

Vol. 42 #2

The Triangle



OF MU PHI EPSILON

March, 1948

★ *The Triangle* ★

Of Mu Phi Epsilon

VOLUME 42



NUMBER 2

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Mildred M. Christian, Editor

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Tentative Program

MU PHI EPSILON NATIONAL CONVENTION

CLEVELAND, OHIO

June 23-26, 1948

Pre-Convention—Tuesday, June 22

8:30-11:00 p.m.—Cleveland Playhouse

Wednesday, June 23

9:00-11:00 a.m.—Registration and constitutional assignments

11:00 a.m.—Free time

12:30 p.m.—Luncheon—Opening session with welcome and informal reception, introducing officials

2:00- 3:30 p.m.—Committee meetings

3:30 p.m.—Memorial Service

4:30 p.m.—Alumnae Concert

6:00- 8:00 p.m.—Supper party—very informal, perhaps buffet

8:30 p.m.—Cleveland Orchestra, Pop Concert

Thursday, June 24

8:00- 9:00 a.m.—Instruction Class

9:00-12:00 noon—Business meeting

12:30 p.m.—Luncheon: Gad's Hill Day—Higbee Store (Fashion Show)

2:00- 3:30 p.m.—Round table or business meeting

4:00- 5:00 p.m.—Original Composition Concert

5:00- 6:00 p.m.—Intermission

6:00- 7:00 p.m.—Model Initiation

7:00- 8:30 p.m.—Formal Dinner

8:30-10:00 p.m.—Active Chapter Program: Social hour

Friday, June 25

8:00- 9:00 a.m.—Instruction Class (Required of all delegates)

9:00-12:00 noon—Business Meeting

12:30 p.m.—Luncheon

2:00- 4:00 p.m.—Business session or round table

6:30- 7:00 p.m.—President's Reception

7:00 p.m.—Banquet

8:30 p.m.—Stunts

Saturday, June 26

8:30-10:00 a.m.—Business

10:30 a.m.—Brunch—Dalcroze demonstration

11:30 a.m.—Closing Business

12:00- 2:30 p.m.—Check out

Post-Convention—Saturday, June 26

3:00- 5:30 p.m.—Severance Hall (via bus through park), concert in Chamber Music Hall.

Tea and tour of hall: Mu Phi members and delegates guests of Women's Committee, Cleveland Orchestra

Convention News

FROM HELEN M. HANNEN, National Convention Chairman

MARCH is not too soon to start plans for June! The tentative convention program will give you an idea of what lies in store for you in *Cleveland*. Plan to come early and go to *Playhouse* the night before convention begins. Cleveland's Playhouse is noted for its excellent productions and its school of the theatre.

To end a week of music friendship and harmony nothing could be more appropriate than a visit to *Severance Hall*, the home of the Cleveland Orchestra. We are to have the pleasure of being guests of the Women's Committee of the Orchestra at tea. They are planning a delightful occasion with a tour of the hall, which without doubt is one of the most beautiful music halls in the world. You can check out of the hotel at noon and be free for a trip through the park and a drive around the Art Museum garden. Don't miss this wonderful climax to a week you will long remember.

For this year, instead of an exhibit,

it was decided to have a bulletin board where programs could be displayed during convention. Please gather together all those which you would like to have at convention and send them to Helen Thompson of Phi Kappa chapter. Her address is 8535 Burnette, Detroit 4, Michigan. Everyone is interested in what other chapters are doing, and this is a fine way to share ideas and accomplishments. Be sure that all program, letters, and such are properly marked so they can be identified by name of chapter and school. This is one way in which you can all make a definite contribution to convention.

A special welcome awaits you in the Cleveland Alumnae Chapter of which Thelma Merner Goldsword is president. Working with her on the hospitality committee are Norma Boyle, President of Mu Phi Chapter at Baldwin Wallace Conservatory, Berea, Ohio, and Louise Zimmerman, President of Phi Omicron Chapter, Western Reserve University.



GREATER CLEVELAND CHAPTER PRESIDENTS

Thelma Merner Goldsword

Louise Zimmerman

Norma Boyle

A Bit of Philosophy on How to Be Happy

BY KARL W. GEHRKENS
Professor Emeritus, Oberlin College

No one is entirely happy—at least not permanently, and the only way to get on is to accept partial *unhappiness* as the natural lot of man. In other words, the only way to be happy is to accept as inevitable a certain amount of unhappiness. The person who ordinarily comes closest to happiness is the one who is so interested in his work or in serving others that he has no time to dwell on any possible shortcomings in his life or in the universe; and the person who is least happy is usually the one who searches hardest for happiness and is constantly criticizing the things that seem always to be interfering with success in his search.

Sometimes, for a little while, a young person thinks he is completely happy. Usually it is one who is either violently in love or else wholly engrossed in his work. Both conditions make for a certain blindness, a certain failure to realize the entire situation. In other words, the only person who thinks he is completely happy is the one who is so absorbed in something that he becomes anesthetized to pain and so does not realize that something is present in his life which would hurt him terribly if he realized that it was there.

As we grow older the presence of imperfection impinges more violently upon consciousness; it becomes more difficult to lose oneself in either love or work; and there often arises

a feeling of violent resentment, amounting in some cases to bitterness. To the true philosopher this seems childish, and he says to such a person: "Of course you have experienced pain and sorrow and disillusionment; but so have I—and so has everyone else. Of course you have not achieved all your desires; but neither have I—and neither has anyone else whom I know. That is *life*, and you have to get used to it, for in this respect you cannot change it, no matter how hard you try. So resign yourself to a certain amount of pain and frustration; be cheerful instead of bitter; be kind to your fellows, realizing that many of them too are unhappy: keep fighting the things that you know are wrong so that life will be at least a little better because of your presence on earth; and in the end you will probably arrive at a certain serenity of spirit, which, even though it is not complete happiness, will at least make life tolerable.

"But," you say, "is there no other way? Is no one completely happy?" To which I reply sadly, "No, my dear; no one but the angels in Heaven."

EDITOR'S NOTE: *Karl W. Gehrken*s is a well known musician, lecturer, writer and teacher. THE TRIANGLE is very grateful for his kind permission to print HOW TO BE HAPPY.



(C) GOOD HOUSEKEEPING

OPPORTUNITY *In the Field of Entertainment*

BY FLORENCE E. REINMUTH, *Mu Epsilon*

EARLY influences have a great and lasting effect on our lives. I was taught that success was achieved by hard work, and by keeping alive a burning desire to succeed.

With music, I had an almost equal interest in literature and history. At the end of two years in college, majoring in English, I had an opportunity to begin earning with my

music, so I abandoned earlier teaching plans and enrolled in a music school.

I had often thought of commercializing my music. During music school days, I organized a ladies' trio of violin, cello and piano and started an active campaign to book engagements for it. This venture proved a success. Soon we were appearing on

radio programs, at banquets, teas, weddings and performing an occasional concert. Among our early engagements were summers spent in Jasper Park Canada and Glacier National Park. We had delightful vacations, interesting contacts and excellent playing experience.

I recommend therefore that young musicians form ensembles and make every effort to commercialize their talent. This may not be the traditional attitude of the artist but it certainly is practical. Costuming, slogans, clever advertising and good program arrangement, with alertness for opportunities to play, all add up to success. The importance of a good commercial name should not be overlooked. As I looked about me I noticed that the successful business firms were operating under the names of the owners and originators.

Always having been interested in pageants, dancing, plays and anything that had dramatic possibilities I decided to leave the teaching profession and open an entertainment service. I had a very hazy idea of overhead expenses, profits or losses, and found myself entered into what was to prove a highly competitive and strenuous business with a meager fifty dollars in capital. However, I was filled with enthusiasm and interest for the project. Although my heart really was in the concert field, and I tried repeatedly without success to start a concert circuit, the work of the entertainment service proved too important and the profits too inviting to abandon, so I gave up the concert ideal for it.

We had not as yet, entered this golden age of widespread appreciation of good music. Many artists refused to play radio programs and

certainly no one thought of playing background music for a motion picture. I organized my entertainment service at the end of what I call the "song and dance era." It seemed that the average audience had no patience with what they loosely termed "classical music." They wanted what everyone else really wanted—Rhythm. That had to come first. If I were to make a living with my new interest and meet my competition, I had to have a dancing chorus. I assembled a ballet which I was able to advertise as the "Only organized and regularly rehearsed dancing chorus in the northwest." I selected the music, planned and designed the costumes and worked out the themes of each production. I hired a coach to routine the girls. Even in this concession to popular demand, I tried to maintain a high standard and to follow through on these programs.

I had no difficulty in finding an army of singers, instrumentalists, male quartettes, magicians, acrobats and novelty numbers of every conceivable nature. They wore a well beaten path to my office door. The great difficulty with many of these talented people was that they could not PROJECT their talent and they had no showmanship. To my already heavy duties I had to add that of Theatrical coach and advisor.

I found that I had a most fertile field. I began to work with outstanding civic and business leaders. Two energetic civic organizations from Minneapolis and Saint Paul made every effort to sell the attractions to state, national, and regional conventions of every kind.

Day to day business was provided from the requests of many civic or-

ganizations who wanted music and entertainment to accompany the serious discussion of their problems. There were social events, childrens parties and high school programs.

Supervising the programs was a liberal education. I always arrived early in order to meet the entertainers and assure a nervous entertainment chairman that everything was under control. I have listened to many a "filibuster" of after dinner speeches on every possible subject from the love life of honey bees to the care and feeding of infants, human and otherwise.

(Here were experts in their chosen fields speaking to serious-minded men and women. Was not every man a dreamer and an artist working for perfection whether he specialized in hardware or horticulture?)

A musician often lives in a glass tower from which he views the world as something apart from his own life and interest. I had to come out of my tower and project my talent to a new kind of audience. I found that everything had to be dramatized, brightly colored, sharpened and made more human. My music now had to be what the public thought was perfection and not necessarily what I would term perfection. I learned first of all that people responded to a friendly natural artist and entertainer. Sincerity, humor and the fundamental elements of good music always made a quick appeal and a successful program.

Many times unusual demands are placed on the shoulders of entertainment managers. For instance, unusual themes were the evening's order such as: *A Night in Scandinavian Minnesota*. On the other hand,



Florence E. Reinmuth

people in charge of programs often wanted a large measure of "audience participation." This usually took the form of community singing and skits which satirize some unusual angle of the business or profession being represented. I have written skits on some perfectly astonishing subjects. At one time I lunched with five professors, members of the American Chemical Society. For them, I managed to pound out a skit about commercial fertilizers. This was given by a Swedish comedian dressed as a pioneer farmer who never heard of anything but fish placed in corn hills to produce a good corn crop.

This is only one of the many "evenings" that had to be produced. I have seen Hotel Ballrooms transformed into California orange groves and have spent hilarious evenings with the Minnesota Editorial Association when the main speech was given by a "nobleman" from Au-

stralia on the Habits of Kangaroos.

I cannot think of my entertainment service without making what seems to me to be an apt comparison between my work and that of Betty McDonald in "The Egg and I." We both had plenty of inexperience, one or two slogans and inbred theories and we both worked very hard at our job.

I have related a few of many experiences to show ambitious young musicians what public work meant, before this, our *Golden Age of Music*. I hope it will not be too disillusioning to know that during my most active years in the entertainment business, I always felt like the comedian who longs to play Hamlet. I loved my classics and I promised myself that I would return some day to the "fold"—play my piano, teach and write.

With the coming of the war my difficulties increased. Entertainers were drafted, there was a scarcity of everything; so I returned to my teaching with a limited amount of booking. Now, I know, it would be easier to start anew because of the higher standards in public taste. I know, too, that it would be possible to start much higher on the ladder and in a new expanded field.

I like to think that I am a better teacher because of my entertainment work and that I am able to project into my own playing some of the colorful panorama of the entertainment world with its mardi-gras of gaiety and overtones of pathos.

There is one all-important element in public work that is hard to define. This is *PROJECTION*. The entertainer calls it *timing* and selling his act. It is my opinion based on experience and observation that concert

artists need to know more about timing and selling. I know these are hard commercial words for the artist's vocabulary, but I believe they are practical. Now I am sure there are those who will say that I have my viewpoints and fields badly jumbled: that entertainment is one field and concertizing is another. I certainly think that an artist could profit by studying the techniques of the entertainer and certainly any entertainer could profit by studying the problem of true projection that confronts the artist performer.

There are many talented people who cannot project, who have no timing and they cannot "sell" their performance to an audience. What then is true projection? It comes from deep within the performer where there has been a studied effort to dramatize every second of the performance. In a matter of a few minutes an artist and an entertainer must completely win and convince the audience with one composition or one skit. This performance must have perfect rhythm. The most perfect rhythm is projected by negro artists, but of course the offering must have much more. It must have dramatic movement, it must be concise, it must speak, and move without sagging of its plot and lines. It must be a completely finished product in the performer's mind before presentation. It must be proportioned, shaded, colored and highlighted. The various inflections must be infinitesimal. It must be so perfect that it draws a curtain over the artist and the performer and we see only the art.

The most successful example of projection, I have heard recently was the piano concert by the noted Bach

specialist, Rosalyn Tureck. I noticed the perfect and delicately accented rhythms which spoke so sympathetically to everyone from the few trained musicians in the large audience to the many average music lovers. No one moved at the end of the concert. We listened to five encores and we would have been pleased to hear another hour of Bach's music. This was the reaction of the AVERAGE listener to whom I have talked since the concert and not the trained musician. Here was new Bach with everything that has meant true projection to me. It was important to note that this Bach playing was entertaining. It was another dimension in music. It had depth, fullness and perfection such as I had never before heard in Bach's music.

There are, of course, many other great artists who are able to project successfully. They are the people who have gone into a secret studio within their own hearts and minds and there have finished a perfect work of art in even the smallest composition. They are painters who put their work up before them. They are never the monotone reciters of master works but the dramatic emotional projectors of musical messages.

There is one more simple question that musicians might ask themselves. It is: "Am I a good salesman?" I know this will hurt the sensitivities of the musical temperament but today successful people in any field are those who understand the psychology of salesmanship in its broadest meaning. It seems to me that salesmanship goes a step beyond projection. It is true that no one should try to start an entertainment service unless they are super-salesmen. Everything in our modern world is geared

to high-pressure salesmanship. Let us come out of those glass towers and admit that fact.

My final words are to the young musician who does not know what to do with talent. You may never play in Carnegie Hall but you must do something with your music, the very soul of your life interest. This is the Golden age of appreciation and interest in all that is the best in our art. You may have to dress your talent in a modern dress. You may have to sing songs you used to scorn but remember they may be the folk songs of tomorrow. Whatever you do, do it with all the sincerity and art that you have in the very depths of you. Many musicians lose their enthusiasm. You must keep yours at white heat by hearing the best in music. Your study years never end. If you think that they have ended do not try to play or sing for anyone. Success depends on an open mind and a bubbling enthusiasm.

I believe we have seen only the dim horizon of music and its relation to modern living. I believe there are startling discoveries yet to be made especially in the realm of music therapy.

Every word of our Triangle song is a message of peace which we must carry forward even into the troubled halls of international discord. Music can spell the answer to world peace, second only to great spiritual values. The world is made up of many complex personalities. We must give them their "bread" of music and not "stone architecture" that only fills them with awe. Music is my language, your language and everyman's language and it is the only language we can all speak together and understand together.



FRANCES YEEND
Lyric Soprano

FRANCES YEEND, young, comely lyric soprano, fresh from triumphs at the Berkshire Festival, is a young artist with a beautiful voice.

Not only did the venerable Dr. Koussevitzky select her for the gala performance of Beethoven's Ninth Symphony, but she created the leading role in Britten's new opera "Peter Grimes" under the direction of Leonard Bernstein, also at the Berkshire Festival, and made a truly sensational Chicago debut at Grant Park before an audience of 35,000.

Frances Yeend (the name is old English) from the lush Northwest, Born in Vancouver, Wash., she received her education in Portland, Oregon, and at Washington State College in Pullman. Concert, local opera, oratorio and dramatic appearance throughout the Northwest,

prepared the young singer for her future career.

Arriving in New York just a little over two years ago, she almost immediately was given the opportunity to sing the role of Micaela in Columbia Concerts' production of "Carmen," which was heard in many

New York
ALUMNAE
CHAPTER

musical centers. Successful appearances in important oratorio performances in Washington, Harrisburg and Worcester, recitals in Eastern cities, further opera appearances at the San Antonio Opera Festival, and engagements with symphony orchestras, followed in rapid succession. In late spring, she received the great honor of being selected by Dr. Koussevitzky to appear as the soprano soloist in three Festival performances of Beethoven's Ninth Symphony in Boston.

Radio, too, has discovered this thrilling soprano, and she has appeared often on such programs as "Great Moments in Music," "The Hour of Charm," "Highway to Melody" and others. She is a member of the New York City Alumnae Chapter.

GERTRUDE HOPKINS

Harpist

GERTRUDE HOPKINS, faithful member of the New York City Alumnae Chapter, is one of America's most distinguished harpists. At present she is on a tour as soloist with the St. Louis Sinfonietta which will take her to thirty-four states from coast to coast. She will play in one hundred and five concerts and is looking forward to meeting her sisters in Mu Phi Epsilon wherever she goes.

ARTIST
MU PHIS
On Tour

Gertrude began the study of the harp when she was seven, and displayed such talent that when she was ten she gave her first recital at the Ritz-Carlton Hotel in New York. Her later training has been with Marcel Grandjany in New York and Paris.

Gertrude was chosen from among some hundred applicants for a role in the Ziegfeld's musical extravaganza "The Three Musketeers," in which

ATTENTION! HARPISTS
A scholarship for the study of the harp will be offered by the Mozarteum Academic, famous Austrian National Conservatory at Salzburg, for the summer session of 1948. The instructor will be Mu Phi's Artiss deVolt, American harpist. Further information may be obtained from the Austrian State Tourist Department, 247 Park Ave., New York City.

production she appeared for a year on Broadway.

Shortly before Pearl Harbor, she appeared as soloist for the Pro Arte Musical of Havana. Her contribution to the war effort was a tour of three months with a unit of the U.S.O. Camp Shows, Frequent appearances at the Stage Door Canteen and various hospitals.

In addition to playing in many leading New York hotels, including the Hotel New Yorker, the Hotel Pierre, and the Governor Clinton, Gertrude has appeared with the American Orchestral Society, under Chalmers Clifton, and with the National Orchestral Association, directed by Leon Barzin. She has also appeared as soloist three times with the Biart Sinfonietta and under the baton of such well-known conductors as Giuseppe Bamboschek, Victor Biart, Herman Neuman, Charles Blackman, Paul Boepple, and others.





On Being a Music Journalist

BY WINIFRED GLASS, OMEGA

Winifred Glass is a Hoosier. She studied piano from early childhood and later took her degree from Drake University where she taught piano and theory. She toured the Middle West as concert pianist and made frequent radio appearances. She received a Master of Music with a theory major from the Eastman School of Music and in 1938 joined the faculty of the Chicago Musical College where she is presently teaching Harmony and Counterpoint in addition to a class in Piano Teacher Training.

Having contributed to newspapers

and magazines, she joined the staff of MUSIC NEWS upon settling in Chicago and three years ago became its Managing Editor. She also functions as critic and reviewer.

Winifred Glass is the editor of the Kappa Kappa Gamma songbook which was published during her term as National Chairman of Music of Kappa Kappa Gamma and she is co-editor of the book entitled "Piano Playing" and authored by Johana Kinkel.

In private life Winifred Glass is the wife of Hans Rosenwald, the well known musicologist.

WHEN we were going to music school we usually decided the question as to music in our future lives with one of two answers: we would get our degree and make the best of it and then we would get married, establish a happy home and have children to whom we would give a lot of music, or—

We would become a performer like Myra Hess conquering the world by touring from one country to another and playing to big audiences, or like Erica Morini, or like a great diva whose name is known to thousands through opera, concert, radio, recordings and whatnot.

I remember also that to some of my classmates there was the nightmare of the third possibility: you would not land a man and your talent was not big enough for a career: you would end up teaching music in the grade schools or "turn 'em out" in the private studio—a dollar a lesson, and that would buy you a nice room and a good meal and you would have the "fulfillment" of all your wishes: there was music in your life! Youngsters do not realize, I am afraid, that a grade school teacher has a wonderful mission to fulfill and that teaching students in a private studio means a life of love, devotion and patience which in itself is reward and glory.

What we also failed to realize those days—and I believe many young women in colleges and music schools often fail to realize even today—is that if you want to make a profession out of music it is not the question of being either a performer or another teacher or else . . . it is the question of finding your place in this music field, the one that will

satisfy you; but you must have the ingenuity to seek and to find it—by testing, carefully examining your very specific talents and the demands of the great world.

The other day a young woman who had studied sixteenth century counterpoint with me and recently was graduated from Chicago Musical College where I teach my classes spoke to me of the enjoyment which she was finding as music counselor for one of the major FM radio stations in the country. She had acquired a thorough musical background, she had made a special study of recordings. She did not want to teach. She knew that for her to live happily she would have to find something that would call on her business sense and, at the same time, on her artistic imagination. She looked a long time, and then she became the manager of the station and found that the combination of faculties necessary to do the job was just hers. And, she modestly added: "so did the station owner."

Even though I started out as a concert pianist and gave frequent performances, also on the radio, it took me but a few years to realize that while I enjoyed such activities they were not entirely my "naturals." No comment, no review, however glowing, could counterbalance my feeling that if I were booked systematically for three or four engagements per week during the season such work would seriously interfere with my nervous makeup and if not that, at least with my enjoyment of living.

I had been teaching piano at Drake University at Des Moines, Iowa, but I knew that my chief interest in teaching was in the fields of the theory of music and musical ped-

agogy, and so after I had received my Eastman master degree I left the teaching of piano to those who found more delight in it than did I and embarked upon a career as teacher of harmony, counterpoint and the like, and particularly devoted my interest to the problems of teaching teachers.

Having moved to Chicago after my marriage, and having found the place where I could teach the courses for which Eastman had prepared me I knew that there was still something missing. As a youngster, I had loved to write stories, I had even tried my hand at radio scripts and scenarios. My husband is a musician and a skilled writer. The more I saw him in his work, enthusiastically teaching and writing and writing and teaching, the more ardent grew the interest in me to give him competition. I finally persuaded him to allow me to do some pieces for *Music News* which he edits. I began to review concerts, I interviewed artists, I read books and evaluated them, and through my fingers passed dozens of scores of choral music, piano music, concert repertoire and teaching material alike.

I attended press conferences, I was present at opera premieres, I heard all the great artists and took conductors out to lunch to ask them about their habits, their convictions, their pasts, their future plans, their families; a new world opened, the world of music seen with the writer's eye. The more I wrote the more it exercised fascination. I had the feeling of complete satisfaction, the feeling which permeates one as he realizes that he has found a duty commensurate with his endowments and a place in which he can help others.

Now I am the managing editor of *Music News*. My husband has entrusted me with the major responsibilities of running the show. My husband, a college administrator, with a heavy teaching schedule as well, and active in many musical organizations, feels that with ten years of apprenticeship in writing and editing I can take care of planning our magazine, of writing reviews and articles, of allocating the pieces to our various correspondents and reporters, and of the many other duties of an editor of a magazine which is to flourish and to expand—as I want *Music News* to do.

Writers in the field of music come in two categories these days, those who are good reporters and can turn out decent journalistic work, and the others who, in addition, have sound training in music. I feel we need less of the former and a great many more of the latter. Social-economic conditions have not been too favorable thus far to those who combine musical knowledge with the flair for writing. There are even today hundreds of small town newspapers in which the sports writer is assigned to criticize great artists or, not quite as bad, the job is done by the local piano teacher who poses as *the* musical authority and to whom is entrusted the judgment over every artist appearing in the community.

Yet the signs of better days to come are evident. As musical taste throughout the land advances and listeners become more discriminating they will expect greater authority from their writers on music and they will feel that a man from the city desk is as bad a choice for the music

(CONTINUED ON PAGE 20)



INFORMATION *If You Please*

ATTENTION!

The New York City Alumnae Chapter recommends that Secretaries inform them when one of their members is to give a recital in New York. They will gladly send lists of New York Mu Phis to her or to her manager so that tickets can be issued.

RADIOS IN UNITED STATES

According to a year-end report by the Federal Communications Commission, radio broadcast receiving sets in the United States now total 73,000,000—one for every 1.9 persons in the country.

The output of new sets was estimated at 12,000,000, of which 2,600,000 were FM receivers, 300,000 television receivers and the remainder standard radio sets.

As the new year opened, commission records showed 1,968 standard commercial radio stations licensed or authorized; 370 FM facilities on the air, another 579 authorized and under construction, and seventy-five

television stations licensed or authorized, with applications for sixty-six additional stations pending.

MU PHIS ASSIST COMPOSERS

Helen Purcell Maxwell, Zeta, gives credit to Mu Phi Epsilon for the fact that a song "Toast and Music," composed by herself and husband Philip, while at De Pauw University, is now being arranged for mixed voices by Gamble Hinged Music Co.

The song was sung as a part of a program at a Chicago Alumnae Chapter tea. Gene Gamble, husband of Mu Phi's Elva, heard it and presented it to his critics who choose the music which they publish. Formerly it had been orchestrated for the "Theater of the Air" radio program on October fourth.

IDEA

The Phi Sigma Chapter of Mu Phi Epsilon, sponsored a violin contest for graduating high school students of Chicagoland on January 14 at 4:00 p.m. in the Little Theatre, De Paul University, Chicago. The award was a one semester's tuition

scholarship for lessons from one of the distinguished violin teachers of De Paul University School of Music.

Contest audition requirements were as follows: major and minor scales and arpeggios; one etude; and one recital piece or concerto.

The contestant was to have had the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartino G minor sonata.

CONGRATULATIONS!

Wedding Bells

Beta—Martha Lean Robinson to Ensign Roy Norment, December, 1947, at Harriman, Tennessee.

Phi Xi—Josephine Restelle to Dr. Hollis Grady Boren, June, 1947, at Houston, Texas.

Mu Phi—Shirley Anne Bromley to Dean E. Taylor, June, 1947, at LaGrange, Wisconsin.

Mu Phi—Jean Churchill to Leonard Kral, December 27, 1947, at Brooklyn, New York.

Mu Pi—Alice E. Higley to E. G. Harringer, April, 1947, at Belmond, Iowa.

Phi Nu—Elizabeth Field Burr to John Seely, December, 1947, at Los Angeles, California.

Kappa—Martha Metcalf to Roy Pearson, August 31, 1947 at Lafayette, Indiana.

Nu—Lois Roder to Victor J. Critchlow, August, 1947.

Virgene Lindley to Charles W. Roffe, June, 1947.

Latrell McCall to Jack Mielke, October, 1947.

Phi Nu—Connie Mathis to Charles

La Porte Kadley, October 3, 1947, at Los Angeles, California.

San Francisco Alumnae—Delphia Phillips to Frederick Reginald Dunning Summer, 1947 at San Francisco, California.

Mu Xi—Alice Landgraf to M. Pikler, December, 1947, at Chicago, Illinois.

Phi Pi—Peggy Gene Lentz to James L. Kerr, August 3, 1947, at Harrisburg, Illinois.

Mary Lou Taggart to Theodore Cervania.

Edith Maxine Bradbury to Howard Shook.

Beverly Hills Alumnae Chapter—Wilhelmina Rutherford to Emil Peterson, September 20, 1947, at Beverly Hills, California.

STORK VISITS

Cleveland Alumnae—

Daughter, Linda Kay, to Frederick W. and Virginia Richards Mitchell, November 19, 1947, Cleveland, Ohio.

Daughter, Sandra Jean, to W. J. and Marilyn Cannon Hunston, November 16, 1947, Salem, Ohio.

Kappa—

Daughter, Janet Ann, to Wilber and Imogene Pearson Bond, September 3, 1947, Indianapolis, Indiana.

Beverly Hills Alumnae—

Daughter, Karen Ann, to George and Marion Tyler Kalstrom, November 3, 1947, Beverly Hills, California.

Daughter, Gaylen Kristine, to Raymond and Edith Ellersick Wells, November 7, 1947, Beverly Hills, California.

Boston Alumnae—

Daughter, Ann, to Dr. Edward and Jane Young Davis, in October.



The PRIDE of MU PHI



MU ETA'S MARILYNNE BURGER

MU ETA CHAPTER of the College of the Pacific, Stockton, California, is proud to salute Marilynne Burger. Word has just been received that Marilynne has won a position of cellist in the San Francisco Symphony Orchestra.

She first began studying cello at the age of nine. While in high school, her teacher was Willem Van Den Burg, who is now first cellist at M.G.M. in Hollywood. At this time Marilynne was also playing with the Oakland Symphony and the California Youth Orchestra in San Francisco.

Marilynne's studies began at the College of the Pacific in the fall of

1943. She was first cellist of the College of the Pacific Symphony Orchestra for three years and was soloist with the Stockton Symphony in 1945. She was awarded the Mitchell Scholarship and a Conservatory Scholarship for notable achievements.

While in college, Marilynne was a very faithful president of Mu Eta Chapter and was active in musical therapy work and radio production and participation. Her senior year she won the much deserved place in "Who's Who of American Universities and Colleges." Mu Eta wishes her much success as a member of the San Francisco Symphony.—BEVERLY FAYE CAMPBELL, *Historian*.



TAKOUHI CHORBAJIAN

BETA'S TAKOUHI CHOR-
BAJIAN

BETA CHAPTER is extremely proud of Takouhi Chorbajian, Armenian-American pianist, who was graduated with honors in June from the New England Conservatory of Music. Following graduation she was presented in a number of concerts in the Caribbean Islands. The concert at Ponce was broadcast with encores and speech.

Takouhi started her study of music at the Conservatoire De Beirut in Lebanon, Syria. She came to America in 1935. After graduating from high school, during which time she studied with Dean Gibson of the New England Conservatory, she entered the diploma course and later the degree course.

Besides Dean Gibson, Takouhi has studied with Beveridge Webster and Miklos Schwalb. Beta Chapter wishes her even greater success in the future.—BETTY LEE HOLMGREN.

MILWAUKEE CLUB'S WINE-
FRID RYAN

*Come, some music!
Come, the recorder!*

—SHAKESPEARE'S HAMLET.

In these "press the button" days, a Milwaukee Mu Phi—Winefrid Ryan, reminds us that the recorder is not a phonograph or a juke box, but a shepherd's pipe. The name comes from the old word "record": to sing softly or warble.

In the early middle ages, the peasantry not only sang, danced and



played on the green or in their humble cots, but made their folk-tunes, and cut their own pipes. The only music known to the nobility were the somber chants of the church and the gay tunes brought them by wondering minstrels. Henry VIII was especially fond of the recorder and owned more than sixty. It soon became an instrument for art music—Bach and Handel composed for it. Lord Bacon, Milton and Shakespeare frequently referred to its sweet tone.

As a hobby Winefrid Ryan learned to play the recorder, rearranged some old ballads and composed harpsichord—like piano accompaniments. This collection entitled "Gaily the Troubadour" has recently been published by Schirmer.

A Phi Beta Kappa, an Alpha Xi Delta and a member of the American Guild of Organists, Winefrid is a graduate of the University of Wisconsin and a former student at the Bush Conservatory in Chicago.

MEMORIAL SERVICE FOR ETELKA EVANS

A beautiful memorial service for Etelka Evans was held at the Cincinnati Conservatory of Music on February 1, 1948, by the Cincinnati Chapters of Mu Phi Epsilon. From the program THE TRIANGLE reprints the following tribute by Martha Seifried, Cincinnati Alumnae chapter.

* * *

*T*O THE memory of ETELKA EVANS, our beloved sister in Mu Phi Epsilon, we pay tribute. In her passing on December 13, 1947, her countless friends and associates near and far have shared our great loss and sorrow.

As a member of Upsilon Chapter and later the Cincinnati Alumnae Chapter of Mu Phi Epsilon, Etelka Evans was keenly and actively interested in all the affairs of her sorority. In 1940 she was elected National Editor-Secretary and for six succeeding years the publication of THE TRIANGLE was her responsibility, a task which she fulfilled with noteworthy distinction.

Her service in the cause of music generally was broad in scope. A native of Stockbridge, Mass., Etelka Evans received her early education in America. Later she spent three years in Europe studying violin with Exner, Halir and Joachim, all masters of the Berlin Hochschule. Returning to America she graduated from the Music School of New York University, and then spent a few years concertizing and teaching privately. She was called to Southwestern University, Georgetown, Texas, as a teacher, but soon became Dean of the Music Department there, in which capacity she had wide field for executive and creative work of various kinds. Joining the Faculty of the Cincinnati Conservatory of Music in 1924, she taught violin, headed the Music History Department and lectured in Musicology. She did extensive musicological research, and became recognized as a lecturer not only in the classroom, but before clubs of all kinds and over the radio. Being an astute scholar herself, she was an inspiring teacher who strongly influenced the lives of ambitious and talented students, scores of whom remember her with profound gratitude and love.

Etelka Evans was actively interested in the work of many musical organizations and held offices of local, state and national importance. For the Federation of Music Clubs she was the National Chairman of Education; she was the Founder and National Chairman of the Edgar Stillman Kelley Junior Scholarship; she was the First Vice President of the Ohio Federation of Music Clubs. She was one of the first women elected to membership in the American Musicological Society. She was President of Pi Chapter of Pi Kappa Lambda, honorary national music fraternity. She was a member of the Woman's Music Club, a past President of the Clifton Music Club and a Vice President of the Matinee Musicale Club.

Her life was rich and full, her influence widespread, and her accomplishments many. Her great personal charm, her deep appreciation of truth and beauty, her courage, her faith and her understanding have endeared her to all who knew her as a leader, a teacher and a friend.

"To live in hearts we leave behind is not to die."—(Campbell)

LOSSES

In Our Sisterhood

We extend our sincere sympathy to the family and friends of these beloved sisters:

MARY NELSENE HURDUM, *Mu Gamma*, died July 11, 1947, Chicago, Illinois. RUTH LE HAND ROBINSON, *Beta*, died July 28, 1947, Cleveland, Ohio.

* * *

The last day of 1947 brought great sadness to our National President in the sudden death of her father, Dr. John Comin, seventy-eight years of age. He was a retired Presbyterian minister and for thirty years a resident of Ann Arbor, Michigan. Dr. Comin is survived by his wife, Leta, daughter, Ava, and three sons. A Sisterhood's heartfelt sympathy is extended to this family in the loss of their loved one.

ON BEING A MUSIC JOURNALIST

(CONTINUED FROM PAGE 14)

reviewer as is the sports critic or even the local music teacher.

If any of you young readers now studying in music schools believe you possess writing ability I would encourage you to develop your critical understanding of music and study its literature in as many phases as you can. Study the history of music, its theory, its techniques, both of composition and of performance. And more, study human beings, artists and others, their likes and dislikes, their experiences and ideals. As a writer on music, as a critic, and surely as an editor, you will be asked for advice by music teachers and booksellers, instrument manufacturers and concertizing musicians, by Mrs. Jones who will want to know what piano "method" is the best for her little Johnny to use, and by the future

Lily Ponses who ask you for your opinion on one or the other voice teacher.

And one more thought: never limit your horizon to music. Partake of civic and community interests, exchange ideas with others, watch people in various walks of life, avoid the "ivory tower;" always be driven by the urge to communicate your enthusiasm for music to all those with whom you come in contact. You will not fail. You will find that being a music journalist, publicist, editor—or any such modification of the profession as you feel is for you—is a lot of fun as well as a mission. It is an outlet that, while still not popular, is likely to gain momentum in the future as ever more people begin to realize the blessings of music.

LETTERS to the EDITOR

Hq. 20th Weather Sydn. A.A.F.
A.P.O. 710 c/o P.M. San Francisco
January 2, 1948

Mrs. Mildred M. Christian
1568 Lauderdale Ave.
Lakewood, Ohio

Dear Mildred:

Having read *Triangle Tidbits* in the November TRIANGLE I am moved to write about my musical activities in Japan.

After a separation of two and a half years, I left my position on the voice faculty of the University of Michigan to join my husband, Dale, in Peiping, China. However, before I could sail, he was transferred to Nagoya, Japan. This city with a prewar population of 1,000,000 was 75 per cent destroyed by bombing.

I had anticipated a dearth of musical activities but have found myself increasingly occupied. Twice weekly I take lessons on the Koto, a 13 stringed Japanese instrument played from a kneeling position. The musical notation for this instrument is written in Japanese characters. The "American Village" has a fine chapel for which I have organized and direct the choir. I have been able to continue my vocal teaching having dependent's children and GI's for students. Dale, a tenor, and I, a contralto, recently sang the *Messiah* solos at Hibiya Hall in Tokyo with the Nippon Philharmonic Orchestra. The Japanese chorus was magnificent, their English easily understood. In January and February we are giving joint concerts in Tokyo and Nagoya.

We have a fourteen-room Japanese house which surrounds a fantastic ter-

THE MARCH 1948 TRIANGLE OF MU PHI EPSILON



raced rock garden. In the garden are cherry trees, orchids, gardenias, pools, and a tea house.

I have enclosed a glossy of us that appeared in the *Pacific Stars and Stripes* if you care to use it.

Yours sincerely,

NADINE LINDQUIST FLINDERS



HISTORIANS . . .

Reporting

★ ★ ★ ATLANTIC PROVINCE ★ ★ ★

BETA

NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

The \$100 scholarship was awarded by Beta to member Janey Rubin in October.

On December 15, Josephine Annunziata, Shirley Collins, Collette Rushford, Evro Zeniou, and Anna Di Vittorio became pledges.

In October, Ruth Row Clutcher, visited Boston chapters. She attended our formal meeting, after which there was a dinner. With Phi Upsilon, Beta presented a model initiation and pledging ceremony, followed by a musicale.

Beta was capably represented in the Mu Phi Epsilon Founders' Day Concert at the Harvard Musical Association on November 13, 1947, by Helen Orpen, Janey Rubin, Lilla Shaughnessy, Faith Coakley, Elizavetha Sokoloff, and Mary Splylios.

Karen Morrill sang with the Conservatory orchestra recently, besides performing in recitals in Brown Hall during October and November. Helen Smith sang for the Worcester County Alumni of the New England Conservatory of Music, January 3, in Worcester. Cleo Williams, regular soloist at the First Congregational Church in Everett, Massachusetts, sang in a recital in Brown Hall in November.

Edna Mayer had a solo part in the recent production of "Idomeneo" by the New England Opera Theatre, under the direction of Boris Goldovsky. She sang in a recital in Jordan Hall, December 11. Of her four concerts during Christmas season, two of them were jointly with the chorus.

Mary Splylios gave a concert in Nashua, N. H., December 14. Cynthia Swift

played in a string quartet in Recital Hall, December 15.

Emma Jane West is now organist and choir director at United Presbyterian Church in Cambridge. Faith Coakley will play in an Advanced Student Recital in Jordan Hall, January 22. Betty Lee Holmgren will give a concert, sponsored by The Concord Music Club, in Concord, N. H., March 2.

Beta was represented at the recent MTNA Convention in Boston by President Joan Hall, Janey Rubin, and Emma Jane West. Ava Comin Case was guest of honor at the Mu Phi luncheon.

Beta will give a joint concert with Phi Mu Alpha Sinfonia Fraternity on January 14.—BETTY LEE HOLMGREN.

MU UPSILON CHAPTER

EASTMAN SCHOOL OF MUSIC
ROCHESTER, NEW YORK

Our chapter is more than usually spirited this year, and we all get along so well that every meeting seems like a party. Also our Alumni Club has made great efforts to entertain us individually at their homes. They also played hostess for our Founders' Day party, November 17, and entertained us with movies and square dancing and filled us with homemade cake and coffee.

Besides our regular monthly recitals in Kilbourne Hall we are again planning to join Phi Mu Alpha in a spring musical under the direction of Dr. Herman Genhart. This year we will present "King David" by Honegger and a Bach cantata.

The highlight of the first semester was the visit of our province president, Ruth Row Clutcher. We enjoyed meeting her

very much and are happy that the custom has been resumed.

We are happy to announce the following as candidates for the Performer's Certificate this year: Helena Bryson, Barbara Matz, Marjorie VanWyckhouse Orbaker. Congratulations also go to Mary Jo Manning, who played Dr. Walter Heller's "Concertino Elegiaco" for piano and orchestra in Eastman's recent symposium. Both Mary Jo and Lois Winter participated in a performance of student works and Lois is also one of the winners of the McCurdy scholarships. Marjorie Orbaker and Gloria Iacone gave a joint voice and organ recital in Williamson, N. Y.

We want to thank our faculty advisor, Ruth Watanabe, for her help and enthusiasm in making this year so successful. We are eagerly looking forward to the rest of the year and the nine new pledges it will bring.—BARBARA MATZ.

PSI

BUCKNELL UNIVERSITY
LEWISBURG, PENNSYLVANIA

This year has been an enjoyable one for Psi chapter, packed full with stimulating events. Monthly programs included special presentations on Negro music, Chopin, Symphonic music, Sacred music, and a Christmas program. It was a great pleasure to meet, once again, Ruth Clutcher, for whom we gave a tea and musicale. On December 7, Psi chapter was proud to attend the successful public piano recital of Sister Darina Tuhy. Founders' Day Banquet, and our Christmas party were two more Red letter days for Psi.

With four new pledges helping, Psi chapter has been sending packages regularly to a French family.

We wish to extend our very best wishes for the New Year to our sisters throughout the country.—DOROTHY GOTTERER.

PHI GAMMA

PEABODY CONSERVATORY OF MUSIC
BALTIMORE, MARYLAND

Among our Chapter's most outstanding events were our Founders' Day Tea

and Musicale at Hall House and the recent visit of our National Second Vice President, Ruth Row Clutcher. Listed as "extracurricular," and highly successful, are the Mu Phi sponsored dances held monthly by popular request of the student body.

Individuals in the "news" are: Bernice Spratler, president, whose new duties as producer and musician at Station WBAL, NBC affiliate, also finds her a member of the Women's Advertising Club and Women's Committee of the Baltimore Symphony; in a performance of "Hansel and Gretel" on December 29 she sang the role of the Witch. Kitty Rowe Schwarz, soprano, gave her graduate recital last May and was soloist with a group at Harvard which performed two Bach cantatas appointed to the Board of Directors and Radio Chairman for the Baltimore Music Club. On September 6 she became Mrs. Albert Schwarz.

Julia Schnebly, pianist gave a joint recital with Jean Higdon, soprano, at the Seventh Baptist Church. Both are faculty members of the Kathryn Gutekunst Music Studios. Lola Sanders Faust, soprano, is now on the staff of the Mt. Vernon Place Methodist Church, Washington, where she is Director of Children's Music. Florence Passen served as a music directory with the Baltimore Recreation Department during the summer playground activities.—LOLA SANDERS FAUST.

PHI OMEGA

WESTMINSTER COLLEGE
NEW WILMINGTON, PA.

OUR organization began the new school year by holding a party on September 25 for the women of the conservatory. Our purpose was to get acquainted and to tell them about Mu Phi. The party was a great success with the highlight of the evening being a humorous skit given by Ruth Taggart and Mary Crawford in which the purpose and requirements of Mu Phi were given.

On October 9 we held pledging for Virginia Bridges and Eleanor Whitehill, Senior and Junior music majors respectively.

Our first program meeting of the year was presented by Shirley Russell, Virginia Bridges and Ruth Temple. The subject of the meeting was negro music and composers.

We held initiation for eight new members on November 20. Following initiation a banquet was given in honor of the new members, at which time an enjoyable program was presented on Spanish music.

On December 12 we held a tea in honor of Ruth Row Clutcher, who was on campus for the purpose of inspecting our chapter. At the inspection in the evening Virginia Bridges and Eleanor Whitehill were initiated.

Our musical program is scheduled for April 6, 1948.—DORIS WANAMAKER.

EPSILON BETA CHAPTER

QUEENS COLLEGE
CHARLOTTE, N. C.

The activities of the year began with the sponsoring of the sale of Community Concert Tickets. Soon after Mu Phi was asked to entertain at a reception for John Gurney, who gave a concert at the college.

One of the most enjoyable occasions of the fall season was the celebration of Founders' Day. After a musical program, a cake with forty-four candles was brought in, while the members sang "Happy Birthday."

An important event for Epsilon Beta Chapter occurred on November 26 when eight new members were tapped: Lois Filmer, of Beckley, West Virginia—piano and organ; Mary Ann Ashe of Charlotte, N. C.—violin; Sylvia Rose of Charlotte, N. C.—voice; Dorothy Hamrick of Davidson, N. C.—organ; Dorothy Kibler of Richmond, Va.—voice; Jeanne Walker, of Spencer, West Va.—piano; Ashley Jones of Savannah, Ga.—voice; and Murreta Meyer of Toledo, Ohio—instructor of harp at Queens College. After the pledging ceremony on December second, the actives and pledges enjoyed a dinner together and a concert by Tagliavini.—GLORIA SNELLING.

NEW YORK ALUMNAE CHAPTER

Our Fall season started off with a bang under the leadership of our new President, Margaret Sherman and Helvi Nordstrom, Chorister.

In October, a large group of our members attended the New York Federation of Music Clubs Dinner at Town Hall in honor of the new National President, Mrs. Royden J. Keith (Mu Phi).

Later in the month we were well represented at the Professional Panhellenic Association Dinner given at the Pennsylvania Hotel. Mu Phi's splendid contribution to the program was Doris Frerichs' group of piano numbers and the trio arrangement of Josephine Forsyth's Lord's Prayer sung by Rose Dirman, Grace La Mar, Elva Kelsall with Ruth Bradley at the piano.

On November 23, Mu Phi provided the program at a Town Hall Club meeting, preceded by a dinner at which tables were reserved by Mu Phi, patrons and friends. Those appearing on the program were Margaret Sherman, president; Mary Craig, mistress of ceremonies; Ruth Duncan, pianist; Rose Dirman, soprano; Ruth Bradley, accompanist; and an instrumental trio—Mildred Wummer, flute; Lillian Rehberg, cello; Eva Iaci, piano.

Elizabeth Wyzor, contralto, is touring Italy, France, England, Sweden and Austria in opera and concert.

Rose Dirman and Louise Meiszner appeared in Town Hall recitals and many of our girls enjoyed Eunice Podi's (Cleveland) recitals in both Town Hall and Carnegie Hall.

A special inspection meeting and tea were held during the visit of Ava Case and Ruth Clutcher.

Hazell Griggs, Barbara Parsons, Ruth Bradley and one of our Patronesses, Mrs. I. Z. Taub have graciously entertained our Chapter in their homes this season.

Ruth Kobart is making successful appearances in the Lemonade Operas and will give a recital in Times Hall in February.

Each month, October through May, will find our members appearing on artist programs over Station WNYC.

Mildred Hunt Wummer, flutist, will assist Martial Singher, Metropolitan baritone at his Town Hall recital.

Meeting programs have been effec-

tively given by Elizabeth Ball Kurz, Ruth Kemper, Ruth Bradley, Jean Cumming, Louise Meiszner, Marie DeKzyer, Doris Bolvig, Byrd Elliot, Ruth Kobart, Gayle Giles, Helvi Nordstrom, Hazel Griggs, Eva Iaci, Louise Lackland, Ruth Bradley, Frances Lehnerts.—GERTRUDE OTTO.

BOSTON ALUMNAE

Our first meeting this Fall was held at the home of Virginia Prior Morrell, President. Susan Williams Lunn was the soloist. The Founders' Day program was held at the Harvard Musical Association. Beta and Phi Upsilon joined with us and an interesting program was given. After the program refreshments were served at the Charlesgate.

Virginia Prior Morrel attended a tea and reception given in honor of our Mu Phi Sister, Marie Morrisey Keith, National President of the Federation of Music Clubs. The tea was given at the Gardiner Museum by the Massachusetts Federation.

Another October highlight was the tea given in honor of Ruth Row Clutcher and held at the home of Louise Beach Whenman. Virginia Sellars Cochrane sang and a trio played, composed of Hope Wright, violin, Ora Dean, cello, and Alice Melville, piano.

Among members giving public performances in December were Louise Beach Whenman, Susan Williams Lunn, and Virginia Sellars Cochrane. Louise directed and sang in a production of Hansel and Gretel. Sue gave a Jordan Hall concert for the benefit of the Browne-Nichols building fund. Virginia, with Florence Reiter Flanders as accompanist, gave a concert in Lakeport, New Hampshire.

Ten states were represented at the Mu Phi luncheon held at Schrafts' during the National Music Teachers' Association Convention. Our National President, Ava Comin Case, was here for that event.—RUTH ROCKAFELLOW BIRCH.

WASHINGTON ALUMNAE

Although the beginning of our year 1947-1948 was saddened by the loss of our beloved Charlotte Klein, July had its brighter moments. Mary Burnett came home to be married to Mr. Leon Wheeler of Hartford, Conn., where she is now living. How surprised she was when our get-together at Gertrude Parsons proved to be a lovely shower for her! Later in the month we had a farewell luncheon for Dorothy Guion, who is now in Hawaii.

After scattering for the summer, Quinta Frey to California, Helen Bellman to Maine, and Gladys Pinching to New York to give a paper before the Chemical Society, we reconvened in September to swap experiences. We let the men in on this meeting, a picnic supper at Helen Torrey's.

Founders' Day was celebrated with a "dress-up" buffet supper at Hotel 2400, followed by a very enjoyable program given by Olive Pratt, pianist, Grace Powell, violinist, and Vera Neely Ross, contralto. We were happy to have Edith Athey back with us after an enforced "vacation" in the hospital.

Thanks to our program chairman, Jean Heers, we are having a fine musical program at every meeting. (Jean is a wonderful violinist, so we are going to insist that she fill in the spot whenever another performer backs out) At the October meeting at Tamara Dmietrieff's, Ruth Morgan sang and Jean played.

Esther Strite Marlow came down from Front Royal, Va., especially to attend our December meeting at Lois Sutton's. We enjoyed hearing her lovely voice again in the carol program conducted by Thelma McAdoo, and were also thrilled by some wonderful piano playing by our visitor from Ann Arbor, Joan Vanderploeg.

We are now looking forward to a visit from Ruth Row Clutcher.—DOROTHY SORNBORGER, *Historian*.



KAPPA CHAPTER, ARTHUR JORDAN SCHOOL OF MUSIC, INDIANAPOLIS, INDIANA

Front row, left to right : Virginia Pearson, Esther Garretson, Mary Breedlove, Joann McCord. Second row: Dorothea Reagon, Dorothy Jarrett, Joan Leatherman, Phyllis Koehler, Wanda Erb, Jeannie Singleton, June Cooper, Jane Schnell. Third row: Mary Masters, Waneta Read, Doris Odell, Rose Rohner, Marjorie Morris, Edith Spencer, Mary Fekete, Mae Engle, Mary Ann Jameson, Mary Snow. Fourth row: Barbara Bailey, Mildred Koehn, June Gwyn, Marion Laut, Trudy Irestone, Joanne Viellieu, Betty Wales, Evelyn Piel and Martha Hodshire.

UPSILON

CINCINNATI CONSERVATORY OF MUSIC CINCINNATI, OHIO

Etelka Evans of Upsilon Chapter and former Editor of the TRIANGLE, died suddenly December 13, 1947. Etelka had many friends among us. The Cincinnati Conservatory of Music was proud to have her on its faculty. In spite of her serious illness, she taught crowded classes until this past fall and we were looking forward to her return next semester. Classes were recessed Monday afternoon December 15 for her funeral. She will long be remembered for her magnetic personality and her determination to defeat great handicaps.

Marilyn Schultz played a very successful piano recital November fourteenth. Marilyn is a sophomore and is a pupil of Robert Goldsand.

Mary Ellen Merrick, a junior, played an inspiring piano recital December 9. Carol Liszniewski is Mary Ellen's teacher.

The Conservatory Young Artists' Series has featured one of our outstanding members, Mary Ann Yoder. Mary Ann is a cellist. The Young Artists give concert tours in Ohio and Indiana. Marilyn Schultz has been accompanist in these concerts. Upsilon is very proud of these young artists. It is an honor to have them in our sorority.—ANN BRADFORD.

DES MOINES ALUMNAE

THE members of the Des Moines Alumnae Chapter of Mu Phi Epsilon were privileged to become acquainted with Marie Royden Keith, the national president of the Federation of Music Clubs, during the meeting of that organization's

board in Des Moines, September 20, through the 22.

Mu Phi joined Sigma Alpha Iota and Delta Omicron in giving a Sunday afternoon musicale with our local Mu Phi president, Pearl Sorensen Groth in charge of the program. Monday evening the Mu Phi's honored Mrs. Keith at a meeting in the home of Alice Lindner Bolton.

Margaret Davis, winner of the Iowa and Central Region Young Artists' Contest gave a violin recital; one of her original compositions was performed by a Mu Phi string trio. Dorrie Shearer another contest winner sang during the social functions of the boards' meeting.

This is only a part of the Des Moines Mu Phi's busy fall. Another important event was a notable fall musicale, then a rush tea. We are all looking forward to a Founders' Day banquet with Mu Alpha chapter of Simpson College. Genevieve Wheat Ball will act as toast mistress.

The Mu Phis are also giving the Drake-Des Moines Symphony a boost in its drive which has Eleanor Keith Rehmann as president.—MARLYS READ COOK.

KANSAS CITY ALUMNAE

We are having a very interesting year under our capable new president, Lois Wuertz.

Our Morning Musicales are now in their twenty-seventh year. The first one this season was given by the students who last year won our scholarships. We were very proud of their performance. The

★ ★ ★ GREAT LAKES PROVINCE ★ ★ ★

EPSILON CHAPTER

TOLEDO CONSERVATORY OF MUSIC TOLEDO, OHIO

GREETINGS for the New Year from Epsilon!! Our usual fall activities were highlighted by a visit from our National Editor, Mildred Martin Christian. After a dinner in the Toledo Club, a model initiation and business meeting was held, followed by a program given by Florence Fisher Miller, violinist, Isabelle Reichert,

second was presented by Virginia Voightlander, an outstanding violinist member of Mu Phi, and Mr. Hardin Van Deursen, baritone, of the University faculty.

Our December meeting took the form of a buffet supper and Christmas program for our husbands, at the beautiful home of Pearl Elliot.

Now we are looking forward to a visit this week by Hildur Shaw, our third vice president. Our three chapters will have individual meetings and programs for her. Then we will join together at a dinner in her honor.—MARGARET STANLEY HAMILTON.

ST. LOUIS ALUMNAE

ST. LOUIS Alumnae Chapter is midway in a busy year. Besides regular monthly meetings devoted equally to participation in musical programs and business, we have enjoyed an Officers Tea, a Patrons Party, the Founders' Day Banquet and a visit from Mildred M. Christian, National Editor and Province Inspecting Officer. Mildred made timely suggestions which we appreciated.

Our usual philanthropic program at Christmas provided financial aid for six families.

The schedule for the coming spring includes a social meeting with all husbands and escorts, and our annual Lenten Morning Musicals—February 23, March 8, and March 22. This series represents our greatest concerted effort of the year and nets us several hundred dollars which Theta Chapter, and we use for scholarships to worthy students of our city.—ELLEN K. GRAF.

accompanist; De Ruth Sage Wright and Janet Rankin, pianists.

Our Patron Tea was held in the home of Florence Miller. The chapter was especially honored in having our distinguished patroness, Emma Endres Kountz play for us and Dorothy Gallagher from the chapter, sang.

Mrs. Kountz is president of the Friends of Music, Toledo's newest civic music organization whose orchestra numbers 9 Mu Phis. (8 concerts to be given

this season.) Other girls in the chapter serve on the board or on special committees. Mrs. Kountz has been a most helpful and inspiring patron, having established a permanent scholarship fund for the chapter by giving a series of concerts. At present she is head of the music department at Mary Manse College.

Founders' Day was celebrated with the Alumnae chapter, having a dinner party in the home of Marie Whelan and the annual Christmas party of the chapter was held in Elsa Clements' home with gifts n'everything.

Our first public concert of the season will be Sunday, Jan. 18, in the Museum of Art, program given by Gladys Chisholm, pianist; Dorothy Gallagher, soprano, accompanied by Esther West and the Schumann Trio composed of Marana Baker, pianist; Cecile Vashaw, violinist; Emily Derrer, cellist. A second concert will be held in May at the Museum.

Helen Lease Sloan was signally honored this season, being appointed permanent conductor of the Eurydice Club. Helen is Director of Music at St. Paul's Church and soloist at Collingwood Temple. Besides this, she is a busy teacher of voice.

Janet Rankin and Berenice MacNab, pianists gave recitals this season at Ursuline Auditorium.—GUYNETH REDMAN.

GAMMA

UNIVERSITY OF MICHIGAN
ANN ARBOR, MICHIGAN

In October, Gamma Chapter sponsored a musical movie at the Lydia Mendelssohn Theatre. It was an Italian film, "I Live As I Please," starring Ferruccio Tagliavini, and it ran from Thursday through Saturday the week end of the twenty-third. We took turns ushering and saw the movie ourselves this way.

We had a series of Mu Phi Epsilon radio programs this semester over the local Ann Arbor station, WPAG. They ran once a week for six weeks. The programs were so well received that WPAG has asked Gamma chapter to begin another series next month. We are proud of the fine performances of Genevieve Shank-

lin, violinist, Helene Jarvis, pianist, Joyce Lawrence, pianist, Lisbeth Hildebrandt, pianist, Hazel Overmiller, soprano, and Lois Forburger, pianist.

The most important activity this season for Gamma was the Musicale in Hill Auditorium on November thirtieth. This gave us an opportunity to have two of our organists, Patricia Baumgarten and Lorraine Zeeuw perform on the fine Hill Auditorium organ. Harriet Boden, mezzo-soprano, Jean Morgan, violinist, Norma Swinney Heyde, soprano, and Lois Forburger, pianist also performed on the program. All of us participated in our chorus which was directed by Elizabeth Miller. We are particularly proud of the Mu Phi Epsilon Creed song composed by one of our own members, Joanne Baker, which was performed for the first time at this program.

We began our rushing season this fall with a joint Musicale with Sigma Alpha Iota. Following two informal parties we pledged seventeen girls on November sixteenth at the home of Mrs. John Worley. They will be initiated January eleventh at the home of Edith S. Kempf.

Our most recent Musicale was one given December sixteenth in honor of the editor of the TRIANGLE, who was here for several days to inspect our chapter and give us suggestions. We are planning an informal Musicale next week at which we will perform for one another to prepare for July examinations in applied music.—LISBETH HILDEBRANDT.

MU XI

AMERICAN CONSERVATORY OF MUSIC
CHICAGO, ILLINOIS

MUCH has been accomplished by Mu Xi Chapter under the leadership of Frances Phelps. No fewer than eleven girls will be initiated January 18. They are Gertrude Barnes, Annette Bills, Sylvia Fabry, Dolores Gudelj, Jean Guthrie, Mary Hartley, Marjorie Jackson, Ruth Lowry, Valentina Morales, Marian Wilhelm, and Grace Wisner. Perhaps it was the successful rush party in Hallowe'en style which attracted them to us. We are also happy to welcome three new affiliates, Shirley Booth, Jeanne Pachaly, and Shirley Pierson. Thus, our second

half year should offer much new talent for musical achievements.

At the other rush part in the home of Marie Keller, Marjorie Benson, pianist, Elaine Greenwall, soprano; and Adele Tilton, pianist presented a fine program. On the alumnae program, October 26, Billie Bradon, Elaine Douvas, Revetta Gould and Margaret Jacobson took part. We celebrate our chapter's twenty-fifth anniversary January 20, by presenting Grace Nash, violinist, of the Alumnae. This year we decided to give two scholarships—in voice and piano.—ALICE LANDGRAF PIKLER.

PHI OMICRON

WESTERN RESERVE UNIVERSITY
CLEVELAND, OHIO

PHI OMICRON has had a busy year already and the pace promises to continue. At our opening tea at the Music House in October, Mu Phi was explained to the new women students. A short musicale and refreshments completed the afternoon.

The most important item on our calendar this year has been our scholarship concert. Each year Phi Omicron awards a \$100.00 scholarship to a Reserve student to help that student in the study of music. A 50th anniversary program of Brahms chamber music included the sonata in F minor for viola and piano, played by Muriel Carmen and Harold Fink; a group of Lieder sung by Ilona Herman and accompanied by Ann Brooks; and the trio in E flat for piano, violin, and horn, with Harold Fink, James Ceasar, and Martin Morris as the artists. We were all gratified by the splendid reception the concert was given.

Our other activities this year have included being hostess chapter for the Founders' Day dinner, and will further include the Convention coming to Cleveland, as well as our regular schedule of meetings and musicales.—MARGARET GEBERT.

ANN ARBOR ALUMNAE

THE members of Ann Arbor Alumnae Chapter, commenced their year's program of activities on Monday evening, September 29, with a business meeting follow-

ed by a short musical program at the home of our national president, Ava Comin Case. Ava played four compositions for us. We met on October 20, with Dorothy Paton. Business was followed by music: Joyce Lawrence, pianist; and Genevieve Shanklin, accompanied by her mother, Ethel, alumna member.

Sarah Kilgore was hostess on November 17. A Christmas program was given. Our December 15 meeting was enlivened by the presence of our charming national editor, Mildred Christian. Members of the active chapter joined us at the home of Bess Seelye. An interesting program was given by Marian Owen, faculty member; Harriet Boden, contralto; and Jean Morgan, violinist, accompanied by Lois Forberger. We will entertain actives and initiates on Sunday, January 11, followed by supper.—EDITH KEMPF.

CHICAGO ALUMNAE

THE Chicago Alumnae Chapter is growing bigger and better all the time. Our membership is some sixty gals now—average attendance, forty. May Barron, as chapter program chairman, provides us with excellent programs.

We started the season off with a benefit musical and tea for Gad's Hill, netting our project over two hundred dollars. Young, beautiful active chapter girls gave the program. It was a very swish affair.

We can hardly keep up with the activities of Marie Keith, National President of the Federation of Music Clubs, who has been feted and toasted more times than I can count. Grace Nash, violinist and author, has a book at the printers on her experiences in the Philippines.

A trio composed of Minnie Jernberg, violinist, Octavia Gould, pianist, and Della H. Borders, cellist, has made several nice appearances this year. Charlotte Johnson is in her nineteenth year as pianist and organist for the Twentieth Church of Christ Scientist. Our president, Marie Keller, played piano solos for the opening meeting at the Chicago Musicians Club. May Barron sang with much success at the Artists Association meeting in November—Della H. Borders playing 'cello obligatos. Catherine Sauer was featured at the piano at the Nineteenth Century Women's Club in Oak

Park recently. *Hilda Butler Farr* continues to write beautiful poetry. *Charlotte Symons* of the Metropolitan and San Carlos Opera has joined our happy throng! *Elva Gamble* is in beautiful voice these days. *May McHugh* is in demand as an accompanist and *Eugenia Wright Anderson*, organist, is on the executive board of the Illinois Chapter of the American Guild of Organists.

I could go on and on but after all I'd better leave space for others.—DELLAH VAIL BORDERS.

DETROIT ALUMNAE

GREETINGS! In the brief chronicle of a very active Alumnae Chapter, I shall relate some of the highlights. The first event was a luncheon at the Dearborn Inn where we were honored by having Ava Comin Case, National President, as our guest. Other Ann Arbor Mu Phis included Mesdames Hackett, Worley and Throop. Our new president, Marion Jewell, welcomed the guests, after which we listened to Ava give a magnificent program.

To swell our treasury for philanthropic purposes, "Paper Products" flourished under the ever-enthusiastic zeal of Marion Jewell, now taken over by Myra Coleman, chairman of Ways and Means. A rummage sale October 13 netted a neat sum.

Ruth Dayer gave the entire program at the October meeting, held at the home of our program chairman, Kay Green.

Outstanding among delightful affairs was the observance of Founders' Day by Mu Phis at large with a dinner in Room C of the Women's City Club. A spirit of warmth and unity was engendered by each one giving her alma mater and present occupation. Mildred Coulter, Soprano; Mary Eliason, cello; and Kay Green, pianist, gave a program of excellent quality.

Eunice Podis, pianist from Cleveland, who has won National honors, was soloist at a Tuesday Musicales concert in December at which time we presented her with flowers and enjoyed a luncheon with her at Hotel Sheraton.

A Christmas program and buffet supper was held at the home of Florence Carl.

At the present writing there is much animation over the arrival of our National Ex. Sec'y-Treas., Bernice Oechsler, who is to inspect our chapter. A luncheon will welcome our guest at the home of Florence Higginson with Mary Knapp and Delsia Rea as co-hostesses.—HAZEL MARK SMITH.

TOLEDO ALUMNAE

To all Mu Phis a sincere wish for a happy and busy New Year!

To continue the study of operatic composers—Rossini—Saint Saens—Puccini—Leoncavallo—Meyerbeer—Moussorgsky—Massenet, and adding Franz Liszt for one program is our plan for the year.

Many of our members will be absent during the winter. Georgia Blair and her husband were in an accident on their way to Florida, and Georgia is hospitalized with a broken leg. Lucile Heer has been in New York City with her husband, who suffered a bad heart attack. Ethel and Norman Thurston are in California and Hortense Heinly is in Florida. Lucille Nemeyer and her husband plan on being in Arizona for an indefinite stay. This depletes our group greatly, but the rest of us will try to carry on.

We are delighted to have Betty Hoover Wright and her husband and Dorothy Elton Keeney and her husband with us again. In spite of high food prices we continue to have our monthly dinners for our husbands.—FLORENCE MILLER CRAMER.

MILWAUKEE ALUMNAE

GREETINGS from Milwaukee Mu Phis, especially to those of our own group now scattered throughout the country. This past year Edna Try moved to Omaha, Agatha Mauthe to Orangeville, Ill. (Agatha recently added the third son to her trio), and Ruth Richards now teaches music in Dearborn, Michigan. We miss you all and also Frances Paulson who is living in White Salmon, Washington.

Our September meeting was held at the home of our President Ruth Lee with Ren Wright, Treasurer, assisting. A musical was presented by Amy Smith, soprano, with Wilma Ashford at the piano. In October we had a buffet sup-

per, followed by a business meeting, at Rowena Kramers with Mary Evelyn Rickert co-hostess. The highlight of the year was our Founders' Day banquet at the College Women's Club. It was thrilling to have Ava Case with us and inspiring to hear her play again. Naomi Evans was toastmistress and three Mu Phis from Madison celebrated with us.

The old year ended with our traditional festive Christmas party at Irene Champions with Edna Ruff, vice president, assisting.

Besides our music and fun in 1947 we also contributed to the Sterling Memorial Fund and pledged \$100 to the Milwaukee Memorial Fund for a new Cultural Center.—AMY SMITH.

★ ★ ★ WEST CENTRAL PROVINCE ★ ★ ★



OFFICERS OF THE WICHITA ALUMNAE AND PHI PI CHAPTERS, WICHITA, KANSAS

Seated, left to right: Marguerite Elliott, Thelma Siebel, Lois Gordon, Wanda Anderson, Arline Burkett. Standing: Marguerite Hopkins, Christa Fisher, Peggy Kern, Gloria Feters, Zella Dustin, Abbie Slentz, Beverly Coldsnow, Tennie Dyer, Marjorie Raders.

PHI PI

UNIVERSITY OF WICHITA
WICHITA, KANSAS

THE Phi Pi chapter of Mu Phi Epsilon held a tea for freshman girls on Sunday, September 7, 1947. A short program was presented by Zella Dustin, mezzo-soprano, Mary Eby Bickford, harpist (Wichita Alumnae Chapter), and Gloria Feters, soprano. A large representation of the Wichita Alumnae chapter attended.

The active chapter (Phi Pi) assisted the Wichita Alumnae chapter in selling tickets for their scholarship benefit con-

cert, presented by Orcenith Smith, Baritone, on October 10, 1947.

The pledges kept a Mu Phi guest book for visiting Mu Phis during the Kansas Music Educators Association meetings in Wichita on November 7, 1947.

On November 8, 1947, the Wichita Alumnae chapter, the first to be organized in Kansas, sponsored a luncheon in honor of Founders' Day. All the Kansas chapters of Mu Phi Epsilon were invited. The luncheon was followed by a program given by Maxine Dunkelberg, pianist, from Xi chapter at the University of Kansas; Lois Ayres Gordon, cellist, Marguerite Campbell Elliott, pianist, Mary Eby Bickford, harpist, representing the Wichita Alumnae chapter; and Gretchen

Dalley, cellist, Zellah Dustin, mezzo-soprano, Ruth Dieffenbacher Scheer, pianist, representing the Phi Pi chapter.

Initiation for the first semester pledges was held at the home of Mr. and Mrs. Orien Dalley, followed by a dinner. This was the largest pledge class in the history of the Phi Pi chapter. Those initiated were: Sue Bowers, president of the pledge class, Kathleen House, Virginia Kiefer, JoAnn MacLean, Maxine Bradbury Shook, Ruth Dieffenbacher Scheer, Marjorie Stoner Elliott, Mary Lu Taggart Cervania, Marcia Fisher, Zoe Kane, Thelma Hughes Ragle, Marie Colburn and Inez Jamison. Gretchen Dalley, cellist, and Mary Margaret Padgett, pianist, and a vocal trio composed of Edna Stone, Beverly Coldsnow, and Mary Lu Taggart Cervania, furnished the music during the ceremony.

Mu Phi Epsilon and Phi Mu Alpha (Sinfonia) assisted by the Wichita University Players gave a party for the cast of "Hansel and Gretel" after the last performance, December 12, 1947.

A special project for this year is to give an applied music scholarship for one semester to an outstanding high-school girl graduate. The auditions will be held the latter part of April.—GLORIA FETTERS

MU MU

KANSAS STATE COLLEGE
MANHATTAN, KANSAS

Our Mu Mu Chapter is especially glad to welcome back its sponsor, Clarice Painter. She has been studying with a private instructor at Columbia University in New York City for the past year.

November the ninth was a big day for our Mu Mu Chapter. At three o'clock on Sunday afternoon we presented our fall formal recital. Corrine Holm opened the recital with an organ "Toccata." Marion Terrill, Inez Strutt, and Elizabeth Wilcox all gave vocal solos. Elizabeth Mustard and Jerry Gatz gave piano solos. Another organ number was presented by Eula Mae Taylor. A trio composed of Juanita Silva, Norene Francis and Mary Hensen sang two numbers. The program ended with Patricia Moll, Geraldine Beam, Jerry Gatz, and Cor-

rine Holm playing the "Egmont Overture" on two pianos.

Our recital was followed by the initiation of five girls into the chapter. We are very proud of these new initiates who are: Juanita Silva, Corrine Holm, Patricia Moll, Mary Hensen, and Ann Wilcox.

The new initiates were then honored by a dinner at the Hartman House. Those present at the dinner were, the initiates, chapter members, and alumnae. We were very glad, also, to have with us, at this dinner, one of our former members, Lucille Correll Allen, who has been living in New York City.

Inez Strutt, one of our older chapter members and who is majoring in voice, had a part in the Shakespearean play, "The Twelfth Night," recently presented here.

Just before the Christmas holidays we all went to our sponsor's home for a Christmas party. We received many useful and interesting gifts from our twenty-five cent grab bag. Chapter members and alumnae were served refreshments by the hostess.

We also have news of many of our alumnae: Leona Maas is now on our English staff here at Kansas State College; Neva Jean Fleener, president last year, is teaching in Phillipsburg now; Joyce Crippen, who just graduated last year, is in Minneapolis teaching; Jeanne Anderson, who also graduated last year, is now teaching in Haviland; Lorraine Johnson, former president, is teaching in the public schools at Boise, Idaho.

We are looking forward to the visit of our Province Governor, Hildur Lavine Shaw, on January 13, 1948. A luncheon and a reception are to be given in her honor. Our girls will present a short musicale at the reception.—JERRY GATZ.

DENVER ALUMNAE

The Denver Alumnae Chapter celebrated Founders' Day with a formal banquet and musical, at the Olin Hotel. The program was given by Joyce Orr, pianist; Emily Braxmeyer, voice; Jucinta Howard, viola; with Ruth Kilby and Gladys Kendall as accompanists.

Our Christmas party was held at the home of Bernice Jackson with Alice Fen-

ton, Ardis Larson and Rachel Isbell as assistant hostesses. Christmas gifts were exchanged. The program was in charge of Yvonne Danielson and consisted of selections from the Oratorio "The Christ Child Came" by Clokey. Those taking part were Violette McCarthy, Gladys Kendall, Yvonne Danielson and Ardis Larson.

We were very happy to have Captain Mary Converse present at both these meetings.

We are proud to have Mrs. Royden J. Keith, President of the National Federation of Music Clubs in Denver. Mrs. Keith is here to attend the State Convention. A musical and reception will be given in her honor at Chappell House, at which time Violette McCarthy, our president, will sing.

We are looking forward to the visit of Hildur Shaw and are planning an evening party in her honor.

I must not fail to report the arrival of a young son, Donald William, born to Janet Fee Stark.

We are happy to have with us two of our former members, Louise Wright and Marian Baxter.—ADA BLOEDORN.

WICHITA ALUMNAE

The chapter sponsored a benefit concert by Orcenith Smith, well-known bari-

tone, formerly of Wichita. An enthusiastic audience greeted Mr. Smith, who gave a stimulating program chosen from the great schools of vocal literature. The chapter turned the proceeds from the concert into a music scholarship fund.

The Founders' Day Luncheon was held on Saturday, November 8, at Droll's English Grill. Invited guests were: the patronesses, members of the active chapter at Kansas University, college of Emporia, Wichita University and all alumnae of various chapters. A large crowd attended the luncheon. Lois Ayres Gordon, president of the Wichita Alumnae Chapter, presided.

After the luncheon, guests were invited to a musical program given at Wichita University. We felt that our first Founders' Day luncheon was a success and was thoroughly enjoyed by all those present.

The chapter held a Christmas party on December 3 at the home of Christa Fisher with Margaret Motter as co-hostess. Christmas music was played, carols were sung and gifts were exchanged.

We feel that we have accomplished much during the past year. We are receiving new affiliates at each meeting, and have a grand group of Mu Phis.—MARGUERITE D. HOPKINS.

* * * PACIFIC PROVINCE * * *

MU NU

UNIVERSITY OF SOUTHERN CALIFORNIA
LOS ANGELES, CALIFORNIA

The Mu Nu Chapter at the University of Southern California started their year off with a Scholarship Contest, which gave fifty dollars each to the two winning contestants. The judges selected two fine musicians, Lorraine Brown, vocalist, and Evelyn Strum, pianist, who we are proud to say later became a Mu Phi.

Shortly afterward, we gave a beautiful concert featuring Marguerite Bitter, pianist, and Harriet Payne, violist. The purpose of the program was to raise funds for our annual scholarship contest.

We welcomed our National President,

Ava Comin Case, in December. We joined with the four other chapters, Phi Nu at UCLA, the Los Angeles Alumnae Chapter and the Beverly Hills Alumnae Chapter, in giving Mrs. Case a reception. There, we Mu Phis and our Patrons spent a wonderful evening together.

During her visit, Ava spent a day on our campus, at which time we girls enjoyed introducing her to prominent faculty members—as well as showing her around the campus.

In the evening, the ten Mu Phi faculty members honored her at a dinner, which was held at one of the many lovely restaurants here in Los Angeles. At the close of the evening we all very reluctantly bid our National President goodbye.—GRACE BURDICK.

PHI CHI

FRESNO STATE COLLEGE

FRESNO, CALIFORNIA

Phi Chi Chapter of Mu Phi Epsilon entertained Ava Comin Case at an initiation ceremony on December 14, 1947. Earline McKee, Barbara Mills, Lois June Jacobson, and Madelyn Schwartzler were initiated and Pearl Gaard was installed as patroness to the group.

The faculty adviser of Phi Chi Chapter, Lyllis D. Lundkvist, held a Christmas banquet at her home following the initiation, and Lillian Harmon, Vice President of the Phi Chi Chapter, was awarded a scholarship for her outstanding service to the club.

On December 15, 1947, Phi Chi Chapter honored Ava Comin Case at a luncheon held at the Fresno State College. Pat Heiskell, Warden of the group, played a flute solo and our National President talked on the history of Mu Phi Epsilon.—RUTH MILLER.

PHI NU

UNIVERSITY OF CALIFORNIA

LOS ANGELES, CALIFORNIA

Phi Nu is in the midst of a very busy year. Our Annual Founders' Day Banquet on November 14, was a gala affair. It was held in conjunction with the Mu Nu Chapter, the Los Angeles Alumnae, and the Beverly Hills Alumnae Clubs. Presenting this chapter's share of the musical program were Evelyn Geosits, violinist, and Phyllis Hausman, pianist. On December 7, we initiated an exceptionally fine group of pledges, Adelaide Gest, Bernice Jones, Marjorie McCormick, Jane Ellen Van Oosting, and Virginia Whitfield. Bernice is an instructor on the University of California at Los Angeles faculty, and Virginia is a Training Teacher. The initiation was held at the North Hollywood home of Lou Ella Rankin, who recently announced her engagement. Cupid was very active this fall, and in December, wedding bells were rung for our president Elizabeth Burr, Jane Ellen Van Oosting, and Nancy Curran.

The highlight of the year was the Los

Angeles visit of our National President Ava Comin Case. On December 16, the two active chapters and the two alumnae clubs in Los Angeles presented a Reception and Musicales in her honor. The two active chapters combined to present a pledging and an initiation ceremony, at which time Barbara Watson was initiated into Phi Nu Chapter. Representing this chapter on the Musicales were Elizabeth Burr, flutist, and Esther Wolf, pianist. Two days later, Ava Case was our guest at luncheon in Westwood Village, and later in the day visited the UCLA campus and was present at our business meeting. We of Phi Nu were very sorry to see her leave and hope to see her again sometime in the future.

In addition to all of these social events, this chapter has continued to present concerts at the Veterans' Hospital in Sawtelle, to usher at the University Concert Series, and a number of members have performed on the weekly concerts in Royce Hall on the UCLA campus.

To start off the New Year, we are looking forward to our Annual Patrons' Party, to be held this year at the lovely Brentwood home of Patroness and former Phi Nu Irene Elwood. The affair will be formal.—ESTHER WOLF.

PHI MU

SAN JOSE STATE COLLEGE

SAN JOSE, CALIFORNIA

The current school year has been a very busy one for the members of Phi Mu Chapter. Our regular business meeting is held the first Thursday of every month, on campus, the social meeting being held two weeks later, off campus.

On the twenty-fourth of September, a joint Music Major-Minor Mixer Party was given, co-sponsored by Phi Mu and Phi Mu Alpha Chapter. Both faculty and students provided entertainment for an evening of enjoyment with the faculty receiving a friendly joshing.

A Founders' Day celebration was held in Palo Alto on the afternoon of November 15. Our chapter provided the musical program for the afternoon. Those performing were Emily Baptista, sopra-

no; Edith Eagan, pianist; Virginia Howe, cellist and Rosalie Speciale, pianist.

Phi Mu's special project has been to provide ushers for all campus musical events.

The highlight of our school year was the visit of our beloved National President, Ava Comin Case, who brought us friendly advice and inspirational guidance.—EMILY BAPTISTA.

NU

UNIVERSITY OF OREGON

EUGENE, OREGON

With the purpose in mind of being more helpful to the music school and of becoming better acquainted with the students, Nu Chapter began the year by setting up an information booth during registration week.

Our first official business meeting of the term was September 23, and we began working on arrangements for the joint Phi Beta—Mu Phi Epsilon music reception for all freshmen music and non-music majors taking music. The reception was held October 14 and was a great success.

October 21 we gave two rushing functions. The rushees were divided alphabetically so that more attention could be given to each. Shirley Gay Williams was pledged.

On November 11 we held initiation ceremonies for Faye Schick, Lucretia Prentiss and Janet Kelsey. Our Founders' Day Banquet followed with Dr. Edmund Cykler as guest speaker and Mary Kapp Allton provided the music on her violin.

"Not even standing room" was the key to our Christmas program on December 7 given in conjunction with Phi Mu Alpha.

That's all for now.—DOROTHEA SCHAER.

MU BETA

WASHINGTON STATE COLLEGE

PULLMAN, WASHINGTON

Mu Beta Chapter at Washington State College began the fall term by pledging eleven girls: Beverly Allen, Puyallup; Corleen Anderson, Walla Walla; Maxine Black, Mansfield; Beverlyrae Kinney, Spokane; Margaret Ledingham and Joan

McCaig, Sunnyside; Doris Martin, Auburn; Dolores Prichard, Opportunity; Betty Saffle, Colville; Gretchen Schaefer, Vancouver; and Marianna Stensager, Spokane.

On November 1, we held our annual Music Majors' Tea which was given for those new students who were music majors or planned to become one. On November 15, we had our Founders' Day Tea. Pledges, members, alumnae, and patronesses were present, and the pledges presented the program.

On December 1, we were honored by the visit of Mrs. Ava Comin Case. A luncheon and banquet were given for her. Following the banquet we all attended the concert of Maryla Jonas, pianist. After the concert, our chapter, together with Phi Mu Alpha, held a reception for Miss Jonas and Ava at the Kappa Kappa Gamma house.

We were in charge of the decorations for the annual Christmas Vespers on Sunday, December 14. Silver trees and boughs were efficiently used and proved very effective.

Our work during the year was very graciously rewarded on Tuesday, December 16, when Mrs. Eugene Dils, one of our patronesses, had a delightful coke party for us in her home.

We will begin the New Year by initiating our eleven pledges, and then begin looking forward to all our functions soon to come.—BETTY SLAUGHTER.

MU ETA

COLLEGE OF THE PACIFIC

STOCKTON, CALIFORNIA

On November 13, 1947, our annual Founders' Day party was held in the home of Beatrice Walton Bodley, alumnae member. A clever program, presented by the pledges, supplied the entertainment for the evening.

Immediately preceding the Founders' Day party, a new San Joaquin Alumnae Club was formed. Officers are Connie Cochran McBade, president; Mrs. Alfred C. Rageth, secretary-treasurer; Jane Gordon, program chairman.

A tea and musicale, given for the purpose of acquainting all women music majors of the Stockton Junior College and the College of the Pacific with Mu Phi Epsilon, was given on November 23, 1947.

All patronesses and alumnae members were invited.

December 13, 1947, was an eventful day for Mu Eta Chapter, as Ava Comin Case, our National President, visited here. A tea and musicale was given in her honor. A formal pledge initiation was witnessed by Ava Comin Case. The new members are: Shirley Brown, Neville Gilbert, Betty Jacobson, Christine Klamroth, Pearl Lim, Elizabeth Follet Partridge Alliene Snelling, and Esther Thornton.

On December 17, 1947, the members of Mu Eta Chapter, aided by the members of Beta Phi Chapter of Phi Mu Alpha, gave a Christmas program at the state hospital in Stockton. Our thanks go to faculty advisor, Mrs. Harbert and to the boys of Phi Mu for making the program a success.—BEVERLY FAYE CAMPBELL.

LOS ANGELES ALUMNAE

THE winter musical season opened as usual with enthusiastic Mu Phi supporters. The Los Angeles Symphony Committee honored Inez Dreifus for her success in gaining subscriptions. She has charge of the programs explaining the symphony offerings.

The San Francisco Opera's short stay attracted many Mu Phis who entertained in honor of artists Helen Noack, Inez Dreifus and Emily Sullivan.

Ava Comin Case's visit was an inspiration that even permeated through the flu epidemic to the scores who were unable to meet her because of it.

At the Hollywood Opera Reading Study Group, our capable and talented president Ethel Gabriel further distinguished herself with a program on church compositions of her father-in-law, Charles H. Gabriel. Her interesting approach to the subject of what makes composers compose left her appreciative audience with a delightful feeling of being in on a profound secret. Requests for a repeat performance were numerous.

Emily Sullivan has been successful in obtaining such prominent artists and composers as Montemezzi, Nicholas Rosze, Radie Britain and others for the Opera Reading Study Group, whose programs she plans. Her own musical group with her harp, a violinist and a singer, is

sought for many outstanding programs.

Helen Ford, pianist from Chicago, is preparing a spring concert with Gimpel, Pacific Coast violinist.

Melba Coleman, church organist in Westwood, has continued to maintain a high standard in her programs.

BEVERLY HILLS ALUMNAE

BEVERLY HILLS, CALIFORNIA

OUR chapter enjoyed the music of a visiting Mu Phi, Doris Miller, violinist, of the Indianapolis chapter, and Ruth Plough, pianist, when we met in September to plan the year's program.

The October meeting was a tea honoring the Los Angeles Alumnae Chapter and was held in Eloise Jones Smith's home.

The night of November 20 found us at Helen Dill's, busily planning for the December visit of our National President, Ava Comin Case. Those days have now passed, but we will never forget the inspiring hours we spent with her.

December 16, the four local chapters presented a reception and musical honoring Ava in the spacious home of Carlotta Wagner. The program included one performer from each chapter, Marguerite Bitter, pianist, representing our group. Thursday following, the monthly business meeting was held in Esther Funk's new home. Ava told us about her inspection trip and of the wonderful success of the Gad's Hill project. Our musical program included original compositions performed by Harriet Payne, violist, and selections by Eloise Jones Smith, soprano. We were sorry to say "adios" to Ava.

Reading the schedule of coming chapter events, one can anticipate many pleasant hours ahead. In January we will have a buffet supper at Lorraine Poulson's hillside home. A vocal trio consisting of Carolyn Coe, Esther Funk and Eloise Jones Smith will sing for us in February, and in March we will all have an opportunity to participate in choral singing. Marguerite Bitter has invited us to her home in April, and in May we will honor Mu Nu and Phi Nu active chapters at a tea. Our final event will be a luncheon at the Bel Air Country Club.

At present our membership totals thirty-one. We have enjoyed our first

year as an Alumnae chapter and are anxious to send our first delegate to the National convention in June. We only wish we could all attend.—RUTH PLOUGH

PORTLAND ALUMNAE

THE members of Portland Alumnae Chapter had the great privilege in December of receiving a visit from our national president, Ava Comin Case. Her wonderful vitality and sound musicianship have been an inspiration to all of us and have fired our enthusiasm to greater endeavor for Mu Phi Epsilon.

Ava arrived on the morning of December 6 and breakfasted with members of the executive board. On Sunday, December 7, Portland Alumnae Chapter entertained at tea the members of Epsilon Delta chapter, their patronesses and members of the music faculty at Lewis and Clarke College. This was followed by a small dinner at the University Club and Ava's departure on a late train.

On January 19, Portland Alumnae Chapter will be hostesses at an open meeting at Lillian Pettibone's studio, special guests being members of Professional Panhellenic. Lillian Pettibone and Maude Ross Sardam will play the following two piano program: A Bach group including:

Sheep May Safely Graze and Sonata No. 4 in E minor; "The Lark" by Glinka; "Tarrentelle" by Casadesus; "Cradle

Song" by Rimsky-Korsakoff; "Satirical Dance" by Shostakovitch, and J. Weinberger's Polka.

We wish all Mu Phis a year of happiness.—MARGARET KERN.

SAN DIEGO ALUMNAE CLUB

OUR Alumnae Club has started with all members very interested in the program of Music in Hospitals. Bess Bangert is the one who gets any and everything for the boys in hospitals including band instruments and music.

One Mu Phi husband, Dr. Arnold Small, attended a Conference in Washington, D. C., last summer in connection with the Navy's Sound Recording Research. Also the Acoustical Society of America claimed his attention in New York. Dr. Small will address our club on Nov. 23, speaking on electrical musical instruments.

Ruth Reynolds sang in San Diego Civic Light Opera all summer besides teaching and getting her daughter married.

Last May, Margarette Walker installed our officers and we had a most enjoyable visit with her. It is always such an inspiration to have Margarette come to us.

We will have our Founders' Day meeting with the President, Ruth Christensen, at her home in Point Loma on Nov. 23. An interesting program has been prepared.—MARY HALLIDAY WALKER.



SAN DIEGO ALUMNAE CLUB

Left to right: M. Lowry, E. Dorsey, L. DuPaul, P. Joliffe, C. Virtue, S. Steeres, G. Small, V. Riegel, R. Christensen, B. Bangert, H. Redding



Mu Phi Epsilon Tea, Program Are Announced

EPHILON CHAPTER of Mu Phi Epsilon, will honor its patrons at a tea this afternoon in the home of Florence Fisher Miller, representing the 'Patron' group and Dorothy Gallagher, the Active Chapter, will present the program. The complete program follows:

Die Loreley Last
 Dorothy Gallagher, Soprano
 Pianist, Esther West
 Hommage a Rameau Debussy
 Histoires pour les Octaves Fauré
 Nocturne op. 9 Debussy
 Poissons d'or Debussy
 L'Alcazouze Pianist
 Emma Endres Kountz, Pianist

Mrs. Miller is being assisted by Ethel Arndt, Helen East, Kathryn Clapp, Ellen Stacey and Patricia Sourense. Marana Baker is president of the Active Chapter.



Musical America

TOLEDO, OHIO

Rose Dirman, Soprano

Thanksgiving afternoon is hardly the most auspicious time for a serious recital and there was a gathering of only moderate size when Rose Dirman appeared in concert at the Town Hall on Nov 27. Nevertheless, the event proved to be one of the most distinguished and enjoyable of the season so far and the artist could not have been acclaimed with more fervor had the house been jammed to the roof. Her program was long, varied and exacting. It ranged through a pit of Handel arias, the Zeffiretti lusinghieri from Mozart's Idomeneo and Mendelssohn's Neue Liebe and Der Mond to Lieder by Hans Hermann Wetzler, Joseph Marx, Ravel's Five Greek Popular Songs, lyrics by Nadia Boulanger, Poulenc, Scriabin and Metzner and a concluding group of American numbers. And, as if all this abundance were not enough, there were additional favors, among them Ravel's Flute Enchantée.



TOLEDO, OHIO

MARANA BAKER, pianist, will participate in the chamber music program which the Friends of Music will give Jan. 12 at 5 p. m. in the Toledo Public Library Auditorium. This will be the first of a series of three concerts.

Music Friends Concerts Set

FRIENDS of Music will present the first of a series of three chamber music concerts, under the direction of Emma Endres Kountz, Monday, Jan. 12, at 5 p. m. in the Toledo Public Library Auditorium.

Max Conrad, bass-baritone; Marana Baker, pianist; the Dirk Wood Ensemble of the Detroit Symphony Orchestra, with Emma Endres Kountz, will participate in the program, which will include works by Brahms, Mozart and Beethoven.

Musical Courier

WHY I AM A "MODERN"

By CARA VERNON

"But I like consecutive fifths!" I said. Teacher shook his head. When I said, "But Wagner uses them," I was told I was not Wagner. Life was hard and perplexing indeed. I made up my mind then and there that I would play music with consecutive fifths, and all the other forbidden progressions in Emery's Harmony Manual.

I made my professional debut with an all-modern program. Perhaps "Fools step in," but the notices were good, some even fine and the critics gave lots of space to my program, so I am still "pioneering for Modern Music."

At first it was hard sledding. Impresario could not conceive of one playing a program sans Beethoven, and especially sans Chopin. So I chose to call my programs "Causerie Recitals" and to give informal discussions of the idiom of the composer, sometimes analyzing part of the composition. Incidentally, this taught me a great deal, too.

Mythological Hurdles

Once when the music of Debussy and Scriabin was young, after playing the latter's Vers la Flamme, I noticed among the folk who came backstage after the performance a little old lady who appeared quite indignant. She came up to me and said, "You have a fine technique but I don't like atheist music. Don't you read the Bible?" I swallowed hard, for my Biblical knowledge is a bit weak. She went on to reprove me because I had explained the connection of Vers la Flamme with the Promethian legend.

The most receptive audiences to modern music are those of high school, college and university students. It is their language, they grasp it quickly and enjoy it. There is nothing truer than "Con-

PULLMAN Sings WASHINGTON



Florence Coardy, American contralto, will present a student concert today at 12:30 p. m. in the auditorium. (See Story on

BRITISH COLUMBIA THE DAILY VOYSEY VANCOUVER Contralto Gives Concert Today

Florence Coardy, nationally known concert contralto will give a concert at 12:30 p. m. today in the auditorium.

Miss Coardy has been a prominent figure in the musical circles of America for many years. She began her singing career at the age of sixteen and her versatile contralto voice has placed her in the highest esteem of critic and layman alike.

During the war Miss Coardy served with the Special Service Branch of the Army Service forces and while with that organization directed morale programs, sang, and was co-author and producer of the musical comedy "As You Were."

Miss Coardy's program will include a variety of classics, folk songs, and unpublished works of some prominent modern American composers.

The concert is a free pass feature sponsored by the Special Events Committee.

Pianist, Cellist With College Orchestra

Henriette de Constant, cellist, and Suzanne Cargill, pianist, will be guest artists at the concert the Minneapolis College of Music orchestra will give in the college auditorium.

Talented Musicians Present Recreation Benefit Program

The musical concert which will be presented Monday night at the First Baptist Church will be one of the biggest of its kind ever offered the public in Eldorado—this is the consensus of opinion today in this city! The sponsoring organization has only one worry—will the large auditorium of the First Baptist Church accommodate the crowd?

Four outstanding musicians have been engaged to present an evening of music, each a specialist in his field, capable of presenting alone a program which would be received as a musical treat. The four together, it is agreed, make a winning combination.

Committee members are at work this week arranging details of the varied and interesting program, which will consist of organ, piano, and voice selections.

Singers of unusual ability and training are Mr. and Mrs. James Faust, who will appear on the program as featured soloists.



James Faust

Mu Phi Epsilon

Another feature of Mrs. Case's official visit will be the musicales and entertainments prepared in her honor as the supreme representative of a national music sorority. She will have the opportunity of judging the musical standards of each chapter and will observe the talents of individual members who perform. In this respect, Mrs. Case is admirably qualified to tender expert opinion. As a member of the music faculty of the University of Michigan, where she is an instructor in piano, Mrs. Case concertizes throughout the Middle West. She is enthusiastically received wherever she appears and has received distinction to her high office through her artistic performances. A musical tea by Epsilon Delta chapter at Lewis and Clark College will honor Mrs. Case and

Musicians Present



Comm Case, national president, and Margarette W. Walker, national first vice president in charge of the Pacific province of Mu Phi Epsilon. Tacoma Allyn Mae Club, a recent addition to the roster, will initiate its winter season with a dinner and musicale in the N head, cell.

Phi Gamma Theta Peabody Conservatory



Phi Gamma Theta Peabody Conservatory

PACIFIC COAST MUSICIAN, DECEMBER 6, 1947

'TOAST TO MUSIC' TO BE GIVEN ON THEATER OF AIR

"Toast to Music," a new vocal and choral number dedicated to John Charles Thomas and written by Helen Purcell Maxwell, with lyrics by her husband Phillip Maxwell, director of the Chicago and Music Festival, will make its debut on the Chicago Theater of the Air over WGN-Mutual at 9 o'clock next Saturday night.

Col. Robert R. McCormick, editor and publisher of THE CHICAGO TRIBUNE, will speak.

Bruce Foote, baritone, will sing the new composition with the accompaniment of the chorus and orchestra directed by Henry Weber. Robert Quick, violinist, will offer a solo.



A recital was presented at Tull University on Dec. 14 by artist students of the College of Music. Those participating were William Wilson, violinist, soprano, accompanied by Marie Martino, and a string quartet consisting of Robert Feist, Smith violin; William Wilson, viola; Allen Winold, violin, and Murtle White.

CINCINNATI



Muriel Carmen, well-known singer and soloist, is featured with a chamber music ensemble in an anniversary program of Brahms music at Severance Chamber Music Hall next Sunday evening, under auspices of Mu Phi Epsilon, in benefit for a music scholarship at Western Reserve University. M. Carmen plays the Viola Sonata, op. 121 No. 1 in F Major with Harold Fink at the piano. News 10/21/47

NEW K. U. PLAN DIRECTS ATTENTION TO ALUMNI WHO SERVE KANSAS COMMUNITIES

The First "Cover Girl" in a Series to Be Printed by the Graduate Magazine Is Mrs. Bernice White Scott, a Leader in Musical Doings of Mankato and Vicinity, Who Completed Her Fine Arts Course at Lawrence in 1919. Kansas City Star.

? ? MISSING ? ?

List of Unclaimed "Triangles" as of December, 1947

BETA Ruth Donnelly Skutt Margaret L. Spiller	MU GAMMA Dolas Miyoko Okawaki Mary Jane Swett Riggs Shirley Louise Smith	TAU ALPHA Marjorie McClung
GAMMA Beverly Marie Hare Emogene Holland Beth McLellan Dorothy Post Newell Helen M. Van Loon	MU DELTA Mary Dawson Flo-Jean Durst Joyce Williams Haines Emalie Josephine Koetting Madeline Virginia Lytle Elaine Josephine Reid Pauline Altman Walsh	PHI GAMMA Margaret E. Neff Habeeb Catherine Charlotte Rowe Elmyra Parrish
ZETA Rozella Ziegler Hinton Helen L. Groves Lennord Ruth Reed	MU EPSILON Vera Lovina Campbell	PHI EPSILON Bernice Deborah Crawford Ruth Meeker
IOTA ALPHA Joan Jennings	MU ZETA Roberta May Fancher Virgil Elizabeth Hopkins	PHI THETA Eva Englehart Douglas Margaret E. Greer
KAPPA Marcena Campbell Brewer Mary Grace Talbot Beth Wilson Thewlis	MU THETA EPSILON Martha Grace Steinmetz	PHI IOTA Mildred Seymour Buck Maude Clarice Rosenqvist Audrey Casselman Schoenberger
MU Frances Elizabeth Moore	MU KAPPA Eileen Merle Boyer Mari Gumm Scott Mary Spencer Sholl	PHI LAMBDA Jean I. Jackson Hall
NU Lois Tuttle Campbell Wilma Jeanne Flemming Helen Elaine Jones	MU MU Esther Irene Wiedower	PHI MU Marjorie Amy Currell Lois Elaine Foster Lorraine Mitchell Peckham Dorothy V. Currell Stalcup Margaret Thomas Weyand
XI Dorothy Jane Allen Henrietta Catherine Bates Arlouine Goodjohn Jean Lilith Henderson Maxine Mary McGrannahan F. Hope Crittenden Miller	MU NU Hazel Evelyn Berg Jeanette McClain Burgess	PHI NU Florence Wixon Lyle Mary Frances Ober Hazel E. Hassler Sherwin
TAU Florence Parr	MU OMICRON Margaret L. Spencer Besler Miriam Juanita Eltzroth	PHI XI Anna Lee Cobb Fink Emily Dillon Jackson Mildred Klein
UPSILON Moretta Ann Hinkle	MU PI H. Caroline Budd	PHI PI Marjorie Ann Raders
OMEGA Jean Lois Nelson Beverly Kay Nord Ferrol Lee Smith	MU TAU Lorna Margaret Schuppert	PHI SIGMA Constance May Kroeger
MU ALPHA Margaret Gray Whipp	MU UPSILON Phyllis Carolyn Alwin Audrey Zube Jones Lillian M. Horak Karnes Clara Nardi Phoebe Nyquist Rima Rudina Hazel Macomber Turner	PHI TAU Helen June Cole Elsie May Cooper
MU BETA Ruth Lillian Zier Adams Wilhelmina Bixel Fuller Mary Beth Root Morris Patricia Jayne Douglas Pauley		PHI CHI Norma D. Phillips Lincoln

FROM NEO Notice to Subscribers

You are a subscriber to the TRIANGLE—but there may be many reasons why you are not receiving your copies regularly—

- ... if your subscription is paid to the treasurer of your local chapter, perhaps she has not remitted it promptly to the NATIONAL EXECUTIVE OFFICE.
- ... changes of address from the post office usually come in some time after a magazine has been misaddressed. This may have been your copy. This whole process takes time.
- ... many new subscriptions result from new alumnae affiliating in the fall. It is then necessary to record these subscriptions on the transcript, as well as locate the original initiation cards, the maiden name, and chapter of initiation. Some may have been "lost" by reason of non-affiliation or because address changes have not been kept up-to-date in your National Executive Office files. This, too, takes time.
- ... THE TRIANGLE is published four times a year—November, January, March and May. The mailing list for the transcript is made up as of the 1st of the *preceding* month; so you may have to wait longer than you had hoped to receive your first copy. Please make allowances for this; it, too, takes time.
- ... last, but not least—if you have subscribed and are not receiving the TRIANGLE *please* notify your National Executive Office so it may be adjusted to your satisfaction; this can always be done as far as annual subscribers are concerned, gladly and willingly, but we **MUST BE NOTIFIED!**

Change of Name and Address

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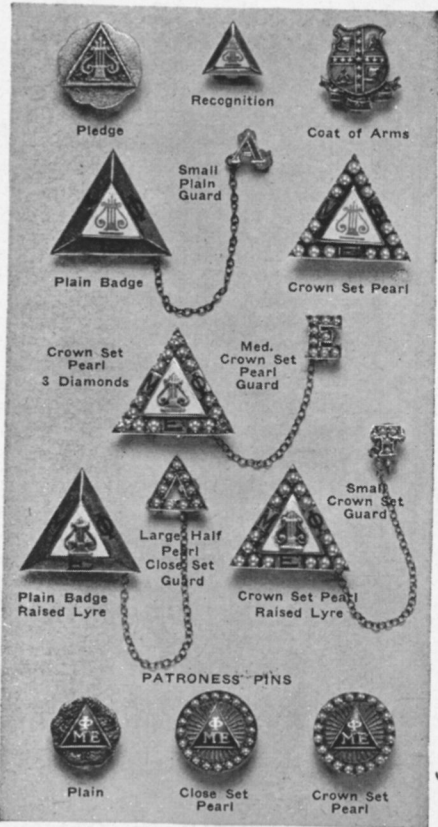
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CHAPTER CALENDARS



THE ACTIVE CHAPTERS

March 10—*Historian*: Deadline for material for May TRIANGLE. Convention delegate glossy and biographical sketch due.

Last Week of First Semester: *President* appoints Nominating Committee for new Chapter officers.

April 1—Manuscripts for Musicological Research Contest due at Office of National Third Vice President.

First Month of Second Semester—*President* calls meeting of chapter for the election of new officers, who will be installed in office during the second month of the second semester.

Corresponding Secretary reports the names and addresses of new chapter officers (on official forms) to NEO.

April 15—*Treasurer* and *Corresponding Secretary* prepare and send to NEO, spring membership lists (on official forms) and check, with remittance blank to cover spring per capita taxes (\$1.50 per member), and Convention taxes (\$1.25 per member).

President writes spring report-letter to your Province Governor.

June 1—*President*, *Treasurer*, and *Corresponding Secretary* send annual reports to NEO (on official forms).

THE ALUMNAE CHAPTERS



March 10—*Historian*: Deadline for material for May TRIANGLE. Convention delegate glossy and biographical sketch due.

March 15—*Treasurer* and *Corresponding Secretary* prepare and send to NEO, spring membership lists (on official forms) and check with remittance blank to cover spring per capita taxes (\$.75 per member), and Convention taxes (\$1.25 per member—for Alumnae Chapters only).

April 1—Manuscripts for Musicological Research Contest due at Office of National Third Vice President, Hildur L. Shaw.

President writes spring report-letter to National Third Vice President.

June 1—*President*, *Treasurer*, and *Corresponding Secretary* send annual reports to NEO (on official forms).



he
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