these musical hours well repaid us for our efforts.

November 21, we gave a recital in our Fine Arts Building. It was very much of a success, with the following program:

*Trio*

Indian Lullaby ..... *Matthews*  
EMILY HALL, LUCY GALLUP, FLORENCE BERG

*Piano*

HELEN WINSOR

*Song*

Oh Weep Mine Eyes  
MISS LOUISE TIFFANEY

*Lecture*

Oriental Music  
MRS. LOUISE BECK assisted by MISS RUTH PEPPER on the violin

*Piano*

Twelfth Rhapsodie ..... *Liszt*  
HELEN FERRYMAN  
Two Songs from "A Night at Naishatur"  
LUCY GALLUP

We have four new pledges, of course representing the musical talent in the University, and we had a very enjoyable time at a spread given in their honor.

Our program meetings are very delightful, as well as educational, and we are becoming acquainted with some of the American Composers.

We'll soon be starting a new semester and this means new plans and we'll hope to be able to tell you encouraging things in our next letter.

Lovingly yours in Mu Phi,  
LUCY GALLUP, *Historian.*

### PHI CHAPTER LETTER

*Dear Sisters:*

Although we did not have a letter in the last issue of the TRIANGLE, it was not because we are dead ones for really we are very much alive, but as we were not yet settled in our fraternity rooms, personals were all we had to offer, but now we must tell you about our meetings, parties, and incidentally our pledges.



PHI CHAPTER

First row, left to right—Edna Ilgenfritz, Edith Walton, Irene Pluchel.  
Second row—Nancy Jackman, Grace Shaffer, Theresa Houk.  
Third row—Charlotte Matthews, Margaret Atwell, Edythe Lane.  
Fourth row—Ruth Stahl, Marguerite Williams.

## M U P H I E P S I L O N T R I A N G L E

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Our meetings are so interesting, we look forward to them with enthusiasm which knows no bounds and we are working hard and hoping to bring our chapter record up to the highest standard, as last year was surely a long hard pull for we Phi, but we consoled ourselves by thinking that it is usually hard for any chapter the first year.

Founders' Day proved quite a success; we received a number of gifts for our room, had a nice program and a splendid feed. Mrs. Atwell, one of our patronesses sent us a wonderful birthday cake, you can imagine how delighted we were.

We have also had a party for our seven pledges, whom we were quite fortunate in securing; if you could see them we know you would congratulate us, for they are splendid girls.

Now about our Christmas party, we were all busy of course, but we took time enough to get together and have the following program:

The first Christmas tree..... Van Dyke, Ruth Stahl  
Christmas Carols ..... Girls  
Christmas Oratorios ..... Edna Ilgenfritz

After this program, we talked mostly about Christmas preparations, how could it be anything else, with Christmas only two days ahead.

Alma Gluck appeared here in our Artists Series, our girls were very much charmed with her pleasing manners, and had an informal reception in her honor after her performance.

We have been enjoying our programs immensely, holding one the last meeting night in each month. Following are our programs:

September ..... Folk songs  
October..... Public school music  
November..... Grand Opera Artists  
December ..... Christmas Oratorio  
January..... History of pianoforte  
February ..... Russian music  
March ..... Public program  
April..... The Nibelung ring  
                  The Rhingold  
                  The Valkyrie  
May ..... Siegfried, Gotterdammerung  
June ..... Orchestration

Phi Chapter extends to all her sisters, the wish for a successful New Year.

Loyally yours in Mu Phi,  
CHARLOTTE MATTHEWS, *Historian*.

Notes and Personals

ALPHA

PERSONALS

Alice Bradford, aside from being a member of Alpha's personal Honorary Advisory Board, is singing in the choir of the Church of the Nativity.

Margaret Beagle—well, she appeared with a new diamond not long ago, more spoons.

Emma Coleman spends most of her time trailing Alpha's modest violets who won't turn in programs for the Scrapbook. In between times she teaches piano.

Irene Cooper has been our very busy chairman of the Christmas sale of cards and other novelties from which Alpha netted quite a nice little sum. Incidentally, you should hear Irene say "Mrs. Gutgesell." Irene is organist at Madison Avenue Baptist Church in Covington, Kentucky, and is planning a concert tour through Central Tennessee.

Pauline Crumb hasn't had much chance to show off in the short time she has been a Mu Phi—she is so busy attending the University of Cincinnati and teaching. But she's a worker and we expect great things of her as a sorority girl.

Lucille Eilers is studying and teaching, to say nothing of being organist and choir directress of the Imanuel M. E. Church. Lucille has charge of the sale of tickets for our subscription concerts.

Gladys Dee Ervin, one of last year's graduates from the Metropolitan College, is teaching Music and Art at the Rothenburg School. Don't forget to read her articles in this copy of the TRIANGLE.

Alma Sterling Findlay, one of Alpha's charter members who has been present at every Alpha initiation banquet since the founding of Mu Phi Epsilon until this year, when serious illness prevented. We are mighty glad to say that Alma is on the rapid road to recovery now, and we hope soon to have her in regular attendance at meetings.

Fred Fillmore has been doing evangelistic singing in Ohio, Kentucky, Indiana, and Iowa. During the Christmas holidays Fred gave a concert in Minneapolis.

Nell Gallegher, Alpha's comedienne who "has a little curl right in the middle of her forehead" is one of our stars. She has quite a large class of violin pupils and expects to graduate from the College of Music in the spring. She has filled numerous concert engagements in and around Cincinnati and Northern Kentucky recently, she can even sing first alto when the occasion demands.

Alma Massman Geiser beside being a busy doctor's wife, is studying, teaching, church-working, and is the soloist at the Northside Methodist Church and then she finds time to come to Alpha's chorus rehearsals.

Clara Thomas Ginn is studying with Dr. Fery Lulek and coaching for opera under Ralph Lyford of the Conservatory. She is soprano soloist and directs the choir at the Evanston Presbyterian Church.

Tillie Hahn, Alpha's president—little, but oh my! One would imagine that handling twenty to thirty girls diplomatically and guiding Alpha along the straight and narrow path would be the limit of this small person's capacity but she is teaching piano and has been filling professional dancing engagements to say nothing of teaching her own dancing classes.

Mary Halliday is teaching and then teaching some more. She is studying and has the position as organist in the College Hill Episcopal Church.

Bess Halloran is studying piano and organ and is working for her teacher's certificate.

Inez Harvuot is teaching and studying and has been doing special work at the Evanston and the Central Christian Churches as alto soloist.

Elwyn Junkerman is busy with domestic science courses, and letter-writing. More Mu Phi spoons.

Nell Rowlett Kemper is another one of our busy married girls who has not lost interest in her music. Nell is organist at St. Paul's Methodist Church.

Bertha Krehbiel is trying her best to become alumna, but we simply can't see it. Why what would we do without her and what would she do without us? Bertha is teaching but during the holidays found time for a visit with Florence Witherspoon Hudson (Alpha) of Nashville.

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Laura McNutt is attending the University of Cincinnati and is studying voice with Mr. Sterling.

Ruth Morris is at boarding school at Miss Kendrick's School for Girls but is specializing in her violin work under Adolph Hahn.

Frances Payne—Alpha's long-suffering and patient accompanist. Frances shares with Bertha this far from grateful office, but really we do appreciate what you have done for us, though we don't often show it.

Natalie Robinson is our very efficient recording secretary. She is one of our best violinists, is studying with Adolph Hahn, and finds time for some teaching. She has filled a number of engagements at local churches and is one of Alpha's most interested workers.

Jeanette Sayre is organist and directs the choir at the Central Christian Church and is also on the faculty of the Metropolitan College of Music.

Ruth Scott is studying voice and piano preparatory to doing Chautauqua work next summer and fall. Ruth is the trusted custodian of all Alpha's wealth.

Sidona Smith is the soprano soloist at the Mt. Auburn Presbyterian church.

Kathryn Sterling is studying organ and counterpoint and is organist at the Winton Place and Northside Episcopal Churches. She is also working towards her certificate for associate in the American Guild of Organists.

Lillian Hyde is singing at the Church of the Epiphany and is doing some teaching and is one of Alpha's "Faithful."

Henry Leighton (since Fred Fillmore has gone and left us "manless" we have gone and got ourselves a Henry) Henry is perfectly content just now to live in reflected glory—for be it known that Henry is none other than Mrs. Geo. A. Leighton, wife of one of Cincinnati's most talented and well-known musicians. Mr. Leighton is also Supreme Historian of Phi Mu Alpha. Naturally, Henry is a splendid sorority girl and is already working enthusiastically. She has a large class of piano pupils.

Ida Lee is the soloist at the Christian Science Church and is studying with Bert Lyon. She is another one of our enthusiastic new girls. But Ida has developed a great fondness for



EPSILON CHAPTER

## M U P H I E P S I L O N T R I A N G L E

furniture displays and hope boxes and we are all wondering "more spoons?"

Bertha Redwine is studying piano at the College of Music and living at the dormitory. Bertha, Nell Gallegher, Alma Geiser, Frances Payne, Miriam Urbansky recently gave a program for the convention of shoe manufacturers assembled in Cincinnati.

Anna von Unruh, the very able chairman of our program committee is teaching piano and voice and is soprano soloist at the Church of the Nativity. She has also filled recent engagements with the Westwood Choral Club, the First Presbyterian Church, and at the dedication of the organ in the Masonic Temple of Price Hill.

Mary Pfau, though no longer a member of the active chapter, is still very interested in everything we do and assisted us on the first program of our subscription concerts. Mary is studying with Minnie Tracey of the Conservatory.

### DELTA

#### PERSONALS

Hattie Elliot, soprano, has joined the faculty of the Detroit Conservatory of Music.

Mabel Guess, one of the most popular piano teachers of the Detroit Conservatory, has presented several of her advanced students in recital and next month will give a recital at which her intermediate pupils will appear.

Mr. and Mrs. E. F. Carr have announced the engagement of their daughter Vere, to Russell J. Simmons of this city.

This is a busy season for Helen Fitzgerald. During the last month she sang for the Borussen Gesellschaft, the Tuberculosis Hospital, twice for the Rotary Club, and at Ann Arbor.

MARIAN PECK, *Historian*.

### EPSILON

#### PERSONALS

Announcements have been received of the marriage, December 28, 1916, of Ruth Runyon of Urbana, Ohio, to Stanley Kauffman. They will be at home after February 1, 1917, at Bellefontaine, Ohio.

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Ada Goodman was married January 14, 1917, to Mr. George K. Green, a Department Secretary of the Y. M. C. A. in Toledo.

Hermine Wiecking, this year, continues her work as Supervisor of Music in the Morgantown Public Schools and Instructor in the Normal Department of the University of West Virginia.

Edith Killitts Smallman announces the birth of a Mu Phi baby, Edith Elizabeth, who arrived October 30, 1916.

Clara von Nostitz made a holiday visit in New York City where she enjoyed the musical and theatrical attractions of the season.

Dorothy Elton sings the part of "Phyllis" in Gilbert Sullivan's opera *Iolanthe*, to be given here February 16 and 17 for the benefit of the St. Philomena Home.

The mid-winter initiation of our chapter will be held January 30, when 6 girls will take the vows of Mu Phi Epsilon.

The Alumna Club, organized last spring, enjoys a social afternoon once a month at the home of the different members. Twelve girls are now included in its membership.

### KAPPA

#### PERSONALS

The first of February, Yuba Wilhite and Genieve Hughel are going to Boston, New England Conservatory of Music, to study violin and cello, respectively.

In March we'll have to give up Minnaball Morris Hunt, as she is moving to Chicago.

Helena Rosa Sipe is to graduate in piano this year.

Norma Mueller is going to the Studio Club, New York, in a few weeks.

Marie Allison is to spend the rest of the winter in Florida.

The Metropolitan School of Music has been giving "An Hour of Music" on Sunday afternoons in the Odeon. Members of the faculty, the Rose-Morro Trio, McGibeny String Quartet, and Senior Orchestra provide the excellent programmes.

LAMBDA

PERSONALS

Esther Hilliard is teaching in Chinsoteague, Md.  
Lora Narwood is teaching in Straight College, New Orleans.  
May Wilcox, who has been visiting her parents here, has returned to her position in Long Island.

Lura Park and Florence Wolford assisted by Professor Kennedy gave a most successful concert in Waverly, N. Y.

Ruth Christian is teaching in Elmira, N. Y.

Mrs. Egbert and the Mu Phi girls gave a reception at the dormitory November 4 for Helen Doyle Durrett and Sada, the Russian dancer. The reception room was decorated with chrysanthemums and autumn leaves. Mrs. Kennedy poured. It seemed good to see Helen again.

Mrs. Helen Owens gave a most delightful reception at her home for Mrs. Helen Hill Craig, to which Lambda was invited.

Lambda celebrated Founders' Day by an informal dance in Conservatory Hall. It was a grand success and every one reported a most delightful time.

Jane Severinghaus is the mother of a baby boy. Mrs. Katherine Anderson also has a new son.

Mrs. Mabel New Williams has been visiting her mother this winter and fall, and we have enjoyed her company at our "doings."

Marion Schafer visited Lambda this winter.

Enola Foster was soloist at the New Year's reception given by the Mayor and his wife.

Alsinda Cummings gave a concert to an audience of about fifteen hundred people at Shamokin, Pennsylvania, recently.

Leora Charleton is ill with nervous breakdown at her home in Naples, N. Y.

Lovingly in M Φ E,  
MARJORIE E. COLE, *Lambda*.

XI

SOCIAL NOTES AND PERSONALS

On November 10 was held the usual reception for our housemother.



XI CHAPTER

The annual Fine Arts Banquet was given November 24 and we had an exceptionally good time. Ruby Whitcroft, one of our girls, gave a toast and all of the girls were in a little farce of three acts.

A number of our alumnae have visited us this fall: Esther Shaw, Myrtle Crose, Margaret White, Augusta Guffler, Edna Lambert, and Eula McDowell Rutter. Besides the town alumnae, Lyla Edgerton and Elva Saunders were here for the Founders' Day Banquet, which was one of the most successful we have had.

On December 13 we had our Christmas dinner and party. The freshmen put on a farce, and then instead of the usual gifts to each other, we had a Christmas box for the house and received many nice things.

We have 13 new pledges now who will be ready for initiation at the end of this first semester. They are all very interesting and promising freshmen.

Two of our girls, Ailene Wilson, pianist, and Dorothy Bell, harpist, have just returned from a seven weeks' concert tour through various towns in Kansas, Nebraska, Colorado, and Oklahoma, under the management of the Epworth Lyceum Company. Alta Smith, soprano, was also with them for a part of the time, taking the place of the third member of the party, a contralto, whose voice gave out. They were very successful and enjoyed the work exceedingly.

Bonnie Lawellin, a junior in piano, is leaving school at the end of the semester because of poor health. We will certainly miss her in the house.

The marriages of two of our alumnae occurred this fall: Viah M. Cross to Mr. Beach, and Mary Linn to James McKay.

HELEN BOCKER, *Xi Historian*.

MU

PERSONALS

Mary Cantrel '16, is teaching piano at Young Harris College, Young Harris, Georgia. She has a very large class, having two assistants.

Mary Logan '16, is attending Ward-Belmont College, Nashville, Tenn.

Gladys Rhodes '14, is teaching at Buford, Georgia.

Bernice Pearce '16, is teaching at Whigham, Ga.

Lula Belle Ellis who graduated in voice in 1916 has returned to Brenau, and is taking postgraduate work.

Idella Powell, who will graduate in piano this year, is assisting Mr. Sinnette.

Marion Brooks '17, is assisting Mr. Pfefferkorn, the director of music at Brenau.

The Mu Chapter of Mu Phi Epsilon, and Zeta Phi Eta, an honorary oratory sorority, expects to give a joint program in the near future. These programs are always looked forward to with much interest as the sororities represent the best talent in Brenau. The public is cordially invited.

OMICRON

PERSONALS

Alice Catchpole, of Eta Chapter, has been a frequent visitor at our meetings this year. She is taking a course in Social Service Work at the Presbyterian Settlement House, and hopes to keep up her sorority interest.

We have just received word that Pauline Brinkman has joined the ranks of the happy brides. Congratulations.

Orrie Kaiser '16, is meeting with remarkable success in her teaching in Pottsville, her home town, this season.

Alma Bechtel met with great favor at her recent recital in Concert Hall. She was assisted by Miss Shaugnessy, violinist, and Miss Lewis, celloist.

Caroline Geiger also delighted a "full house" at her recent recital in Concert Hall. She was assisted by Mr. E. Strauser, violinist.

PI

PERSONALS

Miriam Jones, Ruth Harper, and Lillian Mundt will travel with Travers-Wick Chautauqua Company this summer.

Verna Goltz is studying with Professor Arneke at the Wisconsin Conservatory of Music, in Milwaukee, Wis.

Irene Nelson '16, of Escanaba, Michigan, has accepted a position as supervisor of music and drawing in the public schools of Peabody, Kansas.

Lilyan Braden has accepted the position as piano teacher in the primary department of Lawrence Conservatory. She is a graduate from the Arens Conservatory of Music, Terre Haute, Indiana. Studied a year at the College of Music, Cincinnati, Ohio, and a postgraduate of the Lawrence Conservatory of music, Appleton, Wis.

Miriam Jones is the organist at the Methodist Church.

NOTES ON NATIONAL HONORARY MEMBERS

Caroline White has made her reëntury in the concert field.

Mme. Schumann-Heink was especially honored on New Year's eve, when before an audience of 30,000 persons, she was presented with a handsome gold medal, a gift of San Diego Exposition.

Maggie Teyte is on tour with The Boston National Opera Company.

Julia Culp, with Albert Spaulding, violinist, recently gave a recital to a large audience in Chicago.

It is interesting to note that Alice Neilson is engaged at Metropolitan Opera House for Season 1916-17.

TAU

PERSONALS

Mary Swearinger and Lucy Gallup were delighted to have a short visit with Mme. Schumann-Heink when she was in Seattle this last December.

Another honor was bestowed upon Tau Chapter when Julia Culp received as callers, Miss Dickey, Miss Tiffany, Perses Horton, Clara Elliot, Madelle Gelle, Mary Wright.

Miss Dickey and Miss Tiffany have been so good to us this year. Miss Tiffany was taken into honorary membership this last fall. Miss Dickey has been with us as an honorary member since last spring. Both of these members, although very busy as Instructors, have attended active meetings and helped us with our programs and also in our plans for doing constructive work as a musical organization.

ENGAGEMENTS

Emily Hall to Sherman Bushnell.

Etta Cook to Albert Curtiss.

LUCY GALLUP, *Historian.*

UPSILON

PERSONALS

Jemmie Vardeman, Wanetah Kleiser, and Sara Blood gave a joint recital at Den Ridge, Kentucky.

Wanetah Kleiser had as her guest for the Christmas holidays at her home in Waveland, Indiana, Jemmie Vardeman. While there, they gave a recital together.

Jemmie Vardeman will be the next soloist with the Conservatory Orchestra. She will play the Tschaikowsky concerto.

Helen Croninger of Dayton, Ohio, had as her guests for the Christmas vacation, Ermal Whiting and Inez Gill. Helen is the staff artist on *Sharps and Flats*, the Conservatory publication which has been resumed.

Ruth Orr and Sarah Louise Brown are advertising managers for the *Sharps and Flats*. Ruth spent the holidays at her home in Hilliards, Ohio.

Mary Estes Coates who has just recently sung in a recital, will again appear shortly in an evening recital of Mr. John Hoffman's pupils. Mary is subscription manager of the before mentioned *Sharps and Flats*. Marian Peavler is her "able" assistant.

Mary Worley spent Christmas in Dayton, Ohio. We are deeply in sympathy with Mary who has recently lost a very dear relative.

One of our most talented sisters, Kathryn Russell, who is studying in New York with Freidberg, is contemplating making us a visit in February.

Inez Scherck spent the Christmas vacation in New York City with friends. While there she took the two weeks' Normal Dancing course under Louis M. Chalif, the famous Russian instructor. Inez has recently appeared on the recital programme.

Sarah Louise Brown spent the Christmas holidays with Sara Blood in Grayville, Illinois. Before the holidays, Sarah Louise contributed quite successfully to one of our weekly recitals.

Margaret Spalding and Ermal Whiting appeared on the program of the evening recital recently given by the pupils of Dr. Fery Lulek which proved to be one of the finest ever given at the Conservatory.

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Margaret Work, in the early part of December, made a trip to her home in Sistersville, West Virginia, for the sole purpose of singing at the "Elks' Memorial."

During the season of the Ellis Opera Company in Cincinnati, *La Boheme* was sung by the Conservatory caste for the members of the Opera Company. Ermal Whiting, who has the rôle of "Mimi" was highly complimented by Geraldine Farrar who predicted a brilliant future for her.

Margaret Lanum, while at her home in Columbus, Ohio, for the Christmas vacation, played for the "Woman's Music Club" of that city.

Louise Buckingham of Memphis, Tennessee, during the Christmas season, played at a morning musical, *The Renaissance*.

We are planning to give a dance on February 2, with the Conservatory chapter of the Phi Mu Alpha Fraternity.

Patricia Vandawalker visited in Chicago and Indianapolis during the Christmas vacation.

### ALUMNÆ NOTES

Doris Mason is still continuing her Lyceum work which she began in the fall. We hear she is making a splendid success.

Margaret Bradshaw made her social début during the early part of this winter at her home in Birmingham, Alabama.

Sara Blood is spending a few weeks at the home of her sister, Mrs. George Fletcher in Little Rock, Arkansas.

Mary Kennedy of Paducah, Kentucky, announces her marriage to Mr. Malcolm Cason of Girardeau, Missouri, and they are making their home in Girardeau.

During the second week of January, Florence Barbour spent a few days with us.

SARAH LOUISE BROWN, *Historian*.

### CHI

### NOTES

Our musical programs as outlined for the year's study have proven very interesting and instructive. We have given part of these programs at the homes of the different girls following them with refreshments and a social time. We entertained our

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patronesses and a few other guests at one of these musicals at Harriet Wright's home shortly before the holidays.

### PERSONALS

The wedding of Henrietta Lawrence and Harold Kuhl took place in November. After an extended trip through the East they have returned to North Girard, where they will reside.

Eleanor Hanson has returned to San Antonio, Texas, after a two years' sojourn in her home town.

Grace Miller departed last week for Lockport, N. Y., where she will teach piano. She has composed several songs, two of which were sung by Esther Sigendall at the last meeting of the Meadville Wednesday Musical Club, and received much praise.

Grace Parks sang at a musicale given in Harry Waithe Manville's studio in Cleveland last week.

Born to Mr. and Mrs. F. L. Loesch (Grace Carskaddon) November 25, 1916, a son, L. Frederick Loesch, Jr.

Born to Mr. and Mrs. Dick Miller (Margaret Davison) January 14, 1917, a daughter.

NINA E. BLAIR, *Historian*.

### PSI

### NOTES

We have started a new idea in our recitals for the coming term, by entertaining several girls from each sorority in the school and nonfraternity girls as well. Our first one this year was a rousing success.

Dr. J. Fred Wolle gave the first recital on the new organ which was added to our music school in the fall.

On December 12 the actives entertained the pledges at a dinner party and Fritz Kreisler recital in Williamsport.

Our College has increased about two hundred in all departments this year, in number.

*The President*.

Stories and Poems

THE MYSTERIOUS ORDER OF THE KING

This is to be the story of princesses, kings, and fairies, so like all stories of this type we will start it—Once upon a time, there was a great and good king who ruled over a kingdom not very large, but very beautiful. The palace was away up on top of a hill surrounded by a great forest. Winding paths led up the hill from the country below, to the beautiful palace grounds, where there were splashing fountains, sending their myriad drops up to be kissed by the sunbeams. Flowers of most gorgeous colors bloomed everywhere, scenting the air with their fragrance. Playful deer scampered here and there through the parks, and often could be seen eating from the hands of the beautiful princess who lived in the palace with the great king.

Now the good fairy had given to the king a wonderful gift, the gift of music, which made all who listened to it, happy. This king had an instrument, which, when he played upon it, poured forth delightful strains to charm the ear of all. Not only this, but he had the gift of song; and while he played upon his instrument, he sang of love, of the birds and flowers, and all that is beautiful.

The king, as we have said, was a great and good king, and therefore, he wished to give to others this wonderful gift. So one day he sent out a message to the kings of the surrounding provinces, near his own, stating that if they wished to send their princess daughters to him, he would teach them the secret of this gift. They were to come and live at the palace a part of each year, and together with his own daughter, find the charm.

As a result, many little maidens visited the palace for certain months of the year, during which time beautiful sounds were heard to issue from the palace everywhere.

Then one day the great king called together several of the little princesses, and spoke some mysterious words to them, which seemed to make them very happy, although no one ever knew what it was about. It was noticed that these were the princesses who had learned best how to sing, or play on the king's instrument; and each little girl wore a strange emblem

with a picture of the instrument on it, together with some strange letters. These little girls met every two weeks from this time on, in a certain room at the palace to which no one but themselves ever had access; and although they never told what happened there, they must have had good times for they all seemed so happy.

Once in a while, in the evenings, the king gave what he called a "musical." The kings and queens were all invited, and each little princess showed how well she had learned the king's secret. After these evenings, very often, the princess who had done especially well, was added to the order of the mysterious letters, "Mu Phi Epsilon."

One season, when the maidens came to the palace, there came with them a dear sweet little princess, called the princess Violet. Her hair was golden brown, and her eyes a most beautiful violet, from which she was truly deserving of her name. Her gowns were always of white with no color except perhaps, when she wore a bunch of violets. Loved by every one who knew her, for her sweet gentle ways, she soon became the idol of the palace. The great gift was soon revealed to her, and through patient work, she charmed all by her beautiful voice, and the skill with which she handled the instrument.

The princess Violet was soon told of the mysterious chapter-room, and the maidens who wore the strange emblem, were pointed out to her. Now our little princess loved every one about her, and was always kind and gentle, no matter with whom she might be. The members of Mu Phi Epsilon seemed to her rather selfish, for although they were good and sweet, yet they always seemed happy just to be with themselves, and did not pay much attention to their other friends.

So one day when she was asked to join the order, she hesitated, for thought she, "If I am with these princesses all the time they will think *me* selfish too; and I do not want to be that. I love every one just the same." But she finally consented, after she had made up her mind that she would tell the girls just why she had objected. She was then led to the mysterious room; the door was unlocked, and thrown open. The sight which she beheld dazzled her, and she caught her breath at the beauties unfolded before her. The room was in pure white and brilliant with pearls and—oh! were those

amethysts shining beside the pearls? Yes, and they were her favorite jewel. At the end of the hall stood a great white throne, set with the same jewels. The cushions and draperies were all of the most gorgeous purple, this being the only color present to disturb the purity and beauty of the room.

"Why!" said the princess, "These are the very colors that I love best."

"Yes," said the one who was leading her by the hand, "but do you know what they mean?"

"No," said the princess Violet, "I just know that I love them."

"Well, you will soon know why you love them."

She was led up to the great white throne, where was seated the girl, who knew best of all the secret of the king's gift, dressed in a beautiful white robe with a purple velvet cape. At her side were the other members of the order, dressed in white.

Princess Violet knelt at the foot of the throne, while the mysterious purpose of the order was revealed to her. As she listened, tears came to her eyes, at the wonderful ideals which she was to follow, and a deep sisterly love filled her heart to overflowing, for all those who followed the principles, that she was henceforth to follow.

When she arose from her knees to receive the manifestations of love from her new sisters, she said:

"Now I know that it not selfishness nor conceit which has kept you closer together, but that greater love which now binds us all—a love which we never before could have felt—a love which will make us stronger in the fulfillment of a great and noble purpose."

G. G. H., *Pi*.

FIRST IMPRESSIONS OF XI CHAPTER

*As Told By A Pledge*

Lawrence, Kansas, October 21, 1916.

*Dear Uncle Ben:*

I received your letter of congratulations today when I came from morning classes, and how happy I am to have it. I knew that you would be glad to hear that I've pledged Mu

Phi—really, it's just glorious! And it is so jolly to be one of such a lovely bunch of girls. Xi is the name of this chapter.

The first time I ever went to the Mu Phi house—it was a tea party you know—I told you about it in my letter—and found how much the girls know about music, I, being only a green, ignorant, little freshman, thought they must have to study and practice all the time. Since, however, I've learned that they have lots of good times along with their work, and still make good grades.

When I left all my old friends and came here to school, I imagined I would be dreadfully homesick and lonesome, but I don't find it so at all. From the very first the girls have made me feel very much at home with them, and just as if I'd been one of them all my life. I'm sure that nowhere in all this world there's a bunch of girls so dear as these of Xi Chapter.

For each one of us freshmen a sorority big sister has been appointed. Her duty is to see that the little sister works hard enough, but not too hard (!); to advise her about her school and social affairs; and to help her in any way she can.

Another thing for which I am very glad is the "date" bulletin in the upper hall of the chapter house. We pledges have to post all our dates on it, telling where we are going, when, and with whom. It is a great help for us girls coming into a place where we don't know the boys. We see them in classes, of course, but from that alone we can't tell whether or not we should have dates with them. So if we pledges would post dates with boys who aren't of the right sort, the girls would tell us, and we wouldn't go with them. Isn't that a splendid idea?

Since we have to post our dates and tell all about where we are going, and everything, I've been surprised, and almost disappointed that the girls didn't ask to read all our mail from boys back in the old home town, and elsewhere, too. Wouldn't it be sport when they'd come to yours, Uncle Benny? They'd be sure to think it came from my most ardent suitor, instead of a dear, bald, old uncle teaching English Literature to pass away the time! Wouldn't that be jolly? I'd put you wise, and you could write an extra-sweet letter just for fun.

I must stop and practice now. You see I want to make good grades so the girls will not have any reasons to regret their pledging me.

## M U P H I E P S I L O N T R I A N G L E

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Thank you again for the night letter. I've read it over so many times I can say it all by heart. It goes: "Congratulations on your new honors. I am very much pleased. Mu Phi Epsilon is the best of its kind and you are fortunate in being invited to join. Study well and thoroly. Letter following. Congratulations and love. Ben."

That's it, isn't it? And, Uncle Ben, if you knew the girls here you'd say not only that Mu Phi is the best of its kind, but that Xi Chapter is the best of all Mu Phi. I know you would!

Best love from your Mu Phi niece,

LORNA MARIE.

### A TOAST

Here's to Clara von Nostitz—  
A girl whom most of you know;  
She relieves you of all your half dollars  
An occasional dollar tax too, though.

This is just one tiny item  
Of the duties her time demands,  
For she is so all around clever  
Something every minute commands.

She's a pianist of very high order—  
Of that there's no question at all  
Her technic is great like De Pachman's—  
She holds attention all over the hall.

But, doubtless I'm telling you something  
You've known all about heretofore,  
For all Mu Phis at Beta convention  
Were breathless until the encore.

An unusual accompanist too, is she,  
One of the best her city can boast.  
And the soloists desiring her services  
Are never a few, but a host.

Ah! here comes more art with a capital "A"  
She's an artist of unusual fame.  
For the canvass on which her brush fashions a scene  
Perfection is always her aim.

## M U P H I E P S I L O N T R I A N G L E

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These are just a few things our fair sister attempts  
For accomplishments many has she.  
But isn't she charming and gracious and sweet?  
I am sure you agree there with me.

MABEL THOMPSON,

*Epsilon Chapter.*

[The poem below was written by a Mu Phi and read at the initiation luncheon of Iota Alpha Chapter, October 25, Chicago.]

*"IF," with apologies to Kipling!*

If you can wear your Mu Phi pin  
With pride where e'er you go;  
If you can give a willing hand and win,  
Because of it—a smile or so:  
If you can make your music touch  
The soul of those who hear you  
And make folks feel so much  
Through your own powers, too;

If you can reach the height of fame  
And not forget those struggling still  
If you can strive and yet not gain  
The goal in spite of all your will,  
If you can fail without resentment  
And buckle down to fresh endeavor,  
You'll be sure to find contentment  
Which will glow and last forever;

If you can take your part at meetings  
Feeling that we always need you,  
If you are moved by sisterly greetings  
And encouraged by friendships true,  
If you will ask of us a favor  
Thus you'll feel our friendly tie,  
Our faith in you will never waver  
And you'll be a *Real Mu Phi!!!*

By EFFIE HAARVIG COMPTON.

CHRISTMAS GIFT JINGLES

Last night I was dreaming, was dreaming—My dears—  
 When sudden a jingling fell on my ears,  
 I opened my eyes with a terrible start,  
 But the sight that I saw soon eased my heart.  
 For, there thro the door, by the light of the fire  
 Stood jolly old Santa in Xmas attire.  
 He had picked up a booklet that lay on the table  
 And chuckled with glee as he noted its label.  
 "Mu Phi Epsilon," he repeated aloud  
 Well, well, ho. ho. that's my same old crowd—  
 Let me see, I guess I'll read over their names,  
 And decide what gifts I shall give the fair dames.

Ha, ha, Lois Carey, the dear, demure child  
 She's president now of this order so wild  
 Then, for her, a gavel, sounding and stout  
 And a megaphone too, so she won't have to shout.

And Margaret G. with her infectious laugh,  
 That complains of her weight, says she'd like to lose half,  
 So for her some golf clubs, tennis racquet, and skates,  
 Next year when its windy she'll have to wear weights.

And Geneive, the infant, bass voice and bass viol,  
 I hear she's going to Boston a while,  
 For her, some nose glasses and a traveler's guide,  
 Her tender youth to teach and to hide.

Poor Minnabel, a bad time she's had,  
 A mechanical maid will make her heart glad,  
 Just keep her wound up and she'll run like a clock,  
 She does all the work and the baby will rock.

And blessed Grace Johnson, buxom and bonny,  
 A Ford's what I'll take her and "Spuggy" and Johnny,  
 They groan 'cause owl cars do not run to the links  
 They can golf then by sunrise, a "Lizzie's" the jinks.

Why here's Ila Sink, another good friend,  
 I know what she needs and just what I'll send,  
 An expert accountant, I'll drop in her sock,  
 To send "duns" and count up the gold from that flock.

Here's a dear little lassie, rather new to this crowd,  
 But I've known her long, of Helena I'm proud,  
 I'm going to give her a brand new invention,  
 A "giggle suppresser," extra high tension.

Who's this? Asel Spellman, another good child,  
 Hair always in place, manners, gentle and mild.  
 I think that for her I'll get a white cap  
 With "Votes for Women," emblazoned, and a cunning chin  
 strap.

Dorothy Test, another so faithful that's here,  
 Bless her heart, that child is surely a dear,  
 I've heard rumors, tho, so I think for her,  
 "Advice to the Lovelorn," is what she'd prefer.

Another old "pal," good Martha Hill,  
 She sojourned abroad, but came back, is here still,  
 A medicine chest filled, I'll pick a jim-dandy,  
 So at the first sign of sickness she'll have a cure handy.

✓ Franc Weber, another rushed about madam,  
 So many engagements, she can't stop to add 'em,  
 I think she'll be needing an aerial ship,  
 So from Buenos Ayres she to "frat" can slip.

Here's two jolly girls—I don't see so often  
 But I remember their smiles, they'd an icicle soften,  
 So to Louise and Jessie I'll give the same thing  
 A come back attachment so they'll back and forth swing.

Well here's Elsa Reyer, that capable lass,  
 That helps me dress dolls when its nearing Xmas  
 She's studied so hard at the school but so cheery  
 That a pony I'll bring her for harmony theory.

And my friend Florence Sellery whose cheeks are like roses,  
 What shall I give her? Suffering Moses!  
 I have it aha, a broad detachable lap,  
 So she can sew with some comfort and not drop a scrap.

Lucille Hoss, well say I'll be glad to see her,  
 She was long with the missing but she's back from "afur,"  
 For her indoor beds, 'bout a score, that's the dope  
 She can bed all her guests, so they wont feel "de trop."

And Yuba, so jolly is going to Boston  
 The Mu Phis surely will mourn for their lost'un  
 A strong safety valve, that's what I'll give 'er  
 Or she'll blow up with joy, leaving nought but a flivver.

Ha, Ha, Martha Harvey, from Danville so great,  
 She's another returned from Chicago, of late,  
 I know a book that will just be the thing,  
 Its title you know, "In the Palace of the King."

Helen Slacey, petite, and always so quiet,  
 Is a hard one to give, but I'm going to try it,  
 A non-freeze radiator, a set of puncture proof tires,  
 She can chauffeur her sister thru the mud and the mires.

Ah, sweet Marie, Miss Allison, howdy,  
 You're the same sprightly lady, sunny or cloudy,  
 I've got it for you, a plaintive banjo,  
 To help you "Swing that sweet Chariot Low."

Julia, too, is a later edition  
 You're just at the age for good ammunition  
 So for you a huge box of talcum Mennen,  
 Your choice you said, it's so nearly like Brenan.

X A lady again rather new to this ring,  
 But tho tiny she's mighty, Hazel Rose is the thing,  
 A large box of "Postum" for her's what I'll get,  
 In place of coffee, she'll be pleased I'll bet.

Grace Hutchings, "wie gehts," she's another returned,  
 She's an expert at imparting to the young what she's learned,  
 For her, as a gift, I'm giving a "rest,"  
 That's what she needs most, and she'll like it the best.

The old Saint finished reading, then he chuckled again,  
 "Hello, here's some pledges they've written here plain,  
 Old friends of mine too, they'll do for this "frat,"  
 What shall I take them that's precisely pat,  
 For fair Henrietta—I've an automatic horse,  
 So she can practice her riding on a hardwood course.  
 For Charlotte and Norma, I hardly know what  
 A book of brand new duets, they need a new lot.  
 Gad-zooks, he jumped nearly out of his skin  
 It's past twelve o'clock, I've a million mile spin,  
 Good night, old friend sleeping, good night one and all,  
 A Merry Xmas to you and on Xmas I'll call.

MABEL WHEELER MORGAN, *Kappa*.

*Tit for Tat*

I smile, and in that smile you see  
 A sign of love and sympathy,  
 A smile, so warm and cheering bright,  
 'Twould warm the whole world with its light.

Wouldst know the cause, Oh maidens pure,  
 That makes my smile so warm and sure?  
 'Tis just reflection there, you see,  
 Of the smile that Mu Phi smiled on me.

For faces are mirrors, and so are souls,  
 That gives back glances that character holds;  
 So give out your smiles by dozens and scores,  
 And the smiles of the world, Dear Mu Phi, are yours.  
 GLADYS DEE ERVIN, *Alpha*.

A Perfect Day in Mu Phi Epsilon

*Introduction*

1. First I sat me down and pondered,  
 What is it I lack? I wondered—  
 Ah! 'Tis inspiration's needed,  
 'Tis that which I should first have heeded.
2. But such things are "like poppies spread,  
 You seize the flower—its bloom is shed

- Or like a snow fall on the river,  
A moment white, then gone forever.”
3. Long I sat there—fell a-dreaming,  
When suddenly there was a gleaming  
As of some spirit; peaceful, bright,  
Which filled the room and made it light.
  4. I gazed and mute with wonder,  
Sat staring at the vision yonder,  
Then suddenly I heard the cry  
“I am the Spirit of Mu Phi.”
  5. “Ideals embodied, I might say,  
Created mortal for a day,  
For fourteen years today, I’ve been  
In the hearts of those you welcome in.”
  6. “Love and affection, wisdom, too,  
All these does Mu Phi give to you.”  
And as I heard these wondrous things  
I felt the joy that Mu Phi brings.
  7. This is the day of Mu Phi birth,  
When her good works began on earth,  
So I will bid you come with me—  
One day out of Eternity.
  8. “For what is Time? Methinks ’tis said,  
Time’s the present hour, the past has fled,  
Live today! Tomorrow never yet  
On any human being rose or set.”
  9. “Perplext no more with human or Divine,  
Tomorrow’s tangle to the winds resign,  
But come ye all with spirits high,  
One Perfect Day with dear Mu Phi.”
  10. The night is dark, there is no gleam  
Of daylights rosy, shining beam,  
But gloomy clouds and vapore chill  
The mists that hide the morning still.
  11. But ’wake! For the sun who scattered into flight  
The stars before him from the field of Night,  
Drives Night along with them, and strikes  
The Heavens with a shaft of Light!
  12. Oh, for a seat in some poetic nook  
Just hid with trees and sparkling with a brook,

- Below, green grass, above blue sky,  
One of those days that cannot die.
13. Reason’s whole pleasure, all the joys of sense,  
Lie in three words, of sense, health, peace, and competence,  
Also Variety’s the spice of Life! Oh! Me!  
We lack not these in our Sorority!
  14. The sun descends and as its beams  
Lingering yet, send out dull gleams,  
The gloaming comes; a purple hour,  
’Till twilight’s here, with magic power.
- Finis.
15. The day is o’er. The Spirits smile  
Grows dimmier with the light, the while  
But hush, I hear a whisper yet,  
“Hark Sisters dear, lest ye forget.
  16. “Know then this Truth (enough for Man to know)  
Virtue alone is happiness below!  
Count that day lost, whose low descending sun  
Views from thy hand no worthy action done.”
  17. From gold to gray our Perfect Day  
With Mu Phi’s spirit fades away,  
But tenderly our thoughts of Thee,  
Will keep—aye—for Eternity.

*Natalia Robinson*

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