

THE  
TRIANGLE  
OF MU PHI EPSILON



APRIL - - 1935  
Vol. XXIX      Number 3



## *For Music*

There be none of Beauty's daughters  
With a magic like to thee;  
And like music on the waters  
Is thy sweet voice to me:  
When, as if its sound were causing  
The charmed ocean's pausing,  
The waves lie still and gleaming,  
And the lull'd winds seem dreaming;  
And the midnight moon is weaving  
Her bright chain o'er the deep  
Whose breast is gently heaving,  
As an infant's sleep;  
So the spirit bows before thee,  
To listen and adore thee;  
With a full but soft emotion,  
Like the swell of Summer's ocean.

LORD BYRON.



# The TRIANGLE

of MU PHI EPSILON

HELENA MUNN REDEWILL, *Editor*

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VOL. XXIX

APRIL, 1935

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# NEW PRESIDENT OF WOMEN'S MUSIC PAN-HELLENIC COUNCIL



BERTHA MARRON KING  
*W. M. P. H. National President*  
*President of W. M. P. H. Council*

ON FEBRUARY 1, at the George Washington Hotel in New York, the National presidents of Delta Omicron, Phi Beta, Sigma Alpha Iota, and Mu Phi Epsilon music sororities met to discuss matters of interest to all four organizations and to establish among them a basis for mutual understanding and coöperation. A preliminary meeting had taken place two years before at Ann Arbor.

At the recent meeting in New York, plans were made for the issuing of a bulletin to be used in schools wherein are located chapters of two or more women's music organizations. This bulletin will define the policies, together with the election requirements and proceedings of each organization, and will contain such other material as will aid the chapters and schools

in their relationships. It is hoped that the bulletin will be completed in time for distribution before the close of the present school year.

The purpose of this Council will be to regulate interfraternity relationships between chapters of the women's music fraternities and sororities, and to unite in a coöperative program for the advancement of music.

The association of national presidents is to be known as the Women's Music Pan-Hellenic Council; meetings will be held biennially. Chairmanship will rotate in the order of date of founding; as the office has been held by Sigma Alpha Iota the past two years, it goes to Mu Phi Epsilon for the coming biennium.

The presidents of the four musical organizations are:

- Delta Omicron: Alma K. Wright
- Phi Beta: Dorothy Barnes Stevenson
- Mu Phi Epsilon: Bertha Marron King
- Sigma Alpha Iota: Gertrude Evans.

# ATTENTION, CHAPTER VICE-PRESIDENTS!

DEAR Mu Phi Sisters:

Now that the end of the school year is in sight, I want to remind you again about the demit cards for your graduating members.

Any member who is not affiliating at once with either a chapter or club should have her demit card sent to the office of the National Vice-President. This card is kept on file until such a time as member wishes to use it. If each chapter keeps its files up-to-date, we will never have "lost" alumnae.

The National Vice-President cannot issue demit cards in the first instance. They must come from the chapter, signed by the chapter president and treasurer. Also all demit cards now in the chapter-files should be sent to the National Vice-President, in order to avoid confusion.

For those chapters who want to bring their files up-to-date and issue demit cards for all members who have graduated, the price is .10 on orders of ten or more. The regular price prevails for orders of less than ten. It is hoped that by reducing the price, chapters will revise their demit files with renewed zest and bring into the sisterhood again all the "lost, strayed, or stolen" alumnae.

Loyally yours,

HELEN MUELLER,  
*National Vice-President.*



HELEN MUELLER  
*National Vice-President*

## TWILIGHT

How strange  
It seems, within  
This lesser hour of light,  
When Day begins to yield consent  
To Night, whose somber hues have slowly  
Bent the crimson sky  
Into a silent  
Flower!

FLORENCE SHEARER HUTCHINGS,  
*Mu Omega.*

## MU PHI EPSILON COMPOSERS!



BERTHA HORNADAY  
National Music Adviser

HONOR is often deprived of its full recognition because of an inertia on the part of the individual meriting the distinction. This is true of many of our Mu Phi composers. They have allowed their light to remain hidden; and not even their own sisters are privileged to enjoy and bask in the rays of their achievements.

Awake! Mu Phi composers! Trim your lamps and let them gleam to every quarter of the land!

Your National Music Adviser is anxious to compile a complete list of all Mu Phi Epsilon published compositions, many requests having come for such material. Will you not cooperate by promptly sending in a full list of your published compositions? The list, when fully completed,

will be printed in THE TRIANGLE so that all Mu Phis may have access to it.

Please join in this effort to make the work of our Mu Phi Epsilon Composers more widely known and used!

Please give full data:

1. Classification of composition.
2. Title.
3. Name of composer, her chapter and present affiliation, also address.
4. Name of publisher.

Loyally,

BERTHA HORNADAY,  
National Music Adviser.

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### CINQUAIN

Music  
Is like the dawn's  
Slow breaking on the hills  
Of shadows—giving harmony  
To Soul!

Don't fail to send the National Editor your change of address before October first.

## THE NATIONAL SECRETARY SPEAKS

DEAR Sisters of all chapters and clubs:

Recitals, examinations, house-cleaning and what not are all in the air! So before you are all in a whirl, let me get in a few reminders!

It is not too early to look forward to demit cards. Is your present supply sufficient to meet your need at the end of the year? If a member is not anticipating affiliating with another group at once, upon leaving her chapter, her card is sent to the NATIONAL VICE-PRESIDENT. We have constant inquiries from girls who were initiated some years ago and for whom it is often difficult to procure necessary data for a demit card. Please look over your records and make out two lists of all members who have left your chapter *in good standing*. Send one list to the National Vice-President and keep one for your own files. From this year *on* we should have perfect records, if you will all remember to send the DEMIT CARDS TO THE NATIONAL VICE-PRESIDENT WHEN THEY ARE ISSUED.

Can you not see a wonderful future for Mu Phi Epsilon through the Alumnae Department? Alumnae clubs cannot help being attractive to members who are active in their chosen branch of music and to those others whose family duties keep them too busy to be other than appreciative listeners. Let us stress the necessity of retaining an affiliation with our sisterhood if for nothing more than membership-at-large in the National Alumnae Association!

Do your members understand that the jewelers will accept an already-used pin as part payment for a higher-priced one? It might be an item that would help a new member who would like a jeweled pin but must, at the time, count her pennies.

Early in February, our National President attended a meeting of all the national presidents of the music sororities. While in New York City for this conference, Sister Bertha lived at our National Club. She was delighted to find there a happy household; however, the equipment needs some replacements. If each of our 75 units could help a little it would be most appreciated. Cash donations are always acceptable; or for precise needs, here are a few: plated flat silver for kitchen; gay pillows and bridge lamps for lounging room; magazine subscriptions; bath mats; pots and pans! Send your gift as soon as possible to EDNA WERDEHOFF, MU PHI EPSILON NATIONAL CLUB, 333 Central Park West, Apt. 33, New York City.

Loyally yours,

ALMA M. GEISER,  
National Secretary.

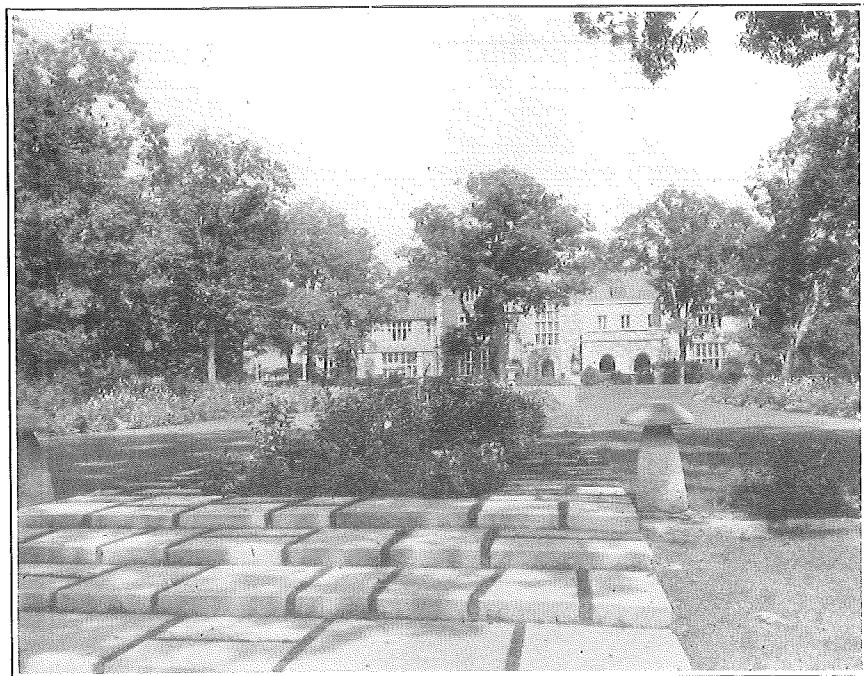


ALMA GEISER  
National Secretary

## HUGE MANSION BECOMES FINE ARTS COLLEGE

By CAROLYN SCOTT DONATO, *Des Moines Club*

**S**ALISBURY HOUSE, an old English castle reminiscent of Queen Elizabeth's day, has been presented to Drake University by its owners, Mr. and Mrs. Carl Weeks, to be used as a College of Fine Arts, including music, drama, painting and sculpture.



*The formal garden of Salisbury House where old world charm holds sway*

No figure has been stated as to its value, but it is reported that the property, including construction of the house, collections of stone and art work and the ten acres of land, represents a value of more than a million dollars.

Salisbury House, completed in 1928 after five years in construction, is situated at 200 Tonawanda Drive, Des Moines, on the knoll of a hill in the midst of ten acres of rolling grounds, shaded by mighty oaks. The spacious home, modeled after King's House, a Tudor mansion in Salisbury, England, consists of twenty-four rooms. The Great Hall, a large, central room, is two stories high, with a balcony overlooking it at the north end.

Mr. and Mrs. Weeks will continue to live in the home for some time, pending completion of plans of Drake administrators to endow the gift. A campaign for endowment of the property will be started immediately and Mr. Weeks will serve as a member of the special committee.

Mr. Weeks said: "In presenting Salisbury House to Drake University for a School of Fine Arts, Mrs. Weeks and I are realizing an idea which we have had in mind for a long time, namely, that Salisbury House, as an authentic re-creation of a dwelling representative of one of the great historical periods of domestic architecture and built so solidly as to endure for generations, should be preserved to the community for uses and influences beyond those of a private residence.

"Believing that an appreciation of fine things can be best developed through constant observation and association, and being convinced that the fine arts which are continually becoming more important in the daily lives of all of us, can be most successfully taught and studied in surroundings which themselves offer inspiring examples, we decided that Salisbury House offered greater possibilities for use as a School of Fine Arts than as a Museum.

"We hope and expect that Drake University, with Salisbury House as a location and inspiration for further gifts, will find it possible, within the next five or ten years, to expand its School of Fine Arts, now including departments of music, drama and plastic and ceramic arts, to include a School of Architecture, and that each department may be so developed as to make Des Moines the outstanding art center of the midwest and Drake University the goal of art students from far and near.

"In making the gift we have imposed the restriction that Salisbury House must be used as a School of Fine Arts and that the University, in accepting it for this purpose, must recognize and accept the responsibility for developing in Des Moines a school which shall be outstanding in its various departments."

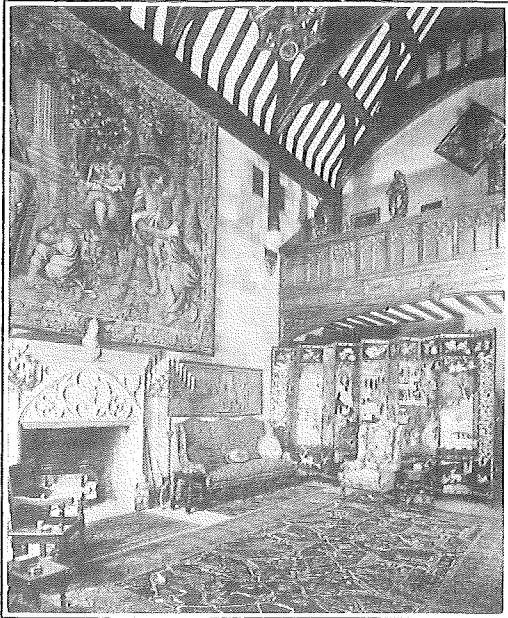
Inspired by an old English manor, King's House, Salisbury, Mr. and Mrs. Weeks undertook the task of building in Des Moines a house which would reproduce in its architecture and feeling the spirit of this old Tudor mansion. The architect, William Whitney Rasmussen, made several trips to England to study the King's House and to take lead moldings and detailed measurements of its principal architectural features.

Many antique carved stones of historic character were set in the exterior walls and gables and are from such sources as Salisbury Cathedral, the earlier Norman church or Sarum Cathedral, the old Poultry Cross in the Salisbury market place, and old Wardour and Bristol Castles, in the neighborhood of Salisbury.

While Salisbury House was under construction here, Mr. and Mrs. Weeks were asked to look at a sixteenth century house in Salisbury, England, with a view to buying it to obtain its contemporary panelling, floors and fireplaces. In the process of removing the panelling a strange discovery was made. Numerous inscriptions cut into the stone of the inner wall and marked with a finger into the

plastering read, "C. Weekes, Maior of Sarum, 1580" and "C. Weekes, 1579". Sarum is the old name for Salisbury. For more than 300 years these inscriptions had been hidden away. This coat of arms found in the house in Salisbury later identified the "maior" as an ancestor of the present Carl Weeks.

A work shop was established in Salisbury, England, where wood workers of the old handicraft school, at that time still available, were employed to condition and fit the panelling to the rooms of Salisbury House and to carve from additional old oak pieces decorations where required. Many old carved beams were likewise collected and fitted into the walls and ceiling.



*The Great Hall in all its majestic glory*

The beamed ceiling in the Great Hall, a large reception room on the first floor, came from Salisbury, England. After the walls of Mr. Weeks' home were partially erected, he received a cablegram from England, stating that in the remodeling process of the Old White Hart Inn, a sixteenth century building, a complete oakbeamed roof had been revealed which corresponded exactly to the measurements of the hall in the Weeks' home. This massive roof was brought over intact, and is so well preserved that it carries the entire weight of the tile roof.

A carved oak staircase of the Elizabethan period was acquired some months after the

staircase dimensions of the Weeks' house were established.

The leaded windows with their panes of Crown glass were designed from old patterns. The stained glass panels are from the Weeks' house in Salisbury. The torches and lanterns are hand-hammered copies from original pieces.

The plastering of the walls follows the early uneven type. One ceiling of the parquetry work follows a design of molded plaster work taken from a ceiling of the Weeks' house in England from which the panelling came.

Salisbury House stands on a wooded hill, surrounded by old oaks; a walled driveway leads up the hill to the Gothic entrance porch. Although completed only six years ago, the weathered and ivy-colored walls have the timeless quality

of the old world. A broad terrace and formal garden to the south of the home provide the necessary setting for a house of this character.

On the terrace walls and in the garden are many pieces of marble, sculpture, bronzes, lead garden figures and urns, and an antique sundial. Antique olive-oil jars that are placed around the terrace belonged to one of Napoleon's generals and were presented to Mr. and Mrs. Weeks by the general's granddaughter.

Also on the terrace is a restored antique Athena and a vase that reproduces the famous Portland vase in Wedgwood pottery, the largest piece of Wedgwood ever produced.

The statue of Dionysus which stands at the southeast corner of the terrace is a Greek or Roman work of the second century A.D. The two marble columns at the end of the garden are Roman of the first century A.D. A bronze Apollo at the south of the house is one of the best examples of Bourdelle's carving. The sundial probably was created in Italy in the sixteenth century and imported into England.

The roof tile on the cottage, garage and cloister came from Trafalgar House, the property given to Lord Nelson by the English government after the battle of Trafalgar.

In the library window there is inserted what is thought to be the only known remnant of the original stained glass of Salisbury Cathedral.

The pipe organ console, and console room off the Common Room, are made from sixteenth-century oak. The wrought-iron grill covering the tone opening is considered one of the finest examples of hand wrought-iron work in America.

The fireplace in the Great Hall has been used for more than 400 years and came from Priory, a church house in Salisbury, England. The fireplace in the Common Room dates from the time of Queen Elizabeth in 1560 or 1580.

In the process of remodeling the earlier Tudor house in Salisbury during the Georgian period, fireplaces were added and the Tudor fireplaces were not discovered until Mr. Weeks had bought the house and removed the panelling and Georgian fireplaces, when the originals were revealed.

King's House, the original from which Salisbury House is reproduced, was so named because royal visitors to Salisbury were often entertained there. Queen Elizabeth is said to have stayed in the house and James I was a frequent visitor. Legend says that Richard III was housed there when Buckingham was beheaded.

The earliest portion of King's House was built in the thirteenth century by King John for use as a hunting lodge.

And so it stands, Salisbury House, in all its grandeur, complete in every detail, conveying to its surroundings the grace, the culture, the charm of the old world. Perhaps no fitter place could be found for the study of the finer arts, for its very atmosphere inspires the creation of beauty.

To make Salisbury House "a second Fontainebleau" is the aspiration of officials, students, alumni and friends of Drake University. The acquisition of this property will give the University the finest fine arts equipment in America.

# OUR NATIONAL PRIZE WINNERS

By HELENA MUNN REDEWILL, *National Editor*

FOLLOWING Convention last June I began to seek data concerning our prize winners in the various Composition Contests, sending out letters to each of the ten girls who won first, second and third places in the awards. I assured each girl to whom I wrote for personal and professional information that I would not publish the results of my efforts until I had received replies from all of the ten concerned.

But alas! like many other human beings, I must take back my word. The year is rapidly drawing to a close, and the article which was originally scheduled for the December TRIANGLE and which has been held over all these months awaiting replies from three\* of the girls concerned must go to press incomplete, after all. I can only publish as much data as I have on hand at the present time and shall hope to give you the three other biographies in a later issue of THE TRIANGLE.

In the 1934 Composition Contests whose winners were announced by Bertha Hornaday, National Music Adviser, at the National Convention in Atlantic City, Dorothy James received first, second and third places, respectively, in the Chorale, Ensemble and Song classes; Susannah W. Armstrong, first and second places in the Song and Piano Solo classes; Harriet Payne, first and third places in Solo for Other Instruments (besides piano) and Ensemble classes; while Constance Virtue won second place in both the Solo for Other Instruments and the Chorale classes. The honor of having the Best of All Compositions Submitted (awarded a silver loving cup) went to Margaret Montgomery, whose Symphonic Poem won her the unique place of a first first.

In case you have forgotten the names of the distinguished musicians who acted as judges in our 1934 Composition Contest I bring them again to your attention: Dr. Charles S. Skilton, Fine Arts Department, Kansas State University, Lawrence, Kansas; Dr. Charles Wakefield Cadman, San Diego, California; Dr. Thaddeus Rich, Music Department, Temple University, Philadelphia, Pennsylvania.

The questionnaire sent out to the ten fortunate girls was quite a lengthy one. The seven replies received to date are given herewith in each girl's individual manner, the names being listed alphabetically, regardless of their place in the prize-winning classification:

## SUSANNAH ARMSTRONG

DEAR Sister Helena Redewill:

I am sending you a speedy answer, as your letter was forwarded to me from Chicago to New York where I am spending the winter.

My first affiliation with Mu Phi was at Northwestern University, Sigma Chapter; my present affiliation is Mu Xi Chapter, Chicago. At the moment,

\*Martha Morgan Short, one of these three, has been very ill since November; her mother wrote that it was impossible to send the detailed information desired until a later date.

however, I am in New York, composing and working with a trio. Before coming here I taught harmony and composition at New Trier High School, Winnetka, Illinois, (suburb of Chicago) and also gave piano lessons at my home-studio. As a pianist, I appear in programs of original compositions—and others. I can't say that my "baby fingers sought the keys" in early creative efforts! My real interest in composing began with the study of harmony and counterpoint at Northwestern University.

Some of my compositions are: Blue Symphony, cantata for solo voices and two pianos—poem by John Gould Fletcher; Suite in old style for two violins, unaccompanied; Piano, Violin and Cello Trio; Mother Goose Suite—four songs; Noise of Waters (song); Seashell (song); King of Chiras' Daughter (song); Who Loves the Rain (song); Quietly Gone (song); Barter (song); Moonlight (song); Romance for cello and piano; Prelude in G# minor (piano); Fleet of Bells (piano); Billy-Boy Variations (piano); Seven Suite (piano); Hunting Song, Slumber Song, Bells, and Chinese Dance, (children's pieces for piano).

The children's pieces are published, as well as several of the songs (Witmarks), also the Billy-Boy Variations for symphonic band. Most of these compositions have been performed; Ada Tilley Allen of Chicago (Mu Xi) has sung the songs; I have played the piano compositions on club programs and at other affairs. At present more piano pieces, a string quartet and a school cantata are in the offing!

Dean Peter C. Lutkin, Arne Oldberg and Carl Beecher, all of Northwestern, have been my "creative inspirations." While teaching I have not been able to do much composing but am at it continuously now. I also have lived at the MacDowell Colony the last five summers. I don't always "wait to be inspired"—or it would be a long wait!

My favorite composer is Brahms and more Brahms! Also Bach! Hindemith, Schönberg and Stravinsky I find most interesting in the modern school. Composing is not my chief interest; I am a pianist and accompanist, and also studied the violin for four years. My piano study was done under Artur Schnabel (in Berlin), Josef Lhevinne, Victor Garwood and Arne Oldberg (Northwestern).

I do hope you can glean a little from this incoherent array of facts.

Cordially yours in Mu Phi,

SUSANNAH ARMSTRONG.



SUSANNAH ARMSTRONG  
*Sigma and Mu Xi*



## DOROTHY JAMES



DOROTHY JAMES  
Mu Xi and Gamma

**D**EAR Sister Helena:  
Here are my answers to your questions concerning my interest and achievements in musical composition.

I was initiated into Mu Xi Chapter in 1925; later I affiliated with Gamma at the University of Michigan. My present position is Assistant Professor of Music Education at Michigan State Normal College, Ypsilanti, Michigan. I live in Ypsilanti during the school year and in Chicago at other times.

My first attempt at composing was made when I was in my early teens but preparation for a career in a different field sidetracked my ambitions until I was twenty, at which time I began the study of musical theory as an avocation. Since then the "devil" himself couldn't keep me from it!

I'm sure you don't want a complete list of my compositions, but I am glad to name the most important:

*Songs:* The White Moon (Verlaine) high voice; Four Preludes from the Chinese, contralto with string quintet accom.; Lacquer Prints (Amy Lowell); Autumn (Shelley) baritone and orchestra.

*Piano:* The Pagoda of Exquisite Purity, and Satire.

*Violin:* Ballade (best composition in Mu Phi contest, 1926).

*String Trio:* Rhapsody (best composition in Mu Phi contest, 1930).

*Organ:* Autumnal (played by Palmer Christian, concert organist).

*Choral works:* Christmas Night, for mixed chorus unaccompanied (H. T. Fitzsimons Co.); The Jumbies (children's cantata—this composition has been chosen for the Children's Chorus and the Chicago Symphony Orchestra at the 1935 May Festival in Ann Arbor); Tears (Whitman), mixed chorus and orchestra (first prize for choral work in Mu Phi contest, 1934).

*Clarinet, Strings and Harp:* Three Pastorals.

*Orchestra:* Symphonic Fragments (1930). First performance by Rochester Philharmonic Orchestra, Howard Hanson, conducting, March 24, 1932. Ten other performances in various places and by various college orchestras.

*Stage Works:* Incidental music for As You Like It (in collaboration with Hamilton Forrest), Goodman Theatre, Chicago. Opera, Paola and Francesca

(Stephen Phillips), first act performed in concert version by the Rochester Philharmonic Orchestra, Howard Hanson conducting, April 2, 1931.

Eight of these compositions have won places of honor in Mu Phi Epsilon composition contests.

My one and only composition teacher was Adolf Weidig. In the last three years I have had the benefits of sympathetic criticism from Dr. Howard Hanson of the Eastman School of Music and Dr. Edwin Stringham of Teachers College, Columbia University. Naturally, my teaching duties prevent me from creating much during a school year. For the past three summers I have had the privilege of working at the MacDowell Colony where my best works have been written.

Of the great composers, I have no special favorites—I like certain works of each, perhaps equally well, from Palestrina to Stravinsky. My greatest interest is directed toward contemporary composers, though I confess I have no favorites here, either! These are some of the contemporary works I admire—Stravinsky's *Sacre du Printemps*, and *The Symphony of Psalms*; Concerto No. 2 by Roy Harris; some early Schönberg; *Lyric Suite* by Berg and the *Chamber Music Concerti* by Hindemith.

My interest is divided between the teaching of all branches of musical theory and my composition work. At school I minored in piano which is the only instrument I play.

You have asked for some items of interest, and I append the information that I have been a member of the MacDowell Colony for three summers; was recently appointed chairman of State Composer's Committee of the State Federation of Music Clubs; and am treasurer of the Michigan Composers' Club.

Profusely yours, DOROTHY JAMES.

## MARGARET MONTGOMERY

**D**EAR Helena Redewill:  
I just received your letter this morning and send my reply air mail. And now to answer your questions.

I was initiated in Upsilon Chapter, April 19, 1930. At present I am not affiliated with any chapter; but I'd like to meet someone in the Philadelphia Alumnae Club.

I am teaching at the Elwyn Training School, an institution for the feeble-minded, at Elwyn, Pennsylvania. My work consists of directing two bands and teaching most of the wind instruments.

I commenced composing about four years ago, starting with the required courses—which I thoroughly detested for two years! My compositions are not numerous as yet, just a few sketches for piano and two tone poems for orchestra, one of which brought me the honor of the silver loving cup in the Mu Phi Composition Contest last June. These tone poems have never been published, or performed, nor have they won any other prizes.

Dr. George Leighton and Peter Froehlich, Jr., with whom I studied at the Cincinnati Conservatory, gave me all the instruction and most of the encouragement in my work I have received.

My efforts are very spasmodic. I don't know whether I rely on inspiration or not, but I surely do not do "routine" work.

My favorite composers are Bach, Franck, Debussy and Stravinsky; the latter two have been a real source of inspiration to me. Stravinsky is my favorite of the contemporary composers, and I do find great charm in contemporary music.

My interest is divided between composition and organ, but I prefer creative work. As to the extent of my study: I have a diploma from the junior conservatory of Penn Hall, a girls' school in Chambersburg, Pennsylvania, and B. Mus. and M. Mus. degrees from the Cincinnati Conservatory, all with organ major.

I am sorry I have no pictures and—I am not married!

And now just one more thing since you asked for something of "personal interest." Anna Louise Kautz and I "talked each other" into entering the Mu Phi Composition Contest—we were determined to have Upsilon represented—and I surely was thrilled over the outcome. It came at a time when I really needed encouragement.

Sincerely,

MARGARET MONTGOMERY.

HARRIET PAYNE



HARRIET PAYNE  
*Kappa and Mu Omicron*

**D**EAR Helena Redewill:  
I was initiated in Kappa Chapter in the spring of 1930. I am now affiliated with Mu Omicron Chapter at the College of Music in Cincinnati. I am not teaching in a school—only some private pupils. I am studying violin and piano here at the College of Music and am living in Cincinnati.

I first started composing at the National Music Camp at Interlochen, Michigan, in the summer of 1928 when I was there in the high school division of the camp. It was neither a great desire nor was it required work that started me, but only an interest in composition and a curiosity to see if I could write even a playable melody. After I had once started, however, I became extremely interested,

and have composed bits at various intervals since. Of course I took a course in

composition for my B.M. degree; for my M.M. degree I studied privately with Leo Sowerby in Chicago, and did most of the things I have written that year, including the violin and piano sonata with which I won the cup two years ago. My latest big composition is a concerto for violin and orchestra which I have just finished. The first movement of it won first prize in class B at Convention this year. I have tentative engagements for its hearing with two symphony orchestras soon. I am sure of playing it in Cincinnati this year—perhaps with the College of Music Orchestra.

My compositions to date are Theme and Variations for violin and piano; Waltz, for piano; Sonata, for violin and piano; String Quartet; Rhapsody for orchestra; Pasacaglia, for organ; Concerto, for violin and orchestra; Five Short Violin Pieces; One Song; and One Viola Solo.

None have been published but prizes have been won in the Indiana Composers' Guild Contest in 1933 and in the Mu Phi Contest of 1932. The violin sonata which won the cup at that time was performed at Convention this year.

The first movement of the violin concerto, my latest composition, I played with The Cincinnati Symphony in a rehearsal last April, and with the National Music Camp Orchestra at Interlochen, Michigan, August 5, and the following Friday for officers of the National Federation of Music Clubs. The complete concerto is to be performed in Cincinnati, and perhaps elsewhere, this year.

All of my teachers have encouraged and helped me, but most, I believe, Emil and Walter Heermann in Cincinnati; also Vladimir Bakaleinikoff—not my teacher but a friend—Herbert Butler and Leo Sowerby in Chicago, and Hugh McGibeny in Indianapolis.

I do not work in routine fashion each day, neither do I wait for a great "inspiration". I get a particular type of composition and form in mind, then start working on it. I compose quickly, once I get started. As soon as the pattern is in my mind, it works itself out, one theme leading to another until finally the whole thing is completed.

Brahms and Bach are my favorite composers. I know Dr. Howard Hanson's works better than those of any other contemporary composer, and like them very much.

I have an equal interest in creating and performing. I am a violinist mainly, but also play piano—mostly accompanying. I believe I am happiest when I am playing a Brahms symphony in a good orchestra, and though it may be a very conceited thing to say—no thrill can compare with the thrill one gets playing one's own composition with a symphony orchestra!

Thank you so much for putting me in *THE TRIANGLE*. That is an honor which I had not hoped to receive.

Sincerely,

HARRIET PAYNE.

## BARBARA SIEBEN

BARBARA SIEBEN, *Mu Iota*

DEAR Sister in Mu Phi:

This will be an attempt to answer each of your ten questions.

My original and present chapter affiliations are Mu Iota Chapter, Columbia School of Music, into which I was initiated in 1933. At present I am teaching piano at De Paul University School of Music, Chicago, Illinois.

At first my creative work was done as a college requirement in 1927. My compositions to date consist of a Mass in F major, four-part, mixed chorus and organ; Symphonic Overture; vocal and instrumental fugues; several songs; and miscellaneous short pieces for piano, string quartet and organ.

My compositions have won two gold medals and a cash award in school con-

tests at De Paul Music School.

Arthur C. Becker, Dean of Music at De Paul University, has been my teacher in piano and composition and has been of great help to me. His compositions have been extensively performed.

I compose rather spasmodically, as I feel the urge to write. Bach, Beethoven, Brahms, Tschaiikowsky and especially Wagner are my favorite composers. Also Debussy and Ravel. But of the contemporaries Richard Strauss is the favorite.

I find it hard to choose between playing the piano and composing; I have studied the piano fifteen years.

That is about as well as I can answer so many questions! I will say, however, that winning a place in the Mu Phi National Composition Contest has meant a great deal to me.

I shall look forward more than ever to reading THE TRIANGLE.

Yours loyally,

BARBARA SIEBEN.

[EDITOR'S NOTE: A complete list of Composition Contest Winners in the various classes is printed in the Convention Report, page 227 of THE TRIANGLE for October, 1934].

## MARJORY FRANCES WILSON

DEAR Sister in Mu Phi:

Here is the information for which you asked: I was initiated into Mu Tau Chapter November 13, 1928, and am affiliated with same chapter at the present time.

I teach at the University of South Dakota, and live at Vermillion, South Dakota, during the nine months' teaching year.

I began composing in 1928 as part of required work, under Marjorie Eastwood Dudley, professor of musical theory (pupil of Felix Borowski); all previous efforts were merely playing by ear. In 1930 I received a B.M. with minor in composition; and in 1932 I received M.F.A. degree with major in composition.

My compositions to date are: Nocturne, for violin, transcribed for viola;

Andante, for violoncello; Three Songs: Barter (Sara Teasdale), Vision (Edna St. Vincent Millay), and Sea Lust (Charles Divine); three piano compositions: Fantasy, Romance, Short Prelude—built on whole tone scale; Trio D major (3 movements) for violin, cello, piano (Master's Thesis); and Andante, for string quartette.

None of my compositions have been published to date; but the Trio for violin, cello and piano won third place in 1932 Convention at Kansas City. All but one have been produced, on various occasions, in manuscript form—invitation programs and university recitals.

Marjorie Eastwood Dudley, professor of musical theory and composition at the University of South Dakota and a Mu Phi sister, is recognized as a successful composer. It was due to her influence and encouragement that I majored in musical composition. A former piano teacher, Walther Pfitzner, an artist and composer, also encouraged me.

I am sorry to say that I compose spasmodically, have no daily routine, usually wait until I really *want* to write.

Brahms and Chopin are my favorite composers although Brahms has been the greater influence perhaps. I enjoy contrapuntal writing. From the composition standpoint I am at present most interested in contemporary composers but am not sure that I have any favorite contemporary—they all interest me very much.

MARJORY FRANCES WILSON  
*Mu Tau*

Composition and piano seem to divide my interest. I teach piano and keyboard harmony but do no professional playing. I have studied piano privately with Walther Pfitzner six or seven years, and at the University of South Dakota under the late Howard Bostian for two years. I hope to study either abroad or in New York next summer.

Thank you for your letter. I am sure all ten of us appreciate your interest in Mu Phi's composition contest winners.

Loyally,

MARJORY FRANCES WILSON.

CONSTANCE VIRTUE

DEAR Helena:

Thank you for your letter and your interest in a "second-placer" who has already appeared in one of your Interesting Mu Phi columns in a previous issue of THE TRIANGLE. I was initiated into Alpha Chapter in 1923 and am a member-at-large of the N.A.A. at the present time. Am not teaching now, just composing and doing a little piano playing here in San Diego where I live.

I started composing at the age of ten when my lessons in piano and ear training began under Mary Halliday (Alpha Chapter) who encouraged all her pupils to do original work. When I was twelve I tried my hand at a little fugue (after learning my teacher was writing one!) and have been composing ever since—from choice, of course, not for the remuneration that comes to struggling American creative workers!

In addition to a number of songs, solos for piano, cello, violin and organ, and a string quartet, I have also written: Trio for violin, cello and piano which won first prize (\$50.00) for me in my 20th year in the Strawbridge and Clothier National Composition Contest (Philadelphia); Anthem for mixed voices and



CONSTANCE VIRTUE  
Alpha and N.A.A.

organ, I Will Lift Up Mine Eyes, published by H. W. Gray Company, New York; Sacred Christmas Drama (women's chorus and organ), What Gift To the King? which was produced first at the College of Music, Cincinnati, and later in 1931, by the Musical Arts Club, Long Beach, California. In 1934 it was performed with the Drama Department of San Diego State Teachers' College, and produced a fourth and fifth time at the First Presbyterian Church, San Diego; The Queen

of Camelot (Cloister scene awarded second place in Mu Phi Contest, 1934), written for mixed voices and orchestra; Prophets Out of the Night (Descriptive prelude for organ from What Gift To the King?) also awarded second place in Mu Phi Contest, 1934; a violin solo, For Spring Returning, won first prize (\$25.00) in an Allied Arts Competition (men and women) open to all residents of Florida, (you see I belong, through marriage, to the U. S. Navy and have lived in a good many different places!).

You ask about prizes; in the list just quoted I mentioned several compositions which have won prizes, in addition to which I might add that in 1927 I won the \$50.00 prize offered to students of the Cincinnati College of Music for the best school song. Three of the first prizes I have won have been when competing with men as well as women composers; while in the case of my two second prizes, and one a third, my competitors were exclusively Mu Phis! They're a hard lot to win from; but I'll keep on trying for a place on that Loving Cup!

I have been fortunate in having practically every one of my compositions given public performance, whether published or in manuscript, in the Cincinnati College of Music Concerts, in churches, over the radio, at many women's clubs and various composers' days. The prize-winning trio, Romanza (violin, piano, cello), was performed in 1925 at the Metropolitan Opera House, Philadelphia, between acts of a performance of Pinafore; and the Suite of four numbers from The Queen of Camelot was given full orchestra and women's chorus production at the College of Music in 1932, under the leadership of Walter Heerman of the Cincinnati Symphony Orchestra.

I do not work as a routine each day, although I have a suspicion it might be an excellent idea! I try to take advantage of moments of "inspiration" or moods of "receptivity" when I feel a particularly sensitive delight to beauty in any form; but I have found, too, that I can get just as good, or even better, ideas when writing "under pressure" in order to complete a work for a scheduled performance.

Bach, Beethoven, Brahms, Wagner—my greatest sources of joy, year in and year out; although I have worshipped at many other shrines! I have not as yet, however, a "favorite" contemporary composer, although I am naturally interested in many of them. *Interest* is not exactly *love*, I find!

Yes, I believe composition is my chief interest, although I should not care to give up entirely solo and ensemble performances (piano or organ) for creative work. I find interpretation and creation go hand in hand.

You ask for other information or interests; incidentally, I think it would be interesting to know how many Mu Phis have married doctors—my husband is Lieut. Clark W. Virtue, Medical Corps, U. S. Navy. It has often been said that doctors are attracted to musicians and artists—I wonder! A questionnaire might reveal startling statistics!

I hope I have answered your questions satisfactorily.

Loyally,

CONSTANCE VIRTUE.



IMOGENE PIERSON, *Kappa*

# NORTH CENTRAL EDUCATORS CONFERENCE

## *Fifth Biennial Meeting*

By IMOGENE PIERSON, *Kappa*

INDIANAPOLIS was thoroughly music-conscious during the week of March 17-22, for hundreds of teachers of music—together with musicians from ten midwestern states—were in the city for the fifth biennial meeting of the North Central Educators' Conference.

Indianapolis Mu Phis were delighted to have this splendid opportunity of meeting visiting members from all over the country. Kappa Chapter assisted by the Alumnæ and Patroness Clubs arranged an informal dinner in honor of our guests at the Jordan Conservatory on Tuesday evening, March 19. Can't you just imagine the buzz of conversation caused by sixty-five Mu Phis? After dinner our guests were asked to tell us their chapter or club affiliations, their present home and why they are famous. Since there was a program that evening we were limited for time and were sorry that among the Mu Phis attending the Conference, Elva Gamble, former Great Lakes Province President, and Gail Martin Haake were unable to have dinner with us.

There were many Mu Phis on the Conference program. Gail Martin Haake, Chicago Club, was chairman of the Piano Class Instruction. A First Keyboard Harmony Lesson was charmingly demonstrated by Naomi Evans, Milwaukee Club. Helen Schwin, Cleveland Club, addressed the teachers on Directed First Experiences in Teaching. The Contribution of the Grade School Orchestra to School Life and Community was discussed by Helen M. Hannen, Cleveland Club.

The Indianapolis Alumnæ Club was well represented. Lorle Krull acted as Executive Secretary and Business Manager, and was she busy for weeks before the Conference! A mixed chorus of 650 boys and girls was directed by Maude Delbridge, and Isabelle Mossman led a girls' chorus of 400 voices. Among those who prepared the students were Blanche Harvey Quirk, Kappa, Elizabeth Kaltz Cochran, and Laura Moag. Helen Hollingsworth was Chairman of Publicity.

The Indiana Federation of Music Clubs convened March 21-22. The business sessions, contests and banquet found several Mu Phis in attendance. "Freeing music for the masses is the objective of music education today," said Mr. Miessner in addressing the Federation. "Music for every child and every child for music is a good slogan."

Mr. Stetson opened the first session of the N.C.E.C. by saying, "We must have music as a part of the curriculum because it is a universal experience which should be made a part of the child's school life." Mr. Smith expressed the hope that through the teaching of music in our schools children will be educated to select good radio music which is appropriate for every occasion. The Conference adopted the following resolution concerning radio music: "That our students be taught to become discriminating in the case of all music heard over the air, and that we attempt to imbue them with such ideals as to tone and intonation that they will refuse to listen to the atrocious singing and playing now heard so frequently."

"Condensation and concentration are characteristics of modern development," said Mr. Moore, "and contemporary music is characterized by terseness and condensed expression and by replacement of long movements with moods of journalistic lengths."

The concerts for the most part were given by school children from various cities. It was truly remarkable the performance they had been trained to give. I shall list the concerts below:

- Daily Band Clinic, conducted by William D. Revelli, Hobart, Ind.
- Daily Choral Clinic, conducted by Carol M. Pitts, Central High School, Omaha.
- Indianapolis Night: All-City High School Concert. Ralph Wright, in charge.
  - Orchestra—Will F. Wise, director; Girls' Chorus—Isabelle Mossman (Mu Phi), director; Mixed Chorus—Maude Delbridge (Mu Phi), director; Band—Frederick A. Barker, director.
- Concert by Fred Patton, baritone; and Sherrard Junior High School Verse Speaking Choir, Detroit, Mich. Marion Miller, director.
- Concert of Wind Ensembles and Glee Clubs. Brass Sextet—conducted by Mark Hindsley, University of Illinois. Girls' Trios—conducted by Edith Wines, Chicago, Ill. Woodwind Quintets—conducted by Burnett C. Tuthill, Cincinnati, Ohio. Boys' Quartets—conducted by Marshall Bartholomew, Yale University. Valdimir Bakalienekoff in a group of numbers on the viola.
- Concert of North Central Music Festival Choirs and String Ensemble Madrigal Singers—Olaf Christiansen, conductor; String Quartets—George Dasch, conductor; Mixed Quartets—Marshall Bartholomew, conductor; String Quintets—George Dasch, conductor; Double Mixed Quartets—Marshall Bartholomew, conductor.
- Intercollegiate Music Festival sponsored by Indiana Federation:
  - Central State Teachers' College, Mt. Pleasant, Mich.
  - Indiana Central College, Indianapolis, Ind.

Ball State Teachers' College, Muncie, Ind. Elizabeth Meloy (Mu Phi), director.

Earlham College, Richmond, Ind.

Indiana University, Bloomington, Ind.

Burrughs-Jackson College of Music, Indianapolis, Ind. Jane Johnson Burrughs (Mu Phi), director.

A Night In Avignon, one-act opera by Clarence Loomis, presented by the choir and orchestra of Jordan Conservatory, Indianapolis; conducted by Max T. Krone, with the composer at the piano.

Short programs were presented by Morton High School, Richmond, Ind., Leon F. Beery, conductor; Hobart High School Band, W. D. Revelli, conductor; Decatur Mother Singers, Mayme E. Irons, director; Detroit All-City Junior Orchestra, Wm. Engel, conductor; DePauw University Choir, Robert G. McCutchan, director; Indianapolis Junior High School Boys' Chorus, Ralph Wright, director; Federation of Mothers Chorus, Indianapolis, Isabelle Mossman (Mu Phi), director; and Jordan Conservatory Orchestra, Indianapolis, Hugh McGibeny, director.

#### ADDRESSES

The Fine Arts in Education and Life, by Dr. Paul Stetson, Indianapolis.

Appreciation and Art Values, by Dr. Wm. L. Bryan, President of Indiana Univ. Amateurs and Music, by Henry S. Drinker, Philadelphia, Pa.

Social Justice, the Necessary Condition of a Singing World, by Dr. G. Bromley Oxnam, President of DePauw University.

Music in the Air, by Marshall Bartholomew, Yale University.

A Revaluation of Educational Objectives, by Philip W. Cox, New York University.

#### DISCUSSION GROUPS

To What Extent is our Present System of Public School Music Meeting the Needs of the Present Generation of School Children?

The Future of Public School Music Education.

Public School Music and the Public Relations Program.

To What Extent is Public School Music Contributing to the Future American School of Music?

Public School Music and Adult Education.

Rural Music—Edith M. Keller.

Parochial Music—Elmer A. Steffen.

Teacher Training—Kenneth Umfleet, DePauw University.

Instrumental Music (High School)—J. Leon Ruddick, Cleveland.

School and Church Choirs—Haydn Morgan, Grand Rapids, Mich.

Articulation of High School, College and University Music—Dr. Earl V. Moore, University of Michigan.

Radio—Ada Bicking, Jordan Conservatory, Indianapolis.

Class Piano Instruction—Gail Martin Haake (Mu Phi), American Conservatory of Music.

## NATIONAL FEDERATION TO MEET

APRIL 20 to 30, Philadelphia will become the music center of the New World when many thousand club, state, and national members will gather to participate in the Nineteenth Biennial Convention and American Music Festival of the National Federation of Music Clubs. Thirty choruses from fifteen states representing twenty-one cities will lift their voices in song during the week of the Festival.

That American composers may be encouraged and American music supported, every chorus has been asked to include, as a major part of its Philadelphia program, compositions by native creative artists. The National Program Committee, Mrs. Edward P. Linch, Chairman, and Miss Julia E. Williams, local co-chairman, report that some of the best works of our great composers will be given.

Some of the choral organizations which will be in attendance are: the Cecilian Singers of Minneapolis, Mrs. H. A. Patterson, Director; the Amphion Chorus of North Dakota and Minnesota, Daniel L. Preston, Director; the Beethoven Club Chorus of Cedar Rapids, Iowa, Mrs. Helen K. Starke, Director; the Mother Singers Chorus of Dayton, Ohio, Mrs. Charles A. Funkhouser, Director; the Pittsburgh Madrigal Singers, Mrs. J. S. Martin, Director; the Old Harp Singers, Nashville, Tennessee, Dr. George Pullen Jackson, Director; the Newberry College Singers, Newberry, South Carolina, Paul Ensrud, Director; the Morning Choral, Brooklyn, Herbert Stavely Sammond, Director; the Chorus of Baltimore Music Club, Franz Bornschein, Director; the A Cappella Choir of Wilmington, Delaware; the Hamden, Connecticut, Music Club Chorus, Pauline Voorhees, Director; the Vocal Art Ensemble Scherzo Club, Norfolk, Virginia, Mrs. David F. Barnum, Director; the Rossini Club Chorus, Portland, Maine; the First Congregational A Cappella Choir, Washington, D. C., Ruby Smith Stohl, Director; the Hamline University Choir, St. Paul, Minnesota, John M. Kuypers, Director; and the State Teachers' College Vesper Choir, Hattiesburg, Mississippi, Prof. Frank E. Marsh, Jr., Director.

In Philadelphia there will be opportunity to hear many artists: pianists, violinists, and vocalists have been included on the program: Jose Iturbi, Giovanni Martinelli, Kathryn Meisle, Nelson Eddy, and Albert Spaulding, New York; Gilbert Ross and Andrew Haigh, Ithaca; Dalmeyer Russell, Pittsburgh; Agnes Davis, Philadelphia; Dorsey and Frances Whittington, Birmingham.

Concerning other special features of the Philadelphia program, Mrs. Jardine states: "Junior Day, April 24, under the direction of Dr. Frances Elliott Clark, distinguished authority on public school music; and the Music in Religious Education program, Sunday, April 28, arranged by the American Guild of Organists will be occasions of most distinct and unusual importance."

Dr. James Frances Cooke is Chairman of the Philadelphia Citizens' Committee.

## INTERESTING MU PHIS



MARY BETTY FELTS  
*Mu Delta*

**M**ARY BETTY FELTS was the winner of a scholarship from Mu Delta Chapter and went to Berlin more than three years ago to study with Arthur Schnabel. Before going to Germany, Mary Betty attended the University of Wisconsin and Park College, Parkville, Missouri, where she was graduated. While a student at Wisconsin University she took a pre-medic course, having then an ambition to become a doctor. However, she later received a degree in music from the Kansas City Conservatory where she studied piano with John Thompson.

Like many who have achieved distinction musically, Mary Betty's first teacher was her mother, who—to use Mary Betty's own words—"Still tells me what's wrong." Mrs. Felts is director of public school music in Odessa, Missouri. When Mary Betty acknowledges that she was born in the same town where Carrie Nation is buried, Belton, Missouri, she always adds, "but don't ask me why."

Since, Mary Betty was in Germany *before, during* and *after* the coming of Nazidom—having been present at the big book bonfire in Universitäts-Platz—she has been constantly in demand to give talks on Germany After The Revolution, as well as playing piano recitals. Her first Berlin recital was in January, 1934, and her second, two months later; she is already booked for many talks and concerts throughout the middle west next season.

Some of her press notices will, doubtless, be interesting to other Mu Phis whose ambitions may lead them to study abroad.

Genuinely artistic her playing, truly charming her stage presence. A remarkable mental grasp, backed by a sound technique and a fine discernment of form was shown in the playing of Beethoven Opus 78. With fascinating rhythm and masterly controlled climaxes, her Polonaise by Chopin brought down the house.—*Berliner Zeitung Am Mittag*.

A new American pianist has stepped upon the concert platform. Her sound musicianship together with an amazing technical facility and the ability to establish immediate contact with her audience assure her a great future.—*Berlin Neue Zeit*.

ALICE B. STREET.

JOAN PEEBLES, *Mu Upsilon*

**B**ORN in Westminster, Vancouver. Taught school before entering Eastman, to which institution she came through the influence of Mr. Rosing, who travelled over the country looking for talented young students. Joan won a scholarship and remained at Eastman for four years; in addition to her studies, she sang almost every week in the Eastman Theatre, which was then used for movies as well as for concerts. Became a member of Mu Phi. After her graduation, she went to New York with Mr. Rosing as a member of the American Opera Company, continuing with it as long as it was in existence. Since that time she has held church and radio positions in New York, and has sung regularly with the Operatic Chatauqua Association. This season she has sung in *Madame Butterfly* at the Worcester, Massachusetts, Festival, and in Rochester, New York. Joan makes a specialty of such roles as *Carmen*, *Lady Nancy* and *Suzuki*.



JOAN PEEBLES, *Mu Upsilon*

GLADYS COUTH HODGES, *M. Mus.* (Violinist)



GLADYS COUTH HODGES  
*Mu Theta Gamma and Austin Club*

**G**LADYS COUTH HODGES, whose childhood was spent in California, started her musical career in San Francisco at the age of seven, and soon won recognition as one of the talented musicians of that city. From San Francisco Gladys moved to Mexico City where for two years she continued her musical studies under Julian Carrillo and Luis G. Saloma, both noted artists and teachers of the National Conserva-

tory of Music in Mexico. While in Mexico City Gladys appeared with the National Symphony Orchestra and also as soloist with the Chamber Music Society.

Upon advice of her teachers Gladys went to Europe where she stayed nearly three years, rounding out her education. In Paris she studied violin under Joseph White, and theoretical branches under Henri Kaiser of the Paris Conservatoire.

Returning to this country Gladys made her home in Texas and found time to complete college courses necessary for a B.M. degree. Not satisfied with this degree Gladys went to Chicago and obtained a Master of Music degree at the American Conservatory under Jacques Gordon and Arthur Olaf Andersen. While north, Gladys accepted a position at the Michigan School for the Blind and also at Michigan State College, which position she held for two years. While in Michigan she appeared as guest soloist on one of the Faculty Concerts at Ann Arbor.

Gladys' teaching has been varied; she has taught in private classes, in public school music departments, in institutions for the blind (as well as for the feeble-minded), and for six years held the position as head of the violin and orchestral department of the Incarnate Word College of San Antonio. She likes teaching and often (for a rest in the summer!) she teaches French and Spanish, because her hobby is the study of languages. She expects to take up Russian when she can fit it into her schedule. Recently Gladys studied intensively under Karl Rissland of Boston, making a study of theories of violin pedagogy.

Gladys is one of the most popular of Texas' violinists and is in demand not only in San Antonio and in Austin, where she lives and teaches, but throughout the Southwest. Her radio appearances have been over WOAI, KTSA, WKAR, WREO, KABC and KMAC; she has recently been invited to have some of her own compositions performed over WFAA, Dallas.

In 1932 Gladys was music delegate from Mu Theta Gamma to the National Convention at Kansas City. She still talks about that wonderful occasion. While Gladys adores her solo work her ambition is to have a nationally-famed String Trio. For sports Gladys prefers tennis and dancing.

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MINNIE CEDARGREEN JERNBERG, *Iota Alpha Alumna*

**F**ATHER gave me my first violin on my eighth birthday and I began the study of it with Mrs. Mann in Boone, Iowa. As a child I was quite frail and could not do very serious study until about the age of thirteen. Mother then took me to Dr. Arthur Heft in Des Moines every Saturday. He gave me the inspiration to work, and to work hard.

At sixteen I came to Chicago and studied with Herbert Butler for a year, then returned home to attend school at Ames. Upon coming back to Chicago I settled down to serious study with Butler. During the next two years I won the Paganini medal at the American Conservatory and played at Commencement with a symphony orchestra accompaniment.

During this time I was not only studying but teaching and playing many concert engagements. I considered myself fortunate in having work which made it possible for me to stay in Chicago. Now I realize how much better it would have been had I been able to concentrate all my efforts on study.

I was not doing my best and decided to leave Chicago for some place where I could devote my entire time to study. My goal was Berlin. That I did go there was largely due to my mother, whose determination, resourcefulness, and great faith in me meant so much to me in those years of struggle. I had hoped to study with Fritz Kreisler but, as he did not accept pupils, I went to Issay Barmes. He was a great teacher and a wonderful help to me. Unfortunately I was able to remain in Germany only one year, and so, on my return to Chicago, I became actively engaged in concert work and teaching until my marriage.

Now we have a family of three boys and one girl. Five years ago we lost one little boy, the only cloud in our happy home life. Since then I have devoted myself more than ever to music. Work is, after all, the best agent for ridding oneself of self-pity and depression. As the children become older, there is more time for practice and concertizing. Playing gives me great joy. If by playing I can give joy to others, I deem it a great privilege, and hope I can always do so."

—Reprint from *The Angelos* of Kappa Delta.

**R**OSA LEE FLURY, a member of Mu Chapter of Mu Phi Epsilon, who graduated from Brenau Conservatory, Gainesville, Georgia, in 1931, is president of the Mountain Music Club, Tracy City, Tennessee. This club was the only one in the Tennessee Federation to show a one hundred per cent rating for 1933, 1934 and 1935; therefore it won the Silver Loving Cup presented by the Tennessee Federation of Music Clubs to the club having a perfect rating for three consecutive years.

Rosa Lee, who is shown in this picture with the Silver Loving Cup, is a teacher of piano in Tracy City, Tennessee, and is also a Counselor of the Junior B Sharp Music Club of Tracy City.

In December, 1933, Rosa Lee and Mary Harris, violinist and a graduate of Cincinnati Conservatory of Music, presented a program in Murfreesboro, Tennessee, to the State Teachers' College there.



ROSA LEE FLURY, *Mu*

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If you wish to receive your October TRIANGLE be sure to send the Editor your new address.



## OUR MOST FAMOUS MU PHI

By MARIE AMBROSIOUS JOHNSON, *Mu Xi*



MADAME ERNESTINE SCHUMANN-HEINK  
*Mu Delta*

WHEN our National Editor asked me to interview Madame Schumann-Heink, a strange feeling came over me; twenty or more years of my life dropped away, and I was *die kleine Marie* again, half-kneeling, half-sitting in my Auditorium seat, wrapped in suspense as the Witch, answering the nibblings of Hänsel and Gretel, was about to open the door of her sugar house and burst forth into song to entice within the two frightened children. Even though I have since heard Madame in her great Wagnerian roles, and in those artistic solo concert-feasts with Katherine Hoffman as her accompanist and on one occasion with my own uncle, Robert Ambrosius, cellist, as her assistant in the AGNUS DEI—still my first impression

was the strongest and most thrilling of all! Now after all those years, I was to call upon the great lady of my dreams, Sister Ernestine, and to discover that the solution to her greatness could be put easily into one word—SIMPLICITY.

As I approached her home on the edge of Lincoln Park (Mother Schumann-Heink makes "home" of every place she dwells) I felt the need for an opening—an apology to her for taking up precious time—and it was our own flower, the violet, that suggested a solution as I passed a florist's window. "Take me!" it seemed to call out. "In my humble way I shall open the door of that great heart."

In response to my knock, the kindest smile in the world greeted me, and I held the warm hand of Mother Schumann-Heink who led me into the living-room and studio, where she left me momentarily. By the window a young woman, quite pale and slender, was struggling to finish a second chocolate cream-puff, having been ordered by the Madame to do so! From her voluntary information I discovered her to be a working girl whom Madame is teaching and whom she feels needs physical, as well as artistic, "building-up." This young woman, in turn, cares for many little details of the house that require attention, for Mother Schumann-Heink lives quite alone.

When you are greeted with such delightful informality, with your heroine in gay chintz coveral (or was it percale?), it is impossible not to feel immediately comfortable and peacefully quiet, even forgetting to ask questions, just

content to be very near Mother Schumann-Heink; to study that strong, lovely face—not so very lined, in spite of her seventy-four years—to respond to the merry twinkle of her eyes when she tells an amusing incident, or speaks of things she is doing. "I am just an old women," she says, careful to let you know she does not wish to brag.

And you reply quickly, "A very dear and precious one!"

So much has been written of Schumann-Heink's life and career that the following short outline will help but to refresh your memory. Mme. Ernestine Schumann-Heink was born in Lieben, near Prague, June 15, 1861. Father: Major Hans Roessler, Austrian soldier; mother: Charlotte Goldman, native of Italy. "Tini's" talent was early recognized by the Sisters of the Ursuline Convent, Prague, where she had her early schooling, but her parents were too poor to afford lessons. Friends finally assisted her, but it was really her own indomitable will that forged her career.

She was thirteen before she had access to a piano—then bought one for herself, a broken-down relic, for the equivalent of a dollar. "Tini" was always industrious, studying, practicing and helping her mother care for numerous other sisters and brothers. When about fifteen she was taken to the director of the Vienna Opera who discouraged her career because of her poverty and gangly, undernourished appearances. Nevertheless she made her debut at seventeen as Azucena in *Trovatore* (1878) at the Dresden Opera. One year later she married Mr. Heink.

After five years of hardship and harder work she gained national recognition at the Hamburg Opera (1883) and international fame at Bayreuth. She married Paul Schumann, sang all over Europe, and in 1898 came to the United States under contract to the Metropolitan Opera. In November, 1898, she made her debut with the Chicago Opera, singing Ortrud in *Lohengrin*.

After seven years of opera in America and Europe, Madame appeared in the light opera, *Love's Lottery* (New York, 1905-6). Widowed on the eve of this undertaking, she later married her secretary, William Rapp, Jr. (May, 1906).

Madame lost the bulk of her property in Germany because of becoming a naturalized American citizen. During the World War she had one son in the German navy, two in the U. S. navy, one in U. S. Field Artillery. At the age of sixty-four, after virtual retirement, she sang again in *Das Rheingold* (February 25, 1927) with the Metropolitan Opera and received a spectacular ovation.

During all these years of operatic work she sang extensively in concert, crossing and re-crossing continents and oceans, appearing in every large—and many smaller but highly-musical—community of importance. The name of Ernestine Schumann-Heink was as familiar as bread-and-butter in every home in the civilized world. It is doubtful if any other woman's name is so universally well-known as that of this great human, whole-souled artist of song.

Sister Ernestine was initiated into Mu Phi Epsilon in Kansas City, Mu Delta Chapter, when she was holding a Master Class there.

"I took the 'oath', and you can be assured I have kept it", she declared, remembering every detail of the ceremony. "I only wish that I could be a regular attending member of the 'sisterhood'."

She holds four honorary degrees of Doctor of Music and has been recently notified of another and an unusual award to be given her at Ogelthorpe (Georgia) University for her "services to mankind."

For the past several years Madame Schumann-Heink has been heard a great deal over the radio, and is one of the artists of the Columbia Network, having recently been cast in a dramatic series. The second Sunday in March our Chief Executive's Office at Washington commanded her to speak over the radio on Americanization. For Schumann-Heink at seventy-four is launched on her new "career", talking directly to the people, holding up the mirror to us and in her kindly, simple way, giving us the benefit of her experiences and advice.

There is no sign of age in the forward-looking spirit of Mother Schumann-Heink, and she wants nothing more for herself than her own rich life has already given her. When she speaks of America, you are proud of your country; she does not mince words when talking of the critical foreigner who will not accept our standards though he or she seeks our money; she has no toleration for those who cannot recognize our own American talent; she feels keenly the suffering of others. Her radio sermons, her association with Jane Addams, her war activities for the soldiers, and a scheduled benefit to be given for Hull House Music School all lead me to believe that in days to come we shall find Mother Schumann-Heink listed as one of America's great Social Service Leaders.

"Madame, do you think that we shall have a great rebirth of opera here in America?" I asked, knowing so much of the repeated trials and failures of the last few years.

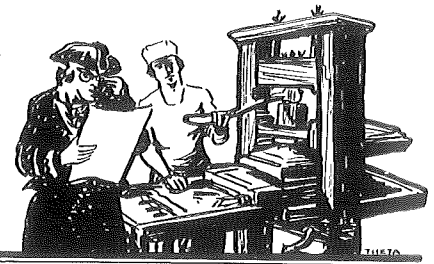
"Certainly—as soon as Americans appreciate their own talent and have more small companies backed by the municipalities, and even the government. A young artist should be willing to sing a few lines as well as possible and strive to help make a perfect performance that will build up Art. A beginner should be willing to work just as hard at a lowly task as one for which great reward is the result. Many singing careers are of short duration because our present young singers, in their effort to be big, scream instead of sing—and they cannot survive."

Looking at this dear, simply-dressed lady, I could not help being reminded that step by step with her rise to fame, other things like sorrow, disappointment, struggle, discouragement, heartache and illness may have tried to down her spirit. And I had to ask:

"How did you weather it all?"

Her answer was firm and simple and sincere, "Faith in God; resignation to His will."

## from the Press



### MU PHIS IN PRINT \*

#### MEISLE'S BRILLIANT DEBUT

THE best laid plans have been known to go astray, and KATHRYN MEISLE, whose debut was scheduled for March 2, was suddenly called upon to make her first appearance at the Metropolitan on Thursday, February 28 as Amneris in Aida. MISS MEISLE, who has sung in opera abroad, in Chicago, San Francisco, Los Angeles, Philadelphia, at the Stadium (N. Y.) and elsewhere, came before her New York audience as a veteran, however youthful, and gave a splendid performance. The voice is of large volume, with a deep contralto quality which runs through a perfect scale to a high, rich, dramatic upper range. She acted throughout with poise and understanding of the psychology of the Egyptian princess, looked handsome and was beautifully gowned. Following the fourth act (a solo scene for Amneris) MISS MEISLE had seven curtain calls. She had obviously ingratiated herself with her audience. At the close of the opera she was again the recipient of unstinted approval. —*Musical Leader.*

#### MEISLE HEARD IN TROVATORE

FOLLOWING her very successful debut as Amneris on February 28, KATHRYN MEISLE appeared as Azucena in Il Trovatore on March 2 and won another hearty reception from New York opera goers. The gifted American contralto put to her credit one of the most convincing portrayals of the old gypsy woman that has been heard here in many a day. Dressing the role appropriately, she acted it with an intensity and an emotional under-

standing that held her hearers spellbound in her big scenes. Her Stride la vampa was sung with a rhythmic verve and a vocal fullness that were thrice admirable and at the end she had a long extended ovation. In her duet with Manrico in the final act she gave an exhibition of *pianissimo* singing that might be held up as a model for many of her colleagues, who believe that loudness is an essential part of good singing, which, of course, it is not.

—*Musical Courier.*

#### MU PHI "ALUMS" ENTERTAIN BRILLIANTLY

THE Chicago Alumnae Club of Mu Phi Epsilon gave a very beautiful concert and tea at the home of Dr. and Mrs. JOHN PONTIUS in Winnetka Sunday, February 17. PAULA DOERING, president, had arranged the program and showed rare good taste in her selection of artists. MARJORIE GILLAN, soprano, sang two unusually fine groups in her unusually artistic and choice style. LINDA SOOL was a picture in flowing gown with violin under her chin, playing some of the loveliest melodies, with big, pure tone. The guest artist was Reinhold Schmidt, baritone, whose work is well known in Chicago. Isabel Durfee, ANITA DEMARS and FRANCES GRUND were the accompanists.

There was a large audience present. The proceeds of the affair were for Gad's Hill Settlement Music School, about which Miss ELDRIDGE, the new musical director, gave a talk.

—*Music News.*

\* Names of Mu Phis are printed in small capitals.

### MRS. BEACH APPEARS AT CHEATHAM

MRS. H. H. A. BEACH appeared as pianist-composer at the Cheatham Morning, Great Northern Hotel, New York, on February 19. Her remarks, preceding her playing of three works, were highly illuminating. A large audience enjoyed and applauded her performance of Scottish Legend, Le Rêve de Columbine and The Fair of Eire-O. Frances Blaisdell, flutist, and Miss Cheatham shared the program. Current engagements of Mrs. BEACH include: February 28, Women's Republican Club; March 6, Teachers College, New York, with chorus, and April 3, St. Bartholomew's Parish House, New York. On February 17 her Cantate Domino was performed at St. Bartholomew's Church, New York.

—Musical Courier.

### BEACH WORKS PERFORMED

GLEN RIDGE, N. J., heard a program of works on February 3 by Mrs. H. H. A. BEACH, who was assisted by the Beatrice Oliver Ensemble. Her quintet and variations with flute were featured. Mrs. BEACH appeared personally as pianist in her works. She also made a short address. On February 13, her Gaelic Symphony in E minor was performed by the New York Civic Orchestra (Eugene Plotnikoff, conductor); it was repeated at City College, Lexington Avenue Branch, on February 17, and on both occasions the composer gave talks on the work.

—Musical Courier.

### S.A.I. HONORS MRS. H. H. A. BEACH

ALPHA THETA Chapter, Sigma Alpha Iota, presented a program of compositions by Mrs. H. H. A. BEACH, assisted by Lucile Dresskel, soprano, and the Alpha Theta Chorus, on March 6 in the Grace Dodge room of Teachers' College, Columbia University. The chorus opened and closed the concert with performances of Three Flower Songs and the cantata Peter Pan. This group, under the direction of Marion Flagg, sang with good tone and musicianship. Mrs. BEACH gave two

groups of her piano music, exhibiting her notable talents as pianist as well as composer. She also supplied the accompaniments for Mrs. Dresskel in two lists of songs.

Mrs. BEACH, in her tonal creations, is master of a colorful idiom, rich in melody and constructed with consummate skill to evoke the picture or emotion the title calls for. The musical imagery of this gifted American is among the most vivid and lovely of our national art. The hall was so crowded that many devotees of Mrs. Beach had to stand, and the applause was cordial and prolonged.

—Musical Courier.

### WOMEN'S MUSIC PANHELLENIC COUNCIL

AT a meeting on February 1 in the George Washington Hotel, in New York, the national presidents of Delta Omicron, Phi Beta, Sigma Alpha Iota and Mu Phi Epsilon music sororities formed a national council of music sororities to be known as the Women's Music Panhellenic Council. Chairmanship will rotate in the order of date of founding. Sigma Alpha Iota has had the chairmanship of inter-sorority affairs the past two years, so the office goes now to Mu Phi Epsilon. Biennial meetings are to be held immediately preceding those of the Women's Professional Panhellenic Association. The membership includes Delta Omicron (professional music), Alma K. Wright, president; Phi Beta (professional music and drama), Dorothy Barnes Stevenson, president; Sigma Alpha Iota (professional music), Gertrude Evans, president, and Mu Phi Epsilon (honor music), BERTHA M. KING, president.

—Musical Courier.

### KANSAS CITY, MISSOURI

GAYLE GILES, of the Kansas City Conservatory, is on a concert tour of the Middle West as accompanist and pianist with Edwina Eustice from the Philadelphia Opera Company. Miss GILES has been engaged in a similar capacity by ROSA PONSSELLE, with whom she has formerly appeared.—Musical Leader.

### RUTH BRADLEY KEISER TO LIVE IN NEW YORK

RUTH BRADLEY KEISER, prominent pianist and teacher of Portland, widely known throughout the Northwest as a pianist of high attainment, was married recently to Franklin Day Jones of New York City, where he is associate editor of the magazine Machinery, and where they will make their home.

For the past twelve years Mrs. KEISER has figured actively in the musical life and progress of the Northwest and her departure leaves a void that will take some time to fill. Her New York address is 14 Washington Place, East.

—Musical West.

### CRITIC PRAISES FORSYTH WORK

WHEN JOSEPHINE FORSYTH's lullaby, Precious Wee One, was performed February 14 by the Orpheus Male Chorus of Cleveland, Herbert Elwell, critic of the Plain Dealer, wrote:

"One of the hits of the evening was a lullaby by the Cleveland composer, JOSEPHINE FORSYTH, who acknowledged applause from her box, and whose composition had to be repeated. It was an effective number, beautifully rendered, with careful attention to shading and contrast."

—Musical Leader.

### EDUCATOR OF BROAD EXPERIENCE

ONE of the best known educators is GAIL MARTIN HAAKE, whose classes at the American Conservatory are largely attended by young teachers and older ones. Mrs. HAAKE has made an important place over the country for the Oxford Piano Course, which she and her husband, Charles J. Haake, helped to organize some years ago. We have had occasion many times to comment on Mrs. HAAKE's success in organizing group instruction and see the actual results of her stimulating ideas. She is an artist who is an inspiration to the teachers; and her simple, direct manner of training has enabled many teachers to equip themselves to fill appointments in large and small schools. The Oxford Piano Course is taught in every state in the Union and in many European countries.

—Musical Leader.

### KANSAS CITY, MISSOURI

BERTHA HORNADAY, seated in Kansas City in what was the Wisconsin building of the Chicago world's fair of a former generation, played an electrically connected keyboard which rang chimes at the Century of Progress Exposition in Chicago. One of the two programs actuated by her fingers in Kansas City was heard over a national radio broadcast.

The carillon was operated by Western Union wires under an arrangement completed by the Chamber of Commerce of Kansas City.

The device that made this possible was the ordinary telegraph typewriter used by the Western Union to transmit messages, supplemented by a keyboard that resembled a small section of the conventional piano keyboard.

Modern telegraph signals are combinations of electrical impulses, one combination for each letter of the alphabet, so timed by the transmitting telegraph typewriter that another telegraph typewriter at a distant point can interpret them mechanically. The Deagan carillon may be operated in the same manner. The Western Union telegraph typewriter has thirty-two keys. The carillon consists of twenty-five bells. The selecting mechanism at Chicago was connected to controls for the various bells of the chimes.

Miss HORNADAY's task was to strike the piano-like keyboard instead of the letters on the typewriter. The result was the correct combination of musical notes on the carillon in Chicago.

The telegraphic translation was like this:  
VVB FVB HHN HBF BVF V MMM  
MNH NNN NHB HNHVB HNM NHB V  
"NRA and CCC are the only things missing," someone in the crowd said.

—Kansas City Times.

### EVANSTON, ILLINOIS Artist Pupil of Gilderoy Scott Sings In Light Opera

PEARL HOOSE, soprano, who has had all her training with MME. GILDEROY SCOTT, was chosen as prima donna, singing the leading role in the North Shore Opera Company's series of performances of Erminie held in the Orrington School, Evanston, last month.

—Music News.

### MU XI OF MU PHI EPSILON

WILL be guests of Mrs. Clifford A. Williams of 999 Lake Shore Drive, Sunday, February 24, at 5 p. m., at a musical and tea. Mrs. Williams is the sister of the president, AMY LESLIE TOSKEY. The artists on the program are CARA VERNON, pianist; ELSA HOLINGER TESCHAN, soprano; Robert Long, tenor, and a trio, with NESTA SMITH, violinist, ALVENA RECKZEH, pianist, and FLORENCE DANGREMOND, cellist. Proceeds are for the chapter philanthropic fund. Mrs. LOWELL HOIT is program chairman. —*Musical News.*

### CINCINNATI, OHIO

#### Bach's Coffee Cantata

ETELKA EVANS' talk on Bach, commemorating this composer's 250th birth anniversary, was illustrated by his charming Coffee Cantata, sung in costume by Nadelle Schuping, Carl Abaecherli and Harry Nolte, and accompanied by Miriam Otto, while a delicious aroma of fragrant coffee permeated the concert hall of the Cincinnati Conservatory of Music. —*Musical Courier.*

### MU PHI EPSILON MUSICALE

THE Mu Phi Epsilon regular monthly musicale was given at the National Club in New York on March 10. MARION ANDERSON, pianist and student at the Juilliard School, played works by Chopin, Albeniz and Lecuona. Fritz Weim, violinist, played works by Handel, Sarasate, Ysaye, Kreisler and Wieniawski. ALLEEN THACKERAY was at the piano for Mr. Heim. —*Musical America.*

### SEATTLE, WASHINGTON

#### Music Clubs Contribute

MUSIC clubs made valuable contributions to the month's music. Of special significance was the Schumann program of the Ladies' Musical Club, soloists being ALICE BORGARDUS, soprano, and Vesta Muth Richards, pianist. Hungarian music submitted by HELEN LOUISE OLES to the Seattle Musical Art Society with Siri Engmann Djos, violinist; Margaret Moss Hemion, soprano, and Mrs. Henning Carlson, pianist, assisting, was impressive. Seattle Music Study Club Chorus sang Ray Foster's 'The Castaways' under the direction of Ruth Prior. —*Musical America.*

### MADISON, WISCONSIN

EVELYN FELDMAN, student of Rudolph Ganz, appeared in recital recently on Sunday Concert Series at the Memorial Union of the University of Wisconsin.

### CHICAGO WOMAN'S SYMPHONY

THE Women's Symphony, under EBBA SUNDBLIND, gave its fifth concert of the season at the Studebaker Theatre on March 10. Orchestral numbers consisted of Goldmark's Overture In Springtime, Bach's Toccata and Fugue in D minor transcribed by the Chicago 'cellist, Adolph Hoffmann, Debussy's Petite Suite and the dances from Prince Igor. The two soloists were chosen after competitions conducted by the Society of American Musicians. Leonid Hambro, young pianist, gave a technically complete and musically well balanced account of the first movement of Beethoven's Concerto in C minor, using the cadenza of Mrs. H. H. A. BEACH. Marshall Sosson, violinist, displayed fine technique and excellent tone in his second and third movements of Bruch's Concerto in G Minor. —*Musical America.*

### RUSSIAN EXCHANGE PROGRAM

UNDER the auspices of the Lake View Musical society and sponsored by the National Federation of Music Clubs, a very interesting program of Russian music was presented March 11. The highlight of the afternoon was the magnificent performance of Scriabin's Etudes, Op. 8, No. 5 and 8, and Polka (Rachmaninof) by MAE DOELLING SCHMIDT, one of America's foremost pianists. MRS. SCHMIDT, with her fine musicianship, musicality, sure fleet fingers and exquisite artistry, was delightful in the Scriabin music and in the sparkling gem-like brilliance which is invariably associated with Rachmaninoff. —*Musical Leader.*

### ROCHESTER, NEW YORK

THE Gordon String Quartet was heard in a concert at Kilbourn Hall on February 19. LILLIAN HORAK, graduating senior in piano at the Eastman School of Music, was heard in a recital at Kilbourn Hall on February 28.

—*Musical America.*

### GRIGGS AND LANIER APPEAR

HAZEL GRIGGS, pianist, and Helen Lanier, soprano, continued their programs for young folks, with illustrative remarks, at the Barbizon, New York, on January 27. The size and enthusiasm of their audiences increase, a well-deserved tribute to the character of the programs, as well as endorsement of the performance. Miss GRIGGS gave poetic lines preceding her items, which included Beethoven's sonata in G and Für Elise; a Scarlatti pastorale, which was especially well-performed; Haydn's Gipsy Rondo, Goossens and Warner pieces, including the Hurdy-Gurdy Man and Toy Soldier; and the descriptive pieces, The Lark's Song, March Wind (MacDowell) and Nightingale (Nevin).

Miss GRIGGS also played musically sound accompaniments. —*Musical Courier.*

—*Musical Courier.*

### RUTH CARHART FROM KANSAS

RUTH CARHART, young contralto from Kansas, is the latest discovery of Roxy, whose "gangs" have launched many young performers to fame. RUTH studied to be a concert artist, but it is as a blues songstress that the veteran impresario predicts a brilliant future for her. Roxy features her in Roxy and His Gang over the nationwide Columbia network from 5 to 5:45 p.m. Saturdays, Pacific time.

—*San Francisco News.*

### SEATTLE, WASHINGTON

#### Byrd Elyot Plays with Cornish Orchestra

THE winter concert of the Cornish Orchestra under the baton of Peter Meremblum, December 14, featured BYRD ELYOT, violinist, playing Lalo's Symphonie Espagnole with the orchestra and again demonstrating gifts which have won for her national recognition.

—*Musical and Musicians.*

### CHICAGO MUSICAL COLLEGE ACTIVITIES

ANAH WEBB, violinist, of the faculty, and Charlotte Vogel Stewart, pianist from the studio of Rudolph Ganz, participated in the program given on February 20 by Iota Alpha Chapter of Mu Phi Epsilon.

—*Musical Courier.*

### "AVENUE OF FLAGS—FAREWELL"

PHYLLIS FERGUS has added another song to her long list of compositions for piano, voice and ensembles. This time the muse responded to the essence of the World's Fair—and as its gates closed she dashed off a song called Avenue of Flags, Farewell, inspired directly by a verse from the pen of her husband, Thatcher Hoyt. The song is published and on sale at Lyon and Healy's.

—*Musical News.*

### ATLANTA, GEORGIA

#### Mu Phi Epsilon Event

MU OMEGA Chapter of Mu Phi Epsilon gave the regular monthly program on January 23; when the following members appeared: FRANCES SNIPES, CLAUDIA HAYES and RUBY HEAD LEWIS, pianists, and AGNES CONLEY QUADE, soprano, with Jane Mattingly, lecturer. —*Musical Courier.*

### KATHERINE URBAN IN RECITAL

A SONG recital at the Mu Phi Epsilon Club House on Sunday afternoon, February 10, was given by KATHERINE URBAN, soprano, assisted by AILEEN THACKERAY at the piano. An invited audience applauded the gifted soprano heartily for her artistic singing of the Pace, Pace aria from Verdi's Forza del Destino, Italian pieces by Donaudy and Legrenzi, a Schubert group, which included Lachen und Weinen and Der Erbkönig and English songs in English by Campbell-Tipton, Cui, Quilter, Bridge and Worden. To her rare quality of voice, Miss URBAN added charm of presence and excellent interpretative ability.

—*Musical America.*

### MU PHI EPSILON TEA

CARA VERNON played a charming program of Spanish music at the Mu Phi Epsilon tea February 24. The proceeds went to the Gad's Hill Settlement Music School. February 22 this always interesting pianist gave a program for the crippled children at the Martha Washington Home, and on March 17 will give the entire program in the series of Urban concerts sponsored by ARDATH JANES.

—*Musical Leader.*

## HELEN MCGRAW

HELEN MCGRAW, pianist, has been appearing extensively in the South, as recitalist, soloist with orchestra and as a member of a trio. Recently she was assisting artist with the Birmingham (Ala.) Civic Symphony Orchestra, playing the Rhapsody in Blue of George Gershwin under the direction of Dorsey Whittington. The Birmingham News said: "HELEN MCGRAW, featured as piano soloist in this number, was given a thunderous ovation by the audience and called back time after time. Her technic was as interesting as her interpretation and listeners were watching her flying fingers with a new kind of interest for a new kind of soloist."

An appearance in Mobile, Ala., brought her commendation in the Mobile Register: "Miss MCGRAW has appeared in concert in American and European capitals, and has established herself as a piano virtuoso second to none. Her concert was one of the best Mobile has had in many moons, and we bespeak for the artist an early return."

MISS MCGRAW's tour with the ensemble also met with favor. A newspaper of Montgomery, Ala., reviewing their concert there, said: "The trio consisting of Ottokar Cadek, violinist; Harold Cadek, cellist, and HELEN MCGRAW, pianist, who appeared in concert at the Lanier Auditorium last night under the auspices of the Young Artists' Concert Association, was given an enthusiastic reception by a large audience which was well rewarded with a concert that was pleasing and artistic to the last degree."—*Musical Courier*.

## VERSON DELIGHTS ARTISTS' ASSN.

FEBRUARY 19 a recital was given in Curtiss Hall by members of the Chicago Artists Association. The delightfully intimate atmosphere created an informal air which bridged the gap between listener and performer most felicitously. CARA VERNON was heard in three striking modern numbers: Suite, Masques that Pass (Malipiero), Alhambra (Cassado) and Farruca (de Falla). The second, which was particularly well done, is as searching a study in subtle shaded vein as we have heard. Miss VERNON has finesse and insight.—*Musical Leader*.

## MU PHI

IOTA ALPHA Chapter of Mu Phi Epsilon held the fourth concert of the season at the home of SARAH SUTTLE TOWNER, January 16. The program was arranged by EDITH TREWARTHA. RUTH NEWBELL played a group of modern Spanish works by Albeniz, employing a rich full tone and a competent grasp of intricate rhythms to create a delightful impression. PATRICIA McALLISTER's singing is accurate and delicate. In *Caro, caro el mio bambin'* by Guarnier she pleased especially. LILLIAN PRINGLE, cellist, proved her deep knowledge of her instrument in works by Berger, Poppe and Bruch. The final group consisted of solos by ETHEL SWINDELLE whose rich contralto voice and admirable presence succeeded in vivifying her songs. She sang works of Head, Curran, Rachmaninoff and Kountz. The accompanists were MARTHA McCORMICK, FLORENCE HENLINE and ERMA ROUNDS.

—*Musical News*.

## ANN ARBOR, MICHIGAN

TWO world premières will be provided at the annual May Festival this year by the Choral Union and Orchestra. These are songs from *Drum Taps*, composed by Howard Hanson, American composer, and *Jumbles*, a work for young people, composed by DOROTHY JAMES. The former composition will be offered by the Choral Union, and the latter by the young people.—*Musical Courier*.

## MAE DOELLING SCHMIDT PROGRAM

AN outstanding feature of the Lake View Musical Society's international exchange concert at the Blackstone Crystal Ballroom (Chicago) on March 11, was the piano playing of MAE DOELLING SCHMIDT. Her lucid performance of two Scriabin études (Nos. 5 and 8 of op. 8) lessened the obscurity with which this Russian modernist clouds his writings. In a Rachmaninoff prelude and the polka on a theme by N. R. Mrs. SCHMIDT revealed her versatile technic, thorough musicianship and intelligent understanding. Her firm fingers and accuracy made her Tchaikowsky a brilliant climax.—*Musical Courier*.

## MU PHI MUSICALE

MARCH 20, Iota Alpha Chapter of Mu Phi Epsilon presented a recital at the Evans-ton Hotel. A most attentive audience heard an interesting program which opened with violin solos by MINNIE CEDARGREEN JERNBERG. Playing numbers by Vieuxtemps, Graffe, Butler and David Nyall, Jr., Mrs. JERNBERG disclosed singing tone of moving quality and feeling for phrase and structure. Lillian Smith was a sympathetic accompanist.

MARJORIE GILLAM, accompanied by MARTHA McCORMACK, sang a group of songs by Mozart, Fourdrain, Puccini and Benedict with clarity of enunciation and charm of personality. The pianist, FLORENCE HENLINE, presented compositions by Chopin and Liszt, revealing sound technic and musicianship.

Songs by Manning and Wolf were offered by LUCILE LONG, accompanied by GRACE DESMOND HOLLAND, with dramatic force and clear tone. All the performers were given hearty applause. —*Musical Leader*.

## DENVER, COLORADO

TO Chappell House to hear petite LYND HARMON PASHLEY in a recital of violin music. She is a serious little person and approaches her work with an earnestness of purpose most admirable. Plenty of talent and needs only work to develop her potentialities to a most interesting degree. Happily, she is young and has plenty of time to do this. Compositions by Corelli, Schubert and Hubay were given excellent interpretations. Mrs. PASHLEY is a pupil of Sascha Jacobsen and Ferenc Molnar and hopes to go to New York this summer for study. —*Musical Leader*.

## CHICAGO MUSICAL COLLEGE

IOTA Alpha chapter of Mu Phi Epsilon gave a concert and reception in honor of the faculty members February 20. HILDA OHLIN, soprano, artist student of Graham Reed, was heard in recital February 26. Accompanied by Margery Smith (pupil of Rudolph Ganz) Miss OHLIN gave a recital at the Hyde Park Hotel February 24. —*Musical Leader*.

## MU PHI EPSILON EVENT

TAU ALPHA Chapter of Mu Phi Epsilon presented DOROTHY KENDRICK, pianist, HILDA JONES, soprano, MILDRED MILES, organist, and OLIVE LA ROSE KRIEBS, accompanist, at Aeolian Hall on March 1. Organ music by Clokey, Tchaikowsky and Guilman was played by Miss MILES as the first group on the program. She manipulated the instrument with technical facility, giving interpretations of breadth and power. Miss JONES was next heard in songs by Joseph Szulc, Fourdrain and Schubert. She is a resourceful vocalist and has a confident stage manner. Miss KENDRICK had revealed her excellent keyboard ability on previous occasions and was welcomed as an established favorite in Variations (D'Alceste), Gluck-Saint-Saëns; sonatas in C major and E major (Scarlatti); Ballade in F minor (Chopin), and the first movement of concerto in A minor (Schumann). Miss JONES returned to offer selections by Griffes, Carpenter, Rachmaninoff and Rogers. —*Musical Courier*.

## JAMESTOWN, NEW YORK

PHYLLIS FERGUS and Mrs. H. H. A. BEACH were welcomed warmly at the Mozart Club in Jamestown, N. Y.

This, the oldest club in New York State, considered itself fortunate in having as its guests for the annual reception and tea in the ballroom of the Hotel Jamestown Mrs. H. H. A. BEACH, composer, and PHYLLIS FERGUS, composer, who gave a program of their own compositions with great success this fall. Press comment was enthusiastic and lengthy, for these two noted women made a great artistic impression. G. R. Broadberry said of them in the Evening Journal: "Mrs. BEACH, whose name is a household word in the United States . . . never received a greater tribute than was paid to her when the large audience assembled for the opening of the Mozart Club's 56th season rose to its feet when she made her appearance."

And of Miss FERGUS: "Remarkable ability in her own special line which received well merited recognition."—*Musical News*.

# NATIONAL CLUB HOUSE



AS March draws to an end, the musical season in New York begins to wane and those who have made up the Mu Phi Family at the National Club House reflect on the many activities of a season in New York while they look forward to a restful summer at their various homes. We have numbered about twenty all winter and a few transients always add to our pleasure as they come for a week or a few days. Since our last letter to THE TRIANGLE was lost en route, there will be many interesting happenings to recount for you at this time.

In our family is a very talented soprano, by name, Helen Van Loon from Ann Arbor. Helen won the Young Artist's Contest at the MacDowell Club and gave a successful concert there on January 14 before a large and appreciative audience (all the Club girls turned out to give Helen moral support). The following is quoted from *Musical America* of January 25: "The voice itself is a pleasant one, well-handled and was adequate in every respect for the works presented. Besides a group of Brahms songs, and Lia's recitative and aria from Debussy's *L'Enfant Prodigue*, Miss Van Loon sang an old Italian group and one in English by Quilter, Bax, Griffes and Hageman. In all these, she displayed talent of a prominent character." Helen is a pupil of Miss Kimball at the Juilliard School.

Another product of the Juilliard and a protegee of the late Marcella Sembrich is Ruby Mercer. We are eagerly anticipating her concert at Town Hall on April 8. This will be her debut recital as winner of the Walter W. Naumberg prize. The program will include a classic group by Handel and Mozart; five Brahms *lieder*; a modern Italian group by Castelnuovo-Tedesco, Bellini, Giuranna and Santoliquido; and songs in English by Dunhill, White, Taylor and Hageman.

Ruby has had engagements this season with the Philadelphia Opera Company in *Carmen*, *Falstaff* and *Iphegenia in Aulis*; in addition to her many radio activities as staff artist at National Broadcasting, she also gave a concert in Washington, D. C., for the Ohio Society.

The teas have been held regularly each month. John Deacon was guest artist in December; and in January, Ellen Reep, contralto, presented the program. We are happy to introduce to you Ellen Reep of Seattle as she is rather new in our midst. Ellen is of Norwegian descent and for her program she chose all Norwegian songs. Her interpretations showed great feeling for the traditions and characteristics of her country. Katherine Urban gave an interesting program for the February Tea and everyone enjoyed her beautiful voice as always. Katherine, not only keeps up her music, but manages to hold a very responsible position as

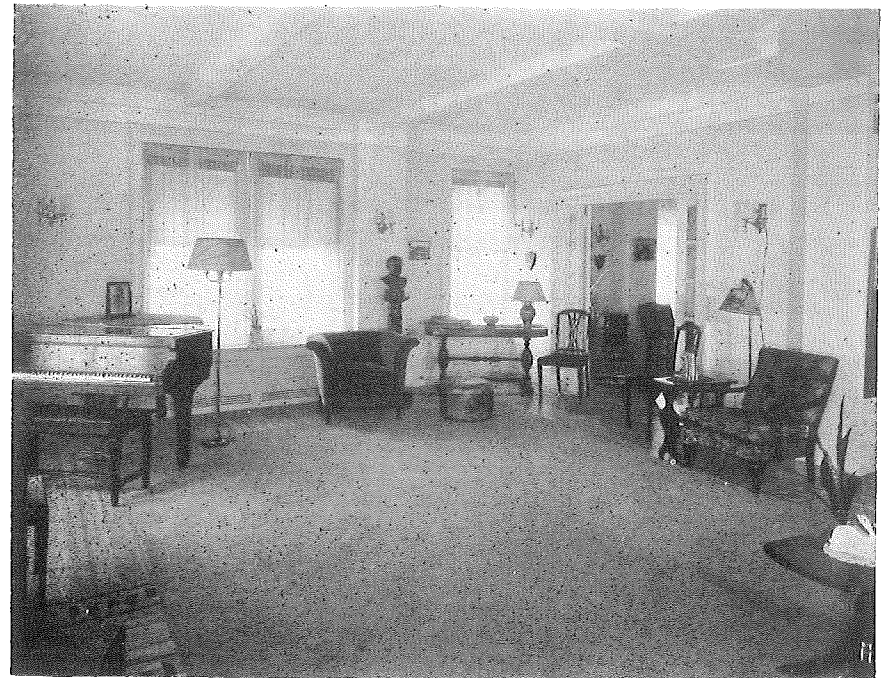
secretary to one of the officials at Radio City. This month the program was given by Marion Anderson, pianist, and Fritz Heim, violinist, with Aileen Thackeray at the piano. Marion is a pupil of Josef Lhevinne at the Juilliard.

Other newcomers to the Club House are Faye Hammond who is studying voice at the Institute of Musical Art of the Juilliard Foundation; Betty Gray from Washington, D. C.; Constance Ayer who is employed in the Welfare Department of New York City and who is also a flutist; Virginia Judd, daughter of Irma Judd, Indianapolis; and Blanche Vedder Wood from Chicago.

On March 16 the annual St. Patrick Party to raise funds for a gift for the Club House took the form of a bridge. About thirty-five guests made a gay party in our living room and played contract until the wee sma' hours.

Our National President paid us a short visit in February. She was accompanied by Elizabeth Kidd, Chicago. They attended meetings of the newly-formed music panhellenic, had inspection meetings of the chapter and club, as well as dinners, teas and a couple of Broadway shows thrown in. We were so happy to have them here even though the time was short and busy. To be busy is typical of New York and our lives here are one continual hustle and bustle. Come and see for yourselves. A warm welcome awaits you at your National Club.

EDNA M. WERDEHOFF.



One of the spacious living rooms where visitors are entertained and where the Monthly Musicales-Teas are held



LOUISA ALLENSWORTH  
National Alumnae Officer

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## A WORD FROM THE EDITOR

DEAR Mu Phi Sisters:

I cannot let this issue of THE TRIANGLE pass without thanking the following chapters for their aid in locating "Lost Mu Phis": Beta, Lambda, Tau, Mu Alpha, Mu Beta, Mu Gamma, Mu Zeta, Mu Iota, Mu Mu, Mu Pi, Tau Alpha, Phi Gamma and Phi Epsilon. I also wish to call to the attention of all chapters that orders for Bound Volume, No. 28, are now being filled; please send in your check for \$2.50 at once if you wish a copy.

In order to print all the material pertinent to this issue, the last of our present subscription year, it was found necessary to omit the directory from the back of the book; however, the October issue will carry it again, with the list of new officers—if such lists reach me in time! If you change your address during the summer, do not fail to let me know!

Be sure to read the advertisements in the back of this issue. You may wish to buy graduation gifts from our official noveltiers or official jewelers, both of whom have attractive things to offer at this time. Also remember you are invited to join the UNIVERSITY TRAVEL BUREAU for that long-coveted summer trip abroad. I can assure you, from recent personal experience, that you will never regret a vacation spent under the inspiring and friendly leadership of these Summer Tours, so reasonably priced and so ideally conducted. Write me for deferred payment plan.



HELENA MUNN REDEWILL  
National Editor

### HAVE YOU MOVED OR MARRIED?

Please send all changes of names and addresses to the NATIONAL EDITOR

HELENA MUNN REDEWILL

2242 LEAVENWORTH STREET, SAN FRANCISCO, CALIFORNIA

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Married name .....

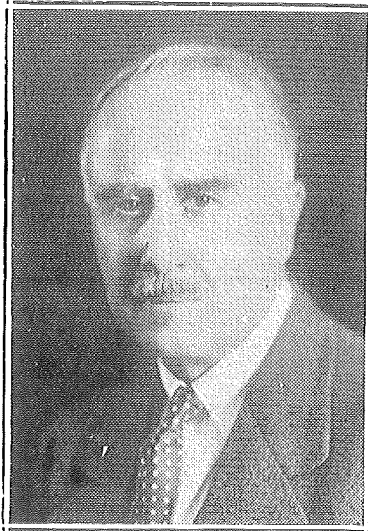
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Place of initiation.....

## IN MEMORIAM

IN THE death of Holmes Cowper, tenor, evidence has been given that the nation mourns the loss of this splendid artist. Des Moines as a city was shaken and saddened by his passing. Drake University and the members of the College Faculty and students felt the blow with unutterable keenness.



HOLMES COWPER, *Drake University*

Holmes Cowper, Dean of the College of Fine Arts for twenty-five years, had been principal soloist with leading orchestras, choral societies and music festivals of the United States and Canada; tenor soloist at St. James, Piccadilly, London; and a concert-artist known all over England. During the World War he was specially commissioned to take charge of singing at Camp Dodge.

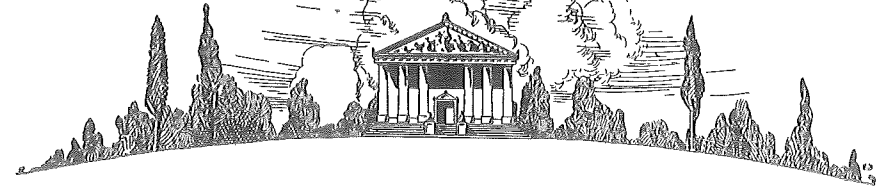
Dean Cowper was instrumental in establishing Omega Chapter of Mu Phi Epsilon in Drake and we feel that our sorority has lost a loyal friend. Mrs. Cowper, Kate Holmes Cowper, is a member of our Des Moines Alumnae Club and we were glad to have her with us again at our last meeting.

Dean Cowper was wholly committed to the task of building a great school and worked with a vision of greater things on ahead. His years of service were fruitful years, full of joyful giving and loyalty to Drake and his faculty of co-workers. His unquestionable ability as artist and teacher, together with his splendid leadership, merited enthusiastic support and lasting admiration. A host of people were linked with him in close and appreciative friendship.

It is difficult for us to believe that we have read the last chapter of a life so rich and vital, but it was written throughout with courage, undaunted and unafraid to the end. In looking back on the quarter of a century spent together we find recorded: "The story of Action; the bliss of Growth; the splendor of Beauty" in that association.

GERTRUDE HUNTOON-NOURSE,  
*Des Moines Club.*

## CHAPTER AND CLUB LETTERS



### BETA

New England Conservatory of Music  
Boston, Mass.

WHAT a busy two months these have been, with our flying around trying to keep up with ourselves. Events started with a concert and party for prospective members, five of whom will soon be initiated. Shirley Bagley and Esther Pope, pianists, and Dorothy McGill, singer, gave a musicale followed by games and refreshments.

Betty Moon Pinkham invited the chapter to her home for a buffet supper, followed by a surprise baby-shower for Florence Gibson.

Our annual scholarship was renewed this year and awarded to Frederica Chapple who also will receive her degree in musical research in June. She and Alice Fischer are at present undergoing the trials that accompany the writing of theses for that degree.

Four recitals head the list for individual concert successes in George W. Brown Hall. Elizabeth Adams, mezzo-soprano, gave the first. One of the high lights of her program was three recently composed pieces of Jose de Costa who accompanied her at the piano.

The recital of Shirley Bagley, our president, was a performance that only a Mason and Hamlin winner could play with ease. Shirley never fails to astound us with her fine musicianship and technical ability.

Doris Green, pianist, again upheld Beta's high standards in her recital this week. Doris is a specialist in Schumann, but this fact detracts, by no means, from her performance of other composers.

Ye Historian will give a piano recital soon, its main feature being a Rudolf Ganz group.

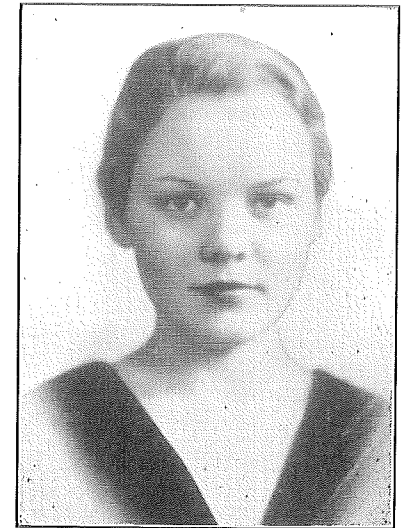
We are holding a raffle for five opera tickets for the week in which the Metropolitan Opera Company is to appear in Boston.

ESTHER G. POPE

### GAMMA

University School of Music  
Ann Arbor, Mich.

MARGARET KIMBALL, our president, was chosen from a long list of contestants to appear as soloist with the University Symphony Orchestra on a concerto program given at Hill Auditorium, January 27. Margaret



played the allegro non troppo from Brahms' concerto No. 2 for piano and orchestra. Gamma was, justly proud of her success.

Two excellent graduation recitals have been given lately, one by Helen Harrod, pianist,

NOTE: The Editor regrets that several news letters arrived too late for publication.



on February 28, and the other by Ruby Pienert, cellist, on February 14.

Second semester initiation was held again in the chapel of the Michigan League; those initiated were Anne Farquhar of Hastings-on-Hudson, N. Y.; Leona Haefner of Decatur, Mich.; Emily Phillips, Ann Arbor; Clarawanda Sisson and Mary Stevens of Detroit. A hearty welcome to them all! After the ceremony the active members and patronesses were entertained at a buffet supper at the home of Mrs. Charles Sink, with Mrs. Clarence Graham as joint hostess. Spring flowers made attractive decorations and in the dining room the sorority colors, purple and white, predominated.

Mrs. Alfred White, a much-loved patroness, is to receive her university degree this spring, with an all "A" record; which fact affords us great pride.

A rummage sale will be held March 23, at which time we will discover just how successful musicians can be as saleswomen.

MADLINE HADCOCK.

### DELTA

#### Detroit Conservatory of Music Detroit, Mich.

SINCE our very dear national president, Bertha King, visited us at the beginning of the year, we have gotten right into the spirit of things and are anticipating a fine, active and prosperous year for Delta. Bertha certainly left us with a desire to do our best.

January 28, we entertained at a dinner party in Bertha's honor. This very lovely party was held in the dining room of The Wardell. Rose Knight, soprano, sang two groups of songs, accompanied by Vera Mark. Aurora DeCesare and Doris Blake, both pianists, did their part in making up a really delightful musical program.

The latter part of January, Margie Robbins opened her lovely home to us for a social evening. In spite of the very icy weather we had an exceptionally good crowd. Everyone spent a most pleasant evening. We let the men folks in on this party, and from all appearances they will be ready to join us any time in another evening of fun.

Some time during this month we are to have a "bake sale" in the front hall of the conservatory; "narry a soul" will be able to pass our luscious assortment without purchasing. This, as many of you know, is another case of "kneading the dough to make dough," and incidentally a way of replenishing our treasury.

Our alumnae will entertain us March 19 at the home of Grace McKee. We are all looking forward to this occasion with much pleasure.

LILLIAN E. CROTHERS.

### EPSILON

#### Toledo Conservatory of Music Toledo, Ohio

INITIATION banquet at the Commodore Perry Hotel was our big social event of the year. Forty-four were present, including active and alumnae girls, patrons and patronesses. Helen Sloan, chairman of the committee, appointed a capable and charming toastmistress, Lillian Paquette. Toasts were given by Kay Clapp of the active chapter; Ethel Thurston, alumnae club president, and Corinne Rider-Reed, patroness. We are very proud of the four girls initiated that night: Margaret Bumgardner, pianist; Lillian Coyle, contralto; Virginia Damm, pianist, and Dorothy Diller, pianist. They are a welcome addition to our group and their many talents will be put to good use very soon in our vaudeville show.

Rehearsals for the show began this week. It seems that each year we must work a little harder to better the show of the preceding year. The big event will be given in the Doermann Theatre of the University of Toledo, May 10 and 11. It would be great fun if some of our sisters in nearby chapters could attend.

Dorothy Shadle Gallagher and Nancy Robinson appeared recently in a song and piano recital at the Toledo Museum of Art. Esther West accompanied Dorothy.

Our March program presented Helen Lease Sloan, mezzo-soprano; Wilma Throm and Dorothy Bell, duo-pianists; Cecile Vashaw, violinist, and Esther West, pianist, and Marana Baker, accompanist.

This is the fifth of our formal monthly programs which are open to the public. The following program was given:

The Jester (Beecher), Nuages and Fetes (Debussy-Ravel), Dorothy Bell and Wilma Throm, pianists; Concerto, D minor (Wieniawski), Cecile Vashaw, violinist; Wohin? and Du Bist Die Ruh' (Schubert), Der Nussbaum and Frühlingsnacht (Schumann), Helen Lease Sloan, mezzo-soprano; Preludes Op. 11 No. 9 and Op. 11 No. 10 (Scriabin), and three Chopin preludes, Esther Burnworth West, pianist; oral program notes, Mary Van Doren; accompanist, Marana Baker.

Wilma Throm, pianist, and Lois Bacon, soprano, gave a recital in Bach Hall of the Toledo Conservatory of Music in March. Wilma has also been placed on the faculty of the Conservatory, in the piano department.

DOROTHY JACKSON.

### ZETA

#### DePauw University Greencastle, Ind.

JANUARY 23 one of our patronesses, Mrs. Gerhardt Bearg, who has her degree in piano from Yale University, played a wonderful program for Zeta chapter members in her home, consisting of numbers by Bach, Beethoven, Chopin and Faure. We indeed enjoyed the evening and are very grateful to Mrs. Bearg.

We are studying the modern trends in music and finding it very interesting. Our February meeting was held at Johnson House at which time we heard a report on, and examples of, the modern trend in opera. Our next meeting will be devoted to modern piano and voice music. We are looking forward to our public program which we plan to present in April in the form of an afternoon musicale for the residents of Greencastle Hall and students of the University. Several Zeta girls enjoyed the buffet supper which Kappa gave for all the Mu Phis in attendance at the North Central Music Educators Conference at Indianapolis.

Carmen Siewart, our faculty advisor, has written a cantata, And Jesus Said; which is to be presented by the DePauw University

Choir in the afternoon of June 16, Baccalaureate Day. The cantata is a lovely thing and we are all very proud of Carmen and her work. She has indeed been an inspiration to us, and those of us who are leaving Zeta this year will miss her greatly.

MILDRED GREWE.

### THETA

#### Kroeger School of Music St. Louis, Mo.

THETA is happy to introduce seven new members to our sister Mu Phis: Helen Bean, Lila Canter, Lucile Hammill, Mildred Adams Hussong, Berthola Pirosh, Mary Robinson and Esther Welch. Formal initiation took place March 21 at Katherine Cowan's home, during which Albertina Flach played exquisitely on her harp. After the initiation a most clever program was given presenting Mabel Henderson as business manager of "Who's Who," assisted by an editorial staff: editor in chief, Erma Welch of "Who's Who"; associate editors: Edith Habig, "What's What"; Ethel Hayward, "How's How"; and Edith Parker, "Why's Why." The artistic staff gave the musical program: La Gitana (Kreisler) and Jota (de Falla), Roberta Samuels; Care Selve (Handel), The Charm of Spring (Clark), and Robin, Robin, Sing Me a Song (Spross), Irene Chambers, with Mary Ferguson, accompanist; Mazorka (Schuecker), and Scherzando (Falvi), Albertina Flach.

After the program a delicious supper was served and everyone reported a grand time.

Louise Evers, cellist, accompanied by Dorothy Dring Smutz, appeared on a recent program in Burlington, Iowa. From all newspaper reports, Louise again was splendid.

March 22 the Friday Musical Club presented many of our girls in a program given for the benefit of the Students' Symphony tickets.

For our philanthropic work, Lillian Harlan, assisted by Euneva Goodall, Roberta Samuels and Deborah Carnovsky, gave a beautiful program for the crippled children at their school. Lillian is giving a pageant at St. Peter's Church on Easter Sunday.

Mabel Henderson was guest speaker at the Musical Research Club. She read a most interesting paper on Claude Debussy, His Life and Work. Mabel gave this same paper for Theta on February 20. Deborah Carnovsky, Louise Evers, Irene Chambers, Louise Kroeger, Marie Burke, Mary Ferguson and Katherine Cowan assisted Mabel in demonstrating Debussy's works.

Sunday afternoon, February 17, at Sheldon Auditorium, The Kroeger Alumni Association presented Dorothy Dring Smutz, Louise Mann, Erma Welch and Louise Evers in Recital.

The thrill for St. Louis Musicians came on March 15, 16 and 17, when our Symphony Orchestra presented its new chorus of 200 voices in Beethoven's Ninth Symphony. We were happy to have Gladys Havens, contralto, from Mu Delta in the visiting quartet. The St. Louis Club joined us on March 15 in giving a reception in honor of Galdys Havens, Jeanette Vreeland, Bob Betts and Chase Baromeo at Thelma Carroll's home.

March 20 Mabel Henderson and Katherine Cowan were joint hostesses for a program featuring The Concerto. The following performed: Ethel Hayward, Erma Welch, Marie Burke, Beulah Dieckman, Albertina Flach, Deborah Carnovsky and Louise Evers.

April 3 we will have a business meeting and on April 17 our own Cecil Coombs will tell us of her Alaskan trip.

KATHERINE COWAN.

### IOTA ALPHA Chicago Musical College Chicago, Ill.

APRIL 5 Iota Alpha will celebrate a very important date, its silver anniversary. A big birthday party at the college, an evening of just play and talk is planned, but according to the committee which is headed by Rose Warnica, it will be an affair well worth attending. There are rumors of a big three-tiered birthday cake with twenty-five candles, and various other good "eats" to top off the evening.

Ye Scribe is getting ready to attend a number of the Music Educators Conferences which

are being held this spring. The one in Indianapolis next week falls at the same time that our next formal musical will be given; those who are appearing include Marjorie Gillam, Lucille Long, Minnie Cedargreen Jernberg, Florence Henline, Grace Desmond Holland and Martha McCormick. This program will be held at the Evanston Hotel, and we are hoping the weather man will be better to us than he has been most of the year. It does seem that our worst blizzards, rain or sleet storms have come on Mu Phi program days!

February 20 we presented one of our formal concerts at the Chicago Musical College in honor of the faculty members and their wives, with all the junior and senior women as our guests. The lovely reception room was filled by our audience, and we were happy to welcome several former Iota Alpha girls who had not been with us for some time. The program was given by a trio under the direction of Anah Webb, Margaret Farr, pianists; Elva Gamble, soprano; Kathleen Ryan Lane, contralto, and Martha McCormick, accompanist. Following the program our president introduced Rose Lutiger Gannon who spoke on behalf of the faculty, following which we all enjoyed light refreshments and a social hour.

February 10 the Chicago Alumnae Club gave a musical tea at the home of Ruth Pontius in Winnetka with Iota Alpha members furnishing the program. Those taking part were Linda Sool, violinist; Marjorie Gillam, soprano, and Rheinhold Schmidt, baritone, who was a guest artist. It was a very successful affair and brought in a goodly sum for the Alumnae philanthropic fund.

April 24 Iota Alpha will hold its annual benefit bridge, and on May 15 the annual spring luncheon with the final formal concert. The places for the events have not been announced as yet.

March 17 Edith Trewartha is singing at the Goodman Theater in accompaniments to dances presented by Erika Thimmey. On the same day Elva Gamble is singing at a special St. Patrick's Day program at the Claypool Hotel in Indianapolis. Ethel Swindelle sang for the Drama Round Table February 1, the

Panhellenic Club in Elmhurst February 14, and will sing before the Lakeview Musical Society March 25. Grace Holland played for the Lakeview Club February 4 and the South Shore Music Club January 28. Our busy president, Grace Seiberling, played for the Evanston Music Club March 13, and is helping in the sale of chances on a Ford car for the benefit of the Woman's Symphony Orchestra.

We are happy to have Lindy Sool as our new president-elect, and we feel with the other officers elected for next year, Iota Alpha will go steadily onward. These include Berenice McNab, Florence Henline, Esther Reader, Ruth Newbell, Ethel Swindelle, Dorothy Ellen Ford, Mae McHugh, and Elva Gamble. Our retiring president, Grace Seiberling, has served Iota Alpha for the past two years, and we all appreciate the time and thought she has given our chapter. Edith Trewartha, who has served as vice president and program chairman for the past two years, has been so efficient that we are exceedingly sorry to lose her from the executive committee. To these two girls and all the other retiring officers we express our thanks for their effort for our chapter and loyalty to the sorority.

In closing I must say that I hope to meet a lot of Mu Phis at the Music Supervisors Conferences at New Orleans, Pasadena and Boise, so do look me up!

ELVA GAMBLE.

### KAPPA Arthur Jordan Conservatory Indianapolis, Ind.

THE Bomar Cramer piano concert, sponsored by Kappa for the benefit of her scholarship fund, was a huge success in every way.

At our March business session we established a student loan fund. Officers for the coming year were elected. They are Imogene Pierson, Myla Luessow, Mable Pruitt, Lorinda Howell, Zelma Hicks, Mary Gottman, Helen Fausset, Ernestine Fleming, Marjorie Bernat and Mary Kapp. These officers will be installed April 9.

Thelma Thompson of the Indianapolis Club and Ernestine Fleming gave a program of

vocal and piano numbers at the Veterans' Hospital, March 5, and at the Marion County Infirmary, March 7.

Kappa has had several opportunities this year for earning her scholarship fund. Aside from the Bomar Cramer concert, a Masonic Lodge in Indianapolis gave us twenty-five dollars for a program which we put on in March, and on April 5 Kappa will gather half the proceeds from a program which we will present at the First Presbyterian Church.

This last week has been a great one in Indianapolis, because the North Central Music Educators convened here. There were at least twenty-five hundred delegates present. Tuesday evening Kappa entertained visiting Mu Phi delegates with a buffet dinner. A program was planned to follow the dinner, but a conflicting convention concert prohibited. We all got a real thrill out of meeting such a fine group of charming Mu Phis from the ten surrounding states. We hope we may have the privilege of entertaining them again. On Friday, Kappa was hostess for the entire conference session.

Along with the Music Educators' Conference the Indiana Federation of Music Clubs held their annual convention. Jane Johnson Burroughs is vice president and Berenice Reagan is treasurer of the organization. Thursday night Kappa was hostess at the Mu Phi table at the Federation banquet. Harriet Payne, violinist, and Sara Elizabeth Miller, pianist, won second places in the young artist contest sponsored by the federation.

Sara Elizabeth, Kappa's promising young artist, and Bomar Cramer made their debut in vaudeville two weeks ago when they appeared on The Lyric stage playing some clever two-piano jazz arrangements.

Myla Herrmann Luessow was visited in March by the stork who left a beautiful baby girl, Suann.

The engagement of Helen Louise Titus, Kappa's treasurer, to Nicholas J. Demerath, Decatur, Illinois, has been announced. The wedding will take place May 10.

The Concert Trio, composed of Violet Albers, Ramona Wilson and Mary Reiner, patroness, will give their annual concert next

Friday evening. Mary Kapp, majoring in theory, violin and piano, will give her graduation violin recital Thursday.

MARY GOTTMAN.

**LAMBDA**  
Ithaca College  
Ithaca, N. Y.

WE were indeed fortunate to have a recent visit from Elizabeth Kidd, chairman of the committee on honor standards. Besides the regular routine of an inspector, her time was filled with luncheons, dinners and a theater party. We enjoyed her company very much and hope that we may meet with her again soon.

According to a custom established this year, Lambda chapter had the honor of giving a faculty patron, Mr. William Coad, violinist, a reception after his splendid recital on the evening of March 12.

During the year several student recitals are given at Ithaca College. We believe that they not only give one the desired experience in performing, but also bring joy and help to others. We are doing our bit to make them a success.

In April the college is presenting the only operetta of the year. We are pleased to announce that Martha Holland is to play the title role in Gilbert and Sullivan's rarest bit of satire, *Patience*. Miriam Prior, also, has a part. Fannie Mossman has been selected as one of the chorus.

The College Choir rendered its 12th broadcast March 26 over WJZ. Anne Ewing, Fannie Mossman and Florence Wilcox are members of the choir.

The time is fast approaching for our annual musical. As Lambda chapter consists entirely of seniors this year, it will be our final recital.

MARJORIE E. KELLOGG.

**XI**  
University of Kansas  
Lawrence, Kans.

THE first of the senior recitals to be given on our campus was that of Clarice Sloan, our president, on March 11. Of course the

Mu Phis went in a body and thrilled with pride throughout the brilliant program of piano music. Clarice was applauded by a large audience and 'twas said by many that the example she has set for coming spring recitals will be difficult to equal. Clarice was also assisted by Dorothy Ann Martin in a vocal group, accompanied by Dorothy Fry.

On March 15 Corinne Dick presented an enjoyable voice recital. Although Corinne is now in public school music, she sang with the musicianship and ease of a former "voice major" and proved that a combination of theory and performance is really possible.

Margaret Love and Emma Jo Swaney will give a joint recital on April 10, followed by that of Maxine Roche on April 15.

For the opening of Music Week Festival we are planning something different in the way of selections of women's choruses from different operas. We hope to work out our program in costume and make it an original and interesting contribution.

Xi Chapter presented a musical program before the Lawrence Music Club on February 20. It consisted of piano and string trio numbers, a vocal quartet and solos by Ruth Orcutt, Irma Tholen and Clarice Sloan.

Margaret McNow, ye historian, was recently elected president of the School of Fine Arts.

MARGARET MCNOW.

**PI**  
Lawrence Conservatory of Music  
Appleton, Wis.

EACH year the women at Lawrence choose the four best-loved senior women and honor them at the Colonial Banquet. We were very proud this year when Frances Kernin, our president, was chosen as one of them. Fran is a senior counselor at Ormsby Hall, has been a member of the student senate, served as social chairman at Russell Sage Hall, and is a member of the A Cappella choir. This is the fourth time that a Mu Phi has had this particular honor.

Plans are under way for a reception and recital to be given for alumnæ and patronesses at the home of Jean Howell in Neenah.

Ruth Selander is to give a voice recital in May. Ruth is a student of Dean Carl J. Waterman. She has won much praise for her singing this year.

Pi Chapter is sponsoring an original composition contest again this year. It has become an annual event in which everyone is interested. Compositions by members of vocal and instrumental composition classes are given.

While on our tour with the A Cappella choir we met a number of Mu Phis. Some were from our own chapter, while others were not; but we were very happy to meet and talk with all of them. To those of us who have not been Mu Phis a long time, and thus have not met sisters off the campus, it was a very pleasant experience.

JEAN HOWELL.

**SIGMA**  
Northwestern University School of Music  
Evanston, Ill.

SINCE our last letter to you Sigma has added three new members to her chapter roll: Anne O'Rourke, violinist; Mary Whitaker, pianist, and Betty Wilcox, soprano and pianist. They are fine girls and we are more than glad to call them sisters of ours.

After a successful audition Avanelle Jackson and Clara Reichardt were chosen as one of the two two-piano teams which are selected each year by the program chairmen's conference of the Women's Clubs of the Chicago district. These girls are doing beautiful work and we are justly proud of them. They are playing a two-piano program for our chapter at Clara's home after Easter, which program is to be followed by a party. From past experience we know that Clara is an expert at arranging and planning a good time.

One of our open programs was held at the School of Music the end of February. We deeply appreciate the coöperation of three of our alumnæ, Betty Biesemeier, Electa Austin-Gamron and Elizabeth Hughes-Weixel, who contributed to a very enjoyable evening by playing a Haydn Sonata in G major for two violins and piano.

We have extended invitations to our women faculty members and to the women honor students of the School of Music to attend a tea which we are giving at the Alpha Chi Omega house early in April.

Betty Smith, cellist, played her senior recital the end of March and met with great success.

Sigma Alumnae were prominent people at the North Central Music Educators' Conference which met in Indianapolis recently. Gail Martin Haake acted as chairman of the class piano section meeting and Naomi Evans gave a demonstration of class piano teaching with a group of Indianapolis children. Elizabeth Meloy brought her Madrigal Singers from the Ball State Teachers' College at Muncie, Ind., to take part on the Intercollegiate Music Festival program. Helen Hannen delivered an address before the Elementary Instrumental Music Section meeting. Helen Rearick was an interested visitor from South Bend.

We must not forget to mention that we have a prospective member. She does not, as yet, quite fulfill our requirements, but given a little time and coaching, she ought to be a fine addition to our chapter. She is the little two-month-old daughter of Margaret Murdock Sullivan (Mrs. James Sullivan), one of our alumnæ.

MARJORIE GALLAGHER KENNEY.

**TAU**  
University of Washington  
Seattle, Wash.

TAU CHAPTER has been having quite the usual round of activities since my last letter. A recent social affair was the musical and tea given in honor of our mothers at the home of Beatrice Kauffman. The committee in charge consisted of Marie Swap, Florence Parr, Ruth Gray, Helen Haupt and Florence Blades. Those who performed on the program were Edith McMullen, Janet Adams, Helen Ross, Beatrice Kauffman, Helen Haupt and Doris Taylor.

We members of Mu Phi were granted a very welcome opportunity to usher for the concert given by the Seattle Symphony Orchestra at Meany Hall. Our more-than-willing

services were further rewarded by complimentary tickets for the popular concert which occurred a week later.

Our patronesses have sponsored a silver tea in support of our scholarship fund. On this occasion Mrs. Van Ogle gave a most interesting lecture on Finland.

Versatile Betty Martin is to be complimented on her splendid performance in the penthouse production of Dulcy.

Several of our members have appeared on programs during the past two months: Janet Adams and Edith McMullen performed at meetings of the Ladies' Musical Club Auxiliary; Beatrice Kauffman appeared on a Seattle Alumna Club program, and Billie McCleary and Florence Merriam acted as accompanists on the last recital presented by the University music department.

Our annual election was held the fifth of March. Following are the officers who will guide, next year, the destinies of Tau chapter: Janet Adams, Josephine Goodner, Florence Parr, Marie Swap, Billie McCleary, Ruth Krieger, Florence Blades and Edith McMullen.

CONSUELO HOUTS.

### OMEGA

Drake Conservatory  
Des Moines, Iowa

THE Maier-Pattison concert, sponsored by Omega chapter, Des Moines Club, and the patronesses was most successful. Mr. Maier and Mr. Pattison presented a splendid program that was enthusiastically received. They responded generously to the audience's ovation with several delightful encores. Following the recital a reception for the artists was held at the Hotel Fort Des Moines, and we all had the pleasure of meeting them. It was an affair which thrilled us all and made us proud of Mu Phi. Besides the sum which was added to our scholarship fund by the concert, we gained immeasurably through our working together, getting to know one another better, and serving our dear Mu Phi. Mrs. Arthur Neumann, one of our patronesses, was the chairman in charge of the recital, and to her and her co-workers who gave

freely of their "time and talents" goes much of the credit for our success.

In February Dean Gould gave an invitation recital at the Hoyt Sherman Place. The Dean's recital, which was sponsored by Henry Frankel, Grover Hubbell, Sam Shloss, Carl Weeks and Gardner Cowles, Jr., was a great treat for the university and for the entire city of Des Moines. So greatly was the opportunity to hear Dean Gould appreciated that he was obliged to give a second recital to accommodate all those who wished to hear him. Dean Gould presented a masterly program which displayed his splendid bass voice and his artistry and musicianship to the best advantage. He was accompanied by Lenore Mudge Stull, piano professor at Drake and a member of the Des Moines Club.

In March we held a musicale at the home of Gertrude Huntoon-Nourse of the Alumna Club. We entertained the honor members of the freshman and senior classes at that time. The program was given by Doris Hoff, pianist; Christine Russell and Frances Wyatt, vocalists, and a piano quartet composed of Gene Munshower, Evelyn Zirbel, Ramona Wahlert and Helen Roe.

HELEN ROE.

### MU ALPHA

Simpson Conservatory  
Indianola, Iowa

OUR monthly informal musical programs have proved quite a success this year and have been a means of creating enthusiasm for Mu Phi among girls of the conservatory. The program of our February meeting included numbers of the French composers, Bizet and Godard. The freshmen girls were our guests for that evening at the home of Mrs. Metcalf.

In February Maurine White presented her piano pupils in an informal recital at Edgerton Hall. Besides regular school work and teaching, Maurine is directing the choir at the Baptist Church.

Leola Ellis has been busy with her Girls' Glee Club at the high school, rehearsing for the annual Spring Music Festival.

The first of our series of spring concerts was given February 27. The program included:

Celebrated Caprice (Paganini-Schumann), La Campanella (Paganini-Liszt-Busoni), Maurine White; In the Silence of the Night (Rachmaninoff), Hopak (Moussourgsky), Ruth Bowen; To Be Sung on the Waters, The Trout and The Young Nun (Schubert), Dorothy Thompson; Ballade in G Minor (Chopin), Mary Crawford.

For the March program the String Quartette from the conservatory will be the guest feature with Leola Ellis, soprano, assisting.

The April concert is to be composed of two groups of two-piano numbers with an assisting artist. The duo-pianists are Margaret Cessina Spring and Persis Heaton Trimble, with Maurine White and Elizabeth Phillips as the second group.

Ruth Bower, junior voice recital; Mary Crawford, senior piano recital, and Dorothy Thompson, senior voice recital, are programs scheduled for the month of April, with Maurine White, senior piano recital, in May. These girls are all doing solo work in broadcasts and touring in concerts for the college.

Mu Alpha was glad to assist Phi Mu Alpha Chapter in an "inter-sorority sing." Maurine White and Dorothy Peterson were on this program with piano and organ solos, respectively.

EVA HARVEY.

### MU BETA

Washington State College  
Pullman, Wash.

THE coming of spring has served as a tonic to Mu Beta's activities. We gave our Spring Silver Musical on March 9 and the compliments of our guests made us feel that we were very successful. Indeed, we have been asked by several organizations in town to repeat our program for them. Our program consisted of piano numbers played by Wanda Gavareski and Maxine Morley; an instrumental trio: Dorothy Gregg, violin; Marian Rusk, flute, and Frances Miller, piano; and a vocal sextette: Katherine McCoy, Frieda Winiecki, Aleatha Perry, Frances Miller, Mar-

guerite Snavelly and Doris Proctor, accompanied by Mrs. MacLennan. We are very grateful to the girls of Alpha Chi Omega and their house-mother, Mrs. McCartney, for the use of their lovely drawing room as a setting for our party.

Each year it has been the custom of our music department to present an oratorio sometime near the close of the school year. This year Mr. Wheeler, our choral director, has chosen Mendelssohn's Elijah, which will be presented during the Vesper Hour on Sunday, May 19. The College Chorus and Glee Club join forces in presenting this work. They will be accompanied by the College Symphony Orchestra. Those who will sing the solo parts have not, as yet, been selected.

February 24 the music department, in conjunction with the Pullman Chamber of Commerce, gave the students on our campus and also the towns-people a special treat. Through the efforts of these two organizations we were privileged to hear the Portland Symphony Orchestra, Willem Van Hoogstraten conducting. The size of the audience and the evident appreciation of the performance made us feel that, at least in our own small community, the cause of good music is far from being lost.

Marguerite Wilmer, Mu Beta's faculty advisor and chairman of our convention fund committee, brings us the news that she has made tentative arrangements for a concert of chamber music to be given soon in an endeavor to raise money for our quota of the 1936 national convention fund. As the plans now stand, the program will be played by Mr. Boyington, violinist, and Mr. Nelson, pianist, of our music department, and Miss Little, cellist of Moscow, Idaho. It is a type of music program which is seldom given on this campus and should be well received.

DORIS PROCTOR.

### MU GAMMA

University of Nebraska  
Lincoln, Neb.

IN February a musical tea was given at the Alpha Xi Delta house, and the program was presented by Betty Zatterstrom, Irene

Remmers and Adalyn Lefler.

On February 13 a musical was given at the beautiful home of Mrs. Phil Easterday. Eight new patronesses were our guests of honor. Those on the program were Eunice Bingham, Marion Miller and Margaret Jane Kimmel.

On March 9 a musical tea was given at the home of Mrs. Ellery Davis. June Goethe, Violet Vaughn and Henrietta Sanderson appeared on the program.

On March 17 our chapter met for a buffet supper, honoring Mu Gamma's birthday. This was one of the happiest and most delightful events of the year. Marjorie Shanafelt, Ruth Haberly and Margaret Kimmel were on the program.

Speaking of birthdays, on March 31 Mary Hall Thomas and Margaret Kimmel are planning a dinner honoring the birthdays of Marion Williamson and Irene Remmers.

The benefit bridge given at the Alpha Chi Omega House was a great success.

Eunice Bingham, June Goethe, Henrietta Sanderson and Violet Vaughn have been presented in their recitals; the following will appear in recitals soon: Marion Miller, Marion Munn and Margaret Kimmel.

The newly-elected officers of Mu Gamma are Irene Remmers, Eunice Bingham, June Goethe, Margaret Kimmel and Betty Zatterstrom.

"The year's at the spring  
And day's at the morn;  
Morning's at seven  
The hillside's dew-pearled  
The lark's on the wing;  
The snail's on the thorn  
God's in his Heaven  
All's right with the world!"

MARGARET JANE KIMMEL.

#### MU DELTA

Kansas City Conservatory of Music  
Kansas City, Mo.

OUR chapter is having a big day next Tuesday, March 26, what with the regular subscription concert in the morning at eleven, to be given by Mary Betty Felts, and in the evening Gayle Giles playing Rosa

Ponselle's accompaniments and two groups of solos in Convention Hall. Are we going to be busy Tuesday?

Mary Betty Felts recently returned from three years' study with Schnabel in Berlin, and we can hardly wait to hear this concert, as the reports on Mary Betty's playing are such as to entice us to be on hand for this, our first opportunity to hear her since her return. Her program will include the Little Sonata of Scarlatti, Phantasie Op. 17 by Schumann, and the C Major Sonata of Beethoven. Assisting at this concert will be Mary Craig, whose soprano voice is always a delight.

The April concert will be the last of this season. The programs have been so fine this year that it would seem almost impossible to keep up the quality all through, but the last equals the first, and those in between have been right "up to pitch." Charlotte Garver has prepared an all-ensemble program for April. The two-piano team of Mu Delta, Mary McKee and Catherine Hatch, will give half the program, and a double quartet of women's voices will give the Viennese Serenade by Frederick Stevenson, accompanied by cello, violin and two pianos. In addition Pearl Roemer Kelley, pianist; Dellsohn Conway, cellist, and Joseph Harding, violinist, will play the Chausson Trio. Isn't that a feast for musically-jaded or any other kind of ears?

Willa Ward, young Mu Delta composer and teacher of piano at the conservatory, has just received copies of her three newly-published teaching pieces from Schirmer's: The Echo, Woodland Bells and Off to Camp. Willa has a contract with Schroeder & Gunther for the publication of three more piano numbers.

Mary Watson is living at the Winslow Hotel, New York City, and has an interesting job with the J. Walter Thompson Advertising Company as an assistant executive. Mary played her own suite of pieces, Signs of the Zodiac, for John Erskine, who said Mary has a very fine creative gift and plays like a real artist. Mary has made a pencil drawing of each one of the numbers, and written a sonnet to each one. What a beautiful publication could be made of it!

Margaret Hazelton Boorse is living at 9 Lyndewode Road, Cambridge, England, where her husband, having received the Barnard and Lydig Travel Fellowships from Columbia University, is doing research work at Mond Laboratories in Physics under Lord Rutherford.

Mary DeRubertis Muller Thym is living in St. Louis, where her husband is teaching in St. Louis University. Mary, pianist, and Bernard (her husband), violinist, are doing ensemble playing with the other members of the faculty, in quintets, trios, etc.

Jean Smith Barker is still accompanying for Walter Ernman's studios and living at 3201 East 60th street, Kansas City, Mo. Pauline Altman Walsh is living in New York City. Alice Rae Swanson sang as guest artist for the Mozart Club of Kansas City, Kans., on a Scandanavian program, and is solist at the First Lutheran Church in Kansas City, Mo.

Gladys Havens' singing of the contralto solos and quartets in the choral part of Beethoven's Ninth Symphony, with the St. Louis Orchestra March 14, 15 and 16 was said by the critics of the St. Louis papers to be distinguished by skillful coloring and shading. It was an eventful occasion, and we felt "our Gladys" capable of doing it justice in every detail.

Isabel and Helen Curdy have been quite active lately, playing a Sunday evening concert for the Kansas City Club and a benefit recital for Spofford Home. Helen is president of the Thompson Piano Club at the conservatory, and Isabel is president of the Jefferson Juniors, a lively political organization of the city. Isabel also played for the Kansas City Musical Club this year.

ALICE B. STREET.

#### MU EPSILON MacPhail School of Music Minneapolis, Minn.

ALTHOUGH no letter from Mu Epsilon chapter appeared in the February issue of THE TRIANGLE please do not think we have been asleep—quite the contrary!

In December a delightful evening was spent at the home of Mr. William E. Goodfellow

when we gathered around his cheery fireplace and huge Christmas tree for an interesting program presented by Eleanor Frank and Marion Shook, violinists; Evelyn Schutta, pianist; Ethelwynne Kingsbury, soprano; Helen Grotto, Ruth Jordan and Elizabeth Cruzen, accompanists. Following the program we were pleased to initiate Mr. Goodfellow as a patron.

As Mu Epsilon is endowed with a particularly large number of pianists, one of our open programs was made up entirely of two-piano music. Grace Zirkelbach, Helen Grotto, Edna Michalson, Elizabeth Cruzen, and Elsie Wolf-Campbell were heard.

On February 19 Viola Holzworth, Onalee Mair, Eleanor Frank and Helen Grotte represented Mu Phi in another open program in the MacPhail Auditorium.

The alumnae members entertained the active chapter at Harriet Bratrud's home at which time Mildred Thompson, Ethelwynne Kingsbury and Ruth Jordan from the active chapter appeared on the program.

Mu Epsilon sponsored a program for the Business Women's Club of the Y. W. C. A. at Benton Hall, Monday evening, March 18. Aurora Berg, contralto; Elsie Wolf-Campbell, pianist, and Chester Campbell, violinist, provided a most charming program.

Doesn't all that sound as if our program chairman, Ethelwynne Kingsbury, had been on the job? She certainly has, and we're proud of her.

Irene Hellner, Carrie Bliss and Onalee Mair have generously opened their homes for dinner meetings in the past months.

Many of our girls, too many to name, have appeared this year on Thursday musical programs. We are always justly proud of our girls whenever and wherever they appear; and they are in prominence this season as soloists, accompanists and in ensembles, both in and out of the Twin Cities.

Onalee Mair, Mildred Thompson and Marion Shook have each given recitals recently while Elsie Wolf-Campbell and Helen Grotte presented a two-piano recital which was largely attended and highly praised.

We at Mu Epsilon chapter feel so proud and fortunate to have Bertha King, national president, in our midst. We were greatly interested at our last meeting to hear her report of the meeting of the national presidents of all music sororities which she attended in New York City. The purpose of the meeting was to promote a better understanding of the ideals and aims of each sorority and a more friendly spirit in the different groups. Mu Phi must have made a very fine showing with her high standards for achievement presented by such a representative as Bertha King.

ELIZABETH CRUZEN.

### MU ZETA

Whitman Conservatory  
Walla Walla, Wash.

**M**U ZETA CHAPTER has quite a number of items for this issue owing to having missed making a report for the last number of our interesting and informative TRIANGLE.

First on the list of events was the masterly two-piano recital by Esther Bienfang and Alice Peterson in the Whitman College chapel. Esther is head of the piano department of Whitman Conservatory and Alice is head of the theory department. Were we proud of them!

Next was the Christmas meeting at the home of our loyal alumna, Anna Grace Ingram, where an interesting program illustrated the customs of various countries in celebrating that happy season.

Of course the real high light of the year was the glorious concert presented here in Walla Walla by the illustrious Kathryn Meisle. Mu Zeta entertained with a large reception in Prentiss Hall following the program, which Sister Kathryn graced with her radiant presence.

Mrs. Applegate one of our loyal band of patronesses, opened her house to us for another social meeting, Eleanor Maxey of the Whitman Conservatory faculty singing for us on that occasion.

Eleanor Maxey's recital, with Esther Bienfang at the piano, was the gratifying success her programs always are, and was provided

with a stage setting of most unusual charm. Yet another recital of interest was that of Beatrice Caruso Blew of Colfax, assisted by Eleanor Maxey, who sang a group of songs with string-quartet accompaniment, arranged by the late Edgar Fischer. The recital was a notable addition to our series given for the benefit of the scholarship fund.

Mrs. Louis Sutherland, another hospitable patroness, entertained Mu Zeta in her charming home for our February social meeting when Whitman Conservatory music majors were our guests. On this occasion busy Iris Widdop played some lovely violin numbers, accompanied by Alice Fischer.

Within the last month, Esther Bienfang and Alice Peterson have successfully repeated their Walla Walla two-piano recital for Pendleton, Ore., and Kennewick, Wash., audiences in the latter town being assisted by Eleanor Maxey.

Our most recent social meeting was held at the home of one of our earliest and loyal patronesses, Mrs. Walter Bratton, mother of Jean Bratton Heers, who has resigned from the Hanna-Burnett School and gone to join her husband in Washington, D. C. "We shall meet but we shall miss her." On this occasion Margaret Toner, home from Olympia on a brief visit played interesting modern piano numbers, and again music majors were our guests.

ALICE R. FISCHER.

### MU ETA

College of the Pacific  
Stockton, Calif.

**F**IRST on our list of activities is our program-meeting for February, which was held at the lovely home of Monreo Potts. The afternoon was devoted to English music, with special emphasis upon the works of Cyril Scott and Eugene Goossens. A program of their compositions was followed by refreshments.

On February 19 Elinor Kaus appeared in the first senior recital, playing compositions by Chasins, Carpenter, Griffes, Ravel and Mana-Zucca.

March 19 marked the date of the annual concert given by the college orchestra. Frances Bowerman was soloist, singing the lovely aria, *De-puis le jour* from Louise by Charpentier. This concert was the best of its kind in years.

Recently Marye Keirsch represented the college on Deputations, visiting many regional high schools and junior colleges, playing her cello and doing vocal numbers; Pauline Cruickshank is once more to represent our alma mater in the same way, acting as piano soloist and accompanist.

Wilhelmina Harbert and Ardene Pfifer, representing the Oaks School, gave a tea in the interest of music education. Many new and interesting ways of teaching music progressively are used in this school under the direction of Wilhelmina Harbert.

Just now our chapter is very busy working up our assembly musical program for March 28, at which time Mu Phis will appear in the several program numbers.

Plans are also under way for a benefit bridge party for Tashiko Hasegawa, which is to be given on April 10. It is to be sponsored jointly by Phi Mu Alpha and Mu Phi Epsilon.

DORIS JOHNSON.

### MU IOTA

Columbia School of Music  
Chicago, Ill.

**A** CONCERT is to be given March 28 at the Columbia School of Music in which the Dangremond trio and our duo-pianists, Anita deMars and Genevieve Davison, will share the program with Anna Burmeister, guest artist from Mu Xi.

The date for the annual frolic has been set for May 11 at the Cube Theatre, at which time we plan to demonstrate no end of latent talent hitherto unsuspected by the general public.

Our new sisters whose initiation was so beautifully celebrated at the lovely home of Corinne Byington in February are living up to Mu Phi standards in no uncertain fashion. Jeanette Risler, pianist, who is assisting

Louise St. John Westervelt at the National College of Education in Evanston, is to give a concert with Mary Curry Lutz and Charlene Allen at Kemper Hall, Kenosha, Wis., April 13. She will also assist Esther Rich in presenting a student recital at the Columbia School of Music April 7. Frances Hatch, contralto, recently gave a special concert from Old English repertory for a Business Women's Club at the Congregational Church in Oak Park. Margaret Kniffke, soprano, is appearing in a recital at the Columbia School of Music, March 27, and Irene DeVew, pianist, is contributing conspicuously to the musical life of South Bend, Ind.

Charlene Allen is giving a concert at Paris, Ill., March 29, besides singing in Chicago a number of times the same week.

Carolyn Erickson gave a joint program with a dance ensemble at the Rogers Park Women's Club March 4. Wynne Erickson who has been responsible for so many interesting and worth-while productions, is presenting a pageant at the Wicker Park Lutheran Church in April. Florence Thomas will appear in the Bach Cantata which is to be given at the Fourth Presbyterian Church in May.

At the moment Lola Fletcher is making a special collection of Floridian violet rays; Marion Laffey is being nonchalant with a new philosophy degree from De Paul University; while your historian, confined within the halls of the University of Chicago, continues to cogitate upon the past, present and future, particularly of French irregular verbs.

GLADYS HERTEL.

### MU NU

University of Southern California  
Los Angeles, Calif.

**M**U NU is a very busy chapter this semester.

March 5 was the date of the first of the three Abas String Quartet concerts which we are sponsoring on the campus. These concerts are quite informal, the girls serving coffee afterwards. Mu Nu is presenting these concerts in order that the university students may become more familiar with string quartet

music. The quartet has planned some outstanding work for each concert. The first program was marked by the presentation for the first time in Los Angeles of the Three Pieces for Strings by Stravinsky. The next concerts will feature the Quartet by Kodaly and the Third Quartet by Schonberg. We are hoping that the following concerts will be as successful as the first.

Our scholarship fund was swelled by the proceeds from the benefit concert given by Martha Melekov, Mu Nu alumna, at the Town House in February. Mrs. Melekov gave a reception for Martha following the concert to which all Mu Nus were invited.

Mr. Howard Patmore, patron, has invited the actives and patrons of Mu Nu to an informal musical in April and we are all looking forward to it.

Our February business meeting was held following a buffet supper at the home of President Pauline Alderman. The social meeting of that month was held at the home of Lucille Rice in Pasadena. We were entertained by our two Mary Elizabeths, Waldorf and White, who sang for us, and by Mr. Nathan Abas, founder of the Abas String Quartet, who talked informally about the quartet and the coming concerts.

We were greatly surprised when a box of candy was passed at a social meeting announcing the engagement of Peggy Pierce and Ralph Mathisen. They plan to be married in the summer. Sonya Saylin, an alumna, was married recently.

Mu Nu honored the women of the upper quarter of the junior and senior classes with an informal musical at the home of Eunice Brigham, March 22. The musical program was given by Mary Elizabeth White, soprano, Dorothy Bishop, Chitosey Nagao and Eunice Brigham, pianists.

Mr. and Mrs. Carl Knopf, patrons of Mu Nu, have graciously offered their home for our initiation services.

Marguerite Bitter is on a concert tour of the northwest and western Canada.

MARION JOHNSTON.

### MU XI American Conservatory of Music Chicago, Ill.

IT IS with deep regret that we have learned of the passing of Ragna Linné, at the home of her brother in Norway. The founding of a chapter at the American Conservatory was directly due to her love for Mu Phi Epsilon, and the installation ceremony was performed in her studio at the conservatory where she instructed for many years.

Following our meeting January 9, we were surprised by our program chairman, Olive Raynor Hoit, with a very instructive and inspiring hour of music. Margaret Wilson Lagerquist, pianist, played a Bach prelude and Fugue, and the Ravel Tocatta, after which Elizabeth Kidd brought forth all her latest acquisitions—queer instruments of bygone days. If you believe in theosophy, Elizabeth's uncanny ability to play these "noisemakers" may be easily explained. Nevertheless, concentration is no doubt the chief factor in mastering their intricacies.

Mae Doelling Schmidt gave a hard-time party for us in Norwood Park January 26, at which occasion a new ensemble made its debut. Incidentally, you may also congratulate Mae on her enormous success as soloist December 27 and 28 with the Chicago Symphony Orchestra.

A word about our initiates: Alice Landgrave is our baby, an extremely precocious one, who won in the American Musicians' Contest preliminaries and was chosen one of eleven to appear in the finals. Alice gave an entire program at Jefferson Park Field House December 12; Mary Ruth Craven played at the Chicago Club of Women Organists on January 7; Juliana Holmes played for Claudia Carter, soprano, at the Music Guild, January 27; Jeanne Eldridge, whose work at settlements and schools is well known to Chicagoans, has kindly consented to assume the direction of the Mu Phi Epsilon Settlement School of Music at Gads Hill. Abi Kohman, also of our chapter, was the former director, and was forced to resign because of the growth of her private classes in Oak Park. To each girl who goes into this work, a vote

of thanks is due from all of us; settlement teaching is in a class of its own, demanding much extra planning and thought as well as the actual teaching hours.

The Dangremond trio grows more popular, having filled among other these engagements: Crescendo Musical Club, Beverly Hills, with Mario Fiorelli of the Chicago Civic Opera; Chicago Woman's Club; Roseland Presbyterian Church, and several weddings.

At our January meeting we had three guests, Ruth Keller and Bernice Spratler from Beta chapter, and Frances Huff from Omega, the latter now teaching violin at the South Side Branch of the American Conservatory. Frances will also play a concert in Waukegan, Ill.

Ethel Heide Wishover is soloist of the First Congregational Church in Wilmette.

The high light of our season was a formal musical and tea at the home of our president, Amy Toskey's sister, Mrs. Clifford A. Williams, 999 Lake Shore drive.

A vote of thanks was given our gracious president for the lovely party to which she invited us on February 24. Cara Verson interested us with a group of modern Spanish numbers; Nesta Smith, Florence Dangremond, and Alvenah Reckzeh, contributed a string trio, while Elsa Teschan came all the way from Milwaukee to cheer us with her songs. Robert Long, tenor, also sang on this program. A lingerie sale netted us a tidy sum and our appreciation and thanks go to Hilda Brown Meyne for a beautiful hand-made garment donated for the cause.

We are planning to attend en masse the Chicago District of the I.F.M.C. over which our own Elaine DeSelleem presides. Nesta Smith and Florence Dangremond are both instructors at Hull House, for which Jane Addams, Ernestine Schumann-Heink and the Woman's Symphony are giving a program April 23 at Orchestra Hall.

Karis Jamieson, one of our initiates, sang a group of songs after the last meeting with much artistry; Frances Huff, who is now affiliated with Mu Xi, gave of her violin music, accompanied by Elsa Chandler Fischer.

Ruth Freeman Braginski and Marjorie Sherman are also initiates; while Teresa Bruener

and Rosemond Martindale and Bernice Spratler have decided to affiliate with Mu Xi.

MARIE AMBROSIUS JOHNSON.

### MU OMICRON College of Music Cincinnati, Ohio

OUR January musical took place at the home of Hilda Meyers. Helen Meyer, chairman, arranged a program with the following artists: Margaret Marshall, pianist; Harriet Payne, violinist; Francis Benner, vocalist, guest soloist, and member of Kappa Chapter, Indianapolis. Estelle Hinz presented several musical readings, accompanied by Gladys Kruse.

At our February initiation we were honored with the presence of our beloved national president, Bertha King, and Alma Geiser, our national secretary. Our three new members are Mina Guilmer, pianist, pupil of Dr. Albino Gorno; Martha Seifried, teacher of public school music, and Caroline Birney, who came all the way from Hannibal, Mo.; Frances Baker Reneick, a former graduate, came from Columbus to be with us on this very happy occasion. Helen Witt introduced the speakers: Bertha King, who gave us a very inspiring talk; Bernice Mazingo, Alumnae Club, and Amy Lee, Upsilon. The musical program was furnished by Margaret Marshall, pianist, and Harriet Payne, violinist. Catherine Zumbiel and Ruth Adams were in charge of arrangements.

Martha Seifried took charge of the luncheon arrangements for the meeting of the In-and-About Cincinnati Music Educators' Club, at Hughes High School Auditorium.

Margaret and Patricia Conway were hostesses for the March musical at their home in Hyde Park. Goldie Taylor, well known as a teacher and lecturer and recently affiliated with Mu Omicron Chapter, spoke on various composers represented on the program, telling incidents and facts about their lives and compositions. Martha Seifried and Mina Guilmer illustrated works of the composers on the piano.

Harriet Payne, violinist, from the class of Emil Heermann, presented the following

program on the evening of March 15 at the College of Music Odeon:

Concerto D Major, Brahms; Poeme, Chausson; Introduction and Rondo Capriccioso, Saint Saens; Jota, de Falla; Spanish Dance, Granadas-Kreisler; Nocturne, Harriet Payne; and Danses Tziganes, Rachmaninoff. Accompanist was Francis Benner of Kappa Chapter.

GLADYS HETTRICH KRUSE.

### MU PI

Ohio Wesleyan University  
Delaware, Ohio

MU PI Chapter enjoyed so very much Elizabeth Kidd's visit to us in February. She gave all of us inspiration for the coming year. Ella Johnson gave a chapter breakfast in Elizabeth's honor at her apartment; in the afternoon we had a meeting and a delicious buffet supper at the home of Betty Higley. For our musical program at that meeting Betty sang and Charlet Cellars played several flute solos; Shirley Bennett played two piano numbers.

Also early in February we had a get-together of the active chapter and alumnae in the form of a dinner; it was a very enjoyable evening.

Esther Beck Stackwell, who joined our chapter in 1923, soon after it was installed and who has since been in China doing missionary work, is again at home. At our last program meeting she gave a very interesting account of her work in China. Besides assisting her husband in the general missionary work there, she also taught music. She showed us some very interesting Chinese instruments and some queer figures on paper which were notation of Chinese music.

A few personal items: Ella Johnson is organist at St. Peter's Episcopal Church here in Delaware. Alta May Knapp, our president, is in Florida regaining her health. Faye Finley is the director of the County Music Festival to be held April 5 at the University. She also is director of the Community Choir at Kilbourne.

Betty Higley is playing the part of Hansel in Hansel and Gretel to be given at Sanborn

Hall April 17. Betty is getting fine practical experience in conducting an orchestra at the Presbyterian Church. Her orchestra plans to give a concert at Kilbourne sometime this spring.

Shirley Bennett is to play the part of Little Buttercup in Pinafore early in May. She also is to give a Junior voice recital in April.

Our Mu Pi Chapter plans to sponsor the Intersorority Sing early in May. This is an annual event in which all sororities on the campus are invited to participate.

SHIRLEY BENNETT.

### MU RHO

Denver College of Music  
Denver Colorado

ON JANUARY 28 we initiated Dorothea Seemann, the ceremony being held at the Denver College of Music at 7 o'clock, followed by a banquet at the Junior League.

On February 17 Ada Bloedorn presented her piano pupils in a recital at the Denver College.

On February 24 Mu Rho was well represented in a radio program given by the Federated Music Clubs under the direction of our own Ada Bloedorn, who is president of the Colorado Federation. Dorothea Seemann played a piano solo on the program.

We are planning an open meeting April 2 at the home of Mary Parker Converse, at which time the Denver String Quartet will accompany Mildred Kyffin in songs composed by Mary P. Converse. This will be one of the "bright spots" of our chapter year.

Daisy Belle Parker, who is organist and director at the Twenty-third Avenue Church, will present her choir of 40 voices singing Olivet to Calvary on Easter Sunday.

Henrietta Sheldon and Bernice Jackson were on the program of the Progressive Series Meeting, Monday, March 18, playing the Nutcracker Suite for two pianos. Virginia Rigg, our president, also appeared on the same program, so Mu Phi was well represented.

BERNICE JACKSON.

### MU TAU

University of South Dakota  
Vermillion, South Dakota

MU PHI spring activities at the University of South Dakota are getting under way with a bang. At each University play one may always find a Mu Phi candy booth in the Slagle Auditorium lobby. We have also sponsored two University dances, on February 15 and on March 1. At our last dance, we presented a dancing contest prize to the winning couple.

Spring recitals are filling the calendar for Sunday afternoons. Ella Lokken and Genevieve Truran presented a two-piano recital on February 3. They will repeat the performance in Wakonda on April 9.

Lois Shouse will give her Sophomore piano recital on March 31 and other Mu Phi programs are soon to follow.

At the student recital on February 28 original compositions of Wanda McLaughlin and Opal Archer were performed and much enjoyed.

Marjory Wilson, our Mu Phi who won second place in the song division of the National Contest of original compositions, has recently finished another lovely song entitled Give Me Eyes. The Nocturne, a violin solo which she wrote several years ago, has achieved great popularity on publicity and radio programs.

We have a glimpse of Mu Phi "alums" occasionally. Helen Matson Mortenson and Della Ericson were with us recently. Della is teaching at Bridgewater, South Dakota and is hard at work in preparing her glee clubs and soloists for entrance in the High School music contest.

GENEVIEVE TRURAN.

### MU UPSILON

Eastman School of Music  
Rochester, New York

OUR last letter arrived too late to appear in the February issue; so now we shall have to catch up with the rapid passage of events. First we want to tell you about our new members who make quite a list: Catharine Crozier, Pueblo, Colorado; Laura Kellogg,

Kansas City, Missouri; Mary Ellen Mardorf, Bedford, Pennsylvania; Lillian Mason, Scranton, Pennsylvania; Wilda Tinsley, Nashville, Tennessee; Beatrice Parish, Oneonta, New York; Ruth Gill, Ilyria, Ohio; Martha Shutt, St. Louis, Missouri; Ruby White, Rochester, New York; Dorothy Dale, Mountain View, California; Ionia Martin, San Angelo, Texas; and Shirley Cowlbeck, Glens Falls, New York. The Initiation was held in the home of Mr. and Mrs. Harold Gleason; the location was ideal, and many members of long standing said they had never seen a more beautiful ceremony.

Among the patrons and patronesses: Miss Helen Rochester Rogers entertained for us recently at an evening party. Our patronesses frequently meet with us at our get-together luncheons—a very happy practice. We were greatly saddened by the recent death of our loyal friend and patron, Mr. Buell P. Mills.

It was a great pleasure to meet Elizabeth Kidd when she was here on her inspection tour. The musicale given for her by the chapter and the alumnae club was held at the home of the president of the latter organization, Helen Kelley McHose.

Another enjoyable occasion was the chapter birthday party at the Corner Club, and what a crowd we were. More than sixty actives, alums, patrons and patronesses! The charter members were guests, one of whom, Ruth Northrup, has been active since the founding of Mu Upsilon. She almost never misses a meeting and is active in every sense of the word; musically speaking, her fine accompaniments make her in constant demand for recitals.

March 22 the chapter sponsored a dance, the proceeds of which were contributed to the Civic Music Association in their drive for funds.

We must limit ourselves to a few activities of members. In addition to many student recitals, four graduation programs are to be given this season by the following members: Lillian Horak, pianist; Martha Barkema, soprano; Harriet Hoppé and Anne Roberts, harpists. Laura Kellogg, Helen Maddock and Virginia Hover have taken leading parts in



school chorus concerts and in an operatic presentation of Faust. Irene Gedney played recently an all-Beethoven program in Kilbourn and appeared as soloist with several orchestras, among them the Syracuse, the Rochester Civic, and the Cincinnati. She was heard also in a national radio hook-up in which she was the only pianist selected by the judges in the search for young talent started by the famous Kate Smith.

An innovation at Eastman this year is effected by the combining of the three musical sororities, Mu Phi, Sigma Alpha Iota, and Delta Omicron in a venture to raise money for the scholarship fund. More of this later.

MARY FINCH.

#### MU CHI

Southern Methodist University  
Dallas, Texas

**C**OSTUME recitals seem to be quite the thing with us. Pauline Bywaters entertained a Lumbermen's Convention with a program featuring songs of the Gay Nineties. Mary Bywaters, an alumna, did the honors at a melodion. Frances Deadrick's pupils seem to have taken to the idea with enthusiasm. The "up-to-twelve" group will be presented in an all Spanish program the first week in April. Then on the last Friday in May all of Frances' pupils will give a musical travelogue. It sounds very interesting.

Most of the Mu Chi Chapter will have a chance to play somewhere this spring. At a Music Teachers' program the middle of March, Louise Stephens, Rosalind Hilman and Margaret Little did their part. Louise played the Concerto No. IV in G Major by Beethoven; Rosalind played the Concerto in A Major by Liszt; and Rosalind and Margaret played Les Preludes, by Liszt, arranged for two pianos. Since these three girls are all seniors, they will give recitals of their own this spring; Louise on April 18, with Frances Falvey, violin major, assisting her; Rosalind on April 20; and Margaret on May 3.

As part of the commencement exercises, Lois Mae Gengnagel will do the honors at the organ, Frances Deadrick will play the Concerto in Bb Minor by Tschaiakowsky on the

piano and Lois Mae will play the orchestral accompaniment on the organ.

Florence Allen Volk, one of the most attractive young society matrons of Dallas and an active Mu Phi, sang at a reception and tea held at the Dallas Country Club by the Highland Park Browning Club. Florence also sang at a meeting of the Pierian Club, and on Sunday, March 17, was heard over WFAA on a quarterly network program.

Pauline Bywaters, an active, and Eudoxia Bradfield, an alumna, will have the leads, and Lois Mae will play for an operetta, The Pirates of Penzance, which the School of Music is to give on April 3.

FRANCES E. FALVEY.

#### MU PSI

Coe College  
Cedar Rapids, Iowa

**O**NE of the outstanding musical events of the year, in Cedar Rapids, was the program featuring one of our members, Louise Crawford, as composer and pianist. Louise is professor of theory and assistant professor of piano at Coe College. She is also a member of the MacDowell Colony, Peterborough, New Haven; the National League of American Pen Women; the Friends of Music in the Library of Congress, Washington, D. C., and of other national and local organizations. She has had splendid recognition of her work in Chicago, Washington, and various other musical centers. The program presented a pleasing variety of new compositions and some of the more familiar ones we have come to love. It was varied also in style, ranging from humorous to serious and from lyric to dramatic. Two compositions which were given their very first airing were Airships and He Whom a Dream Hath Possessed. The Fantasie Erotique had its first Cedar Rapids performance at this time. Other numbers on the program included songs and violin numbers.

Louise has something to say in her compositions and knows how to say it. The audience received her numbers most enthusiastically. She was most ably assisted by Ruth Ebling Massey, contralto and Flora Hromatko Taylor, violinist. The program was sponsored

by the Beethoven Club and was given at the Hotel Montrose.

We continue to hear from Alma Turechek that she is thoroughly enjoying both her new friends and her musical studies in Berlin. She says the concerts are most thrilling and an interesting feature is to hear the common laborers discuss music so intelligently.

The Coe Women's Glee Club, under the capable direction of Catherine M. Adams, gave a lovely concert in February, made up entirely of works of Bach and Handel. The Club will give Stabat Mater by Pergolesi, the third concert of a series, in March, and an evening of modern compositions in April. Catherine is continuing her series of semi-weekly organ recitals at Coe.

Our spring calendar is filling up rapidly. The annual guest night will be a musicale at the home of our patroness, Mrs. Arthur Poe, on Monday, March 25. The Mu Psi annual public program will be a Vesper Musicale in May. Two of our juniors will be giving programs soon. Margaret McFadden's voice recital will be in April and Mari Ann Huebsch's piano recital in May.

Our final event for the year will be a dinner in May, honoring our seniors, Ida May Dunlap and Bella Scheer.

ELEANOR HOUTS.

#### TAU ALPHA New York City

**O**N JANUARY 31 Bertha King and Elizabeth Ayres Kidd visited and inspected our chapter along with the Alumnae group. Tau Alpha was represented musically by Janet Ross, pianist, and Beatrice MacCue, contralto, Lois Pickrum was the accompanist.

March 1 was an eventful date for our chapter as we gave our scholarship benefit concert at Aeolian Hall before a good-sized audience. The following program was enthusiastically received:

Organ group: Canyon Walls (Clokey), Andante, from 6th Symphony (Tschaiakowsky), and Preludio, from Sonata in C Minor (Guillemant), Mildred Miles; Songs: Clair De Lune (Joseph Lzulec), Le Papillon (Felix Fourdrain), Sei Mir Gegrüsst and Die Forelle (Schubert),

Hilda Jones; Piano group: Variations (Gluck-Saint-Saens), C Major Sonata and E. Major Sonata (Scarlatti), and Ballade, F Minor (Chopin), Dorothy Kendrick; Songs: By a Lonely Forest Pathway (Griffes), When I Bring to You Colour'd Toys (Carpenter), In the Silence of the Night (Rachmaninoff) and The Last Song (Rogers), Hilda Jones; and Piano Concerto, A Minor—First Movement—(Schumann), Dorothy Kendrick; Mildred Miles at the organ; Olive La Rose Kriebs, accompanist.

Ann Parsons Bender participated in an informal musical on March 8, at which time she sang selections from Tschaiakowsky, Schumann, Schubert, Hugo Wolf, and others.

At the March meeting the following members were elected to office for 1935-36: Florence Petrucelli, Janet Ross, Dorothy Percy, Mina Earnest, Ann Bender, Lois Pickrum, Olive Kriebs, Margaret Smith, Lucille Millard and Edna Koenig.

The final Tau Alpha tea of the season will be given April 28 at the National Club House. We are looking forward to a program by Ann Bender, soprano, and Ruth Bradley Jones, pianist, our new affiliate from Portland, Ore.

DOROTHY KENDRICK PERCY.

#### PHI GAMMA Peabody Conservatory Baltimore, Maryland

**T**RUE to tradition, March, in Maryland came in like a lion and went out like a lamb. Phi Gamma, incidentally, reversed that order in its proceedings this winter.

Our number had been sadly diminishing and we began the spring with only a few shrill bleats; but to observe us now, one would say that we are "roaring."

On February 17 we welcomed two new members to our ranks, Rebecca Corwin and Dorothy Emig. All of our girls who are still studying at Peabody have been very active in recitals during the winter. Miriam Hamer won the Maryland State Federation contest for piano. Mary Celeste Frontis, Esther Kiefer and Betty Fowler have all taken part in the Sunday afternoon teas at Hall House and the Sunday Soirees at Mrs. Spilman's. Betty

is now an accompanist at the Estelle Dennis Dancing School and played for Catherine Logan when she sang at a banquet of the Goodwill Industries on February 7.

Betty Hocker, besides acting as accompanist at the Y. W. C. A., sang at a Hall House tea in February, was soloist with The Chanters of the Tall Cedars at Wilson Memorial Church on March 17, soloist at the Odd Fellows' reception, March 15, and also sang for the Three Arts Club of Guilford and the Quota Club earlier in the month.

Elizabeth Ayres Kidd made a flying visit in February, a longer stay would have given us a great deal of pleasure.

On February 28 Mr. and Mrs. Tallarico entertained us for our monthly musical. The program was given by Mr. Komianos, an excellent violinist from Greece, accompanied by his wife, the former Elizabeth Beadle, who graduated from Peabody several years ago.

Our March musical was held at Mrs. Rabold's and the evening was well spent listening to Bart Wirtz, cellist, who played beautifully. We were also happy to have with us several of our alumnæ, Betty Hocker, Elma Reitz and Eddie De Arman Smith. Also on this evening we installed as patroness Mrs. C. Albert Kuper, who is president of the Baltimore Music Club, and who is very much interested in us, which fact we count a rare privilege.

As our season draws to a close we are all busy selling chances on a ticket to the Metropolitan Opera's presentation of Aida on April 9, thus hoping to swell our funds.

Our last big event is the piano recital of Mr. Tallarico, Phi Gamma patron and Peabody faculty member, to be given in the North Hall of the Conservatory. We hope to benefit financially from this event and thus bring our present year to a happy close.

V. RUTH HALL.

#### PHI DELTA

University of Missouri  
Columbia, Missouri

PHI DELTA CHAPTER presented a recital in the Stephens College auditorium on January 30. Nesta Williams opened the pro-

gram with a group of organ selections. Two-piano numbers were played by Ruth Goodsmith and Marjorie Orton. Margaret Colby sang a group of songs by English composers. After the concert, a social meeting was held in the studios of the Collee Conservatory. Mrs. Claude R. Newcomb, hostess, was assisted by Mayme Dufford.

On February 16, a benefit bridge party was held by the chapter at Harris' cafe. The proceeds from the benefit were added to our scholarship fund.

The February social meeting was held at the home of Mrs. E. A. MacLeod. Piano solos were played by Clarice Rutledge, Betty Tackett and Ellen Markward. A violin solo was given by Bernice Glickman.

Pupils of the Mariette Ewalt School of Dancing, assisted by Miss Stella Eyermaun, guest teacher at the school, presented the program for the March social meeting which was held at the studio of Kathleen Fowler. Accompaniments for the dances were played by a string trio composed of Mrs. Russell Bauder, violinist; Elizabeth Fretz, cellist, and Kathleen Fowler, pianist; Ellen Markward, pianist, and Kathleen Fowler, pianist.

Elizabeth Fretz and Margaret Colby gave a concert in the Stephens College Auditorium on February 5. Elizabeth Fretz appeared on a program of Spanish music given by the Stephens College Spanish Club and music faculty on February 26. Katherine Ives Moon and Bernice Glickman were on the February program of the Monday Musical Club. Katherine Ives Moon played several numbers on a musical program at a meeting of the Fortnightly Club in February. Marjorie Orton and Margaret Colby presented a concert in the Stephens College Auditorium on March 24.

Margaret Tello and a double quartet, selected from the University Women's Glee Club which is directed by her, presented a program over station KFRU, March 31. Margaret played several piano selections and the double quartet under her direction sang a group of songs.

The pupils of Mary Wollenman, Kathleen Fowler and Rose Venable, were presented in recitals during February and March.

Frances Harper returned to her home in Butler at the close of the first semester, having completed the requirements for a degree of bachelor of science in education, with a major in public school music.

ALICE WILHITE.

#### PHI EPSILON College of Emporia Emporia, Kansas

IN spite of the Kansas winds and dust storms, our small chapter is happy and thriving. February 21 we initiated two new members, of whom we are most proud: Roberta Smith and Kathryn Davis. After a delightful formal dinner party, we spent the evening at the home of Thelma Pyle.

March 3 we gave a Silver Musical at Dunlap Hall for the benefit of next year's convention fund. The program consisted of piano solos by Thelma Pyle and Irma Jean Blackburn, and vocal numbers by Hazeltine Mayes and Lucile Sweetland. Mrs. D. A. Hirschler, Mrs. J. B. Kelly and Miss Mary Hutchins, of the faculty, poured tea. Purple and white adorned the tea table and we had a very lovely party. And—our bank account took a nice leap forward!

We are fortunate to have two new patronesses: Mrs. J. H. Furbay and Mrs. C. W. Lawrence, both of whom are musicians and most interested in Mu Phi.

Our election of officers has taken place and the following members will act next year: Thelma Pyle, Harvina Leiss, Frances Onstead, Katherine Davis, Roberta Smith and Lucile Sweetland. This new group is most enthusiastic and we plan to work towards an even better year than ever before.

We are very proud of our Spring Music Festival this year, which takes place April 14, 15 and 16. Dean Hirschler has dedicated it in commemoration of the 250th anniversary of Bach and Handel. Palm Sunday afternoon the chorus will present Handel's Messiah. Monday evening is a joint concert by Rechlin, the renowned Bach organist, and the college a cappella choir of 100 voices. Tuesday evening is devoted to Bach. The program features:

1. The festival orchestra in the Suite in D.
2. The Vesper a cappella choir in a motet for double choir, The Spirit Also Helpeth Us.
3. Triple Piano Concerto in D minor, with string orchestra.
4. The festival chorus and orchestra in a cantata, God's Time Is Best.

Two of our Mu Phis, Virginia Burton and Thelma Pyle, with Martin Burton, are playing the triple piano concerto.

Thus you can see that we are all very busy and well occupied for the remainder of the spring!

HARVINA LEISS.

#### PHI ETA Michigan State College East Lansing, Michigan

PHI ETA'S outstanding social function of the winter term was the reception and musical at Meadowbrook, the lovely home of Mrs. Alfred G. Wilson, on Sunday afternoon, February 10. About 100 guests, including all the deans and their wives, members of the music department, Lansing Alumnæ Club, freshman and sophomore women music students, patronesses and active members of the sorority journeyed to Rochester, Michigan, to attend the affair. The program was given by Margery Hoyt, pianist; Mary Belle Hanlon, vocalist, and the Colonial Trio: Frances Ayres, violin; Zona Marshall, cello, and La Verne Hanson Allen, piano. During the afternoon the guests had the opportunity to view a fine private collection of various works of art including some of the original paintings of Rembrandt, Van Dyke and Gilbert Stuart.

The active chapter and the patronesses were entertained by the Lansing Alumnæ Club on Saturday afternoon, March 2, at the home of Mrs. Harald S. Patton, University drive. Miss Frances Pearl presented a group of vocal solos. Prof. Arthur Farwell of the theory department gave a most interesting account of his recent trip to New York City.

This year Phi Eta awarded the twenty-five dollar scholarship fund to Lois Mills whom we selected as the most outstanding sophomore woman music student.

We recently held a special election meeting and the following members have been chosen to serve for the coming year: Gwendolyen Miller, Betty Dorothy Mack, Lucille Tillotsen, Pauline Taylor and Betty Dorothy Mack.

Spring term is just two weeks ahead. Then we will all be plunged into a series of recitals that are annually presented by the college music department throughout April and May.

BETTY DOROTHY MACK.

#### ALLIANCE CLUB

**T**HIS letter finds us deep in our year's work with plans on foot for our Annual Musical Tea, which has become so definitely associated with our club that we find our guests of past years asking for it.

Our last meeting was a splendid one, with Bach as the subject of our program, and each member of our group taking an active part.

During early March we had the extreme pleasure of having Elizabeth Kidd meet with us and we sincerely regretted the shortness of her visit.

Fern Miller recently presented one of her talented pupils in an outstanding recital. We were very proud of Fern's ability as a teacher.

Anne Rutledge appeared as soloist for our Alliance Symphony Orchestra concert and received her usual warm welcome from her many admirers. Fern Miller also did most splendid piano accompanying with this same orchestra.

MARGARET ROLLER.

#### ANN ARBOR CLUB

**W**E were festively entertained for our February dinner meeting at the home of Reba Brown with Mildred Webber assisting hostess. Valentine appointments were used as decorations. A short business meeting followed and then "a jolly time was had by all." Our hearts seemed lighter by the presence of our sister, Dorothy Paton, who had been greatly missed at our previous meetings this year due to the severe illness of her father. We are so thankful he is much improved.

Gamma Chapter of Mu Phi Epsilon and Phi Mu Alpha, national musical fraternity, joined of late in presenting a formal musical at the Michigan League. It was an invitational event attended by a very enthusiastic crowd of patrons, patronesses and alumnae. The Mu Phis, who proved their musical genius, were Victoria Toteff, soprano; Phyllis Warwick, pianist; Ruby Peinert, cellist; Ruth Phohl, harpist, and Margaret Kimball, pianist.

The program for our spring meetings was announced by the president, Ava Comin Case, following the March dinner meeting held at the Haunted Tavern with Nell Brown and Mayme Audette as hostesses. Russian music is to be the study at the April meeting for which Mrs. Grace Johnson Konold has invited the group to come to her home, with Edith Koon as assisting hostess. The music of the May Festival will be the theme of the May program. We will be very proud indeed to claim the composer of the young people's number, Jumblies, by Dorothy James, as one of our own Mu Phis, now living in Ypsilanti. It will be a world premier of that number.

New officers for next year are: Mildred Webber, Edith Koon, Dorothy Paton, Helen McClusky, Alta Muhlig and Helen Rose Helfrich.

HELEN ROSE HELFRICH.

#### BOSTON CLUB

**I**N spite of Boston's February weather there were thirteen girls at Mabel Musgrave's house on the evening of the third, for an informal meeting.

At our March meeting at Eleanor Boynton's especially interesting current topics were read. Nora Gill chose the Metropolitan Opera which will be at the Boston Opera House during the first week in April, and Mabel Musgrave talked about Madame Sembrich and her wonderful career. Hazel Tompers played a Chopin Nocturne from Schumann's Symphonic Etudes.

We are delighted to welcome Mae Taylor into our midst. She is a "live wire" and a talented and popular soprano.

Our latest public appearance representatives are Louise Beach, Elizabeth Travis-

Behnke and Katheryn Whitfield Ford. Louise, ye historian, assisted Paul Allen, composer-pianist, in a chamber music concert February 24 at the Boston Public Library, and sang there with the Civic Symphony Orchestra March 11, which concert will be repeated in Jordan Hall May 2.

Elizabeth Travis-Behnke gave a successful recital in Jordan Hall on March 14—and what a distinguished list of patrons and patronesses! We understand that Elizabeth is going to drop the name "Behnke" for professional purposes hereafter. She has just returned from a trip to New York and Washington, D. C., with some exciting news which I'm saving for the October TRIANGLE.

The following evening Katheryn Whitfield Ford accompanied Ludwig Juht of the Boston Symphony in a double-bass recital in Jordan Hall and will appear there again March 28 to play a double keyboard piano at the annual Apollo Club concert, conducted by Thompson Stone.

Our April meeting will be a supper party at "Tom" Ford's; then comes our annual "outing" in May, which is usually a picnic at the sea shore. I hope to get some good snapshots to help decorate the next issue of our beloved TRIANGLE.

LOUISE BEACH.

#### CHICAGO CLUB

**A**NOTHER one of the musical teas, included in our series of four which had been planned for the year, was given on Sunday afternoon, February 17, at the home of Ruth Pontius. This was the first Sunday affair which the club had ever attempted, and also our first "try-out" in interesting the opposite sex in our musicals. The husbands and escorts responded very well and seemingly were not in the least irked at our attempt.

As this day was dedicated to the men we decided to invite some outstanding guest artist to assist in the program. Mr. Reinhold Schmidt, baritone, was chosen. Our expectations were fulfilled in his pleasing everybody present, and in his giving many excellent numbers.

Marjorie Gillam, soprano, and Linda Sool, violinist, both did their share in making the

afternoon a success and were very gracious in giving encores. The respective accompanists were Frances Grund, Isabel Durfee and Anita de Mars. We were happy to have many of the Board of Directors of Gads Hill Settlement present. The program was given in the spacious drawing room of Ruth's home. After the program delicious sandwiches, cakes, tea and coffee were served in the recreation room.

The regular monthly luncheon meeting in March was held at the home of Gwendolin McAlpin.

GRACE WOOD MUNDT.

#### CINCINNATI CLUB

**L**OCAL Mu Phi composers were featured in a program arranged by May Estelle Forbes and held in the drawing room of the Cincinnati Conservatory of Music, February 22. Anna Louise Kautz, Upsilon Chapter, played the suite which won the composition prize in piano at the last Mu Phi convention, and Harriet Payne, Mu Omicron, played her violin concerto which was also a prize winner in the national contest. Alumnae Club composers represented were: Lucille Skinner, whose violin concerto was played by Jean Yolton with Lucille at the piano; Margaret Anderson Stokes, who played the allegro movement of her piano concerto which has been used by Edgar Stillman Kelly as an example in his composition classes, and Ruth Stille Huntley whose songs entitled You and Said a Blade of Grass were beautifully sung by Alma Geiser, our own national secretary.

The March meeting at Rowena Hezlep's was almost an all-day affair. It began at eleven in the morning with a business meeting and election of officers, then we had a delicious luncheon served by Helen Folz and Sarah Louise Halmi, followed by a program featuring two-piano numbers by Bernice Mazingo and Irma Chambers Wilson, and a spring cycle and other songs by the Alumnae Trio composed of Alma Geiser, Laura Altamer and Edna Mae Hartman, with Bernice Mazingo at the piano. Their concluding number was an Irish song composed by Bernice and I heartily recommend it to any trio of wom-

en's voices for its delightful melody, charming style and "audience appeal."

The Alumnae Trio is having a busy spring season and is much in demand at garden clubs and other club programs.

One of our busiest members is Lucille Skinner, who besides teaching a large class of earnest piano students, is making a collection of recordings for station WLW, which will be used in broadcasts on various programs.

Plans are now afoot, under the able direction of Rowena Hezlep, for a big musical open-house at Knox Presbyterian Church on the evening of April 22. Margaret Stokes, the Alumnae Trio and Ruth Huntley will appear on the program to which Mu Phis will invite their friends.

MARY STEPHAN.

#### CLEVELAND CLUB

**B**ESS KRUEGER, one of our new members who made her debut before our group at our Founders' Day program, sang recently for the East Cleveland Women's Club. She has also had two engagements with the Shaker Heights Women's Club, appeared on several Eastern Star programs and has given a program in each assembly of the Euclid Village Schools. Bess and her husband are both Ministers of Music at the Euclid Avenue Baptist Church, and are planning a series of joint recitals to be given in the spring.

Thelma Rowe Milliken is soloist and choir director at the Glenville Christian Church. She sang recently for the Kiwanis Club at Park Lane Villa, also for the East Cleveland Kiwanis and the East Cleveland Women's Club. Last December she had the privilege of singing a two weeks' engagement at the Club Avalon, an exclusive supper club.

Lucretia Jones Valentine is unhappy unless she has heaps to do, so she has added to her numerous duties the local chairmanship for the convention of the Ohio Federation of Music Clubs, to be held at Hotel Statler, April 10 to 13.

At a recent meeting of Sorosis Club Elthera Corson Mohler sang a group of songs, with Enola Foster Burdick at the piano. Enola

is booked to play several piano solos at the state convention of G. A. R. in the near future.

Phylis Newman Groff is working upon an adaptation (in dramatic form for children) of the Humperdinck Königskinder and hopes to receive the sanction of the Leipzig publishers to include some melodies from the original as incidental numbers.

Musical Arts Club enjoyed Garda Metcalf Colvin in a group of songs recently. Garda also sang on a program at the Central Y. W. C. A., Rita George True at the piano.

Rita served also as accompanist for her sister, Evelyn George Wilkinson, who appeared in a joint recital with Ida Engel, pianist.

Janet Watts Englefried, soprano, with Ruby Chevalier Carroll at the piano, will contribute a program for Lecture-Recital Club in May.

Bertha Scrimshaw sang two groups of songs at the Lakewood Three Arts Club February 25 and assisted on several programs at the 75th anniversary of Peoples M. E. Church, Ida M. Reeder, accompanist.

The April meeting of the Cleveland Club will be an evening party—a guest night—at the Cleveland Nursing Center. An interesting program has been planned, and will be given by Viola Peterson, pianist; Ione Coy, violinist; Janet Watts Englefried, singer, and Lola Bevington, reader.

Newly elected officers for the ensuing year are: Ione Coy, Katherine Benson Vieth, Grace Mullian Free, Bess Krueger, and Phylis Newman Groff.

Ione Coy, Miriam Hartley and Ida M. Reeder will play a trio for violin, cello and organ for the Fortnightly Music Club evening concert, March 28.

IDA M. REEDER.

#### DALLAS CLUB

**T**HE DALLAS CLUB is at present a veritable beehive of activity. We're all a bit thrilled and excited, too, over the marriage of our historian, Agnes Maxwell to Mr. Ewald Peter of Hildesheim, Germany, to take place March 30. Mr. Peter's work as an oil engineer takes him to New Mexico where

they will live. The Alumnae Club is giving a party for Agnes this week.

On Sunday, March 24, we are giving a Silver Musical at the home of Viola Van Katwijk. La Rue Johnson, our program chairman, has arranged a splendid program as follows:

The Angel and Wanderer's Night Song (Rubenstein), Grace Mallard and Eudoxia Bradfield; Ballade in G (Brahms), Pizzicati (Delibes), Melba Mewhinney, guest pianist; O Lovely Night (Offenbach), Grace and Eudoxia; Songs My Mother Taught Me (Dvorak-Kreisler), The Walnut Tree (Schumann-Auer) and Hopak (Moussorgsky-Rachmaninoff), Venora De Shields, violinist; and D'Mitricio (composer unknown) and La Dame Pique (Tchaikowsky), Grace and Eudoxia.

Francine Cartright is in charge of the tea part of our party, and with the work she and her committee are doing, we feel certain our guests will feel so well fed they'll want to be generous with the "silver."

The Civic Federation has invited us to give them another program at "The Barn." A quintet composed of Francine Courtright, Blanche Becker, Helen Rick, Dora Potest and one of the symphony cellists engaged for the occasion, are playing the Caesar Franck Quintet and some lighter numbers. We enjoyed the Richard Strauss Sonata in E Flat for violin and piano, so well played by Katharine Riddle and La Rue Johnson at our last meeting, that we have insisted on their repeating it on "The Barn" program.

At the April meeting, which is to be held at the home of Frances Maye Long, we shall install the following members as new officers for next year: Mary Bywaters, Francine Courtright, Cleo Frost, Venora De Shields, Josephine Everett and Dorothy Peoples.

In May we are sponsoring a pupil's recital at which each member of the club may present one pupil in one number not to exceed four minutes. The final event of our year will be a stunt program at the home of Louise Kramer, and we hope to enjoy the "foolishments" a lot.

LOUISE KRAMER.

#### DES MOINES CLUB

**M**U PHIS of Des Moines, whether of the active chapter, alumnae club or patronesses are rejoicing in the success of the Guy Maier and Lee Pattison concert which they sponsored on February 15. Not only was it a financial success, for it brought a substantial sum to our scholarship fund, but music lovers of Des Moines heaped praise on Mu Phi Epsilon for their splendid contribution to the cultural life of the city. Also, through Mu Phi Epsilon, the school children of Des Moines were privileged to hear at a very low cost one of Guy Maier's famous music travel talks, on the day following the concert.

Herbert Gould, famous basso cantante, now dean of the College of Fine Arts at Drake University, was presented in January by several of Des Moines' prominent patrons of the arts in two song recitals of outstanding merit and beauty. Mu Phis shone by reflected glory on these occasions. Two of the sponsors, Mrs. Carl Weeks and Mrs. Sam Schloss, are patronesses of the sorority, as is also Mrs. Herbert Gould, wife of the singer. Lenore Mudge Stull, a talented pianist in the alumnae group, was Dean Gould's accompanist. Her skill in providing sympathetic support to the soloist was a tribute to the high standards of Mu Phi Epsilon.

Soon the city will be in the whirl of the 1935 Civic Music Drive. Many of our group are leaders in the movement, which is Des Moines' most outstanding musical enterprise. This year the chairman of the drive is Mrs. Sam Schloss, patroness; the co-chairman is Eleanor Rehmann, of the alumnae group. In addition there are on the board of directors Genevieve Wheat Baal and Alice Bolton, recording secretary, from our alumnae club. Also on the board from our distinguished list of patronesses are Mrs. John Cowles, Mrs. Arthur Neumann, corresponding secretary, and Mrs. Robert Colflesh, publicity chairman.

Another member of our club of whom we are justly proud is Gertrude Huntoon Nourse. We feel that Mu Phi Epsilon has been honored through her by her leadership in several of Des Moines' musical organizations. She has

been president of Altrusa Club this year. She has also served as head of the music department of the Des Moines Women's Club. Her splendid programs at the Women's Club this year deserve special commendation. We have been fortunate to have her as the program chairman of our own club this season; her musicales and studies have been greatly appreciated.

Another noteworthy distinction was conferred on one of our members, Alice Bolton, who has held the position of president of the Iowa Federation of Music Clubs this year.

Other civic and public music activities of our members I must save for another letter. As we turn to the election of officers, it is with regret that we release from her duties our president of the past two years, Nell Gallagher Fogarty. The past year has been one of the most successful in the history of the club, and much credit is due her for the contributions she has made toward the furthering of the ideals and achievements of Mu Phi Epsilon. Certainly the precedent of this year's accomplishments will be an inspiration to those who are elected to carry forward the work of the club into another year.

EDITH L. WOODY.

#### DETROIT CLUB

**D**ETROIT CLUB was happy to entertain our national president, Bertha King, on January 27. We had dinner together at the Statler and tea the following afternoon at the home of Grace McKee. Our past president, Dorothy Paton, and Great Lakes province president, Ava Case, drove in from Ann Arbor. We had such a pleasant, homey visit that all of us who had not known her before fell in love with Bertha!

At our radio broadcast over Detroit station WXYZ on January 19, Marian Jewell and Agnes Hutchins performed most creditably. Betty Roberts, who arranged the program, is also a Mu Phi of whom we are very proud.

Florence Scovill Smith is still enjoying Southern California and writes of her pleasure in meeting with the Los Angeles Mu Phis.

She will have to return to us though, in spite of the allurements offered out there on the coast, for she is our newly-elected historian and Phoebe Maxwell Leverenz is to be our president next year.

Kathryn Montgomery, in the absence of Florence Smith, acted as secretary pro-tem at the meeting of the District Federation of Music Clubs held in Birmingham in January. Kathryn also acted as a judge for the final contest of scales at the Sophie Wright Settlement.

Bertha Sobesky is soloist in St. Bridget's Catholic Church.

Isn't it something of which our club should be proud that Margaurite Hicks, with her growing family, could find time to carry on work at Wayne University? She graduated in February.

At our last meeting three new members were affiliated: Pauline Baker, Theta; Agnes Hutchins, Sigma; Joy Thompson, Delta. We've heard of several other girls who plan to join with us in the fall and we are therefore looking forward to a very prosperous year.

Margaurite Harris, our genial music chairman, arranged a splendid program for the meeting of February 26, held at the Institute of Musical Arts.

The General Federation of Women's Clubs meets in Detroit in June. Any of you Mu Phis who attend must watch the bulletin board at the Masonic Temple for Mu Phi plans. Some of us will be there most of the time and we want to meet you.

WINIFRED D. MCCLURE.

#### INDIANAPOLIS CLUB

**W**E have been very busy since our last TRIANGLE letter. In February we had two nice meetings where Public School Music was the program topic. In the afternoon Marjorie Gaston had charge of the program at Nell McMurtrey's home, and in the evening Laura Moag arranged the program for the "Night Club" at Grace Pfafflin's. At this time our girls who are quite active in the arrangements and planning for the North Central Music Educators' Conference, held in

Indianapolis March 17 to 21, told us about the high spots of this conference, which got us all enthused about it.

Our March meeting was a joint meeting of the afternoon and evening sections on Latin-American Music. Louise Swan, program chairman, was fortunate in bringing to us a Mu Phi, Mrs. Neal Ireland, who spent ten years of her music life in Chile, South America, during five years of which she was in charge of one of the private schools of that country, which had a very strong music department. She gave us a different "slant" on music in South America which caused us to look with much more respect and admiration on our Latin-American neighbors. We were also pleased in having as a guest that evening a charming Mexican woman who sang some Mexican folk songs and played several numbers written by her own teacher in Mexico. One of our Kappa girls, Helen Louise Titus, also kindly sang a group of numbers by Latin-American composers.

At this meeting our finance chairman, Lutie Gruber, reported that she had cleared over \$80 from our bridge party and style show, which we all felt was quite splendid.

Under the leadership of our program chairman, Grace Hutchings, our club has been doing some extension work this year in the way of programs for charity, welfare and school work. Asel Stitt, Grace Hutchings and Martha Wall assisted at a program for a candle-light tea given by the mothers' class of the Central Avenue M. E. Church. Nell McMurtrey, organist, Asel Stitt and Thelma Thompson, sopranos, and Grace Hutchings, pianist, gave an entire program for the Ladies' Aid Society of the North Park Masonic organization. Ila Sink and Nell McMurtrey, pianists, Pearl Dedert, Asel Stitt, Berenice Reagon, Selma Scearcy (Kappa) and Martha Wall, vocalists, presented a program for the Home for Aged Women, which was very much appreciated.

Right now our city has been taken over by the North Central Music Educators Conference. Our club joined with Kappa Chapter and the patronesses to entertain our visiting Mu Phis (some thirty or more of them) at an

informal dinner at our school building on Tuesday, March 19. It was a great pleasure to meet some of our Mu Phi sisters who are engaged in this splendid music education work throughout ten of our middle-western states. Our Lorle Krull was general chairman of arrangements for this conference; Helen Hollingsworth was state chairman; Maude Delbridge conducted the High School Mixed Chorus; Isabelle Mossman conducted the Mothers' Chorus and the Girls' Glee Club. Louise Swan was accompanist for the third and fourth grade sing. This indicates what just a few of our local girls were doing in this organization; if I could remember to tell you what all our visiting Mu Phis are doing, Helena Redewill would start cutting my letter, so I won't start that.

Another one of our local girls of whom we are very proud is Marjorie Gaston, who has been acting head of the music department at Central Normal School at Danville, Indiana, this year. MARY MOOMAN.

#### KANSAS CITY CLUB

**W**E have had very interesting programs at our last two meetings, and both were enjoyed greatly.

At our meeting at the home of Buree Raab, with Ethel Lutz, assisting hostess, the program was in charge of Laura Thompson. Louise Anderson read the paper on What Henry the Eighth Knew About Music, while Laura supplemented it with lantern slides of the sixteenth century. (Laura brought these back from London with her.) The paper covered the period of Queen Elizabeth-sixteenth century and the madrigalists who lived at that time—Byrd, Tallis and Morley. Our new vocal quartet composed of Vivian Cowgill, soprano; Virginia Torrance, second soprano; Octavia Gould, first alto; Laura Thompson, second alto, with Louise Anderson as accompanist, gave us illustrations of these madrigals by singing Summer Is Icumen In, which is the earliest English round to be printed, and Silver Swan, by Byrd—the finest example of the English madrigal. This program was one which is worthy of being repeated at a future date.

This same program was given at the Inter-denominational Home for Girls on the coldest day of the year, and I think our members should be commended highly for going out in such weather. However, they say that the warm appreciation and interest which the children showed them repaid them in full.

Our next program was given by Urazelle Lobb who entertained us at her home, too, a double undertaking. Urazelle gave an illustrated musical talk on The Life of Franz Schubert. The performers were dressed in costumes of the period, which helped to get us into the right mood and added much to the program. This program also has been given several times outside of our Mu Phi meeting.

On March 8, our club gave a party in honor of our husbands and friends at the home of Louise Anderson, and such "a good time was had by all" that we hope to make it more than an annual affair. Bridge, ping-pong, and poker, whichever one wished to choose, were enjoyed and delightful refreshments were served by Vivian Cowgill, Lillian Hutchinson, Laura Thompson and Virginia Torrance, the assisting hostesses. Vivian Cowgill then gave two clever readings and after singing all the college songs we knew and The Triangle, we reluctantly bid our host and hostesses goodnight.

We are planning a musical program to be given soon after Easter at the Country Club Methodist Church, and then we will end our meetings this year with our annual picnic the latter part of May.

MARY J. BENNINGHOVEN.

#### LINCOLN CLUB

ON February 9 the club members met at the home of Adalyn Lefler for luncheon with Beth King and Marjorie Shanafelt assisting. We were very much pleased to have Helena Redford of Tau Alpha and Mrs. Don Williams of Xi as our guests. The musical program was presented by Audrey Cadwallader, piano, and Bess Phillips, soprano, accompanied by Edith Ross, and I must not forget to mention

the Lefler canaries which insisted on adding their part to all musical numbers.

The last of February, the Lincoln Club members, together with the members of Mu Gamma Chapter, sponsored a bridge benefit and bake sale at the Alpha Chi Omega house. Financially the event was quite a boon to us and we are indeed grateful to Audrey Cadwallader and her committee for the efficient organization.

Our March luncheon meeting was held March 9 at the home of Alice Bieberstein, with Edith Ross and Helen Ludlam assisting. At this meeting the following officers were elected for the coming year: Audrey Cadwallader, Helen Gribble, Edith Ross, Alice Bieberstein, Halcyon Hooker and Genevieve Miller. Following the business meeting, we went to a tea and musical program given by the Mu Gamma girls for patronesses, alumnae and guests.

March 17 the club members entertained patronesses, Mu Gamma actives and guests at a buffet supper. Mrs. R. L. Cochran, wife of the governor of Nebraska, and a newly-elected patroness of Mu Gamma chapter, presided at the supper table. The month of March is the birthday month of Mu Gamma chapter and so this party was given in celebration of that event. The theme carried out was that of a child's birthday party. The program consisted of a group of songs by Ruth Haberly, contralto, readings by Margaret Kimmel, toy xylophone number and puppet dancers under the direction of Marjorie Shanafelt. Several members brought unusual and distinctive dolls for display, and during the evening we all designed and dressed dolls out of bits of materials furnished, which, together with the fairy story told by Marjorie Shanafelt, created a great deal of atmosphere for the celebration.

GENEVIEVE MILLER.

#### LONG BEACH CLUB

OUR March meeting will be held at Ruth Bower's in Santa Ana where we always enjoy the hospitality as well as Ruth's lovely home.

Pauline Farquhar and Mr. George Clough are giving a program of concertos in April, and Pauline is having a "Bach party" for a group of students soon.

Helen and Pauline and Ann Aaronson are playing the triple piano concerto in C Major by Bach, National Music Week; Helen, our president, who is organist of the First Church of the Brethren, is preparing music for Easter and is also busy with school programs.

Verna Van Horn is holding two important offices. She is recording secretary of the Woman's Music Club and financial secretary of the Ebell.

Your historian has given two radio programs recently and is singing in the cantata, The Crucifixion, at the United Presbyterian Church on Good Friday.

Our February "Dessert Bridge" was an enjoyable and successful affair, and added to our treasury.

Sara Jane Simmons has been giving travel talks with musical settings for many of the women's clubs. She will conduct a summer tour to Europe for International Tours Association. University Women's Glee Club, of which she is director, will give a program in April at Virginia Country Club.

HELEN MAY MARQUIS.

#### LOS ANGELES CLUB

LOS ANGELES Club Mu Phis are as busy as bees bringing to a triumphant close an active, successful year before the lethargy of a semi-tropic summer claims them, or the call of distant places separates the group.

On Washington's birthday we gave a party which the club has been discussing for the past three years—an evening affair for the husbands and gentlemen friends! 'Twas a grand success, and we hope to make such parties a regular feature of next year's program.

In March we gave our big party of the year, a dessert-bridge benefit for our convention fund. Gertrude Graner opened her charming big Hollywood home for the occasion and Louise Miller, our ways and means chairman, and her committee deserve the plaudits of the whole club for their untiring efforts to

make the affair the success it was—the kind of party to which we were proud to invite our friends. There was a short musical interlude during which Norma Brown, our brilliant pianist, played and Beulah Seeman sang.

Beulah is preparing for her Western Artists' concert which will take place in April. We're glad to have her back with us again. We missed her during those months when she was east visiting her family.

Lucille Tackley, who accompanied Beulah, has been kept busy this winter accompanying for many artists other than those in our own club.

Versatile Dorothy Hurtt has found time to study voice and oil painting as well as to carry on an unique and successful business venture.

Louise Miller is one of those rare persons who can combine a profession with motherhood—to the detriment of neither; besides, Louise always has time to devote to the interest of the club.

Charlotte Brown is again active in Pro Musica and is anticipating her usual campaign work for the Hollywood Bowl.

Three valuable new members have joined our ranks this year: Cora Lee Young, Gertrude Graner and Helen Macey who came in to us from Mu Nu chapter. We've also had three delightful visitors whom we'd like to affiliate if they remain here, Estelle Benz, Janet Carver and Florence Smith.

At our March meeting held at Inez Driefus' lovely new home we re-elected our beloved Ruth Burton to the presidency. Her "cabinet" will consist of Gladys Stalling, Ardella Schaub, Louise Miller, Lucille Tackley, Emily Sullivan, Beulah Seeman, Dorothy Chess and Marie Donaldson.

EMILY D. SULLIVAN.

#### NEW YORK CLUB

WE began the new year with a most inspiring visit from Bertha King and Elizabeth Kidd. It is truly a joy to know two such enthusiastic Mu Phis as our President and Honor Standards' Chairman and I'm sure we have a better knowledge of what Mu Phi

Epsilon stands for and is working toward as a result of our contact with them.

We are happy to have Elizabeth Ball and Geraldine Sturtevant with us this year. Elizabeth is a very fine pianist and is studying here in New York. Geraldine, as you know, is chairman of the National Club House Board of Directors, teaches piano in New York City and at the Andre-Brook School in Tarrytown, and also does a great deal of accompanying.

At our March meeting we had as our guests Kathryn Fletcher Shreves who is now living in East Orange, N. J., and Virginia Arnold Ball of New York City.

New officers for the coming year will be Margaret Foltz, Lela Rossey, Edna Werdehoff, Hermenia James, Geraldine Sturtevant, Eva Franklin and Gwendolyn Pike.

We regret that Eva Franklin felt she could not assume the presidency another year. She has been our presiding officer for the past four years and we have greatly appreciated her efficient leadership and sympathetic understanding.

Our piano in the living room of the Club House is now graced with a lovely photograph presented to the club and autographed by our sister Mu Phi, Mrs. H. H. A. Beach.

We are planning a bridge party at the National Club House on April 26 the proceeds to be set aside for our convention fund next year. We believe a stitch in time will save worried brows next spring.

MARGARET COCKERILL FOLTZ.

#### PITTSBURGH CLUB

THE month of February brought us the opportunity of meeting four of our most prominent Mu Phi sisters, including our National President, Bertha King. We were honored to have as guests at dinner on Thursday evening, February 7, at the William Penn Hotel, Bertha King, Elizabeth Kidd and Hazel Sampson who were in this city for a meeting of the Honor Standards committee, of which our own Margaret Lane is the fourth member. Those who attended the dinner welcomed the chance of either renewing their friendship with these three, or

of meeting them for the first time. A musical program was presented by Jessie Yon, soprano, and Carolyn Mahaffey, contralto, who sang several duets accompanied by Laura Franklin; Lois Wiley, contralto, accompanied by Grace McMillan, and Helen Machette, pianist.

Two days before this dinner Byrd Elyot of Seattle played here for the meeting of the Tuesday Musical Club. Many of our members were present and enjoyed her excellent program. We were sorry that she was not able to remain here for the dinner on Thursday.

On account of prevailing flu the program of Mu Phi composers to have been given on February 16 was postponed and will be given at the May luncheon meeting at the home of Gertrude Martin Rohrer, a patroness of the club.

Annual election of officers took place at the meeting Tuesday, March 19, with the following girls serving next year: Anna Heiss, Lois Wiley, Jean Zimmerman, Berniece Caldwell, Doris Peoples, Elizabeth Irwin, Carolyn Mahaffey and Hazel McGill.

Mrs. John E. Nelson, another of our patronesses, has invited us to hold our meeting of April 27 at her home. The program will include numbers for two pianos and vocal selections.

Carolyn Mahaffey is giving a lecture recital April 9 at the College Club, her subject being French Music From the Sixteenth Century On.

Jean Zimmerman belongs to a violin quartet which played the Vivaldi Concerto for Four Violins and other numbers for the banquet of the Business and Professional Women's Club of Pittsburgh, the Dormont Literary Club and the Mt. Lebanon Woman's Club. Grace McMillan is pianist for the group.

ELIZABETH HENDERSON.

#### PORTLAND CLUB

MEMBERS of Portland Club have had some real treats at our monthly meetings. In February Lillian Pettibone gave us a delightful group of piano solos and Violet Burlingame sang some beautiful songs. We were happy to welcome Edith Pfeifle Young

for the first time at this meeting. Edith came to us from Delta chapter. Another happy event was Helen Harper Isom's visit that night. Helen flew from Los Angeles to Portland and was quite thrilled with the beauties of the west as seen from an airplane.

In March our meeting was held at Margaret Kerns' home where Alice Bogardus gave a lecture and recital on modern music. Jean Williams accompanied her.

Many of the girls are busy with Easter music in the various churches. Others have spring recitals to keep them working. Lillian Pettibone has several pupils who have entered the national piano playing tournament.

Most of us are energetically making money for Mu Phi. We had a very successful dinner and bridge at the Pewter Plate in March. Everybody is saving old clothes and what-not for our big rummage sale in April.

The girls who are in Musical Little Women are rehearsing diligently as we are to give a performance on March 29 at Oswego and again on April 12 in Portland. We are hoping that this production will be our "goose that laid the golden egg."

Spring is here and girls are already discussing plans for vacation. Margaret Kerns leaves soon for New York via Panama Canal. She will buy a car in the east and motor back home. Several of the girls hope to motor east and study in New York.

VIRGINIA WEBER FARIS.

#### ROCHESTER CLUB

IN January we were delighted to have as a guest in Rochester, Elizabeth Kidd. It was indeed a pleasure for us to make her acquaintance. During her short stay, we had a dinner at the University Club after which Elizabeth attended our monthly meeting at the home of Grace Massey with Jessica Cole as the assisting hostess. We are most grateful to Elizabeth for clarifying a great many questions on Honor Standards. The following Sunday Mu Upsilon Chapter and the Rochester Club gave a musical and tea in Elizabeth's honor at the home of the club's president, Helen McHose.

Helen was again our hostess in February at the regular monthly meeting. The business meeting was an interesting one followed by a book review on Wagner given by Jessica Cole. In conclusion, Harriett Reed gave us a delightful program of Wagner's music.

In February we gave a program for the ladies of the Rotary at a luncheon meeting at the Sagmore Hotel. This helped to swell the treasury which made it doubly worth while (we are always glad to make money!).

February 28 was a momentous occasion for Mu Upsilon Chapter and for many members of the Rochester Club, it being the tenth anniversary of the founding of the chapter in the Eastman School of Music. We charter members were guests of honor and it was quite a thrill for us. On that night all Mu Phis were invited to attend, in a body, the graduation recital of Evelyn Horak, pianist, also Mu Phi. Evelyn has made us all very proud of her. After the recital we adjourned to the Corner Club for a grand party. One outstanding feature was a birthday cake with ten candles, decorated in Mu Phi colors, and last but not least, the taking of a Mu Phi picture. We are waiting breathlessly for the results.

March 18 Adelaide Waring was our hostess; a great many interesting ideas were presented at the business meeting and we expect to be very busy this spring and summer.

ADELAIDE WARING.

#### ST. LOUIS CLUB

ON February 12 the St. Louis Alumnae Club met at the home of Doyne Neal with Dolly Miltenberger, Bess Symon, Marian Whitehead and Bessie Ruth Beumer, assisting hostesses. After a most interesting book review given by Ellen Graf of Recollections of Rachmaninoff, by Oscar Von Riesemann, a program of compositions by Rachmaninoff followed.

Voice: Lilacs, Before My Window and O' Thou Billowy Harvest Field, by Lillian Cleland, accompanied by Edith Habig; piano: G Sharp Minor Prelude and Humoresque, by Edith Habig; voice: Morning and Floods of Spring, by Lillian Gorham, accompanied by

Edith Habig; piano. Caprice (Gluck-St. Saens), and Chromatic Fantasia and Fugue (Bach), by Katherine Carmichael.

Charlotte Stockton, Lillian Cleland, Edith Habig and Edith Harsh gave an entertaining program at the Old Folks' Home in Kirkwood.

On March 12 the club met at the home of Charlotte Stockton with Edna Goerlich, Lavina Gauen, Edith Habig and Thelma Carroll, assisting hostesses.

After a talk on Music Schools of America, by Orah Lamke, which was very enlightening, the following short but varied program was given:

Etude (Rubenstein), Maurine Vedenburgh; Sonata (Harris), Josephine Gottschalk; Ron-do Capriccioso (Mendelssohn), and Ballade G Minor (Chopin), Dorothy Blake.

On Friday evening, March 16, Theta Chapter and the club entertained at the home of Mr. and Mrs. G. Carroll: Jeannette Vreeland, Gladys Havens, Robert Betts and Chase Baromeo, the soloists in Beethoven's Ninth Symphony which was presented here in St. Louis on March 16, 17 and 18, with the St. Louis Symphony Orchestra. Mr. Wm. Heyne, director of the chorus, and Mrs. Heyne and Mr. Arthur Gaines, manager of the Symphony Orchestra, were also present at this very delightful affair. It was indeed a pleasure to meet all these charming guests.

On March 21 Theta initiated seven girls at the home of Katherine Cowan and the club girls were all there, you may be sure.

EDITH PARKER.

#### SAN FRANCISCO CLUB

WE sometimes wonder if the other clubs are like ours in that we have so much to do and say when we meet that we never can get it all done. For instance, at our last meeting on March 18, at the home of Margaret Covey in Berkeley, in order to save time we had to eat and "listen" at the same time. While the refreshments were being served a fascinating letter read by Winefred Forbes from a niece in Damascus was much enjoyed. It just goes to show how interesting and alive our club is getting to be! At the

business meeting we had the election of new officers and the following members will serve: Gladys King, Agatha Hackett, Marjory Sterner, Bernice Rose, Rose Trogden, Lillian Hansell, Barbara Roy, Marcelle Vernazza and Elizabeth Burrows.

The program opened with a trio for two violins and piano, played by Winefred Forbes, Alice King and Margaret Covey. Laura Hudd gave a resume of musical events, and Pearl Johnson a talk on Reminiscences as Past Editor of THE TRIANGLE; Dorothy Reed and Jessie Moore played a two-piano number and the program was concluded by the reading of a very interesting article about Werner Janssen, the conductor, by Katherine Hughes.

We all like a little romance, so here is a real one. One of our members, Inez Owen, who has been a music instructor at Tamalpais High School for the past five years, decided to take a trip around the world. After a month in Hawaii she was to sail for the Orient. She had said many times that nothing could prevent her from continuing her journey. In Honolulu she secured a position in one of the large music stores. It was here that she met a young man to whom she became engaged in short order and was married in February—and so ended the journey around the world.

Our next affair is to be a reception and musical in San Francisco on April 7. The San Francisco girls are sponsoring it and at this writing the program is a profound secret; however, as THE TRIANGLE does not go to press before the program, I can say that it is unique in that it will be given by Mu Phi husbands. Raymond White, pianist; Ted Roy, tenor, and Dr. Francis Redewill, clarinetist; our Mu Phi Trio, Elizabeth Reeves Burrows, cellist; Geraldine Gardner Rode, pianist and Mafalda Guaraldi, violinist (guest), will also appear. So now the secret's out!

REITA WHITE.

#### SEATTLE CLUB

THE January meeting of Seattle Mu Phi Alums at the home of Beulah Sickles was well attended, and after our business meeting, a very interesting review of Beetho-

ven, the Creator, by Rolland, was made by Florence Savage. Some interesting two-piano arrangements of Beethoven were played by Beulah Sickles and Persis Horton, and a sprightly Beethoven trio movement played by Louise Oliver, violin; Eleanor Southern, cello, and Ethel Poole Morck, piano.

Our faithful and efficient "ways and means" chairman, Persis Horton, was again successful in a money-making scheme, with an advertising luncheon and card party at the Seattle Gas Company. A large attendance brought even better returns than anticipated, and everyone had a happy time.

Probably our "nicest party" for the year was the delightful tea and musical held at the D. A. R. Chapter House, on the afternoon of Sunday, February 24. A record attendance which taxed the seating capacity of the chapter room really surprised us all, for the weather suddenly turned on all the "effects" imaginable, including hail, snow and rain, with a chilling wind. But once within the cozy warmth of the hospitable rooms, we were charmed by the reading of Tennyson's Enoch Arden, by Mrs. Alfred K. Fiske, one of our dear patronesses, with the splendid piano setting of Richard Strauss, beautifully played by Ethel Poole Morck. Our alumnae chorus then sang four lovely songs, composed and directed by another gracious patroness, Mrs. Amy Worth. Katherine White sang the incidental solos. A gay tea table lured us across the hall, where we chatted over a cup of tea with our friends. Eileen Risegari, program chairman, and Isabel Baker and her social committee are to be congratulated on this most delightful afternoon.

GRACE BULLOCK.

#### WASHINGTON CLUB

ONCE more elections are over and we can breathe again. Next year the following girls will be our officers: Ruth Bronson Logan, Sylvia Meyer, Dorothy Todd, Dorothy Sornborger, Clara Wolfe and Esther Strite. We promise them our help, for guiding a

large club is no child's play. Our forty-seventh member joined us in March: Flora Clayton, violinist, formerly of Rho Beta Chapter, and we are very glad to welcome her.

We had no February business meeting. Instead we took our husbands and escorts to a dinner dance in our new and lovely Shoreham Hotel.

Ruth Logan opened her new home to us for the March meeting where our subject was American Music. Margaret Tolson had planned the program but could not come on account of illness. American Music, by John Tasker Howard, was ably reviewed by Mary Fakler, and American songs were sung by Aurelia Beck, contralto, with Edith Athey, accompanying. We were sorry Thelma Towney, our president, was also absent on a well-earned vacation.

We are glad to do our share in the drive for our National Symphony Fund and have pledged fifty dollars. Part of this sum was raised at a benefit luncheon when Lola Orr was a delightful hostess. The remainder of the money we plan to raise at a card party.

On February 27 Olive Pratt gave a splendid organ recital at St. Margaret's Church, assisted by Vera Ross, contralto.

Charlotte Klein, organist, and Vera have gone beyond Washington for new laurels. They have just returned from Florida where they gave several recitals.

Delphine Desio, cellist, is going to Baltimore April 28 where she will give an afternoon concert at the Maryland School for the Blind at Overlea. Delphine herself went there to school when she was five years old, and now returns to play for her former teachers. Dorothy Todd will be the accompanist and will play two solo groups.

Our much-traveled Helen Lyon, whose Russian article you read in the February TRIANGLE, will visit the Scandinavian countries this summer. Then she will go to the World's Christian Endeavor convention in Budapest where she has been asked to speak.

DOROTHY RUSSELL TODD.



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CHAPTER ROLL

Alpha, Metropolitan College of Music, Cincinnati, Ohio. Founded November 13, 1903. Charter withdrawn 1930.  
 Beta, New England Conservatory of Music, Boston, Mass. Installed December 13, 1903. Reinstalled November 4, 1909.  
 Gamma, University School of Music, Ann Arbor, Mich. Installed May 20, 1904.  
 Delta, Detroit Conservatory of Music, Detroit, Mich. Installed March 1, 1905.  
 Epsilon, Toledo Conservatory of Music, Toledo, Ohio. Installed December 9, 1905.  
 Zeta, De Pauw University School of Music, Greencastle, Ind. Installed December 9, 1905. Reinstalled June 7, 1919.  
 Eta, Syracuse University, Syracuse, N. Y. Installed December 8, 1905. Charter withdrawn 1916.  
 Theta, Kroeger School of Music, St. Louis, Mo. Installed October 6, 1906.  
 Iota, Chicago Conservatory, Chicago, Ill. Installed October 19, 1906. Charter withdrawn.  
 Iota Alpha, Chicago Musical College, Chicago, Ill. Installed April 5, 1910.  
 Kappa, Arthur Jordan School of Music, Indianapolis, Ind. Installed November 3, 1906.  
 Lambda, Ithaca Conservatory of Music, Ithaca, N. Y. Installed February 19, 1909.  
 Mu, Brenau College Conservatory, Gainesville, Ga. Installed February 6, 1911. Reinstalled May 26, 1916.  
 Nu, School of Music, University of Oregon, Eugene, Ore. Installed March 3, 1911.  
 Xi, University of Kansas, Lawrence, Kans. Installed April 12, 1911.  
 Omicron, Combs Broad Street Conservatory, Philadelphia, Pa. Installed February 7, 1912.  
 Pi, Lawrence Conservatory, Appleton, Wis. Installed May 29, 1912.  
 Rho, Von Unschuld University of Music, Washington, D. C. Installed February 5, 1914. Charter withdrawn.  
 Rho Beta, Washington School of Music, Washington, D. C. Installed January 2, 1918.  
 Sigma, Northwestern University Music Department, Evanston, Ill. Installed February 9, 1914.  
 Tau, University of Washington, Seattle, Wash. Installed May 12, 1915.  
 Upsilon, Cincinnati Conservatory of Music, Cincinnati, Ohio. Installed May 10, 1915.  
 Phi, Mt. Union College, Alliance, Ohio. Installed May 15, 1915.  
 Chi, Pennsylvania College of Music, Meadville, Pa. Installed May 18, 1915.  
 Psi, Bucknell University, Lewisburg, Pa. Installed May 30, 1916.  
 Omega, Drake Conservatory of Music, Des Moines, Iowa. Installed October 27, 1917.  
 Mu Alpha, Simpson Conservatory, Indianola, Iowa. Installed October 29, 1917.  
 Mu Beta, Washington State College, Pullman, Wash. Installed February 13, 1919.  
 Mu Gamma, University School of Music, Lincoln, Neb. Installed March 27, 1919.  
 Mu Delta, Kansas City-Horner Conservatory, Kansas City, Mo. Installed March 29, 1919.  
 Mu Epsilon, MacPhail School of Music, Minneapolis, Minn. Installed April 18, 1920.  
 Mu Zeta, Whitman Conservatory, Walla Walla, Wash. Installed November 20, 1920.  
 Mu Eta, College of the Pacific, Stockton, Calif. Installed November 13, 1920.  
 Mu Theta, University of Texas, Austin, Texas. Installed November 27, 1920. Charter withdrawn.  
 Mu Theta Gamma, University Conservatory of Music, Austin, Texas. Installed January 22, 1926.  
 Mu Iota, Columbia School of Music, Chicago, Ill. Installed June 5, 1921.  
 Mu Kappa, University of Oklahoma, Norman, Okla. Installed May 30, 1922.  
 Mu Lambda, University of Wisconsin, Madison, Wis. Installed December 2, 1922.  
 Mu Mu, Kansas State College, Manhattan, Kans. Installed December 19, 1922.  
 Mu Nu, University of Southern California, Los Angeles, Calif. Installed January 5, 1923.  
 Mu Xi, American Conservatory of Music, Chicago, Ill. Installed January 20, 1923.  
 Mu Omicron, College of Music, Cincinnati, Ohio. Installed May 17, 1923.  
 Mu Pi, Ohio Wesleyan School of Music, Delaware, Ohio. Installed May 30, 1923.  
 Mu Rho, Denver College of Music, Denver, Colo. Installed May 31, 1923.  
 Mu Sigma, Louisville Conservatory, Louisville, Ky. Installed March 5, 1924.  
 Mu Tau, University of South Dakota, Vermillion, S. D. Installed May 30, 1924.  
 Mu Upsilon, Eastman School of Music, Rochester, N. Y. Installed February 28, 1925.  
 Mu Phi, Baldwin-Wallace Conservatory, Berea, Ohio. Installed February 26, 1926.  
 Mu Chi, Southern Methodist University, Dallas, Texas. Installed May 15, 1926.  
 Mu Psi, Coe College, Cedar Rapids, Iowa. Installed May 22, 1926.  
 Mu Omega, Atlanta Conservatory of Music, Atlanta, Ga. Installed November 13, 1926.  
 Tau Alpha, New York City. Installed October 18, 1926.  
 Phi Alpha, University of Miami, Miami, Fla. Installed June 4, 1927.  
 Phi Beta, University of Minnesota, Minneapolis, Minn. Installed June 4, 1927.  
 Phi Gamma, Peabody Conservatory, Baltimore, Md. Installed June 11, 1927.  
 Phi Delta, University of Missouri, Columbia, Mo. Installed May 19, 1928.  
 Phi Epsilon, The College of Emporia, Emporia, Kans. Installed March 16, 1929.  
 Phi Zeta, Morningside College, Sioux City, Iowa. Installed November 9, 1929.  
 Phi Eta, Michigan State College, East Lansing, Mich. Installed January 10, 1931.  
 Phi Theta, Lindenwood College, St. Charles, Mo. Installed November 30, 1932.

ALUMNÆ CLUBS

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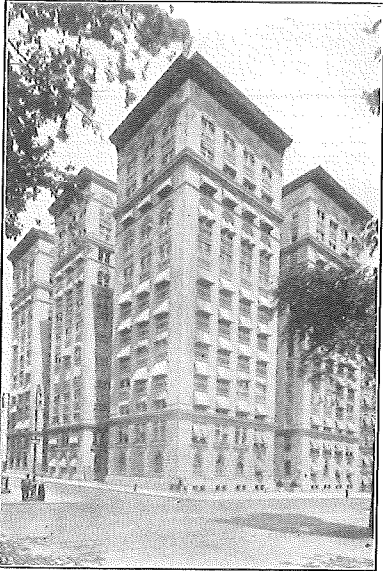
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West Central Province—Xi, Mu Gamma, Mu Delta, Mu Theta Gamma, Mu Kappa, Mu Mu, Mu Rho, Mu Tau, Mu Chi, Phi Epsilon, Phi Zeta, Dallas Club, Kansas City Club, Lincoln Club.

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