

MU PHI EPSILON

YEAR BOOK

'04-'05



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YEAR BOOK

OF THE

Mu Phi Epsilon Sorority

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THE MU PHI EPSILON

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Preface

The Historian places before you the first volume of the Mu Phi Epsilon year book.

It has been a difficult task to collect the material as the chapters are all practically in their babyhood and consequently have not much history, but the enthusiasm which has marked our few years of work, shows itself in the splendid reports of our local editors, and it is to these sisters the Historian wishes to express her gratitude for their interest and perseverance in undertaking such responsibilities. In this year book, each one of us is permitted to see and realize that the Mu Phi Epsilon Sorority is pushing her way to the front of musical sororities, and we must each and all fully understand that the success of our Sorority in the years to come, will depend upon our lifelong devotion to our sisterhood. It is to be hoped that the reader, whether she be a Mu Phi or not, will catch the glorious meaning of our Sorority and a fresh inspiration for grander work.

The Historian wishes to thank every sister for her work in getting out this little booklet, and also our friends who have advertised in its pages.

Fraternally yours,

FLORENCE B. SCOVILL.

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In Memoriam

ALPHA CHAPTER

Aline Woodworth

Died February 20, 1904

GAMMA CHAPTER

Lulu A. Daley

Died December 30, 1904



MYRTAL C. PALMER,
National President.

MU PHI EPSILON

YEAR BOOK, 1906

VOLUME I *Published in the interest of the Mu Phi Epsilon Sorority.* NUMBER 1

President's Message

Dear Sisters of Mu Phi Epsilon:

Many are the hindrances that beset the path of progress! Let us always remember that there are none so harmful as the want of fixity of purpose, or determination to carry to a successful issue, an object duly and thoughtfully undertaken. The object of our beloved Sorority is the development of the truest sisterhood and mutual welfare and the advancement of music. These few words cover the first aims of Mu Phi and from a personal knowledge, I am very proud to say that each member upholds the honor and dignity of the Sorority and strives after its ideals. I wish to speak particularly of that one phrase (the advancement of music), and to impress on the mind of each the advantage of working for that advancement with others who have pledged themselves to that end.

Individual efforts may be weak when standing apart by themselves, but when allied with others, gain a new impetus thereby. Not everyone is strong enough to stand alone, to think alone, to work alone. The average person is helped by a feeling that each shoulder touches that of a fellow worker on either side. Musical work, as all other phases of human activity, has a sociological aspect; one that has been too little valued and studied. Let us make our secret musical aspirations and our daily professional work broader, and put them in touch with what our neighbors are doing!

Until quite recently, musical organizations have been somewhat neglected, but in no field is there more need of concerted

action, and in America as she is today, working for a stronger foothold in the musical world, there are equal opportunities for both sexes.

Individual improvement should be the first aim of each of us, but that does not mean a selfish use of the same, for our own improvement should go to improve others.

Let us endeavor to make Mu Phi Epsilon a sorority to be recommended for her musical efforts! Not only that her members endeavor to reach the topmost round of the ladder of success, but as an organization which has strongly advanced her cause. I look upon all musicians as missionaries. A missionary presupposes a mission; a mission presumes a need; the need is a higher grade of musical taste; the mission is to supply this need; the missionaries are, or should be, every musician,—teacher or performer—in this land. There is only one way of obtaining the desired result, and that is, by each individual musician doing his or her best among the circle of those coming under immediate influence; the surest way being by personal performance and by precept. A valuable factor in this work is the collective force of an organization like our own sisterhood, and if in the end, there be no more tangible result, there is this justification to our labor: That we have done our best to advance the glory of our beloved art—the noblest of them all.

Finally, success is character and no one is built for failure. We are positive that we are on the right line of endeavor; let us work with energy and joy in the struggle. Give place to no unworthy fears, and—"success is ours!"

Fraternally yours,

MYRTAL C. PALMER,



ORAH M. ASHLEY,
National Vice-President.

Secretary's Report

Mu Phi Epsilon Musical Sorority originated at Cincinnati, Ohio. Its founders were Elizabeth Mathias, vocal teacher in the Metropolitan College of Music, W. S. Sterling, dean of the college, and Calvin Vos, active member of Sinfonia and Phi Delta Theta fraternities.

Alpha chapter is located in the Metropolitan College of Music at Cincinnati, Ohio. It was installed November the thirteenth, 1903, with thirteen charter members.

Beta was organized on November 30, 1903, at the New England Conservatory of Music, Boston, Mass., with seven charter members.

Gamma was organized May the twentieth, 1904, with seven charter members, at the University School of Music, Ann Arbor, Michigan..

The first annual convention was held at Cincinnati, June 17, 18, and 19, 1904. Owing to lateness of date, Gamma was the only chapter represented by a delegate, in the person of Myrtal C. Palmer.

The forenoons of the three days of convention were given over to business meetings, Elizabeth Mathias acting as chairman.

A constitution and by-laws were discussed and adopted. The convention closed, having elected the following officers:

President—Elizabeth Mathias, Cincinnati, Ohio.

Vice-president—Myrtal C. Palmer, Ann Arbor, Mich.

Secretary—Mary Towsley, Cincinnati, Ohio.

Treasurer—Alma Sterling, Cincinnati, Ohio.

Historian—Abigail M. Ely, Rutherford, New Jersey.

Social affairs in the way of trolley rides, a visit to the Rookwood Pottery and the Zoo made the time left from business pass rapidly.

The convention recital was a brilliant affair musically and socially.

In December, 1904, Elizabeth Mathias resigned her office in favor of Myrtal Palmer, who acted as president for the remainder of the year.

On March the first, 1905, Delta chapter was organized in the Detroit Conservatory of Music, Detroit, Michigan, with ten charter members.

Alpha entertained the second annual convention also, which was held May 8, 9 and 10, 1905. There were six regular delegates and a number of visitors. The first day was given over entirely to business, followed by the Convention Recital in the evening. The business meetings of the second day lasted until noon, after which a luncheon was served at the club house of the Zoölogical Gardens. This was followed by a trolley ride around the city, which ended at the home of Alma Sterling in Clifton, where a lawn supper was served. In the evening, guests to the number of fifty enjoyed an informal musical program followed by dancing.

The business meetings of the third day lasted until 2:30 p. m., closing with the election of the Supreme officers for the year 1905-06 as follows:

President—Myrtal C. Palmer, Ann Arbor, Mich.

Vice-president—Orah M. Ashley, Ithaca, Mich.

Secretary—Elizabeth Mathias, Cincinnati, Ohio.

Treasurer—Nellie M. Brown, Ann Arbor, Mich.

Historian—Florence B. Scovill, Detroit, Mich.

The remainder of the afternoon was given up to sight-seeing, and in the evening the good times culminated in a formal reception and ball given at the Elberon Country Club.

The participants parted with anticipations of renewing their sisterly duties and pleasures at De'roit, Michigan, in May, 1906, as the guests of their sisters in Delta chapter.

At the close of the year Mu Phi had a total membership of seventy-five.

Alpha possessed twelve active members and seventeen alumnæ.

Beta, one active member and eleven alumnæ.

Gamma, sixteen active members and two alumnæ.

Delta, an active membership of sixteen.

Respectfully submitted,

MARY A. TOWSLEY,



ELIZABETH MATHIAS,
National Secretary.

Alpha Letter

Alpha chapter was organized on November thirteenth, 1903, at Cincinnati, Ohio, with thirteen charter members.

Our first year was very successful. We had twenty regular meetings, and all were well attended. The girls enjoyed to the utmost the duties and privileges of the work.

We studied together the lives of Beethoven, Mendelssohn, Grieg, Goethe, Robert Burns, Tennyson, Eugene Field, Jenny Lind and others, gaining inspiration and fresh zeal from these wondrous luminaries in the firmament of fame, and a determination to keep our vestal altar kindled from these great lights. Also a special study of the Science of Sound was made, a subject of vital importance and interest to students in every branch of music.

During this year a number of musicals and social affairs were given by the chapter in the concert hall of the College of Music, which brought together sisters and friends in happy fellowship. Three initiations were also held, which brought us eight new members.

Occultists tell us that thirteen is to some as lucky a number as to others unlucky. Be that as it may, it is certainly very odd that it has happened, without plan or premeditation, that thirteen is conspicuously present in dates and numbers of the Alpha chapter. Our chapter was organized on Friday, November the thirteenth, with thirteen charter members. Several of the concerts given by the chapter took place on the thirteenth, and many other instances could be related. It is interesting to note that other chapters have had occasion to consider thirteen a lucky number also.

Our second year was spent in the study of music and poets,

as before, the usual number of recitals and social entertainments being given.

It was through our influence that the Scotch basso, David Baxter, was brought to Cincinnati. We rented the Auditorium for the occasion and took the entire management of the recital. The hall was decorated in the sorority colors, and several of our girls undertook the novel task of ushering. Mr. Baxter was assisted by Richard Schliewen, violinist, and Sidney C. Durst, pianist, members of the college faculty. Financially and musically the recital was a success.

We are very proud of our sister Elsa Corey, who has given up her music in Cincinnati to go to South America as a missionary. Occasional letters tell us that her abode measures but six by eight, and is decked with the sorority colors and emblems; also that she is most happy in her work, but at times longs for the grip of her Mu Phi sisters.

In the year 1904-05, eight new members were taken into our chapter, leaving us an active membership of twelve at the close of our second year, and an alumnæ of seventeen members.



BEATRICE HARVEY
MAUDE GOWDY

BETA

RAY ANTHONY
MAUDE CAMPBELL

Beta Letter

At the time Beta was organized at the New England Conservatory of Music, there were several other sororities existing in the Conservatory, but most of them were local.

Early in the year a number of we girls wished to found a national sorority. About this time we heard of Mu Phi Epsilon, and a delegate being sent to us from Cincinnati for the purpose of forming a Beta chapter, we determined to be its charter members. We were initiated November 30, 1903, and our chapter began its existence with seven charter members.

We were not able to accomplish much before the holidays, though we outlined some of our plans. We limited the membership of our chapter to fifteen active members, and before Christmas we pledged two girls. After this our real work began, and in February we held our first initiation.

Our meetings were held once a week, the fore part of the evening being given over to sorority business and plans, followed by a musical program.

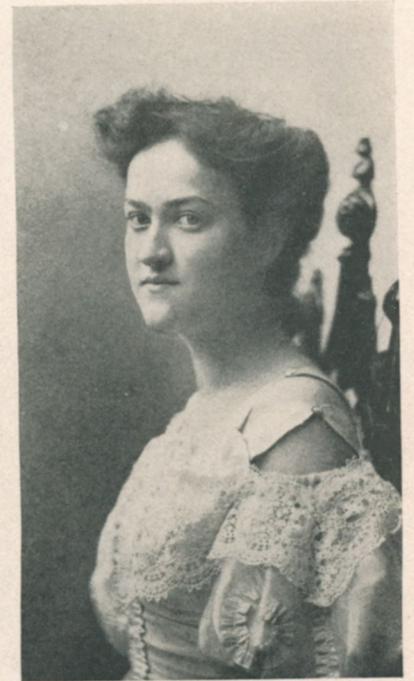
We started out with the erroneous impression that sorority life meant that we should be very exclusive. However, judging from our own chapter, I think that there is danger in becoming too clannish. Instead of meeting and learning to know new girls, before very long we became self-sufficient, and the result was, that after it was too late to mend matters we found that of our twelve members only one girl was sure of returning next year. Two of our girls were to graduate and the rest to study elsewhere. This shows the disastrous result of not looking ahead to sustaining the active membership of a chapter.

Thus has Beta chapter fallen short of her sisterly duty, but I am earnestly hoping that she will be reinstated within a short time.

Fraternally yours,
EDITH MOSES.



MERLE BOICE



ALICE TOBEY

BETA

Gamma Letter

"True happiness consists not in a multitude of friends, but in the worth and choice."—Dr. Johnson.

Gamma of Mu Phi was organized in the University School of Music at Ann Arbor, Mich., May the twentieth, 1904, with seven charter members.

Before our chapter was a month old we sent a representative to the national convention held at Cincinnati. Her reports, with two regular business meetings, covered all the business accomplished by the chapter that year, with the exception of one initiation, which brought us two new members.

Two of our girls graduated from the piano department, one from the vocal department and two from the organ department at the close of the year. At the beginning of the year 1904-05 we again initiated two new members, thus beginning the year's work with an active membership of eleven.

Our first social event was a Hallowe'en party at the home of Lillian Whitman. The guests appeared in sheet and pillow case garb, and the evening was spent in Hallowe'en games, followed by dancing and a bountiful supper, which was served in a manner that carried out the sentiment of the evening.

On November 4 Myrtal Palmer gave an organ recital at the First Presbyterian church, assisted by Lillian Sutton, soprano, of the Alpha chapter, and Nellie Brown, organist of the Catholic church of Ann Arbor, and member of our chapter.

Our plans for study culminated in the decision to give an invitational recital each month. This idea was carried out throughout the entire year and proved very successful from an educational standpoint.

On January 1, 1905, Elizabeth Mathias resigned her office

of national president, and Myrtal Palmer, vice-president, and member of our chapter, assumed the duties of presiding officer for the remainder of the year.

Five new members were added to our chapter roll the sixteenth of February. Following the initiation was a banquet, at which an entertaining program of toasts and musical numbers was given.

A novel entertainment in the form of a children's concert was given soon after at the home of Grace Johnson. Each member was attired as a little girl and participated in the program, which consisted entirely of children's songs and pieces for the pianoforte.

In May the chapter was asked to conduct a candy booth at the County Fair, which was given by the University of Michigan students at the gymnasium. The booth was prettily decorated in purple and white and our display was a complete success financially and otherwise.

This year three of our girls graduated from the public school organ and voice departments respectively. One of them is spending the year in Paris enjoying the privilege of studying both piano and organ under the best instructors of that city.

Before the close of the year two more members joined our sisterhood, giving us a membership of eighteen, showing that, in the one short year of our existence, we have more than doubled our number.



NELLIE M. BROWN,
National Treasurer.

How to Listen to Music

MYRTAL C. PALMER.—GAMMA.

When we count the combination of forces and motives which must have presented themselves to our composers in order to inspire the creations that have come down to us through many years, and which grow more beautiful by repetition, the thoughtful student realizes more fully the necessity of systematic study of music as a literature, and inquires into the individualities of style and musical expression of the few great masters of this art. This and much more must be done in order to train the mind to interpret rightfully the thoughts of the masters, which, like gems of rare beauty, precious heirlooms, they leave to us, children of the world's great family.

The power to recognize the elevation of a fine musical thought must come from continued musical high-thinking. One must live with the masters and absorb their nobilities. To listen intelligently to music one must study and understand the laws which govern it. Knowledge of history and musical form must be obtained.

It is the task of the honest student to *learn* these laws, and to acquire the ability to perceive, in listening to a performance, where they are broken. He will then begin to appreciate music, although to one who can *analyze* a composition, it is necessary to hear it many times before one half of its true meanings can be thoroughly understood. With a perfect understanding of melody, rhythm and harmony, the three elements of form, the listener experiences a feeling of satisfaction as he notices the order, system, gradual appearance and disappearance of a melody, harmony or rhythm, and it will be to him an object of curiosity, interest and gratification. The instrumental works of

Haydn, Mozart and Beethoven, in particular, display such logical and systematic development as to make them intensely interesting to one who aims to understand.

In the combination of the emotional and the intellectual, we find the expression of music. It was Beethoven who first definitely aimed at making emotional utterance the purpose of music, and from his time dates the development of the knowledge of the full resources of the tone art as the wordless poetry of the soul. No rule can be laid down for recognizing the excellence of a musical idea. Such recognition belongs to the intuitions of the mind. The general belief seems to be that people have to be educated *up* to a recognition of excellence in musical ideas. This seems to be true in the cases of those who have been educated *down* to something else.

One who has been brought up on dance music must necessarily be educated *up* to Beethoven and Wagner; so do people who have never known *any* art. But even these soon learn to recognize the superiority of the classical. As Ambros has admirably said, "Music conveys moods of finished expression, always in finished form, because it possesses no means for expressing the previous series of ideas which speech can clearly and definitely express. When the listener asks, 'What does this music express?' he generally wishes to know what caused the composer's emotion." That can be learned by a study of the composer's *life*, not his music alone. If one can tell what Beethoven suffered while he wrote his last quartets and sonatas, then one has the key to his meaning. Music is wholly the creation of the human intellect. The very materials of music are the product of man's thought. It has no model in nature, as painting and sculpture have. Because music is the highest example of the imagination and the pure product of man's intellect, it seems to me that this art comes nearer expression of beauty in the abstract than any other. One should, in a great composition, look for sensuous beauty and emotional eloquence governed by the laws of form. While the lover of music may often be in doubt as to the merit

of a composition, he need never be so in regard to that of a performance. That is a safe and a sure ground, for the qualities that make excellence in performance are all well known, and it is but necessary that the ear shall be able to detect them. Piano solo playing is the most common, and when one considers the amount of knowledge one has to have upon the requisites of a fine performance upon this, an instrument so well known, and then reviews the other instruments of today upon which he means to be informed, he sees an endless pathway stretched before him, but it leads to satisfaction and perfect enjoyment in the art he studies.

Liszt is said to have uttered this bit of smartness: "Three things are necessary to make a great pianist—first, technique; second, technique; third, technique!" And technique in one form or another is what the great mass of listeners to piano playing hear. The one who can strike the greatest number of notes is *the artist*. They seem to be literally surrounded by that mysterious personal influence of the artist which causes so many people to listen with their eyes, the while they understand not the beautiful and speaking themes which roll from the performer's fingers like magic melodies. When figure answers figure they are none the wiser, for they know not their beginnings or endings, though their ears are delighted with sounds.

In short, one must have a knowledge of rhythm, technic, phrasing, etc., together with some insight into composers' lives, before he can expect to listen to music with the greatest possible pleasure and benefit.

A great deal lies with the interpreter. Without musical emotion that can be communicated to the hearer, the most exquisite touch in the world will have no effect; yet the act of revealing it must not be a mere burst of emotional impulse, for that would be destructive of art. The emotion of the artist must be under command of the will, which, in its turn, must be guided by the intellect. An artistic performance is the result of high intellectual conception, warmed by emotional force and made known through

the medium of ample technique. One likes to think of music as a glorious ship on the ocean of art; emotion the breeze that fills the sails, and intellect the skilled hand at the wheel. It is even as Shakespeare says, "The man that hath no music in himself, nor is not moved of concord of sweet sounds, is fit for treason's stratagem and spoils. The motives of his spirits are as dull as night, and his affections dark as Erebus. Let no such man be trusted!"



GAMMA

LOWER ROW :
 WINIFRED DE PUE
 NELLIE BROWN
 LILLIAN COUSINS
 HELENA MUNN
 GRAYCE SCHMIDT
 ETHEL SLAYTON
 SARA STRAIN

UPPER ROW :
 MYRTAL PALMER
 MILDRED YORKER
 LILLIAN WHITMAN
 GLADYS HALL
 GRACE JOHNSON
 HELENE STEINBACH
 MARIE AVERY

Delta History

Delta chapter of Mu Phi Epsilon was organized March 1, 1905, at the Detroit Conservatory of Music, Detroit, Michigan, by Myrtal C. Palmer, national president. The chapter started with the ten following enthusiastic members: Orah M. Ashley, Florence B. Scovill, Beulah Winton, Ethel York, Winifred Griffin, Letha Waterman, Josephine Horger, Myra Coleman, Edna Price, and Zella Price. A banquet at the Ste. Claire Hotel closed the event of the organization of the first musical sorority in Detroit.

Our first recital was given in place of the regular Wednesday afternoon Conservatory concert, in the Conservatory hall, April 19, which apparently was enjoyed by many friends of the participants.

On April 8 we accepted the kind invitation of Gamma chapter of Ann Arbor to attend a minstrel show given by the Sinfonia fraternity. After the very enjoyable entertainment, a reception was held at the home of Lillian Whitman, where we tripped the light fantastic till the wee sma' hours of the morning.

A peanut party was given May 26 at the home of Florence B. Scovill to entertain eight young ladies of the Conservatory. The house was prettily decorated in the sorority colors, and after refreshments were served the evening was given over to a musical program.

On June 13 the mysteries of Mu Phi Epsilon were revealed to Oleana Doty, Ruby Pratt, Elfrida Langlois, Evangeline Seairight, Clara Schneider and Grace Price. On this occasion the sorority was entertained by Letha Waterman, who, after the initiation, served refreshments, and the rest of the time was spent in a pleasant social evening.

Delta chapter feels quite proud in having two graduating recitals this year, one given by Beulah Winton on May 17, and a post-graduate recital by Josephine Horger on June 21.

Although the baby chapter of Mu Phi Epsilon is but four months old, she is pleased to say that she closes the year with sixteen active members, three of whom are on the faculty of the Conservatory.



FLORENCE SCOVILL
National Historian.

Progress in Musical Instruments

ORAH M. ASHLEY—DELTA.

Music is nearly as old as humanity itself. Even among the ancient nations music held an important place. It is hard for us to recognize their crude inventions as instruments, yet instruments they were, and they were thought to have miraculous power.

To trace the line of progress of musical instruments would fill a volume, but let us just hastily look over the important developments that lead up to the instruments of today.

Among the early barbaric tribes we find instruments of the rattle and drum type. The natural instrument always finds its place first. A dried gourd decorated with bright feathers, or, in a latitude where the gourd is not grown, the use of bone, carved bits of wood or rattles of plaited glass filled with small stones and shells are employed.

Of the drum type, the hollow log was probably the first. Then slits were cut in the log to give different tones. Man next invented a head of skin. The ways of securing tension were very different in different countries. The Chinese used wrought iron nails; the Abyssinians tied the head on with strips of hide, and placed wooden spools beneath these strips to loosen or tighten the tension. There are many interesting inventions in the different stages of the drum, but it will suffice us here, to notice that as the drum develops, we find the barrel becoming shorter and the diameter longer.

The harp was found among the early Egyptians, and was an instrument much in use. It had no pedals and no post in front, and besides these has had little improvement compared with other instruments.

Of the wind instruments the earliest type was the pan-pipe. Some of these had tubes eight and ten feet in length, and the wind was forced through them by means of slides pushed in and out. Probably these are what is meant in Genesis, where it speaks of organs.

The trumpet was an instrument much in use then, too. These instruments gave way to the flutes, guitars and viols of the post-

Christian era. During this period music remained purely choral and very little was done in the way of instrumental music, and so instruments developed very little. The flutes were at first mere whistles, and no real improvement was made until Boehm manufactured a flute in the early nineteenth century, with keys manipulated by levers. The guitars and lutes were very simple, too, for they were used for the support of the voice only.

While the era of pure vocal or choral music was at its height, man had begun to perceive that there were possibilities in musical instruments, and during the latter part of the sixteenth century the violin reached a high degree of perfection. The great makers of Cremona added most of the sweetness without losing the sonority, and the Stradivarius make gave more power.

At this time sacred music held sway, so it was natural that tendencies towards independent instrumental music should be in connection with the church music. The organ, the descendant of the pan-pipe, felt this new impetus. The first important step was the invention of keys in place of the slides used before. At first the keys were upright, afterwards horizontal, but the keyboard was large and the keys so broad that they had to be pushed down by the elbow or fist. Gradually this was changed, until by the end of the thirteenth century there were small portable organs having narrow keys. From this time on there is a steady development toward the perfection of the keyed instrument.

The piano found its start in an instrument used by the Egyptians to measure intervals, called the monochord. By means of a bridge, a string was shortened according to a scale marked on its sounding board, and thus the intervals were produced. More strings were added, and when the keyboard was invented it was applied to the monochord. This was later called the clavichord.

The harpsichord, spinet and virginal were probably developed from psalter or dulcimer, the first an oblong harp played with a plectrum, and the latter with small hammers.

It is hard for us to associate the piano with these simple devices, yet from the principle involved in the monochord grew up our modern instrument.

This is but a fragmentary review of the evolution of musical instruments and brings us only to the invention of the instruments of today. To us they seem almost complete, but there is no doubt that the future will reveal many changes.



EDITH MOSES (*Beta*)
ALMA R. STERLING (*Alpha*)

ETTA SALLIOTTE (*Gamma*)
ETHEL V. SMITH (*Gamma*)

Programs

First Annual Convention Recital

Assisted by PROF. SCHLIEWEN, Violinist.

- a* Prelude in C Minor.....*Rachmanninoff*
b Waltz in D Major.....*Poldeni*

ALMA STERLING.

- a* Faith in Spring.....*Schubert*
b Springtime*Bohm*

GERMANIA HENSEL.

- a* Polonaise in A
b Polonaise in C sharp minor
.....*Chopin*

BLANCHE POICY.

- a* O That We Two Were Maying.....*Nevin*
b Thou the Noblest of All.....*Schumann*

ETHEL KIMBALL.

- a* Recall for Love.....*Nevin*
b O Dry Those Tears.....*Theresa del Riego*

EDITH WHITE.

Violin Solos—

- a* Andante from Concerto*Mendelssohn*
b Ungarischer*Hauser*

PROF. RICHARD SCHLIEWEN.

- a* Merza*Phillips*
b Who'll Buy My Lavender.....*German*

LILLIAN SUTTON.

- a* Novellette*Winge*
b Berceuse Op. 24, No. 2.....*Svendsen*
c Crescendo*Lasson*

MYRTAL PALMER.

Cincinnati, O., June 16, 1904.

Second Annual Convention Recital

- Gavotte and Musette.....*Raff*
 ETHEL LEWIS AND ADA ZELLER.
- a* Come to the Garden.....*Mary Turner Salter*
b Autumn Song.....*Mary Turner Salter*
c A Proposal.....*Mary Turner Salter*
 - LILLIAN WHITMAN.
- a* Nocturne.....*Chopin*
b Impromptu Hongroise.....*Delious*
 ORAH ASHLEY.
- a* My Abode.....*Schubert*
b Over the Waters.....*Padereewski*
 ETHEL KIMBALL.
- Concerto, op. 28 (allegro).....*Schytte*
 FLORENCE SCOVILL.
 (Second Piano, ORAH ASHLEY.)
- a* At Twilight.....*Nevin*
b Without Thee.....*D'Hardelot*
c "Lorelei".....*Liszt*
 LILLIAN SUTTON.
- a* Adagio Cantabile, from Sonata Pathetique.....*Beethoven*
b Prelude in A minor.....*Bach*
 ADA ZELLER.
- a* To a Wild Rose.....*McDowell*
b Impromptu.....*Schubert*
c Serenade.....*Oleson*
 HELENA MUNN.
- Sonata, op. 31.....*Huber*
 ETHEL LEWIS AND ADA ZELLER.
 Cincinnati, O., May 8, 1905.

Organ Recital

MYRTAL PALMER,

ASSISTED BY

LILLIAN SUTTON, Soprano, NELL BROWN, Organist.

- Tocata and Fugue in D minor.....*Bach*
 MYRTAL PALMER.
- I Will Ex'ol Thee (from Oratorio "Eli").....*Costa*
 LILLIAN SUTTON.
- a* Duo.....*Bizet*
b Légende.....*Renwick*
c Sous Les Bois.....*Durand*
 MYRTAL PALMER.

- Symphony in B minor.....*Schubert*
 MYRTAL PALMER—NELL BROWN.
- a* Thy Beaming Eyes.....*McDowell*
b Who'll Buy My Lavender.....*German*
c Serenade.....*Grech*
 LILLIAN SUTTON.
- March Triumphale.....*De Vilbac*
 MYRTAL PALMER.
- First Presbyterian Church, Ann Arbor, Nov. 4, 1904.

Gamma Chapter Recital

ASSISTED BY

MR. FRED DALEY, Baritone.

- Andante in F.....*Beethoven*
 ETHEL SLAYTON.
- a* Guila Gentil.....(*Tuscany Folk Song*)
b Tenta pasato.....
c Caro Mio ben.....*Giordani*
 LILLIAN WHITMAN.
- Nocturne op. 37, No. 1.....*Chopin*
 NELLIE BROWN.
- All Through the Night.....(*Welsh Air*)
 GRACE JOHNSON—WINIFRED DE PUE,
 LILLIAN WHITMAN—SARA STRAIN.
- Arietto De Balletto.....*Gluck*
 MILDRED YORKER.
- Reading—Life of Chopin.
 HELENE STEINBACH.
- Heut Sang Ein Voglein.....*Hildach*
 Im Volkston.....*Hildach*
 Will Neimand Singen.....*Hildach*
 GRACE JOHNSON.
- Moonlight Sonata—
 Andante
 Allegro
*Beethoven*
 HELENA MUNN.
- a* Dumka (Kossack Song).....*Kratzer*
b Rozne Lzy (Love Song).....*Zarzycki*
 MR. FRED DALEY.
- December 12, 1904.

Delta Chapter Recital

1. Waltzes, Nos. 11 and 12. Op. 27.....*Hans Huber*
PIANO, VIOLIN AND 'CELLO.
MISS EDNA PRICE—MISS ZELLA PRICE,
MISS CHARLOTTE McDONALD—MISS EMMA McDONALD.
2. Song. Arietta, Je Voux Vivre Dans Ce Rêve.
(From Romeo and Juliette.).....*Gounod*
MISS COLEMAN.
3. Cantabile et Balero.....*Danbé*
FOR VIOLIN.
MISS YORK.
4. { *a* Spinning Song*Raff*
 b Etude. Op. 10, No. 5.....*Chopin*
 MISS HORGER.
5. { *a* 'Twas April*Nevin*
 b Irish Folk Song.....*Foote*
 c A Song of Charming Love.....*J. H. Rogers*
 MISS COLEMAN.
6. Concerto in C sharp minor.....*Ludwig Schytte*
FOR PIANO.
FIRST MOVEMENT (ALLEGRO.)
MISS SCOVILL.
ACCOMPANIMENT ON SECOND PIANO.
MISS JOHNSON.

Delta Post-Graduate Recital

JOSEPHINE HORGER

ASSISTED BY

MYRA A. COLEMAN, *Soprano*.

1. Concerto in C sharp minor.....*Ries*
2. Song. "The Flower Girl".....*Bevignini*
3. Prelude and Fugue in C sharp.....*Bach*
4. { *a* At Twilight*Nevin*
 b O That We Two Were Maying.....*Nevin*
 c 'Twas April*Nevin*
5. { *a* Spinning Song*Raff*
 b Etude Op. 10, No. 15.....*Chopin*
6. Song. Good Night, Sweet Dreams.....*Bischoff*
7. Marche Militaire*Schubert-Tansy*

Mu Phi Epsilon

With spirit but
not too fast.

Words and Music by
MYRTAL C. PALMER
(Gamma), 1905.

1st Sop. *f* Mu Phi Ep-si-son you are strong Race you bring us all day long,

2d Sop. *f* Mu Phi Ep-si-son brave and true We give hom-age always to you,

1st Alto *f* Mu Phi Ep-si-son like a star Seen thy ra-diance from a-far

2d Alto

True is the hand-clasp hearty the cheer Given all sis-ters far and near.
Sisters from north, South East and West, Always say Mu Phi is best.
Years may come and years may go - - But you'll Pros-per that we know.

Yell

Heil yai! yai! Heil yai! yon! Mu Phi, mu phi, Ep-si-son!
f - - - - *crescendo* *meno-mosso* - - - - *ff* - - - -
Heil yai! yai! Heil yai! yon! Mu Phi, mu phi, Ep-si-son!

Intermezzo

Composed by
ALICE TOBEY
(Beta), 1905.

Allegretto

p

Rall.

a tempo. leggiero
pp

dim. *Rit.*

a tempo f

Fine
ritard.

pp Cantabile *f*

p

cres.

ff *dim.* *Ritard.* *D.C. al Fine*

Valse Caprice

Composed by
MYRTAL C. PALMER
(Gamma), 1903.

Allegro Moderato

Handwritten musical score for the first page of 'Valse Caprice'. The score is written in G major and 3/4 time. It consists of eight systems of piano accompaniment, each with a treble and bass clef. The first system is marked *Allegro Moderato* and *p*. The second system has a *rit.* marking. The third system is marked *ff* and *Smoothly*. The fourth system has a *f* marking. The fifth system has a *p* marking. The sixth system has a *p* marking. The seventh system has a *f* marking. The eighth system is marked *Tempo Rubato* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Handwritten musical score for the second page of 'Valse Caprice'. The score continues from the first page and consists of eight systems of piano accompaniment. The first system is marked *Rit...*. The second system has a *f* marking. The third system has a *f* marking. The fourth system has a *p* marking. The fifth system has a *f* marking. The sixth system has a *p* marking. The seventh system has a *f* marking. The eighth system is marked *Tempo I* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.



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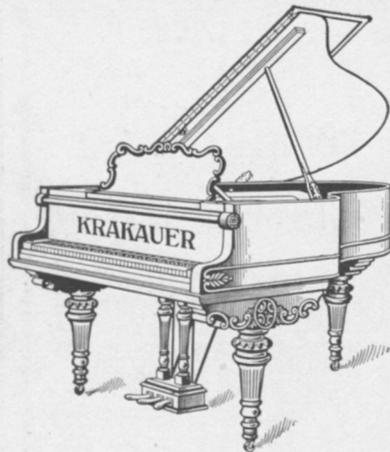
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