

vol. 41 #2

# The Triangle



OF MU PHI EPSILON

March, 1947

# Music

*How many of us ever stop to think  
Of Music as a wondrous magic link  
With God; taking sometimes the place of prayer,  
When words have failed us 'neath the weight of care;  
Music . . . that knows no country, race or creed,  
But gives to each according to his need!*

(ANON)

—From *Pacific Coast Musician*.

# The Triangle

Of Mu Phi Epsilon

VOLUME 41



NUMBER 2

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*Mildred M. Christian, Editor*

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## THE *President's* PAGE

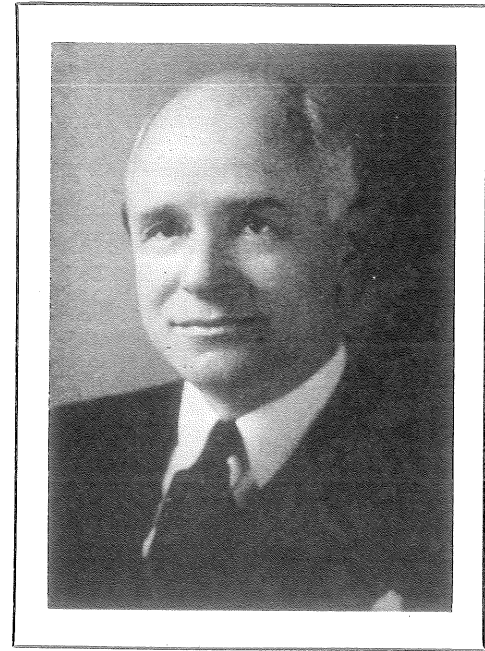
FORTY-THREE years ago a group of young women, inspired by Dr. Winthrop S. Sterling, banded together and formed our sorority, Mu Phi Epsilon. The purpose of the organization includes the encouragement of high scholarship and performance in music, and the support of all music movements of importance in America. Since its inception, our sorority has been one of the foremost organizations of its type in upholding these two ideals, and we have contributed to many of the worth-while projects in music, both as individuals and as group members.

In the not too distant future we will have arrived at the venerable age of fifty! That we may appropriately honor our beloved Founder and take pride in even greater accomplishment than in the past, the Victory Convention of 1946 rec-

ommended the establishment of a DR. STERLING MEMORIAL FUND, the expenditure of which will be one of the highlights of our fiftieth anniversary. This spring, all chapters and clubs will make their first contributions to this FUND through channels best suited to their local situations. Letters have been coming in telling of unique plans for appropriately honoring Dr. Sterling through the MEMORIAL FUND. Let us hear from YOUR group so that we may have our entire membership enjoy and take pride in the noteworthy accomplishments of our sorority. Remember—this is a voluntary contribution, but the reward will be the personal pride each member of the sorority will feel when Mu Phi Epsilon reaches its fiftieth birthday with a completed FUND to be expended in Dr. Sterling's memory for the advancement of music in America!

*Ava Comin Case*

## SCHOLARSHIP



### *In Music*

BY EARL V. MOORE

*Dean, School of Music, University  
of Michigan, National President,  
Pi Kappa Lambda*

△ RECOGNITION of levels of scholarship in the fine arts, and especially in music, has emerged much later in the educational cycle than in the other disciplines—liberal arts, social, and physical sciences.

In the fine arts, native talent is sometimes confused with the progressive development of talent and capacity. The measurement of growth and improvement of talent is the crux of the problem of selection of students for membership in an honorary society in any field. It has not always been true that the

young student with the best natural voice or flair for playing a specific instrument develops into the fully-matured musician that was predicated on the basis of natural capacity.

The procedures necessary to recognize and to measure objectively and accurately grades or degrees of progress in music have been one of the significant contributions of schools of music during the last few decades. While such yardsticks are not infallible, they do serve to provide objective scales of measurement in areas of education that are fre-

quently considered more difficult to measure than, for example, mathematics, physics, or history.

Achievement of valid standards for measurement of progress in music has resulted from a dual rather than a single or uniform approach to the problem; i.e., methods of evaluating the creation and re-creation of music (composition and performance); methods of rating knowledge of the content, structure, and historical background of music (musician-ship, theory, history, and literature). The two categories require different methods for establishing norms of judgment.

It has been customary to base recognition of scholarship in music almost exclusively on those areas which are most nearly comparable in teaching and in grading to other academic disciplines, i.e., history, literature, mathematics. Thus, harmony, counterpoint, and history of music yield "grades" or "marks" which represent definable and defensible differences in student achievement.

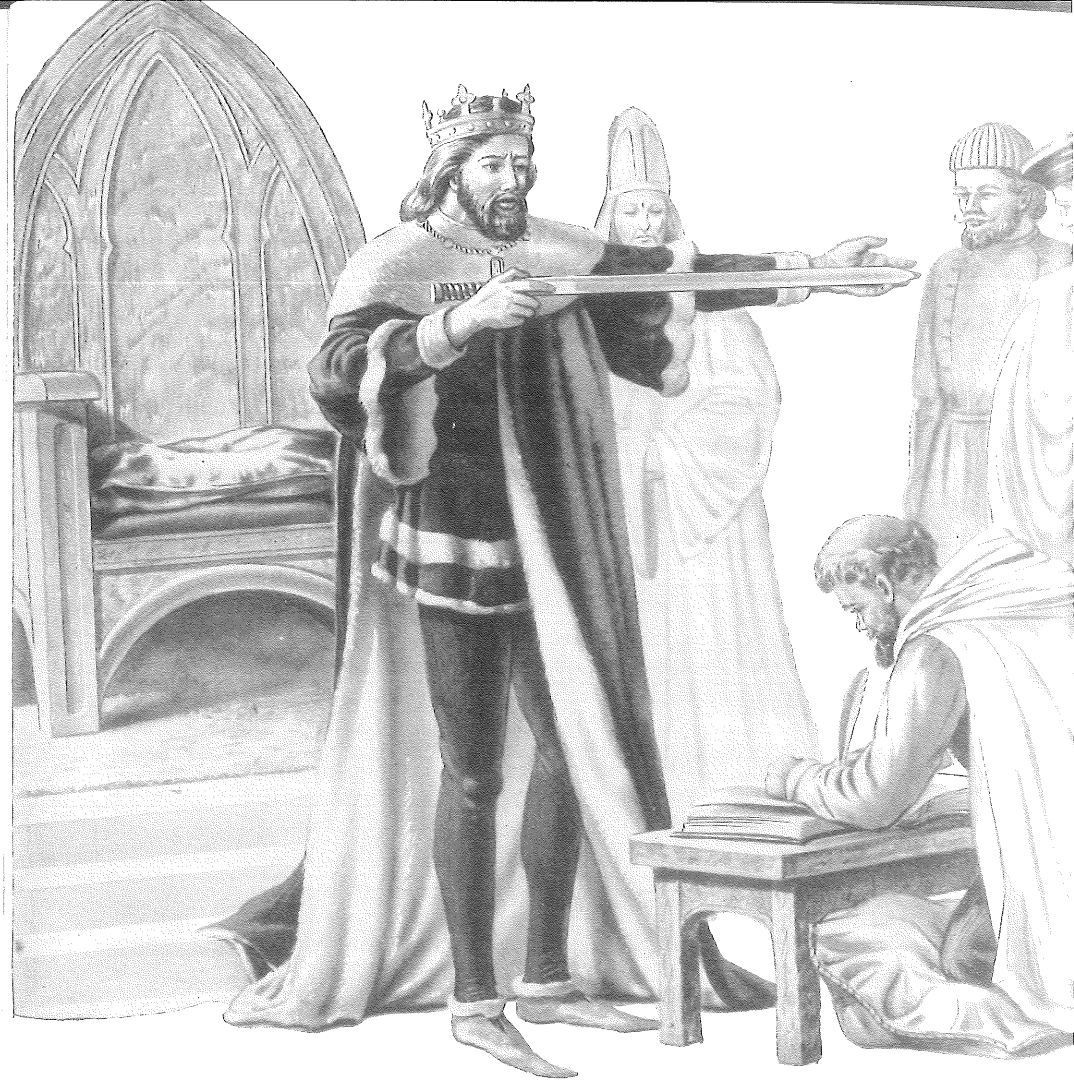
If courses in these subjects represented the complete development of a musician, the means of recognition of quality and superiority of musicianship would be relatively easy. Student grades in these courses and in other non-music courses are a significant part of a total "profile" of a student's capacities and achievements; but in music, the creative and/or the re-creative must also be included. Methods of obtaining measures of progress and impartial judgments in composition and in public performance are absolutely essential.

In the evolution of procedures to achieve means for valid grading of students' achievement in performance and composition, schools of music

have recognized the value of cooperative faculty judgment in rating the intangibles of spirit and quality of performance, and of the creative impulse; the ability of the interpreter to transcend in his performance the mere digital (or laryngeal) skills of technic; his capacity to evoke the inner meaning of the music itself. The "jury system" of examinations which now replaces the former practice of grading progress in applied music by a single individual, usually the student's teacher, has broadened the base of judgment and has thus given more credibility to the "marks" or "grades" in piano, voice, etc., that are a part of a student's permanent record.

It is my considered opinion that recognition of scholarship in the field of music at the undergraduate level particularly, must include rating of these creative and/or re-creative abilities in "live music" as well as in the usual classroom courses "about music."

The remarkable increase in the United States of opportunities for a balanced education at the college level in the field of music; the tremendous number of young people who are availing themselves of these opportunities in the field in which they have native talent and deep emotional interest; and the development within these colleges and universities of standards and norms for the accurate evaluation of progress in music; these are some of the factors which justify the existence and continued encouragement of a society such as Pi Kappa Lambda, Honorary National Music Fraternity, dedicated to the recognition of scholarship in music with emphasis on eminent achievement in performance or original composition.



## Music at the Court of Henry VIII

*The winning thesis in the 1946 Musicological Research Competition. Condensed for reprinting in THE TRIANGLE.*

BY RUTH WATANABE  
*Mu Nu and Mu Upsilon Chapters*

△ It is quite well known that Henry VIII of England was a musician and that some of his compositions are extant. The British Museum Additional Manuscript 31922, which has been used as a source for this essay, is the principal collection of the king's music; moreover, it contains compositions by such contem-

poraries as Cornyshe, Farthing, Fayrfax, and Shepherd, and some anonymous songs and instrumental pieces. The manuscript is a small folio volume illuminated on vellum during the latter part of the reign of Henry VIII. In dealing with the music of the court, the present problem has been that of a general study

of the compositions of Henry, Cornyshe, Farthing, and Fayrfax, with some emphasis upon their musical style.

The court of the first Tudor monarch, Henry VII, had been rather austere, the chief concern of the nation being that of settling the affairs of state after long years of war and turmoil. With the accession of Henry VIII the English court began to take on the brilliance which was later to culminate in the lavish entertainments of the Stuarts. Henry was born in 1491. Although circumstances later made him King of England, plunging him into political and religious controversies, he was not originally in direct line to the throne and was therefore trained for the priesthood. Included in his education was a variety of subjects, with music and languages playing an important part. During the early years of his reign he devoted much of his leisure to composing and to listening to the performances of the musicians whom he had brought to his court from every part of Europe. The Harleian Manuscript 1419 gives a comprehensive list of the instruments in the possession of the king, and Lady Trefuses in her edition of Henry's music tells us that among the instruments at Westminster in charge of Phillipp von Wilder were regals, virginals, violles, clavicordes, gitterons, a number of cornettes, lutes, crumhorns, taberds, shalmas, and recorders, all of which were probably used for the performance of music at court.<sup>1</sup>

Lord Cherbury's *Life of Henry VIII* (1649) and Hall's *Chronicle* tell us that Henry wrote music, both sacred and secular, and that he was a good musician. Although masses are mentioned by Hall, there are

none extant, as far as can be ascertained. An anthem, set for four voices, *O Lord, the Maker of all things*, has been popularly ascribed to Henry, although a positive identification is not possible,<sup>2</sup> and a three-voice motet, *Quam pulchra es*, has been given in modern transcription by Hawkins and Trefuses.<sup>3</sup> As for secular pieces, some nineteen songs are found in the B.M. Add. Ms. 31922 with the label *The Kyng H[enry] viij*; this group includes the famous *Pastyme with good companye*. Moreover, in the same manuscript are several short pieces without text, generally written in three parts. They might have been intended for instruments, and indeed they are called instrumental pieces in Lady Trefuses' collection, although they might possibly have been used for sol-fa-ing by voices, a common practice of the times. Henry's compositions are interesting historically, but it can scarcely be said that they add to the development of musical style, showing as they do the influence of several instructors to the exclusion of any personal traits.

A composer of decidedly more ability was William Cornyshe, whose name is mentioned in the revels records of the period as a poet, deviser of pageants, a Gentleman of the Chapel Royal, and Master of the

<sup>1</sup>Lady Mary Trefuses. *Songs, Ballads and Instrumental Pieces composed by King Henry the Eighth*. (London: Oxford, 1912), introduction.

<sup>2</sup>Sir John Hawkins. *A General History of Music*. (London: Novello, 1875), I, 362; and Jeffrey Pulver. *Biographical Dictionary of Old English Music*. (London: Kegan Paul, Trench, Trubner and Co., 1927), p. 233.

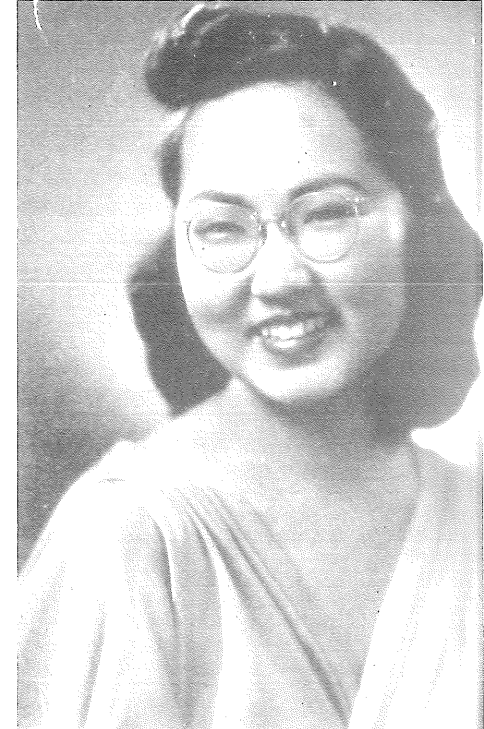
<sup>3</sup>Hawkins, *Op Cit.*, p. 363; and Trefuses, *Op Cit.*, appendix.

<sup>4</sup>Wilibald Nagel. *Annalen der englischen Hofmusik*. (Leipzig: Breitkopf und Härtel, 1894), p. 10.

Children during the reigns of Henry VII and Henry VIII. Described by Nagel as "ein Mann von markwürdiger Vielseitigkeit."<sup>4</sup> Cornyshe composed both sacred and secular works. His church compositions, including masses, motets, magnificats, and hymns, are for the most part polyphonic. His secular music consists of little part-songs (either settings of popular airs or pieces written in a similar manner) and compositions for performance at court. *Adew, adew my hartis lust* and *Blow thi horne hunter* are typical examples. Burney seems to have had some objections to his songs on the grounds that they were settings of ribald words, in addition to being crude and inelegant.<sup>5</sup> However, an examination of his works reveals skill in the use of imitative figures and an appreciable amount of rhythmic variety.

Concerning Thomas Farthing we find but scanty information. Flourishing during the early part of the 16th century, he was a Gentleman of the Chapel Royal during the second decade of that century. The B.M. Add. Ms. 31922 appears to be the sole source of his works, which include three madrigal-like songs called *The Thought within my Brest*, *With sorrowful syght*, and *I love trowly*, and some rounds written out at length, with the titles *Aboffe all thynges*, *Hey now*, and *In May that lusty sesone*.

More is known of Robert Fayrfax than of Farthing. Fayrfax was born of a respected family in Hertfordshire between 1465 and 1470.<sup>6</sup> The first official mention of him was on December 6, 1497, when he was given the grant of the Chapel in the Castle of Snodehill, Hereford. He resigned from this position in 1498.



RUTH WATANABE  
(See story, November TRIANGLE, 1946, page 11)

At the close of the century we hear of him as organist of St. Albans and when Henry VIII came to the throne, Fayrfax was first on the list of the Gentlemen of the Chapel. As a member of the king's music, he had charge of training and keeping several choir boys, and in addition, he had such duties as composing musical offerings for holiday festivities. It may also be that he did some work in illuminating manuscripts, for in 1517 and 1519 we find records of payments made to him for "a book of Antemys" and a "pricke songe boke."<sup>7</sup> In 1521 he accompanied the King to the Pageant of the Field of the Cloth of Gold, occupying the position of the first Gentleman of the Chapel Royal. His death is said to have occurred

<sup>6</sup>Charles Burney. *A General History of Music*. (London: Foulis, 1935), II, 55.

<sup>7</sup>Nagel. *Geschichte der Musik in England*. (Strassburg: K. J. Trübner, 1897), II, 20.

in 1521, and he was interred at the Abbey of St. Albans.

Fayrfax has been considered the head of an English school of composers who prevailed during the time of Edward IV and later, and broke away from the musical traditions of the Low Countries. Since his group was succeeded by the Tye school, which did considerably more in the way of actual composition, his influence is now considered merely historical; yet his works, which include masses, motets, magnificats, and various instrumental pieces, are often impressive and dignified, with occasional massive effects.

For the most part, the compositions of this particular period, coming before the great age of Elizabethan composers, show some awkwardness in the handling of musical material; yet in these pieces are found a number of technical devices which were later to develop into significant features of the sixteenth century style. The pieces are essentially modal, but a definite tendency towards a feeling for tonality is to be found. Later, this turning toward a major or minor tonality was to be completed in the abandonment of the modes. At this early period, one hears the basic mode, with hints of major or minor re-enforced at the cadence points by a dominant-tonic effect. Harmonically speaking, there is a feeling for triads, but at this time the triads are not necessarily complete, nor is there a scheme of harmonic progression from one chord to another, except at cadence. The non-quartal harmony of this period has been fully discussed by C. W. Fox in his article in the

*Musical Quarterly*; no mention will be made here of this.<sup>8</sup>

The principles of polyphony as developed in the Palestrina style or the madrigal style are not to be found here except in an embryonic stage. For example, Henry does not use imitation, although he does make use of a little secondary rhythm and the device of ornamenting his cadences with suspensions. Cornyshe, who had more facility in writing than did Henry, made use of some imitative devices and dove-tailing of cadences. Excellent secondary rhythm, a device to be used later in the century, is found in Cornyshe's work.

In his instrumental pieces Henry shows a marked preference for the use of three voices and for duple meter. The phrase-line is short, with a definite and well-marked pause at all cadence points. At times this results in a choppy effect. The main interest of the compositions lies in the uppermost part, with sustained tones in the lower parts to maintain some coherence; only rarely does he have the lower voices take a florid melodic line, although sometimes, for short phrases at a time, a lower part will move with the upper part at intervals of tenths or sixths. Melodic interest and color are achieved by the use of nonharmonic tones; passing-tones, both single and double, upper and lower neighboring tones or auxiliaries, 4-3 suspensions, free tones, anticipations, and the changing note figure. Passing tones are found most frequently, being both accented and un-accented, and auxiliaries are also often used. When suspensions are used, they are usually of the 4-3 variety, and as can be expected, are employed to ornament cadence

points, where the dissonance created by the suspension tends to emphasize the consonance of the harmonic tone to which the suspension resolves. On occasion we find suspensions in which the bass tone moves, thus adding variety to the non-harmonic device. Henry has sometimes been criticized for having used arbitrary dissonances; this might have been due to an over-eager desire to use non-harmonic tones at the accent.

Farthing's style is smoother than that of Henry. The voices are better balanced, so that each part has something of interest. The movement is not restricted to the upper part. There is considerable use of contrary motion between the parts, thus making for a balanced sonority rather than for an arbitrary concentration of tones at one range. Although the basic meter is strongly marked, secondary rhythm is used frequently enough to break the monotony. The chords change quite rapidly, due to the movement of the bass part; the result is that non-harmonic tones are less often used than in the pieces of the King.

Fayrfax's style contains several contrapuntal devices, including some imitation, dove-tailing at cadences, and the use of secondary rhythm. Although no *sustained* imitation is found, there is an attempt to do something definite in the handling of a motive by having the various voice-parts sound the motive. The dove-tailing of cadences tends to make the music flow along for long periods without a perceptible break. The use of suspensions so that they fit into the fabric of the melodic line also contributes to the sustained quality.

The style of Cornyshe makes use

of all the devices employed by the other composers already mentioned. In addition, Cornyshe uses the sequence as a means of spinning out his compositions. At times this can be a fault, since it smacks of padding; yet generally speaking, the sequence here is used to an advantage, since it is found in conjunction with canonic imitation. Retrograde and inversion are also found.

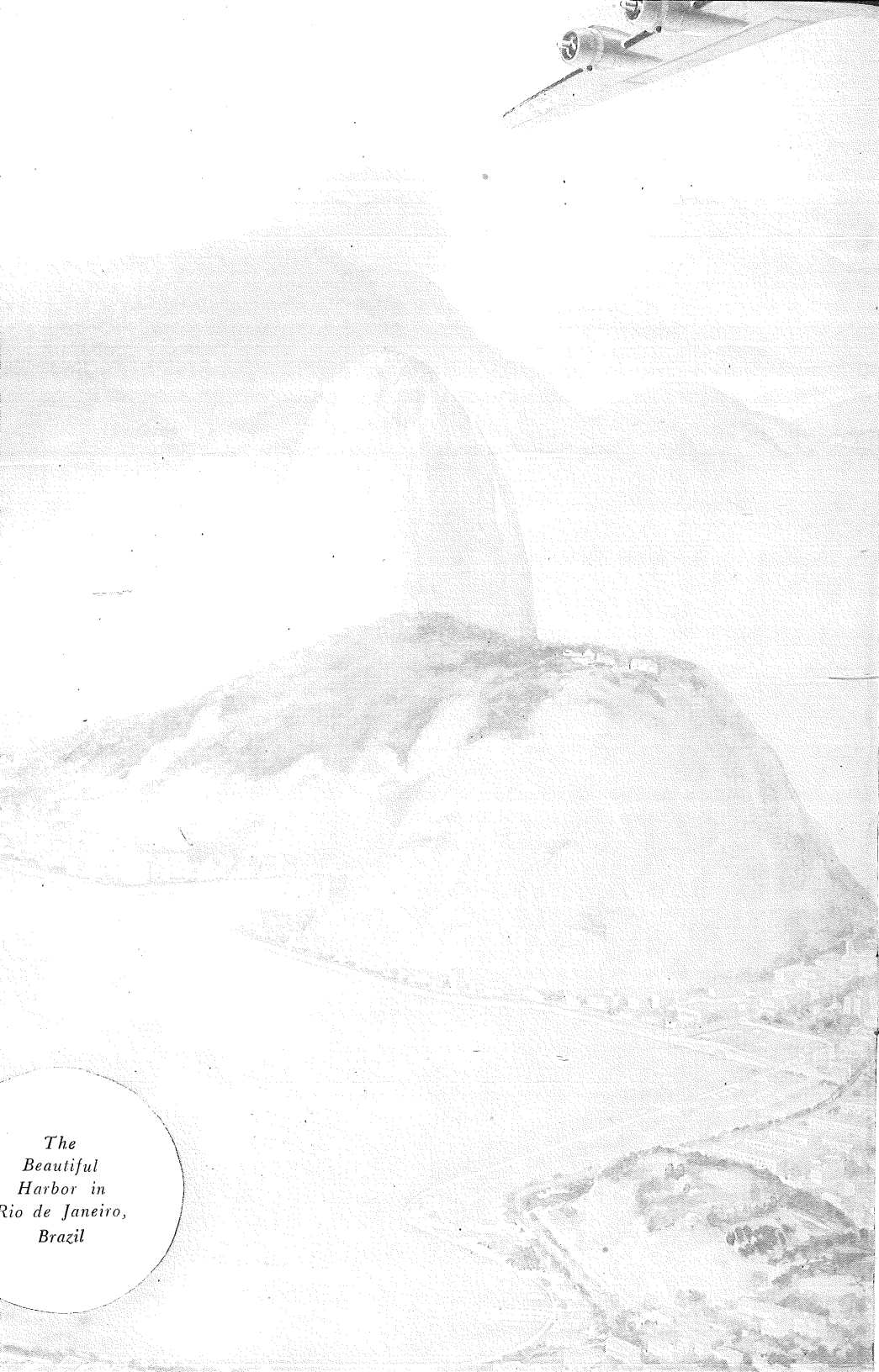
The work of the composers discussed is not of breath-taking importance in the history of music; yet it is an indication of many of the trends which were to follow. It is significant that the court had fostered musical activity, with financial aid and with the interest of the reigning monarch behind it. Royal patronage, which was so much a part of the development of music in the sixteenth and seventeenth centuries, is clearly seen here, giving impetus to the composition and performance of much music that was charming and pleasant if not great.

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(CONTINUED ON PAGE 36)

<sup>7</sup>Nagel. *Annals*, p. 13.

<sup>8</sup>Charles Warren Fox. "Non Quartal Harmony in the Renaissance," *Musical Quarterly* XXXI (1945), 33.



The  
Beautiful  
Harbor in  
Rio de Janeiro,  
Brazil

# Down South American Way

By HELENA MUNN REDEWILL\*

*Gamma and San Francisco Alumnae Chapter*

△ SOUTH AMERICA! Land of the llama, the gaucho, the Southern Cross! "Tell me all about it!" begs everyone these days, including the editor of THE TRIANGLE. "Which country did you like best? Weren't you afraid to fly?"

Yes, frankly, I was afraid to fly. Automobiles, trains, boats, horses—anything on the ground or water—had always been my choice.

"Down the West Coast, across the Andes, back home via Rio de Janeiro, Trinidad, Havana," quoted Martha blithely from a folder one fogless day in September.

"It's spring now in Lima, *tra-la*," added Dr. Francis, looking over her shoulder. "Let's all fly down there!"

"But—but—we've been planning that trip by boat!" I gasped. "Plenty of sea air. Plenty of time to write and sketch. Plenty of rest—"

"There are no boats—yet. And we haven't much time."

Not much time—how well I knew. My university teaching schedule—Dr. Francis' office—Martha's hospital.

\*Former editor of THE TRIANGLE of Mu Phi Epsilon; author of poems, short stories, travel articles; faculty member, U. C. Department of Journalism; correspondent for MUSICAL COURIER for San Francisco, Oakland and Berkeley.

So we were off in a big four-motored plane. San Francisco to Los Angeles in an hour and a half. Six hours more to Mexico City. Unbelievable!

Now the hardest part of this story is cutting it down to 2,500 words. Mexico, that rich cradle of the ancient Aztecs, Toltecs and Mayas whose ruins astound archeologists and tourists alike; Mexico City, with its Spanish colonial art and architecture, its ingratiating climate, broad *avenidas*, smart shops—how pass them over with one short sentence?

Yucatan—Cuba—Guatemala—Nicaragua—Costa Rica—Chile—Brazil—Argentina—Uruguay—Peru—they all deserve more than a passing glance. Give them more, too, when you go on this tour.

People of today and yesterday; customs, old and new; the tropics; the Andes; the jungle; amazing cities; strange experiences. All of these are woven together in memory's tapestry of our Latin American trip. But more than anything else it is the Indian background of the two great continents that is always in the foreground of our thoughts.

From the moment you step into Mexico, on down the west coast to Chile, you find these copper-skinned, patient, kindly, hardworking individuals who still resist the white



man's methods with a tenacity that astounds and sometimes disgusts the visitor. A lovable, quaint, contented people—as unchanging as the mountains and the sea—what makes them that way in the heart of modern civilization? Those primitive customs—that old laborious manner of living—the clutter, the filth—how much longer will it all endure? These questions you constantly ask yourself (and your guide). And those other Indians—or whatever they were—who preceded this present nonprogressive, stolid people? Who were they? Where did they come from? How account for the vast Mayan civilization whose ruins spread fan-like over 125,000 square miles of Yucatan, Guatemala, Honduras—a civilization that far outshone the ancient Egyptians? Thriving here on our own continent as early as 400 B.C.—wiped out by its own inward weaknesses three centuries before the Spaniards came? Or in ancient Peru where the Incas reigned, their kingdom covering one-third of all South America, their ancient capital at Cuzco sacked by the conquering Spaniards, their great libraries burned, their language destroyed—what of them? And their predecessors, the Chimu, from whose storehouse alone the Spaniards boasted of carrying away four million dollars' worth of gold and silver ornaments—who were they?

These questions pounded through our minds as we considered also the Spaniards and their generations of colonial domination after Columbus and his followers discovered these vast lands—what about them and their treasures of art, architecture and literature? Their great highways, progressive civilization, luxur-

ious palaces, impressive cathedrals?

But back to more specific details—which country did we like best? I wish we knew the answer. Each had its own appeal; each will linger happily in memory; each will lure us back for a longer sojourn some time.

After Mexico City and its environs (which I pass over thus hurriedly with terrific regret) we flew on to Guatemala City, one of the most progressive cities in Central America, a regular little Switzerland for cleanliness, intimate charm and compact precision. Modern pink, blue, and cream-colored, one-story houses with iron bars at the windows and betwitching patios winking at us through wrought-iron gates, line the streets which are narrow and crowded. Noise and more noise—bicycles with high-pitched, little squeaks; autos with insistent squawks; trucks, vegetable carts, flower vendors; people laughing, talking, quarreling—the incessant confusion that Latins love, most of it far into the night, and *everywhere!*

Later in our tour we visited an archeologist's paradise and saw some of the wonders of Uxmal, Zayil, Kewick, Chichen Itzá, and explored briefly "The House of the Turtle," "Temple of the Dwarf," "Sacred Well to the God of Rain" (where young girls were once sacrificed) and "Akab-Dzib, House of Writing-in-the-Dark." Geographically these marvels are in Yucatan, that "sore thumb" projection of Eastern Mexico which juts northward toward New Orleans; but integrally they are a part of the great Mayan civilization whose ruins extend southward into Honduras and Guatemala. "Mayan" furniture; "Mayan" mo-

tifs in textiles, paintings and architecture are seen everywhere in this colorful region. The Mayan Inn in the Mayan Highlands was now our immediate objective. At the curb stood the waiting automobile of the Maya Trails Company.

"How green and refreshing everything looks," I exclaimed. "Rainy season's just ending," said Carlos, our genial guide.

As we left Guatemala City Indians kept filtering single-file along our route, men with burdens of anything from a broomstick to a house strapped on their backs, their lithe, all-too-thin bodies leaning far forward as they jogged along bent over like half-opened jack-knives. One native had a rude bed roped across his shoulder and a crippled child lay on top; another a stack of chairs; still another several wide planks at least eight feet long. The women, schooled from birth to carry loads on their heads, walk with a silent, rhythmic dignity. They, too, were heavily burdened. All day we took pictures of these long processions, natives going to market, natives coming miles home again; women in gay homespuns, men in anything left over from someone else. Their tiny farms were growing coffee, chicle, rubber, conchona, maize, cotton. Primitive tools, relics of the *conquistadores*, ancient pottery wheels, forked sticks for plows—all told a pathetic story of work—the hard way. The straw-roofed huts looked just like their pictures in the luxuriant tropical setting, but the windowless, barren interiors had only dirt floors; pigs, turkeys, chickens, milling around with children, goats, cattle—all in a filthy disorder



*Home again from South America—  
Helena, Dr. Francis and Martha Redewill.*

that would set our public health officials on their ears.

Sorry—no time to tell you about Antigua, Patzicia, Tzanjuyu, Chichicastenango—all on this Highlands trip, all filled with fascination, strange sights, primitive tribal customs. And the horizon, constantly alive with scenic grandeur, kept our eyes satisfied.

Once more we are aloft in our plane. Once more we look down upon waters of liquid sapphire lapping foam-flecked beaches. The thick green masses are jungle; the silver curving threads, rivers. Now and then we bump into a cloud, dodge a thunder shower, whisk over a volcano. There is time only for a quick nod at San Salvador, since a revolution in progress there did not permit a stop. At Managua, Nicaragua, it was so steaming hot we were happy to clamber back into our silver ship and go up again into the cool air spaces.

Costa Rica, that little gem of a country, famous for coffee, sugar,

tobacco, prosperity and enforced public health laws; Panama, connecting link between two great oceans and two great continents, where the tropical landscape is unsurpassed, also where the "Big Ditch" separates the north from the south—how can I pass over them in so few words? Well—next time I'll "tell all." But a better "next time" is your own trip there!

What about customs and immigration? Didn't we get terribly fed up with the miles and miles of red tape, inevitable of course in visiting so many foreign countries at so rapid a pace—25,000 miles in seven weeks?

Well, it was a bit rugged at times, I'll admit: the crowds and confusion at airports, in hotel lobbies; the interminable checking-up with Pan-American for confirmation of space or changes in schedule; the everlasting getting up before dawn for the long flights; custom agents mauling our clothes; immigration officials looking down our throats; porters eyeing our mountainous luggage (too much of everything—paying extra all the way—ouch!). It was often exasperating, but always exciting, challenging—a wonderful opportunity to exercise the Spanish I'd been brushing up and which helped out in many a tight squeeze. We found it not too difficult avoiding uncooked fruits and vegetables and doing without milk and water (except boiled or bottled). The superbly-staffed, luxurious hotels everywhere provided delicious and over-abundant food and excellent native wines.

And how did I like flying by this time? The endless up-and-downs (how many—I haven't yet count-

ed!)? I must confess that each day we went aboard and the great engines made everything shiver and quiver in the warming-up process my heart jumped right up against my teeth. Then the mad dash down the runway before rising—cold chills always ran races across my spine. But once we were in the air everything was all right! And our pilots—all "boys from home"—were most efficient (good-looking, too). Frequently we were invited into the control rooms and they tried to explain the elaborate dash-board mechanisms they operated so competently.

It is a stupendous sensation to be sailing along smoothly, comfortably, above a constantly changing scene: the mountains of Mexico today, Panama Canal tomorrow; the coastline of Ecuador Monday; over the Andes Tuesday; Rio de Janeiro Wednesday—only we didn't go quite that fast!

We paused ten days in Lima where the climate is much like our own San Francisco area. The Humboldt Current, creeping up from the Antarctic, cools the west coast of South America (we had crossed the equator bundled in blankets to the eyebrows)—and it never rains—some places not in the history of man!

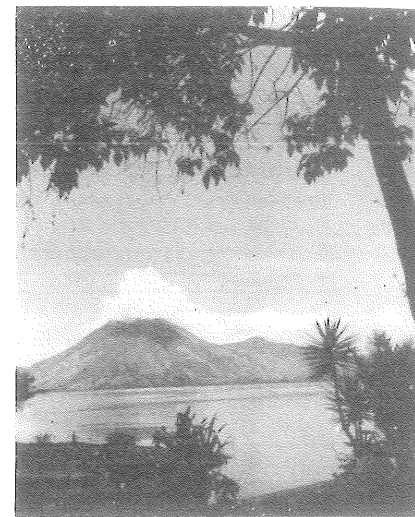
Lima—lovely Lima—we shall probably always love this city a little more than any place else. Maybe for its old-world charm (the "City of Kings" was founded by Pizarro four hundred years ago), maybe for the wonderful friends we have there, friends who tried to keep us in Peru forever! (We almost stayed!) The old and the new, here blended harmoniously together in art and architecture; Spanish and

Inca civilizations dramatized in silver, in textiles, in lace; San Marcos University, oldest in the Americas; Miraflores, modern, sumptuous residential area—do you wonder one loves Lima?

When the sun comes creeping through the high fog, the whole city is dusted with golden light. Potted flowers on roof tops flash out bright crimson, purple and orange flares. An incongruous turkey gobbles enthusiastically as you peer through a grilled gateway to see Mr. Thanksgiving tethered there awaiting execution. It is but a step from your hotel door to Jirón Unión, that fascinating narrow thoroughfare leading to the Plaza de Armas and the ancient Cathedral and lined with tiny shops gleaming with the Peruvian silver you've heard so much about, jewelry you can't resist, Inca and Colonial antiques, vicuña and alpaca furs, rugs, textiles—everything you haven't room for in your bulging bags. You pause and gaze, unaware of time passing until the great corrugated iron curtains of the shops begin to lower and you suddenly realize that great Latin American custom is getting under way—the siesta hour.

"We never remember," complains Martha, bent of shopping while the sun warms our backs. "They always close from 12:30 to 3:00. Come on, let's follow the crowd." And we join the weaving throng of clerks, executive and chimney sweeps who file into some lunch room. We listen to the most beautiful Spanish on the whole continent as it surges and billows around us.

Back at the Bolivar Hotel we join the tea crowd that begins filtering in as soon as lunch is over. The vast



*Lake Atitlan, in the Guatemala mountains with San Pedro mountain in the background.*

marble and gold room glitters with the Lima elite, dressed in gleaming black, swathed in furs, just like our compatriots on Grant Avenue at home. The one fireplace in all down-town Lima entices Americans like a magnet into the drawing room and English mingles with Spanish as waiters glide about with huge trays of delectable cakes and steaming pots of tea. Five to nine—tea hour, vermouth hour merge imperceptibly one into the other.

"When do we eat?" asks the average American man, accustomed to his three-a-day at "regular" hours.

"In South America," replies Martha, flashing her best company smile at the tall New Englander or the loquacious Southerner or the man from Indiana, whichever happens to be around at the moment (girls from "The States" have a wonderful time "down there"), "one eats

constantly. What, may I ask, are you doing now?"

"But dinner—when? You will dine with me, won't you?"

"Well, it's this way," Martha passes him another inch-square of pastry, "we must go out to Barranco to that cocktail party first. Then pay a visit to a private (and priceless) art collection that can only be seen by very special friends of Señor de Osma. We're invited to a symphony broadcast—there's the races at the Kennel Club—"

"Wait a minute—it'll be midnight—"

"Oh no, we can reach the Country Club quickly in a taxi. Dinner never starts anywhere until after nine, you know—oftener at ten or eleven—"

"But—but how about the Bolivar Grill floor show—you promised me—"

"That won't commence before twelve—and it goes on indefinitely."

Believe it or not, this is the South American way. People never go to bed, whether you're in Lima, Santiago, Rio or B. A. (as everyone calls Buenos Aires) So get plenty of sleep before you leave!

Throughout the trip while I was meeting musical people, conductors, soloists, patrons of the arts, and Martha was doing a dizzy round of night clubs, races, cocktail dancing, Dr. Francis was addressing medical societies and powwowing with doctors and scientists. In each country

visited we were invited to lovely homes, entertained lavishly, conducted through private and public museums, clinics, hospitals. Everywhere the people were cordial, warm-hearted, enthusiastic. Everywhere the newspapers wanted interviews and pictures (some turned out terribly, others pretty good). Everywhere I was exercising more and more than brushed-up Spanish with reporters and new friends who spoke little or no English. Sometimes it was all a trifle exhausting. But we always bobbed up next day, ready for a new, exciting chapter. The world got smaller and smaller as our circle of new friends grew larger and larger.

Santiago, with the stupendous backdrop of austere, forbidding, snow-crowned Andes; Buenos Aires, a second Paris, the handsomest city in the western hemisphere, if not the whole world; Montevideo, intimate, cordial; Rio de Janeiro and its dramatic harbor, incomparable Copacabana Beach, Sugar Loaf mountain; Havana, bursting with tropical splendor; the pampas; the Amazon; the Caribbean Sea—each deserves more than a phrase in a short paragraph. But the word-limit has been reached.

So it is "Adios" and "Hasta la vista" and another admonition to put Central America—South America—all Latin American on your calendar of "musts" for some future thrills and happy touring days!



## Music's Power for Peace

BY

CLARA ELLEN STARR\*

*Phi Kappa and Detroit Alumnae  
Chapter*

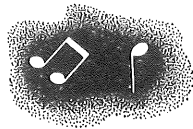
mutual culture. The publishers have helped in making available collections and arrangements of the best in folk songs and dances gathered from all parts of the world.

△ PEOPLE everywhere are beginning to realize that peace is to be found only in understanding, sympathy and brotherly love among the peoples of the earth. Music is perhaps one of the greatest forces leading to international, interracial, intersocial and interdenominational understanding. One would search far to find a more cosmopolitan situation than Detroit, Michigan, offers for testing out the possibility of uniting many diverse elements into a harmonious whole. Children of all nations, creeds and colors live, work and play together in the same classroom. The public school music teachers in general are sensitive to the value inherent in music in developing sympathy and understanding as between groups and for building respect and appreciation for the contributions made by others to our

After the completion of thirty years as a teacher of music in the schools of Detroit the inclination to retrospection and reminiscence is overpowering. During that period Detroit has grown from a small city of 601,964 with quiet, tree-shaded avenues to a dynamic, industrial metropolis of 1,600,000, the acknowledged center of the automobile industry and, during World War II, the arsenal of the world. The city's "growing pains" were greatly accentuated by its involvement in two world wars and in one of the most serious economic depressions in all history.

Is there any significance in the fact that it was during World War I that music for the first time became an accredited subject in the secondary school curriculum of Detroit? Records prove that singing was a part of the daily school program from the very beginning with added emphasis and support being given to music as the years progressed, by the Board of Education. But it was not until 1915 that music

\*Member of the faculty, Wayne University, Detroit, Michigan; Teacher of Music, Detroit Public Schools since 1916. Initiate of Delta Chapter; Faculty Advisor of Phi Kappa Chapter since its installation.



was offered as a credit-bearing subject in the high schools of the city. It was in January, 1916, that it became my privilege to organize the department of music at the Northwestern High School in Detroit. The plan followed at that time recognized three classifications among the student body: (1) Those who already were seriously engaged in the study of music and who were looking forward to a professional career in music. Numerically, this was the smallest group. (2) Those who might be called the musical amateurs or the avocational group, boys and girls who were interested in developing their skills vocally and instrumentally for their own enjoyment and that of their friends. These are the ones who, in later years, promote and support all worthy, cultural projects. (3) The largest group is made up of the vast majority who will never study music seriously, who "don't know anything about music but know what they like," but who, in common with all mankind, enjoy singing together, informally, the well-loved folk, art, patriotic and popular songs. An attempt was made in those early days to meet in the music curriculum the specific needs of each of these three classifications of students. Credit toward graduation was given for serious study on an accredited basis done outside of school. Courses in theory and music literature were offered as were class lessons in voice. The high school orchestra and band made possible ensemble experience for pupils studying instruments of the orchestra with studio teachers. These courses were also open to the avocational or musical amateur group. Membership in the several

choral organizations—the chorus, the glee clubs, the smaller vocal ensembles was possible for all who could qualify, and, let it be said, lines were not too closely drawn.

Assembly or informal group singing provided for the rest of the student body. Each large study hall was visited once each week by the director of music with a capable accompanist. Mimeographed song sheets planned on a seasonal basis or well-edited collections of songs were provided for each pupil. It was especially inspiring to note the enthusiasm with which the Christmas carols were sung each year. When later they became available song slides were used with excellent effect.

Several hundred boys and girls participated at each "assembly sing" and in this activity every pupil in school was reached. People generally sang more during World War I than during the second highly mechanized war. I can still hear those fine young people at Northwestern shouting out "Over There," "K-K-K Katy," "Round Her Neck She Wore a Yellow Ribbon," "Keep Your Head Down Fritzzy Boy," "Keep the Home Fires Burning" and many others. Pent-up emotions, anxieties and tensions found a safe outlet and students were stimulated to greater and more effective work in all the war activities, the selling of war stamps and bonds, the clothing drives and others.

The vocal director who, in his enthusiasm over the splendid results achieved in his highly selected a cappella choir, has no interest in promoting assembly singing is guilty on two counts: (1) Not only is he failing in his duty to all pupils in

his school but (2) he is completely overlooking a potential source of many fine vocalists who, up to this point, have either not become interested in singing or have not suspected their own talents. Dr. A. E. Winship, for many years editor of the *National Education Association Journal* had this to say regarding assembly singing:

"One of the important demands of the day is for adequate and skillful attention to assembly singing. It is a professional crime to think that anything in the school week is more important than the time spent in the assembly's achievement of something new in rhythm and melody. Instrumental music is a great asset but it is never a school-wide attainment as singing is. There is nothing in the school life that can magnify the personal achievement of students as a whole as does the assembly singing of great popular classics."

The years following World War I were years of rapid expansion and development in Detroit. Those of us who were engaged in public school music believe in all humility that we played some part in helping forward the emerging soul of the city, in developing a cultural life which might eventually offset the crudities and anachronisms of its phenomenal industrial growth. Our mutual aim was to help every child within the limits of his native capacity to love and appreciate fine music. The choral program at Northwestern in those early days included a public performance of Christmas music, it might be groups of authentic carols or it might be carefully chosen excerpts from Handel's "Messiah," the arias being sung by outstanding soloists recruited from the choirs of the city. These

people generously contributed their services because they were interested in the musical development of boys and girls. Early in the spring a light opera was presented, Gilbert and Sullivan vying for popular favor with De Koven and Victor Herbert. As a result of participation in these activities hundreds of youngsters became ardent Savoyards looking forward eagerly to the annual visits in Detroit of repertory light opera companies. A musical festival was a feature of each spring which made possible an appearance of all music organizations in the school. It is a far cry from those early performances of the "Messiah" to the magnificent production given by Wayne University last December with a chorus of six hundred voices, an accompanying orchestra of symphonic proportions and soloists from the Metropolitan Opera Company, but the intervening stages were marked by consistent, steady growth in the advancement of school music, by the development of increasingly higher standards of achievement and by the insistence upon more adequately prepared teachers of music in the schools of Detroit. Orchestras and bands are to be found in all secondary schools and in many of the elementary schools. Class instruction on the instruments of the orchestra and band are given throughout the schools beginning at the fourth grade level. Especially talented pupils are encouraged to study with studio teachers. Vocal and theoretical music is taught by special music teachers beginning with the first grade and extending through the university. The secondary schools develop outstanding a cappella choirs in addition to the larger, more general choruses. With

hundreds of boys and girls each year singing the best and finest in sacred and secular vocal literature it is inevitable that taste, discrimination and appreciation will be gradually developed throughout the entire community.

A valuable supplement to the work of the schools has been the series of symphony concerts given each year to children of the public and parochial schools of the metropolitan areas by the Detroit Symphony Society and certain public-spirited commercial organizations. For many years the content of these concerts has formed the basis for the listening lessons and the study of music literature in the schools. Program notes, bibliography and lists of recordings are sent out to the schools by the Department of Music Education. As a result of the preliminary study of the numbers to be played, each group of eager boys and girls attending the concerts is a well-prepared audience, they know what they are about to hear and the men of the orchestra frankly admit that they are the most "creative listeners" ever to enter Music Hall. An interesting feature of each concert is the singing by the entire audience of a folk or art song accompanied by the entire orchestra and led by the director of music education. The thrill of hearing that chorus of hundreds of boys and girls who have never sung together before and who will never sing together again is a thrill that never becomes trite or commonplace. It must be experienced to be appreciated. To reach the boys and girls who, because of the limitations of seating capacity cannot attend the concerts, the program is broadcast over a popular station the Saturday

morning following each concert.

For the past ten years radio has been supplementing and enriching the instructional program in music. During these years the Music Department has presented programs on every radio station in the metropolitan area. At present two fifteen-minute programs are presented each week during school hours. Talent is drawn from the three school levels and includes glee clubs, choirs, choruses, orchestras, bands, vocal and instrumental ensembles and soloists. The purposes and values of these programs are as follows: "to offer to schools an opportunity to participate, with educational value to both participant and listener; to develop in pupils appreciation and discrimination; to maintain recognized standards in radio broadcasting; to interpret the schools to the public and to develop community awareness."

Radio programs are valuable in helping teachers to work for greater accuracy, quality and professionalism; they have helped pupils to be more alert and more critical of themselves and of others. Moreover, they are one of the best agencies in a public relations program.

America is frequently called the "melting pot" of the world where peoples from all other countries have been made welcome and have been assimilated into the life of the nation. Detroit in common with all large industrial centers is a perfect illustration of this aspect. At an international festival presented in 1931, sixty-nine different nationalities were represented in the final tableau, each representative being a first or second generation foreign-born citizen of Detroit. In the pro-

gram designed to improve intercultural relationships being carried on in the public schools of Detroit we choose to discard the term "melting pot" and believe, with Isreal Zangwill that the "symphony orchestra" is a much more descriptive symbol of America.

"The more varied the instruments the better the orchestra. No player finds fault with the instrument used by another. And each makes his individual contribution to the perfection of the melody. Just as in the symphony orchestra there is room for the melodious expression of all instruments, so in the symphony of peoples in America there is room for the social expression of all peoples."

One day a beautiful but intricate Croatian folk dance was being rehearsed at one of the junior high schools in preparation for the annual spring festival. The health education teachers, observing, said to a colleague, "Isn't that beautiful? If I had tried to teach that to a class of girls it would have taken the entire semester. I simply turned the whole thing over to that little Croatian girl. She assembled others from the same nationality group and this is the result. She has even brought her mother to school to play for the dance since the score is not available." The enthusiastic reception accorded this feature of the program proved to the dancers that instead of being ashamed because they were "different" from some of their classmates they had every reason to be proud of their distinctive unique contribution.

A skillful choral director assigned

to teach in a high school that was eighty per cent Negro found a general reluctance on the part of the pupils to sing Negro spirituals. Through her gradual, sympathetic approach and the outstanding results she achieved, a complete change of attitude developed in that locality. The boys and girls and their parents discovered that instead of ridiculing their folklore, people admired and respected their beautiful songs and the finished manner in which they were represented. In another high school an a cappella choir made up of both Negro and white students sang together the greatest choral music from the chorales of Bach to the simple, devout spirituals.

In addressing an audience of Detroit educators Paul Robeson once said:

*"If only we could cease emphasizing differences as between peoples of different races and focus our attention on the similarities!"*

For the past two years the International Institute in Detroit has sponsored highly successful folk festivals, playing to packed houses, huge audiences of peoples of all races and nationalities drawn together by a mutual love for music and pride in individual group contributions. If we can look forward to a symphony of peoples in our own country why not a symphony of the nations of the world? Let us hope that music may remain fully conscious of her mission, to reconcile and harmonize the souls of all nations.

# Radio Music

## OVER STATION WBOE

BY HELEN M. HANNEN\*

*Mu Mu and Cleveland Alumnae Chapter*

△ "THIS is your school station WBOE. It is 10:10, and time for "Rhythmic Activities," and here is your radio teacher, Miss Dixie Holden."

Yes, she is there on Monday for "Rhythmic Activities," on Wednesday for "Song Study" and on Thursday for "Rote Songs." Dixie holds an important place on the teaching staff of the Music Department of the Cleveland Public Schools. She has many radio friends, too, for each semester she is heard by thousands of boys and girls in the elementary schools. The second semester of last year there were 4,160 first graders, 5,040 second graders, and 3,160 fourth graders, a total of 12,360 children who received music lessons broadcast by Dixie Holden.

I wish it were possible to take you into a classroom to see and hear a radio lesson. It would be much more satisfactory and interesting than reading about it but first let's go back a few years.

Cleveland started broadcasting music in 1925 with a series of appreciation lessons. Since that time the program has expanded to include four series of lessons in regular music instruction: "Rote Songs"

\*Supervisor of Elementary Instrumental Music and Rhythmic Activities; Violin Instructor, Cleveland Music School Settlement; Writer of scripts for Rhythmic Activities Radio Lessons, Station WBOE, Cleveland, Ohio.

and "Rhythmic Activities," each a two-year series, are presented in alternate years. When the "Rote Song" series is given in first grade, "Rhythmic Activities" is given in second grade and vice versa. "Music for Young Listeners," which comes on Tuesday morning for third grades, is prepared and broadcast by Lillian L. Baldwin, Supervisor of Music Appreciation of the Cleveland Schools and Consultant on Music Education for the Cleveland Symphony Orchestra. The "Rote Song" series is prepared by Edna Alice Whitsey, and "Song Study" by Helen L. Schwin, Supervisors of Vocal Music. Helen is a Mu Phi from the Mu Phi Chapter at Baldwin Wallace Conservatory, Berea, Ohio. The Music Department offers two other radio series, one elementary and one junior high, but they are given as enrichment programs, not as basic instruction as are the four series just described.

There are probably questions in some of your minds, such as: What is the philosophy of music instruction by radio? How does radio fit into the regular music program? The most important thing to remember is: The whole philosophy of radio in education depends upon the premise that radio is a teaching tool, and not another subject in the curriculum. Radio—truly a magic tool—is a means of transmission and,

as such, can be valuable in teaching any subject.

Last summer on a commercial station, this statement was heard. The function of radio is "to entertain, to educate and to inspire." Why can't we rearrange that statement to fit our purposes and say that the function of radio is to educate, to inspire and to entertain? Our main job is to educate, and the radio music lesson must offer the best in every way to meet that obligation; it should inspire the class and the teacher, or it fails in its purpose; and it may be entertaining. A lesson can be educational and still be entertaining. Unlike the commercial stations, our purpose is to educate.

As a working force in the general music program, the radio functions in many ways. It makes possible the presentation of an artist teacher, with an artistic, well-planned lesson. It helps and inspires the classroom teacher and saves her hours of work in searching for materials. It offers an uninterrupted progression of ideas and accomplishments. (No matter how many other times a

class is interrupted during the day, the radio class is not disturbed.) The radio lesson gives the classroom teacher a chance to watch and to evaluate her class under direction other than her own. It develops good listening habits on the part of the children, and it brings new life and a new personality into the classroom.

From the standpoint of administration, the radio is a valuable means of supervision and teacher training.

There are disadvantages too, in radio lessons. Of necessity the radio lesson is a directed, or a semi-directed one. It is impossible to capture over the air the same relationship between teacher and pupil that is possible in the classroom. There is also danger of the radio lesson becoming stereotyped. A loss of time in the school schedule is unavoidable if the class has to move to a radio room, but this situation is relieved if there is a portable radio. Perhaps in the future, all schools will be equipped with public address systems.



"Rhythmic Activities"—First grade receiving a radio lesson, a singing game.

Many things and people enter into the plan of a successful radio program in music. You all know that it takes three people to make music, the composer, the performer, and the listener. In a radio music lesson there are five factors which make the lesson a success or failure: the script writer, the broadcaster, the control-room operator, the classroom teacher, and the class.

The person who writes and broadcasts her own script has one advantage in that she sees the whole plan and can project her own ideas as she feels them. On the other hand, there is a distinct advantage if the person who plans the lessons and writes the scripts can get into the classroom and observe objectively the reactions of the children while someone else does the broadcasting.

What goes into the writing of a script? First of all, hours of observation in the classroom followed by many more hours of choosing materials and trying them out on various types and groups of children; second, one definite purpose; third, the development of that purpose or idea according to the type of lesson; fourth, timing, which is very important in the making of a script. "Rhythmic Activities" offers problems not apparent in a singing or listening lesson. To get a group up and down, out of their seats, into another part of the room, takes time and makes dead spots to the outside listener while the radio teacher waits for the action to take place. It requires from two to four seconds to have a class stand, six seconds to get from the floor back into their seats after running or skipping. Fifth, choice of words is extremely important in the writing of a script, even such words as "in" or "on."

During the early experiments with first grade, in a lesson about witches and galloping, the script said, "Pretend you are galloping on air." The result was a slow-motion demonstration of a horse race in the movies: total failure! However, with the change to these words, "gallop with light feet," all was well and the rhythm was preserved. "Put" a word on the board is a better teacher's direction than "write" or "print." It is safer. Sixth, complete directions for the broadcaster must be set apart from the body of the script in order that she can tell at a glance what she is to play, sing, or do.

In planning the content of the script one should bear in mind that the interest of the class must be captured in the first twenty seconds. The focal point of interest, whether it is a song or a selection for bodily response must be presented in as many ways as possible. And there must be some allowance for the imagination and ideas of the class, followed by such directions as: "I hope you said 'skipping' or 'I can just see you running to that music.'"

The lesson, like any good composition, should have unity, variety, and contrast. One of the worst pitfalls is the use of too much material and too many activities in one lesson. It is not good teaching, nor good sense to put all there is to do with one selection of music in one short fifteen-minute period.

If the writer is, or has been, a teacher, she can learn to anticipate what a class will do under certain directions or circumstances. She will choose music that is simple, not too heavily arranged or orchestrated, songs that are appealing to children both in musical and literary content. Above all, her choice must be

selections that are inherently worthy of a place in the cultural background of the child.

To make the primary or elementary lesson successful, it should not exceed twenty minutes in length. The best average is fifteen minutes. That means from twenty to twenty-five hours of preparation before the lesson goes on the air. Cleveland has two elementary schools equipped with public address systems where lessons may be tried before they go out over "the big air." These are only a few of the things which go into the writing of the script.

When the script is finished and as perfect as we hope it can be, it may be entirely ineffective unless the broadcaster can put it over. No doubt some of the college girls will want to know the qualifications of a girl like Dixie Holden who broadcasts "Rote Songs," "Rhythmic Activities," and "Song Study." She must have dignity and poise, a pleasing and convincing speaking voice, and a clear, true singing voice that will appeal to children. She must be an excellent pianist, with a fine sense of rhythm and the ability to read quickly and accurately at sight. She must be able to transpose easily and to "take off" by ear, simple selections from a phonograph record. Most of all, she must have personality and be adaptable to any situation. She must be able to work well with adults as well as with children. She must be a superior teacher first. It happens that our broadcaster is always a teacher, preferably in the elementary grades. To be able to read and to project the ideas of those who prepare the lessons and write the scripts is not easy. Not only must the radio teacher be thoroughly familiar with one particular

script, but also with the purpose of the whole series of scripts. At the time of the broadcast she must picture herself as the classroom teacher, visualizing as she broadcasts, what goes on in the classroom. In this way she makes her own personality felt. In fact, so much so, that she gets not only the credit if the lesson is good, but the blame if it is not. It is always interesting to visit a radio lesson and have the teacher say, "Miss Holden left out a direction this morning," or "Miss Holden said 'so and so' in the lesson today" when all the time the fault was in the script, not in the broadcasting of it. She gets all the fan mail too, and the children feel and know her as their radio teacher, one whose contribution is a part of a very pleasant, interesting experience.

It is not only the children and the classroom teacher who feel the personality of the radio teacher. Her influence is felt by the principal and the other teachers in the school. But no matter how competent she is and in spite of how well prepared she may be, the lesson can be spoiled in the mechanics of production.

The control-room operator, too, can make or break a lesson. It is interesting to know that girls are used in these positions. A script, definitely marked, must be in the hands of the operator. When the signals between the engineer and the broadcaster are working well, the result is a smooth performance.

With the right kind of script, with a competent and alert broadcaster and a responsible engineer, the lesson is carried into the classroom. The radio is generally at the front of the room, desks or tables are clear, the teacher has read her directions (which are sent out at the begin-

ning of the semester), materials are ready, the red light is on, then comes the announcement: "This is your school station WBOE." Faces light up, for "Here is your radio teacher, Miss Holden." The room teacher becomes a member of the class. If there is no response from the children she steps in to show the way or give help when and where it is needed. A good teacher knows when to put in a word and when to stay out of the picture. An inexperienced teacher learns with the children and soon becomes aware of what is expected of her. Her part comes in the follow-up when the review of the lesson brings out the creative responses and ideas of the children. This is where the best good of the lesson is realized.

If the class receives the lesson well and is interested, the chances are that the lesson is a success. If there is inattention and lack of interest, the fault is probably in the choice of material or the way the lesson was planned and written. Sometimes outside interference is a detriment, and for one reason or another reception is bad. These problems become the duty of the technicians.

After some years of experience with radio in music broadcasts, what have we learned? Probably we have not yet realized the innumerable possibilities of radio as a teaching tool. Cleveland's WBOE is called the Pioneer School Station, and the name is indicative of the work we are trying to do. Those of us who have been, and who are still responsible, for the lessons that are now on the air, were pioneers along with the station. What we have tried to do is follow the basic phi-

losophy of the regular music program, to make children feel and enjoy music through Listening, Singing, Playing, Dancing (Rhythmic activities) and Creating; to build a background for the development of good taste through participation in music that lives and will continue to be a source of enjoyment.

We have found that music taught by radio is a most helpful supervisory agent and that teachers welcome the assistance these lessons bring. In turn, we appreciate the help they have given us. We have made many mistakes, and we find that no lesson is ever perfect. It can always be improved. We have learned what not to do, and we hope, as opportunities increase and the field widens, that we will find further help and inspiration in making best use of the possibilities of radio.

When one considers that approximately 9,080 children in the elementary schools of Cleveland were in radio music classes in one semester last year, it gives us cause to think of the responsibility which rests upon us. Such an undertaking is one of coöperation and mutual effort. We have had the confidence of the Directing Supervisor of Music, Dr. Russell V. Morgan, the help of the Directing Supervisor of Radio, Dr. William B. Levenson and his staff, as well as the support of many principals and teachers of the elementary schools. Mu Phi can be proud that Frances Koma Kelley (Mu Phi Chapter) who was at one time our radio music teacher, and that Dixie Holden (Phi Omicron) who is now the radio teacher, have been a part of such a big job.

(CONTINUED ON PAGE 39)



Carol Perrenot Longone and participating guest artists in her first operalogue of the season, Delibes' "Lakme," on October 9, 1946. Left to right: Irene Jordan (Mallika) mezzo-soprano from Birmingham, Alabama. Introduced last year to Mrs. Longone's audiences as Niklaus in "Tales of Hoffman." Engaged this year by the Metropolitan Opera Company. Debut, opening night in "Lakme" with Lily Pons; Brooks Dunbar (Gerald), tenor of versatile talent. He has sung with leading opera companies, the Philharmonic, Fritz, Reiner, and has taught at Bay View, Michigan; Mrs. Longone; Genevieve Rowe (Lakme), well-known coloratura soprano of concert, opera, oratorio, and radio. Star of radio series "An Evening with Romberg"; Robert Weede (Nilakantha), celebrated Metropolitan Opera baritone, who has made an instant hit with operalogue audiences as Scarpia in "Tosca" long before he was engaged by the Metropolitan.

## THE Operalogue AND IT'S OPPORTUNITIES to YOUNG ARTISTS

BY CAROL PERRENOT LONGONE\*  
Alpha and New York City Alumnae Chapter

\*Originator of Operalogue, to whom Walter Kramer, the composer, said, after hearing his first Operalogue, "Seated at the piano, you create for your listeners the atmosphere of the opera house, and with great deftness and penetrating charm make ardent fans of all who come."



△ I HAVE often been asked how it happened that I began my Operalogues. In the course of accompanying activities, I had the opportunity of hearing many good voices and couldn't help wishing that more persons could hear and enjoy their hidden musical talent. Then one day a group of friends contemplating a visit to the opera, and not knowing quite what it was all about, asked me to play some of the music and explain the story of "Andrea Chenier" to them. That's how Operalogues were born.

I'm both proud and happy to say that the Operalogues have proved an effective showcase for young operatic talent and that direct engagements have developed for a number of the gifted young singers who have assisted me. It is a pleasure to recall that such fine young artists as *Regina Resnick*, *Martha Lipton*, *Robert Merrill*, *Claramie Turner*, *Gertrude Ribla*, *James Pease*, *Virginia MacWalters*, *Nadia Ray*, *Ellen Repp*, *Ethel Barrymore-Colt*, *Carlos Alexander* and *Gabor Carelli* have all sung for Operalogue audiences.

*Marie Tiffany*, leading soprano of the Metropolitan Opera Company for seventeen years, recently attended a Boris Godunoff Operalogue and was incredulously enthusiastic over the accomplished singing of the American-trained young artists assisting me.

Music seems to be in the air for young Americans—especially opera music—and its irresistible beauties have begun to reach their hearts. Yes, from far corners of our country young Americans are "falling" for opera. We continue to be educated into the mysteries of this greatest of entertainment through radio, rec-

ords, visits to opera houses existing in the larger cities, occasional performances by traveling opera companies, and of course, through reading books written on the subject.

The lure is justified—for what is harder to resist than emotion projected and intensified by sight and presented within a vivid frame of beautiful music?

Wagner once wrote: "Everything in a dramatic subject which appeals to the reason alone can only be expressed by words; but in proportion as the emotion increases, the need of another mode of expression makes itself felt more and more, and there comes a moment when the language of music is the only one capable of adequate expression."

Is it any wonder then, that these young men and women cast aside their families' wishes, exhortations and threats, and at all risks and costs follow their stars—operatic?

The larger cities are full of young persons who are financed on a shoestring, hoping to find any job, be it musical or otherwise, which will help them pay for the barest necessities—and voice lessons. Many studios are more than half full of these young students. Their plight gives food for much thought. When you question them as to their expectations, the reply is generally: "Times have changed; everything is more difficult than it used to be . . ." And when you suggest radio work, the reply is: "Try and get it!" But here there is much room for discussion. As Pliny the Elder said to Pliny the Younger: "Times haven't changed, my son!" I believe this applies as well today as it did two thousand years ago; good jobs in all professions were always hard to find. But jobs *can* be found. The law of the

survival of the fittest is always at work, in music as in any other field. In fact it is particularly apparent in music where the competition is very keen because of the dearth of positions compared with the crowds of singers who aspire to them.

It takes courage, stamina and tenacity to win, and of course the young artist must be ready with trimmed sails. But as a rule the good voices with repertoire are the victors.

The number of opera houses in our country is limited indeed, and traveling companies are not legion, but the good impresario recognizes talent quickly and will give it a chance. Last year there were 1,800 professional grand opera performances in the United States. This makes an interesting item for the "Opera Is Dead" department.

But, even with ever-increasing interest in opera, these performances are insufficient to accommodate all the young hopefuls preparing for musical careers. The question naturally arises—"Where can our ambitious young students find outlets for their talents?"—and some of them are talented! America produces a large number of naturally good voices. But for every musically talented person there are at least twice as many who *think* they are.

A talented young conductor, Maestro Nicholas Rescigno, recently had occasion to audition many young singers with operatic ambitions. When questioned about this experience, he confessed that he was appalled by the staggering number of bad voices and poor singing. A comparatively small number of some six hundred voices he auditioned were of good operatic calibre and good training. A fair number of aspirants possessed basically good

voices that were being badly used.

This prompts me to utter a word of warning regarding the vocal training of young singers. Good teachers of singing are hard to find and many lovely voices have been ruined by bad singing. In some cases the damage fortunately was stopped in time to save the voice, but too many voices have been ruined beyond repair; a tragic climax indeed to many years of study.

The cultivation of a voice is usually a long and expensive process. Naturally parents are dubious about contributing the large sums of money that it takes to educate an ambitious son or daughter for a profession whose future is in no way assured or guaranteed.

In our country we don't have enough small opera companies to help the young singers get their graduate training through experience. And it is experience—the singing and acting of operatic roles many, many times—that is necessary to make a mature artist. Our major opera houses should not be proving grounds for beginners. It is unfair to both the singers and the audience. I know a number of cases where young singers blindly seized the opportunity to sing with a ranking opera company with practically no operatic experience behind them, and after a short period of fair success, because of their unusual voices, youthful appearance, etc., suddenly dropped out of the picture—they were inadequately prepared.

In Europe the opera companies are numerous and are of A, B, C and D grades. Young singers start at the bottom of the ladder, with the smallest provincial companies, and this training is invaluable to

them. A limited number of operas are selected for presentation during the season and these are thoroughly prepared and rehearsed several weeks in advance. By the end of the season the young artists have not only studied their parts thoroughly, but have had the benefit of weeks of rehearsal, enabling them not only to perfect their own individual roles, but to work with the whole ensemble musically and histrionically. This is important, too, because the operatic artist is not a monologist but a part of a musical and dramatic unit that must be well integrated to be effective.

This integration cannot be achieved with only a few rehearsals, but is achieved, developed and perfected by many conscientious repetitions. Balance is every bit as important to musical and dramatic artistry as it is to architecture, painting and all of the arts.

It would be a very good thing if all young persons desirous of a singing career could put aside their ardent enthusiasm for a few moments and consider themselves objectively, calling on their parents and some musically qualified persons to aid them. First of all, there should be a good voice to start with, then musical and dramatic ability, aptitude for languages, good appearance, and most of all—the desire to work uncompromisingly and unceasingly to learn not only how to sing and to sing well, but to learn many roles thoroughly so as to be a valuable member of an opera company.

There are many musically gifted people who are not quite right for opera. Perhaps the voice is too small, or there may be insufficient dramatic talent. There are numerous other channels of vocal endeavor

to choose from: churches, radio, light opera, musical comedy, television, etc., but even in these fields superior equipment is necessary for even a moderate success. It is well to take stock not only of one's assets, *but of one's deficiencies as well*, in order to chart a reasonable course, rather than blindly pin high hopes to a star that is completely out of one's orbit. Because music is a language of the emotions, it is easy to be so carried away by one's passion for it in the desire to pursue it as a life work, that rationalization goes out the window.

I sometimes wonder how many of our opera-aspiring students actually realize with what hard work and privations the life of a fine opera singer is fraught. Would they still want to be singing actors if they knew? When one speaks of opera, one usually uses the term "grand opera"—and it is grand; it is musical drama presented on a grand scale. I wonder if our friend the young student would be surprised to know that a great number of the opera performances presented throughout our country are given with only one rehearsal and some with no rehearsal at all!

Very often a leading singer may be seeing the members of his cast for the first time when he first steps out on the stage. He may have sung elsewhere with the conductor, or he may have had a brief "talking over" of his tempi with the maestro. Can you realize what preparation and experience this artist must have had in order to give a good performance? He must be alert to innumerable details in order to follow the conductor's beat, co-operate with his stage partners in the necessary business called for in the libretto,

(CONTINUED ON PAGE 36)

## From Argentina TO NEW YORK

BY EVA IAGI

*Beta and New York City Alumnae Chapter*

△ I, EVA IAGI, was born in the beautiful city of Buenos Aires, but from my early years I was educated in Cordoba, another beautiful and important province of Argentina.

At the age of five I showed a great interest in piano and my mother relates that I was constantly propping up magazines, sometimes upside down, on backs of chairs and sofas and then I would pretend to read music and use the cushions of chairs for the piano. My mother finally sent me weekly with the maid to a local piano teacher who took a great interest in me, and soon I was reading music and playing in such a way that my mother was sent for by this same maid to come and observe and listen to me from an ante room. When my parents saw my interest in music while still a baby, they proceeded to buy me a beautiful piano and began to think of me as some one who might succeed after some years of study. I was not allowed to go to school until I was seven, so I really played the piano before I could read sentences and write.

At the age of 14 years, I had my first diploma, which was from grammar school. Then I was sent to private schools and the conservatory, where I studied theory, violin, voice, Italian, and my precious piano. May I say with all modesty that my marks

entitled me to free schooling at the conservatory?

During these years I heard opera constantly at Teatro Colon in Buenos Aires. If not always actually in the great opera house, I could enjoy it and absorb it by radio as, unlike New York and the Metropolitan and the Saturday broadcast, all operas from Teatro Colon were sent over the radio waves.

After I had my degree from the Government school, the Conservatory, I was entered in a piano contest and won a scholarship from the Provincial Government of Cordoba, which entitled me to study in Paris or in New York. I chose New York, and soon after with my mother and father we started on our long trip to the United States by way of Mendoza and the very steep Los Andes Mountains by Uspalata Pass at 12,795 ft. height, towards the Pacific ocean to our boat at Valparaiso, Chile. Part of the trip was by motor car and part by train. Needless to say, it was very thrilling; then next we came through the Panama Canal and on to New York, where I have had inspired teaching and the opportunity to play concerts in the Academy of Music in Philadelphia and at the Pan American Union Building in Washington, D. C. Then Columbia Broadcasting station arranged a special short-wave broadcast for me to be heard

in Argentina and at that time, which was the war time, I spoke to the faculty members and students of my own conservatorio and played a piano program.

Since the times were then so troublous, even as now, I had much feeling about the condition of our world and especially as to how our art would be affected, so these following thoughts came to me as I prepared my broadcast speech:

Translated from the Spanish

I find myself in the great country of the United States of North America, and what a wonderful impression I have of this country where the science and art is so essential to their culture; and in this war-time the United States serves so well as a haven for the artists, for here there is freedom for the individual very far from the terror, misery and hatred which is, of course, a far cry from the beauty and realm of music.

The concert season is a great parade of genius. The concert halls are crowded, and what really impressed me so much was the enthusiasm of the young people for the concerts. At this moment I am remembering what I saw a few days ago, when the distinguished Josef Hofmann gave a recital in the great Carnegie Hall. At that time the stage was entirely filled with soldiers hearing their last concert before departing to unknown fronts.

My dear colleagues of music, no matter if the world day by day seems to be drawn in by the tentacles of terrorists, we, the young people, must overcome the resulting depression we feel, and concentrate on deeper study and the quest for beauty in music. This should help to keep the high standards of art in spite of war.

In saying these words to you, and in playing the following program, it is my wish in so doing to create an intellectual and better understanding and good will between the peoples of North and South America. My greetings and love to you all.—*Eva Iaci.*"

"I thank Columbia Broadcasting System of New York LR 3 and Radio Belgrano of Buenos Aires and LV 2 Radio

Central of Córdoba because you have given me the opportunity to send my message to listeners of Argentina, especially to the Government and the faculty and students of the conservatorio of Córdoba.

Last summer I was initiated into Mu Phi Epsilon at the wonderful victory convention, and I have the honor of being the first member from South America. I am deeply grateful for this honor, and after learning the Mu Phi Epsilon creed and believing that my sisters, with their outstanding talent and character, are living up to it, it gives me a feeling of great security to be associated with my sisters and to know, as one of our members has suggested, that there will be friendly hands to clasp on my way as I pursue my career.

During these last weeks I have been particularly happy because of my mother's arrival by plane from Argentina in time for Christmas, she having been away one year on important family business.

Mother reports that Argentina is still very beautiful, and this brings back my memories of our house in Córdoba and the garden filled with many flowers and fruit trees. How wonderful it was to have that home with its large rooms, and how joyous I was when my grandmother and uncles of Buenos Aires were invited to visit us for special occasions and we had much music and the scent from great bowls of magnolias was wafted to us as if we were in a paradise. I can see in my mind's eye calla lilies, roses, carnations, jasmine, and camellias.

A very pleasant experience for me and the family was when my father took us for long drives through our mountains and we were enchanted with the great chalets, or one might



*Eva Iaci*

say palaces, which the very wealthy people had built as summer places. Many came from Buenos Aires and the surrounding towns, and so the December, January, February, and March hot months were enjoyed at that high altitude.

Perhaps at this time it might be interesting to tell you something of the city of Córdoba.

It is situated in the foothills, there being three chains of mountains in the Province. It is 430 miles northwest of Buenos Aires. It is a very progressive city, with a famous University which was established in 1631, a National Observatory, an Academy of Science, Hospital, Public Library, a School of Art, a great cathedral and fine churches, a symphony orchestra, and the great conservatorio.

Buenos Aires, my birthplace, is

famous for many things. It is the federal capital of Argentine Republic. It is the largest city of South America. It presents a typical European aspect with broad streets and numerous squares.

It has important educational institutions, including the great university, four national colleges, technical school, and many private and public schools.

The Buenos Aires University was founded in 1821. Its courses include law and social science, medicine, mathematics, natural science, philosophy and letters; also it has a famous School of Drama, Ballet and Opera, and all regular musical subjects.

The city has great wealth and is very gay; the Argentineans love crowds, excitement, and the glass bricked theaters that pack Calle La-

Valle, as does our New York with its many theaters. But in spite of the gayety, it is true that Buenos Aires does as much business in a week as Chicago, although the holiday week end from Saturday noon on is enjoyed.

The week usually starts with a visit to La Plata Market, and there one realizes what a great export business in food stuffs is carried on, a business which has helped to make the country very rich. The next important thing would be to go to church, a 17th century Metropolitan Cathedral the oldest on the Plaza Mayo. Besides this cathedral is the rose painted Casa Rosada—"White House" rococo in style, guarded by resplendent grenadiers. Next to it the Banco de la Nación—Ministry of Agriculture built of marble, and the Cabildo or Independence Hall built in 1711 which is just across from the offices of La Prensa, the famous Latin American paper. I so often buy it on the New York stalls. Beyond this is the beautiful Municipal Building.

After church services the custom is to go to cocktails in a very elegant confeteria where there will be a string quartet and a very fashionable gathering.

For lunch one might seek the veranda of the Hipódromo in Palermo, where can be seen one of the fastest and most elaborate track in Latin America, and where one may enjoy a very luscious meal of ham, melon, parrilda mixta, steak or chicken. All of this would cost seventy-five cents in American money.

For a wonderful view one should go to the top of the Kavanagh, an all concrete building of thirty-two stories which is an apartment house and is one of the skyscrapers of the

City. While walking from place to place, a seven-layer iced cake or a delicious packet of bon-bons can be bought as a gift for your family or a host.

From the high view one sees a very busy harbor—huge grain elevators and vast stockyards which dwarf Chicago's.

The whole city is broken with squares, plazas, and diagonals; and behind façades lie green patios, a survival from vice-regal days.

The subways are very beautiful, and one descends by escalator to discover multi-colored tiled walls, indirect lighting, and a scrupulous cleanliness which marks the whole city. The station walls are of mosaic murals, some a quarter of a city block long. Each depicts a phase of Argentine life. A good idea of the history of the country can be had by riding from station to station.

There are lovely flowers, art galleries—very exclusive clubs. One can see very handsomely dressed men and women in the wide avenues. The cooking is International.

There are many legitimate theaters and many first-rate porteno stars who have their own repertory companies. Besides there are French, Italian, Spanish, and other continental road companies doing full schedules.

The motor cars are practical Fords, expensive Morris-Oxfords, Fiats, Opels, Citroens, and the gaily painted, high-wheeled milk men's horse carts—all trying to stay on the right side of the road after the left-hand continental way of driving for years. Buenos Aires is truly a big continental city.

Now back to my own study and New York.

## THE GREEK *Ideal*

BY SHIRLEY MYERS, *Beta Omega*  
of *Alpha Chi Omega*

*Reprinted with the permission of the  
Editor of THE LYRE of Alpha Chi Omega*

△ IN this day and age the entering freshmen may well ask, "Shall I join a fraternity?"

How can we as Greeks match point for point the criticisms of those who oppose us? How can we show the college freshman that fraternity life is a wholesome thing which will help to build and enrich her life now and in the future? Let us begin by cancelling each negative point of the critic with a positive.

We hold ourselves and our fraternal groups to be organizations worthy of consideration in the world today for three reasons: first, we build character and ideals; second, we provide a wholesome social group life *necessary* to the very democratic theory we are supposed to destroy; and third, we inculcate the ideal of the individual helping society while society is helping him. There are those who would attack us by saying we encourage snobbery in American colleges and universities. To them we say: if you mean we select our girls, yes, we do. We select them on the basis of scholarship, personality, abilities, and general personal appearance as an indication of the girl's inner character just as an employer selects a person to work for him and just as *you* and all the rest of us select our friends. To those who say we encourage social life to the exclusion of sound scholarship we would say: we *use* the natural desire of the young girl for



social life as a means of raising her scholastic standards. When she sees how much studies mean to the group of her choosing she many times comes to accord them a higher value in her own mind. She is helped and encouraged by her fraternity sisters and by the study aids furnished by her fraternity.

To those who say fraternity life makes possible a lot of nonsense, foolish formalities and expense, we say: the little social graces that make life good and pleasant to live are slipping away too fast as it is. We help to stimulate them, to give our girls an opportunity to learn how to use them and to acquire poise in doing so.

To those who say we turn our backs on those "not one of us" we say: Greeks do not limit their friendship to other Greeks. What they do is to draw together in a spirit of mutual interest and affection a group of girls who might otherwise have been separate units of society with no interconnecting bond to help

them to know one another. Many a girl has developed a warm friendship with another for whom she thought she had no interest simply through being her fraternity sister and having to *learn* to know and get along with her.

Last of all, to those who accuse us of being self-centered we say: we cannot help reflecting on just how much one Greek group we know of has done through two world wars for the children of refugees and war workers. Our record is clear on

that. The fact that you read more in the newspapers of our social gatherings than of our altruistic projects does not mean we are not constantly striving to help others.

To the freshman we say: the Greek ideal is a living thing. Do not be afraid to take hold of it and use it. You will get from it what you give. If you give well it will bring you value in character, vision, and graciousness of living. If you give generously it will reward your gift with love.

Wooldridge, H. Ellis. *The Oxford History of Music*. Vol. II. London: Humphrey Milford, 1932.

### THE OPERALOGUE

(CONTINUED FROM PAGE 30)

and at the same time lose his own identity, and through vocal utterance and dramatic action become the character the composer created!

In considering your future, try to view your individual aspirations without the alluring glamor of the footlights, and purely as a business proposition. If there is too much on the minus side of your musical balance sheet, it stands to reason that the venture can only be a losing one. It would be folly to set sail on the high seas of competitive music; there are already too many who do not belong. If, on the other hand, your entries are overwhelmingly on the plus side, then prepare yourself well for your musical journey—and Godspeed!

\*Carol Perrenot Longone was honored by her Alma Mater in 1937 with a Citation of Award and a bronze medallion as the first music graduate at the Florida State College for Women to achieve international recognition as accompanist and soloist. Her Graduate study was at the Cincinnati Conservatory of Music on a complete scholarship granted by the Conservatory.

### MUSIC AT THE COURT

(CONTINUED FROM PAGE 9)

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# THE PRIDE OF MU PHI

## JOHNETTE KING

JOHNETTE KING of Nu Chapter, University of Oregon, is one of the most outstanding pianists in the music school. She has been playing the piano since she was four. Her talent was first recognized in Junior High School when she won a cup for musical achievement. As a climax to her four years at the University, she recently played the Ravel Concerto with the University Band and repeated the same performance in Vancouver, Washington.

Many honors were accorded her while a student at North Bend High School. Here she learned to play many unusual instruments and was a member of the band.

Mu Phi Epsilon claimed her when a sophomore at the University. She has held many offices in Nu, and this year is vice president.

In "Johnnie's" Junior year she became director of the Vesper Choir, presenting a vesper service monthly. This year she organized and directed a mixed chorus composed of Mu Phis and Phi Mu Alphas in order to present a Christmas program of talent from both groups. It was highly successful.

In addition to a fine record of activities, too numerous to mention here, Johnette King has achieved a straight A average twice and now has an accumulative graduate point average of 3.4. Nu Chapter is extremely proud of this highly talented young musician.—*Jerine Newhouse*.

## DR. BESS V. CUNNINGHAM

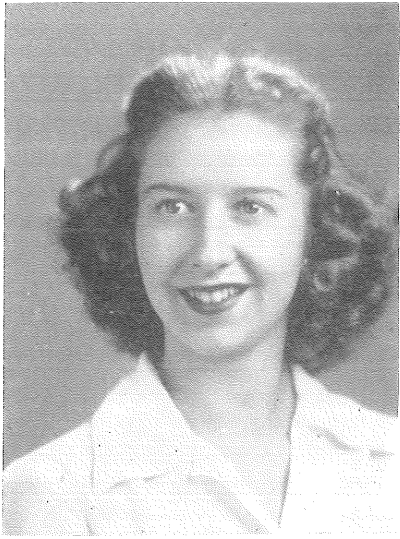
DR. BESS V. CUNNINGHAM, Professor of Education at the University of Toledo, Ohio, has recently won acclaim from the Ohioana Library Association for her recent book "Psychology for Nurses." The book was written as a result of her association with student nurses from five Toledo hospitals, whose academic training included study at the University.

Bess was also awarded a medal by *Parents' Magazine* in 1936 for her book "Family Behavior."

In submitting the name of this distinguished Mu Phi, Florence Cramer of Toledo Alumnae says: "Our chapter is very proud of our Dr. Bess Cunningham."



# IDEAS from NU to YOU



Johnette King

NU CHAPTER, University of Oregon, Eugene, Oregon, have relegated the profit from magazine subscriptions to the Dr. Winthrop S. Sterling Memorial Fund.

A bridge party with Eugene Alumnae and patronesses in February helped to establish and maintain their Opera Score Fund (a permanent project) and helped to contribute to the National Hospital Fund.

In February they sponsored three radio programs of one-half hour each using Nu Chapter talent.

The Mu Phi Epsilon cup for musical achievement awarded yearly by Nu Chapter to a deserving Senior at University High School, Eugene, now bears the names of many outstanding musicians, a number of whom are Mu Phis. Last spring, the

president of the Patronesses Association opened her home for a reception in honor of the occasion.

WHEN you're bored on Sunday afternoon—when there aren't any good motion pictures in town—when you don't have a date . . . there's always one thing to do: Find an interesting book and trek to the browsing room in the library. There, this Sunday and, traditionally, every Sunday, you may relax and listen to a concert of fine classical music especially selected for quiet afternoon listening. Sponsored by *Mu Phi Epsilon*, these concerts are one of the most commendable and appreciated projects on the campus.—*Daily Emerald*.

## MUSIC GROUP TO ARRANGE YULE PROGRAM

Mu Phi Epsilon, women's national music honorary, and Phi Mu Alpha Symphonia, men's national music honorary, will sponsor and present a complimentary program of Christmas music Sunday afternoon, December 8, at 4 p.m., in the music building auditorium. All participants are members of one of the organizations, and all arrangements are being made by the members.

Bob Reeves, junior in journalism, and Marie Peery, junior in music, are the general chairmen of the event. Committee chairmen are: program, Jean Girts and Bob Fowells; publicity, Jernie Newhouse and Jim Murie; decorations, Earl Anderson and Lois Roeder; general work, Henry Howard and Virginia Burt; Advisers, Mr. and Mrs. D. W. Allton.

## RADIO MUSIC OVER WBOE

(CONTINUED FROM PAGE 26)

What can we predict for the future? What opportunities will there be for the young teacher of music? No one can say definitely. With the widening use of FM stations more and more cities will be taking advantage of radio in education. There is at present an appalling scarcity of good music teachers in regular school positions. We need them now, but if opportunities in the field of radio do come, there will be need for superior talent, not only as musicians but as teachers, and the more artist teachers we have in the schools, the more music we can expect from children. I wonder if this artist teacher won't have greater influence on the growth of music in America, as she faces the boys and girls in the classroom than she would if she faced them across the footlights of a concert stage? However, let's get back to the room. The babies—the six-year olds—are so much themselves in their reactions that it is a pleasure and inspiration to watch them. A few years ago when "Rhythmic Activities" first went on the air, a tiny boy, at the end of the lesson, burst out with this remark: "There she is, I see her," as he pointed to the red light on the radio. And to him she was there; but she will soon be gone because here is the voice of the announcer: "Thank you, Miss Holden. You have been listening to a radio music lesson in 'Rhythmic Activities' over your school station WBOE." (Fade out).

## Nu Chapter



SOLOISTS taking part in the Christmas concert Sunday, at the school of music included Claire Lewis, William Putnam and Mrs. Margaret Dundore, shown above. The concert was sponsored by Phi Mu Epsilon and Phi Mu Alpha, women's and men's music honoraries (Wiltshire engraving).

## Christmas Song Concert Said Effective, Reverent in Mood

By BARBARA HEARTFIELD  
The Christmas music season officially opened in Eugene with the performance of "A Christmas Melode" at the University of Oregon Sunday. The program of traditional and modern carols was presented by Mu Phi Epsilon, national women's honorary, and Phi Mu Alpha, national men's music honorary.

Setting, artists, and program combined to create a mood of reverence and happiness. As the hall darkened at the beginning of the concert, a Christmas tree on either side of the stage flashed with colored lights, and a light came on behind a screen suggesting a stained-glass window.

Traditional Songs  
The chorus began singing in the distance off-stage, and marched slowly on to the traditional ranch carol, "Angels We Have Heard on High."

At the close of the concert they marched off out of hearing, this time to "Silent Night."

Most notable feature of the concert was the cappella chorus, Johnette King, a senior from North Bend, directed the 22 voices with authority and skill.

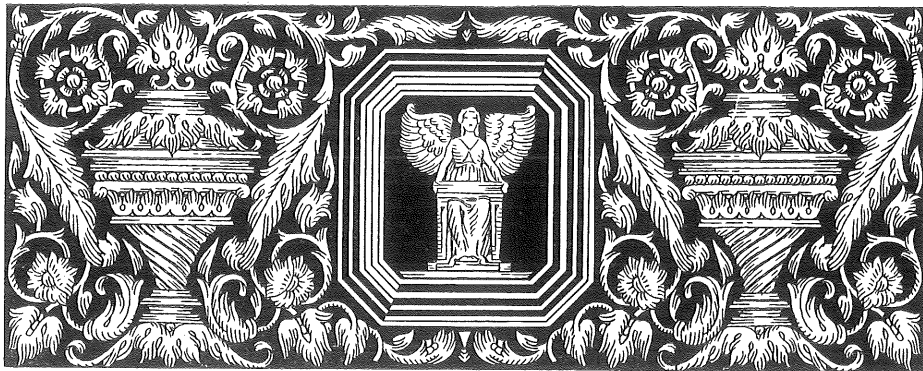
When Tender  
A bright spot in the program was "Snowhine" at Bethlehem, an anthem by Milton Dietrich, Phi Mu Alpha, and a member of the faculty of the School of Music. It is a tender, novel setting of the Christmas story, arranged for chorus with piano and organ accompaniment. Mary Margaret Dundore sang the soprano solo with ease and grace.

Another feature was a group of six short Romanian Folk Carols arranged for wind ensemble by students. Strong rhythms, startling solo lines, and modal harmonies distinguished these Christmas songs from another part of the world. Tom Kellis, Eugene, directed the instrumental group.

Audience Singing  
Patricia Heinrichs played the meditative "Noel Languedocien" by Guilment on the organ. Other solos were "No Candle Was There and No Fire," sung by Claire Lewis, soprano; "An Old Carol" sung with appropriate simplicity by William G. Putnam, baritone and incidental solos in "Newborn Baby," very beautifully executed by Lowell Chase, tenor, and Margaret Dundore, soprano.

The audience, too, was given chance to participate by singing two familiar carols, while the chorus sang a descant in harmony. Accompaniments were expertly handled by Virgene Lindley, organ, and James Murie, piano. A pleasantly subdued, since atmosphere prevailed during the performance; there was no over-dramaticism. The music was a blend of old and new, familiar and unknown. The result was credit to all concerned.

From:  
Eugene, Oregon  
Register-Guard



## ★ IN MEMORIAM ★

GRACE JOHNSON KONOLD, wife of Nathan E. Konold, died December 20 in Ann Arbor, Michigan, after an illness of several weeks. She was a beloved charter member of Gamma Chapter in Ann Arbor.

While a member of the faculty of the Michigan University School of Music, her coloratura voice attracted the attention of Madam Schumann-Heink. She gave her an audition and a letter of introduction and recommendation to Jean de Reske at Paris. Mrs. Konold went to Paris and was preparing to make her debut at the Paris Grand Opera when the first World War forced her return to America.

Upon her return she again became affiliated with the music school faculty, where she remained for many years. Our sincerest sympathy goes out to the husband, a brother and sister and to her many friends in Mu Phi Epsilon.

CARRIE JACOBS BOND, 84, famed composer and poet, beloved honorary member of Mu Phi Epsilon, died at her home in Hollywood, California, December 28, where she had lived in semi-retirement for more than a decade. She was born in Janesville, Wisconsin. During her life she composed approximately 175 songs, including "Just-a-Wearyin' for You," "I Love You Truly" and "End of a Perfect Day."

Her body is buried in the mausoleum at Forest Lawn Memorial Park, Glendale, California, an honored resting place for immortal Americans.

Mu Phis are indebted to Patricia Hellweg of the Los Angeles Alumnae for giving us intimate glimpses of Mrs. Bond's beautiful life in the December TRIANGLE, 1942. From that article we reprint one of her poems:

MY PRAYER  
Carrie Jacobs Bond

*Dear God, my gentle loving Friend,  
Give me a grateful heart,  
Give me the spirit to forgive all wrongs,  
Give me the grace to comfort all who need,  
Give me the strength to live above my sorrows,  
And give me faith, that I may some day come to Thee.*

CHARLES WAKEFIELD CADMAN, 65, dear friend and Patron of Mu Phi Epsilon, and composer of many popular musical works, died of a heart attack at his home in Los Angeles, California, two days after his close friend, Carrie Jacobs Bond. Our deepest sympathy is extended to the relatives and friends of these honored American composers.

## IN COMMEMORATION OF WINTHROP S. STERLING

△ To those favored sorority members who came under the tutelage of Professor Winthrop S. Sterling and felt his vitalizing influence in the founding of Mu Phi Epsilon—and also to the greater number of Mu Phis who knew him through his genial presence at sorority gatherings—his name calls forth the memory of an inspiring personality. One could wish the same experience for all Mu Phis.

Reverence engendered both by personal acquaintance with Mr. Sterling and by his prime position in Mu Phi history led a band of Cincinnati Mu Phis to pilgrimage to Spring Grove Cemetery on Founders' Day, 1945, and placed a wreath upon his grave. The thought presented itself anew to the minds of those present on this occasion of how, owing to the vision of this great man, the fine fellowship of a small group of women students of music flowered into a great national sisterhood. How fitting it would be for Mu Phi Epsilon to record in stone some recognition of this immeasurable debt!

A committee consisting of the three Cincinnati chapter presidents: Doris Wulff, Mu Omicron, chairman; Marjorie Taylor, Upsilon, and Clara Youmans, Cincinnati Alumnae, was appointed to take charge of the purchase and placing of a memorial stone. The committee at this time (December 7, 1946) reports its work accomplished. A gray granite block now rests upon the hallowed grave of Mu Phi Epsilon's founder. It bears the inscription:

WINTHROP S. STERLING

1859-1943

FOUNDER OF MΦE, 1903

The grave is located on the Ida B. Sterling Lot 149, Section 120, most easily accessible via the gate on Gray Road.—DORIS WULFF, *Chairman.*

# MU PHI EPSILON

## Victory Convention Programs

NEW YORK CITY

Arranged by DR. CHARLOTTE KLEIN

(Reprinted for your reference)

### AFTERNOON

MONDAY, JULY 1, 1946

- Capriccio in g minor Op. 116} . . . . . *J. Brahms*  
 Intermezzo in e major Op. 116} . . . . .  
 Capriccio in f sharp minor Op. 76} . . . . .  
     LUCRETIA RUSSEL, Piano, Pittsburgh
- V'Adoro pupille (Julius Caesar) . . . . . *Handel*  
 Scherzo . . . . . *Cimara*  
 Ah Perfido Op.65 Scene and aria . . . . . *Beethoven*  
     SOPRANO: VIRGINIA SELLARS, Boston  
     PIANO: GAYLE GILES, New York
- Siciliano Rigaudon (in the style of Francouer) . . . . . *Kreisler*  
 Hexopodia—from Five studies in Jitteroptera | . . . . . *Robert Russell Bennett*  
     a. Jane shakes her hair  
     b. Betty and Harold close their eyes  
     c. Till dawn Sunday
- Perpetual Motion . . . . . *Ries*  
     VIOLIN: MARY GALE HAFFORD, New York  
     PIANO: RITA CAHILL
- Ballade in f minor . . . . . *Chopin*  
     PIANO: ALICE CATHERINE GREEN, Detroit

### INTERMISSION

- Aria di Polissena (from Radamisto) . . . . . *Handel*  
 Am Sontag Morgen . . . . . *Brahms*  
 Arioso (from La Mort de Jeanne d'Arc) . . . . . *Bemberg*  
     SOPRANO: JULIA ROSE PHILLIPS, San Francisco  
     PIANO: GAYLE GILES, New York
- Impromptu-Caprice . . . . . *Pierné*  
 Automne . . . . . *Grandjany*  
 Légende des "Elfes" . . . . . *Renié*  
     HARP: GERTRUDE HOPKINS, New York
- M'ha preso alla sua ragna . . . . . *Pietro Dom. Paradies*  
     (1710-1792)
- Die Nachtigal . . . . . *Alban Berg*  
 Mandolin . . . . . *Gabriel Dupont*  
 You shall have your red rose . . . . . *Rhea Silberta*  
 La Maja y el Ruiseñon (from the opera "Goyescas") . . . . . *Enrique Granados*  
     SOPRANO: ROSE DIRMAN, New York  
     PIANO: GAYLE GILES, New York
- Sonata d major . . . . . *Scarlatti*  
 Sonata e major . . . . . *Scarlatti*  
 Modern Suite (M.S.) . . . . . *Catherine Sauer*  
     March  
     Interlude  
     Toccata  
     PIANO: CATHERINE SAUER, Chicago

### PROGRAM

TUESDAY AFTERNOON, JULY 2, at 4:30 PM

ORIGINAL PRIZE-WINNING COMPOSITIONS

- Sonata Fantaisie . . . . . 1942 *Blythe Owen*  
     CELLO: ELIZABETH WILBER, Mu Omicron  
     PIANO: RUTH BRADLEY, New York Alumnae
- Wild Geese . . . . . 1942 *Edith Rose*  
 Noise of Waters . . . . . 1942 *Susannah Armstrong Coleman*  
 Farewell (from The Prophet) . . . . . 1944 *Emily D. Jackson*  
     CONTRALTO: ELVA KELSALL, New York Alumnae  
     PIANO: LA VERNE JACKSON
- Prelude . . . . . 1944 *Emily D. Jackson*  
 Suite . . . . . 1942 *Mildred B. Powell*  
     andante con moto; lento con espressione; allegro con vivo  
     PIANO: LOUISE MEISZNER, New York Alumnae
- Grave . . . . . 1944 *Mildred Novit*  
     CLARINET: JACK KREISELMAN  
     PIANO: RUTH BRADLEY
- Sonata in e minor . . . . . 1942 *Barbara Crisp*  
     VIOLIN: MARY GALE HAFFORD, New York  
     PIANO: RITA CAHILL
- Atoms . . . . . 1944 *Jean Vasile Manos*  
     FLUTE: MILDRED HUNT WUMMER, New York Alumnae  
     PIANO: VIRGINIA ARNOLD BALL, New York
- Niobe . . . . . 1944 *Dorothy James*  
     WOMEN'S CHORUS: New York Alumnae Chapter  
     HELEN CLARKE MOORE, *Conductor*  
     STRING QHARTET: 1ST VIOLIN, MARY GALE HAFFORD  
     2ND VIOLIN, MARION HERSH  
     VIOLA, ALICE CABLE HAYES  
     CELLO, LILLIAN REHBERG
- FLUTE: MILDRED HUNT WUMMER  
 PIANO: RITA CAHILL
- HELEVI NORDSTROM      RUTH KAHN      ELEANOR BERGER  
 CLARE SOLE              JEAN CUMMING      ELVA KELSALL  
 LOIS McMAHON          GRACE HOFFMAN      DOROTHY WEAVER, *contralto solo*

### ACTIVE CHAPTER PROGRAM

WEDNESDAY EVENING

JULY 3, 1946

- French Suite V . . . . . *J. S. Bach*  
     Allemande: Courante: Sarabande: Gigue  
     PIANOS RUTH DAVIS, Phi Xi Chapter
- Du bist die ruh . . . . . *F. Schubert*  
 Gretchen am spinnrade . . . . .  
     SOPRANO: ALICE FENSTERMACHER, Psi  
     PIANO: NANCY WENRICH, Psi
- Toccata . . . . . *Frescobaldi-Cassado*  
 Valse in a minor . . . . . *R. D. Wilber*  
 Dance of the green devil . . . . . *Gaspar Cassado*  
     CELLO: ELIZABETH WILBER, Mu Omicron  
     PIANO: RUTH BRADLEY, New York Alumnae



Mon coeur s'ouvre á ta voix (Samson et Dalila) . . . . . *C. Saint Sæens*  
 O thou billowy harvest field Op. 4, No. 5 . . . . . *S. Rachmaninoff*  
 CONTRALTO: CAROLYN FAULKNER, Mu Beta  
 PIANO: LA VERNA E. KIMBROUGH, Mu Beta

Improviso . . . . . *Octavio Pinto*  
 The White Peacock . . . . . *Charles Griffes*  
 Polichinelle . . . . . *Villa-Lobos*  
 PIANO: PRISCILLA COX, Phi Nu

INTERMISSION

Ah! lo so (Pamina's air—Magic Flute) . . . . . *Mozart*  
 Mandoline . . . . . *Debussy*  
 SOPRANO: JANE RINGO UNHOUGH, Mu  
 PIANO: MARTHA FINGER, Mu

Jeux d'Eau . . . . . *M. Ravel*  
 L'isle Joyeuse . . . . . *C. Debussy*  
 PIANO: JOAN ASKEGAARD, Mu Epsilon

Introduction et Rondo Capriccioso . . . . . *Saint Sæens*  
 VIOLIN: CHARLOTTE CHAMBERS, Iota Alpha  
 PIANO: GALE GILES, New York Chapter

Oh thou that tellest good tidings (The Messiah) . . . . . *Handel*  
 Der tod und das mädchen . . . . . *Schubert*  
 O Liebliche Wangen . . . . . *Brahms*  
 CONTRALTO: ESTELLE JOHNSON, Phi Iota  
 PIANO: PHOEBE BERGE, Phi Iota

Mazurka in b flat major }  
 Prelude in b minor } . . . . . *Chopin*  
 Nocture in f minor }  
 Scherzo in b flat }

PIANO: EUNICE PODIS, Phi Omicron

*Young artist winner, National Federation of Music  
 Clubs Biennial Piano contest, 1945*

# Musicians' Club of America

*Sponsored by the Florida State Music Teachers' Association*

△ WE as muscians have always known that it does not follow that a good musician is necessarily a good businessman. Unhappily it is often quite the contrary. This is no new state of affairs, for there are many notable precedents. The Florida State Music Teachers Association is setting out to try to remedy this condition.

Some years ago Miss Bertha Foster, now Dean Emeritus of the School of Music of the University of Miami, and at that time president of the Florida State Music Teachers' Association, proposed a

plan which is the most far reaching in its scope and participation that has ever been projected in this country.

Before bringing it to the attention of the group Miss Foster had secured as a gift from Mr. and Mrs. John F. Warwick, formerly of Chicago, twenty-five acres of the most beautiful land located in Dade County, Florida. Later ten additional acres were bought, which gives thirty-five acres for this colony. On this land will be created, as soon as building conditions permit, the first unit of a Club home. This

is paid for by donations, by benefits and principally by the \$5 per annum dues of the members of the Musicians' Club of America.

This Club is composed of professional musicians from all over the United States who want to co-operate to bring about the realization of a dream which can be of benefit to all musicians. Briefly the idea is this—the Club Home will be operated like any Florida Club, for the benefit and pleasure of its members. Those needing Florida sunshine, or a place of rest or recreation will have the use of the Club for themselves, or if space permits, for their friends. It is hoped that composers wishing quiet for their work will avail themselves of the quiet that can be found among the palms and southern pines. Too, those older who have retired from active work may wish to make this their home, finding congenial companionship. All this is to be for the use of members at as low cost as is possible to keep the Club self sustaining.

The dues of \$5 annually for professional musicians and \$25 from others are to be set aside as a fund to use for the care of any professional member who may be too old to work and who may find himself without means of support. It is all as simple as this—if 20,000 of us who are active will pay \$5 per year for membership, we will have a part in a Florida Home, and will make possible the care for any needy colleagues. All the work for this is donated with the exception of office help.

A distinguished board of directors and advisory board has been secured. The Executive Board consisting of Dr. W. H. McMaster, for 20 years president of Mt. Union College,

Judge A. A. Godard, formerly Attorney General for the state of Kansas, Mr. Geo. A. Price, prominent businessman of Miami, Florida and Treasurer of this Club, with Miss Foster, have been responsible for much of the hard work that has brought this organization through the war years now to the point where building can be begun.

All the legal work has been donated by Judge Godard. The prominent architects Walter de Garneo and Denman Fink have contributed their work. Much interest has been created in this, and it is expected that a beauty spot in a fine climate will be soon an actuality for the enjoyment of musicians. Those who are working to bring this about feel very strongly that musicians have done more than any other group to enrich the gladness of the world, and deserve to have the assurance of a comfortable and secure old age no matter what changes fortune may bring.

All professional musicians of standing are invited to become Founder Members, as those who participate before the building is begun are to be so designated.

In a letter to our President, Ava Case, Bertha Foster adds: "Early in our planning an Advisory Board composed of some of the leading musicians in the country was invited to serve. Dr. W. S. Sterling, so beloved by all of us, was one of the first members of this Board. His influence and interest are still felt in the working out of this project which has as its principal object the care of old and needy musicians."

ADDRESSED CORRESPONDENCE:  
 Musicians' Club of America, 18  
 Belle Isle, Miami Beach, Florida.

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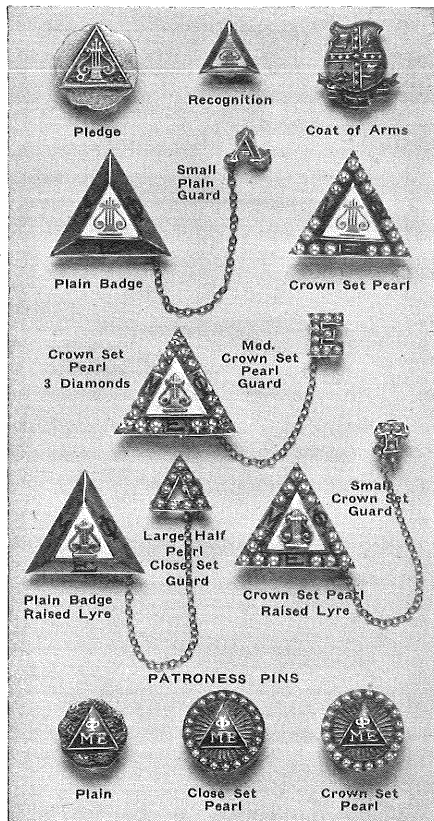
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*Mu Phi Epsilon  
Creed*

*I believe in Music, the noblest of all the arts, a source of much that is good, just, and beautiful; in Friendship, marked by love, kindness, and sincerity; and in Harmony, the essence of a true and happy life. I believe in the sacred bond of Sisterhood, loyal, generous, and self-sacrificing, and its strength shall ever guide me in the path that leads upward toward the stars.*

—RUTH JANE KIRBY, Omega