

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



MAY, 1917

Mu Phi Epsilon
Triangle



Volume XI *Number 3*

May, 1917

Official Publication of Mu Phi Epsilon Sorority

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Volume XI

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Number 3



MRS. WILLIAM E. WRIGHT
Supreme Secretary

Our National Hymn

OH! say, can you see by the dawn's early light,
What so proudly we hail'd at the twilight's last gleam-
ing,

Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there!

Oh! say, does that star-spangled banner yet wave

O'er the land of the free and the home of the brave?

On the shore dimly seen through the mist of the deep,

Where the foe's haughty host in dread silence reposes,

What is that which the breeze o'er the lowering steep,

As it fitfully blows, half conceals, half discloses?

Now it catches the gleam of the morning's first beam,

In full glory reflected, now shines in the stream;

'Tis the star-spangled banner. Oh! long may it wave

O'er the land of the free and the home of the brave.

And where is that band who so vauntingly swore,

'Mid the havoc of war and the battle's confusion,

A home and a country they'd leave us no more?

Their blood has washed out their foul footsteps' pollution;

No refuge could save the hireling and slave

From the terror of flight, or the gloom of the grave,

And the star-spangled banner in triumph shall wave

O'er the land of the free and the home of the brave.

Oh! thus be it ever, when freemen shall stand,

Between their loved home and the war's desolation;

Blest with victory and peace, may the Heaven-rescued land

Praise the Power that made and preserved us a nation.

Then conquer we must, when our cause it is just,

And this be our motto, "In God is our trust."

And the star-spangled banner in triumph shall wave

O'er the land of the free and the home of the brave.

—FRANCIS SCOTT KEY.

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

Mu Phi Epsilon Convention

JUNE 27, 28, 29, 1917

LAWRENCE, KANSAS

DOES the above loom large in your consciousness just now, Sister? Pack your suitcase and get a time-table. Watch every station en route for another MU PHI for there will be a great gathering when we meet our hostess sisters in XI!!

Sister Musical Delegates, with your thorough technique at your command and your artistic soul on fire, come and let us enjoy the fruits of an honorary musical sorority in hearing our convention program.

Sister Business Delegates, bring on your neat, typed chapter report sheets and your questions for GRAND CHAPTER consideration all on slips classified and ready to submit to the proper committees.

Sisters of the Advisory Board, come with your wisdom and experience.

Sister Visitors, come with your Mu Phi enthusiasm, cheer, help, and interest.

Come one, come all
To the MU PHI hall
Where GRAND CHAPTER soon will convene.
In spirit or work
Let no MU PHI shirk
That the good of our band may be seen.

ROXIELETTIE TAYLOR, *Supreme President.*

Welcome to Mount Dread?

IN these days we are always hearing of hilltop experiences, especially with regard to conferences and conventions. Won't you close your eyes for a moment and go with me in imagination to a certain hilltop that I shall describe?

We have just caught our breath after the rather long climb up the hill from the east, and now turn to look out over the valley as it lies below us to the north and east. The sun's evening rays are touching the treetops and showing a gleam here and there of the river which winds its way like a silver thread through the valley. A soft breeze pulls the stray wisps of hair across our foreheads, and the grass at our feet unrolls away and down like a soft green carpet.

We stand quietly and drink in the beautiful before us, with a feeling, like Wordsworth, of

"Something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man ;
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things."

We, of the University of Kansas, are proud of our hilltop, with its broad outlook on life. How much we would like to have all of our Mu Phi sisters with us next June, and how we will welcome all those who can come! May this hilltop experience be a happy and a helpful one, and long to be remembered.

Until June then—

HELEN BOCKER, *Xi Historian.*



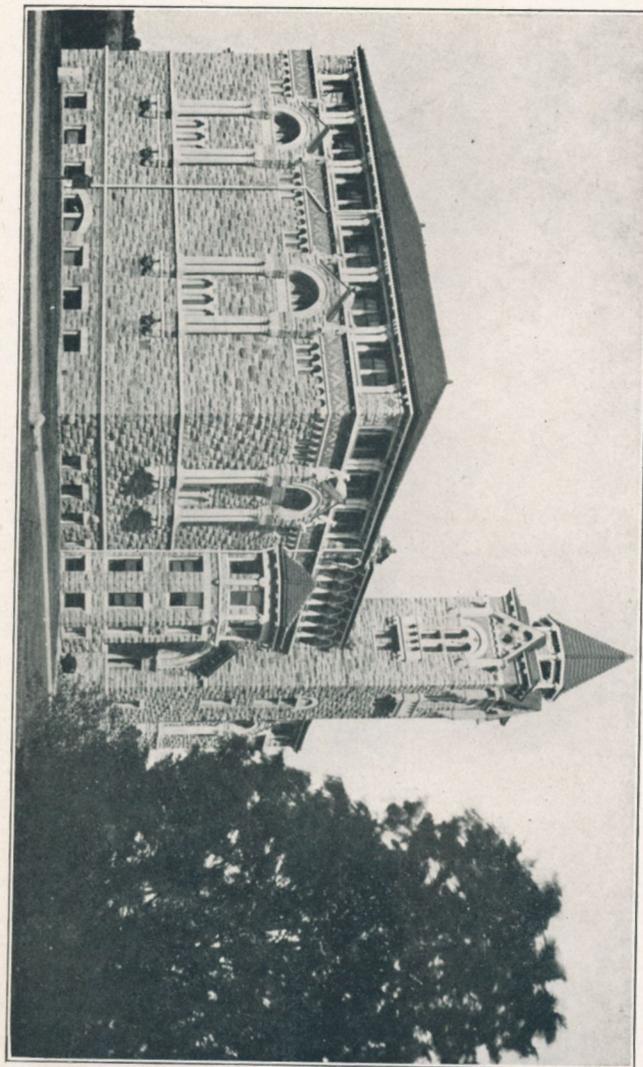
POTTER'S LAKE AND A GLIMPSE OF THE CAMPUS
LAWRENCE, KANSAS

Lawrence, Kansas--The Convention City
of 1917

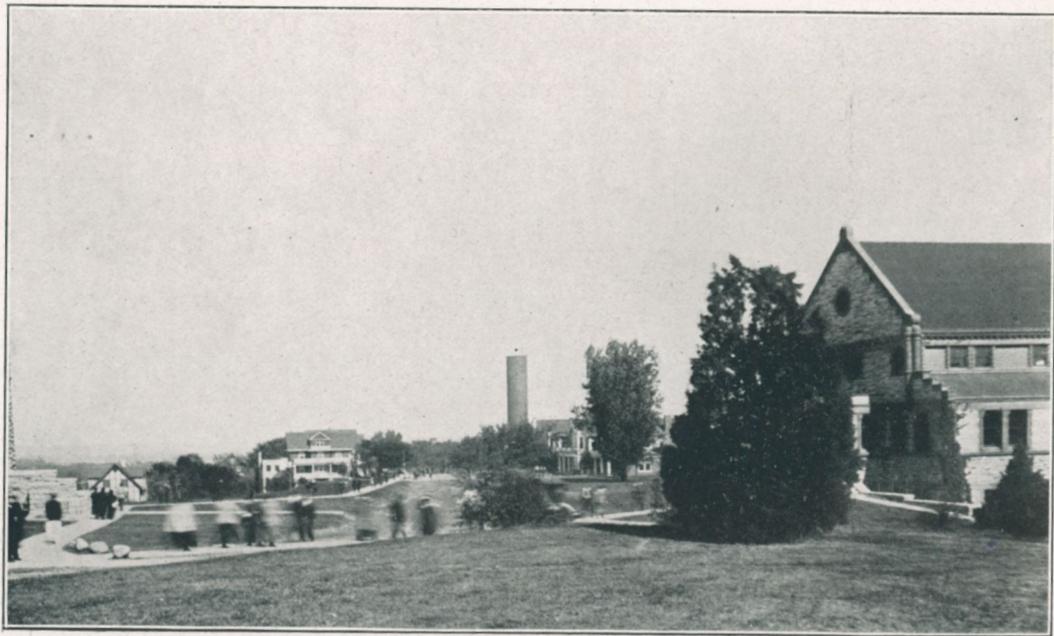
PERHAPS some of our Mu Phi sisters will come to Kansas in June with the idea of seeing vast rolling prairies; a town surrounded with unlimited fresh air; a few small trees; and they will pack an adequate supply of veils to protect them from the famous Kansas zephyr. When they step from the train into the waiting taxis and are driven over the well-paved streets lined with old elms that recall New England villages, and up a hill so steep that they wonder if the car can "make it," their ideas of Lawrence will have undergone a rapid and complete change.

For Lawrence reminds the stranger of nothing so much as a quiet New England village. The forty-year-old elms and maples interlace across the streets, the lawns are green and well kept, the shrubbery is abundant, and during the summer session the "peace and quiet" of a New England village is also with us. During the college year, the above-mentioned peace and quiet is frequently noticeable by its absence, for where three thousand students gather, there is more or less noise, generally more.

Lawrence is situated in the fertile Kaw Valley, so named from the Kaw Indians who lived in this locality seventy years ago. The Kaw River joins the Missouri at Kansas City, some forty miles to the eastward, and at Lawrence it spreads out above the dam into a sort of lake which supplies boating for adventurous spirits. At Lawrence the valley is about ten miles wide and is hemmed in by bluffs to north and south. One of these bluffs, jutting out from the main chain of hills, is called Mt. Oread and it is about this hill that the town is laid out. On the summit is Kansas University and the view from the campus is inspiring. To the south lies the green valley of the Wakarusa, a tributary of the Kaw, with its bluffs in the blue distance and its checkerboard floor of wheat and alfalfa fields. To the east the view is uninterrupted as far as the horizon, and on a clear day the haze that is Kansas City is visible. To the north the river spreads out above the dam, bounded by the ancient bluffs in the distance. A more beautiful panorama is seldom seen. This sandy Kaw Valley of which we see so much from



DYCHE MUSEUM, LAWRENCE, KANSAS



SPOONER LIBRARY AND, TO THE RIGHT OF THE TOWER, MYERS HALL
WHERE CONVENTION MEETINGS ARE TO BE HELD

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the hill, is a famous potato growing region, and this year it will no doubt do its bit toward a larger food supply.

In its early history Lawrence is interesting. Settled in 1854 by a band of pioneers sent out from Massachusetts by the Emigrant Aid Society, named for Amos Lawrence of Boston, it took its place on the side of the free states in the memorable times preceding the Civil War. There are men still living in Lawrence who escaped Quantrell when he came with his gang of border ruffians in 1863, and women who saved their men folks by rolling them in carpets thrown in the yard in confusion. Much of the early political history of Kansas centered about Lawrence. It was the home of ex-Governor Robinson until his death a few years ago and is the present home of ex-Governor Stubbs.

The effect of Kansas' thirty-odd years of prohibition is evident here as it is elsewhere in the state. Many boys and girls have never seen an open saloon and a drunken man on the streets is comparatively unknown. This helps to make it an exceptionally good town for educational purposes and many families move here for the school years of the children.

Lawrence is a typical university town, being too near Kansas City or Topeka, which is thirty miles west, to develop large business or manufacturing enterprises.

Haskell Institute, a school for Indians, is situated here and is of great interest to many Lawrence visitors. Some hundreds of Indians of all ages learn the arts and trades, military drill is established, a fine band gives frequent concerts and athletics rouses enthusiasm during football season as is customary among their white opponents.

Lawrence is now connected with Kansas City by interurban, which leaves every hour from Tenth and Main Streets. The Union Pacific which leaves Santa Fe main lines run frequent trains so that Lawrence is very accessible.

If any of our visitors come to Kansas expecting prairies and flat lands, cactus and rattlesnakes, we will have to refer them to the country some two hundred miles west, where no doubt their ideas of Kansas will be realized, but to those who attend convention Lawrence will be ready with a warm welcome (98 in the shade perhaps) and a regretful parting when the convention doors are closed and locked for another year.

HARRIET GREISSINGER, *Xi Alumna.*

**The N. F. W. C. Biennial, Birmingham,
Alabama**

Dear Mu Phi Sisters:

I AM writing this to every member of every chapter. It was, indeed, a great pleasure to me to have the honor of representing Mu Phi Epsilon at the Tenth Biennial of the National Federation of Music Clubs which was held in Birmingham, April 15 to 21, 1917. I have come home imbued with the great spirit of progressiveness which permeated the convention body, with the memory of beautiful musical strains ringing in my ears, and a warm place in my heart for the hospitable Alabama people who welcomed us all to the Southland and gave so freely of all which goes to make life good to live. The addresses of welcome so graciously made by Mrs. Charles H. Henderson and Mrs. George Houston Davis were the themes which every day were differently developed by the city of Birmingham and finally epitomized in the reception which was given at the home of Judge and Mrs. Oscar R. Hundley, Saturday afternoon. The attitude of the Board was personified in Mrs. Albert J. Ochsner whose every word and act showed an appreciation for music and an earnest desire to be of service bringing this art into the consciousness of all mankind.

Gathered in Birmingham were 500 women from 34 states: 178 delegates from 456 federated clubs. Some of the aims of this body are: to establish a National Conservatory; to foster the establishment of state orchestras; to interest all school boards that music may become part of the curriculum of public schools; to get credits granted by the schools for music taken outside of the schools; to establish a music department in all public libraries and to establish a traveling library in every state for the benefit of the rural districts; to encourage community singing; and to advance both the art of musical performance and the art of listening to a musical performance. There were many interesting talks given and papers read on all of the subjects. The value of the ideas was set forth and ways and means of accomplishment considered.

Of the musical programs given, none attracted more attention or was more worthy of the listeners than was the Young Artists'

Contest in which the winners from the five districts competed. All twelve were good, but only three could win, and the trophy, which is a two-year management by Mr. Frothington, was awarded to Miss Marie Songhaey, Lansdowne, Pennsylvania, voice; Mr. Solon Robinson, Kansas City, Missouri, piano; and Mrs. Graham Harris, Chicago, violin.

The Russian Symphony Orchestra with Modest Altschuler conducting was with us two evenings. They gave the Tschai-kowsky Symphony *Pathetique* and Stillman-Kelley's *New England Symphony* with Mr. Kelley conducting. One evening Lada, concert dancer, gave four numbers of which I believe her interpretation of the Hungarian Rhapsody No. 2 was the general favorite, if one could decide. This same evening Louis Kreidler, baritone, brought the whole of an opera to the hearer's imagination with the singing of one selection. The prize concerto for pianoforte and orchestra was given with Mr. Lyford, composer, conducting and Miss Myra Reed at the piano. Mr. Lyford and Miss Reed are both of the Cincinnati Conservatory. The next evening we heard John Powell as soloist, and his *Banjo Picker* was made much of both for piano and as orchestrated by Mr. Altschuler. This evening, too, we enjoyed Kitty Cheatham as she depicted little girls in her imitative manner. One of the most stirring events of the convention was the playing of national airs by the orchestra in which the whole audience joined in singing. We began with *Dixie* amid fluttering of handkerchiefs and many a cheer. Then came *The Star Spangled Banner* and many a heart was beating fast. Next came the stirring *Marseillaise* after which we sang *America*. Some one called for *The Russian*. Mr. Altschuler said "We will play the old one; the new has not arrived." Then this demonstration closed with *It's a Long Way to Tipperary*.

The other evenings we had soloists, and you will not need me to tell you how enjoyable they were when I mention them as Mr. Gunster and Miss Bridewell, each formerly of Birmingham, Arthur Shattuck, Charles Clarke, Mme. Alda, and Frank LaForge.

Chamber music was most beautifully given by the Zollner Quartet, and chorus music by the Treble Clef and Music Study Club choruses of Birmingham, with Mrs. Marie Stapleton-

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Murry as soloist and Robert Lawrence directing. Little Miss Tait proved a most efficient accompanist for these well-trained choruses.

One afternoon was devoted to public school music under the direction of Miss Leta Kitts. We were given a demonstration of how the grafonola is used in the schools and heard the public school choruses. *Peace Pipes*, Converse, was given by the high school choruses with the high school orchestra accompanying.

On Thursday morning an interesting concert was given by representatives from different states but I will not go into detail as to the program, nor as to the luncheon which followed at the Southern Club. Here there were nineteen speakers. I heard them all and I would enjoy talking to all the girls about them but I am afraid I could not do their remarks justice in writing a letter of this kind. Mrs. Macdowell was one of those who spoke and I was proud that Mu Phi Epsilon holds membership in the Macdowell Memorial Association.

After this luncheon we went to a reception given by Miss Morton for Miss Bertha Baur at the Loulie Compton Seminary. Miss Morton and Miss Baur were so lovely and did not seem to get one bit tired meeting so very many of us, and presently everyone was chatting like old friends over cups of delicious tea.

Mornings and afternoons between business sessions—at one of which I stood up and told what Mu Phi does—we heard more speakers, musical numbers, and, oh yes, the prize sonata for violin and piano. I am just sure I have not written nearly all I could write. I do want to mention what a lovely time we had at the beautiful Country Club on the first afternoon and of the reception at the Tutwiler, where most of us stopped, which was given for the Good Roads Convention and to which we were invited. Here, too, was an exhibition of pictures painted by artists in the trenches. They were very wonderful to me. They were being sold for the benefit of the French Relief Society.

There had been special music in the churches Sunday, and one of the features was the negro chorus. As I did not get into Birmingham until Monday I missed all this, but one evening before our concert a party of us went to the colored church where they were holding revival services. We were amply

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rewarded when the chorus sang especially for us *Swing Low Sweet Chariot* and a couple of other numbers. The preacher expressed a regret that they could not hear their white brothers whereupon with simple and kindly dignity they sang a hymn while a colored girl played the accompaniment.

I met some such charming women that every minute was full of pleasure. I was, indeed, glad to renew acquaintance with our own Mu Phi, Prudence Neff (Mrs. Dolejsi), alumna of Iota Alpha.

At the closing session some beautifully worded resolutions were adopted. One was sent to President Wilson. Plans for the next biennial are subject to change to accord with national conditions. Mrs. Macdowell extended an invitation to Peterborough, which was accepted.

Saturday afternoon all of Birmingham sent cars to take the visitors on a sight-seeing trip. Five of us were taken by Mr. and Mrs. Brockman for a two hours' ride. We left the downtown section and wove around one street up to another and still up to another, for they are laid out somewhat in tiers. The lawns are lovely in natural beauty for they have not been leveled and regular little mountains rise up in many of the "back yards." There are some palatial residences and most of the modest homes are of an attractive bungalow type, for Birmingham is only about forty years old. After going up and along magnolia-bordered avenues and past great masses of blossoming dogwood, we came quite to the top of a mountain whose rugged sides gave evidence of the rich ore it contains. From here we looked down past the homes into the city with its streets running in even lines and into the mining and factory sections, where at night the furnaces send their red darts up toward the heavens. It was a lovely ride and the weather was just as beautiful as it had been all week.

And so, after a week of such pleasures as I have tried to suggest to you I turned my steps homeward. I have the full programs of the week and those of many of the clubs which I am going to bring to our convention, so you see you have not heard the last from me on this subject.

Thanking you all for the pleasure I had in going as your delegate, I am

Fraternally yours,

ROXIELETTIE TAYLOR.

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Chapter Honoraries

BETA

MADEMOISELLE RENEE LONGY, recently initiated as a chapter honorary of Beta, was born in Paris, June 14, 1897. When but seventeen months old she came to America with her parents and every succeeding winter for six years. She then stayed in college in Northern France until twelve years of age when she returned to Paris to take up the study of music. Her teachers being, in piano Maurice Dumesnil and Alfredo Casella; in solfeggio, Madam Massart; and in rhythmic gymnastics, Monsieur Jean d'Udine.

In 1912 Mlle. Longy won the first prize (Pleyel grand piano) at the "Cours Pianistique Paul S. Hérard," in Paris.

In September, 1914, Mlle. Longy came to America, the war having forced her to give up the idea of teaching in France. She came directly to Boston and was enrolled as a teacher of rhythmic gymnastics at the New England Conservatory of Music, which position she still holds.

In January, 1916, at a Longy Club concert she played a two-piano piece composition with Mr. Alfred DeVoto.

This year Mlle. Longy has given two special concerts with Mr. Georges Longy. One a Jean Huré evening on Wednesday, February 7, and the other a Charles M. Loeffler program on Wednesday evening, March 21. She has also given two demonstrations of eurhythmics at the conservatory.

ELEANOR MUZZY, *Beta*.

LAMBDA

THE GIRL WHO MADE GOOD

"The Voices of the Absent," the clipping is headed. "Exquisite Renditions by Those Who Were Not There. Miss May Peterson, However, Saves the Day at the Grand Concert Given at the Congregational Church." This is the first entry in May Peterson's clipping-book, cut from an Oshkosh newspaper some eight years ago. The clipping goes on to say that "the selections were Scottish airs and were very well given. The refreshments were of a Scottish nature and proved very toothsome." We have no further mention of either the sing-



Mlle. RENÉE LONGY
Beta Chapter Honorary



MRS. LAURA LITTLEFIELD
Beta Chapter Honorary

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ing or the refreshments in this account of Miss Peterson's first public concert.

A few years afterward, however, we see this same western girl internationally famous as a concert singer, and booked for next season in the leading cities of the United States. Here is the story of a career whose creed was hard work. She carried this creed with her from Oshkosh, Wisconsin, to Germany, Italy, and France, and back to America, and through it she has come to the position she now occupies in concert work—work and extraordinary talent. One of the best musical critics in New York said recently in a review, "Keep the name of May Peterson in memory. She easily ranks first among the comparatively unknown whose fame within a few years will be international. Mark the prediction."

Miss Peterson was born in Oshkosh, Wisconsin. The daughter of a traveling evangelist, at the age of seven she sang at one of the meetings her father conducted, and so successful was she that thereafter she went with him to sing at his services. When she was thirteen her father died, leaving a widow and seven children, and she was expected to do her share toward the support of the family. Then she became the organist of one of the churches in Oshkosh. For two years she held the position, when at the age of fifteen she had seventeen dollars saved. She went to Chicago then and found work in a choir at two dollars a Sunday, but this was hardly sufficient to live on, so she worked up a music class of her own and secured work as an accompanist in exchange for vocal lessons from several of the best teachers in Chicago. There she remained until she had saved three hundred dollars. She went to New York, and from there bought a second-class ticket to Florence, and here she began the study first of the Italian language, earning her way by whatever employment she could find. Once she taught the Italian people diaphragmatic breathing.

"Miss Peterson has a way with her," said someone who met her. "I am quite sure she could sell roller skates to a man without legs." The next winter she made her breathing lessons pay for her vocal lessons.

Miss May Peterson's Italian study differed widely from the usual run of American students, for she actually added to her slender store of American home-made money by teaching

Italians one of the fundamental principles of all singing—correct breathing, and then deep breathing. But as may be imagined, the returns from these lessons were so far from being lined with gold that May Peterson's health broke down in trying to live on them. The Order of Blue Sisters nursed her back to health without any charge, and in addition to the gift of their professional services, they had given the young soprano a remarkable fluency in their native Italian.

May Peterson decided to try Germany next, where she arrived in Berlin with a total capital of \$400. Substituting in an American church as soloist and giving English lessons to a German lady at twenty-four cents per, the plodding May Peterson lived up to her theory that the most undignified crawl may some day result in a lordly walk. But her Italian experience repeated itself, unhappily. The labor of learning German, continuing her studies, and living on the proceeds of teaching English, and even accompanying had its effect on Miss Peterson's physical health, and she went down again. But not to be outdone in courtesy to the stranger by the Italian, the doctor-husband of one of her pupils of English brought her back to health.

One notable feature of May Peterson's trying tramp through Europe is that the churches were always to the fore in giving a hand, not the hand of charity, as generally understood, but the hand that gives a fellow a job and then prays to God that he may keep it and pay up his bills. May Peterson's arrival in Paris found her with \$16 to the good side of her little ledger. Here again through the American churches she secured sufficient concert work in the smaller towns outlying to enable her to dictate terms, such as they were. Before long the tours became shorter and less frequent, just as the towns and the fees became considerably larger, and May Peterson found herself with a working knowledge of French, plus a few hundred dollars, which, with her singing, proved an excellent working capital.

Having in mind her promise to return to her native Oshkosh in five years, Miss Peterson had stuck to a trail that easily might have scared a physically stronger and spiritually braver soul. Her return to Oshkosh was the occasion of an ovation characteristic of the American town convinced of the pluck

and genius of a returning exile. And May Peterson faced Oshkosh with the calm consciousness of having achieved something worth while. Nor was this all. She remained there six weeks, during which brief time she gave no less than twenty-eight concerts. With the funds so realized she determined to return at once to Paris, and study under the great Jean de Reszke. Professional friends and critics had assured her that with her personality, charm, physical make-up, and her rapidly perfecting voice, grand opera would one day open its doors for her. This was exactly the point for which May Peterson had striven at such cost.

May Peterson, on return to Paris, was immediately offered the title rôle of Massenet's *Manon*, although her previous attempts at singing with orchestras under a conductor, acting, and rehearsals had been confined to what the irreligious are wont to call church work. One of the conditions of her new part was that she should hire or purchase her own costume, and her comparison of her own economical outfit with that of the chorus was a sad revelation. The satisfactory feature was that her voice, if it did not fail her, would at least "have a show" and have to make its way alone. Few people in the city knew that it was her début, so great was her success. The theater managers declared they did not believe it. Success seemed nearer now. She was at once reëngaged, singing in Bordeaux, Lille, Lyons, the French Riviera, and in Zurich, in *Lakme*, *Traviata*, *La Boheme*, always in the leading rôle. Her return to Paris was greeted by an engagement by the Opera Comique, the first American to be so honored in nine years. Her contract contained figures that Miss Peterson declares made her dizzy. Her premiere was marked by the turning away of five hundred people. This contract is only interrupted, and not vitiated, by the condition of war now existing in Paris. May Peterson will return to take up her operatic work when peace conditions are assured.

In the meantime America has the opportunity of hearing this gifted young soprano in concert. She has sung with the principal orchestras of eastern America as soloist, and there is scarcely a town where Miss Peterson has appeared that is not anxious to have a return engagement.

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Under the management of the Music League of America, Miss Peterson will sing in many cities next season. In Providence in the course of Mme. Hall Whytock; in Evanston in Miss Kinsolving's course; in Des Moines in Dr. Bartlett's series; in Poughkeepsie for the Dutchess County Musical Association, affiliated with Vassar College; at Holyoke College, at Cornell University at Ithaca; and Yale University will also hear her.

Her orchestral engagements are many. She will appear with the Detroit Orchestra in Detroit and with the Cincinnati and Philadelphia orchestras and the Chicago orchestra in Milwaukee. She will also be a member of the Blackstone series. In Pittsburgh she will sing for the Art Society. In Columbus the Woman's Club has engaged her.

M U

MRS. CORINNE PEARCE TURNIPSEED

Mu Chapter considers itself very fortunate indeed, in having for a chapter honorary Mrs. Turnipseed.

She is a graduate of Brenau and pupil of Oscar Saenger. She is known also as one of Brenau's most competent vocal instructors and soloists, appearing in public quite frequently. She has an exquisite soprano voice of rare quality.

Mu Chapter shall always be proud to own Mrs. Turnipseed as a Mu Phi honorary, and we know that she will mean much to our chapter.

MISS CARRIE SUE BLOCKER

We are very gratified to announce to Mu Phi Epsilon, another honorary also, Miss Carrie Sue Blocker, of whom we are justly proud.

Miss Blocker is also a graduate of Brenau and a student of the Cincinnati Conservatory, later pursuing her studies in Paris with Moszkowski and Braud. She is one of the foremost piano instructors of the conservatory, as well as doing much public accompanying, and being pianist in the Methodist Episcopal Church in this city. She has shown a great interest in Mu Phi Epsilon and we feel sure that we shall ever find a faithful friend and helper in Miss Blocker.

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P I

MRS. DICKEY

Initiated April 19, 1917

Annebelle MacIntyre Dickey is contralto and vocal instructor at Lawrence Conservatory. She came after the school term began last fall and has already established herself as an efficient voice-builder as well as an artist. Her voice has a beautiful, deep quality and her public appearances are eagerly looked forward to. It is the greatest pleasure to have her with us and her charming personality has entirely captivated us. Her first work was in Chicago with Carlton Hackett, then with Madame Edwards in Boston. She has studied in New York and Baltimore in Peabody Conservatory. She has held eminent church positions all over the country, the most important ones in New York City, Chicago, and St. Louis. The University of Puget Sound at Tacoma, Washington, claims her as one of their successful vocal instructors. She has sung with the Seattle Symphony Orchestra, the St. Louis Symphony Orchestra, and her oratorio, concert, and recital work has been extensive.

P S I

CAREER OF MADAME DE SYLVA

Born in Vienna of Austro-Italian parentage and orphaned when scarcely more than a babe, a tiny girl entered the home of her aunt, an Italian whose love for music was the passion of her life, and who immediately planned an artistic career for her little niece—the violin being the chosen instrument.

After two years of study with Mila Ott, at that time Vienna's greatest master of the violin, she made her first appearance at a benefit concert in Vienna, playing a German Kinder-Lieder fantasie. Among her auditors was Rudolf Bibl, the famous old Hof-organist, who was so impressed with the feeling and sentiment of the little blonde girl that he kissed her and assured her that she had the soul of an artiste.

But dear as was her violin, the true passion of her young heart was devoted to song. With her childish treble she sang and thrilled hours at a time, and formed her resolution to be a singer. Aunt Giovanna could not miss the opera, and as there

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was no one at home to care for little Josefine, to the opera she went also. And there she encountered Lilly Lehmann, and with ecstatic joy she drank in the wonders of the great artiste's genius. On days following such events she repaired to the housetop and reproduced Lehmann's scenes, an ancient Persian curtain serving as the queen's robe, while a broken teapot performed valiant service as a crown.

But her Aunt Giovanna insisted upon the violin, and did not pay much attention to the little girl's singing. But once, at her aunt's cottage in the romantic "Wiener-Wald," little Josefine—who loved *Lohengrin* more than any other opera—came out upon the balcony in the moonlight, draped in a white tablecloth, played and sang *Elsa's Song*—a Wagner-Meyerbeer combination—Elsa von Brabant, with all of Lilly Lehmann's trills and vocalisms. Her enthusiasm had attained its highest pitch, when, suddenly the deep voice of a man called out from the garden beneath: "Hello! little girl! What is it you are doing?" Thoroughly frightened, she ran back into the cottage, screaming to her aunt that there were robbers in the garden. The maid and house boy were called, and all of them armed with brooms and fire-hooks, with candles to light them, sallied forth to eject the trespasser. To the astonishment of the old lady, the intruder proved to be Johannes Brahms. He was very much amused by the formidable array of weapons by which he was to have been ejected, but seized the opportunity to praise the little performer, and recommend the culture of her voice by some good vocal instructor. "Let it be as soon as possible," he told her aunt, "for I find the voice clear and pure as gold!"

At fifteen, her cherished ambition of vocal instruction was realized, and her voice developed so rapidly that within a few months she was singing in the old church of Abazzia. Here the gracious Queen of Roumania heard the young girl and was so delighted that she invited the little singer to come to Bukharest and continue her studies under Her Majesty's own supervision. From that time the gentle Carmen Sylva became the fairy godmother whose magic wand made all things possible for little Josefine.

She soon began concert and oratorio work, in the meantime continuing her studies with Caroline Pruckner, pronounced



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by Lilly Lehmann the best teacher of singing in Vienna, but her voice was developing into so powerful a mezzo-soprano that she determined to fit herself for opera.

Her début was made at the municipal opera at Graz as "Fides," in Meyerbeer's *Le Prophete*. Practically, she had no rehearsal previous to her appearance, for the artiste to whom the part had been assigned had fallen ill. So a substitute was found in the person of the young Viennese. She sang the rôle as it originally was written, omitting none of the coloraturas and vocal difficulties with which it abounds.

Her remarkable performance led to an engagement at Trieste, where "Amneris" and "Favorita" were entrusted to her. Here she sang for the first time in Italian. The impresario, a Scandinavian, followed the opera season with a concert tour through Denmark, Norway, and Sweden, including the new young contralto in his company.

Following this tour she accepted an engagement for the opera at Frankfurt-am-Main, her first in Germany.

Finding her voice and methods particularly suited to the Italian school of opera, Madame De Sylva turned to Italy, and entered the field in competition with native artistes, although this decision meant the refusal of a coveted contract for the Imperial Opera at Vienna.

Various engagements were filled in Italy, as well as tours with Italian companies in Constantinople, Spain, and in Russia, where she was invited to sing before the Emperor at his splendid summer palace at Livadia, on the Black Sea. But Madame De Sylva does not remember Russia very kindly, because through a stupid error on the part of the police of Tiflis, she was arrested as an Austrian spy and was held for three days a prisoner in the fortress at Sebastopol.

One year later, when a member of an Italian company on tour, she had the misfortune to experience the great earthquake at Messina, where some of her artiste companions lost their lives and she herself lost practically all her valuables, escaping to Palermo in Ortrud's mantle. The remainder of her wardrobe was burned.

The following two seasons marked her most rapid advance in the world of opera, being fortunately the favorite artiste of the Khedive at the Cairo Opera. Although especially engaged

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for the heavy contralto rôles in Verdi and Wagner operas, she added many others to her repertoire. One of the festivities attending the close of Lord Cromer's great work in Egypt was a gala performance of *Aida*, given by royal command of the Khedive, at the Pyramids by moonlight, and De Sylva was assigned the rôle of "Amneris," one of the greatest in her repertoire.

The following season marked the beginning of a grand concert tour around the world. Concerts were given in India, Java, the Philippines, China, Japan, and Honolulu.

Finding a very worthy Italian opera company in Manila, Madame De Sylva remained there several weeks, making frequent appearances as guest artiste.

Arriving in San Francisco last winter, a number of concert engagements were filled on the Pacific Coast and across the continent to New York. During the latter part of the season Madame De Sylva gave more than thirty educational recitals at colleges in Ohio and Pennsylvania, furthering a movement to bring worthy music before our young people. The enthusiasm with which she has been received has induced Madame De Sylva to pay another visit to the United States in the near future.

MU PHI EPSILON TRIANGLE

Editorials

THE NEED OF THE ALUMNÆ

THE growth of Mu Phi Epsilon during its lifetime has been unusual. Our sorority came into existence at a time the need of such an organization was imminent. Not only did she supply the immediate need, but she brought ideals that have kept her in the lead, in the progress and advancement of such organizations throughout our country.

This growth not only means more chapters and more active sisters in Mu Phi, but think of the increase it means each year in our alumnæ membership! The proportion is much larger as you can at once see. Scattered as we are all over this vast country, we must not lose track of the fact that we are still sisters, and must have some means of communication, some bond that will keep us linked together.

Two divisions have been organized to meet this need: 1. the alumnæ club, 2. the alumnæ association; the first to take care of the girls living in centers, who with other duties cannot remain active working members; the second to link together all alumnæ, scattered or otherwise, who through our national publication can, at least, keep their interest in the progress and work of their beloved sorority, and where they can make their own interests known to their other sisters.

We have now seven alumnæ clubs. In each case they report such good times, but feel that their affiliation with the active chapter is not as close or helpful as it might be. This report is, indeed, satisfactory, for it shows that the clubs see something to work for and that there is a vital need for their existence.

The active chapter has a duty here also. Not enough stress has been placed on the importance of the alumnæ organizations to the retiring members of the chapter. Not only should a list of such members be sent the alumnæ officer, but each chapter should see that her members upon leaving active work, do all they can in the alumnæ field. Also, cannot the active chapters send in suggestions for alumnæ, telling in what way we can assist most?

As for the association, the directory will show you the progress it has made during its short lifetime. But this is not

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enough. We want every girl that has ever joined Mu Phi Epsilon to have her name and address in that directory. And we would like to hear from every girl, what her interests and activities are now.

Alumnæ, as we grow older, we must mean much to our sorority. We cannot fall short of what she expects of us. Can the association mean more to you now? As we expand we want to meet your needs. Can you not send suggestions before our annual convention? Only as your needs and wishes are met is the association going to accomplish its purpose, and finally bring together an alumnæ body that will mean much to our active national organization.

We are prone in this rushing and exciting life of ours, to be carried along with the crowd, scarcely recognizing old friends in our efforts to keep up the pace. However, the tide is turning. We are being called upon to take stock of all accomplishments. It is a time of loyalty. Let us renew our loyalty to our art and our sisterhood.

ORAH ASHLEY LAMKE,
Alumnæ Association Secretary and Treasurer.

M U P H I ' S G R E A T E S T N E E D P R E P A R E D N E S S

When I received a note from our able historian asking for an editorial on "Mu Phi's Greatest Need," my first thought was the one that is uppermost in the minds of all good Americans today—"Preparedness."

Our country is one of vast resources and the greatest of all its resources is its citizens. It is on the composite manhood and womanhood of this country that not only the outcome of the present war but also our national future will depend. All the munitions of war, the battleships, the forts, and the millions of dollars appropriated for the purpose of carrying on warfare are useless unless there is an army of *men*, unless the boats and forts are equipped first of all with *men*. And no amount of drill can make a good soldier of a man who is not brave, true at heart, loyal to his country, and in sympathy with the cause for which he is fighting.

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If Mu Phi Epsilon is to attain the goal she is so rapidly nearing, and is to become a strong national factor in making America a truly musical country, she must not overlook the fact that her greatest asset is the individual Mu Phi. In choosing new members she must never forget that "no chain is stronger than its weakest link" and that the individual is the smallest link in the Mu Phi chain. The Mu Phi Epsilon organization is becoming more perfect every year and the past few years have been ones of great importance in attaining this perfection. It is now time that more attention than ever before be given to the individual Mu Phi "soldier." She must be brave, true at heart, loyal to her sorority and her Alma Mater, and in perfect sympathy with ideals of the organization.

Combine these qualifications with a high standard of musicianship and you will have the ideal Mu Phi "soldier." When our ranks are filled with such we can surely forge ahead, for then there is nothing left for us to do but work—the one thing that is common to us all and by which we will become more closely united and eventually attain our ideals.

ANNA OVERMAN SUHR, *Omicron,*
Ex-Supreme Historian.

S O R O R I T Y D U E S

Have you paid your sorority dues?

I don't mean the pittance of pence you have pledged yourself to pay the treasurer each month; I mean that and a hundred times more. I mean your dues of fealty and faith, your tithes of loyalty to the organization and to the membership? Have you given Mu Phi Epsilon the full measure of coöperation and helpfulness which you promised, and which you ought to be glad to give?

But I am going to amend the wording of the question; for I do not mean exactly "have you paid," but rather "are you paying?" The obligation which you and I assumed when we became Mu Phi Epsilon members was not one that can be discharged by mere stated payments either of money or of service or of heartfelt loyalty; it is a continuous and continual duty, to be yielded up in gladness and to be regarded rather as a precious privilege than as a burdensome and bothersome debt.

Not the least part of our payment is to satisfy the ethical intent of the right attitude toward paying.

Your dues to Mu Phi Epsilon, and mine, include besides the silver we count out to the treasurer an obligation of service to the sorority, a measure of helpfulness to our sisters, and above all a ceaseless effort toward better things in our own lives. Are you sincerely trying to live upon a higher plane than you reached last month, or last year? Are you making a well-considered and determined effort to improve your musical and other talents? Are you doing your best to live such a life that those who know that you belong to this splendid sorority, considering you will say: "It is a fine thing to belong to Mu Phi Epsilon. It makes such a difference in a girl's life!"

If you are doing this, you are living up to the spirit of your vows as a Mu Phi Epsilon member. If not—well, 1917 is a splendid time to wake up to a realization of the facts, and begin.

How about you—are you paying your dues?

JESSIE M. TAIT, *Theta*.

From the Alumnae

To My Dear Sisters in Mu Phi Epsilon:

AS I read the February issue of the TRIANGLE and saw the picture of Mr. Sterling and Mable Louise, many events of bygone days flashed across my mind, and I had a desire and inspiration to write a good long letter, hoping a little space might be found for it in the next issue. I neglected doing so. In a few weeks I received a letter from our Supreme Historian asking me for a letter, telling about myself personally. The inspiration has left me, but I shall endeavor to write something, hoping it will be of interest, at least to those who associated with me in the early days of our sorority.

First I must tell you how glad I am that you had Mr. Sterling's picture in the February number that all the new members might become acquainted with him. He has been a friend and benefactor to our beloved sorority. In our infancy, when we were small in numbers and influence, Mr. Sterling set apart a pleasant chapter-room in the Metropolitan College for our exclusive use, and furnished light and heat free of charge.

Mrs. Sterling, his good wife, was equally helpful. When I had perplexing questions of any sort and she knew about them, an invitation would immediately come for dinner. At this time the problems were always solved. I left that Christian home uplifted, and the better for having been there.

I am wondering in what part of the country our seven charter members are located. I wish each one would write something, telling about herself and what she is doing.

How well I remember the first meeting of those seven girls in the concert hall of the Metropolitan College on Auburn Avenue! How sincere, good, and whole hearted they were as they took the pledges to work for and be loyal to Mu Phi Epsilon! It was a cold November afternoon, Friday, the thirteenth of the month. On this afternoon was organized a sorority that was to become an organization extending from the Atlantic to the Pacific. I had the feeling that very afternoon that we should some day be a splendid National Sorority. That feeling never left me nor did it leave the other charter members.

They worked with unceasing energy. Every meeting was

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filled with enthusiasm and we had success from the beginning.

At our first initiation we put through the fiery furnace thirteen members. They were relieved when that part was over and they were ready for the sacred pledges that bound them to our sorority. These were thirteen choice girls who afterward proved their faithfulness and loyalty.

At our second initiation we brought into the fold twenty-one members, and thus we grew. Had I the records before me, I could tell you of the other initiations during that first year. Suffice it to say at the end of that time we had a large chapter.

Our first convention was held in Cincinnati in the concert hall of the Metropolitan. Mr. Sterling made the address of welcome. Myrtal Palmer of Ann Arbor, Michigan, gave a charming talk. I made my first speech to the Grand Chapter. I remember just three things about it: first the title, "Seeketh Not Her Own"; second, how frightened I was; third, that I sought refuge in sitting by my friend, Mrs. Sterling, and whispered in her ear, "Was it all right?" She whispered many nice things in my ear.

We had three days of good times and close fellowship. Our concert the first night was a success, as were our ball and banquet the following nights. We held our business meetings at nine-thirty each morning. We had trolley parties and receptions in the afternoons.

Those of you who have attended conventions know just how we felt. One afternoon, three of the girls whom we entertained in our home threw themselves on the floor on entering the house, and one expressed the sentiments of all. "I never had such a good time in all my life, and I never was so tired."

When the parting time came there were tears. There were new ambitions for Mu Phi. Even before we said our good-byes at this convention there were great schemes in our heads for the second one.

The general program of the second-year convention was the same. This also was held in Cincinnati and proved a greater success than the first.

The third convened in Detroit, Michigan. We had the same round of successes and good times and the girls entertained us royally. We left with new hopes and still higher ideals in our hearts for Mu Phi.



MRS. S. ELIZABETH FUQUA
First Supreme President

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Our fourth convention was held in Ann Arbor, Michigan. By this time our numbers had increased greatly. Had I the records I should enjoy writing the names of delegates and officers elected, but I am afraid to trust my memory on these points. Many new ideas were presented by delegates* at this convention; we were inspired and enthused through our fellowship one with another. We felt like one large family and the parting was painful. I still have the flashlight picture of the banquet tables where so many tears were shed while the little parting speeches were made.

In April, 1908, we held convention at St. Louis, Missouri. At this time I was Supreme President and naturally events stand out clearly in my mind. I wish I might take enough space in this TRIANGLE to write in detail. It was a glorious convention and the girls tried to surpass all others in splendor. The Grand Chapter passed resolutions that made Mu Phi stand higher than ever before, we felt the bond, at this convention, binding us closer and closer.

It was a strenuous three days. I must make a little note of the efficient help I received from Alice Davis Bradford—then Alice Davis, who was a member of Alpha and Supreme Secretary. She made a clever toastmistress at the banquet. I love Alice just as always even if she doesn't write me. Some day I hope she will write me a long letter telling me her experiences as Supreme President.

Mary Pfau I love dearly, too, but she is treating me just as I served her. Dear Mary wrote me a good long letter about six years ago. I had a little baby at the time and didn't answer immediately and—well you know how it is: new responsibilities, new home, new friends, new surroundings. It was five years before I answered Mary's letter. Then I repented and wrote her. My letter was so long I wonder to this day if she ever read it through. I sent her pictures of my husband, babies, and home. I am hoping Mary will not keep me five long years without a word.

She was an untiring worker in Alpha and whenever I think or speak of her, I picture her as she looked in the Japanese opera which Alpha Chapter gave at the Odeon in 1908. She made a handsome American lady in Japan. I directed the orchestra and every time Mary appeared she looked straight

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at me. I shall never forget how she looked over the footlights.

Now I have wandered away from that last convention. I cannot express the dual feeling I had in my heart at St. Louis. I had been active in Mu Phi since the day of its organization and had never missed a meeting or convention. I was now saying farewell and going to a new life, to a new part of the country and new responsibilities. I had taught four years in the Metropolitan and two in the Cincinnati College of Music. I loved the work; loved the sorority; loved the life I was leading. The young people whom I was training were very dear to me. So were the college and associates. All these I was leaving. I shall never forget it. The convention at St. Louis was the last I attended, for I couldn't serve another year. I was happy in planning for, and looking forward to my new life, and sorry to leave the old.

The Grand Chapter presented me with six sorority spoons and every time I use them that convention looms before me, and I have a peculiar little thrill in my heart.

I am now in my home with husband and two boys, and am just as happy and ambitious for them as I was for my sorority in those days.

After convention I returned to Cincinnati and finished my college duties and wound up all sorority matters both local and national. The dear girls of Alpha presented me with a silver tea service with Mu Phi Epsilon marked on each piece. These are in daily use in our home and I am constantly reminded of the girls' love.

In looking over the TRIANGLE and counting the chapters, I am reminded of a dream I had the year Mu Phi was organized. I almost hesitate writing it for it has surely been fulfilled. I have records of the dream before me written after I awoke. Every detail is down in that little seal leather diary book. I am not certain whether or not I mentioned this dream to Alma Sterling, our vice-president of Alpha and my right-hand helper at that time. I shall have to ask her some of these days.

This almost makes me believe in dreams, or at least, do as I used to as a child. My brother and I had a dream-book. When either of us had a dream we immediately consulted this little book. If it was a beautiful dream and the interpretation thereof the same, both of us believed implicitly in it, and we

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built many castles in the air. If, on the other hand, it was a bad dream about "snakes," "coal," or the like, and the interpretation a horrid one, my brother immediately threw the book down, said he didn't believe in dreams anyway. So, in regard to this beautiful dream that seemed to foretell the success of Mu Phi Epsilon, I built my castles.

Across from the Metropolitan College was the vacant mansion of Mr. Zimmerman, a Cincinnati millionaire, whose daughter married the Duke of Manchester. Once it was suggested that this mansion would be a splendid location for our college. This suggestion was as far as the matter went. Every time I left the college my eyes were fastened on that splendid edifice, and a desire for a sorority room in it filled my heart. So intense was this feeling that one night I dreamed this dream.

Alma Sterling and I walked up the broad steps to the entrance and rang the bell. The Duchess of Manchester herself opened the door and ushered us in with a most bewitching smile. She showed us the lower floor which had been converted into one massive room all adorned in purple and white. Pennants were everywhere. Violets filled the exquisite vases in many parts of the room. The most attractive part to us was the east wall covered with a huge flag shaped like our United States flag, but in purple and white. The Duchess said she had become a member of our sorority, which now extended from the Atlantic to the Pacific and that she had this flag made at great cost to represent the sorority. The stripes stood for the number of chapters and the stars, its members. O, there were multitudes of stars and many stripes! I whispered in Alma's ear, "We are not yet a year old. How can all this be?" Then the Duchess vanished from our sight and Alma and I began investigating for ourselves. We were just starting upstairs when I awakened. I was so sorry and tried to go to sleep and dream it over again, but I could not. So I lay awake thinking and thinking till the wee, small hours of the morning. I did as I used to when a child—built my castles.

We are numerous as those stars and stripes and we extend from Boston to Seattle.

How I enjoy the TRIANGLE! I am glad that sometimes a volume is devoted to the alumnae. I know but few of the new

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members and as I read their names, I feel almost a stranger. But when I saw Mr. Sterling's picture and the names of some of my "little girl" pupils, now grown up and initiated during the past year, I really felt as though I belonged to you and you to me once more.

I hope I have not tired you, my dear sisters, with this rambling letter. Also that I have not been mistaken in dates of conventions, etc., as I have trusted entirely to my memory.

With much love, hopes for even a greater sorority, and wishing that the 1917 Convention be the greatest ever held, I am,

Devotedly your sister,

S. ELIZABETH MATHIAS FUQUA, *Alpha*.

1829 Tenth Ave., Greeley, Colorado.

LETTER FROM MYRTAL PALMER

147 Alabama St., Spartanburg, S. C.,
April 15, 1917.

Dear Sisters Mu Phi:

As time jogs on and I look back over all the wonderful things Mu Phi has accomplished since I, who am one of her pioneers, journeyed away from her in miles though not in interest, I feel "backward about coming forward" in the matter of seeing my opinions in print, for, I assure you, *active* work in Mu Phi cultivates ease in expressing one's self and greater poise generally.

When I first came South I had no idea that so many years would follow in which I could not keep up the old, intimate association of my sisterhood but Fate seems to have willed it, so it must be best that mine should have been the pioneer work while yours is the work of today.

A pioneer is looked upon as sort of a patriarch I believe, though I assure you that I feel but little like one except in Mu Phi affairs, and as I read the quarterlies, I feel a motherly interest warming my heart and a very sincere and sisterly admiration for the masterly way my younger sisters are achieving things.

This business of living requires so much time and strength that many beneficial and delightful things outside of it have

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to be omitted and so each convention time finds me far away from you and at my busiest season of the year. I wish so often at these times that I might sit in a quiet corner and absorb the business of a session or know once more the jolly social hour at the banquet table, though I'm sure that if I were suddenly called upon to speak I should be petrified and tongue-tied, just as I used to be before Mu Phi experiences helped me to find and express myself.

Those were great days, my dear sisters. None of us were geniuses but we grew in breadth of spirit and ideas, for we worked in the spirit of the sorority and strove after its ideals. I wish I might know such days again but the dates for my journeys north and south never fit in with Mu Phi affairs and so, like the old gentleman from the country who was born in the period when children obeyed their parents and when he matured and had a family life of his own, then times changed and parents obeyed their children, so, as he quaintly put it, "I missed out both agoin' and a comin'."

Your historian tells me to write you all about myself. Usually the subject of self is the easiest one in the world, but just now during this crisis in our nation, one's own affairs assume their normal position by comparison and look about the size of a pin point.

As I look ahead I am possessed of a feeling that I should lay down my immediate work and serve my country in some new way and yet, I know that by keeping quiet in my own little niche in life, and doing my present work more intently than usual I am serving my country well, for in the reconstruction period after the war is over, there will be greater need than ever for women with practical training and so I bend my energies to the task of helping to prepare the young women whom I have the privilege of guiding in their college career. You may be interested to know that Converse College will add a Red Cross department next year in which all courses will be taught, from the crafts to be taught maimed soldiers in order that they may be independent to the art of the real Red Cross nurse.

I notice as the chapter list grows that the South is proving a fertile field for Mu Phi and I am glad, for the southern girl is eager to be abreast of the times and quick to recognize the

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advantage of work in a broader sphere than her own college, town, or state permits, and the subtle bond of fellowship should be as strong in musical life as in any other phase or profession.

As for myself—I am doing the same work as of old though in a much better way I both trust and believe. It would never do for a Mu Phi to become a foggy you know. There is so much that is new and inspirational, both for the soloist and teacher in these days, that it would be unpardonable not to develop along broader lines in both capacities. My actual work consists of having charge of the pipe-organ department (which is of a comfortable size) and I also teach a few piano students. Next year I shall add a lecture course on Theory III to my list of duties. The standard for work in our music department is very high comparing most favorably with that of northern colleges and some splendid work is accomplished. The department conducts a course of artists' concerts each winter; these are followed by a series of graduate recitals in early spring and the year is crowned by the Music Festival given usually in late April or early May during which we hear the famous ones. This year the roster of artists is of unusual interest and reads as follows:

ROSTER OF ARTISTS

New York Symphony Society Orchestra,
Mr. Walter Damrosch, Conductor.
The Converse College Choral Society,
250 voices
Mr. Edmon Morris, Conductor
Miss Mary Hart Law, Pianist.
Chorus of Children
500 voices
Miss A. Amelia Becker, Director.

SOLOISTS

Miss Anna Fitziu Soprano
(Metropolitan Opera Company, New York)
Mrs. Merle Alcock Contralto
Princess Tsianina Indian Mezzo-soprano
Mr. Albert Lindquest Tenor
Mr. Charles Trowbridge Tittmann Bass
Mr. William Morris Kincaid Flutist

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Mr. Engelbert Roentgen Violinist
and
MME. MARGARETE MATZENAUER Dramatic Soprano
Leading Artiste of the Metropolitan Opera Company
The Chas. M. Stieff Piano used is the Official Piano of the Spartanburg Festival.

Tsianina, the young Indian mezzo-soprano, is to sing *Hiawatha's Childhood* accompanied by the children's chorus, and I look forward to it as an innovation.

During the year—from October to May—the student recitals are given every Thursday afternoon and I am pleased to report that some of my students have played often enough to represent me with twenty-six appearances.

I am enclosing the following program given by a graduate organ student of mine on March 19. Numbers two and four were sung by a junior student in the voice department. Am in receipt of a letter of commendation from Geo. E. Whiting, of Boston, composer of the Sonata Opus 25 which was very well received by the audience as American compositions are daily growing in interest and importance.

School of Music, Converse College
Edmon Morris, Dean,
Spartanburg, South Carolina.
Monday evening, March 17, 1917,
at 8:30 o'clock

GRADUATE ORGAN RECITAL

by
Miss Mary Newland
(Pupil of Miss Myrtal C. Palmer)
assisted by
Miss Fannie Spain, Mezzo-Soprano
(Pupil of Mr. Edmon Morris)

PROGRAM

Prelude and Fugue in A major *Bach*
Agnus Dei *Bizet*
Organ and Piano accompaniment, Violin Obligato by
Miss Adeline Rankin (Pupil of Miss Julia Klumpke).
(a) Chant Pastorale }
(b) In Paradisium } *Dubois*
(c) Caprice, Op. 20, No. 3 }
(d) Verset-Fantasie } *Guilmant*
Aria from *Queen of Sheba* *Gounod*
"More Regal in His Low Estate"

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Sonata, Op. 25 *Whiting*
Allegro con moto
Religious melody with variations
Finale

As for my individual life—I live very happily in a big, old colonial home with a charming family, one member of whom is a grandma, so quaint and gentle that she looks as if she might have just stepped out of an old daguerreotype. I've lived in the South so long that it has become as much my home as the North and I've many dear and delightful friends here. Long horseback rides in this country, which is so near the Blue Ridge Mountains that it is very rolling and picturesque, keep me on the safe side of health and from one to two hours of each twenty-four I am occupied with making surgical supplies for the Red Cross Society and this summer I expect to take the nurse's course of training so that if I am needed I shall not be found wanting.

And now, dear sisters, I wish you Godspeed with all my heart in your present and future work; and in the new régime to come after this topsy-turvy world has settled into a quieter and better groove, I'm expecting Mu Phi to take her place as a leading influence in the musical life of America, just as America herself will lead the world.

Loyally yours,
MYRTAL C. PALMER, *Ex-Supreme President, Gamma.*

LETTER FROM AGNES FRANZ, THETA

Dear Sisters in Mu Phi:

Up among the high bluffs of Illinois, a little voice speaks to me, and says, "Push on, and on, striving for the highest and best in this life." It is the spirit of Mu Phi, that has followed me, and encourages me to go on.

One of the hardest things I had to give up, having accepted a position as music supervisor of the schools of Warsaw, Illinois, was the active interest I had in my beloved chapter. How many times have I thought of the good times we had together, and the interesting programs we all so much enjoyed. It is that sisterly friendship that exists in the very spirit of Mu Phi, that means so much to us, and oh how you miss it when you find yourself a stranger in a strange land.

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Some time ago, I was called upon to address the teachers' institute of the county, on the subject—"The Value of Music in the Public Schools." The wonderful ideas and points I heard and saw at the convention in Los Angeles of the National Federation of Musical Clubs helped me so much in preparing my subject, that I felt more than ever grateful to Mu Phi for the great privilege it bestowed upon me.

I enjoy my work here so much, and am so glad it is such a pleasure to the students, both old and young. The first time I entered the third grade room, I asked the children what they thought I was going to teach them. They hesitated a little, and finally one bold youngster spoke up. "You're going to teach us how to *act*." So you see the motion-songs appeal to children, and you can imagine the delightful time I am having, preparing them for the May Festival.

Mu Phi has been a wonderful inspiration to me, and I wish the sorority the greatest success and prosperity.

Loyally yours,
AGNES FRANZ, *Alumna of Theta.*

LETTER FROM HERMINE WIECKING, EPSILON

Greetings from the hills of West Virginia to all my sisters in Mu Phi Epsilon!

Since I am more or less isolated from sorority activities, the TRIANGLE has become the source of much pleasure. I think we alumnae members appreciate it more than those of you who are actively engaged in rushing, initiating, entertaining, and attending convention. It is a pleasure to read its pages and to see how varied are the activities of the different chapters and to realize that in the growth of the sorority, we are doing more each year to help develop a musical America.

My own work the past three years has been supervising music in the Morgantown schools and training teachers who go out to spread the gospel of good music to these West Virginia boys and girls, whom we find earnest and even eager to know and appreciate the best.

So, though not an active Mu Phi, I am trying to do my part in furthering the principles for which we stand.

Loyally yours in Mu Phi Epsilon,
HERMINE WIECKING, *Epsilon.*

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LETTER FROM SARAH I. McCONNELL, KAPPA

Dear Sisters:

I might say in starting this bit of personal history that I came to Muncie National Institute as director of the Music Department a year ago this past September. The department at that time was on somewhat of a down-hill pace, so it was "up to me" to turn the tide and start in the opposite direction. I have somewhat of a reputation as an agitator (being Irish) and organizer, so I outlined what seemed to me to be a correct course for supervisors of music, and as a reward for my efforts, this course was made state approved and accredited by the State Board of Education of Indiana, July 25, 1916.

Last fall, at the beginning of this school year, the school chorus and orchestra started preparing a sacred cantata, which we gave very successfully the twenty-sixth of January to a packed house. The soloists were of "our own make" from our Voice Department, the readers from our Public Speaking Department, the orchestra from our student body. No admission was charged as this carries out my idea of spreading the love for "Better Music."

We are now working on a chorus concert to be given the last of May. In this we will also introduce some of our better pupils of voice, piano, and violin. No admission will be charged. In this small way I am trying to contribute my portion to "The Call for More Community Music."

I must tell you somewhat briefly of a little pleasure trip I had this past winter. My president gave me a leave of absence of six weeks, starting the twenty-eighth of January, so I hied myself to Chicago and did some special work under Henriot Levy, Adolph Weidig, Cyril Graham, and Mary Strawn Vernon. It was such an enjoyable vacation, even though I was very busy studying, after the daily routine of being a "Music Teacher." While there I heard much good music and many different musicians, among them, our own beloved Ethel Leginska. She was the last on my list, as I left Sunday evening after hearing her play the same afternoon, it being her third concert in Chicago. I believe I can truly say that I enjoyed her playing the best of all that I heard, and this "all" includes Godowsky, Bauer, Gabrilovitch, Zeisler, and others; so you see where I place Miss Leginska. We should feel our-

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selves very fortunate indeed, that she is one of us for she is a great artist.

Just one word in addition concerning the qualifications to be a Mu Phi, and I am done with this rambling epistle. Are a thorough knowledge of harmony, analysis, and form, counterpoint, and other theoretical branches necessary to be qualified to be a Mu Phi? My object in asking is this. To my thinking (pardon me if I seem to wish to impose my ideas) one can be a thorough musician if understanding all these subjects, and yet not be an especially fine vocalist, pianist, or violinist. As one very much interested in this phase of music, I would like to hear that this is one of the subjects for discussion of our annual convention in Lawrence, Kansas.

I cannot be with you this year although I desire it with all my heart, but I wish you all success and the very best and most interesting convention ever held. Myrtle Kem, a member of Nu Chapter, who is studying with me this year and is one of our public school music graduates, also joins me in this expression of good wishes.

Thanking you for asking me to be a contributor to this issue of the Mu Phi TRIANGLE, I remain

Loyally yours in Mu Phi Epsilon,

SARAH I. McCONNELL, *Kappa*.

Director of Music, Muncie National Institute.

LETTER FROM MARJORIE WILSON STERNER, EPSILON

Dear Sisters in Mu Phi:

Can't start this "Merry Christmas," "Happy New Year," or any of those dear familiar greetings, but I will begin by wishing you all a happy and inspiring summer, with an excellent convention to start it with.

How I wish you could all come to California. They need inspired workers here in the musical field, need them greatly, and need them now! If they could only experience that wonderful and impressive ceremony of our beloved sorority. It simply filled me with enthusiasm and love for all music and musicians; but one can really never appreciate that feeling, until you travel and meet a Mu Phi sister. Oh! that feeling of "sisterliness" and love that one has for her, that something that makes us one. I experienced that emotion while in Palm

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Beach in 1914, when Anna Suhr and her talented husband met me. How we talked "Mu Phi" and had such a pleasant time. On my return trip I stopped at Cincinnati and Mary Pfau, who had just taken the important office, and two of the other girls met me; although we only had a few minutes to confer we made the time count; they were such interesting girls that I felt like shouting the blessings of "Mu Phi" to everyone.

In June, 1915, my mother, my aunt, Mrs. Gillig, and myself started for San Francisco and the "Exposition," which I am sure you have all read about and many of you have seen for yourselves. We did nothing but enjoy everything for a few months, then I began to get that longing for music and work.

First of all I took a trip to Berkeley (University of California) and tried to find out if they were interested in music or a musical sorority but it didn't take many minutes to determine that music does not concern them to any degree whatever. So then I inquired at the music stores for a conservatory where they taught all the branches of music and they directed me to the "Arrillaga College"; I found the director, Mr. Vincent Arrillaga, deeply interested in promoting the interests of the people in community work but such an effort as it was taking, and still no one seemed to realize the benefits of working together and being really interested in the work. This big, pure, out-of-doors California spoils one for indoor work and the different attractions of that cosmopolitan city are a great temptation to forget one's vocation. However, as I had taken up all my studies there and had worked in eastern conservatories I offered to help. So I interested the girls in forming a club, but it certainly was a struggle; they would come, but they didn't have any enthusiasm, so I arranged the programs but had them do the musical part. The faculty became interested and Mr. Achille Artigues, who is a graduate of the Paris Conservatory gave us a fine talk. Mr. White who is an adept musician helped us many times. Mr. Michelena, the vocal instructor, President of the college, who was grand opera star and Emma Abbotts, leading tenor, supplied us with vocalists.

Among them was Myrtle Dingwall Kelley who has had experience on the stage and is a violinist, accompanist, and singer. All the girls are talented, especially Cecilia Arrillaga, sister of the director; she has a repertoire of seventy-five pieces

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which she plays without a flaw. Wish I could talk to all of you and tell you what I would like, but am so glad to inform you that after sister Mary's visit it woke the girls to a better understanding, and they elected officers and now everything is running in fine order. They gave a big musical evening, afternoon affair, and several open meetings.

I met many of the leading musicians, visited "Manning School" also heard several programs of the "Mansfeldt Club," a club composed of finished musicians. Mr. Metzger, editor of the *Pacific Coast Musical Review*, always gave us fine little write-ups and is a broad-minded critic and editor. Every classical concert of any kind is always crowded, they seem to be eager for good music and really appreciate it. San Francisco is a cosmopolitan city so one is continually meeting and mingling with foreigners. I am sure you would all love the life as the California people are very fun loving. Most interesting of all was a Chinese concert I heard and am glad to say they don't belong to "Mu Phi," for it didn't sound very musical. There were also loads of dances where one meets so many interesting people. The automobile drives are most gorgeous, especially the mountain ones.

Now that career is ended and I have taken up that of being a "wife" as my old sweetheart and I were married, March 17 of this year at San Francisco. We are living happily at Sacramento. I am still keeping up my music though, and shall always be interested in all of you, my dear "Mu Phis."

Sincerely,

MARJORIE WILSON STERNER, *Epsilon*.

LETTER FROM VENIE JONES SMITH, BETA

Victoria, Texas,

April 14, 1917

Dear Sisters:

Anna Baker has asked me and about fifteen other alumnae sisters to write you. Do you ever remember Venie Jones being silent when she had an opportunity to be otherwise? No? Well I am still the same Venie, except I am married and have a fine three year old son; and am happy for the opportunity to visit my sorority sisters through the TRIANGLE.

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I met a Mr. Smith, and his having such a common name, and mine being so different, I consented to his pleas and changed my name from Jones to Smith. Since my marriage I have kept up my music and am pleased to say I have met with some little success.

I have seen very few of my sorority sisters since leaving the conservatory, but words cannot express my pleasure in meeting the ones I have.

I met Miss Arline Allen who was of the first chapter at Brenau College; we had a pleasant little chat, but am sorry she left Houston, and I did not see more of her. I also had a very pleasant little visit from Helen Grant, Beta; she was on her way to the Pacific Coast, and stopped off with me for two days. Those days went too swiftly for I had many things to ask, and she to tell.

I must not forget my meeting Prudence Neff of Iota Alpha at Memphis, Tennessee, at the Southern District of Federated Musical Clubs' contest. She represented Alabama in piano, and I, Texas in voice. I felt fully repaid for my trip to Memphis.

When I appeared before the Women's Federated Clubs at Brownwood, Texas, my accompanist was Pearl Talbot, and you can imagine our delight at finding we were sorority sisters, and chapter sisters, too.

Sue Southwick of Alvin, Texas, and Rosetta Hirsch, of Houston, both of Beta, are my only sorority sisters near me. Sue is very successful with her music and is prominent among the Galveston musicians. Rosetta Hirsch was soloist with the Houston Symphony last winter, and was a great credit to our dear sorority.

I received a card from Rachel Andem, Beta, now Mrs. Donald Chase of Arlington, Massachusetts, announcing the birth of a fine little man, also a charming note from dear Viola Florshiem Rosenwald, Beta, telling me of her new baby, a boy, this being Vi's second child, the other a beautiful girl. I know Viola is a lovely mother, for in every way she was a charming girl.

Cecil Fisher, Beta, writes me of all the good times she is having from Maine to Texas, and from New York to Frisco.



VENIE JONES SMITH
Beta Chapter. First President

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With Cecil's lovely disposition we know others are enjoying her, too.

Grace Malcolm, Beta, is living in Los Angeles, and is so delighted with her new home.

Sara Davis, Beta, of Gloversville, New York, is most successful; has an immense class with a long waiting list. I am one of the waiters, having waited three years for a visit.

Cleo Parmelee, Beta, is also successful, teaching and singing in a number of towns in California.

Unfortunately this is all I know of my dear sisters. In regard to myself; I am fat and well fed; weigh one hundred and forty pounds, and waddle like a duck. We are living in Victoria, Texas, a town which is called "City of Roses," because of its flowers. Some three years ago I organized the Saturday Musical Club of Victoria, a club which has done much toward creating interest in good music. We have brought several artists including Helen Stanley, Warrenwrath, Helen Ware, and Harrold Morris, who is a Cincinnati Sinfonia, a pianist of whom Texas is very proud. He is now a pupil of Godowsky.

The past year, I have given recitals in Austin and several small towns in Texas, meeting with fair success. On May 1, I am to give a recital in Victoria, under the auspices of the Bronte Club, and my share of the receipts is to go to the Alumnæ Association of the New England Conservatory, who are endeavoring to raise a five hundred thousand dollar endowment.

I hope I shall be able to keep in closer touch with my sorority than I have in the past.

With much love, I am as ever,

VENIE JONES-SMITH, *First President, Beta.*

LETTER FROM MONA SMITH, IOTA ALPHA

Dear Sisters:

'Tis truly good to think you want to hear from this wanderer again—though what can be told you of interest? Having been so long from the center of things musical, 'tis quite impossible to say aught that is inspiring except to repeat anew what a blessing dear Mu Phi is, and must always be, to sisters and

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chapters located far distant from sources of "things doing." Never before had been brought home the fact what a real inspiration conventions can be to both the girls who go and those who are to hear of it afterward. Surely were this Mu Phi's only virtue she would merit a place among efforts most worth while.

Too, what courage is given alumnae sisters no longer able to be "active." Mu Phi still demands of each their best, therefore, something *must* be found to do. Perhaps without just this incentive one's musical ideals would suffer greatly. So the message I would bring, is "On with Mu Phi."

About myself? Varied experiences—from giving recitals fifteen miles from a railroad, in which my little kiddies who played from memory were asked if they did not know the notes, to playing for the only Gentile chorus choir in the state. From riding nine miles horseback to one class through one of the most wonderful canyons in the Rocky Mountains to, just this week, opening my own private studio. This Zion land is a wonderful new country in which everything, music included, has a great future. All this, together with health help compensate for much it seemed as if one could not live without.

So should any of you be this way, please hop off and call me up and I at least shall see that you get a whiff of this good air.

With a heart full of best wishes to you all.

Faithfully yours in Mu Phi Epsilon,

MONA SMITH, *Iota Alpha*.

Ogden, Utah.

LETTER FROM GRACE SIMMONS COST

Did you ever sit with your pen poised above a clean sheet of paper for half an hour, trying to think of something interesting to write? That's what I've been doing every day since a letter came a week ago from our supreme historian asking for "something" for the TRIANGLE. Trying to cope with the high cost of living and mending stockings for three youngsters isn't conducive to literary flights. Then too just as I get nicely started, sister falls down and bumps her nose, and little brother pulls the molasses jar off the shelf. So "what's the use"?

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We live in Woodland, a small town in the Sacramento Valley where the sun shines nearly every day in the year and the grass is always green. California is a wonderful state, the only thing it lacks is a Mu Phi chapter.

My little daughter who is six began the study of violin a year ago and is making splendid progress. I'm hoping and hoping that some day she, too, may wear a Mu Phi pin and be as proud of it as her mother is.

I sing in an Episcopal choir just to keep my voice from getting too rusty and to keep my interest alive.

Do you know the TRIANGLE is my one inspiration. If it were not for it, sometimes I'm afraid my voice, small as it is, would go down in my boots and never try to come up again. But just as I'm a wee bit discouraged along comes the newsy little book, bubbling over with the enthusiasm of the girls who are "doing things" in music. I read it from cover to cover, then determine that I won't let the business of life keep me from improving myself in a musical way.

I almost feel that I know all the girls through their letters in the TRIANGLE, and such witty wide-awake girls as they are. Sometime I'm going to the convention if it isn't till 1925, then I'll meet you all. Good luck to all till then.

Loyally yours in Mu Phi Epsilon,

GRACE SIMMONS COST.

LETTER FROM BULA RAY SHULL, BETA

New York, New York,

April 17, 1917.

My dear Sisters in Mu Phi:

It was such a surprise to receive a letter the other day from our Supreme Historian asking for a letter and it is with pleasure that I send a few words. I am so glad to note that Mu Phis of today have so systematized their work that even the smallest detail does not pass unnoticed. It is not only a sign of success but of true sisterhood!

The average period as an active member is short, too short, and when we go out from our chapter as teachers or professionals we have usually been forgotten or lost track of. But not so today; our thoughtful and unselfish sisters want to hear

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from us and it is a great step toward keeping alive the old enthusiasm, it makes you feel near, even though far away. Keep up your interest in the *alumnæ*, it is appreciated.

As a charter member of my chapter, my heart swells with pride when I peep in occasionally and see the splendid and noble work being done. It has far surpassed the dreams of the few who gathered together a few years ago and strove so patiently to make a chapter live and thrive in one of our greatest schools. Some of the *alumnæ* have married and established happy homes, others are still striving to bring fresh laurels to the feet of dear Mu Phi.

As for me, I am still one of the striving, not content with honors won thus far. At present I am studying in New York under a great teacher and doing concert work in and around New York.

My summers, except for a short rest at home, are spent touring in concert through the Southern States. Last season was a most successful one, when a beloved sister in Mu Phi and I toured a few of the states finishing in a joint concert with John Powell, the great pianist, in my home town.

It was a great event in my life. No other triumph, no matter how great, will mean more to me than this one. Having been born and raised there it was a great surprise and satisfaction to have thousands of your home people turn out and pay a good price to hear one of their own daughters.

I felt repaid for work thus far, but as yet the road seems long and narrow.

I watch eagerly each time for the TRIANGLE so that I might keep in touch with the doings of the sorority everywhere. This number will be particularly interesting and I hope all who have been called upon may respond. I feel sure they will. I send love and best wishes to all sisters in Mu Phi and three big cheers for dear old Mu Phi Epsilon!

Always faithfully,

BULA RAY SHULL, *Beta*.

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

LETTER FROM BLANCHE KUMMER, XI
18 Monte Avenue, Piedmont, California.

My dear Sisters:

I am happy to know that Mu Phi has not forgotten her "black sheep" way out west though, much to our regret, we have no chapters near to keep us in touch as you girls have.

California is golden with opportunities in every line, music not excepted; but so far conditions at the University of California have not been favorable to a music sorority. While at Stanford the number of girls is limited to five hundred and the instruction in music being scattered, my Alma Mater has not risen to her opportunities yet! Our best chance now is at the College of the Pacific where Mr. Allen, husband of our Esther Houk Allen, is dean and where we "big sisters" shall hope to welcome you some day! You are not to imagine, however, that we are not lovers of music here! How could we revel in such atmosphere, flowers, and scenes without music to express it all. I am warning you that some day your California chapters may make you hustle!

Sister Anna Baker asks us about ourselves. I'm a very busy head of a music department in Technical High School in Oakland. We have five hundred of the nineteen hundred that attend; the work is all elective and accredited on the same basis with all other academic subjects. We have five teachers and offer choral harmony, history, ear training, orchestration, and study of piano and all the instruments. Oakland has five high schools in which are twelve music teachers who can hardly keep up with the demand for music—so we add to our numbers each year, as everything here seems to stimulate the growth and love of music.

As to my personal work—I have had a church position in San Francisco and have been studying with Josiah Zuro. I have plans to come east for a year of study to see many of my Mu Phi sisters. We expect to entertain the National Association of Music Teachers here in March and if any of my sisters belong, I should be most happy to see them and help them to enjoy their visit to the utmost.

Best wishes for a splendid year to all my sisters in Mu Phi.
Your faithful Californiac,

BLANCHE KUMMER.

MU PHI EPSILON TRIANGLE

LETTER FROM CHARLOTTE ANDERSON, XI

Dear Mu Phi Epsilon:

In asking me to make a contribution to the May TRIANGLE, our Supreme Historian suggested that I write something of myself personally. I think I shall be obliged to take Sister Anna's advice, for I have been, during the past four months, a sort of a prisoner on an Indian reservation where the doings of the outside world touch us little. In a country rich with beauty and flourishing with tourists, yet have I not been a-touring. So I cannot describe my travels. Neither have I been here long enough to unfold any of the wonderful tales of romance and of adventure to which this desert country has given birth. These stories of Spanish grandees, of pious Mission Fathers, of early settlers and prospectors, of lost gold mines, and mysterious underground streams, fall gracefully only from the lips of some "native son" or of someone who has long known and loved this country with its legends and history.

Should I attempt to tell you a story of Southern California I should be sure to plant a cornfield or an elm tree in the shifting sands and shock your sense of the eternal fitness of things. So I shall not risk getting a Kansas prairie flavor into a California desert, but shall tell you just a bit about my own little world.

Sherman Institute is a government Indian school situated about six miles from Riverside. Our seven hundred students are housed, of course, in dormitories; the "Minnehaha," "Ramona Home" and "Tepee" for girls, and the "Hiawatha," "Alessandro Lodge" and "Wigwam" for boys. The employees live in cottages scattered about the place, and all the unmarried employees board together. As I told you, we are a little world to ourselves. The industrial side of education is emphasized for these children, so for their instruction we have carpenter, tailor, shoe, blacksmith, harness, bake shops, etc., greenhouse—everything a community needs. Gardening, agriculture, and domestic science and art seem to be regarded as especially important.

We even have our own church services and entertainments—and right there is where I am supposed to shine. I teach music

MU PHI EPSILON TRIANGLE

in the schoolrooms, direct all special programs, and play the piano for everything from dances to funerals. I played for a funeral only last Saturday. A little Hop boy, without relatives, died of tuberculosis and was buried from the school chapel.

I shall not go further into detail about my own work. Suffice it to say that by the time the Heavenly Maid has accomplished the pacification of the savage breast her charms are pretty well dissipated and her beauty gone. She seems a husky damsel suggestive of war whoop and tom-tom.

But even if I cannot accomplish artistic results with these wards of Uncle Sam, I am storing up experiences for future relating to my grandchildren about the winter fireside.

Tomorrow morning I rise before the lark and take thirty boys and girls whom I have been training, up to the top of Mt. Rubidoux to take part in the great Easter Sunrise service. With about three hundred others we shall sing *Lovely Appear* and *Unfold, Ye Portals*, from Gounod's *Redemption*.

Marcella Craft is to be the soloist. Many thousands of people will make the pilgrimage up the mountain "toiling upward in the night," and they will be rewarded by a beautifully impressive service, I am sure.

Riverside is a beautiful place. I quite agree with the enthusiastic tourist, who when she learned I was coming here remarked, "Well, it don't make no difference where you go, you won't find no place no prettier nowheres." To me the descriptions of scenery mean little, but when I look from my window I think of this valley and the rim of mountains surrounding it—as described by the words of a song I have lately been singing—"The purple mountain majesties above the fruited plain."

In closing let me extend the very warmest kind of a welcome to any Mu Phi who finds herself within hailing distance of Sherman Institute. Have no fear of Lo, the poor Indian. His tomahawks are beaten into plowshares and his feathers into dusters, and he appears as harmless as you or I.

With love to all, I am yours loyally in Mu Phi Epsilon,
CHARLOTTE LISLE ANDERSON.

Sherman Institute,
Riverside, California,
April 7, 1917.

MU PHI EPSILON TRIANGLE

LETTER FROM MARY SAVAGE, SIGMA
124 North Thirteenth Street,
Columbus, Mississippi.

Dear Sisters in Mu Phi Epsilon:

My wish has come true. For ever so long I have been wanting just this opportunity—this opportunity to write to “you all.” But now that I am writing I scarcely know what to write; but since I was told to say something—here it is.

This time last year I was teaching expression and studying voice and music in the state college which is located in my home town. Now I am attending that same college, and am working toward my literary degree. We have a splendid voice and music department; and I have often thought that it would be a fine thing if a chapter of Mu Phi Epsilon could be established here, but the legislature will not permit the establishing of sororities.

At present I am very much interested in art and Greek drama. The Greek drama class had planned to give the *Electra* of Euripides, in honor of the state teachers' association, which convenes here during the early part of May; but everything of that nature has given way to the establishing of the new schedule—the schedule of Red Cross and emergency courses. The girls are drilling twice a week in military tactics.

Now and then I slip away from my studies and indulge in a camp supper, as some of us did last week. We went up on the river bluff; and after we had toasted our bacon, and boiled the coffee, and our appetites were satisfied, we piled on more logs and to the light of a big blazing fire our fortunes were read from the cards. I am to have a legacy of money and real estate. Wonderful!! Don't think me cruel or heartless when I say wonderful—for I do not want anybody to die or anything of the kind. The wonderful part about it is that I was assured that the impossible was coming true. Just think what a wonderful voice I can have with “lots” of money to use to have it cultivated?

I have a suspicion that I have used all the space intended for me to use; but do let me mention the fact that the Russian Symphony Orchestra played in the college chapel on the afternoon and evening of the twelfth. Sidney Lanier says that “Music is Love in search of a word.” Music to me is the expression of emotions which are indefinable otherwise.

Bon Nuit, best wishes and good luck to everybody.

Lovingly yours in Mu Phi Epsilon,
MARY M. SAVAGE, *Sigma*.

MU PHI EPSILON TRIANGLE

Alumnae Notes

EAST

Rachel Andem Chase, Beta (Mrs. D. A.) is living at 55 Amdesden Street, Arlington, Massachusetts.

Mrs. Viola F. Rosenwald, Beta, has a daughter, born last December.

Beatrice Thomas Krause (Mrs. C. R.) was living in Detroit, Michigan, when last heard from. Many Beta girls will be interested to know that she is married.

News comes that Grace Malcom, Beta, is living in Los Angeles, California.

Carrie Talbot Bruce, Rho, was married in January to Mr. E. Earl Wagner, of Washington, D. C. They are residing at 14 Rhode Island Avenue, in the above city.

Rosetta Hirsch, Beta, has announced her engagement to Mr. Harold S. Weil, of Houston, Texas.

Margaret Gere, Beta, is teaching in Northampton, Massachusetts.

Lois Brader, Beta, is teaching in East Bank, West Virginia.

CENTRAL

Mrs. Emma P. Stewart has been touring New York State as an evangelistic singer. She is now at home in Dale, Indiana, teaching a large class of students.

Icy Cobb Violet has a little daughter born February 14. She resides in Fort Worth, Texas.

Orah Ashley Lamke has a little daughter, born April 20. Her home is Clayton, Missouri.

WEST

Elsa Corey Graham (Alpha), who was a missionary to South America some years ago, is now enjoying the quiet of her home in Globe, Arizona. She is doing some teaching.

Ellen Rowell, Pi, has announced her engagement to Mr. Fred McCleneghan. The wedding will take place April 21, 1917.

Maurine Gibson, Pi, who is now at Des Moines, Iowa, won the Iowa State prize in the State Columbia Record Contest.

Elaine Shelton, Theta, and Mr. Roy William Butts were married Saturday, February 10. They are now living in Lebanon, Missouri. The Theta alumnae presented them with the usual gift, Mu Phi Epsilon spoons.

Alumnæ Clubs

LETTER FROM ALPHA ALUMNÆ CLUB

As an alumnæ club, Alpha Alpha has just one important piece of news—Mary Pfau and Bertha Krehbiel have joined the club. We are very proud and happy to have them with us, for while the active chapter has lost two of her strongest members, the alumnæ club has thereby gained two strong and loyal Mu Phi girls who will help us to strengthen our club in every possible way.

Alpha Alpha Club meets at luncheon on the first Wednesday of each month from October to June at the different members' houses. After luncheon we have our business and musical program.

We enjoy these meetings more and more; and each time congratulate ourselves on having such a strong alumnæ club of loyal and enthusiastic Mu Phi girls.

This year we studied the Classic and Romantic Periods and modern music. The programs in purple with the monogram, M Φ E hand painted in gold on the cover, were very artistic.

As individual Mu Phis, we have other interesting news to tell.

PERSONALS

Alpha Alpha has an engagement to announce. It is that of Anna Marie Strait to Mr. Bascom Bounce Trotter, of Chicago. This is a real case of love at first sight, as Marie and Mr. Trotter only met last Christmas when he came to Cincinnati on business. We won't lose Marie, however, and we are glad, as they intend to make their home here in Cincinnati after their marriage.

Mary Pfau is soloist at the Unitarian Church, Avondale.

Natalie Myer is studying and is soloist at the Church of the Covenant.

Edith Mathews is teaching and studying piano.

Germania Kuehn, although the very busy mother of two little children, found time this winter to appear on some of the programs given by the Folk-lore Society.

I think this is all this time, so here's love to all the new girls and love to all the "old" from Alpha Alpha Alumnæ.

FANNY WINTERBOTTOM.

A LETTER FROM GAMMA GAMMA

At the first meeting of the year, our club decided to hold monthly business meetings at the sorority house and monthly musicales or social affairs at the homes of the various members. This has proved to be a very delightful plan.

We have learned what we could of the artists appearing during the year on the Choral Union series, their programs and, where it was possible, had their records on the victrola.

We have two musicales planned for the near future. One is to be devoted to *Aida* and the other to *The Dream of Gerontius*. Both of these operas are to be given at the May Festival and we desire to become as familiar with them as possible before that time.

We trust that the coming year will be even more profitable than the past year has been. With greetings to all from Gamma Gamma.

EVA SHAW MACKOY, *Secretary*.

GAMMA GAMMA

PERSONALS

Frances Seeley is attending the University of Michigan, is studying voice and piano, has a church position in Ypsilanti, and still has time to sing at many entertainments.

Ethel Slayton is back in Ann Arbor after a year spent in Chattanooga, Tennessee. She is taking the Public School Music course in the University School of Music.

Marie Avery Trumbull, who since her marriage has made her home in Ione, Washington, was here for a short visit at Christmas time. Many delightful social affairs were given in her honor. Since her return to her home, she has been taking an active part in musical entertainments. She assisted with a splendid program given in one of the churches Easter Sunday.

Myrtal C. Palmer, a former member of Gamma Chapter, spent a few days last fall visiting Mu Phi sisters and friends in Ann Arbor.

Grace Johnson of the University School of Music faculty spent her Christmas vacation in California. While there she sang at several musicales. She takes a very active part in the musical life of Ann Arbor. She is choir director of the

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Methodist Church choir, treasurer of the Matinée Musicale and also of the University School of Music Alumnae Association.

Helena Munn Redewell of Phoenix, Arizona, spent last summer in Ann Arbor and studied voice with Mr. Theodore Harrison during her stay.

Nell Brown is secretary of the University School of Music Alumnae Association. This association was recently established to aid worthy and talented students of music.

The active chapter have splendid recitals at the house every two weeks. We alumnae are glad to know that they are doing better work than ever before.

We are all looking forward to the May Festival with the following list of artists: Richard Keys Biggs, Giuseppe De Luca, Maude Fay, Amelita Galli-Curci, William Wade Hinshaw, Gustav Holmquist, Louise Homer, Lois M. Johnston, Morgan Kingston, Ethel Leginska, Giovanni Martinelli, Margarete Matzenauer, Christine Miller, Anna Schram Imig, Chase B. Sikes.

EPSILON ALUMNAE CLUB

SOCIAL EVENTS

Epsilon Alumnae Club sends greetings to the TRIANGLE and all alumnae sisters. This is the second year of the organization of our club. While the most of us are such busy home women now, that we are lost sight of in the big active world, our alumnae ship holds our friends and musical interests together. Our meetings are all social events. As we meet once a month, we do not have a program, just a good social time, but always have some music arranged by the hostess of the occasion, as there is plenty of good talent among us.

We feel that we have not done much in a big way. We have been so satisfied with our delightful little club, but we hope to "father" or "mother" a scholarship fund in the near future. A few of our members are doing active public work.

Mabel Hicks Brady is doing excellent work as soloist at First Congregational Church. This is the largest Protestant church in Toledo. She has had a very busy season, appearing in a number of oratorios and church musicales.



MRS. MABLE BRADY, of Epsilon Alumnae Club
Soloist, First Congregational Church, Toledo, Ohio



MRS. ALTA RALL BRADLEY, of Epsilon Alumnae Club
Pianist, in Public Concert Work

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Alta Rall Bradley is quite as popular as ever in public concert work. She assisted at a wonderful musical event in the Collingwood Presbyterian Church here on Easter Sunday. Alta has given recitals in Mansfield, Ashland, Shelby, Fremont, Bucyrus, and other larger towns in northern Ohio in the past year. Her press notices have been most flattering.

PERSONALS

Our first meeting of the year was held at Hortense Heintz's pretty home in Homewood Park.

Mrs. Frank Hick and Mrs. Linton Fallis have just returned from a winter in Florida.

We were glad to have Freda Adams, of Fremont, Ohio, with us at our last meeting. She is the guest of Georgia Blair, our president.

Ada Goodeman Greene was married in January and is now a member of the alumnae club.

Helen Dildine is both active and alumna. She brings us reports from the active chapter. This completes her tenth year as an "active" member.

There are rumors of Lucille Miller's engagement; formal announcement will be made later. She expects to spend the summer at Lakeside, Ohio.

Mrs. Bess Lane recently spent several weeks in Coffeyville, Kansas.

Miss Bess Cunningham has been contributing some excellent articles to the leading magazines. She has been chairman of the Civic League of the teachers' association promoting better movie pictures for the children.

Miss Bernice Swisher is anticipating a trip to the convention.

We are anticipating a picnic next month at Marie Whelan's beautiful "Up River Home."

There have been four new babies since the organization of our club. A daughter, Eleanore Louise, was born to Mrs. Florence Cramer in Houghton, Michigan. Since then she has returned to make Toledo her home. Mrs. Francis Hamlin has a son, Horace Carl. Mrs. Edith Killitts Smallman has a baby daughter, Edith Elizabeth. Mrs. Smallman has just moved to Barbertown, Ohio. The very latest arrival is a son, John, born to Mrs. Nellie Merrill Chesbrough.

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

TO THE ALUMNÆ

(The Seed)

Do you believe in fairies,
Whose magic, we are told,
Can touch the dross of earth
And turn it into gold?

I know a fairy story
And vouch that it is true
If you would care to listen
I'll tell it now to you.

A sower went forth one happy day
With a precious seed all hidden away.
The sower was gay and her manner airy
For the seed was magic—the sower a fairy.

She told no man of the small seed's worth
But traveled far over all the earth.
Of her mission and purpose no word would she say,
She was urged by many—with none would she stay.

She often listened to children at play.
Through windows she peeped—and went on her way
'Til she came at last where a city stood
And followed a street. It was Collingwood.

She found herself outside a hall
Where music eked through bricks in the wall.
She quietly entered the open door.
She rested—she knew her journey was o'er.

The hall was filled with many a maid,
Gay and laughing, demure and staid.
The fairy smiled at one maiden fair,
For now she must speak—her secret must share.

She beckoned her quietly, nodding her head,
To a corner she led her and whispering said

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"I've come many miles, oh friend so true,
I've brought a gift—I must leave it with you.

"'Tis a wonderful seed with magic power,
'Twill brighten the weariest, dreariest hour.
In Friendship's ground you must sow the seed,
'Twill flourish there with never a weed.

"And when from the seed, the plant has grown,
'Twill blossom with Harmony, purest in tone,
And a magic spell as of music sublime
'Twill breathe o'er a few—those who nurture its climb."

And then with a smile and a nod so gay
The fairy vanished completely away.
The maid with the seed was left alone
To ponder the words—words the sower had sown.

The seed was planted, as we well know,
And year by year it continued to grow.
Its blossoms were many, and many indeed
Were the joys that sprang from the tiny seed.

And now for the name of the fairy true,
Who is known to only a favored few
You may easily guess if you but half try—
Of course, she's no other than dear Mu Phi.

And perchance you would know what the magic seed—
Why that was our Epsilon as fate had decreed.
And the girls who planted the token so dear?—
Why they're the Alumnæ—so give them a cheer.

So—Here's to the Alumnæ!
They planted well the seed,
That grew in Toledo
Unvexed by a weed.

A toast to the Alumnæ!
Who nourished the seed,
For had it not been for them,
Where would *we* be—indeed?

BY BESS CUNNINGHAM of *Epsilon Alumnæ Club*.

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

News Item

HESTER DEASEY, *Beta*

(From *Emerson College Magazine*, May, 1917, Boston, Mass.)

The Thursday morning recital programs came to an interesting and artistic close in the Piano and Song recital by Miss Hester Deasey of Birmingham, Alabama.

Following the precedent established by the Allied Arts of Boston at the School of Technology in midwinter, Emerson College takes great pleasure in introducing to its dramatic circles a charming coworker from the New England Conservatory of Music.

Miss Deasey was a pupil of the late Carl Baermann, eminent pianist and composer.

Her voice studies have been under the direction of William Dunham of the New England Conservatory of Music. Miss Deasey also enjoys the distinction of being accompanist to George W. Chadwick, America's most celebrated composer.

In the following program Miss Deasey proved herself a brilliant pianist with a sympathetic touch, a forceful technique, and a poetical sense of interpretation rarely established in so young an artist.

The college has enjoyed her interpretative work upon several occasions in connection with the pantomime performances, when she improvised the music in accordance with the art form advocated by the true French mime.

The groups of songs were delightfully rendered.

HESTER DEASEY

(New England Conservatory of Music)

In Piano and Song Recital

I

Nocturne, G-Flat Major *Brassin*
Ballade *Rheinberger*
Perpetual Motion *MacDowell*

II

Dites Moi *Nevin*
Romance *Debussy*
Chant Hindou *Bemberg*



HESTER DEASEY, *Beta*

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III

Barcarole, G Major	<i>Rubinstein</i>
Barcarole, G Minor	
Concert Etude, F Minor	<i>Liszt</i>

IV

The Robin Sings in the Apple Tree	<i>MacDowell</i>
In the Woods	
Periwinkle Bay	<i>Chadwick</i>
The Bobolink	

MISS BLANCHE FLEMING, *Accompanist.*

Corrections

THE Editor wishes to correct a mistake which appeared under "Chapter Honoraries" in the February issue of the TRIANGLE. Marie Stone-Langston and Dorothy Johnstone-Baseler are Chapter Honorary Members of Omicron Chapter not Lambda as was printed in the above-mentioned issue.

The poem entitled "The Perfect Mu Phi Day," which was published in the February TRIANGLE, was written by Natalie Robinson, Alpha.

Concerning the February Issue

YOUR Editor is vastly pleased with the generous response to her call for material. It has come in promptly and in excellent condition. I wish to thank everyone who has contributed to the February issue. I am printing some extracts from letters which I have received. My vocabulary is too meager to voice my full appreciation of these letters but I thank the writers with all my heart for their stimulating commendation.

I think the February issue is splendid! I have read it from cover to cover already and enjoyed every bit of it.

This number is the most interesting, but the book is always a pleasure to me and I have yet to find fault with it.

Dear Sister: Congratulations on the new TRIANGLE. It is far superior to any we have had and shows a lot of work. If you keep the job, we'll soon have a first-class *Harper's Weekly*, *Atlantic Monthly*, or something better. Who knows?

"An enthusiast of the first-water variety."

We have enjoyed the last number of the TRIANGLE very much. I want to congratulate you on such a successful number, and thank you on the part of — Chapter for the work which its Editorship demands.

This copy in my opinion is one of the most interesting we have ever had.

Dear Sister: I want to commend you on the splendid edition of the TRIANGLE. It is a book brimful of good news from every quarter of our Union; and I must tell you that every one of the girls of — Chapter were greatly pleased and thoroughly enjoyed it.

Clippings

MYTH AND VALUE: THE MUSIC OF SPHERES

(From the *London Times*, October 14, 1916.)

THAT old, old fancy which poets have smiled upon and philosophers have not laughed at—is it sense, one asks, or nonsense? It looms out of the mist of antiquity as a belief in a heavenly harp whose seven strings are the seven plants. This is seized upon by the mathematician, who determines by the distances between the orbs the number of vibrations the strings must make. The musician then declares the scale which these form to be centered in a tonic, the central fire which feeds the universe of light. The heavens and the earth, cry the philosophers, were created to the tones of this harmony, "for even that vulgar and tavern-musick which makes one man merry, another mad, strikes in me a deep fit of devotion and a profound contemplation of the First Composer. There is something in it of Divinity more than the ear discovers; it is a hieroglyphical and shadowed lesson of the whole world and creatures of God; such a melody to the ear as the whole world, well understood, would afford to the understanding."

The value of a myth is in no way impaired by inaccuracy in its statement. That the harp only temporarily had seven strings and that the planets were always more than seven, though man did not know it, that a knowledge of the vibrations of the strings of the heavenly harp, however reckoned, could throw no light whatever on the heavenly music, which would depend entirely on how the notes of those strings were combined, that, again, by their central fire, the ancients thought not of the sun in the heavens, but of something at the center of the earth—none of these errors need impugn the truth of the myth.

The myth sets out the content of music as, in the words of the "Religio Medici," "a shadowed lesson of the whole world," and its purpose "to strike in me a profound contemplation." When Plato takes up the tale he affirms the content of music to be character—character in the soul of the man who produces it and in the soul of the man to whom it appeals. Different kinds of music expressed different characters. We would give

much to be able to feel what he felt as the "character" of this or that "mode"; but their mere notes, which we happen to know, are but little guide without the concrete melodies, which we do not. He tells us that we have to learn to read the world about us in order to understand what is good; and that it is the *μουσικός*, who has the eye or the ear for beauty, that is able to do this, and to discern self-control, and manliness, and all other good qualities and their opposites. The value of sight and hearing, he says, is that the soul may understand the visible and audible harmony of the world; and the great type of these was, for the Greek, the movement of the stars.

Succeeding ages have likewise asked the question, "What is the purpose of music?" Their answers, in which stress is variously laid on the ideas of unity, symmetry, truth, purity, power, sympathy, play, worship, and hope, seem, for the most part, to emphasize one or other aspect of the original myth. But there are two answers which in a sense reproduce it. When Leibnitz (who wrote just before Bach and Handel had explained the 17th century to itself) said that music was "counting performed by the mind without knowing that it is counting"—*arithmetica nescientis se numerare animi*—he was reinstating the harmony of numbers as the source of musical reason, though describing it as an act of feeling. And when Hegel (Beethoven's contemporary) said that sound was matter idealized so that it appears no longer as space but as time—when he regarded music as sublimating into a single point of time the things whose complete semblance painting, on the one hand, accepts in space, and poetry, on the other, discourses upon in the inner space and inner time of the ideas and feelings—he is not not the less employing the method of myth that the elements of his definition are abstract and not concrete. For myth is, in essence, a thought outlined by the master to which the disciple may devote all his intelligence, and benefit more by what he gives than by what he takes. With the ancients whose language is simple and direct myth takes the form of a striking picture, but its nature is not altered in the theory which portrays the more involved circumstances and outlook of modern life.

FRENCH FOLK-SONGS

As is well known, French opera was developed rather from the dance than from pure lyricism; and, as might be expected, this rhythmic dance element is very apparent in the popular songs, 6-8 being a favorite time. The Latin races seem somewhat different in this respect from the more heavily-moving Teutonic peoples. We do not find so many songs of the deep seriousness and pathos of "The oak and the ash and the bonny ivy-tree," or "Green Sleeves," which arise not from the dance, but from purely poetic impulse.

Somewhat analogous to the position of our "Summer is icumen in," though very different in spirit, is the ancient French song, "L'Homme armé." It belongs probably to the period between the eleventh and fourteenth centuries, and seems to have been originally a love-song uttering the grief of a girl whose lover has gone to the war. M. Weckerlin has a considerable discussion of the piece in the introduction to his book, and gives later on a set of verses which he discovered in an ancient song-book, and which seems to belong to this tune. It has been treated and made the subject of masses, etc., by numbers of composers, among them Joannes Tinctor, Josquin des Prés, Carissimi and Palestrina.

The song "Vive Henri IV" has a certain sturdiness and dignity. It is an ancient melody that owes its present popularity to its having been used in an opera in 1774. The tune existed before Henry IV (1553-1610), but was then called "Air de Cassandre."

The "Nöels" are a body of songs dealing with the various legends connected with the Nativity; and many of them have considerable idyllic charm. Unfortunately the airs are often used for various sets of words indifferently and are not all genuine folk-songs; the origin of some, moreover, is lost in the mists of the Middle Ages.

When we get to the Revolution we are on firmer ground. "La Marseillaise," as is well-known, was written by Rouget de Lisle. Its construction shows the hand of the amateur in the long series of awkward half-closes, but some of the phrases have superb spirit; and its popularity has been so enormous that it may fairly be included among folk-songs. "Ca ira," too, may fairly enter the ranks. It was a Carillon, by Bécourt,

adapted to fresh verses by a man named Ladret, a brawler who shouted songs and scraped the fiddle on the Pont Neuf, in Paris. The tune has a *verve* and swing which made it admirable for its purpose in one way, though the extreme height of the latter part makes it difficult to sing as a whole. Its ferocity is shared by the "Carmagnole" (written about July, 1792), which has something of the lissome grace of a tigress; and by "Les San-cuolettes." These tunes are not great: they have not stern strength, but their dance-rhythms, combined with their sanguinary words, give them a peculiar and striking effect. "Le Chant due Départ" (Méhul's music) is a song for the departure of the armies of the Republic. It ranks in France next to "La Marseillaise," but it does not seem to be very strong. Still more marked is the weakness of "Veillons au Salut de l'Empire." The piece dates from the end of 1791. Two other songs of this type are "Le Chant des Girondins" and "Le Reveil du Peuple," neither of them, I think, quite free from the reproach of banality. The "Hymne à l'Être suprême" (words by Desorgues, music by Gossec), which was written in honor of the deity erected by Robespierre, "the sea-green incorruptible," though largely used for a time is not really folk-song, and may here be left aside.—*London Musical Opinion*.

MUSIC PRINTING IN THE SIXTEENTH CENTURY

The first attempt at music printing is seen in the "Mainz Psalter," produced in 1457; a copy is in the British Museum. It was imperfect in its process, inasmuch as only the four lines of the stave in use are printed and the notes are put in by hand. A more complete example is Gerson's *Collectorium super Magnificat*, issued at Esslingen in 1473; the notes here are printed from type, the music lines added later. But in 1481 a Missal was issued at Wurtberg where it seems lines and notes were printed together; such was also done by Veglin of Augsburg in 1507. From Italy, in 1480, came the notable treatise *Theoreticum opus Musicae*, by Gaforius; in 1502 appeared a later edition, Niger's *Gramatica brevis*, lines and notes printed simultaneously. This appeared under the direction of Petrucci, to whom, in 1498, the Municipality of Venice granted a patent for the sole right of printing music in many parts for singing,

organ and lute. The Italian printers were to the fore in the excellent specimens of music printing they turned out. Petrucci used moveable type for his productions. In 1511 was produced at Basle the first book on music containing pictures of instruments and a good deal about the art itself, with instructions for performance.—*Opera Magazine*.

THE RELATION OF WORDS TO MUSIC

In the old days music and elocution were sisters, oratory was a song, or, at least chanting. Cicero gave his glowing speeches with a slave beside him who sounded a pitch pipe if the orator became sharp or flat from the key fitted to his subject.

The most beautiful passages in the Old Testament were songs; plain and melodic folk-songs. In the Orient today almost all the chief music is either bridal or funeral music. The Song of Solomon is a whole book of bridal songs in the ancient popular vein. The Lamentations of Jeremiah are an entire set of funeral songs in the same popular manner. In Isaiah, the prophet (chapter 5, verse 1), begins a glowing vintage song, and then suddenly changes to a funeral lay. All these prophets—Jeremiah, Isaiah, Habakkuk, Amos, etc.—combined oratory with song. The more the pity that in these modern days the two arts have been estranged, almost divorced. The singer today, especially in America, places the value of the music far above the value of the words; a grave mistake, which Wagner tried to rectify. *Three Arts Club Journal*.

THE SONGS OF GRIEG

Amongst the song-writers of the world Grieg must always be entitled to a foremost place. His genius was of a special lyric quality, and his gift of melody, his striking originality, the keenness of his appreciation of fine poetry, and his novel and fascinating harmonies, are all qualities that ensure his supremacy in the art of song writing. His place amongst the first half dozen song-writers of all countries is not to be disputed. He takes rank with Schubert, the father of modern song writing, Schumann, Franz, Brahms and Hugo Wolf. Comparisons are traditionally dangerous, and choice must always be a matter in which individual temperament rather

than scientific criticism holds sway, but I think it would be generally admitted that even if each of the composers mentioned has written one or more songs that are finer than any of Grieg's, it will not be disputed that in the average level of successful attainment none reached a higher standard than the Scandinavian composer.

His output of songs also is by no means small, the songs for a solo voice with a piano accompaniment amounting to about a hundred and forty, whilst in addition to these there are songs for one or more voices with chorus and orchestral accompaniment.

Some little confusion is excusable on account of the extraordinary way the songs have been published, partly in Albums containing twelve songs each of various opus numbers, two of which (the two *Solveig* Songs) are from the *Peer Gynt* music, and two others, *The Princess* and *The Odalisque*, have no opus number, and partly in sets of four or more songs under their proper opus number.

As a result, some of the finest songs that are not in the Albums have been overlooked.

This peculiar system of arrangement renders the chronological study of Grieg's development as a song writer a little difficult, but it is not of much importance, for, with the exception of the four songs forming Opus 2, which were written when Grieg was still under the academic influence of Leipsic, the songs of his early, middle and later years are of very equal merit as regards melodic beauty and inspiration.—*Opera Magazine*.

PARISIAN STREET MUSIC TEACHERS

The musical missionaries are not found in cultured Paris, but in the crowded quarters of vagabond Paris.

To reach this we must go to the Latin quarter, and here we come across a narrow cobbled street at no great distance from the Panthéon. This spot is seen at its busiest on Sunday, for that is the great marketing day when all do their shopping. There is a clamour and babel of many voices proclaiming their wares in incredibly nasal tones. All manner of things are for sale—meat, fruit, fried potatoes, round cheeses cut like a cake, and cooked snails, large and green.

A little further on there is a crowd of people grouped round a doorway which stands a few yards back from the street. A woman is singing and two men are accompanying her quite cleverly on a mandolin and guitar. The woman has a number of copies of the song, and after each verse she tries to sell them at three sous each. Several of the onlookers have already bought the song and are intently studying it as she sings—evidently they are learning it. One of the men beckons these students to the front, where they will be close to the singer, and as the song proceeds one by one they join in, till all who have the copies can sing it. The instructor only calculates to teach one song at each time. Next week she will come with a different song and a stock of copies which she will dispose of in the same way. As for the songs themselves, it must be confessed they are poor stuff culled from music-hall or some such source.

But given a love of any sort of music, a taste for *good* music can be cultivated. And does this love for music exist? It would seem that it does, for the work of teaching songs as a means of livelihood goes on all over Paris, and if there were no demand for the songs there would be no supply.—*The Music Student*.

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

VOICE—

- (a) Eldorado *Stillman-Kelley*
 (b) Battle Cry *Paul Bliss*
 (c) Bay Leaves *George Leighton*
 FRANK LOEWE, Accompanied by MR. LEIGHTON

VIOLIN DUET—

- En Berceau *Saar*
 LIZETTE LINNEMANN, NELL GALLEGHER

CHORUS—

- (a) Mandolins and Moonlight }
 (b) A Gypsy Band of Dreams } Paul Bliss

(Solo Quartette)

SIDONA SMITH MARY PFAU
 KATHRYN STERLING LILLIAN HYDE
 FRANCIS PAYNE and ALMA FINDLEY, Accompanistes
 WEBER PIANO

CHORUS

EMMA COLEMAN
 ALMA GEISER
 CLARA GINN
 IDA LEE
 SIDONA SMITH
 ANNA VON UNRUH
 RUTH SCOTT

GLADYS ERVIN
 ALMA FINDLEY
 IRENE COOPER
 TILLIE HAHN
 KATHRYN STERLING
 MRS. SAAR
 MARY PFAU

BERTHA KREHBIEL
 EDNA INNES
 FRANCES PAYNE
 LILLIAN HYDE
 INEZ HARVOUT
 PAULINE CRUMB
 LUCILLE EILERS

Next month we are planning an open musical meeting at the home of Kathryn Sterling and Alma Sterling-Findley. The program will be devoted almost entirely to organ numbers, making use of the beautiful pipe organ of which the Sterling home boasts.

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

Alpha sends greetings to all her sisters in Mu Phi.

Loyally yours,
 EMMA K. COLEMAN, *Historian for Alpha.*

BETA CHAPTER LETTER

Dear Sisters in Mu Phi:

Beta Chapter sends a heart full of love to all active members of our beloved sisterhood. We are nearing the close of a very busy and successful year but we feel there is much to be accomplished yet, before it is time for rest and recreation.

Alice Allen, assisted by Ignace Nowicki, the violinist, gave a recital in Recital Hall on March 19. Her numbers included:

Sonata in A Major for Piano and Violin *Faure*
 Ballade in G Minor
 Intermezzi in B Minor op. 119 no. 1
 in C Major op. 119 no. 3
 in E Major op. 116 no. 6
 Rhapsody in B Minor *Brahms*
 Prelude in G Minor *Rachmaninoff*
 Two Pierrot Pieces a. Lento
 b. Allegro *Cyril Scott*
 Etude in F Minor *Liszt*

The program was splendidly given and only criticisms of the highest praise were given to our talented sister.

On March 26 Beta formally initiated Mrs. Laura Littlefield, of whom you have all previously heard, and Mlle. Renée Longy. The impressive "White Room" service was used and after the ceremony an informal musical was given. The following program was presented:

Piano—
 Liszt *Lieberstraum, No. 2*
 Grieg *Aus dem Volksleben*
 (first movement)

Evelyn Abney

Voice—
 Tuscan Folk-song (Duets)
 Elsbeth Jones
 Sarah Oakes

Piano—
 Cyril Scott—Two "Pierrot" Pieces
 a. Lento
 b. Allegro
 Alice Allen.

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Voice—

Arthur Foote—Tranquillity
Hoismann—Bird of the Wilderness
Kathleen Cook

On March 16 several Mu Phis performed in Advanced Students' Concert given in Jordon Hall. Clara Larsen played Schumann-Davidsbundler, Nos. 1, 2, 3, 4, 14, 15. Her performance was artistic and she deserves the best praise for her commendable work. Ora Larthard played the violincello obligato to the Bach aria, *My Heart Ever Faithful, Sing Praises*. Ada Chadwick played in the numbers performed by twenty-seven violin students under the direction of Mr. Gruenberg of the faculty.

In Hellenic Show to be given by the members of the Hellenic Society of the New England Conservatory, Elsbeth Jones has the leading rôle. The opera to be given is *Romeo and Juliette* and Enid Howland and Kathleen Cook also have solo parts.

Sarah Oakes, vice-president of our chapter, has announced her engagement to Mr. Raymond Stout. The wedding is to be in September in Boise City, Idaho, her home city.

GAMMA CHAPTER LETTER

It is with mingled feelings of sadness, regret, and happy memories that we of Gamma Chapter, and especially we seniors, realize that the year of 1916-1917 is almost spent. When we look back over the events of this year, we find that it has been a busy one and a very prosperous and pleasant one, too.

We felt rather handicapped last October when so many of our old girls did not return to us for various reasons, but the new members have filled those vacancies most admirably, of whom all have fulfilled the requisites of true and loyal Mu Phis and of whom we feel very proud.

Our plan to have a musicale every two weeks has been carried out except for a few weeks' intermission when we were forced to entertain a rather unwelcome guest, scarlet fever. For this same reason plans for a Japanese operetta were interrupted and could not be carried out later.

Perhaps some of our musical programs will be of interest to the readers.

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

Paper on Early Eighteenth Century Music		<i>Kathryn Koonsman</i>
His Lullaby		<i>Carrie Jacobs Bond</i>
Gavotte (D Minor)	Wilda Hunt	<i>Bach</i>
Happy Song	Edith Staebler	<i>Terese Del Rieqo</i>
Two Roses		<i>Hallet Gilbert</i>
Pasterale with Variations	Emma Knoepp	<i>Mozart</i>
Die Post	Beulah Brooks	<i>Shubert</i>
Sachen und Weinen	Mrs. Luther	<i>Shubert</i>
Moments Musicians (No. 3)		<i>Poldini</i>
Japanese Etude	Dorothy Wines	<i>Vienna Popular Song</i>
The Old Refrain		<i>Biemer</i>
The Fairy Pipers	Florence Paddack	
	Accompaniments by Nell Brown of Gamma	
	<i>Christmas Musicale</i>	
The Other Wise Man	Bernice Borden	<i>Van Dyke</i>
Little Town of Bethlehem	Florence Paddack	<i>Spross</i>
	Neva Nelson—violin obligato	
Norwegian Bridal Procession	Olive McLouth	<i>Grieg</i>
Virgin's Lullaby	Dorothy Paton	<i>Buck</i>
Christmas Legend	Mildred Hatch	
Hail Ye Tyme of Holidays	Margarite Walker	<i>Branscombe</i>
Fairy Queen	Florence Walker and Jessie Kistler	<i>Jackson</i>
Brownies		<i>Komgold</i>
Waltz C# Minor	Dorothy Wines	<i>Chopin</i>
	Alice Hall	
Paper on Seventeenth Century Music	<i>Freshman Musicale</i>	
Girl with Flaxen Hair	Edith Staebler	<i>Debussy</i>
Waltz	Florence Walker	<i>Schütt</i>
Minuet	Floy Petrie (saxaphone)	<i>Essech</i>

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Pluck This Little Flower		Ronald
	Margarite Walker	
Berceuse		Jocelyn
	Frances Wrigley	
Dies Abends		Schumman
	Helen Blain	
Wiegendlied		Brahms
	Mildred Van Amberg	
Ye Banks and Braes of Bonnie Doon		violin duet
	Myrtle Renau and Neva Nelson	
Murmuring Zephyrs		Niemend
	Jessie Kistler	
	<i>Sunday Musicale</i> , February 18, 1917	
Come Sing to Me		Jack Thompson
	Emma Knoepp and Dorothy Paton	
The Butterfly		Grieg
	Edith Staebler	
The Good Shepherd		Vandewater
	Mildred Van Amberg	
Dainty March		Poldini
	Olive McLouth	
The Secret		Scott
The Star		Rogers
	Mrs. Luther	
Arabesque		Debussy
March Wind		McDowell
	Dorothy Wines	
	<i>March Musicale</i> , Sunday, March 25	
I Hear a Thrush at Eve		Cadman
	Frances Seeley	
To Spring		Grieg
	Edith Staebler	
Thy Will Be Done		Oley Speaks
	Dorothy Paton	
Hark, Hark, the Lark		Shubert
	Olive McLouth	
Concert Etude		McDowell
	Dorothy Wines	

The Choral Union series have been very good this year, but the summation of the musical activities comes with the May Festival, which promises to be exceptionally fine.

One of the artists is Ethel Leginska, a Delta honorary, and we are expecting that some of our sisters from Delta Chapter will attend some of the concerts.

Gamma has been active socially as well as musically, the social activities consisting of many rushing parties and teas, the biggest event of the year being our formal party, which was

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held February 23 at Packard Academy. Purple and white of Mu Phi were used extensively in the decorations and every participant had a most enjoyable time.

Just now we are very busy planning and preparing for spring initiations to take place Saturday, April 21. The initiation will be followed by a banquet at Mack's Tearoom, after which we are to have a dancing party at the lovely new home of Floy Petrie. The initiates are Margaret Shirley Mallette, Nelle Marie Durfee, Emily Louise Yanson, Gula Welsh, and Agnes Regan, all of whom are very talented and whom we feel fortunate to have as sisters in Mu Phi.

The program for the banquet, which is as follows, may be of interest:

Toastmistress		Bernice Borden
Song— <i>Mu Phi Epsilon</i>		
	Sorority	
Toast to Freshmen	Floy Petrie	
Etude de Concert		MacDowell
	Olive McLouth	
Mu—Music, Mid-point of Mutual Measurement		
	Nelle Marie Durfee	
Violin Duet— <i>A Spring Morning</i>		Lacombe
	Neva Nelson	
	Myrtle Renau	
Phi—Friendship, Fundamental Functioning Factor		
	Margaret Shirley Mallette	
Where My Caravan Has Rested		Lohr
The Wild Bird		Margery Cook
	Florence Paddack	
Epsilon—Harmony, Exquisite, Eternal Equation		
	Emily Louise Yanson	
Gavotte		Gluck-Brahms
March a la Lurque		Beethoven-Rubenstein
	Dorothy Phoebe Wines	
Whispering Hope		Hawthorne
	Emma Knoepp, soprano	
	Dorothy Paton, contralto	
Mu Phi Epsilon		Harmonious Combinations
	Gula Welsh	
Song		Triangle
	Sorority	

RUTH MERRIMAN, *Historian*.

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DELTA CHAPTER LETTER

Dear Sisters:

During these strenuous days when all our minds have been filled with the desire to be of service to our country and the realization of a world war, sorority activities have been few, and so, dear sisters, I have little to report with the exception of our concerts. Several of our girls are studying to be Red Cross nurses and many others are soliciting members for the Red Cross.

Our last musicale for Mu Phis and their guests was given at the home of Grace Rink on January 29. We gave the following program:

1. Piano
Prelude *Stojowsky*
Eva McCurdy
2. Voice
 - a. Boat Song *Ware*
 - b. Wind Song *Rogers*
 - c. Song of the Persian Captive *Daniels*
Mrs. Fitzgerald
3. Reading
Various Views of the Pilkington Musical
Mildred Schafer
4. Violin
 - a. Spanish Dance *Granados-Kreisler*
 - b. Moment Musical *Shubert-Kreisler*
 - c. Tambourin *Rameau-Kreisler*
Marion Peck
5. Song
I Love and the World is Mine *Manney*
Mrs. Fitzgerald
6. Piano
Nocturne, F Sharp Major *Chopin*
Helen Fitzsimmons

Delta's annual formal concert was given April 16 at the Detroit Woman's Federation Building, an admission of fifty cents being charged this year.

The Twentieth Century Club of Detroit invited Delta Chapter to one of their meetings. Five of our girls gave the entire program.

Our only social meetings were held at the homes of Thelma Harris and Florence Maisonville, Delta Delta.

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We are pleased to hear of the engagement of our president, Hattie Elliot, to Frank Jerow.

Loyally,
MARION PECK, *Historian.*

EPSILON CHAPTER LETTER

Though this is the first Epsilon letter of the year, I assure you Epsilon has not been asleep. Indeed, we have had the usual number of social stunts and meetings.

The first "get-together" meeting of the year was a card party in the sorority room of the conservatory.

The most novel party was the one given Halloween at Toledo Beach at the Werdehoff Cottage. We were met at the car by some "ghosts" and guided by candle-light to the cottage down on the shore of old Lake Erie. Then we had a most hilarious evening playing Halloween games and telling fortunes.

On Founders' Day the chapter had a tea at Clara von Nostitz' inviting all the alumnae and some rushees as guests. A delightful musical program was given.

January 30, 1917, the annual initiation was held when the following girls took the vows of Mu Phi Epsilon: Grace Mahr, Hilda Heath, Ruth Mealand, Helen Wright, and Margaret Burleigh. The initiation in the sorority room was followed by a dinner of forty covers at the Women's Building. The favors were bunches of violets and sweet peas. All the girls looked their sweetest and prettiest and the initiates were quite equal to the impromptu five-minute toasts required of them.

A valentine party was given on the evening of February 12 in the sorority room.

Friday afternoon, March 23, a tea was given at the home of Clara von Nostitz, our guests being the Wadsworth Stock Company who are now playing in Toledo. All enjoyed the "punch" and the fine musical program.

This was followed a week later by a box party at the Palace Theater to see the company play *The Fight*, a very good performance. Since then the girls have been regular attendants of stock productions.

On Thursday evening, April 26, 1917, the Epsilon Chapter will give their annual spring concert at the Collingwood Hall

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of the conservatory. Over five hundred invitations have been sent out and the following program will be rendered:

Silhouettes (For two pianos)		<i>Arensky</i>
Le Savant		
La Coquette		
La Danseuse		
Clara von Nostitz and Mabel Thompson		
Elegie		<i>Massenet</i>
The Lark Now Leaves His Watery Nest		<i>Parker</i>
Die Junge Nonne		<i>Shubert</i>
	Grace Mahr	
Reverie		<i>Vieuxtempo</i>
Zingaresca		<i>Ellerton</i>
	Margaret Burleigh	
O Sleep Why Dost Thou Leave Me		<i>Handel</i>
The Spinner		<i>Mozart</i>
Maidens, Remember		<i>Weckerlein</i>
I've Been Roaming		<i>Chas. Edw. Horn</i>
	Dorothy Elton	
Prelude		<i>Schütt</i>
Berceuse		<i>Chopin</i>
Les Sylvans		<i>Chaminade</i>
	Helen Wright	
The Gypsies		<i>Brahms</i>
O Lovely Night		<i>Ronald</i>
	Dorothy Elton and Grace Mahr	
Obligato for two violins		
	Margaret Burleigh and Florence Cutler	
	Accompanist—Clara von Nostitz	

All the monthly programs this year have been especially interesting. Perhaps the Mu Phis would like to see some of them. Here they are:

	<i>October</i>	Nature Music
Paper—Nature in Music		
	Mabel Thompson	<i>MacDowell</i>
Starlight		<i>Debussy</i>
Clare de Lune		<i>MacDowell</i>
To the Sea		
	Clara von Nostitz	
The Wood Pigeon		<i>Lisa Lehmann</i>
The Owlets		<i>Lisa Lehmann</i>
	Dorothy Elton	
	<hr/>	
	<i>November</i>	Dance Music
Paper—The Idealized Dance in Music		
	Augusta Johnson	

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

Gavotte and Musette		<i>D'Albert</i>
	Mabel Thompson	
Waltz Op. 34 No. 1		<i>Chopin</i>
	Edna Werdehoff	
Gavotte		<i>Gluck-Brahms</i>
	Guyneth Freed	
	<hr/>	
	<i>December</i>	Christmas Music
Paper—Christmas Music		
	Daisy Caves	
Holy Night		
	Grace Mahr	
Night before Christmas		
Christmas		<i>Tschaikowsky</i>
	Ruth Newman	
Life Has Sent Me Many Roses		<i>Lohr</i>
	Grace Mahr	
Nutcracker and the Mouse King Suite		<i>Reinecke</i>
Reading—Mabel Thompson		
Piano—Eugenia Gleason and Edna Werdehoff		
	<hr/>	
	<i>January</i>	Fairy Music
Paper—Fairy Music		
	Helen Dildine	
Snow-white		<i>Bendel</i>
	Clara von Nostitz	
The Elf and the Dormouse		<i>Colburn</i>
Blue Bell		<i>MacDowell</i>
	Dorothy Elton	
Cradle Song		<i>Nevin</i>
Shepherd's Tale		<i>Nevin</i>
	Guyneth Freed	
Souvenir		<i>Drdla</i>
	Sopheonia Luce	
Forgotten Fairy Tales		<i>MacDowell</i>
	Clara von Nostitz	
	<hr/>	
	<i>February</i>	
Paper—My Musical Career		
	Bess Schauss	
Marche Grotesque		<i>Sinding</i>
	Ruth Mealand	
Nonsense Songs		<i>Margaret Lang</i>
	Dorothy Elton	
Humorous Variations		<i>Siegfried Ocho</i>
	Mabel Thompson	
Not Really		<i>Novella</i>
	Grace Mahr	

MU PHI EPSILON TRIANGLE

Jegunde Suite		<i>Schytté</i>
	Toy Symphony Orchestra	
<hr/>		
<i>March</i>		Oriental Music
Paper—Oriental Music	Hilda Heath	
Japanese Melodies	Clara von Nostitz	<i>Copellen</i>
Interniede Arabe	Margaret Burleigh	<i>Kramer</i>
Fan Waltz		<i>Poldini</i>
Japanese Etude	Ruth Ingersoll	<i>Poldini</i>
Oriental	Florence Cutler	
Poems, Op. 41	Ruth Newman	<i>Arthur Foote</i>

We have several things planned for next year that are quite different from anything yet attempted by our chapter, and we hope to be able to tell you about it in the fall.

Epsilon girls wish each and every one of the Mu Phis a happy and restful summer vacation.

Yours most loyally,
HELEN G. DILDINE, *Historian*.

RECITAL

GIVEN BY

THETA CHAPTER
MU PHI EPSILON

TUESDAY EVENING, THE TWENTY-FOURTH OF APRIL

AT EIGHT-FIFTEEN O'CLOCK
KINGSHIGHWAY PRESBYTERIAN CHURCH

Program

Piano	March Slave	<i>Tschaikowsky</i>
	MISS FLORENCE LEVERING	MISS VIOLA REITTER
	MISS GENEVIEVE LANDRY	MISS EMMA RUTLEDGE
Piano	Polonaise in C Sharp Minor	<i>Chopin</i>
	MISS BERNICE MILES	

MU PHI EPSILON TRIANGLE

Vocal		
<i>a</i>	The Star	<i>Rogers</i>
<i>b</i>	The Wind	<i>Spross</i>
	MISS MARIETTA SCHUMACHER	
Piano	Caprice Espagnol	<i>Moskowski</i>
	MISS EMOGENE LOCKETT	
Violin	Souvenir	<i>Alberto Randegger</i>
	MISS JESSIE M. TAIT	
Piano	Ballade in A Flat	<i>Chopin</i>
	MISS NAN BYRNES	
Vocal		
<i>a</i>	Time's Garden	<i>Thomas</i>
<i>b</i>	Sweetheart Sigh No More	<i>C. Fonteyne Manney</i>
	MISS LILLIAN HAWLEY	
	Violin Obligato	
	MISS JESSIE M. TAIT	
Piano	The Wedding March and Elfin Chorus from Mendelssohn's Midsummer Night's Dream	<i>Liszt</i>
	MISS KATHERINE CARMICHAEL	
Organ	Concert Overture in C Minor	<i>Hollins</i>
	MISS LOLA ENGLAND (<i>Baldwin Piano Used</i>)	

THETA CHAPTER LETTER

Bernice Miles and Imogene Lockett were initiated February 24 at Genevieve Landry's. A large number attended, both active and alumnae members. After the initiation a delightful luncheon was served.

We have entertained our rushees in various ways, one affair being at the home of Bernice Miles. We expect to initiate three more girls April 25 with an outing on the Meramec River.

Lola England has a new organ position. She is now playing at the Centenary Methodist Church, one of the largest downtown churches.

Nan Byrnes is organist and choir director of St. Rose Church.

Lillian Hawley and Katherine Carmichael are both singing in the quartet of West Presbyterian Church. Lillian gave a pupils' recital in March.

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

Florence Levering is singing at Holy Communion Church. April 13 Roxielette Taylor gave her pupils' recital at the Cabanne Branch Library.

Maurine Gibson of Des Moines, an alumna of Xi, went through St. Louis. Roxielette and Genevieve met her at the station and had a short visit.

Icy Cobb Violet, of Fort Worth, Texas, an alumna member, was home for a visit this winter.

Theta Chapter gives a recital Tuesday evening, April 24, at the Kingshighway Presbyterian Church.

IOTA ALPHA CHAPTER LETTER

April 18.

Dear Sisters:

When I took out my notebook just now for the memoranda I try to keep for my chapter letter, I was struck with how little I had to write about, yet the past three months have seemed so busy for everyone, too!

We have all been in the shadow for many weeks cast by the tremendous sorrow that has come to our dear Mrs. Fox, who within the space of a few days lost her husband and son. We all sensed keenly her long weeks of anxiety before her loss, and now her wonderful bravery is a marvel, whether you meet her in her home or her studio. Now the war is really upon us, there is martial music in the air and it is time for only serious things.

Our programs are all over but one, and the last one, "Women Composers" was most interesting, and especially so as the compositions of two of our members were featured, Wally Heymar George and Alice Brown Stout, as well as one from the pen of our chapter honorary, Laura Drake Harris. One of Alice Stout's songs was a lovely setting of one of Mrs. Fox's poems. The people continue to flock to our musicales in such numbers that next year we will be obliged to use the large concert hall of the college.

Our two spring brides continue to be fêted and our most important social affair of the year was a concert and dance given on the twelfth of April which was a brilliantly successful affair. Our charity programs come this month and next as the girls are beginning to have more time as the season

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closes to give toward making them a success. Our scholarship fund this year is for piano, and in my next letter I shall be able to tell you more of interest about the results and plans.

Minnie Cedargreen Jernberg has a boy born the early part of April and our popular alumna, Marjorie Hannigan Kramer, became the distinguished mother of her third child Easter Sunday. Both boys, so you see Iota Alpha is doing her share for "Uncle Sam."

My other letters have been such long ones that I am sure you'll be relieved to see Iota Alpha's "say-so" all on one page for once.

Faithfully yours,
HELEN ABBOTT BEIFELD, *Historian.*

KAPPA CHAPTER LETTER

Dear Girls:

Spring greetings from Kappa! What with the Suffrage Bill passed, state wide prohibition and tornadoes, we Hoosiers have had a busy, exciting time, but now with this dark shadow of war hovering over us, we are not in an especially frivolous or socially festive mood, so I will not have much to tell you along those lines.

We have been continuing our program on "Music in America" and find it most interesting; we have found among other things that we have no true American national, patriotic song, and that it is up to some musical soul to compose one, and what better time than the present crisis for a Mu Phi to be inspired and give something noble to her country.

There is one festivity I can tell you about—our spring guest day. Elsa Reyer offered her home for the occasion, and we decided to have a noon luncheon, followed by a musical program in the afternoon. All the girls brought their culinary specialties to grace the festal board and it was a beautiful "board" too; the loveliest masses of lavender sweet peas, wonderful hand-decorated salads and hand-tinted candies! "Oh, I assure you it was a verra swell affair" as our friend Lauder says, and truly things looked lovely and tasted more lovely. We had scads of fun and a delightful program. By the way, I think I'll send the program; it was such a varied one and especially pleasing:

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Voice—Dawn	<i>Guyde Hardelot</i>
Obstination	<i>Fontenailles</i>
A Birthday	<i>Woodman</i>
Mrs. Florence Sellery	
Piano—Two Preludes	<i>Chopin</i>
Cantique d' Amour	<i>Liszt</i>
Mrs. Kenneth Rose	
Voice—Cry of Rachel	<i>Mary Turner Salter</i>
Temple Bells	<i>Finden</i>
Asel Spellman	
Violin—Andantino	<i>Kreisler</i>
Berceuse	<i>Jahrenfelt</i>
Henrietta Kothe	
Harp—Minstrel's Lament	<i>John Thomas</i>
Music Box	<i>Thirteenth Century</i>
Priere	<i>Hasselmann</i>
Franc Wilhite Webber	

Now let me think what news I have to bring—oh, yes, we have a new M Φ E niece, Lucille Shields Hoss has a wee daughter, she has a wonderful voice and seems to know how to use it; no doubt she is a budding Schumann-Heink. Our girls are all taking up Red Cross work. Lois Carey and Margaret Gregorie talk of nothing but thermometers, clinics, bandages, etc.; they are so infatuated with their nursing courses, and here I am back where I started—talking war!

But now, forgetting war and speaking musically, Kappa feels very proud of her season. Every big local musical event has had some of our girls on the program, the closing musicales of the several musical clubs are being given and it is quite gratifying to Kappa to note the number of Mu Phi's performing. "Mercie!" I almost forgot our June bride, it's a secret though at present writing. No one of Kappa knows it but myself and—the bride, so keep it "under your hat." Martha Harvey (I guess you Sigma girls remember her) is going to take unto herself a husband, namely, one Robert King, also a fraternity man, a Sigma Alpha Epsilon. She isn't going to leave us though, so I know Kappa will not forbid the banns.

I think a wedding is rather a pleasing finale to an otherwise humdrum letter, so to the tune of *Here Comes the Bride* I'll march to the postoffice to get this off in time.

Yours in M Φ E,
MABEL WHEELER MORGAN,
Historian Kappa Chapter.



LAMBDA CHAPTER

MU PHI EPSILON TRIANGLE

LAMBDA CHAPTER LETTER

Dear Mu Phi Sisters:

How swiftly the time has passed! It seems but a moment ago that I was telling you how busily we were planning for the rushing season and the activities which were to follow.

This spring we initiated one honorary member, Miss May Esther Peterson, and I am sending her picture so that you may see just how dear she is.

Two of the big affairs during rushing season were a formal dance, which was held in Conservatory Hall, and a dinner at the Ithaca Hotel. Both these affairs were thoroughly enjoyed by the members and those who were being rushed.

On March 13 we initiated seventeen lovely girls into the sisterhood. They were Lucille Billings, Edith Parks, Zillah Valentine, Mildred Osborne, Helyn Newell, Ruth Butler, Marguerite Hollister, Margaret O'Connell, Maude Ferry, Gertrude Hitt, Mary Meehan, Elizabeth Smith, Betty Welcher, Cleora Green, Corinna Ross, Elizabeth Toby. Our new sisters are surely proving themselves worthy members in Mu Phi Epsilon and it is with a hearty handclasp that we welcome them.

Then on the Monday evening following initiation we gave a banquet for our new sisters, at Nellie Kennedy's.

The rooms were decorated with purple and white, and the place-cards were especially clever, as each card bore a caricature of ourselves and we had a chance to see ourselves as others see us. Sister Katherine Anderson was toastmistress, and the fun "waxed hot and furious."

A short time ago Mrs. Edith Ellis, one of our patronesses, entertained us at her home. It was a very enjoyable affair. Also Mrs. Edward Royce and Mrs. Professor Owen, two other patronesses, have entertained us at a tea and reception.

The following program was rendered at our evening recital April 2.

Special Study "American Music"	Helen Harrison
Piano	Etude De Concert
	MacDowell
	Gladys Egbert
Voice	Until Tomorrow
	Eden
	Ruth Butler
Pianologue	"Daddy"
	Lucille Billings

MU PHI EPSILON TRIANGLE

Voice	The Rosary	<i>Nevin</i>
	Leora Charleton	
Piano	(A) To a Water Lily	<i>MacDowell</i>
	(B) From an Indian Lodge	
	Gertrude Hitt	
Voice	I'm a Wearyin' Awa to the Land O' the Leal	<i>Foote</i>
	Marguerite Hollister	
Piano	Midsummer	<i>MacDowell</i>
	In Deep Woods	
	Beulah Garrett	
Voice	Allah	<i>Chadwick</i>
	Maude Ferry	
Special Study	"Some American Song-writers"	
	Marjora Cole	

After the program came a general good time with stunts, dancing, and Mu Phi songs, and last but not least, refreshments.

We are also glad to announce that an alumnae club has been organized in our chapter, with Katherine Anderson as president.

They are certainly a band of active workers and we feel sure that they can assist us greatly with their help and advice.

Before I close I want to tell you how much Lambda enjoyed the chapter letters in the last TRIANGLE. It makes us feel as though there was a great bond of sisterhood between us which can never be broken.

Lovingly in Mu Phi Epsilon,
 MARJORA E. COLE,
Historian of Lambda.

MU CHAPTER LETTER

Dear Sisters in Mu Phi:

Spring is here! And with it came stronger than ever the desire to begin life anew, and do great things in Mu Phi. Each of the seven old members has indeed worked since Christmas to make our sorority a leading factor in college, and I think I express the opinion of all when I say we have not failed.

Our first desire was of course to obtain a clubroom, which we succeeded in getting and furnishing in lovely mission furniture. It is a dear, cosy little room on the third floor of one of the main musical buildings. How we ever lived without it is a

MU PHI EPSILON TRIANGLE

puzzle to us all; for each one of us finds it so essential to our comfort and pleasure. One may always find it occupied.

Could you have only seen us working for our Mu Phi sisters "to be." It seemed that our election day would never come. But, "all things come to him who waits," and so the eventful day came on April 3 to the delight of, not only us, but the whole college.

To begin with, we gave a short but delightful program in honor of our new girls. "Poor innocent dears!" Immediately after the program we retired to don our robes, then the curtain rose on a sea of robes, with purple and white collars. Next entered Mr. Pfefferkorn, Director of the Conservatory, to deliver the lecture and announce fifteen wonderful new Mu Phis. They are: Helen Alford, Vivian Alexander, Eva Boykin, Agnes Conoly, Marion Cutting, Frances Davis, Mary Dupree, Louise Hodges, Lillian Montgomery, Helen Patterson, Vera Rountree, Virginia Sledge, Burnham Sheehan, Mary Sims, and Eugenia Wilkinson.

All of Brenau was happy that day, but none more so than we old girls who so wanted and needed our dear new sisters. Perhaps were a "pledge" writing this, her statement would be somewhat different.

After the third day we pledged, and on April 13 we opened the mysteries and secrets of Mu Phi to our sisters. Listen! Can you not hear the whistle of your southern sisters?

On April 9, we gave a recital in honor of the Zeta Phi Eta Convention which was holding its annual meeting here. This was followed by a delightful reception in the Brenau parlors. The evening was pronounced by all a most successful one. The following program was rendered:

MU PHI EPSILON

IN HONOR OF
 ZETA PHI ETA

MONDAY, APRIL NINTH
 NINETEEN HUNDRED SEVENTEEN

PROGRAM

- I. Communion in G, Op. 4, No. 1 *Ed Batiste*
 Helen Alford

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2. Lullaby from (Jocelyn) *Godard*
Louise Hodges
3. Etude (Dance of the Gnomes) *Liszt*
Agnes Conoly
4. Andante *Papini*
Helen Patterson and Eugenia Wilkinson
5. Blossom Land *Perry Elliot*
Lillian Montgomery
6. Scherzo Op. 20 *Chopin*
Marion Brooks
7. "Un bel di Vedremo" *Puccini*
From Madam Butterfly
Lula Belle Ellis
8. March Militaire No. 1 *Shubert*
Frances Davis, Vera Rountree, Mary Newman, Burn-
ham Sheehan, Idella Powell, Rebecca Westmoreland,
Agnes Conoly, Marion Cutting.

One of the most delightful events we have enjoyed this spring was the annual banquet on April 10, given by Dr. Pearce, President of Brenau, to the three honorary sororities, Phi Beta Sigma, Zeta Phi Eta, and Mu Phi Epsilon. The dining-hall was beautifully decorated in each of our colors and the flowers of each sorority were used on the tables, our flower being the most prominent. They were scattered over the tables and huge baskets of them were tied with maline. It was altogether a very brilliant occasion.

We are expecting great things of our new members next year, and know that they will fulfill all of our expectations.

Please accept Mu's very best wishes for the most wonderful vacation ever.

Loyally in Mu Phi,
MARY NEWMAN, *Historian*.

OMICRON CHAPTER LETTER

Dear Sisters in Mu Phi:

When I last wrote you we were sailing on the high sea of activity, and girls, we had a glorious time, in fact so great was the enthusiasm of all that we have kept right on sailing, and all hands on deck have been as busy as bees. I know you will all rejoice with us when we tell you that last Tuesday evening, April 17, we initiated four new girls into the secrets of Mu Phi. This brings the number of our initiates up to eight for

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this year. As usual we enjoyed an evening of such pleasure as only an initiation can give. The same evening we heard the famous John Towers lecture on "Perseverance." Wasn't it appropriate? John Towers is a dear old gentleman in the glory of the eighty-first birthday. He was a pupil of Theodore Kullak, with whose works I am sure you are all familiar. He told us of how Liszt and Kullak constantly reminded him that perseverance was the only means by which he might hope to accomplish the great task before him. We all took his lecture to heart, and through all our trials in the future we have promised to try and persevere so that we may come out conquerors. Before the dormitory bell tolled the hour for parting, we had a dainty spread, and all joined in the Mu Phi cheer.

As we had planned, on February 19 we embarked at the Bellevue Stratford where Omicron very royally entertained her new members at a dance. Alumna sisters from far and near, New Jersey, Delaware, Virginia, and throughout the State of Pennsylvania were present. Indeed, it was a great pleasure to see so many of our "old girls" back again in our midst. The picture which formed itself in our minds was that of the shepherd calling his sheep. Happy were the hearts to once more clasp the hands of our "old girls," and we surely did do that very heartily.

Ruth Row gave a very delightful recital recently at the Presser Home for Musicians. Among her numbers were Prelude (Carnival Mignon), Ballade, G Minor, Chopin, and Au Ruisseau.

Caroline Geiger, who will graduate this coming June, gave a delightful recital in Concert Hall recently. Again the walls of Concert Hall may record the hours of joy which another Mu Phi sister has given to its audience.

At the close of this season Hazel Hodge, our president, will receive a teacher's certificate, in the Pedagogy Piano Department, and Geneva Karr will receive a certificate in Public School Supervision.

At commencement again this year we shall present a silver loving-cup to the winner of the Composition Contest among the pupils of Combs Conservatory. The presentation of such a cup each year is an inspiration to many students to strive

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toward high ideals, for which we have received the commendation of Mr. Combs.

Over the first week-end of April, six of our girls were most delightfully entertained at the beautiful home of one of our patronesses in Grenlock, New Jersey. There are so many girls in Omicron Chapter that we must divide, and by the last week-end of this month we shall all have partaken of the kind hospitality of Mrs. Reeves.

Mrs. Reeves has proposed a camping party the week following the close of college. Her home is on the banks of a beautiful lake, and here we shall pitch our tents and enjoy the many water sports, and the pleasures of camp life. Won't it be a glorious climax? I do wish we could all (I mean every chapter) have one big camping party on the banks of some river this summer. Wouldn't it just be wonderful to have so many sisters gathered together and by the camp fires chat, and the winds carry our songs through the woods to those who do not know what joy lies within the doors of Mu Phi Epsilon?

I think I have told you all the news that I can just now, but there seems to be so much more I would like to write about, and somehow it just won't come out. There is so much which I can't find words to express. We are all looking forward to convention. Our delegate shall have an abundance of good news to carry, and we in turn shall wait just as patiently as we can for her return to hear of all the enthusiasm and good cheer which convention always imparts, and whatever new policy may be adopted for the coming year.

Hoping that every chapter has enjoyed a year of success such as Omicron has, and that the future is bright for all—with good wishes from Omicron and

Your loyal sister in Mu Phi,
EDITH SCHAFER, *Historian*.

PI CHAPTER LETTER

Dear Sisters:

It seems only a short while ago that I wrote to you all. I am trying to remember if there is really any news to tell that I did not write about before. First, you will let Pi greet you all in Mu Phi Epsilon. For though we know so few of you, dear sisters in other chapters, we feel a common spirit toward

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you, with the thought of the same ideals and so, best wishes to you every one!

I must tell you of our work in the chapter these last few months. Our musical programs at the meetings have been very successful. Each time one certain composer is discussed, his biography read, and musical selections rendered to illustrate his characteristics. We have the programs in printed booklet forms.

Now we are busy preparing a program for a public recital to be held sometime before the end of the college year. There will be no end to recitals and concerts this last month but we feel sure that we can find a place for our program.

About a month ago our Pi Chapter joined in helping the Panhellenic to give an afternoon dance for the nonsorority girls in the college and conservatory. We wished to entertain the nonsorority music students in some way and this was a very decided success.

Our girls' glee club has just returned from a most successful eighteen-day tour through Wisconsin and Michigan. Many of our sisters are glee club members and thus it has added interest. The club is as fine as anyone would ever wish to hear; it is well organized and the girls work together very well. They disliked the idea of disbanding after the home concert, so planned a trip for this summer. The manager is efficient in his plans and it seems the hopes of a western tour this summer will be realized. It will be, I think, the first tour of this kind ever attempted by a women's glee club.

We wish them success—way to the coast and back again.

We have now four pledges on our roll: Fern Sherman, Edwina Munger, Margaret Snow, and Cordelia Kellomel. They are very efficient girls and will well represent our chapter next year, when so many of us will not return. Yes, I believe there will be a regular sweep-out this year. Most of the girls are leaving college this spring, and are beginning their work at new positions.

Last week Mrs. Chandler, our Supreme Vice-president, visited us. How delighted we were to see her, and we were very very sorry that she could not extend her visit over the two days. She charmed us all with her delightful personality, captivated our hearts, and we do hope she will favor us with

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another visit soon. Her brief stay was an inspiration, and has filled us with higher aims and ambitions.

My letter has been longer than I anticipated. You will excuse me this time?

Loyally yours in Mu Phi Epsilon,
BERTHA E. BERGMAN.

TAU CHAPTER LETTER

Dear Sisters in Mu Phi:

The Easter vacation is over and Tau Chapter is hard at work once more. We have been very busy this semester and have had many fine meetings.

Mrs. Hampton, of Nu Chapter, visited our chapter in March, and we certainly enjoyed talking things over with her, and finding out in a more personal way, what our sisters in Oregon are doing.

March 15, Tau Chapter gave a public recital in our Fine Arts Building. It was very much of a success. The program was as follows:

- Piano
Prelude in G Minor *Rachmaninoff*
Muriel Hutchinson
- Song
The Lark Now Leaves His Watery Nest *Horatio Parker*
Emily Hall
- Violin
Romance *Wieniawski*
Mary Swearingen
- Lecture
Early History of Public School Music
Miss Dickey
- Duet
Grussen *Mendelssohn*
Emily Hall—Lucy Gallup
- Piano
Craconienne Fantastique *Paderewski*
Ballade—G Minor *Chopin*
Ruth Frye

Our next monthly program will be a paper on Ibsen's "Peer Gynte" by Orra Bonnell, illustrated with the music from Grieg's *Peer Gynte Suite*, played by Helen Winsor and Persis Horton.

Loyally yours in Mu Phi Epsilon,
PERSIS HORTON, *Historian*.



TAU CHAPTER

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

UPSILON CHAPTER LETTER

The following musicale was given by Upsilon Chapter members March 15, 1917.

CONCERT

By

MU PHI EPSILON

Thursday Evening, March 15, 1917

Eight o'clock

Programme

- Etude, A Flat Major *Raff.*
MISS LOUISE BUCKINGHAM
- Songs—By the Waters of Minnetonka *Lieurance*
(Violin Obligato—MISS WANETAH KLEISER)
- The Captain *Rogers*
MISS MARY COATES
- Ballade, G Minor *Chopin*
MISS MARGARET LANUM
- Cradle Song *A. MacFadyen*
MISS MARGARET SPAULDING
- Wedding Cake (Valse Caprice) *Saint-Saens*
MISS LOIS NELLY
- Variations on an Hungarian Folk-Song (7-4 Meter) *Brahms*
MISS HELMA HANSEN
- Violin—La Folia *Corelli*
MISS WANETAH KLEISER
- Etude, D Flat *Liszt*
MISS INEZ GILL
- Songs—Madrigal *Chaminade*
One Golden Day *Foster*
MISS ERMAL WHITING
- Rhapsody, No. 2 *Liszt*
MISS JEMMIE VARDEMAN
(*Baldwin Pianoforte*)

You and your friends are cordially invited

PHI CHAPTER LETTER

Dear Sisters:

Our forces have been strengthened by the addition of six new girls whom we are so glad to recognize as Mu Phi sisters. Their initiation was marked by the usual festivities, the ceremony being followed by a splendid feed.

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

Since the last letter to the TRIANGLE we have had a rather uneventful time, as the girls were all working so hard for our annual public recital, which was held April 13 in the Immanuel Reformed Church. The church was beautifully decorated with plants, flowers, and a predominance of Mu Phi colors and banners. We were wonderfully gratified by the interest exhibited in music and our sorority, which was shown by the church being filled to its seating capacity with friends.

We are pleased to announce that our sister, Ruth Stahl, is going to China as a missionary in the fall. Ruth is one of our most active members and takes with her the best wishes of the sorority in her wonderful work, making the principles and ideals of our beloved sorority felt even in far-away China.

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

PHI CHAPTER OF MU PHI EPSILON

REQUESTS YOUR PRESENCE AT THE

SECOND ANNUAL MUSICALE

TO BE GIVEN

FRIDAY, APRIL THIRTEENTH

NINETEEN HUNDRED AND SEVENTEEN

AT IMMANUEL REFORMED CHURCH

AT 3 O'CLOCK

MU PHI EPSILON MUSICALE

IMMANUEL REFORMED CHURCH

April 13, 1917 3:00 P. M.

Programme

O du Mein Holder Abendstern from Tannhauser *Richard Wagner*
Organ Solo *Theresa I. Houk*
Polonaise Op. 46 No. 2 *E. A. McDowell*
Piano Solo *Alta Hoffman*
Mignon *Ambroise Thomas*
Piano Duet *Miss Weybrecht and Miss Houk*
My Heart at Thy Dear Voice *Saint Saens*
Vocal Solo *Elizabeth Reese*
Selected Reading *Edythe Lane*

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

Air De Ballet *Chaminade*
Piano Solo *Edith Walton*
Crossing the Bar *Helena Bingham*
Vocal Duet *Miss Ilgenfritz and Miss Jackman*
Organ Accompaniment by *Miss Houk*

Polonaise *Chopin*
Piano *Miss Pluchel and Miss Polen*
Caprice in G Minor *Crackel*
Organ Solo *Ruth Stahl*
(a) What the Chimney Sang *Griswold*
(b) Deep River *Burleigh*
Vocal Solos *Mildred Mills*
Valse Caprice *Francis Hendriks*
Piano Solo *Helen Foster*
(a) Our Triangle
(b) The Purple and White *Mu Phi Songs*

Ensemble

PATRONESSES

Mrs. F. E. Dussell, Mrs. W. H. Ramsey, Mrs. G. C. Atwell, Mrs. F. J. Zang, Mrs. J. L. Williams, Mrs. W. S. Riker, Mrs. H. E. Hutchinson, Mrs. David Matthews.

CHI CHAPTER LETTER

Dear Sisters:

Again the college year is rapidly drawing to a close and we are making preparations for our annual commencement which takes place the second week in June.

Four of our Chi girls are in the graduating class, Marion Dodds and Emeline Townley in the piano department, Grace Parks, vocal, and Dorothy Richard in violin. Winifred Rice is completing a postgraduate course in piano.

We have had two meetings each month, alternating a business meeting with a musical program and social time. We are now planning a concert to be given about the middle of the month.

Since our last letter we have initiated six splendid new members. They are Helen Downing, Martha Smith, Dorothy Richard, Theo Adams, Elizabeth Burwell, and Ora Hites.

The engagement of our corresponding secretary, Louise Werley, to Mr. William Van Brocklin Owen, of Chicago, has been announced.

MU PHI EPSILON TRIANGLE

About twenty of our girls are anticipating a trip to Erie, Pennsylvania, on April 20 (about 40 miles) to hear Alma Gluck in concert that evening.

Chi charity work has consisted in musicales at the Home for Aged and Children, a concert for the benefit of a new church, and in educating a little girl, ten years old, who is unusually talented. She is studying with Jesse McGill of our faculty and is very enthusiastic.

Chi send very kindest regards to all Mu Phi.

Loyally yours,
NINA E. BLAIR, *Chi Historian*.

MU PHI EPSILON TRIANGLE

Notes and Personals

GAMMA

PERSONALS

Again we must make mention of Cupid for the little god seems to be held in great favor by members of Gamma.

The marriage of Kathryn Thomson to Harold Koonsman took place in Detroit on January 13, 1917. Mr. Koonsman is a member of Phi Sigma Kappa Fraternity here.

Helen Showerman, one of our alumnae who was on the faculty of the School of Music here, was married to Mr. Alfred Worthy, of Detroit, April 14, at the St. Luke's Church in Ypsilanti, Michigan.

Several girls returned for the formal party last February, Helen Derfus, Jean Diamond, Irene Furniss, and Annabel Dowling.

Grace Drury who is teaching at Midland spent a few days of her Easter vacation here.

Annabel Dowling is teaching history in Three Rivers, Michigan.

We have become active members of Panhellenic here and we feel that it will mean a great deal to us.

RUTH MERRIMAN, *Historian*.

LAMBDA

PERSONALS

The following Mu Phi girls went home for Easter: Helen Newell, Marjora Cole, Margaret O'Connell, Bertha Bennett, Ruth Butts.

Laura Park and Leora Charleton assisted in a concert given in Naples, New York, during the Easter vacation.

Enola Foster won the state contest for pianists, held at Syracuse, New York.

Marguerite Dietrick of Nanticoke, Pennsylvania, has been visiting in Ithaca for a few days.

Marguerite Meyers and infant daughter of Allentown, Pennsylvania, have been visiting in this city.

MU PHI EPSILON TRIANGLE

May Lilley and Bertha Bennett furnished music at the social meeting of the Political Study Club, held February 16 in the Federation Hall.

On Friday morning, February 23, we initiated Miss May Peterson as an honorary member of Lambda Chapter.

Florence Warriner, Ruth Butts, Lucile Billings, Zilah Valentine, and Helen Newell (pledge members) spent the weekend, March 4, at the home of Bertha Bennett at Interlaken.

Enola Foster and Alcinda Cummings gave a most enjoyable concert in Conservatory Hall on the night of February 27. Lura Park leaves next week for a three-weeks concert trip through Virginia.

Mu Phi Epsilon has pledged the following new members: Lucile Billings, Miss Parks, Zella Valentine, Mildred Osborn, Helen Newell, Marguerite Hollister, Margaret O'Connell, Ruth Butler, Lucile Millard, Kate Elliott, Maude Ferry, Gertrude Hitt, Mary Mechan, Elizabeth Smith, Betty Welcher, Cleora Green, Corinna Ross, Betty Tobey.

Mrs. Phillips has been visiting her daughter, Helene, recently.

Marie Ward's father spent a few days with her this past week.

Mae Holmes and Gladys Egbert have recovered from the measles and are back at work again.

Lulu Ann Brenner spent junior week in Ithaca.

Enola Foster gave a most delightful dance at her home on the evening of March 22.

MU

PERSONALS

We are indeed proud of the graduating recitals two of our girls gave recently, Idella Powell and Marion Brooks, assisted by two of our best vocalists, Pauline Fuller and Lula Belle Ellis. Both recitals were a credit to us, as the girls are very talented and are considered some of the best material in school.

IDELLA POWELL
GRADUATING RECITAL
ASSISTED BY
MISS PAULINE FULLER
THURSDAY, MARCH 29,
NINETEEN HUNDRED AND SEVENTEEN
12 O'CLOCK

MU PHI EPSILON TRIANGLE

Program

Handel	Corrente I Menuetto II Menuetto
Beethoven	Sonata, Op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo Fuga
C. B. Hawley	I Long For You (Violin Obligato: Miss Helen Patterson)
C. B. Hawley	When Love Is Gone
Chopin	Fantasia Op. 49
Schumann	Nachtstück in F (Evening Song)
Brahms	Scherzo, Op. 4

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THURSDAY, APRIL 12

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12 O'CLOCK

Allemande from Fr. Suite III	Bach
Prelude Op. 45	Chopin
Scherzo Op. 20	Chopin

Down in the Forest	Ronald
Lift Thine Eyes	Logan

Barcarolle in A Minor	Rubenstein
Caprice Espagnol Op. 37	Moszkowski
Le Carnaval de Pesth	Liszt

We have several more delightful recitals in store to be given by our girls, so you see Mu Phi Epsilon is indeed being well represented in the graduating class this spring.

Others of our girls receiving diplomas are Agnes Conoly, Francis Davis, Mary DuPre, Genevieve Groome, and Vera Rountree.

Those receiving teacher's certificates are Pauline Fuller, Eva Boykin, and Mary Newman.

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

Marion Cutting, one of our new girls, is accompanying Mr. Rogers, a prominent musical faculty member.

Mary Cantrell, '16, is to return next year to assist Mr. Pfefferkorn, Director of the Conservatory. Also to act as Y. W. C. A. Secretary.

I was told a few days hence that the cause of Lula Bell's loss of memory is due to "Cupid's arrow."

We fear from the looks of Agnes Conoly's left hand that not only her diploma this spring will keep her from joining us next year but perhaps a husband.

XI

PERSONALS

This year we have initiated two chapter honoraries, Tillie Koenen on February 27, and Jean Vincent Cooper on April 19. Miss Koenen gave a program on our regular concert course, and after her concert, we gave a reception for her at the chapter-house. Miss Cooper was one of the soloists with the Minneapolis Symphony Orchestra. She had dinner with us in the evening and we enjoyed meeting her very much.

On April 5, the Zoellner String Quartet again played in Lawrence and we had the pleasure of renewing our friendship with Antoinette Zoellner. She was with us for dinner on Wednesday evening and also for lunch Thursday with her father and brothers. In the evening after the concert we gave a reception for them and had a very enjoyable time.

Our annual spring musicale was held April 26 in the First Presbyterian Church. It was a rainy evening but in spite of this the body of the church was well filled. The girls all did beautifully and we were proud of them. The program was as follows:

Piano—Sonata in B Flat, 1st Movement	Shytte
Viola Jones	
Voice—The Quest	Eleanor Smith
May Morning	Manney
Violin—Allegro Brilliante	Lucile Miller
Charlotte Hungate	Ten Have
Voice—Sleep, Baby, Sleep	
Constancy	Arthur Foote
Helen Weed	

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

Piano—Liebestraum, No. 1	Grace Bell	Liszt
Trio—Voice, Harp, Flute		
Elegie		Massenet
Happy Days		Streletski
Alta M. Smith, Dorothy Bell, Ailene Wilson		
Piano—Sonata, Allegro Moderato	Lois Risinger	Grieg
Violin—Legende	Ednah Hopkins	Wieniawsky
Piano—March from Tannhauser	Una Allen	Wagner-Liszt

Our Mu Phi scholarship was given this year to Ednah Hopkins, a junior in violin. Initiation was held for her and also for Beatrice Jones, a student in piano, of Hennessey, Oklahoma, on April 2.

On April 16 Dorothy Bell gave a harp recital at Independence, Kansas, and on April 20 she played at Parsons, Kansas, in the orchestra which gave *Carmen* in concert form, under the direction of Professor Nevin, of the University of Kansas. The following Sunday she assisted Katherine Nicely, violinist, in a recital at Kansas City, Missouri.

Alta M. Smith was the soprano soloist for the oratorio, Dubois' *The Seven Last Words of Christ*, given by the Lawrence Choral Union on Palm Sunday evening under the direction of Professor Nevin.

This spring we have five seniors who finish in piano, four of whom give graduating recitals. These four are Una Allen, Grace Bell, Helen Bocker, and Viola Jones. Pauline Sproul graduates in the collegiate course.

PI

PERSONALS

Alma Howell—Soloist at Christian Science Church.
 Ruth Harper—Soloist at First Presbyterian Church.
 An invitation has been accepted by Miriam Jones to become a member of the Appleton Wednesday Musical Club.
 Lilyan Braden has a position as organist at Zion's Temple, Appleton, Wisconsin.
 Ruth Pendell surprised us. She always is surprising us! Yes, they were married in the usual way, Dan Preston and our

MU PHI EPSILON TRIANGLE

Ruth. However, they came back and are now continuing their work as seniors in Lawrence Conservatory.

TAU

PERSONALS

February 27, Tina Lerner played the Tschaikowsky Concerto with the Philharmonic Orchestra. The next day, Miss Lerner played a delightful program at the university. Many of the Mu Phi girls had the pleasure of meeting her afterward.

Maggie Teyte, another of our national honorary members, sang in Seattle last month with the Boston Grand Opera Company. Several girls had the pleasure of meeting her also.

MARRIAGES

Miss Emmy Schmitz to Mr. Harold Hoover Hartman, April 19, 1917.

CHI

PERSONALS

Born to Mr. and Mrs. Joseph P. Glandon (Grace Pappenhagen), Beatrice, Nebraska, April 5, a daughter, Mary Francis.

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