THE
TRIANGLE
OF MU PHI EPSILON

FEBRUARY - 1936
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North Entrance, Fine Arts Building, Mills College, California

The THE TRIANGLE

of MU PHI EPSILON

HELENA MUNN REDEWILL, *Editor*

VOL. XXX FEBRUARY, 1936 No. 2

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Official Call to Convention

MEMBERS of Mu Phi Epsilon:

By the authority vested in me as your National President, I bid you to assemble for the Twenty-fourth National Convention of Mu Phi Epsilon, which will be held at Mills College, Oakland, California, June 29 - July 2, 1936. The Pacific Province, consisting of Nu, Tau, Mu Beta, Mu Eta, and Mu Nu chapters and the Los Angeles, Portland, San Francisco and Seattle Alumnæ clubs, will be hostess for this occasion. The Province is under the direction of LaVerna Kimbrough, President; the Convention is in charge of Alice V. King, Convention Committee Chairman.

Come—Mu Phi delegates, active members, and alumnæ! Come—that we may review together the progress of the Sorority during the past two years and consider ways and means whereby Mu Phi Epsilon may render even greater service to the cause of music as "time marches on!" A most cordial welcome awaits you from your hostesses and your National Council.

BERTHA MARRON KING,
National President.

Greetings from Convention Committee Chairman

ALICE KING

WELCOME! Mu Phi sisters everywhere to the Pacific Province for Mu Phi Epsilon National Convention!

Our local committee is working diligently, and by our efforts we sincerely hope we shall have provided

"The Time"
"The Place"

and we feel sure

"The Girls" will come.

Do plan to attend your Sorority Convention, and recapture that spirit of Friendship and Harmony which has made Mu Phi Epsilon what it is today!

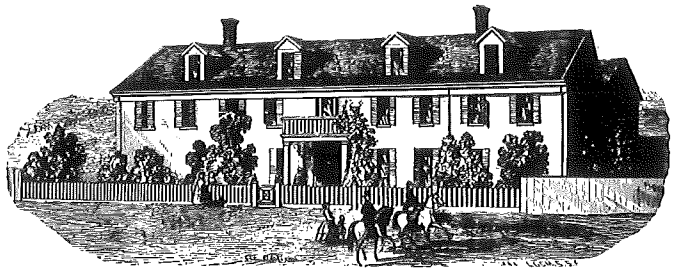
As each day draws nearer to June 29, 1936, we feel sure you will all like your Convention home. The Alumnæ will imagine themselves back in the "good old school days," while in the atmosphere of student life; the active girls will be happy to compare their own present college environment with the beautiful Mills College campus.

Come one—come all!

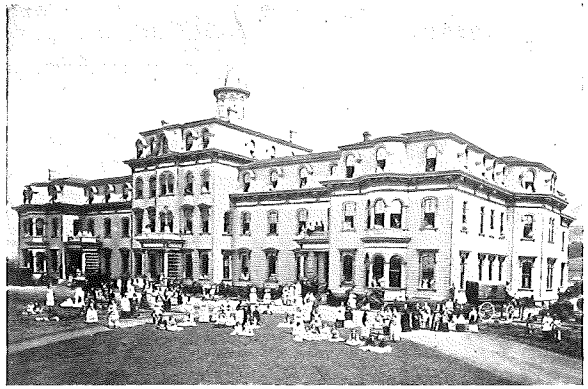
Loyally yours,

ALICE VAN DER SLUIS KING,
Convention Committee Chairman.

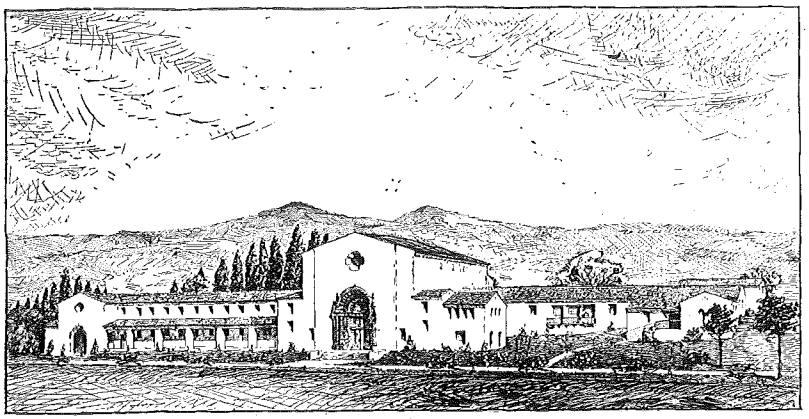
Mills College . . . Then and Now



Mills Seminary at Benicia, for daughters of the Gold Rush Days



Music Hall, first building on the Present Campus, as it appeared in 1871



The new Music Building nestles among rolling foothills

The History of Music At Mills College

By Rosalind Keep, *Office of Publications*

TO GET a bird's eye view of the history of music at Mills College one must turn back the pages of California's biography to the chapters dealing with a very young State in the Union, when gold-rush enthusiasm was at its height. It was in 1851 that a group of far-seeing men "felt the need of opportunities for the higher education of the daughters of the pioneer families of California without the necessity of making the long ocean voyage to New York and severing family ties." As a result of this realization, there came into existence the following year The Young Ladies Seminary at Benicia, which changed its name later to Mills College.

Since its foundation this first college for women in the West has been a center of the best musical influences on the Pacific Coast. The Department of Music was organized more than eighty years ago. From pioneer days onward, musicians from distant lands always found a place in California where their art was appreciated, and where, through them, opportunity was given youth to understand, to interpret, and to essay creative expression in their chosen field.

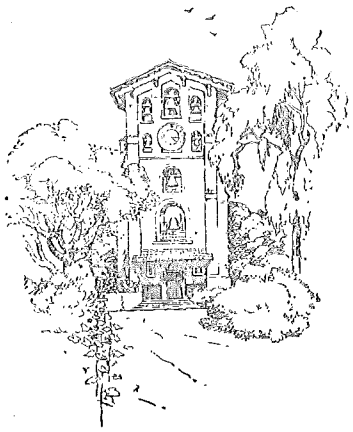
It is a far-cry from that "Music Room" in the west wing of the Randolph home in Benicia, to the spacious Music Building completed in 1928, the first initial building of the Mills College of today. Yet in this early simple environment music was taught excellently and studied conscientiously. Benicia, as the momentary capital of California, rivaled San Francisco as the commercial city of the West; it was headquarters for the United States Navy on the coast, the center of the Pacific Mail Steamship Company, a port of call for all steamers on the Sacramento and San Joaquin rivers, and it surpassed all communities of the West in its educational progress.

In the early days when Miss Georgia Allen, Miss Johanna Laphgeer and Paul Pioda of Locarno were the instructors, interest centered on musical appreciation and interpretative ability.

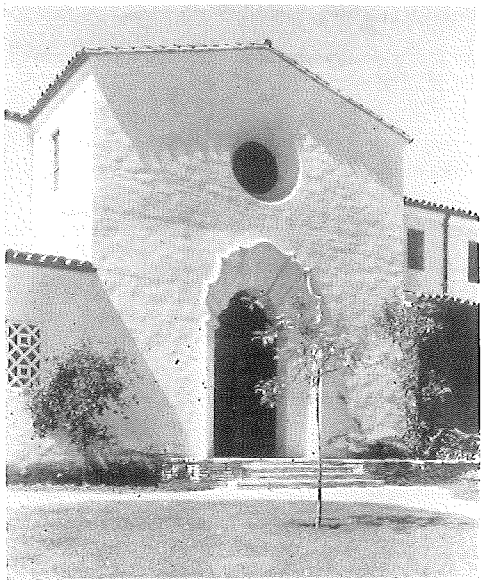
J. B. Butler, a member of the Benicia staff, had organized the department in Oakland in 1871, when increased enrollment had made a change of campus imperative. Alfred Kelleher of the Royal Academy of Music in London followed Mr. Butler as director, but in 1880 took charge of the department of vocal training while Louis Lisser, a graduate of the Royal Academy of Berlin, took charge of composition and pianoforte instruction. Brief as this sketch is, mention must be made of such gifted teachers as Ernst Hartmann, Edward Hohfeld, Frederick Katzenbach, Otto Linden, Reinhard Schumacher, Otto Seyd, Emil Steinle, A. A. Vallejo, Edouard Von Adelung and Ferdinand Zellner.

During the thirty years that Dr. Lisser was director of music, the department grew to include ten instructors, men and women who were artists or teachers

Lisser Hall, the scene of many student gatherings, houses the College pipe organ



El Campanil, whose bronze bells have won prizes in two international expositions



One of the entrances to the Music Building

or both. Among those colleagues of Dr. Lisser were John Haraden Pratt, teacher of harmony and composition, H. B. Pasmore and William J. McCoy, teachers of counterpoint. Among teachers of pianoforte, Julius Weber stands first after Dr. Lisser, others being Helena Wildman, Kate Spencer and Joseph McIntyre. Instructors in violin have been J. R. Rosewald, Peter C. Allen, Guilio Minetti, Alexander T. Stewart, Antonio de Grassi and William Laraia; among cellists, Arthur Weiss. Teachers of voice and of choral singing include Alfred Kelleher, Julie Rosewald, Catherine Schneider, H. B. Pasmore, Henrietta Blanchard, Evelyn Henry Stoppani, Catherine Urner and Dina Moore Bowden. Among Mills College organ teachers were Wallace M. Sabin, Uda Waldrop and Robert Harnden. Music in Education was organized and directed by Lauretta V. Sweesey, assisted by Alice Bumbaugh and others.

Since 1922 the department of music has been under the administrative direction of Luther Brusie Marchant. It is a part of the School of Fine Arts at Mills College, which also includes the departments of Art, and of Speech and Dramatic Art. Today the music faculty includes more than a score of members, two of whom, as pupils of Dr. Lisser, keep alive the Lisser traditions of excellence—Frederic Biggerstaff, who became an instructor in 1900, and Edward Faber Schneider, who joined the staff the following year. Mr. Schneider's compositions for voice, for piano and for orchestra have made him one of the most highly esteemed composers of the West. Alma Schmidt Kennedy brings to her teaching the experience gained as a pupil of Varette Ter-Stepanoff, Leschetizky, Frau Bree and Moskowski, as does her pupil, Milda Nixon Bainbridge. Other well-known teachers of pianoforte include Benjamin S. Moore, organist of Trinity Church in San Francisco, a pupil of Josef and Rosina Lhevinne; Albert Elkus, whose compositions are recognized throughout the musical world; Domenico Brescia, composer, a graduate of the Bologna Conservatory and a member of the Royal Academies of Bologna and Florence, who has directed the courses in counterpoint and composition since 1925.

KATHLEEN PARLOW

Another musician whose name is familiar to readers of THE TRIANGLE is Kathleen Parlow, internationally known concert violinist, founder of the Parlow String Quartet, a pupil of Henry Holmes of San Francisco and Leopold Auer, St. Petersburg. Still another is William Dehe, cellist of the San Francisco Symphony Orchestra, and pupil of I. Mossel of Amsterdam and Julius Klenzel, Leipsig. Space does not permit informa-

tion about such present teachers as William Liberman, graduate of the Juilliard Foundation, Donald J. Grout of Harvard University, William W. Carruth and Connell Keefer Carruth, organists, Margaret Prall, Carol Weston, Ruby Anne Lorence and Genevieve Sweetser Wood. Nor does it allow for a resumé of the work of the Teachers' Training School, in which advanced students teach children under the supervision of Miss Helen M. Garvin, director of the school, in coöperation with other members of the music faculty.

At Mills College, as has been noted, the place of music institutionally between 1852 and 1910 was marked by its concern with appreciation of the work of the masters, and interest in the ability to interpret such work with instrument or voice. During the last quarter-century, however, music has become an integral part of the curriculum, rich and varied in value and in approach. The history of music and its relation to aesthetics, the laws of musical composition and the field of creative endeavor, all these, as well as the technique of interpretation, are objects of the student's interest, opening to her the specific problems of music in American art, education and recreation, which she is to help solve.

Today, candidates for the degree of Bachelor of Arts may elect music as their major study, following the degree requirements exactly as students in other departments, strengthening their approach to music through election of work in the humanities. Candidates for the degree of Bachelor of Music are released from certain academic requirements to concentrate more completely on composition and interpretation. Each must present an original composition in sonata form for piano, violin, violoncello or small orchestra, and give a recital during the senior year.

One cannot sum up in a few words the opportunities in music offered at Mills College, so rich and varied they are. There are the regular Wednesday night concerts when artists from a distance appear, or the faculty or students present programs. The Music Club is one of the most active organizations on

Another charming Mills Campus doorway

the campus. A place on its membership roll is open to students on the basis of scholarship and interest in musical activities, whether or not they be music majors.

Summer Session

The six weeks' summer session of music at Mills College is open to men as well as to women. It is designed for teachers, for advanced students, and for the layman interested in acquiring a fundamental understanding of music. To this end, a complete program of individual and group instruction is arranged in many fields of musical endeavor. Some master pianist, such as Harold Bauer, Egon Petri or Sigismund Stojowski, is a member of the staff each season. Marcel Maas, professor of pianoforte at the Royal Academy of Brussels, has been engaged for the summer of 1936.

Especial mention should be made of the chamber music concerts held on Wednesday evenings and Sunday afternoons, throughout the six weeks. Among

The Pro Arte String Quartette

the quartets to give these series of twelve summer concerts have been the Stradivarius Quartet of New York, the Brosa Quartet of London and the Pro Arte Quartet of Brussels. The latter group is to return this coming summer for a fifth consecutive season. Those attending the Mu Phi Epsilon Convention will have a chance to hear one of their programs, during the convention dates. These concerts are given in the Chamber Music Hall of the Music Building, one of the finest structures on the campus. It was dedicated in 1928 in a manner that brought honor to the whole Pacific Coast. Mrs. Elizabeth Sprague Coolidge of Pittsfield, Massachusetts, made such a dedication possible. A few years earlier she had met Domenico Brescia, and had invited him to submit his compositions at her festival in the Berkshires. Later she attended the annual Concert of Original Compositions presented by his students at Mills College, and saw the site of the proposed new building. When the building was dedicated the following spring, it was Mrs. Coolidge herself who played the opening notes in the Chamber Music Hall. The first number on the program was a sextette for wind instruments and pianoforte, written for the festival by Professor Brescia and dedicated to Mrs. Coolidge. The occasion brought hundreds of musicians and patrons of music to the campus and called their attention to the important and far-reaching place of music at Mills College.

Domenico Brescia
Professor of Counterpoint and Composition

Architecturally, the Music Building has won unique honor. It was given the highest award that the Northern Chapter of the American Institute of Architects could bestow at its biennial convention in 1929. In commenting on the award and its architectural significance one of the Institute members spoke of the fact that it is both old and modern—old in suggestion and modern in function. Its exterior appearance, with its rich, plateresque door, is not unlike that of an old church of the Spanish Colonial era, while its auditorium, with sloping floor, possesses all the modern aids to acoustical perfection. A union of the old and the new is found also in the rich, decorative schemes, including the frescoes of Ray Boynton, a modernist, who nevertheless uses a method employed by painters six hundred years ago.

On the second floor the grouping of almost three-score sound-proof practice rooms is not unlike that of monks' cells in an ancient monastery. Another unique feature of the building is its outdoor theatre, built into the hill behind it. This theatre, similar to those in Greek or Roman times, provides the largest auditorium on the campus, with a seating capacity for twelve hundred people. Here,

under the blue sky of California, Degree Day ceremonies and other formal occasions are held.

The Mills College campus of 140 acres is an ideal setting for conferences and conventions in summer or winter. Its residence halls and its facilities for outdoor recreation are at the disposal of convention guests. It is easily accessible by automobile or bus line. While it is actually in the geographic center of the city of Oakland, it is surrounded by boulevards and entered through spacious gateways. It is one of the most wooded campuses in the country, inviting one to follow its bridle trails, its creeks, and its miles of paths and walks.

In this brief sketch of the history of the Music Department at Mills College there is not space to mention other departments, or to touch upon their correlation with one another. The fact that some 4,000 young women have been granted degrees and have made brilliant records is sufficient comment. Dr. Aurelia Henry Reinhardt, president of the college since 1916, has encouraged innovations in the curriculum. She has been tireless in her efforts to increase the scope and usefulness of the college. She has supplemented the plans of the trustees, and she has invited as her colleagues men and women who have shared her broad outlook, her enthusiasm, her belief in the power of education to develop in students the love of learning, together with a loyal, intelligent patriotism capable of international understanding and friendliness.

The foyer of the Music Building

National Sessions of M. T. N. A. and N. A. S. M.

By Vida R. Jones, *Philadelphia Alumnæ Club*

Vida R. Jones

THE fifty-seventh meeting of the Music Teachers' National Association was held in Philadelphia, December 27-31, 1935, in conjunction with the annual meeting of the National Association of Schools of Music, at the Bellevue-Stratford Hotel. According to the calendar, the convention is past; but as a matter of inspiration to one privileged to attend all its functions and to mingle among the outstanding leaders of one's profession, it is an influence that extends, expands and elevates as the months go by.

The Convention opened with a program by Philadelphia artists, Elizabeth Gest and Mary Miller Mount, duo-pianists; Sascha Jacobinoff, violinist; George Boyle, pianist; and Marie Stone Langston, contralto, a patroness of the Philadelphia Alumnæ Club. Saturday, the opening day, was full of rare privileges. After the Call to Order and Address of Welcome, we were presently introduced to Mrs. Crosby Adams, composer and teacher, who has been attending M.T.N.A. meetings since 1880, also a Mu Phi, whom many of you have met at some conference or other, whose winsome personality reflects a high idealism. The program of the morning was of rare beauty and charm and in a delightful setting; Alice Eblers, Viennese harpsichordist, entranced her audience not only by her superb artistry but also by her grace and charm. Her paper, read with a pleasing foreign accent, referred to the 17th and 18th century composers and told how musicians on the Continent today strive to present the works of the old masters on the instruments of their time. Then Marian Snowden of London, dressed in a red velvet court gown of the Elizabethan period, gave The Story Of Old English Music, illustrated by examples on the piano and with lantern slides. The pictures, getting out of order now and then, caused a little amusement, which we quite enjoyed, though it did not in the least disturb the lecturer. Mrs. H. H. A. Beach, "Dean of American women composers", another illustrious Mu Phi, was next presented on the program. All rose to do her honor. In witty fashion, she appealed for what we used to call "a beautiful singing-tone"

"Peggy" Steever, *who with* Gladys Coe *and* Ada Britton, *helped in arrangements for Mu Phi Luncheon.*

in piano playing; and asked whether sensationalism or heart should prevail. It was a delight to hear her in a recital of her own compositions. She "practices" what she preaches." Her Scherzino and The Fair Hill Of Erie, were my favorites.

At the Mu Phi luncheon, the enthusiastic president of the Philadelphia Club, Helene Weber, presided. And no party is perfect unless Ada Britton, our National Treasurer, is with us. There were intimate talks about the table that day and, as always, it was refreshing and broadening to meet those of our sisterhood who live in distant parts. Margaret (Peggy) Steever and Gladys Borchardt Coe had charge of arrangements. The tables were most attractive and the food delicious. Each of the visiting Mu Phis had a word of greeting. Mrs. Crosby Adams, after a brief but inspiring talk, in which she directed our minds to "star-like things and thoughts", presented the Philadelphia Alumnæ Club with a gavel made from rhododendron wood from the North Carolina hills. Wasn't that a gracious thing to do? We of the Philadelphia Club will never forget this active little white-haired lady who will never grow old, for within her heart the ever-green tree, Love, of which she spoke, will continue to flourish as long as she lives. Our regret was that the many Mu Phis who came in later, were not able to be with us that day.

Saturday afternoon there was a voice and piano forum. The program in the Palm Garden, where the voice forum was held, was a gem to be carried forever in one's memory. After the lectures in the piano forum, by such outstanding educators as Edwin Hughes of New York, Bruce Simonds of Yale University, and George Woodhouse of London, one felt quite enthusiastic and well-prepared, too, to tackle the problems present daily in our work. The afternoon recital was by Evelyn Swarthout, a Mu Phi of Xi Chapter, whom it was a joy to hear. The audience was charmed by her superb playing from the works of Schumann, Chopin and Debussy. The Philadelphia Orchestra Association welcomed the members of the M.T.N.A. Saturday evening, and after the Symphony Concert we were introduced to Dr. Leopold Stokowski by the president of the Philadelphia Music Teachers' Association.

Ada Britton, *National Treasurer*

An exceptionally fine organ recital by Arthur W. Howes, Jr., F.A.G.O., was given Sunday afternoon on the Curtis Memorial Organ in Irvine Auditorium, University of Pennsylvania. The Choral Club of the Camden Art Society sang on the same program. Rhythm in the Jungle was the title of an illustrated lecture, well presented by Laura Boulton of Chicago. One of the delightful surprises was a visit to the Presser Home for Retired Music Teachers in Germantown. The Presser Foundation, with Dr. James Francis Cooke, as host, entertained at supper, Sunday evening. In spite of a heavy snowstorm, which greatly impeded traffic, a large number thoroughly enjoyed this merry Christmas party.

Monday morning was given over to lectures and the annual business meeting when the standing committees, which work throughout the year, brought in reports about trends and events in their various fields. This was another proof that the M.T.N.A. gives one an encyclopaedic knowledge of musical expression throughout the country. By noon more Mu Phis had arrived and were gathered together at the luncheon of the National Federation of Music Clubs in the Rose Garden. Ferns and poinsettias were in abundance. The gracious Mrs. Jardine, president, presided. A. Walter Kramer, Karl Gehrkens, Frederic Stiven and Mrs. Vincent Ober, the Federation's National Junior Counsellor, were speakers with information quite up-to-date and thoroughly worthwhile.

Everyone eagerly anticipated the trip to the Victor R.C.A. factory in Camden, New Jersey, planned through the courtesy of Dr. Frances E. Clark. We saw records in the process of manufacture. During the program, later presented in the auditorium, interesting papers were read entitled, The Place of R.C.A. in the World of Music, and The Renaissance of Recorded Music; an amusing pantomime, Looking Backward—Moving Forward, was presented. Finally we visited the Display Room, where each was presented with a record of Rhumba, by Carl McDonald, Associate Professor in the Department of Music, University of Pennsylvania, reproduced by the Philadelphia Orchestra, Leopold Stokowski, conducting—a very lasting and pleasing memento of the visit.

One of the outstanding events was the annual dinner of the M.T.N.A. and N.A.S.M. in the beautifully-decorated Ball Room with the inimitable Rudolph Ganz as toastmaster. Someone said they did not know whether they preferred to hear Dr. Ganz talk or play! The key address was given by Professor Roy Dickinson Welch of Princeton University, who spoke on The Musician and Society. "Musicians must work with the idealism of the masters," he said. Then followed a concert by the Dorothy Johnstone-Baseler Harp Ensemble—Dorothy Johnstone-Baseler, Director (a patroness of the Philadelphia Club). A noted quartet sang Liza Lehman's In a Persian Garden, with harp ensemble accompaniment—an evening long-to-be-remembered.

Tuesday brought a host of good things, too. Quite outstanding was an hour's program by the American Society of Ancient Instruments, under the leadership of its founder, Ben Stad. The instruments heard were the viol d'amour, quinton, viol de gamba, bass viol and harpsichord.

Talking with the deans of the schools and universities, where chapters of MØE are located, I was greatly pleased to hear of our girls, and to see the pride in the faces of these men when they told me what splendid students they are in the college and conservatory chapters of our sisterhood.

And, of course, you want to know who the visiting Mu Phis were. Here's the list: Mrs. H. H. A. Beach, Mrs. Crosby Adams, Delta; Mary Gave Mayhew, Mu Nu, now at Curtis Institute, Philadelphia; Evelyn Swarthout, Xi; Phyllis Fergus Hoyt, Iota Alpha; Ruth Bradley, of Portland and New York Clubs; Mabel Daniels, of Boston; Ruth Handbury, Mu Rho, now in Philadelphia; Constance Beaver, of Wawa, Penn.; William MacPhail and Rudolph Ganz, patrons of Mu Epsilon and Iota Alpha; Marie Stone Langston List and Dorothy Johnstone-Baseler, patronesses of Philadelphia Club; Mr. and Mrs. Charles Sink, and Mr. and Mrs. A. Edmund Brown, patron and patronesses of Gamma and Lambda.

WEBER CANYON, NEAR OGDEN, UTAH
Along the Union Pacific R. R. en route to Convention

Mu Phi Composers!
Where Are You?

ONLY five members have responded to the request of the National Music Adviser printed in THE TRIANGLE for April, 1935, for a list from each Mu Phi composer of her published compositions giving full data, including name of the publisher. In spite of the small number responding, the National Music Adviser will keep her word and herewith submits the lists received:

BERTHA HORNADAY
National Music Adviser

Betsy Howland, Composer, Sigma—
Piano Duos—Five Recital Duos and Ensemble Fun.
Second Piano parts to: Album Leaf in A Minor, Carl Koelling; Flying Leaves, Carl Koelling. Published by Clayton F. Summy.

Constance Virtue, Composer, Alpha Chapter and N. A. A.—
Anthem for Mixed Voices with Soprano Solo and Organ Accompaniment—I Will Lift Up Mine Eyes (Psalm 121). Published by H. W. Gray Co., New York.

Persis Heaton Trimble, Composer, Mu Alpha—
Lay Of The Fairies (Trio for Women's Voices)
Come Lovely Night (Trio for Women's Voices)
Reveille (Four-part Chorus for Men's Voices)
Song Of The Wind (Four-part Chorus for Men's Voices)
The Children's Playground (Suite for the Piano)
Recess on the Playground
The Slide
The Teeter Totter
The Whirl Around
Playing Tag
End of Recess
Published by R. H. Trimble, Indianola, Iowa.

Octavia R. Gould, Composer, Theta and Kansas City Alumnæ Club—
Spring Rain (Three-part Ladies' Chorus). Published by Gamble Hinged Company, Chicago, Illinois.

Mary Ruth Jesse (Mrs. J. M. Aull), Theta and St. Louis Club, 22 Jefferson road, Webster Groves, Missouri—
Books for Beginning Pianists: First Journies To Music Land—Book 1, Book 2. Published by the University Society Press, New York, as a preliminary to the University Course of Music Study.
Playthings for the Piano: Book 1, Book 2, Book 3. Published by Shattinger Publishing Company, St. Louis, Missouri.
First Grade Teaching Pieces: Old Uncle Joe Plays the Banjo; Busy Mill Wheel. Published by G. Schirmer, New York, N. Y. Lazy Breeze; To a Saxophone. Published by Willis Publishing Company, New York, N. Y.
Second Grade Teaching Pieces: Whip-Poor-Will; The Toy Drummer; March Of The Little Lead Men. Published by G. Schirmer, New York, N. Y.

BERTHA HORNADAY,
National Music Adviser.

Mu Phi Epsilon Song Book Contest

Composers making entries in this class will please conform to the rules of the Original Composition Contest. Mark classification on manuscript with letters: S.B.C. The best songs will be published in the new song book with full recognition of the composer.

Explanatory Note: The plans for the Song Book Contest do not mean the elimination of the present Triangle Song, or any other song for that matter. A new song book is needed and it has been suggested that some of our later composers be given a turn in writing songs for such a publication.

The plan for a contest of songs for the new book grew out of suggestions made by many chapter and club members and was discussed and developed at the 1935 Council meeting, but with no thought of slighting any Mu Phi Epsilon composer whose works now appear in our song book.

It is possible to use more than one official Mu Phi Song, as there are occasions where different types are needed. However, remember that all changes of any nature rest with the Grand Chapter, and not with the National Council alone.

Good luck to all!

Loyally,

BERTHA HORNADAY,
National Music Adviser.

Original Composition Contest

RULES

Please read carefully—thus avoiding errors and delays.

1. All contestants must be members of Mu Phi Epsilon.
2. Only unpublished compositions are to be entered in contest.
3. Compositions must be in the hands of the National Music Adviser, Bertha Hornaday, 3000 Troost Avenue, Kansas City, Missouri, by March 15, postmarked at destination postoffice before midnight of that day.
4. Compositions shall be divided into six classes:
   a. Piano Solos
   b. Solos for Other Instruments
   c. Songs
   d. Choral Works
   e. Ensemble
   f. Compositions in any of above classes for *Past* Prize Winners *only*, and they are not eligible in any of the other classes.

Explanatory Note: This "New Class" is being added to the contest, open only to *prize winners of the past.* They, and they only, may submit compositions to (f) and they may *not* submit compositions in any of the other preceding classes (a, b, c, d, or e). However, the composition may be of *any one* of the five preceding classifications, i.e., piano solo, solo for other instrument than piano, song, choral work or an ensemble number, but it must be designated (f). This ruling is being made in order that a "free lance" prize may be awarded for worthy winners of the past whose work cannot be placed, repeatedly, in competition with new contestants.

5. Only one manuscript in *each* class may be submitted by a contestant.
6. Manuscripts must be neatly and legibly written in *ink*.
7. Each manuscript must be marked with title and its class letter—e.g. (a) on Piano Solos, etc.
8. Composer's name, with original chapter name, present affiliation and full address must be in *sealed* envelope accompanying composition. No indication of the composer's identity should appear elsewhere. The sealed envelope will remain at the office of the National Music Adviser until after the reports—made by titles only—of the three judges have been received at that office.
9. A prize of twenty-five dollars will be awarded for the best manuscript in each class.
10. The award to composer of best composition in all classes will be the honor of having her name and the name of her chapter or club engraved on the Composition Loving Cup.
11. Announcement of prize winners will be made at National Convention, June 30.
12. Manuscripts will be returned to the composer through the business delegate of her chapter at Convention.

Interesting Mu Phis

MRS. JAMES V. ALLRED, GOVERNOR'S WIFE

JO BETSY MILLER ALLRED, *Mu Chi*

THERE are many reasons why members of Mu Phi Epsilon are proud of their sister, Mrs. James V. Allred, Jo Betsy Miller Allred, to be completely specific. The most obvious reason, of course, may seem to be because she is the wife of that dynamic person, James V. Allred, Governor of Texas, the largest State in the Union. But there are many other reasons. Before her marriage she was the much beloved personality, Jo Betsy Miller of Oklahoma and Texas. Music and Jo Betsy are synonymous; she has been playing the piano since earliest childhood and has always played it well. Then we are proud of her because she is a sweet, cultured, charming lady who is kind to everyone. When you add to her musical ability and charming personality the fact that she is an ideal wife and mother, you see why we Texans think our Jo Betsy is unsurpassed.

However, from the standpoint of our music sorority, the outstanding thing about our governor's wife is that she realizes the true value of music. To most students the concert stage, the operatic career, or the role of famous composer seem the only goals worth seeking, but Mrs. Allred knows that the most important place for music is in the home. Amid the cares of her household, her two small children, little Jimmie and David, and time-absorbing social duties of the first lady of Texas, she still saves some time for her piano. Her playing is characterized by the same perfection that she displays in all her activities. She just doesn't do things in a shoddy way.

Jo Betsy Miller was graduated from Southern Methodist University in 1927, majoring in Public School Music. It was during these student years that she became a member of Mu Chi Chapter of MØE. Her social sorority is Pi Beta Phi. Previous to her graduation she had studied piano in Chicago and New

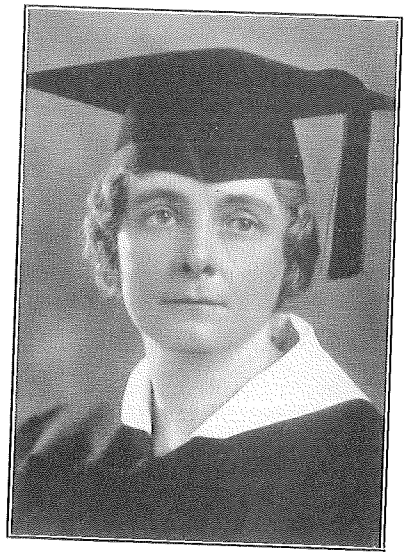
York City and since then has studied in Austin. She is interested in composition and one of her songs is of particular interest, set to the words of David Crockett's poem, Farewell To My Country.

A native of Altus, Oklahoma, Jo Betsy Miller Allred has the hearty, sincere friendliness of the westerner and a love of the great out-of-doors. One of her hobbies is her flower garden and another is horseback riding. She is a member of the Christian Church and lends freely of her musical talent to its programs.

This article was begun about Jo Betsy Allred and music; so we end it—the two are inseparable.

MIRIAM GORDON LANDRUM.

COMPLETES UNIVERSITY WORK WITH HONORS



MARGUERITE B. HICKS, *Delta*

MARGUERITE B. HICKS (Mrs. R. Carl), National Editor of THE TRIANGLE from 1924-1928, completed in June a university career started many years ago. In 1910 she enrolled as a freshman at the University of Michigan, but was forced to leave at the end of that year because of her mother's sudden death. She did not return until the summer session of 1925 when she did work in journalism as a special bit of preparation for her editing of the sorority magazine. In the meantime she had married and become the mother of two fine sons; the elder has just completed his second year at Harvard, and the younger is now ready to enter college. When her work as editor was done, she felt the need of carrying on the active contacts with books and study which she had never entirely given up. The fall of 1928 saw her enrolled as a part-time student at Wayne University in Detroit. She plunged into the multiple responsibilities of a home, a growing family, and study—all with the same zest that had made her TRIANGLES such good fun to read. This June she received her long-delayed degree, graduating as an honor student, with distinction, one of twelve out of a class of 295. She was elected to the Scholarship Honor Society, the highest scholastic honor the university bestows. Since February, when her undergraduate course was completed, she has finished one-fourth of the work towards a degree of Master of Arts. In answer to congratulations of friends and faculty, she has said, invariably, "It's been work, but it's been worth it."

THELMA G. JAMES, *Assistant Professor of English, Wayne University.*

FAME ON TWO CONTINENTS

MARIA-ELISE JOHNSON, Mu Xi

MARIA-ELISE JOHNSON, now known professionally as Maria-Elise Rodey, began her study of music at the age of seven years and her first public appearance came soon after her tenth birthday. Born in the old city of New Orleans, her earliest recollections spring from the finest of musical traditions.

Her life has been a particularly vivid and picturesque one and she is fortunate in possessing the true temperament of the artist which enables her to transform all experience into lovely harmonies and offer them as a gracious gift to her public. At a very early age she was taken to the Canal Zone, where her father was one of the engineers engaged in the construction of the Panama Canal. Here she entered the National School of Music in the city of Panama. Though scarcely more than a child in years, so great was her talent that she achieved the distinction of becoming Concertmeister of the National Conservatory Orchestra and appeared many times as soloist at the orchestral concerts of the National Opera.

Returning to the United States she entered the Cincinnati Conservatory of Music, studying under the Italian master, Tirindelli. She then went to New York, where she worked first with Ovide Musin, then later with that greatest of all masters of the violin, Leopold Auer. Her subsequent concert career has taken her extensively over the United States and she has also done professional broadcasting from station WEAF in New York. Three years European study was done under the French master, Rémy, with appearances in recital and as soloist with orchestra.

Maria-Elise Johnson became a member of Mu Xi Chapter in 1933 while associated with the American Conservatory in Chicago. Recently she married Pearce Coddington Rodey of Albuquerque and is now head of the violin department at the University of New Mexico. At a recent concert given by the Denver Civic Symphony, Maria-Elise Rodey was the featured soloist. A few of her press notices might interest the readers of THE TRIANGLE:

PARIS: Maria-Elise Johnson, American violinist, gave a successful concert in Paris this evening. The individuality of her technique as well as the depth and tenderness of feeling was highly praised by a large Franco-American audience.—Paris cable to the *New York Times.*

NEW YORK: A fine young artist. Her interpretations and mastery of technique are attracting the enthusiasm of critics everywhere.—*New York Evening Mail.*

WASHINGTON: Her interpretations showed musicianship and individuality. Her performance was one of striking beauty.—*Washington Evening Star.*

CINCINNATI: Miss Johnson exhibited a lovely tone and depth and tenderness of feeling.—*Cincinnati Enquirer.*

NEW ORLEANS: Miss Johnson exhibited ability of a high order, played with finish and produced a luscious tone from her instrument.—*New Orleans Times-Picayune.*

ALBUQUERQUE: Maria-Elise Johnson played with a beautiful flowing tone and a most finished technique. Possessed of distinguished personality, she won her audience even before she began to play.—*Albuquerque Journal.*

COLORADO SPRINGS: Miss Johnson is an aristocrat of the violin.—*Colorado Springs Gazette.*

DENVER: Maria-Elise Rodey added lustre to the record of the Denver Civic Symphony Orchestra by the signal success of her interpretation of Bruch's Concerto in G minor.—*Denver Post.*

CHICAGO CHAPTERS SPONSOR BRAILOWSKY

THE Chicago Alumnæ Club, Iota Alpha, Sigma, Mu Iota and Mu Xi Chapters of Mu Phi Epsilon united to bring Alexander Brailowsky, noted Russian pianist, to Orchestral Hall, Sunday afternoon, February 2 in a benefit recital, the proceeds from which will be given to the Gad's Hill Settlement work. Says the *Chicago Daily News:* "For the last six years the Chicago chapters of Mu Phi Epsilon (located at Northwestern University, the American Conservatory, the Columbia School of Music and the Chicago Musical College) have maintained a Settlement School of Music at Gad's Hill Center of which Ruth Austin is director. The period of depression has more than created difficulties; it has required that some of the funds be diverted from education to expenditure for 'everyday sustenance.'

For four of its six years the Settlement School has given free music lessons to over 300 children annually. It is said that the Mu Phi Epsilon record is very high in its representation among women who eventually arrive at distinction in civic or professional musical activity. The late Mrs. A. J. Ochsner, who founded the Woman's Symphony of Chicago, was a member of the sorority; so are Ebba Sundstrom, its conductor, and Ethel Leginska, formerly its conductor. Among celebrated musicians who have been voted membership are Mrs. H. H. A. Beach, Claire Dux and Ernestine Schumann-Heink.

Well-known Chicago Mu Phis who have had charge of instruction at Gad's Hill Center Settlement School are Gail Martin Haake, Lillian Braden, Abi Kohman, Paula Doering, Jeanne Eldridge, Gladys Hertel and Ann Hathaway.

Alexander Brailowsky's return to Chicago, after five years' absence, will be welcomed. The spectacular nature of his playing no doubt lingers in the mind of many a Chicagoan. After last playing here he won tremendous successes in Mexico, but for the most part of the time has remained abroad.

Mu Phis are to be congratulated on their venture of presenting so great an artist for the benefit of so worthy a cause as the Mu Phi Epsilon School of Music at Gad's Hill Settlement."

GRAND PIANO PRIZE WINNER

ELIZABETH TRAVIS, Beta, an engaging young pianist, who is playing a great deal in the East this winter, has already established herself professionally with audiences in Germany, Austria and Finland. She early displayed exceptional talent and when six years old Charles Dennee, widely-known Boston teacher and composer, enrolled her as one of his regular pupils at the New England Conservatory and had her under his guidance for many years. Elizabeth received not only the highest honors at her graduation from the New England Conservatory but was also the sensational winner of a grand piano prize, the most distinctive honor that graduates there can attain.

ELIZABETH TRAVIS, *Beta*

Following two years' study with Arthur Schnabel in Berlin, she concertized both in Europe and America. Do you wonder Beta Chapter is proud of this gifted member? Here are a few of her press notices from near and far:

WASHINGTON: Armed with dazzling technique of virtuoso maturity and most pleasing musical personality, Elizabeth Travis, a young lady from Boston, took Washington by storm. So great was the enthusiasm after her brilliant interpretation of the Liszt Concerto in A major, played with the National Symphony Orchestra, that an encore was urgently demanded.—*Washington Herald.*

WASHINGTON, D. C.: Elizabeth Travis has established herself as a great favorite with audiences near and far. She has concertized with great success in

Boston and other cities in America. She spent last summer playing concerts abroad. In August she played the Mozart A minor Concerto in the Mozart Festival at Salzburg, Austria. Miss Travis has an admirable technical facility and a fine command of tone color, a pleasing personality and piquant charm. Thunderous applause greeted her at the end of her Washington debut.—*Washington Post.*

WASHINGTON, D. C.: The young pianist is richly endowed with temperament of a very real kind. Her tone is particularly lovely, containing a liquid quality unspoiled by any mechanical tang and which in fleet passages is gem-like in its clarity. She is a brilliant player full of zest and fire.—*Washington Star.*

FINLAND: Helsingfors Philharmonic Orchestra—Miss Travis has a highly cultivated attack and pearly virtuosity. She handled her octave playing in an astonishing manner considering the tremendously rapid tempo.

BOSTON: She seemed especially well adapted to the polished surfaces, the smoothly intriguing rhythms, the nice sophistication of Saint-Saens Concerto in G minor.—*Boston Transcript.*

LOUISE BEACH.

WINNER OF LONDON SCHOLARSHIP

EVELYN SWARTHOUT, *Xi*

EVELYN SWARTHOUT began her career as pianist at the age of three, when she played before the Illinois State Music Teachers' Association. Studying under her father, she graduated with high honors with a Bachelor of Music degree at the University of Kansas in 1932. After two summers of advanced work under Guy Maier she studied in London under Tobias Matthay for three years. In 1933 she won the Jeffrey Reynolds' three-year scholarship in competition with some of the leading pianists in London. Her first recital at Wigmore Hall elicited high praise from music critics there. About the same time Evelyn was accepted on the staff of the British Broadcasting Company, and appeared in radio recital under its auspices.

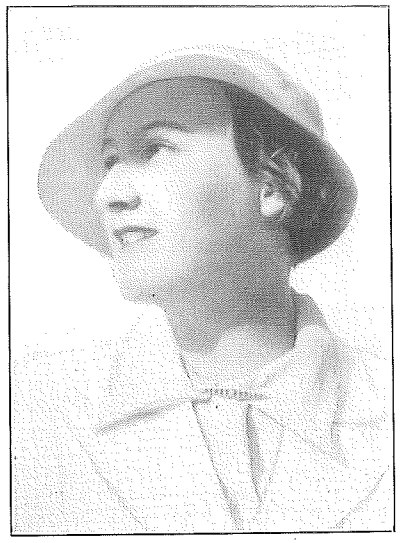
During the summer of 1934 Evelyn returned to this country to fill recital engagements; she won the Kate Neal Kinley Memorial Fellowship Prize for travel and advanced study awarded by the University of Illinois. Returning to London, she continued study under Matthay and appeared in recital in several continental cities, besides touring the Continent as accompanist for Flora Collins, English singer. Last fall found her in the United States giving more recitals, and now she is in New York for the winter.

Some press notices of European recitals give the best idea why Xi Chapter is proud to claim Evelyn for its own:

"Evelyn Swarthout, American pianist, has both charm and talent, a rare combination. Her program showed her to be the possessor of a fine sense of tone color and a more than adequate technique. She played Schumann and Chopin with real poetic insight and Stravinsky with pronounced brilliancy."—*Musical Courier.*

"A soloist remarkably intimate with German music. Her tone sense is most impressive."—*Dresden Neuste Nachrichten.*

CINCINNATI MU PHI IN HONOLULU



RIGMOR ESTVAD BILTON, *Alpha*

TEACHING in the Hawaiian Islands is really not teaching at all—it is an experience. It is kaleidoscopic and paradoxical in its weaving, side-stepping and head-on relationships. One gets all entangled within trying to sort out melting pots, prejudices, etc., while outside, nature seems to mock at these realities through a magic paint brush and subtle beckonings.

The first great shock to the "malihini" teacher (new-comer) in the Islands, is the fact that any educational background counts very little as weighed against the ability to adjust oneself in an inter-racial environment; for this "Island humanity" reacts independently. When it eyes you up and down, draws away from you, and laughs at you, a cold realization hits you between the eyes. In bewilderment you turn to your colleagues for sympathy but you are met with what seems caution and indifference. You find yourself utterly alone. "Well", you ask yourself, "then why did they want me to come?" and many a year may go by with the question still unanswered.

The teacher soon learns that the administrators care very little what method, if any, she uses in teaching, but that they do care a great deal about how smoothly

she can insinuate herself into personal relationships. Little by little she adjusts herself to the moods and temperaments of Hawaii Nei and if she has salvaged her principles from the wreck of illusions, from which she has emerged, she may begin to see some light before her.

Adjustment is the unseen dictator which hovers over the Islands. At every turn the teacher meets the challenge to face and handle her own problems. She is given a free hand, and after the growing pains subside, she really appreciates that fact deeply. When, in her day of fulfillment and personified in her, actually West meets East and there passes a glint of understanding between the two then, and only then, does she know that she is ready to begin teaching in Hawaii.

RIGMOR ESTVAD BILTON, *Alpha.*

ONE HUNDRED FINGERS IN PIANO ENSEMBLE

ELIZABETH ALLEN and Rubye Head Lewis (back row, numbers one and four, left to right), Irma Jackson and Dorothy Hiatt (front row, numbers two and five), are the Mu Omega Chapter girls who appeared in the Georgia Piano Ensemble Concert in Atlanta for the benefit of the Rabun Gap-Nacoochee School. Although one hundred fingers appear in this picture there were really two hundred of them in the 20-Piano Ensemble, which played the Polonaise Brilliante (Weber), the Rakoczy March (Berlioz), and the Overture to Tannhauser on the imposing program which featured a variety of interesting numbers. The Mu Phis appearing were legion. Sara Otwell, Willa Beckhan Lowrance, Frances Snipes, Florence Shearer Hutchings, Catherine McCollum, Josie Futrelle, Eliza Holmes, Claudia Hayes, Irene Leftwich, Hazel Wood, Mary Hart, Emilie Parmalee, Margie Griffith and Bonita Crowe of Mu Omega and Mu Chapters were in the instrumental and choral groups, while many patrons and patronesses of Mu Omega Chapter were on the executive committee and among the teachers who worked together to make this unusual event one of great musical importance and one which drew an audience of 3,000 paid admissions!

MU DELTA CHAPTER PRESENTS UNUSUAL PROGRAM IN WINTER SEASON OF "MORNING MUSICALES"

PHI ETA'S PRIDE

BEATRICE BRODY, contralto, is the most illustrious member Phi Eta Chapter boasts. She was graduated with high honors from the Michigan State College Department of Music in 1932. Up to that time she had been considered a soprano. Fred Patton, taking up the position of head of the Voice Department, recognized the beautiful contralto quality of her voice and trained her as such. The following spring, 1933, she won the state and district contests, in the opera division, of the National Federation of Music Clubs. The beauty of her voice and the quality of her dramatic performance in the title role of Gluck's Orpheus put the college production of that opera far above the level of the usual academic production. In 1935 she again won the state and district contests of the National Federation, but this time in the voice division.

In the past three years Beatrice has appeared three times with the Detroit Symphony Orchestra, besides singing with the Lansing Symphony and the Ypsilanti Symphony. She has been guest soloist with music clubs in Detroit, Grand Rapids, Pontiac, Flint, Battle Creek, Jackson and other cities. Since the spring of 1935 she has been soloist at the Metropolitan M.E. Church in Detroit, also contralto soloist at the Bay View Assembly for the past two summers. Here is an example of the extent of her activities—during one week-end, recently, she sang in Flint on Friday; went to Chicago to sing over the radio, Saturday noon; sang in her Detroit church Sunday morning; took part in the Armistice Day Canticle of Praise Sunday afternoon in East Lansing; and sang again in Detroit Sunday evening.

Beatrice is a charter member of Phi Eta and one of its first presidents; she is a successful teacher of voice at Michigan State College, has a group of pupils outside the college, and is a musician of outstanding ability and recognized reputation. Add to those qualifications an attractive stage personality and an off-stage still-more-attractive personality and you will realize why Phi Eta Chapter is very proud of Beatrice Brody!

LUCILLE R. TILLOTSON.

WINTER MUSIC

The soft, blurred manuscript of falling snow,
The staves of wire which this great city flings
Across its busied whiteness—then a swift
Debussy arabesque of sparrow's wings!

JANET WATTS ENGLEFRIED,
Cincinnati Alumnæ Club.

Religious Law and Music Masters

By ADELE G. HORNEFF, *Philadelphia Club*

RELIGIOUS LAW AS DEVELOPED IN GENESIS, EXODUS, LIVITICUS, AND NUMBERS AND THE FOUR GERMAN MASTERS, BACH, MOZART, BEETHOVEN, MENDELSSOHN

YOU will undoubtedly wish to ask "How is it possible to establish grounds for a comparison between two such widely-different subjects—the one belonging to the ancient Israelites, the other coming from modern German people?"

First of all, I would have you consider these two subjects as the development of two soul aspirations, the religious impulse and musical sense. True it is that religion and music were expressed in the life of all ancient people, but such expressions were thwarted and twisted by fears and superstitions; and also, physical needs played the greatest part. Therefore, if we consider Religious Law as the development of a belief in an absolute good and merciful God, and the four masters—Bach, Mozart, Beethoven and Mendelssohn—as giving to us a pure and exalted music, freed from bonds of necessity and capable of feeding soul needs, then I think the comparison is made possible.

The book of Genesis stands as an introduction to Religious Law and is now universally recognized as the compilation of traditions drawn from several sources: Babylonia; Assyria; from the Kenites; and from the land of Palestine. A careful study of these materials presented in the first book of the Pentateuch shows the evolution of the idea of an absolute, transcendentally exalted Sovereign, from the crude and primitive belief in an angry and jealous Godhead.

Exodus is a continuation and higher development of the truth presented in Genesis. Herein are found traditions systemized to promote justice, honesty and well-being, at the same time laying restrictions upon abuse of authority and violence. The whole of this great book is throbbing with life and action; being a highly-imaginative narrative the question arises, "Is it historically correct?" Regardless of your answer it is found to possess a profound religious value. The spiritual lessons of the relationship between God and man, as revealed, are of eminent importance.

Leviticus rises above the former two books of the Pentateuch as the highest development in the establishment of the theocracy and laws, institutions and rites by which the Divine Sovereignty received visible expression. Here are legislated the foundation principles of social morality, and the motive of personal Holiness, the pursuit of the ideal, "To love God first who first loved us."

The book of Numbers gathers together, restates and retells all which has gone before, leading us to the very heart of religion and the sacrificial worship of ancient Israel.

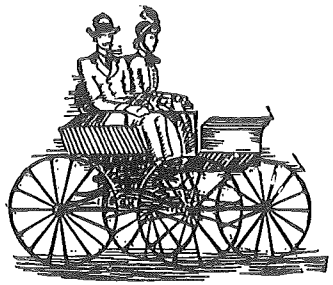
In the world of pure music Bach stands as the open door; like the book of Genesis his work is the fruit of traditions that went before. The folk-music of the people and the cultured musical language of the church, were compiled by the particular genius of Bach, and recast to give back to music a form, an idea and design, and a recognition of harmony not possible before.

The musicianship of Mozart grasped the material bequeathed to him by his predecessor. He infused it with new life, originality, imagination, and subtle artistry before giving it back to the world. His works present spiritual force and a sense of well-being.

Beethoven rises above the musical horizon as the greatest master-workman of the classical era. From his master mind were evolved the highest forms of sublime music. The beauty of tone which pours from his pen sets free the suppressed longing of the soul; it soothes the senses and feeds the needs of mankind.

Mendelssohn, like the book of Numbers, retells what has been said by those preceding. It is interesting to note that in a period of over-burdened Romanticism, it was Mendelssohn who brought back to the thoughts and attentions of men, the works of Bach, Mozart and Beethoven.

The value of our study of this topic of Religious Law and its relation to Masters of Music is the study of the evolution of an idea from a mass of chaotic thought to an orderly, systematized and comprehensive science of two Soul Aspirations: Religious Impulse and the Sense of Beauty as expressed in sound. If we would evolve a higher music we must establish, as did the religious geniuses of ancient Israel and the more modern music-masters, a worthy Ideal, thus paving the way for greater possibilities and a way of perfection.



Coming to Convention?

Music in Russia

By Charles Wakefield Cadman

Charles Wakefield Cadman
Prominent American Composer

IT WAS my pleasure and good fortune to visit the cities of Leningrad and Moscow last summer for several weeks and I am happy to say I found musical conditions there very healthy indeed.

I do not know what the status was several years ago in regard to the opportunities for study, but at the present time it is quite apparent that the chances for musical advancement of talented young people is very great, and as a result the conservatories and music schools are crowded to capacity.

In my interview with the Society of Musicians of Leningrad, where I met several prominent contemporary composers, educators and school authorities, I learned that outside of the large centers of population there is a dearth of music teachers, and that the distant Soviets are sending "distress calls" for well-equipped teachers to come to them. The wages assured such teachers are surprisingly *high*. In fact from good authority and from American friends, who have resided in various parts of Russia the past few years, I learned that the prices paid to musicians and music teachers are higher than for any other branch of learning. One may draw any inference they please from this fact; I merely tell it for what it is worth.

The number of music students in Russia at the present time outranks numerically those from other countries, according to reliable statistics, and Ivan and his little sister seem to have a much easier chance of having "free lessons" than they did in the "old days", as the State has gone in heavily for juvenile education along artistic lines.

Many scholarships are being given to deserving students, and the price of lessons everywhere seems fitted to the wages paid the workers and their families. It may be of interest to know that attendance at concerts, lectures and at the theatre is almost obligatory, and that a certain sum is taken from the weekly wages of the workers for these recreations and hearings. That being the case, it is little wonder that music and art seem to be flourishing in the U.S.S.R. like the proverbial green bay tree.

During my stay in the two cities mentioned above, I heard many concerts and several operatic performances in the splendid opera houses there. Aside from the rather old-fashioned and obsolete method of lighting and the bad

electrical equipment in some of the opera houses, everything else seemed to be comparable with opera as it is given in America or in any part of Europe. The *mise-en-scenes* are truly magnificent. I have never beheld anywhere else such sumptuous mountings. The orchestras are superb and the choruses just as good as in the Czar's days, so I am told by those who remember those days. The men artists singing operatic roles are very fine, but the women stars are not as good as in other parts of Europe. There seems to be something lacking in the female opera voice in Russia—although this is only my own opinion and may not be shared by others. Readers of THE TRIANGLE will be interested to learn that at least 15 to 20 per cent of the personnel in many of the orchestras in Russia are women musicians.

It was my privilege to hear symphony concerts at the Parks of Culture and Rest and I enjoyed them hugely. It is surprising that although Russia is extremely open-minded on the question of contemporary music, giving every possible encouragement to their young composers, the music heard for the most part is still drawn from the classics and the older Russian composers. Tschaikowski, Rimsky-Korsakoff and others of that school hold popular favor next to Wagner, Beethoven, Bach and Mozart. Although these well-known names are on every program at least one to two works by contemporary Russians are also featured.

I was pleased to meet Shostakovitch, the 29-year-old composer, and found him interesting, alert, individual and brilliant. He, with thirteen other Leningrad composers, tendered me a reception a few days before the broadcast of some of my works on the Moscow radio station. The entire group seemed sincerely interested in what American composers are doing: they were full of questions concerning our public school and university music, and I supplied them with what information I had at hand or had taken with me, anticipating such inquiry.

One cannot help being impressed with the straightforward and liberal way these estimable gentlemen seem to be alive to international musical progress, nor to the opportunities given musicians everywhere in the U.S.S.R.—nor can I be blamed for saying I hope to return there in two years and observe further their progress musically.

COMING

TO

CONVENTION?

Italics and Side Lines

By HELENA MUNN REDEWILL, *National Editor*

UNDOUBTEDLY the most surprised audience in the world was that one in Washington, D. C., which recently was seated in hushed expectancy awaiting the opening strains of Lakme, only to be greeted by a solitary lady in evening gown stepping in front of the curtain to ask if anyone in the audience would come to her rescue with fifteen hundred dollars. Diplomats, government officials, fashionably-attired ladies all remained discreetly silent while the distressed lady went on to elucidate. The orchestra demanded a cash payment for services and refused to accept a check for the somewhat staggering sum mentioned (staggering, evidently, to everyone there!), therefore silence reigned, even long past the performance-hour. Finally it was suggested that the unions be sent to some other planet and that the opera proceed with piano accompaniment. "Fine!" exclaimed the relieved lady. But there was no piano to be found. In the dusting around, however, a portable organ came to light and a local music teacher offered her services at the keyboard. The day—or was it night—was saved! Bravo for local music teachers who are brave (and competent) enough to rise to such a challenge!

Speaking of opera—how many opera companies can we, as Americans, boast of? We have the Metropolitan in New York, for a certain number of weeks, and off-and-on a Chicago company with an abbreviated season, the San Francisco organization claiming thirteeen years' existence with an annual autumn season, and the San Carlo forces, which still astound the pessimists themselves. Then here and there other groups, some blooming this year but dropping out of sight next; all in all we could not say justifiably that the entire country had a dozen companies, functioning regularly, could we? But in Germany there are between forty and fifty opera houses playing ten months a year, besides half a dozen traveling companies, the personnel of all groups being at least 98 per cent German or Austrian citizens! Maybe Mr. Tibbett is right—maybe we have too long a way to go ever to be really "opera-minded" in a big, wholesome Teutonic fashion, although Fortune Gallo is ready to go to bat any time over the question. And now Lauritz Melchior comes to the front to laud the American interest in opera. "The public is showing great enthusiasm," he said in a recent interview to MUSICAL COURIER. "The ticket sales are said to be greater than at any time in the last ten years . . . and what to me is more significant is the cordiality of the audiences this year . . . besides we should all sing hosannas because of the good feeling which exists among the individual members of the company", meaning the Metropolitan artists, of course.

One cannot mention the Met these days without the subject of the claque bobbing right up in one's face. Undoubtedly, it all started with an editorial in the World-Telegram following an interview with Edward Johnson. "The claque

—quaint institution of ancient rootage—has gone from the Metropolitan Opera this season by official ukase. And who will weep? Singers great and not so great employed the members of this horny-handed, brass-lunged regiment who, strategically stationed throughout the great house raised the roof at the precisely appropriate moment. The claquers stood behind the side seats, sometimes with hats on, often glum as gunmen, violent as boiler makers, stirring over and over gales of cheering when the average auditor yearned for the storm to settle. . . . Quaint, yes. But false and obnoxious racketeering." "Mr. Johnson declares positively that the mercenary palm-pounders are exiled from the opera house . . . . It is hoped that he has permanently shown the horny-handed ones the door; or better still, given them the boot", adds MUSICAL AMERICA, only to append in their very next column that the day following at a performance of CARMEN the claque was still there, acting as unashamedly and reverberatingly as ever, even giving their starting and stopping signals so plainly that those nearby could see them. "Oh, well", says ARIA, a new magazine recently launched in the Grand Opera Artists' Association, "as long as the 'star' system persists, so long will there be a claque of one sort or another. As long as the ensemble system does not become the rule of the operatic management, as long as opera continues to be given in foreign tongues, incomprehensible to the American opera-goers, so long will a claque of some kind be resorted to."

Next in chit-chat to the subject of the claque comes criticism of Rosa Ponselle in her debut as CARMEN. They say every opera artist of the feminine sex wishes some day to sing Carmen—don't we all remember the furore of Farrar's CARMEN, the realism of her acting, which so enfuriated Caruso, who was singing Don Jose, that he exclaimed aloud so that all could hear after la Geraldine had slapped him smartly across the cheek, "Madame, this is not the movies!" and refused ever to appear with Farrar in the role subsequently? (He did, however!) Well, here comes Ponselle with a great list of notable creations to her credit essaying CARMEN in a manner which caused one New York paper to say that "Although Ponselle had studied the role with French authorities in France last summer and with greatly admired interpreters in New York, she had failed to study the role intensely enough with the greatest of French authorities on the subject, namely, Georges Bizet!" And that although she was very attractive in the first act, showed herself a "corking good dancer" in the second, she costumed herself in the last act to look just like the Toreador himself, rigged out in black velvet with gold braid trimmings and "gold everything, everywhere", instead of being in the supposedly-traditional Spanish costume. And above all else she took her own liberties with tempo and measure-beats, besides singing all low notes in a heavy chest quality deplored by every teacher of good singing. In spite of all these discrepancies the audience ate it up! Said Mephisto in MUSICAL AMERICA, "The amount of applause would have given Leopold Stokowski, president of the Anti-Applause League, a stiff pain." There was a reversal of critical

opinion, however, after the second performance when Miss Ponselle was credited with doing better vocal work and sticking to one-two-three in better form.

Speaking of opera deficits—or had we neglected to do so?—the Chicago city forces, after a good deal of animated publicity, settled down to acknowledging themselves minus $40,000 but decided, nevertheless, to re-engage Paul Longone next season as general manager. And in San Francisco the deficit was $25,000—not bad at all, considering the many extra rehearsals required by Conductor Bodanzky for the production of the Wagnerian RING series, which made musical history for our opera-loving city on the west coast. And did we mention how nice it is to see the American singers coming to the front? All they ever needed was a chance. A whole list of Metropolitan debuts, Hilda Burke, all-American trained, among the foremost. When our consciousness rises high enough to honor our own language sufficiently to give us opera in English, then a greater part of the long distance between DEBIT and CREDIT in opera will have been reached. Suzanne Fisher, Charles Kullman, Chase Baromeo, Charlotte Symons, Helen Oelheim, Julius Huehn and Josephine Antoine, all Americans, sang difficult and important parts and acquitted themselves most favorably in recent Metropolitan debuts, while that lucky young man, Joseph Bentonelli, went skyrocketing to fame on a day's notice. His try-out for Manager Johnson was hardly cold on the air until his chance came. Happening to drop into Mr. Johnson's office at just the moment when a telephone message came to the effect that Richard Crooks could not sing Des Grieux in Manon next day, was the luckiest thing young Joseph ever did. The managerial eye fell upon him, the question was projected (aided by the fact that the only other Des Grieux on the Met forces, Charles Hackett, was out of town) and the answer "yes" trembled forth from the new tenor's amazed lips. The next night he was the idol of the hour. Of course, the essential ingredient to such possible success is preparedness. Just suppose Mr. Bentonelli could not have truthfully answered "yes" when put on the spot!

Mayor La Guardia of New York is bold enough to say he hopes that soon the Metropolitan Opera Company will have the opportunity "to present music in a modern opera house"; to invite such opportunity he launched his plans before the Municipal Art Committee recently. Said plans are on a large scale and will be presented to the state legislature for authorization; the spacious auditorium planned for concerts and opera will also allow space for exhibitions of painting and sculpture; funds for the project will be raised through a tax (where have we heard the word before?) of five cents on every hundred dollars of real estate taxes paid to the city. The High School of Art and Music, another of the art-loving mayor's pet projects, is nearing completion and will open its doors in February under the direction of our worthy friend and favorite, Dr. Walter Damrosch.

England and Mozart were the only words uttered musically by Sir Thomas Beecham when he ascended the podium to conduct the New York Philharmonic concerts early in January. He was extremely popular, probably because of his complete immersion in the art of conducting, which has reached such heights that one forgets the man for the glory of his interpretations. His well-known meticulousness in phrasing makes him the ideal Mozart exponent, and his choice of English compositions (the only works offered besides Mozart) was such a happy one that England could not help going up ten points in our estimation at once. Vaughan Williams, Dame Ethel Smyth, Gustav Holst, Arnold Bax, William Walton, Elgar and Delius were all represented.

Over in Philadelphia the natives are all of a dither because their idol, Leopold Stokowski, will not accept a three-year renewal of his already long-spun-out contract of twenty-three years with their beloved orchestra, his very handiwork. Behind closed doors of scientific laboratories the handsome conductor fain would hie and hide—intent upon new discoveries of the laws of sound. One can almost hear him say, "At last, I know a place where the unpleasant echoes of applause will not reach my tortured ears!" Or perhaps, therein, a normal man's "return to normal" will be effected, and when he emerges it will be to welcome the plaudits of spontaneous hand-clapping, something most of us just love to hear! In the meantime, Eugene Ormandy, conductor of the Minneapolis forces for the past four years, happily set his seal and signature to the contract and will move with his wares and chattels and his very capable manager, Mrs. Carlysle Scott, from the blizzards of Minnesota to the staid Quaker environs. Minneapolis will miss him—he has been something of an idol there, too, just as Stokowski has been in "Philly".

Montreal finds itself in a pretty predicament—two orchestras and half an audience! L'Association des Concerts Symphonique de Montreal, or "The French Orchestra", as it is more commonly called, is under the able musical direction of that up-and-coming American, Wilfred Pelletier of the Metropolitan, who, by a happy arrangement of mere details, expects to build up a big following this season. Profiting by the mistakes of the Montreal Orchestra, led by Professor Douglas Clarke of the music faculty of McGill University, whose really splendid concerts for the past five years have been played to half-empty houses (the cause for which may be partially laid to the fact that the only hour available for the use of His Majesty's Theatre was at the precise moment when the New York Philharmonic was coming in over the air), the "French Orchestra" has engaged a hall in the center of the French district (Montreal is 65 per cent French) with perfect acoustics and a seating capacity of 1800. The result is a predicted sellout of their series!

While orchestras all over the world, more or less, saw fit to honor the great Jean Sibelius for the fact he has reached the age of seventy, the Boston People's Symphony (Fabien Sevitzky) decided their "grand old gentleman" was Arthur

Foote, age eighty-two! An American composer, who is entirely American-trained, Mr. Foote's alert mind belies his actual age and he was fittingly honored by the "home folks" who have shared his glory and friendship these many decades. The orchestra played an Air in G, String Quartet in E and Four Pieces after Omar Khayyam; Isabel French, soprano, sang a group of Mr. Foote's songs with orchestral accompaniment. The Boston Symphony, under Serge Koussevitzky, brought out at almost the same date the new Symphony of Albert Roussel, a work which was said to radiate "high spirits and buoyant charm." Speaking of new works having premieres, it was Otto Klemperer conducting the New York Philharmonic, who gave the American first hearing of the Shostakovich piano concerto, with Eugene List, young American pianist extraordinary, as soloist. Leon Barzin, not to be outdone by the great Philharmonic, led the National Orchestra in the Shostakovich ballet suite, The Bolt, another clever if not too profound group of compositions by the very young Russian who seems to have the musical world by the ears.

"A tack-hammer in each hand," said Mrs. H. H. A. Beach at the recent Music Teachers' National Convention in Philadelphia, "properly manipulated, would produce exactly the same effect in regard to tone-quality, as the Gatling-gun tone produced by so many exponents of the percussion-method of piano-playing today. Indeed," further declared Mrs. Beach, herself so noble and exquisite an artist, "entire programs are so well-percussed with both hands from one end of the keyboard to the other that I doubt if the old hammer-clavier could have withstood the percussed concussion. I am about to place before you a 'plea for mercy' toward fingers. Those who were fortunate enough to hear Gabrilowitsch last winter in his monumental series of concerto concerts will never forget his playing of the Chopin and Beethoven slow movements. Could beauty of tone be carried further? I still have faith to believe that the weeds of eccentricity will fall by the wayside, leaving flowers of beauty to persist as they have always done. Is it not still worth while to try with all our might for the attainment of real beauty of tone, with our bare hands?"

Chicago Welcomes Novelties on Programs by Symphony under Stock, reads a headline; the novelty being G. Francesco's Malipiero's Symphony, The Four Seasons, music which is called "happy and gay, with little thought of ulterior motive or hidden meaning." And the Philadelphia Orchestra gave a "first" performance of the Poulenc Concerto in D minor for two pianos and orchestra, a composition "not weighty, either musically or emotionally, yet definitely interesting and entertaining." The two soloists who gave it a splendid rendition were Jeanne Behrend and Alexander Kelberine. American recognition for foreign composers—ah, well, it does count, after all! How about a little European recognition of our scholarly and worthy American composers?

It would be unfair to say American composers are not given a hearing in their own land, even though those hearings are not as widespread nor as fre-

quent as it is hoped they will become. The National Association of Composers and Conductors has announced a series of five "intimate" musicales for the purpose of presenting "first" performances of new works by composer-members. The Society for the Publication of American Music has just brought out Frederick Jacobi's second String Quartette, a work dedicated to and played by the Pro Arte Quartette at Mills College, California. And the Chicago Symphony gave its own Chicagoan, Rossetter G. Cole, a wonderful premiere of a suite from The Maypole Lovers, an opera which is said to be "meatier than most"—whatever that means!

Antonia Brico at the head of the New York Women's Symphony, whose work is gaining annually in authority and enthusiasm, presented John Powell, American composer-pianist, in his Negro Rhapsody; while Dr. Howard Hanson, director of the Eastman School of Music, conducted the Rochester Philharmonic in the thirty-ninth program of his American Composers' Series, with works by John Knowles Paine, Frederick Woltmann, Vittorio Giannini, Gardner Read and Harold Loeffler; and Paul Stassevitch in the January concert of the League of Composers' series featured Roger Sessions' orchestral suite, The Black Maskers.

Exchanges
Chit Chat . . . Gleanings

Paris—"Under the new law of the land, no operatic institution may engage more than 2 per cent of its ensemble from foreign countries." (Aria)

Berlin—"No foreigner can join a German singer's union. Foreigners may appear in German opera as guests only and may not become permanent members of the institution." (Aria)

Rome—"No foreigner may belong to the National Federation of Fascists' Organization for Singers." (Aria)

What sounds stranger than this when we think of the original, wholly American title: "La Fille du Far-West?" (Musical America)

"The height of tolerance is Major Bowes' 'all right' to the nineteen-year-old soprano who has just murdered Puccini." (Atlanta Constitution)

"In the game of life PUSH and PULL are a hard pair to beat." (Musical Leader)

"Jazz", in the opinion of Frank Tours, orchestra leader, "will continue to make up 80 per cent of the musical fare in 1936. . . . 'Hot' tunes will keep their hold on the public's musical taste." (Musical Leader)

"The story is going 'round and round' that Lawrence Tibbett is being boomed for a place in the President's cabinet—as Secretary of National Arts." (Musical Leader)

Ramon Novarro is supposed to have left Budapest in anything but a friendly Christmas mood. A local manager, who had engaged handsome Ramon for an act in a local theatre and then failed to pay the money due, replied in the suit brought by Novarro that because he (Novarro) had sung in several bar rooms, free of charge, his act had lost value for the stage! Moral: "Give nothing for nothing."

Pianos on the Up-Grade, say the manufacturers, who boast a thirty-three-and-one-third per cent increase of business in their sales' records, the same still going up-and-up!

Hollywood in a new role: Opening the Third National Piano-Playing Tournament in January, which will continue until June. Major cities from San Diego to Boston, fifty in all, will be clearing houses for the contest designed to intrigue something like 5,000 contestants, all under the sponsorship of the National Guild of Piano Teachers, founded and directed by Irl Allison of Hollywood.

"I can't understand," said Horowitz in an interview recently to a Norwegian newspaper, "that people do not tire of all these old programs which are always alike. The pianists have plenty to choose from. Do you know that Haydn has written thirty-six sonatas that are never played at a concert? Piano literature is enormous and contains many beautiful things which are never played in concert."

PURELY PERSONAL

By Edward Harris

FREQUENTLY I hear musicians complain of their sad financial fate. A musical education is costly, they claim, and the musician's income does not represent a fair return on his investment.

Far be it from me to suggest that the average musician's income is as high as one would like it to be. But, considered purely in the terms of the capital outlay involved, it does not seem wholly inadequate.

Let us consider an hypothetical musician of 25 years ago.

In 1907, he first began the study of piano with a moderately inexpensive teacher. He studied 46 weeks a year for three years, paying $2.50 a lesson, or a total of 138 lessons for which he spent $345. He then went to a more advanced instructor for four years, taking 184 lessons at $10 a lesson, or a total of $1840. He studied theory for three years, taking 138 lessons at $3.00 each, or a total of $414. He went to Europe, studying with one of the European masters for 40 weeks a year for two years, taking 80 lessons at $25 each, or a total of $2000. He spent $2000 a year on living expenses, or a sum of $4000. Altogether, he spent $8599 (if my adding machine is correct), plus additional sums for buying music and his fare to and from Europe. In any case he spent less than $10,000.

He was then presumably ready for business.

We will assume that he decided to return to his native city and set up as a general pianist and teacher.

In less than five years' time, he had built up a class that averaged 15 pupils a week at $7.50 a lesson, and with occasional concert appearances and other small tid-bits made an annual income on a 40-week season of about $5000. (Remember, he was not a failure. Neither was he an exceptional success.)

The income on a $10,000 investment at conservative rates in normal times would be at the most, $600. Yet this pianist on his investment of that sum plus his talent, intelligence and energy averaged five times as much!

Today the musician has fallen upon evil times. But the whole of mankind has fallen upon evil times. Everything considered, up to the present the musician has not been treated so badly, financially. —*Musical West.*

WOMEN'S FRATERNITIES? MY DEARS!

By James A. Stinchcomb, Ohio Wesleyan '18,
Associate Professor of Latin at the University of Pittsburgh

THE oldest question in my philological repertoire is still unanswered. Why do members of sororities insist upon calling their organizations "fraternities"?

This inept usage puzzled me as a youngling, amused me as a sophomore, perplexed me as a youth, and annoys me to this day.

I have asked this question of every national sorority executive I have ever talked to and I suspect that I am called a nuisance in the minds of a few lady philological experts for asking it too often.

A sheaf of irrelevancies has been the penalty for my inquisitiveness.

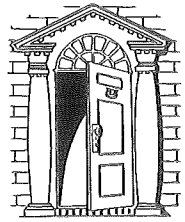
My query has been frowned at, laughed at, shrugged at, and smiled at—treated, in brief, like a little girl's untimely interrogation about the genuineness of a caller's diamonds or her little brother's innocent pathological indiscretions.

Classical Latin shows no word *sororitas,* it is true, just as it had no occasion to use *fraternitas* in the sense of our word. Brotherly love and brotherly acts the Romans—like the Greeks—knew and lauded. But the college fraternity is distinctively modern and distinctively American. Its name comes from a Latin abstract noun which, in the best period, never referred to an organization. Latin characteristically used the plural of the concrete noun (*fratres*) to name its Brotherhoods.

In the development of monasticism a few bodies of Christian devotees grew up in imitation of the Orders. These were called by the Latin name *sororitates.* As it is from the Latin of this period that the modern languages draw most of their derivatives, our English word sorority has a linguistic ancestry as honorable as fraternity.

It is not, however, classical pedigree which makes a word honest English, nor is it legislative protocol or juridical finicality. That status comes from usage and in response to need. Sorority has been widely and definitely used, as a glance into the Unabridged shows. And I, at least, need the word. I should blush to ask any of a thousand young women students I know whether she were living in a *fraternity* house! —*The Phi Gamma Delta.*

NATIONAL CLUB HOUSE



NATIONAL CLUB NOTES

GREETINGS from ice-bound New York where we are shivering in sub-zero temperatures!

Our musical tea on December 15 was the occasion for an enjoyable program of piano and voice numbers presented by Lucretia Russell, pupil of Clarence Adler, and Dorothea Torbeson, a Juilliard student under Florence Page Kimball. Clarice Sloan was at the piano for Dorothea.

At the January tea an all-Grieg program was given by our Norwegian contralto, Ellen Reep. Ellen, her accompanist, and Ruth Bjornstad, who read translations and explanations of the songs, were in authentic Norwegian costumes, which added color and attractiveness to the program. Ellen's artistic performance was enjoyed by about 75 guests.

On Christmas morning we all gathered around our huge Christmas tree for a waffle breakfast and exchange of gifts, as well as birthday cakes to celebrate the January birthdays. Our Christmas mail brought a nice check from the St. Louis Alumnæ Club and many greetings from National Officers and friends for which we thank you.

Lucille Millard has left for a trip to Florida, followed by an indefinite stay in Washington, D. C. Ruth Graham has taken the position of Minister of Music at the First Congregational Church, Great Barrington, Massachusetts. New residents at the Club are Ruth Bjornstad, Pi; Gladys Shafer, Phi; Betty Martin and Florence Bergh Wilson, Tau. Vera Ross and Edith Athey, from the Washington Club, made flying trips to New York during the holidays.

We are all busy and happy and enjoying the wonderful array of concerts and opera in New York at this time of year. Happy New Year to all!

COMING TO CONVENTION?

In Memoriam

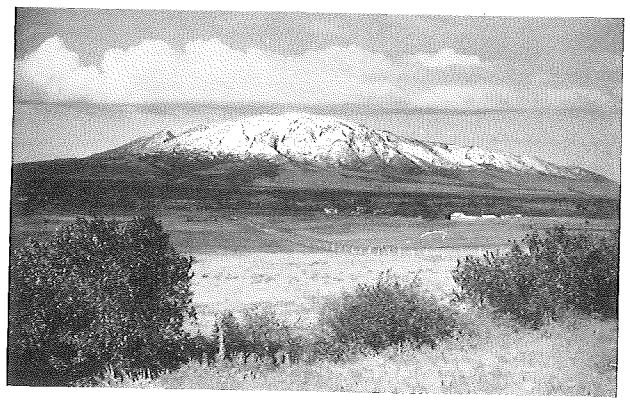
HILDA C. WIDEN, director of the Texas School of Fine Arts in Austin, Texas, died January 18 following an accident, the car in which she was riding from Austin to Waco having skidded on the icy pavement and overturned.

HILDA C. WIDEN

Hilda was a charter member of Mu Theta when the chapter was organized in the University of Texas; afterwards she became a member of the Austin Alumnæ Club. She was organist at All Saints' Chapel, and voice teacher at the Texas School for the Blind. Mu Phis will remember that Hilda was a delegate from Mu Theta Chapter to the Mu Phi Epsilon Convention in Minneapolis. She was a charming young woman and an excellent musician; she will be greatly missed from church and musical circles in Austin.

Our heartfelt sympathy is extended to her relatives and friends.

WILLIE S. HORNE.



SHEEP MOUNTAIN, WYOMING
Another beautiful scene, Overland Route

CHAPTER AND CLUB LETTERS

BETA
New England Conservatory of Music
Boston, Massachusetts

BETA starts off the new year with a brand new president. Vera White, who was also our president from 1933-34, served us again this year until, we're sorry to say, illness made it necessary for her to resign. We will miss her characteristic charming efficiency, but we know Esther Pope, who was historian last year, will be a very fine Beta president, too.

Next Monday night, February 3, marks the first initiation of the year. Two very promising members-elect will come into Beta fold. Following the ceremony we will go on to Ruth Austin's for a "coming-in" party—which should be very pleasant, according to precedent.

February 27 we are planning quite an elaborate silver tea at which we will present a musicale. Patronesses, faculty and alumnæ will receive special invitations, and the rest of the school by general invitation. We're hoping for a large gathering.

Then soon after that we're going to repeat an affair that met with success several years ago. We're asking everyone to plan on leaving their lunch baskets at home that day, and to buy buffet luncheons from Mu Phi, probably to be served in the reception room of the Conservatory. Don't you think that's a good idea?

Well, I must be off since it is examination time here. See you in April!

DOROTHY RODGER.

GAMMA
University of Michigan
Ann Arbor, Michigan

GAMMA Chapter held its December musicale at "The Meadows," the lovely home of Mrs. H. B. Earhart. At this time Ruby Peinert, cellist; Thelma Lewis, soprano, and Margaret Kimball, pianist, presented a program devoted entirely to early Italian composers. Ruby was accompanied by Mayme Worley and Thelma by Laura Whelan. The chairman of the program, Mary Kollhaas, gave us her usual witty and interesting preferatory explanations.

We were very sorry indeed to miss hearing Madame Scott in The Messiah, and to forego the pleasure of meeting her at a reception planned after the concert, but we will hope to know her at some other time.

On Tuesday evening, January 21, an informal musical was held at Florence Small's. Mary Louise Stevens, pianist, and Anne Farquhar, pianist, presented the program, which was in charge of Emily Phillips. Anne, accompanied by Margaret Kimball, also played a cello group.

We are looking forward to the graduation recital of Frances Dell, pianist, who appears Tuesday evening, January 28.

ANNE FARQUHAR.

DELTA
Detroit Conservatory of Music
Detroit, Michigan

A HAPPY New Year to you, dear Sisters, and we would like to squeeze in the same wish for ourselves. Happy New Year means more to us than just the passing of

1935, it means another beginning of "new" years for Delta Chapter of Mu Phi Epsilon! After having been out of circulation for some time you may rest assured that the new inspiration, which the recently re-organized chapter is experiencing, means a great deal to all of us.

While Delta Chapter is at present small in numbers, we are big in our determination to go on! It took the presence of Bertha King, Ava Case and Dorothy Paton, along with other gracious Mu Phis attending installation of Phi Kappa Chapter, to awaken us to our real need of this beautiful sisterhood.

December 4, Helen Lehman, Lillian Crothers, Alice Polkinghorn and Lila Challis, active Deltas who have been "standing by", met with Jessie Woolfenden, Ruth Castor Dayer, Doris Blake, Florence Smith and ye historian, all of us alumnæ for some time. With renewed enthusiasm each one pledged support to re-organizing an active Delta Chapter.

December 18 found us with newly-elected officers attending a Christmas Party with Jessie Woolfenden and Ruth Dayer as hostesses. We had a Christmas tree an' everything! Ruth played two groups of piano numbers and Betty Lamborn Roberts sang two groups of songs. We had a few invited guests and everyone joined in singing carols for sheer delight. Included in the refreshment hour was a large plate of Ruth Dayer's own Christmas cake which was *ambrosial!* Ruth, by the way, is our new president.

January 4, Florence Smith's daughter, Shirley, was married; on January 15 we had a supper party at Florence's home and viewed all the lovely wedding gifts. Phoebe Leverenz, president of Detroit Alumnæ Club, and Paula Kloster honored us with their presence and assisted in the annual inspection. Believe it or not, we came out with a 99½ score.

Betty Lamborn Roberts.

EPSILON
Toledo Conservatory of Music
Toledo, Ohio

EPSILON'S Christmas party at the home of Rhea Dun was a truly delightful event. Rhea and her committee, Lillian Paquette, and Cecile Vashaw, went into a huddle with Santa Claus; results: a fireplace hung with fruit-nut-and-candy-filled stockings for favors, a Christmas tree laden with small prizes from which the winner of each game of bridge selected her reward, and a delicious buffet supper, beautifully served at a table decorated in blue and silver. A gift exchange made the evening complete.

Estelle Moll entertained at a shower given for Helen Baumgardner Usher, whose marriage was reported in our last letter. Helen and her husband have opened a new music store, an attractive little shop called The Music Box. We wish them success in their venture.

Dorothy Shadle Gallagher has named her baby, born November 21, Francis Anthony.

The second of our formal monthly concerts was given by Estelle Moll and Dorothy Bell, pianists; Lois Bacon, soprano, and the Schumann trio: Cecile Vashaw, violin; Ruth Earhart, cello, and Marana Baker, piano. Program notes were given by Lillian Paquette.

At the Sunday afternoon concerts given each week at the Museum of Art, Epsilon has been represented by the following artists: Helen Lease Sloan, soprano, with Marana Baker as accompanist; Dorothy Diller and Virginia Damm, duo-pianists; the Pro-Arte Trio, Patricia Souren, violin; Lucile Dodge More, piano, and Elizabeth Walker, cello; and the Schumann Trio.

A very charming Evening of Music in the manner of the 16th and 17th centuries was given by the Organists' Guild, with several Mu Phis in the program. The program featured The Portativ, a small modern organ in the style of the old masters. Walter Holtkamp, Cleveland organ builder, is its creator. Mr. Holtkamp, who was a guest of the Guild, was so pleased with Mary Van Doren's performance that he requested her to repeat one of her numbers. The Mu Phi quintet was well received also. Florence Fisher Miller and Cecile Vashaw, violins; Mathilde Burns, viola; Ruth Earhart, cello, and Marana Baker, piano, comprise the quintet.

Toledo Conservatory has moved to very attractive quarters. We are very pleased with our new chapter room there. At the formal reception and program given by the school, faculty members and graduate students performed.

Wilma Throm.

ZETA
Depauw University
Greencastle, Indiana

ZETA Chapter is getting along fine, in spite of the sub-zero weather, but we can't help wishing that it would get warmer.

At our November social meeting, anticipated in the last letter, Ilse Woessner, German exchange student from Stuttgart and a leader in the German Youth Movement, told us all about the revival of German folk-songs and singing among the German people. She not only compared and contrasted the songs of the various localities, but actually sang them for us. Her discussion was fascinating.

Of course, we couldn't let the Christmas season go by without doing something about it so we had a formal Christmas dinner, complete with a Christmas tree and funny presents. We also went carolling with Phi Mu Alpha. The next night the entire student body carolled around a huge outdoor Christmas tree at the home of our president. Mu Phi led the singing.

Early in February we are going to give a tea for all the freshman women in Music School.

We have decided to sponsor an Inter-Sorority Sing in May. An elaborate set of rules has been drawn up, and we are trying to decide what to have for a prize.

Final exams for the first semester are upon us now, but we are looking forward to a buffet supper in February at the home of Mrs. Frank Donner, one of our patronesses.

Virginia Hyneman.

THETA
Kroeger School of Music
St. Louis, Missouri

HAPPY New Year to all.

Theta feels that we are on the way to a happy and successful year. Our attendance at all meetings and programs has been excellent.

After our business meeting on December 4 we enjoyed a beautiful program arranged by Erma Welch and Marie Burke. Our guest artist was Eleanor Bayles. At this same meeting we brought money, toys and gifts for our Christmas baskets, which were given to many needy families. A large group of Mu Phi singers, accompanied by a violin, cello and piano, sang carols at the tea room of one of our large department stores.

December 30, Genevieve Landry and Eva Wark arranged a Christmas party at Lucile Hammil's home. A wonderful time was had playing games and exchanging our usual ten-cent gifts.

Wedding bells rang on December 27 for two of our girls. Louise Evers and Mr. Arnold Zopf marched down the aisle to the strains of Lohengrin's Wedding March at a beautiful church wedding. Louise and Arnold are now living in Burlington, Iowa. That same evening Vivian Evans became the bride of Henry Rush. They spent their honeymoon in New Orleans and now have returned to their new home in this city.

A Morning in a Book Shop, directed by Lillian Harlan, was enjoyed on January 8. Mrs. Godwin was our guest speaker and gave us a glimpse of about a dozen new books.

January 20, we had one of our delightful suppers and evening meetings at Viola Rietter's home, which was arranged by Cecil Coombs and Dorothy Miller. A program of Russian music was given by Concordia Bode, Mary Robinson, Lila Cantor, Erma Welch and Louise Mann. Cecil Coombs read an interesting paper on the music of Soviet Russia. Margaret Allen was our guest artist.

Katherine Cowan.

IOTA ALPHA
Chicago Musical College
Chicago, Illinois

OUR Christmas musicale for the benefit of the Scholarship Fund was held at the home of Marion Jaffray on Wednesday evening, December 18. Ruth Newbell was the

pianist, Maude-Key Shelton the soprano, Dorothy Ellen Ford the dramatic artist. We had been anticipating a group by a string trio (with Elva Gamble as soprano soloist) but due to a last-hour illness the trio was unable to play. Our disappointment was more that compensated by our most talented and willing president, Linda Sool, who inserted several Spanish numbers, and played them in a striking and becoming Spanish gown.

Ethel Swindelle gave a concert before the Mendelssohn Club of Sterling, Illinois, last November and more recently appeared before the Musicians' Club of Women and the Lakeview Musical Society's Organ Recital in Evanston as assisting artist.

Marian Jaffray played recently in duo-piano recitals at the Villa Park Woman's Club and the D.V.M. Medical Convention at the Palmer House.

Patricia Hellweg sang at two festive occasions during the holidays, one being the New Year's Day Open House at the Chicago Women's Club, the other a debut.

Ada Belle Files sang The Messiah in Rock Island, Illinois, last December, and lately she has appeared as soloist at a band concert in Chesterton Indiana, and at the State Teachers' College in Terre Haute, Indiana. On February 11 she will give a costume concert in Fort Scott, Kansas. Ada Belle has not forgotten Chicago and environs, however. Last November she sang for the Linderwood Club at the Palmer House, and at the Second Presbyterian Church Woman's Union in Evanston.

The January Musicale was presented at the home of one of our charming patronesses, Mrs. Bradley Downing on January 22. Fredericka Gerhardt Downing and Patricia Hellweg sang; Grace Sciberling, Marietta Gihle and Lillian Pringle composed the instrumental trio, and Phyllis Fergus gave readings to her own musical arrangements, Margaret Farr at the piano and Linda Sool assisting with her violin. Marian Jaffray and Margaret Farr were the accompanists for the occasion.

PATRICIA HELLWEG.

KAPPA
Arthur Jordan Conservatory
Indianapolis, Indiana

KAPPA will present its Ten-Piano Ensemble in formal concert February 21 for the benefit of its scholarship fund. Mary Kapp, Mildred Allen, Ramona Wilson, Helen Sommers, Frances Wishard, Lucille Wagner, Ernestine Fleming, Myla Luessow, Mable Pruitt and Mary Gottman will play this year. This will be the ensemble's third appearance. The former recitals, both held in 1932, were such a tremendous success that we expect big things of this one. We had our second rehearsal last night. Mr. Bonar Cramer, widely known pianist, is directing the group and arranging all of the music. Sara Elizabeth Miller and Mr. Cramer will play the Arensky Suite for two pianos. Elma Igelman, lyric soprano and a member of Pi Kappa Lambda, will assist us.

Violet Albers, one of our outstanding violinists, played in a two-violin recital here December 27. It was the first recital of its kind to be presented in Indianapolis and was very enjoyable. In January Violet played a recital at the Cincinnati Conservatory of Music, where she is a pupil of Stefan Sopkin. Ramona Wilson was the accompanist both times.

Mary Zimmerly entertained the chapter last Wednesday night at a Mendelssohn, Schubert, Chopin and Schumann program.

Marguerite Billo and Myla Herrmann Luessow are to give benefit bridges to replenish our empty chapter pocketbook.

MARY GOTTMAN.

NU
University of Oregon
Eugene, Oregon

THE winter season has been an active one for the Mu Phis at the University of Oregon. The first social event was a formal reception at the Osburn Hotel for the patronesses, with the five new members of that group as honor guests.

Early in December, Dorothy Howell and Doris Peterson were initiated at the home of Dee Sigwart. Initiation in Dee's attractive home followed by tempting refreshments, seems to have become a tradition in the past two years and something to which we all look forward.

Saveli Walevitch, singer and interpreter of Russian folk songs, was presented by Mu Phi, Phi Mu Alpha, and Phi Beta jointly at the Music Building, January 13. Although the concert was an hour behind schedule, the audience waited. Oregon is noted for rainfall, but on this occasion more than the usual amount came down, and flooded roads caused the delay in the arrival of Mr. Walevitch.

E. Power Biggs, English-American concert organist, will be presented by the active chapter on February 20, for the benefit of the convention fund. A large audience is anticipated, as the people of Eugene have shown a decided preference for organ music in the past.

Only those of you who have heard Jane Thatcher play know what a real treat it was for us to be invited to her home for coffee and a social evening recently. I might also add that Sister Jane pleases the eye as well as the ear when she plays; she is petite, blond, and graceful in every movement she makes at the piano.

BARBARA EVELYN HOLLIS.

XI
University of Kansas
Lawrence, Kansas

THE Mu Phi Epsilon Vespers' program, December 8, was given before one of the largest Vesper audiences of the year, and was so much enjoyed that it was broadcast over KFKU, the University station, the following week.

Irma Tholen, accompanied by Ruth Orcutt, played a group of violin numbers at the Kansas City (Missouri) Music Club December 2. Both are members of the club and both are active Mu Phis of Xi Chapter.

Chronologically speaking, the next event of importance was the surprise marriage during Christmas vacation of our recording secretary, Augusta Helen Mueller. If she makes as good a wife as she has musician and secretary, no man could complain! We certainly miss her.

And more best wishes for happiness are in order! January 17 we gave a personal shower for Henrietta Bates, our vice president, who is getting married January 31—almost as soon as she has finished the last finals for her B.M.E. degree.

Because of the above complications we have just elected Carolyn Bailey and Elaine Frutchey, two of our prominent Junior Mu Phis, as vice president and secretary, respectively.

January 22, Xi Chapter gave its annual program for the Lawrence Music Club. We felt unusually honored as Mrs. Jaccard, president of the Kansas Federation of Music Clubs, was guest of honor. The program, made up of string ensembles, a vocal quartet, and piano solos, was presented to a very appreciative audience.

ELIZABETH BROWN.

SIGMA
Northwestern University School of Music
Evanston, Illinois

THE members of Sigma Chapter, with the members of all the other Chicago chapters, and the Chicago Alumnæ Club, are busily scurrying around these days selling tickets for the Alexander Brailowsky Concert, which they are sponsoring at Orchestra Hall, February 2. We not only want the recital to be a tremendous success but the house a complete "sellout" so we're all giving much time and energy to a noble cause. The concert is for the benefit of the Mu Phi School of Music at Gad's Hall Center and for the Woman's Symphony Orchestra of Chicago.

Sigma has most gladly welcomed Martha Williams and Fanny Keller back into the fold. Both are hard at work at Northwestern University School of Music, and expect to receive their degrees of Master of Music this coming June.

Another of Sigma's members, Elizabeth Dill, is completing her work for her Master's Degree this February, and has a position awaiting her at the Southern Illinois Teachers' College at Carbondale, Illinois.

Ann O'Rourke is now a member of the Woman's Symphony Orchestra and is also one of its enthusiastic and loyal boosters.

Marjorie Gallagher Kenney neglected to bring back with her a sample of that lovely balmy weather that she basked in for the past three weeks in Florida and Bermuda. We were all wishing we could stow away in the back of the Kenney's lovely new car and absorb some of that warm sunshine with them. A pleasant thought, with the mercury registering 10 below zero at present!

We all enjoyed a really delightful program and most congenial party in December at the home of Florence Holmes, an alumna of Sigma. Fanny Keller played some Chopin and Grace Parmele sang two groups of lovely songs.

One of our open programs was also held in December at Music Hall of Northwestern University. The two-piano team of Avanelle Jackson and Clara Reichardt opened the program with Rachmaninoff's Second Suite for two pianos, followed by violin selections played by a guest artist from the Music School. Elizabeth Wilcox then sang a group of Christmas songs by Peter Cornelius, and Elizabeth Dill concluded the program with the last two movements of the Mendelssohn D minor concerto.

CLARA REICHARDT.

TAU
University of Washington
Seattle, Washington

IN order to help raise money for the convention this summer, our Mu Phis forsook their scales and arpeggios one evening in November to skate at the Playland roller skating rink. Twenty-five boys and girls had a joyous time at the skating party. January 6, at Ruth Krieger's home, we initiated Margaret Evans and Ramona Rockway, pianists. Adele Ratcliffe of the Alumnæ Club honored us with her presence.

Three of our members, Janet Adams, president; Josephine Goodner, vice president, and Harriet Ferch, former president, were initiated in October into Pi Lambda Theta, national educational honorary.

Betty Martin of this summer's graduating class is in New York this winter for further voice study. Betty had an audition with Mary Garden and Percy Stevens. She plans to sing in light opera.

Margaret Evans, Beatrice Kauffman, Jane Wilson and Helen Coffman are quite the ski enthusiasts. They spent several days of their Christmas vacation skiing at beautiful Mt. Baker and Mt. Rainier. Thus far they are not too crippled to play their instruments.

During the holidays Janet Adams and Josephine Goodner had the pleasure of meeting La Verna E. Kimbrough, our province president. We are now looking forward to Elizabeth's Kidd's visit with us in February.

Since several girls have become inactive we have elected Kathleen Miller, chaplain, to take Helen Haupt's place; Helen Coffman, historian, to take Florence Blade's place, and Michiks Morita, chorister, to take Betty Martin's place.

Ruth Clark, sophomore in music, won the scholarship that we offered this year. Ruth is a flutist. HELEN MARGARET COFFMAN.

CHI
Pennsylvania College of Music
Meadville, Pennsylvania

JANUARY 31, Alma Grayce Miller and Gilbert Heckman are giving a two-piano recital at the College of Music for the benefit of the Scholarship Fund. This is the third concert in as many years which they have given for us. They have always proved highly enjoyable.

This year we have attractive booklets made by Katherine Bates, our chorister, with the complete program for the year. We are studying the lives and works of Bach, Handel and Chopin. We are also having papers on Rhythm and Harmony. Our next program is on Bach. Those taking part are Anne Schreck, Ellen Jane Cutter, Alice Church, Betty Hoffman and Dorothea Kerr. We have our meetings at the homes of the members, serve light refreshments and thoroughly enjoy ourselves.

Betty Hoffman's pupils are appearing in recital January 31.

Alma Grayce Miller is still traveling around the country accompanying Hildegarde Leselle, soprano, and seeing lots of scenery.

A very interesting program of songs and dancing by Esther Sigendall Thomas, recent bride of Albert Thomas, prominent attorney, and Patty Dunn, small daughter of Katherine Bolard Dunn, was given at the home of Helen Minium, recently.

Two Mu Phis, Emma Eiffert, alumna, and Ellen Jane Cutter, active, have been confined to their homes because of broken ankles. Emma slipped in the kitchen, Ellen Jane, on the sidewalk!

We are all thrilled about Convention, even if we can't go. Our president, Iola Cutshell Waterhouse, will be our delegate. It will not be entirely new for her, because she was at Atlantic City two years ago. Even at that, she is looking forward to this Convention with the greatest expectations. It will be her first trip west. DOROTHEA KERR.

PSI
Bucknell University
Lewisburg, Pennsylvania

JUST now our campus is buried under a heavy blanket of lovely snow and the thermometer plays with the zero mark each morn. The cold snap does not stop Mu Phis, however, and much work is being accomplished.

Bucknell is producing the light opera, The Bartered Bride, by Smetana. Ruth Eisley has consented to do the understudy work for the leading soprano part. That part is to be taken by a professional singer, but her voice cannot be any sweeter than our own Ruth's. Inez has an important role in the opera, also. Ruth Hlavaty is coaching the special ballets, and all of us are interested to have it go over well.

Jean Peterson, soprano, and Hazel Jackson, violinist, have become members of Psi, and at the home of Vera MacCreadie they were initiated. Earlier in the evening we were served a fine supper by Vera and Frances Nimkoff.

Ronnie Stillman is working out plans of our Ways and Means Committee to raise money for our Convention fund and under her able management we hope to attain goodly sums to help us.

Before our Campus Club Ronnie Stillman gave a charming talk on Norway. Everyone was captivated by her descriptions of life in that northern country, and the many pieces of handwork she exhibited. All voted it one of the best evenings we have had at our Campus Club.

MELICENT MELROSE.

OMEGA
Drake Conservatory
Des Moines, Iowa

GREETINGS! Omega Chapter is especially jubilant over the increase of our chapter roll. The new initiates are Lois Critchett, Marceille Nickell, Charlotte Parker, Frieda Jones and Margaret Johnson, and we are now able to call ourselves "The Jolly Dozen." One of these new initiates has already received a distinguished honor. Charlotte Parker was elected into Margaret Fuller Club, a women's honorary organization of high distinction.

The Edith Lorand Concert, sponsored by the Omega Chapter, Des Moines Club and Mu Phi patronesses, was indeed most successful. Following the concert a reception for the artists was given at the Hotel Fort Des Moines and we all had the pleasure of meeting them.

We have had several lovely musicals, the first of which was an informal "German Musical," held at the downtown studio of Ruth Flannery in honor of the Freshman girls. The performers were Frieda Jones, Marjorie Hackenberg, Charlotte Parker, Christine Russell, Dorothy Hickok and Doris Hoff. Our second musical was in honor of Elizabeth Kidd, whom it was our honor to entertain for a few days. We enjoyed our visit with her and can't help but realize the inspiration she has given us.

December 23 was a date of great musical importance for all Drake students, when The Messiah was presented over NBC in a coast-to-coast network. Eloise Greenleaf was the soprano soloist, and was greatly commended for her excellent work.

Our latest discovery is the hidden talents of our chapter. Who would have thought a

lovely sextet and instrumental group were there for the asking? At any rate, we are organizing these groups with promises for many future surprises.

FRIEDA JONES.

MU BETA
State College of Washington
Pullman, Washington

WE are particularly elated over having as new sisters in Mu Beta Elizabeth Camp, Irene Homchick, Dorothyann Schuffert, Joy Johnson and Marguerite Quitsland, and have found in them already great help and inspiration. After a long vacation and plenty of rest we are again ready to carry on our work where we left it before the holidays. December 12, we presented a program for the Associated Women Students and were fortunate enough to have the program presented over our college radio station, KWSC. Two piano solos, Waltz, by Friedman-Gartner, and G. Flat Etude, by Chopin, were presented by Elizabeth Camp; Ida Mae Kirtland played the popular violin solo, Jota, by De Falla, and a flute solo, Scherzo Capriccio, by Sabhil, was played by Marian Rusk. Of special interest were the two ensemble groups. The vocal trio composed of Paige Ellis, Frances Miller and Arleen Taylor sang three selections: Take Joy Home With Thee, by Bassett, and Because, by Guy d'Hardelot, and The Big Brown Bear, by Manna Zucca. The String Ensemble, composed of Ida Mae Kirtland, Mary Majery Course, Dorothy Gregg and Marguerite Snavely, played Alfred Pochon's arrangements of The Mill, by Raff, and Serenade, by Haydn.

We have planned to present a series of concerts each month at the Pullman High School and have been looking forward eagerly to a concert this month, which we are sponsoring to be given by Miss A. Little, cellist; Mr. Alfred Boyington, violinist, and Mr. Robert V. Nelson, pianist.

February 22, we are giving a complimentary tea for women students majoring in music as a recognition of their work in this field and as inspiration for greater accomplishments.

MARGUERITE SNAVELY.

MU GAMMA
University of Nebraska
Lincoln, Nebraska

DECEMBER 17, we all got in our cars and rode out to Henrietta Sanderson's home where we had one of the best parties that Santa has ever seen. However, first we had a musical program by the "sisters." Henrietta sang for us, June Goethe played the piano and a string quartet of Eunice Bingham, Betty Zatherstrom, Margaret Baker and Ruth Sibley played some beautiful arrangements of Christmas carols.

After the program Santa left us all a present. Almost all the gifts were funny, the funniest proving to be a great big Mickey Mouse balloon. We had quite a grand time "raising" Mickey, especially after the Christmas delicacies that we had just enjoyed!

We are now looking forward to a musicale to be held at the Governor's Mansion on Friday night, January 31. We shall have the pleasure of having Elizabeth Kidd with us, too, that night.

I mustn't forget to tell you, too, that Marian Munn gave her Senior Recital at the Temple Theatre on the afternoon of January 22. It was an excellent recital and we are particularly proud of Marian!

I saw Violet Vaughn yesterday. Violet, you know, is teaching and is liking it "verra, verra" well, but she said she hoped to tear herself away for our musicale, January 31. We hope so, too! MARGARET LUCAS.

MU DELTA
Kansas City Conservatory of Music
Kansas City, Missouri

MU DELTA announces this month the birth of James Michael, son of Gladys Cranston Sproul and Harold Sproul.

Catharine Hatch and Mary McKee played a two-piano concert December 2 for the Fortnightly Club in St. Joseph. Catharine and Mary have been doing much professional work in the past few months.

Mary Watson is a Mu Delta girl making good in New York. She is using her rare talent for composing and arranging in the organization of Sigmund Romberg.

Florence York Stahl is teaching piano at the Chicago Musical College, where Gretchen, her daughter, has for the second successive year been granted a scholarship in piano. Gretchen recently played a most enjoyable program at the college.

Our next Morning Musicale, January 28, will be outstanding from several angles. Gladys Havens, contralto, whom Mu Delta has not heard since her season with Solon Alberti, will sing a group of new German songs, as well as some new English ones. Lois Craft, harpist with the Kansas City Philharmonic Orchestra, and Jean Smith Barker, pianist, will each play a group of solos.

If Mu Delta had a decoration for bravery, originality and pure salesmanship, Alice Street, Program Chairman for the Morning Musicales, would be the recipient of it. Rehearsals for the Bach program to be given in February are going forward with enthusiasm, and singers refuse to leave when Esther Darnall, chorus director, dismisses them. We are opening the program with the Brandenberg Concerto in C for three pianos and orchestra arranged by Harold Bauer. Catharine Hatch, Mary McKee and Virginia French Mackie will be the pianists. The DeRubertis Orchestra will play both for this number and the Peasant's Cantata which follows it. The Cantata is to be sung in colorful peasant costume, and the staging will be under the direction of Gladys Cranston Sproul. Mary Craig will sing the soprano solos. This is our last morning concert of the season and we believe it will have as strong an appeal to our patrons as it has to us. ANN KAMMER.

MU EPSILON
MacPhail School of Music
Minneapolis, Minnesota

WHEN the thermometer says thirty below zero, as it does in Minneapolis right now, your historian has difficulty eliciting any information from Mu Epsilon sisters. I picked a bad day to hunt news for THE TRIANGLE.

However, we hope to come out of hibernation in time for February meetings and programs. We have decided to resume our monthly dinner meetings at the homes of members since it was found that the Y.W.C.A. dinners this fall did not seem to afford enough opportunity for a real chapter "get-together." Olga Grinder entertained us at the January meeting, and on February 3 we will go to Caroline Bowen's, where we will all work on a quilt on which we are selling chances. (The lucky number wins!) Some of us are also making aprons to sell, under the direction of Mildred Yohe.

On February 17 a program will be given at the home of Mr. and Mrs. Robert Fullerton, patron and patroness of Mu Epsilon. Three new initiates, Ann Darby, Ethel Kogan and Madeliene Ravenscroft, all pianists, will play.

A pleasant holiday surprise was handed us all recently by Edna Erickson, who was married December 13 to George Holland Church. They are at home now in Saint Paul, and Edna is continuing her teaching at the Summit School.

Eleanor Frank has returned to Minneapolis after a ten-weeks' concert tour of the state under the auspices of the University of Minnesota Extension Division.

Born to Dr. and Mrs. E. C. Emerson (Marcia Smith), a daughter.

Next month we hope to have some really exciting news for THE TRIANGLE. In the meantime the thermometer is still going down and ye historian is sitting on a radiator.

JANE CROSBY.

MU ZETA
Whitman College
Walla Walla, Washington

MUCH water has flowed under the Mu Zeta Chapter bridge since the last letter. The first item to be noted in the stream was the initiation of eight new members, the ceremony being held in Edna Hanna's lovely new quarters. Those initiated were Anita Willadee Curfman, Elizabeth Fairbank, Julia Crawford, Peggy Oliver, Carol Hill, Mary Lou Stevens, Bess Niemann, and Phyllis Reedy.

In November we had the privilege of presenting in recital, Olga Steeb, of Los Angeles —and were we proud of Mu Phi! The profits, of course, went into the "Convention Fund."

Two social meetings, one at the home of Mrs. C. L. Woodward (our Laura's mother) and another at the home of Mrs. Clyde Lester, have been held. Patronesses were our guests on both occasions. Interesting were the papers read by Elizabeth Fairbank and Anita Curfman, and piano numbers were played by Alice Peterson and Julia Crawford. Phonograph records were used also, by way of illustration.

Mu Phi members presented a program in Chapel on the eve of Christmas vacation, receiving much favorable comment therefrom.

Peggy Oliver, violinist, gave the opening graduation recital of the season this month, in which much credit was reflected upon Esther Bowers, her teacher, by Peggy's fine work.

Just now the chapter is busy preparing a musical frolic to be given February 8 for the benefit, again, of the Convention Fund. Chuckles and mystery are rife, and an amusing evening is promised the audience.

ALICE R. FISCHER.

MU IOTA
Columbia School of Music
Chicago, Illinois

IN the midst of the busy holiday season Mu Iota girls enjoyed a delightful musicale and Christmas party at the home of our president, Esther Rich. Marion Laffey, violinist, and Norma Bergman Leeper, soprano, gave a very interesting program. Marion, who teaches in the public schools at Elgin, Ill., played Miniatures, by Stoessel. This suite includes the Ariette, Valse, Romance sans Paroles, Aladdin, and Marche Orientale. Norma sang Over the Steppe, by Gretchaninoff; Mai, by Peterson-Berger, and Pastorale, by Carey.

Beneath the Christmas tree and holly we opened our grab-bag gifts, and Wynne Erickson gave us a sample of her radio entertainment.

Wynne has been broadcasting her own program of songs and stories for children under the title Mumsy over WCFL on Mondays, Wednesdays and Fridays at 4:30 P. M. She writes some of her stories for the program and is also writing another script for a dramatic and musical serial which she plans to launch soon on the air.

Besides this she and her sister, Carolyn, are taking part in a Consistory Musical show to be given the first part of February. It's called Tune In, by Don Wilson, and happens to have a radio studio for a setting. Incidentally, Wynne has the feminine lead in the cast of 50, and Carolyn is a member of a girls' harmony trio, featured in the show.

At this writing the Alexander Brailowsky piano concert at Orchestra Hall on February 2 for the benefit of Mu Phi Epsilon Philanthropies is uppermost in our minds. Esther Rich and Charlotte Johnson, as members of the ticket committee, are working especially hard. The proceeds from this concert will go to the Mu Phi Epsilon Settlement School of Music at Gad's Hill Center and to the Woman's Symphony Orchestra, of which several of our girls are members.

Just a bit more news! Gladys Hertel was married on December 7 to Mr. Theodore Roupas. Gladys is more than busy now keeping house and also teaching at Gads Hill. Harriet Northrup gave an organ recital in the Wheaton College Chapel on January 12. Harriet teaches at Wheaton College. Mary Lutz sang in Fullerton Hall of the Art Institute of Chicago on January 8.

LOIS DANGREMOND.

MU MU
Kansas State College
Manhattan, Kansas

THIRTEEN is our lucky number. Aside from the facts that make thirteen lucky for all Mu Phis, Mu Mu Chapter has thirteen charter members. One of these charter members, Elizabeth Fraser, who is active this year, entertained the chapter in her home on the thirteenth birthday of Mu Mu Chapter. There were thirteen girls present! On this gala occasion we were sent many greetings from Mu Phis who have graduated, and there was much reminiscing on the old MacDowell Club that "went Mu Phi" thirteen years ago that night.

To add to all this excitement, we've had two weddings: Frances Jack ('33), who married John Correll December 27, and Geraldine Hammond and Sam Collins, who were married November 29 in Chicago. Geraldine has returned this semester from Northwestern University to finish school here at Kansas State. We're certainly glad to have her with us again.

Marian Pelton is back with us, too, from Brussels, where she has been studying. That makes our third recent cosmopolite in Mu Mu and they do lend an "atmosphere." It must be that they have a good effect on us, for we have had representatives on eight important musical programs since the last letter. Hilda Grossman was contralto soloist for the Manhattan Choral Union's presentation of The Messiah, Ruth Hartman presented a cantata for the College Social Club, Druscilla Beadle, Ella Johnstone, Eileen Shaw, and Mary LeBow have furnished music for the A.A.U.W. on two occasions. Mu Phi is always represented on the student recitals of the music department, and at Christmas the churches were well filled with Mu Phi soloists and organists.

We have had our good get-togethers, too. During the holidays Ruth Hartman had a delightful coffee party, where we took the purple facings off our robes so that they could be laundered and had great fun doing it. Tomorrow evening we're going to Clarice Painter's for 7 o'clock dessert.

MARY LEBOW.

MU NU
University of Southern California
Los Angeles, California

THIS month has been a busy one for Mu Nu Chapter, and Pearl Alice Macloskey, anticipating this, gave her Mu Phi sisters a grand Christmas party.

Last week the audition was held for the annual award of a one-hundred-dollar scholarship. The decision was a difficult one with so much talent, but it was finally decided to award two fifty-dollar scholarships, and one of the very capable and promising winners was our own Betty Payne. Betty just came here this year from South Dakota and we expect big things from her.

We have news of two of our outstanding members of last year. Mary Elizabeth Waldorf, whose name has become Della Waldorf, has just become a member of the staff of KHJ and is singing quite often on some of the large broadcasts. Then, during Christmas holidays, we had a pleasant visit from Mary Elizabeth White, who is teaching in Morenci, Arizona.

MU OMICRON
College of Music
Cincinnati, Ohio

HELEN MEYER'S home was the scene of our annual Christmas program and tea, with Nelle Murphy in charge of program, assisted by Mary Bennett, chairman. Nelle, who is teacher of voice at the Walnut Hills High School, presented a group of her girls singing Christmas songs; as they descended the spacious stairway of Helen's home dressed in their Alma Mater robes of blue and gold they made a perfect picture and, of course, sang in fine true Nelle Murphy style. A Christmas story was read by sisters of Mu Omicron in a novel way; Kate Cornish gave a reading which did justice to her well-modulated voice; and the Conwell Trio closed the program with a group of Christmas carols.

Marian Quintile, now active in Mu Omicron Chapter, is a member of our Cincinnati Symphony Orchestra; Marian plays second harp. Harriet Payne has become a member of the Indianapolis Symphony and is a pupil of Emil Heermann. Margaret Ginocchio, who is another of our talented harpists, played on the opera programs for WLW. Nellie Belle York (voice) and of the staff of WLW has announced her engagement to Mr. Robert Imbus. Estelle Hinz gave two selected readings on the program presented by the members of the Cincinnati Alumnæ Club.

Talitha Kluever, past president of Mu Omicron, opened her spacious home for our January Musicale and Tea and in spite of the snow storm, a very large number came. A fine program was presented by a group of College of Music students and was announced with the purple and white silhouette programs which were passed to everyone present.

GLADYS KRUSE.

MU RHO
Denver College of Music
Denver, Colorado

MU RHO is eagerly looking forward to the arrival of Elizabeth Kidd, inspecting officer, who will be here in about a week. Elizabeth Fuqua will come to Denver for the occasion and will share honors. They will be entertained at the home of Mary Converse. On Sunday evening, February 2, Mary will entertain us all at a buffet supper in her beautiful home. A formal musicale will follow.

It seems a pleasant coincidence that our excellent new dean, Everett Jay Hilty, should have studied with one of Mu Phi's founders, Professor W. S. Sterling.

Interesting recitals have been held at our school every month, and pupils from the piano classes of Ada Bloedorn, Maurine Ricks and Alvie Alson have appeared on the programs.

All of our girls are working enthusiastically with our very competent new president, Ada Bloedorn, and we hope to make this one of our very best years.

ALVIE OLSON.

MU TAU
University of South Dakota
Vermillion, S. D.

ANOTHER year has started and finds Mu Tau awaiting the inspection visit of our National President, Bertha Marron King. We are hoping our near-by alums can return and help us celebrate the great event.

The chapter met at the home of Genevieve Truran for our Christmas party where we packed a large box of toys for the Bethesda Children's Home at Beresford, S. D. As this party is an annual occurrence, I believe the Mu Taus look forward to it with as much pleasure as the children.

Opal Archer presented a Christmas cantata by the children of the junior high school just before the holidays. Opal's performances are always most successful.

Juanita Lane, contralto, appeared as soloist over WNAX at Yorkton, S. D., January 12. We hope our alums were listening in.

Betty Frary, violinist; Stella Anker, cellist, and Della Ericson, pianist, spent the holidays in Vermillion.

GENEVIEVE TRURAN.

MU UPSILON
Eastman School of Music
Rochester, New York

BECAUSE of a delay in the mail, my letter failed to arrive in time for the December issue, and so I must cover a lot of ground in this one. Our chapter gave two formal musicals early in the season, one at the Women's Dormitory and the other in Kilbourn Hall. The latter program was one of the most outstanding that our chapter has ever given, thanks to our program chairman, Erna Mae Gilcher, and, of course, the performers, who were Catherine Crozier, organist, playing the Adagio and Fugue from Reubke's Ninety-fourth Psalm; Erna Mae Gilcher, soprano, singing Voi lo Sapete (Mascagni), Zueignung (Strauss), and two songs from Carpenter's Gitanjali; Harriet Hoppe, harpist, playing Etude de Concert (Tournier); and Shirley Cowlbeck, pianist, playing the first movement of Beethoven's C Minor Concerto (Ruth Gill at the second piano).

Mr. and Mrs. Gannett, our patron and patronesses, entertained us for our informal musical, which was a bit of a novelty and a surprise to our guests. Erna Mae Gilcher demonstrated how not to sing Verdi's Caro Nome with much success. Beatrice Parish showed what could be done on the trumpet after five lessons, and a string quartette concluded the program with an inspirational rendition of Drink To Me Only. Appropriate costumes added to the program. Harriet Hoppe very kindly opened her home to us for an informal party on December 2.

We are glad to announce our new Mu Phis, who were initiated at the home of Mrs. Harold Gleason on December 16. They possess both musical excellence and fine characters worthy of Mu Phi Epsilon: Edna Backman (Rochester, New York), Margaret Brandt (Hastings, Nebraska), Maxine Couch (Guntersville, Alabama), Vera Mintrum (Pittsford, New York), Mildred Randall (Churchville, New York), and Gladys Rossdeutscher (Buffalo, New York).

Irene Gedney has recovered from her auto accident in fine shape and is around school again although she must use her crutches constantly. She played the incidental piano parts with the Rochester Philharmonic on January 8. Our chapter had cause to be proud of her!

LOIS MARSH.

MU PHI
Baldwin-Wallace Conservatory of Music
Berea, Ohio

MU PHI Chapter news for this issue of THE TRIANGLE is something of an achievement, for we have had to fight wind, snow and darkness to hold meetings this month.

Our first meeting, the annual reception for the women of the Conservatory, was held at the lovely home of President and Mrs. Wright. Here we could forget the stormy weather outside as our chapter president, Arline Kadel, welcomed our guests and called upon Margaret Schluer to present the program she had arranged. There were songs by Arline Kadel and by Frances Koma, violin solos by Jeannette Leisk, and original compositions by Verna Straub. Musical games and refreshments completed a very pleasant evening.

On January 19 the wintry winds blew again—in vain! The dauntless Mu Phis, despite the seeming opposition of the elements, held initiation in the chapter room and welcomed five new sisters. We present Doris Brown, Helen Culver, Ruth Hyde, Gretchen Nobis, and Betty Pergande.

The ceremony over, we all went to the Gamble Auditorium, where a concert was presented by the Cleveland Alumnæ Club for the benefit of Mu Phi Chapter. The program opened with three organ numbers, Preludio, Guilmant; Meditation, Sturgis, and Finale, Maquaire, played by Rita True. Janet Watts Engelfried sang a group of three songs: Quel Ruscelletto, Paradies; She Never Told Her Love, Haydn; Non So Piu Cosa Son, Mozart. Following this, Ione Coy played two violin solos, the Rondo of Mozart, Kreisler, and the Scherzando of Lalo. Ruby Chevalier Carroll accompanied these vocal and violin selections and then played with the guest artist of the evening, Eunice Kadel Badstuber, the Bach Concerto in C minor for two pianos. Coffee and sandwiches were served in the library after this excellent recital.

JEANNETTE LEISK.

MU CHI
Southern Methodist University
Dallas, Texas

MU CHI Chapter is quite excited at present over the Trio Italiano, which we are presenting in concert on February 13. All of us are busy selling tickets. This is our first attempt at the concert business, although we've been interested in it for some time, and we are so very anxious to make this a success. The papers are giving us grand cooperation and have put a large column in every Sunday's paper. Now, let me tell you a little about the Trio. It is headed by Alfredo Casella, the pre-eminent Italian modernist and a contemporary of Stravinsky. The Trio is well known in Europe, but this is their first appearance in the United States, and every one thinks that we are being "constructive" by bringing them to Dallas.

The date for our annual Mu Phi Epsilon contest is April 11. The contest is divided into four divisions: Beginners (up through eight years), Juveniles (9, 10, 11 years), Juniors (12, 13, 14 years) and Seniors (15, 16, 17 years). The prizes awarded are: two to the Beginners, two dollars and fifty cents; to the Juveniles, five dollars; to the Juniors, seven dollars and fifty cents; to the Seniors, ten dollars. Two honorable mentions are given to each group which consists of purple and white satin ribbons.

On January 2 we presented the program for Chapel. The program was given by Lois Mae Gengnagel, organist; Florence Volk, vocalist; Rosalind Hilman, pianist; Ann Toplitz, pianist, and a group of four Mu Phis who formed a string quartet. These four were Frances Falvey, Dorothylyn Griffin, Doris McKamy, and Genevieve Lahee.

Frances Deaderick, president of the active chapter for the past three years and now an alumna, and Rosalind Hilman gave a group

of two-piano Russian pieces on the Dallas Federated Music Club's regular half hour radio program over KRLD last Sunday evening.

Florence Volk has something interesting in store for her. The Shakespearean Club, the oldest club of Dallas, is planning a meeting to celebrate its fiftieth anniversary. A repetition of the first meeting ever had is planned. Everyone will dress in costumes such as worn at that time. Florence is singing a group of songs popular fifty years ago. Her accompanist will be Betty Knox Heard.

Pauline Bywaters until the last of December sang on a program of her own for fifteen minutes over KRLD. Ye historian, Ann Toplitz, has also played over KRLD a couple of times on S.M.U. College of the Air.

Even though we are busy with our concert, contest and "those exams," we cannot forget our program meetings. The next one will be at Rosalind Hilman's home where Grace Thompson, Lois Mae Gengnagel, Dorothylyn Griffin, Pauline Bywaters, Ruth d'Arline Hogg, Genevieve Lahee and Ann Toplitz will perform.

Last December we initiated three girls of whom we are proud. They are Grace Thompson, pianist; Genevieve Lahee, pianist, and Dorothylyn Griffin, violinist. They are all three talented and should make splendid Mu Phis.

ANN TOPLITZ.

MU PSI
Coe College
Cedar Rapids, Iowa

MU PSI Chapter has been rather inactive since my last letter. Christmas vacation, which lasted over two weeks, has intervened and since resuming our school work, we have had only one meeting. Semester examinations are beginning this week-end so we are all quite busy preparing for them.

We have received word that Elizabeth Ayres Kidd, Chairman of our Honor Standards Committee, is coming to inspect and visit us on Monday, January 27. We are planning to initiate three new girls while she is here, so I am looking forward to the next letter when I shall have something of interest to write.

IRENE OLTMAN.

MU OMEGA
Atlanta Conservatory of Music
Atlanta, Georgia

MU OMEGA'S regular monthly musical was held January 22 with Ina Jolly. Grace McKinley was the speaker for the morning, her subject being Leopold Damrosch and Mischa Elman. The musical program included Humoresque by Rachmaninoff and The Elf by Philipp played by Willa Beckham Lowrance; Songs My Mother Taught Me, by Dvorak, and Carmenia, by Wilson, sung by Elise Jamieson and accompanied by Bess Merrill Smith; Dorothy Hiatt concluded the program by playing Prelude in G Minor by Rachmaninoff and The Spinning Song by Mendelssohn.

Our Christmas Bazaar under the management of our very able president, Florence Shearer Hutchings, was a big success. Lunches were sold by two of the girls, Frances Snipes Harling and Margaret Eason Nash. This proved to be quite a drawing card and a nice sum was realized.

We are so happy to have Elise Jamieson back with us after an absence of several months on account of illness. Elise is making a good Mu Phi; she was initiated last spring.

On the afternoon of February 19 Mu Omega will give a program for the College Park Woman's Club. It will be a varied program, consisting of piano, vocal, violin and dance numbers. This will be the second program the chapter has given for the club.

Mu Omega is looking forward to meeting in a new chapter room next month. The conservatory found it necessary to take over the old chapter rooms to use for studios, so they are building us a nice new one.

Our chapter inspection will be in February. This year it will be inspected by our own Louisa Allensworth.

INA JOLLY.

TAU ALPHA

TAU ALPHA is busy planning what promises to be one of its most interesting programs for February 16. On that day Mu Phi composers and their compositions will be presented. Among those taking part is Ann Bender, who will sing Josephine Forsythe's songs. We hope to have Josephine here from Cleveland to play for us.

Earlier in the season Phylis Fergus came from her home in Vermont to give us a delightful program of her own musical readings. She was beautifully assisted by Ruth Bradley at the piano in The Highwayman. Ada Tilley, soprano, sang two groups of songs.

During December, Beatrice McCue and her Trio were busy with engagements. Beatrice is also doing much solo work, and recently sang Josephine Forsythe's Lord's Prayer for the Browning Society at The Waldorf.

Ruth Bradley gave a program at The Astor for the Society of Illinois Women.

On January 6 Florence Petrucelli, our president, was hostess at a supper party, given for Tau Alpha girls and special guests. After dinner Hazel Griggs gave a lovely program. Later an informal musical was given by members present and some of the guests. Among these were Marion Seele whose beautiful work in concert and opera is well known, Ellen Reep, contralto, Marion Anderson and Ruth Bradley, pianists.

In December, Florence Petrucelli and Ellen Reep gave a joint recital in Flushing, Long Island. Florence is looking forward to a trip to Florida.

OLIVE LAROSE KRIEBS.

PHI GAMMA
Peabody Conservatory of Music
Baltimore, Maryland

WITH the New Year already well under way, we greet two new members, Margaret Worstall, student violinist under Frank Gittelson, and Dorothy Miller, piano student under Pasquale Tallarico, who were initiated January 12. They appeared in a joint recital at Bridgewater College in Bridgewater, Virginia, on December 5, 1935.

Our November musicale was held at the home of Mrs. Margaret Rabold, with a varied program presented by Margaret McDowell, voice student under Fraser Gange, Dorothy Emig and Myriam Hamer, piano students under Pasquale Tallarico. The December musicale, held at the home of Mr. and Mrs. Pasquale Tallarico, was generously presented by Miss Clara Ascherfeld, who reviewed the life of Robert Schumann, and played and accompanied a number of his compositions.

The program follows: Piano: Novellette in D major, Vogel als Prophet, Des Abends, Aria from Sonata in F sharp minor, Fable, and Allegro from Faschingschwank, Miss Ascherfeld; Baritone solos: Widmung, Die Lotusblume, and Ich Grolle Nicht, Ira Lovette; Mezzo-soprano solos: (From Fraüenliebe und Leben), Seit Ich Ihn Gesehen, Er der Herrlichste von Allen, Süsser Freund du Blickest, and Nun Hast du Mir den Ersten Schmerz Gethan.

Myriam Hamer (you will recall she holds a Peabody Artist Diploma—and aren't we proud of her!) played for the Baltimore Music Club in December. Rebecca Corwin, piano student under Miss Eliza Woods, gave a Peabody student recital in January. Mary Celeste Frontis and Dorothy Miller, both piano students under Pasquale Tallarico, played in a student recital in January.

Our president, Betty Fowler, piano student under Alexander Sklarewski, has been showing her versatility more than ever this year, for she is now directing a Junior Choir at the First Unitarian Church.

Now just a word concerning the various activities of the alumnæ members. First comes Ruth Hall, who accompanied for the Peabody Junior Choir, various churches, at the Hannah-Moore Academy, and at the Maryland Casualty Auditorium during the Christmas holidays. In January, Betty Gumpper Hocker sang the part of Micaela in three performances of Bizet's Carmen with the Baltimore Civic Opera Company.

REBECCA CORWIN.

PHI EPSILON
College of Emporia
Emporia, Kansas

THIS letter can be divided into three parts: Before, During and After.

Before the holiday season we entertained the Phi Epsilon Chapter members at a Christ-

mas party. It was great fun to draw names and to exchange gifts, and then to spend the evening quietly and pleasantly talking.

The next day we all left for a happy and restful vacation. Mabel Leffler, teacher of piano, visited in Chicago and was fortunate to hear the symphonies and to see many excellent performances. During that time also, two of the girls received beautiful diamonds. You can imagine the excitement.

After Christmas we plunged into final examinations and are only now recuperating. Our consciences are all free, however, and we are eagerly making plans for the inspection next month. Perhaps I shall write about the outcome of that later!

I might add another part to this three-chapter letter and title it "Future." The a cappella choir is performing next month for the State Music Teachers' Convention in Topeka. We shall sing with the choirs from Baker University, Washburn, and Kansas University. The Phi Mu Sinfonia holds the Regional Convention at the college next month. So you can see that our thoughts leap constantly forward. LUCILLE SWEETLAND.

PHI ETA
Michigan State College
East Lansing, Michigan

THE girls of Phi Eta had a very pleasant and, for some of us at least, a very busy Christmas vacation.

Just before the end of the term, Ruth Bailey of the Alumnæ Club, entertained both actives and alumnæ at a delightful Christmas party. Phi Eta is very fortunate and happy to have such an interested and coöperative alumnæ club in association with us.

Beatrice Brody, on whom the fame of Phi Eta rests, is continuing her success in her many engagements. This Christmas she sang the contralto part in The Messiah with the Detroit Symphony Orchestra, and also at Hope College, Holland, Michigan. She has appeared in musicale clubs in Flint, Detroit, and Pontiac, besides being the regular contralto soloist at Metropolitan Church in Detroit, and on the faculty of the music department of Michigan State College.

Marjorie Hoyt, historian, experienced a great thrill last month, when, after a concert given by Joseph Szigeti, violinist, she was asked to play for him. He accompanied her on his violin.

Michigan State College has its own radio station and we are to have a weekly Mu Phi broadcast of fifteen minutes. We feel that this is an excellent opportunity both for the girls to appear and also to give Mu Phi on this campus a little publicity.

Last winter our patronesses sponsored a benefit program and book review by one of our most popular English professors and it proved to be very successful. So we are planning another one for January 24 of this season, which will swell our Convention Fund considerably, we hope.

Besides our monthly dinner and musicales, we plan to give our patronesses a musicale at which they will be formally installed and will be given pins.

Success to all your plans and projects!

MARJORIE HOYT.

PHI THETA
Lindenwood College
St. Charles, Missouri

OCTOBER 26, Phi Theta was hostess to patrons and patronesses at a dinner party given in their honor. After dinner at one of our local cafes, the party adjourned to our Music Hall on the campus, where we played games and drank unbelievable quantities of cider. There has been a controversy as to whether the peak of the evening was reached with Mrs. Thomas, the talented wife of the Dean of the Music School, giving her interpretation of Carmen (red rose and all), or with her equally talented husband and Mrs. Gauss, a patroness, finishing Schubert's Unfinished Symphony on Jews harps.

Phi Theta again, in conjunction with Alpha Sigma Tau, acted as hostess at a Christmas party at which Marie Christensen was crowned popularity queen. Dancing followed the royal event of the evening. Everyone had a gala time.

We are looking forward with much delight to the visit of our inspecting officers in February. It's a secret, so don't breathe a word of it, but we're planning a tea for them.

We really are a busy chapter, especially with the much-dreaded exams coming next week!

LORRAINE SNYDER.

PHI IOTA
Concordia Conservatory
Fargo, North Dakota

IN OUR last letter we told you of our plans for the concert of Countess Helena Morsztyn. Now we can tell you about the concert and its attendant excitement. We do feel honored in having had so great an artist with us, and a Mu Phi sister, too!

On Saturday Ethelwynne Kingsbury came out to help us with various things. She's one of the most charming people we've ever known. She had a very busy two days, singing in two churches on Sunday and also at the Crippled Children's Home. On Monday she captured the friendship of the Concordia students, singing at their chapel exercises. Monday evening Florence Manchester gave us all a party in honor of Ethelwynne and we talked of final details and listened to anecdotes about the Countess until we felt as if we almost knew her.

Tuesday, the big night, the chapel at the school was very nearly packed. The program was a quite heavy one with the Bach Chromatic Fantasy and Fugue, the entire Beethoven sonata Opus 57, a group of four Chopin numbers, a suite for the piano by Debussy, and a group of three other modern numbers. And the Countess was very generous with encores. The reception held in ladies' hall at Concordia after the concert was attended by over 150 people. In line were Clara Duea, the Countess Morsztyn, Ethelwynne Kingsbury, Mrs. J. A. Jardine, Dr. and Mrs. David Stoeve, director of the conservatory, and Dr. and Mrs. J. N. Brown, president of Concordia College We were charmed and delighted with the friendliness of the artist.

On Wednesday the Countess conducted classes at the Conservatory. Everyone who possibly could took advantage of them, out-of-town people coming long distances to be there. One class lasted three hours, and then no one wanted to stop. It was fascinating and we could have sat much longer listening to her beautiful Chopin.

December 19 there was to have been a piano program open to the public followed by a Christmas party. But Sylvie came back from Minneapolis with the mumps on Saturday and no one could scramble a program together before Monday, so we just had the party, and brought gifts for the Gads' Hill Center children and exchanged gifts among ourselves. Our Christmas parties are always fun—Rose Schultz planned this one.

Since returning to school after the holidays, we've been planning the initiation of our new members which is to be performed January 27. That night Sylvie will give the program which was set forward from Christmas.

EUNICE B. PLANN.

PHI KAPPA
Wayne University
Detroit, Michigan

OUR installation over, we settled down to the business of preparing for our examination, a very important undertaking for our inexperienced group. We all managed to come through the "ordeal" with flying colors. On New Year's Eve Lucy Selden entertained the members and their friends at her home. February 2, Mu Phis surprised Margaret Yahne with a wedding shower, giving her a tea and coffee service. Twenty of her friends, past and present music students of the University, attended.

February 9, Phi Kappa Chapter gave a musical tea, inviting the women honor students of the music department. The musicale program included piano solos by Dorothy Schroeder and Viola Jones, and a group of numbers by the chapter in a vocal ensemble, accompanied by Annabess Tipton.

We are looking forward to the initiation of our first group of new members, which we plan to take in at the beginning of the new semester.

ELLEN ROSIN.

ALLIANCE CLUB

OUR programs are continuing with variety and interest.

During the holidays many of our girls were busy performing in churches and clubs. The annual presentation of The Messiah by various choirs, clubs and teachers was a very brilliant affair. Evelyn Stahler was the accompanist and Ann Rutledge sang the contralto solo parts. We are very happy to have Ann back with us after an absence of two months. Rose Boyer sang the contralto part also in the performance given in Akron. Our president, Fern Miller, played for the opening of the Federated Women's Club held here in November. February 14, we are having a Colonial tea and programs, complimentary to our partonesses and good friends. We are also "talking" Convention!

DOROTHY WALTON.

AUSTIN CLUB

OUR club started the New Year with a dinner at Una Callahan's the evening of January 11, twelve members attending. After the delightful repast we had a business meeting.

The following program at the Blind Institute, which was to have been given last Sunday, but was postponed on account of the untimely death of our beloved member, Hilda Widen, will be given in the near future:

Organ: In Thee Is Gladness (J. S. Bach), Prayer (Louise D. Fischer), Beulah Beaver; Voice: Ave Maria (Schubert), Serenade (Toselli), Fa La Nana Bambin (Sadero), Una Callahan; Piano: Eugene Onegin, Paraphrase (Tschaikowsky-Pabst), Miriam Gordon Landrum; Violin: Son of the Puszta (Keler-Bela), Tambourine (Gossec), Vanavaise (Saint-Saens), Gladys Hodges; Organ and Piano: Piece Heroique (Cesar Franck), Beulah Beaver and Miriam Landrum.

On February 8 we will have a Silver Tea at Mary Bell Granger's home. Almost all of our members will appear on the program and also Joe Betsy Allred, who is the wife of Governor James V. Allred, and a former member of Mu Chi Chapter, will play several piano numbers.

We are looking forward with much pleasure to a visit from our musical adviser, Bertha Hornaday, in February. Already we are making plans for her entertainment, which we will write about in our next news letter.

WILLIE S. HORNE.

BOSTON CLUB

OUR December meeting was at Eleanor Boynton's with Mildred Clemens and Gertrude Benson as assistant hostesses. Our jolly new member—Florence Owen Lucas, contralto, sang. She is a former Beta girl who has been away several seasons but is now in Boston permanently.

Our January meeting was at Kay Shirley's with Una Allen as assistant hostess. Emily Johnson played a new violin sonata by Paul Hindemith, a modern composer. We planned our next meeting which is to be in the form of a buffet supper party at Alice Drayton's with all Beta girls as our guests, and anyone we should like to bring — in other words — an "open meeting." Kay Shirley will assist Alice, and bring a friend of hers, Miss Dorene Thompson, from the Fanny Farmer School of Cookery, who will present a short talk on "After-Theatre Snacks."

Our girls continue to appear professionally —Betty Travis heading the list with her phenominal success in Washington. Watch for a special article about her in *The Triangle*.

Florence Owen Lucas sang for the Chromatic Club at the Copley Plaza Hotel before Christmas, and for the Study Group of the Newton Centre Women's Club on their evening program devoted to American music.

Louise Beach had a regular broadcast over WBZ for eight weeks preceding Christmas and was soloist at the Handel and Haydn Society carol concert in Symphony Hall.

"Tom" Ford recently played for the Parent Teachers' meeting in Newton Centre and on the Civic Music Course in Andover.

Alice Drayton played solos and accompanied Marie Murray, contralto, at a recital in Cambridge at the home of a distinguished member of the faculty at Harvard University. Marie sang three songs by Mu Phis. Two were by Elizabeth Schulz, who was an active member of our club last year, and one was by Gladys Rich, who lived with Alice one season while they were studying at the New England Conservatory.

LOUISE BEACH.

CHICAGO CLUB

THE most important thing at the present time is the Alexander Brailowsky Concert at Orchestra Hall, February 2, sponsored by Mu Phi Epsilon. For many years the Alumnæ Club has talked of such a concert. This fall we asked the Chicago and Evanston Chapters to join us and now that dream is about to become a reality. The publicity that Mu Phi is receiving in the Chicago newspapers is worth our efforts, and of course we hope to make some money also. More about this venture in next TRIANGLE!

Our tea, December 10, at the home of Grace Mundt was a success musically and financially. Elaine De Sellem and Lucille Manker provided the splendid program. We feel that our teas are helping the Chicago Mu Phis to become better acquainted with one another. They are always well patronized by the chapters. Why don't you out-of-town girls call us up and attend some of our meetings or teas when you are in the city? This same invitation is extended to all Mu Phis living in Chicago who are no longer "actives." Seven chapters are represented in our club: Upsilon, Mu Zeta, Gamma, Sigma, Nu, Mu Xi and Iota Alpha.

Helma Gregg gave a program of Grieg numbers and discussed some of his works for the Home Study Group of Elmhurst in December. In November she gave a talk before the Literary Group of the Elmhurst Woman's Club, comparing Chinese music with ours. In February she is giving a talk and Russian music for the Book Review Group. Helma is always busy accompanying.

Margaret Lester, soprano; William Lester, accompanist; soloist South Side Zonta Club, Windemere East, Sunday afternoon, January 26. Mr. and Mrs. Lester will give a program of Illinois composers before the Hamilton Park Woman's Club Tuesday, January 28.

We are very happy to have Cara Verson with us again. Cara Verson made her first professional tour of Italy in March and April, 1934, and has recently returned from a second tour there, having played return engagements and also recitals in cities not played in before. Besides programs entirely of modern music in Florence, Rome, Naples, Milan, Siena and other cities, she was engaged to play a number of private musicales and causeries for various ladies of the nobility. Among them, Duchessa di Cajanello and Principessa Beljivcosa d'este. Cara had the pleasure of associating with many of the important modernists of Italy, among them Casella and Castelnuova Tedesco. Her spring concert in Chicago as usual will be an all-modern one. Her next New York recital is scheduled for November 18th at Town Hall. Here are a few excerpts from her press notices: "Equipped with a rare gift to master these new idioms which demand new technic, new sensitiveness as to tone colors and, above all, the capacity to grasp and retain new harmonic effects."—Chicago Herald and Examiner. "Scriabin 'Poem' a gradually built-up climax of ecstatically luminous tone."—New York Evening World. "An artist of mature accomplishments—complete intellectual mastery."—Daily Mail, London. "Showed much freedom—played well the staccato and dangerous glissando effects."—La Semaine, Paris. "Has richness of tone, plays technically brilliant, charming, fascinating."—Berlin Borsen Courier.

Our January meeting was held at the De Paul Music School January 15th, followed by luncheon. Erma Johnson was with us for the first time since the arrival of the small daughter. Our next meeting is to be a luncheon meeting at the home of Cara Verson, February 12.

ANNA BURTON DE GRAW.

CINCINNATI CLUB

ALMA GEISER, National Secretary, is on the broadcast programs of station WSAI every Tuesday afternoon at 5:45 p. m. Anything Alma does is worth lending an ear to, so let's tune in on that program.

Gladys Ervine, a member of note, who teaches in the Art Department of Hughes High School, had full charge of the design-

ing of scenery and costumes for the Stephen Foster celebration at Wilson Memorial Auditorium.

Rowena Hislip was again responsible for the music of the elaborate Christmas Pageant at the Knox Presbyterian Church. The three Sterling girls, Alma Findlay, Katherine Maish and Elizabeth Pierle, have charge of the music at the Children's Hospital every Sunday afternoon.

Time and space limit the telling of all the noteworthy activities your Cincinnati correspondent has heard about recently, but a couple of personal items of interest must be included. Dan Cupid aimed an arrow at Laveda Frick, which had a telling effect, and now Laveda is making her home in Dayton, Ohio.

It is a great joy to announce that Sarah MacLeod, one of the club's most faithful members, is convalescing at her home after a long illness. Orchids to you, Sarah.

The ever active Ways and Means Committee arranged with Lucille Eilers Brettschneider, one of our past National Presidents, for a concert to be given on December 6 by the club for the Immanuel M. E. Church in Covington, Kentucky, of which Lucille is organist.

As usual our Christmas luncheon party was a grand success. The program of carols, both traditional and modern, sung by the Alumnæ Trio, and the reading of Oscar Wilde's Happy Prince by Mary Stephan were most enjoyable. Santa, knowing what good girls Mu Phis are, left a pack of gifts to be distributed among those present.

The membership always looks forward to guest day, for which it is proud to invite friends. This January open meeting was splendid with Etelka Evans giving her lecture on The Piano and Its Predecessors. Amy Lee, Irma Wilson, Bernice Mozingo and Bertha Krehbiel gave illustrations on the piano.

HELEN T. EHLERS.

CLEVELAND CLUB

WHAT ho, ye winds from off the icy lake! Ye cannot frighten the Cleveland Alumnæ Club into seclusion! Despite the fact that our homes are widely separated, we brave the biting breezes, and make our way to the meetings, be they in the East or West. Perhaps it is because our girls are from such varied localities that the monthly meetings prove far too interesting to miss. Thirteen chapters are represented this year! Mu Phi, Gamma, Rho Beta, Beta, Alpha, Psi, Mu, Mu Upsilon, Chi, Xi, Mu Mu, Kappa and Lambda.

And now for *important* news! We are proud to announce the arrival of a brand new Mu Phi, a veritable Christmas gift to our Sister Mildred Durham Cannell. Of course her name is to be indicative of her birthday season, and so she is our little Natalie, which you may recall means "born at Christmas time."

And what of our programs? Janet Watts Englefried was hostess in December, with Ruby Carroll and Beatrice Moore assisting her, and what a delightful Christmas party it was, from the inspiring readings offered by Lola Bevington to the festive table made particularly interesting by the presence of little Mu Phi poems, the work of our inimitable Janet!

The January meeting was held at the home of our president, Ione Coy, Thelma Milliken and Ida Engel assisting. A splendid paper on Eastern Music was given by Enola Foster Burdick, and illustrated by Harriet Sherman Chapman, soprano.

Ruby Chevalier Carroll is perhaps our busiest girl at the moment, for having recently played in the two-piano Bach Concerto in C minor, arranged by Harold Bauer, on the all-Bach program of the Fortnightly Club, she is now looking forward to additional piano work at the Annual Cleveland Club Benefit concert for Mu Phi Chapter, scheduled for January 19 at Baldwin-Wallace Conservatory, Berea. Other members of our Club who will appear at this time include Janet Watts Englefried, soprano; Ione Coy, violinist, and Rita George True, organist.

"What can I wish that this year may bring to me?

A few friends who understand me, and yet remain my friends.

A work to do which has real value, without which the world would be the poorer.

A return for this work, small enough not to tax unduly any one who pays.

A mind unafraid to move onward, even though the trail be not blazed.

Nothing at the expense of other men; but just these few things which, in their coming, do not stop with me, but touch me rather, as they pass and gather strength."

W. R. Hunt, "The Morning Wish."

PHYLLIS GROFF.

DALLAS CLUB

ON January 14, our third meeting, we were entertained at the home of Mr. and Mrs. Walter Paul Romberg, patrons of Mu Phi Epsilon. Assistant hostesses for the Dutch supper were Connie Romberg Capers, Francine Courtright, Blanche Becket, Evelyn Foreman and Venora De Shields. A very interesting program followed: La Rue Johnson discussed Dance Forms and musical numbers illustrated her talk. Margaret Wilmans played Delibes' Passepied, Katherine Riddle and Venora De Shields played Thome's Sequedilla, and Frances Mae Long, Carpenter's Polanaise American. Helen Stanley closed the program with Music News.

We have a very full calendar of events with "many irons in the fire." We are helping the active chapter, Mu Chi, sell tickets to the Trio Italiano Concert, which they are presenting February 13 to raise money for the scholarship fund. Tickets are going very well and we are already beginning to feel like full-fledged concert managers.

February 26, we will present a musical program for "The Barn." Contrary to sound, "The Barn" is a rather exclusive music hall. Perhaps I shall have space to describe it in our next letter. On the program will be a violin quartet composed of Connie Capers, Josephine Everett, Blanche Beckett and Katherine Pierce, and a violin and piano sonata played by Louise Kramer and Mary Bywaters.

Each year as the time draws near for our annual pupils' recital we teachers notice an unusual tendency on the part of our pupils to practice. It is considered quite an honor to be selected by the teacher for presentation on this program, thus encouraging the pupils to do better work. This year we will have our program the night of March 25.

VENORA DE SHIELDS.

DES MOINES CLUB

SORROW has come to the Des Moines Alumnæ Club through the loss of one of its most loyal members, Nelle Gallagher Fogarty, who passed away last Thanksgiving Day. Many of the readers will remember her at the Atlantic City Convention, where she served as our delegate. This is the first time the club has experienced the loss of an active member through death. It has been difficult to "carry on" without her enthusiasm and inspiration.

We are looking forward to the visit of Elizabeth Kidd on January 28. Telephone wires are buzzing with plans and excited preparations are being made for her visit.

Since our last letter three new names have been added to our roll call, bringing our membership to the grand total of forty. Nine of our members are part of the faculty of Drake University, two are teaching in the Des Moines Public Schools and seven are teaching elsewhere.

With three radio stations in Des Moines, WHO, KSO and KRNT, members are frequently asked to take part in broadcasts.

Des Moines Alumnæ Club has consented to give the March concert in a series of programs at the South Side Settlement House, where "ye scribe" is director of music.

With the mercury at 21 degrees below zero, we're signing off with the thought "can spring be far away?"

RUTH FLANNERY.

INDIANAPOLIS CLUB

INDIANAPOLIS Mu Phis, including members of the Patroness Club, held a joint meeting for our Christmas Party. One of the ladies' circles of a local church prepared a nice dinner for us and Santa Claus with his pack and a beautiful Christmas tree was also there.

Helen Quig, one of our Alumnæ members, wrote an original Christmas story which was interspersed with appropriate musical num-

bers, many of them being from Dudley Buck's oratorio, First Christmas. Mrs. Margaret Schneider, one of our patronesses, was the narrator, and a most effective one. The ensemble and solo numbers were given by Ruth Wagener and Virginia Leyenberger of Kappa Chapter, Irene Scott, Thelma Thompson, Asel Stitt, Dorothy Richardson and Mary Moorman of the Alumnæ Club and Mrs. Harriett Burtch and Mrs. James Costen of the Patroness Club. We are quite proud of Helen for this beautifully written story and the fine manner in which she directed it.

In January we started off the new year with a bang with a supper meeting at the spacious home of Mildred Pearson, when there were about forty present. Mildred was assisted admirably by Hazel Steel and Martha Wall. The program, arranged by Mary Moorman, was on Music of the Balkans. Lulu Brown read an interesting and carefully prepared paper on this subject. Jessamine Fitch sang an exquisite group of songs from a cycle of Gypsy Songs by Dvorak and Asel Stitt sang a Recitative and Aria from the opera, The Bartered Bride, by Smetana. Louise Swan played the accompaniments in her usual delicately sensitive manner. Mae Engle, whom we have not had the pleasure of hearing for some time, was to have played a Liszt group, but due to the injury to two or three of her fingers in an automobile accident she was unable to do so. But Mary Gottman, one of Kappa's girls, pinch-hit at the last moment with a beautiful number by Dohnanyi. We were all delighted and deeply grateful.

The year is just beginning with lots of promise, and we are all hoping that all of our Mu Phi chapters and clubs will have a most happy and successful year.

MARY MOORMAN.

KANSAS CITY CLUB

EARLY in December Virginia Torrance, president, had a called meeting at her home, and plans were made for making money; as a result a committee compiled a cook book of the members' favorite recipes. Some of our more artistic members painted water sprinklers, which were sold for fifty cents each.

December 13, we had a Christmas party for our husbands at the home of Mr. and Mrs. Rheim Benninghoven. During the evening we played different games and a buffet lunch was served at midnight. We departed at one a. m., after having sung the Mu Phi Triangle Song.

January 10, Buree Raab and Louise Anderson entertained us at Burree's home at a lovely tea. A program followed the business meeting. Octavia Gould read a paper on Modern Composers. Ethel Lutz played two modern compositions, and Laura Thompson and Virginia Torrance, accompanied by Urazelle Lobb, sang a group of songs written by modern composers.

This last summer Laura Jones Thompson went to Washington, D. C., and looked up her former Northwestern University schoolmate, Thelma Hootman Towney, formerly of Sigma Chapter.

Octavia Reeder Gould's composition, Convention March, was played January 17 in Chicago by two symphony players at the P.E.O. Founders' Day Program.

We extend wishes for a happy new year to all of our sisters in Mu Phi Epsilon.

GEORGIANA ROCKWELL TINCHER.

LOS ANGELES CLUB

WINTER finds Los Angeles Club members busily engaged in the usual seasonal activities: teaching, directing and singing in choirs, concertizing, guiding the progress of various musical organizations, and otherwise following artistic pursuits. But whatever the individual interests of its members, these are all submerged in the common anticipation of two club events.

First comes the visit of our inspector, Elizabeth Ayres Kidd, whom we expect to meet on February 8 at a regular business meeting of the club. We are eagerly awaiting the first-hand information on the workings of the Committee on Honor Standing, and we hope to draw inspiration from one who has been largely responsible for its progress. We hope also to share in a little gossip about other chapters and clubs which our inspector has already visited.

And then in June—Convention!—the ultimate goal of all this year's efforts. For those of us who have never attended Convention this will mean a thrilling opportunity, and for those who have, it will be a chance to greet old friends, and to rekindle their enthusiasm and pride in Mu Phi. The campus of Mills College should be an ideal setting for such a conclave, and we, as one of the hostess clubs, hope to greet you there and help make this one of the greatest Conventions you've ever attended. Westward, ho!

EMILY SULLIVAN.

PHILADELPHIA CLUB

GREETINGS and a Happy New Year to everyone.

Philadelphia Alumnæ Club has been buzzing with activity ever since our last letter. First of all we had the grand drawing for the hostess set which, incidentally, was won by one of our newest affiliates, Marjorie Denmead. She was so delighted with her gift that no one else could even feel a pang of remorse at not having won it herself. This drawing increased the dollars in our Convention Fund by the grand total of forty-three, of which we are justly proud.

During the Christmas vacation the National Association of Music Teachers held their convention in Philadelphia. Our Alumnæ Club was represented by one of our very active teachers, Vida Jones. The club tendered a luncheon to all visiting Mu Phis and, although they were few in number, there was nothing lacking in genuine Mu Phi spirit. A noteworthy guest of honor at this luncheon was Mrs. Crosby Adams of Montreat, North Carolina, who made an inspiring speech and presented our president, Helene Weber, with a splendid gavel carved from the rhododendrons from the mountains of North Carolina. Mrs. Adams also exhibited the program of the very first convention of the Music Teachers' Association—believed to be the only one of its kind in existence.

Our membership drive is working successfully and next time we expect to have some new members to tell you about.

GERALDINE POWERS.

PITTSBURGH CLUB

THE most important recent event in our calendar was the bridge party we gave in December for the benefit of our scholarship fund. Thanks to the hard work and the generosity of our girls, it was a great success. Most of the guests left the party saying that we had given them too much for their money, a favorable omen for future benefits. For each table we had a lovely crystal bowl filled with narcissus bulbs and reports have brought to us the great good will created for our club when the majority of the bulbs sold bloomed a day or so before Christmas. Then we had a score of beautiful door prizes. In addition to the ticket money, we earned a good sum from the sale of cookies and candy, for each of us donated five dozen cookies and eight boxes of candy. We were weary at the end of the afternoon, but felt rewarded when the treasurer announced the profits.

Most of the girls of our club are very active in Pittsburgh's Tuesday Musical Club, one of the largest musical organizations in the country. This year Jessie Yon is second vice president of the club as well as chairman of the radio committee. In addition to those who regularly appear with the string ensemble, recent club programs have presented several of our girls: Carolyn Mahaffey, Janet Turner, Helen Machette, Beulah Marston and Elizabeth Hayes. The Tuesday Musical Club's future meeting place, the Gothic Stephen C. Foster Memorial, is now nearing completion. Our Mu Phi Club is planning a fitting gift for the furnishing of this beautiful and imposing building.

At our own meetings we continue with our study of modern music. Current programs have been concerned with Debussy and His Influence, Impressionism, and Scriabin, Sibelius, Stravinsky.

Lois Wiley sang the contralto solo part in a Christmas presentation of The Messiah in Bever Falls. Jean Zimmerman played violin solos at the Congress of Clubs and The

Woman's North Side Civic Club. Leone Woelfil is president of the Woman's Auxiliary of the Allegheny County Medical Association.

ELIZABETH IRWIN HAYES.

PORTLAND CLUB

THE winter concert season is upon us and there is a wide choice of musical fare offered, both local and imported. Portland lacks the proper housing for the legitimate drama and is consequently often overlooked by the actors and companies who appear in Los Angeles and San Francisco, but there is compensation in the reputation that Portland has achieved as a music-loving and music-supporting city.

Portland Alumnæ Club of Mu Phi Epsilon was well represented in the concerts scheduled for January. On Tuesday evening, January 14, Lillian Pettibone, pianist, and Alfred Keller, violinist, gave a joint recital, under the management of Martha Reynolds and Helen Caples Jones.

Gertrude Graves Martin, soprano, and Jane Thacher, pianist, of the faculty of the University of Oregon School of Music at Eugene, were presented in a "soirée intime" Sunday afternoon, January 19.

Dorothy Robinson Bain and Jane O'Reilly found January a busy month, for the Portland Symphony Orchestra played two Sunday afternoon concerts and two evening concerts, and a national broadcast under the sponsorship of the Standard Oil Company. Dorothy plays in the first violin section and Jane, the viola.

Our year book promised a British program for the regular December meeting. Members and guests who came to Gertrude Martin's studio enjoyed numbers presented by Genevieve Clancy Dundore, soprano; Jane O'Reilly, violinist, and Jean Williams, pianist, with Jean Harper and Marian Neil Giger, accompanists.

Other December activities included the Rummage Sale, with Margaret Kern as chairman, and the annual Christmas party at the Wemme-Florence Crittenden Home. It is so easy to "write" that we cleared a substantial sum as a result of the work of Margaret and her committee, but only those who "collected, marked and sold" can really appreciate the result. We are told that Portland Alumnæ Club of MØE is the only group that makes an effort to bring cheer at Christmas time to the girls in the Wemme-Crittenden Home. Each time we find it well worth while to try to make Christmas happier for those outside our more fortunate circle.

Mu Phis give generously of their talents and we do not always know of the various calls to which they respond. Alice Coleman Bogardus of the Ellison-White Conservatory faculty was the soloist for the first Sunday afternoon concert, given at Hill Military Academy by the combined Hill orchestra and band. We heard her again when she sang at a meeting of Willamette Chapter D.A.R., honoring the state regent, Mrs. Mark Weatherford. Violet Burlingham has been rehearsing with the Portland Opera Company in anticipation of the presentation of Martha.

To Fay Blair Homan was given the responsibility of program chairmanship for the Portland Parent-Teacher Association, which means directing associations in all of the city schools in planning programs. Last year she served as president of the Normandale School Association. Helen Watt Zollinger has charge of a Bluebird group of children from the Beaumont school and Marian Neil Giger is a junior vice president of Grant High School Parent-Teacher Association.

Jean Acorn's Christmas program at Grant High School is "one of the finest things we do at Grant," according to the principal, Mr. A. L. Bittner.

Beulah Keagy Barendrick of McMinnville, invited the club to be her guests for the Sunday afternoon meeting, featuring original compositions. The program follows:

Fay Blair Homan (piano solos): Song Without Words, Resignation; Ethel Miller Bradley (piano solos): Dance of the Sioux, The Violoncello, The Bouncing Ball, Ice Skating and At the Lakeside; Songs: A Prayer, The Kitchen Clock, Genevieve Clancy Dundare (soprano), Jean Harper (accompanist); Hazel Radabaugh Gardinier (piano solo): Sonata Op. 35; Jessie Tait Buoy (violin and piano): Scotch Sonata in G minor, (song): I Hear a Fairy Piper, (violin) Jessie Tait Buoy, (piano) Jean Harper, (soprano) Genevieve Clancy Dundare; Imogene Letcher Palmer (song): Star Gardeners, Genevieve Clancy Dundare (soprano), Jean Harper (accompanist); Jean Elizabeth Williams (piano solos): The Old Spinet, Lovely Senorita, The Roaming Bumble Bee, Slumber Song, Highland Fling, played by Jean Williams, pianist; songs: Snow by Night, Winter Sleep, Gertrude Graves Martin (soprano), Jean Williams (accompanist).

Early in January we had the pleasure of meeting a visiting Mu Phi from Marysville, California, Winifred Hanford Simpkins, who presented a brilliant program at the home of Edna Whitman Chittick. Winifred is a member of Mu Beta Chapter and a very gifted pianist. When you include Portland in your travels we hope you will give us an opportunity to meet you and greet you as sister Mu Phis can. You will find both our president, Jean Harper, and our vice president, Jane O'Reilly, listed in the telephone directory.

MARIAN NEIL GIGER.

ROCHESTER CLUB

THE Rochester Alumnæ Club's first social affair of the season was a box supper at the home of Elizabeth Langworthy. After the supper, at which our husbands were paying guests, we listened to a most instructive and interesting talk on the new color movies given by George Babcock. Later we took a lovely camera trip through England with Frances Babcock.

Our next meeting was our Annual Bridge Musicale and Tea held at the Eastman School Dormitory—a most successful party both financially and socially. Founders' Day found a group of us meeting for tea at the Peacock Room where our own Ednah Richardson is making such a success of her Songs at Twilight Hour. The regular monthly meeting featured a lovely program of Scandinavian music at the home of Carol Frank Clement.

Our December meeting was a Christmas party at Gerry Briggs' lovely new home. Claude T. Westburg, head of the English department of the Charlotte High School, gave a fascinating talk on American Drama. Olivia Powell and Virginia Lichty, associate hostesses for the evening, served a very gay and "seasonal" lunch.

We are sorry to report the death, early in November, of Ruth Arline Holden in an automobile accident. Ruth was an initiate of Psi Chapter who came recently to Rochester. She had written our club expressing a wish to affiliate with us and our membership chairman had called on her just two days before her tragic death.

ELIZABETH M. LANGWORTHY.

ST. LOUIS CLUB

AT one of out Guest Teas a Chinese program in costume was presented. It was in the nature of a tour, the talk being given by Lavina Gauen, who had recently returned from six months spent in the Orient. Musical numbers were given by Maurine Vredenburgh, pianist; Thelma Carroll, vocalist; Charlotte Stockton, violinist, and Katherine Carmichael, accompanist. Mr. Ellis Levy, a prominent violinist in St. Louis, wrote a lovely Chinese number for Charlotte to play on this program. One of our guests immediately engaged us to repeat the program for the Tuesday Club Reciprocity Tea December 3rd. That seemed a long way off, but for busy Mu Phis time passes quickly. Following the Tuesday Club engagement we received another for the Annual Meeting of the Delphian Societies. Aside from the fact that the program seems to be lovely enough to bear repeating several times, it is a grand way to increase our treasury.

The regular December meeting was held at the home of Dorothy Gaynor Blake. Maurine Vredenburgh gave a splendid paper on Forms in Music. A very interesting puzzle with notes instead of words was shown. Thelma Carroll, Charlotte Stockton and Katherine Carmichael presented the musical program.

We are glad we could do a humble bit of philanthropic work during the Christmas season. Six members sang carols for the Friday Literary Club, December 6, and during the luncheon hour at the Jefferson Hotel, December 23, realizing about $50 for the Children's Aid Society.

Leona Hecker was hostess for the January meeting. Orah Lamke gave a Resume of Or-

chestral Development and Edna Goerlich a Survey of Leading Orchestras and Conductors. The papers given at these meetings always whet one's appetite for more on the subject. Lucille Gewinner and Edith Parker, pianists; Dolly Miltenberger and Charlotte Stockton, violinists; Lavina Gauen, vocalist, and Katherine Carmichael, accompanist, gave an interesting program.

LAVINA GAUEN.

SEATTLE CLUB

EVEN the busy holiday season did not retard the enthusiasm of Seattle Mu Phis. Our regular November meeting, scheduled too close to Turkey Day to assure large attendance, was postponed one week and occurred at the home of Persis Horton. An unusually interesting program was arranged which included a cello solo, the Beethoven Sonata Op. 5, played by Eleanor Southern, accompanied by Ruth Peters, a piano group presented by Mary Kalk, followed by a discussion of the National Music Education Conference and the Northwestern Conference by Ethel Henson, president of the latter organization and music supervisor in the Seattle schools.

Mary Olive Higley, Alice Davis, and Rita Bricker assisted the hostess at the tea table, which was beautifully festive.

Seattle Club for years has omitted a regular meeting the last week in December and substituted in its place a gala costume party the first of January at the home of Fern Flagg. These parties at Fern's have become traditional, something to be anticipated and cherished—but never missed. This year the entertainment was patterned after the Major Bowes' Amateur Hour but the originality and finesse of the artists in their lighter moods took the entire show out of the amateur class. It was great fun, and may I add that our Province President, LaVerna Kimbrough, on an inspection tour, arrived here in time to be costumed—she supplied one of the most rollicking numbers on the program. We hope she liked us as well as we did her!

A large card party was given early in January for Mu Phis and their friends to swell the treasury. In addition to our regular spring program meetings, we are looking forward to a visit from Elizabeth Ayres Kidd, chairman of the Honor Standards Committee, whom we all are eager to meet.

BEULAH RUSSELL.

TOLEDO CLUB

OUR Christmas party at Mabel Brady's December 2 with dinner and bridge and "white elephants" for prizes was a very gay affair.

Catherine Mogendorff entertained us at a beautifully-appointed luncheon and bridge, December 16. Her home looked like a grocery with all our contributions for our Christmas baskets. We always take care of at least two needy families.

On a cold, stormy night in January it was nice to gather at Ethel Thurston's for another dinner-bridge.

Florence Cramer was hostess for a lovely bridge-luncheon, preceded by our business meeting, January 20.

Jeannette Dun and her children, Jeane and Bobby, are leaving soon for San Antonio, Texas, where they will remain until April.

We are now selling TASTY JELL—10 delicious flavors—to help swell our coffers for convention. It is a good way to make some money, if you are looking for ideas.

Toledo Club members would like to know how many Mu Phis are doing radio work so that we could listen to them.

EDNA L. MILLER.

WASHINGTON CLUB

A LONG silence may have made you think that the Washington Club has expired, but the truth is, we are just bubbling over with news. There are so many activities that we are running on all cylinders, so to speak, and burning the midnight oil in much serious study of our Symphony Programs.

Our new president, Ruth Bronson Logan, is the guiding light in a group numbering over forty. Our meetings are peppy, alive and inspirational. The Founders' Day Banquet was a bit unusual this year and very jolly. We held the party at Wesley Hall, one of the "old homes" so famous in Washington.

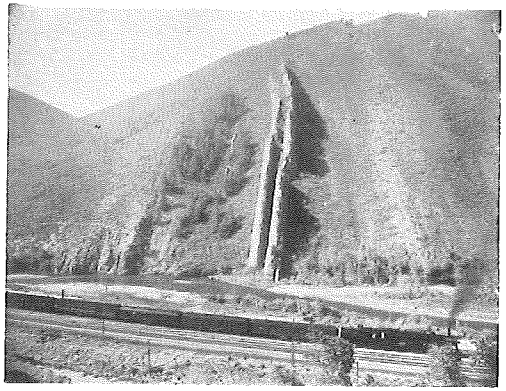
The girls were all dressed in their best "bib and tucker" and the long tables were resplendent in masses of white flowers glowing in soft candlelight. It made one very proud to be a Mu Phi! Dinner over, we held a Major Bowes Amateur Night, and tried out for new talent. With Ruth Ayler Morgan impersonating the Major at the microphone, and Clara Wolfe, as Graham McNamee, ringing the gong, it was very amusing. Some of our best singers proved they could go off key, and one violinist played Hearts and Flowers with such tender feeling that we actually wept. Kate Fisher "went dramatic" and gave a reading well worthy of the song. At the close of the program we counted votes and discovered Evelyn Scott and Margaret Tolson had won professional engagements. After much applause we sang The Triangle Song and said Good-night!

Our next important occasion was the afternoon of November 21, when our very own Sylvia Meyer was harp soloist with the Washington National Symphony Orchestra. Words fail me when I try to describe tall, slender Sylvia in a lovely gown of soft green satin against the background of her golden harp. She won the hearts of her audience from the start and after a magnificent performance she was showered with beautiful flowers, including one bouquet from the members of the orchestra and Dr. Kindler. The Washington Alumnæ Club entertained afterwards with a dinner in her honor.

At the December meeting at the home of the president, we chose as our subject for study two programs of the Washington Symphony. Fanny Mae Henbest gave a most interesting discourse on the lives of the composers, whose works appeared on both the Thursday and Sunday programs. Vera Neely Ross, contralto, and Aurelia Beck, contralto, with Margaret Tolson, accompanist, sang arias from Carmen. Excerpts from the Goyescas and Der Rosenkavalier were played by Fanny Mae. To close the meeting we had our annual singing of Christmas carols with Edith Athey directing.

We are looking forward to big events in the future. We are to entertain Katherine Meisle at an afternoon tea, when she visits Washington to sing for Mrs. Townsend's morning musical at The Mayflower. We also plan to entertain our husbands and sweethearts in February with a Valentine Dinner Dance at the Shoreham Hotel. More about this in my next letter.

CLARA M. WOLFE.



DEVIL'S SLIDE, UTAH
One of the scenic bits along the old Overland Trail

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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.
Phi Iota, Concordia College, Fargo, North Dakota. Installed May 27, 1935.
Phi Kappa, Wayne University, Detroit, Mich. Installed November 17, 1935.

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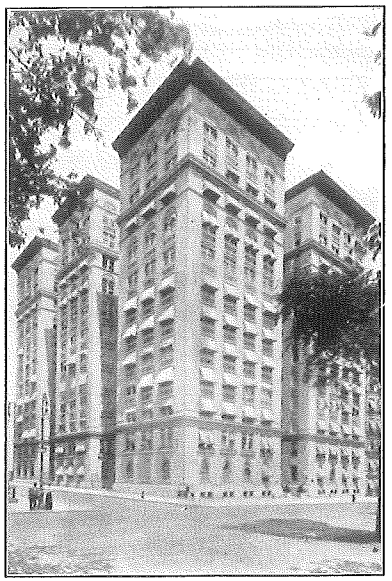

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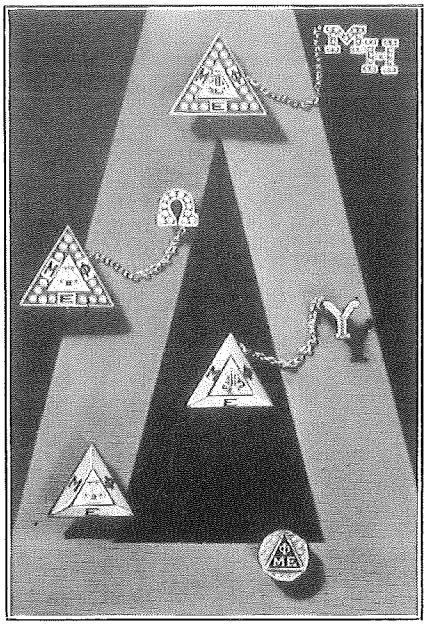

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