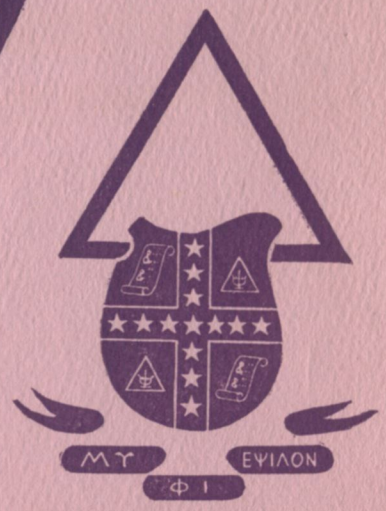


Vol. 43 #1

The Triangle



OF MU PHI EPSILON

November, 1948



CALENDAR

1948-49

- First Week of School: *President* calls meeting of chapter officers to inspect chapter equipment, discuss fall materials received from NEO (National Executive Office, 6604 Maplewood Avenue, Sylvania, Ohio), and make plans for the year.
- Corresponding Secretary* reports any changes in name and address of chapter officers to NEO and orders supplies for the year (from NEO), enclosing check and remittance blank secured from *Treasurer*.
- September 10—*Historian*: All material for inclusion in November TRIANGLE must be in Office of National Editor, Orah Ashley Lamke (Mrs. G. W.), 1327 McCutcheon Rd., Apt. F, Richmond Heights 17, Mo.
- November 13—Founders' Day. Forty-fifth Anniversary.
- Treasurer* sends with remittance blank to NEO, check for Founders' Day Fund voluntary contribution of 45 pennies per member.
- November 15—*Treasurer* and *Corresponding Secretary* prepare and send to NEO, fall membership lists (on official forms) and check with remittance blank to cover fall per capita taxes (\$1.50 per member) and Convention taxes (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.00 per year).
- Historian*: Deadline for material for January TRIANGLE. *Omit newsletter*.
- December 15—*President* writes fall report letter to your Province Governor concerning chapter activities and problems.
- January 10—*Historian's* required newsletter due at Office of National Editor; Deadline for all material for March TRIANGLE.
- February 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to *National Third Vice President*, Hildur L. Shaw, 1319 Ninth St. So., Fargo, No. Dak.
- March 10—*Historian*: Deadline for material for May TRIANGLE. *Omit newsletter*.
- 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 (address given above, Feb. 1).
- 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 Triangle* ★

Of Mu Phi Epsilon

VOLUME 43

NUMBER 1

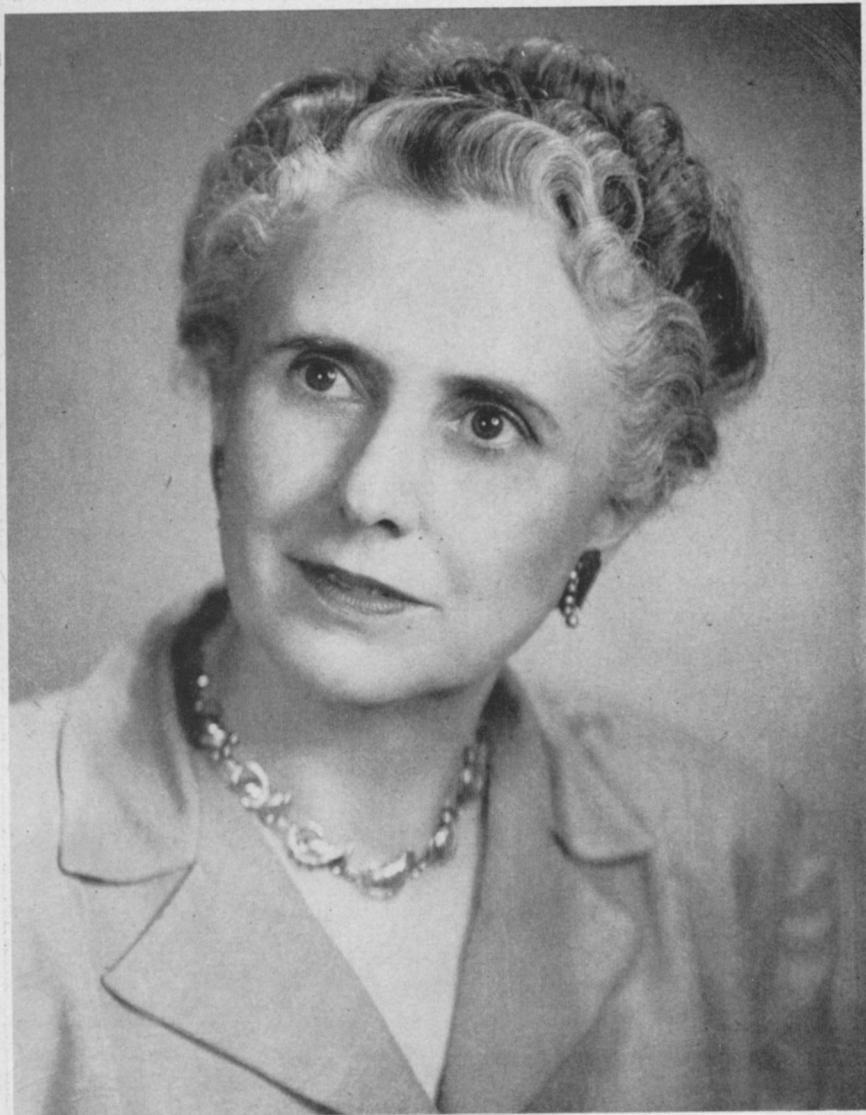


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Orah Ashley Lamke, Editor

THE TRIANGLE of Mu Phi Epsilon is published four times yearly, the first of November, January, March and May, at 2642 University Ave., Saint Paul, Minnesota, by Leland Publishers, Incorporated (The Fraternity Press) for Mu Phi Epsilon, National Music Sorority. The subscription price is \$1.00 per year. Deadlines for copy: Materials for publication must reach the Editor, 1327 McCutcheon Road, Apartment F, Richmond Heights 17, Mo., before the tenth of September, January, March and the fifteenth of November. Entered as second class matter at the postoffice at Saint Paul, Minnesota, under the act of March 5, 1879.



IN greeting you sisters of Mu Phi Epsilon, I pledge my support of a creative program in the development of the rich possibilities which are a part of us. I enlist your loyal and effective work for the future of our sorority!

Loyally,

MARGARETTE W. WALKER
*National President
Mu Phi Epsilon*

OUR NATIONAL OFFICERS

Greet You!



standards of scholarship and performance, so that they too may know the joy of fellowship in our Sisterhood through Music, Friendship and Harmony.

MILDRED MARTIN CHRISTIAN
National First Vice President

GREETINGS TO MY SISTERS IN
MU PHI EPSILON:

Again you have honored me by electing me to a place on National Council. I appreciate, even more fully than I did when elected to my first term the privileges and responsibilities this honor implies. It has indeed been a joy and a satisfaction to receive the kind of co-

GREETINGS TO MU PHIS
EVERYWHERE:

Once again you have bestowed upon me the honor of serving on the National Council. I pledge my utmost loyalty and effort in the new task ahead.

An important phase of the work of this office is the establishment of new chapters in qualified schools. I will welcome your active interest and support in helping Mu Phi Epsilon grow in strength, influence and numbers. This is *your* challenge as well as mine. Let us, by careful selection, open the door to many more fine musicians of similar high



operation given me by every member of Mu Phi Epsilon, and I trust that with the experience gained during the last two years I may be of greater service to my sorority as we enter upon this new biennium.

RUTH ROW CLUTCHER
National Second Vice President



GREETINGS FROM HILDUR SHAW,
THIRD NATIONAL VICE PRESIDENT
AND NATIONAL ALUMNAE ADVISER:

Dear sisters in Mu Phi Epsilon: I cannot adequately express to you my sincere appreciation for the wonderful opportunity to serve you again as your Third National Vice President and National Alumnae Adviser. It is a privilege which any sister may well cherish. Mu Phi Epsilon has made considerable growth in membership, and attained influence and position of respect in the music world

second to none. However, the time has come when we must broaden our sphere of influence and activity to even a greater degree than we have in the past. We will grow in the future in direct ratio to the amount of service which we render through our individual chapters and clubs.

I thank you for your help and the many kindnesses you have extended me. Best wishes and love to all.

Loyally yours,
HILDUR SHAW
Third National Vice President
and National Alumnae Adviser

DEAR MU PHIS, EVERYWHERE,

Convention, so long planned for and looked forward to, has come, and gone. We are left with our memories of the "Mu Phi friends" we met, the fun we had, and, above



all, the serious business of keeping our beloved sisterhood first and foremost in the worthwhile things for which it was founded. I do want most of all for all of us, that we return to chapter and club activities with that spirit of inspiration and resolution which each and every Mu Phi must have to make those worthwhile things come true. It is a challenge which will prove our sincerity, our loyalty, and our wholehearted co-operation. And it's so nice to get back into the swing of the busy autumn season and to be hearing from you all again. With my love.

Sincerely,
BERNICE S. OECHSLER
National Executive Secretary
and Treasurer



GREETINGS TO ALL MU PHIS:

My former years on National Council are cherished memories. I appreciate the honor you have bestowed upon me and thank you for the privilege of again being associated with you. With your interest and kind assistance, I trust that I can keep our TRIANGLE the fine magazine it has been in the past.

Loyally,
ORAH ASHLEY LAMKE
National Editor

FAREWELL MESSAGE OF THE NATIONAL PRESIDENT

TO MY SISTERS IN MU PHI EPSILON:

An affectionate "hail" and a friendly "farewell"! Together we have enjoyed our MUSIC, together we have been drawn into a closer FRIENDSHIP, and together we have worked in HARMONY for our many fine projects. I shall always have a deep and abiding love for our Sorority and shall take pride in our progress and achievements. Let us continue to work together with wisdom and vision, and to thank God for the opportunities open to us all to be of real service to the world through our interest in music.

Loyally,
AVA COMIN CASE

MU PHI APPRECIATION

To you, Sister Ava, all Mu Phi Sisters wish to express their sincere gratitude for your years of generous service and devotion. Our love and very best wishes go with you in all your future activities.



Convention Highlights

BY MILDRED MARTIN CHRISTIAN,
National First Vice President

FOUR glorious days of the Great Lakes National Convention of Mu Phi Epsilon closed dramatically on July 26, 1948, in Hotel Cleveland with the singing of our *Triangle* as only Mu Phis can sing it. All the wonderful promises made for the twenty-ninth biennial Convention by the hostess chapters of the Great Lakes Province and the National Chairman, Helen Hannen, were fulfilled. Only the weather rivalled the warmth of hospitality extended the

delegates by the many capable local and province committee members, hotel personnel and citizens of Cleveland in general.

By virtue of the sorority's official and committee efficiency, under the leadership of Ava Comin Case, National President, a tremendous amount of business was dispatched. For this report, I refer you to the Supplement. (Please Read!) You will find therein a sisterhood now greater in numbers, stronger in musi-

cal attainments and increased devotion to the ideals of our sorority.

A convention review must necessarily be brief. In the short space allotted to *THE TRIANGLE*, only a few of the highlights can be mentioned.

A delightful forerunner to the Convention was a play, "The Lady Has Ideas," presented on Tuesday evening, July 22, at the Cleveland Playhouse for more than a hundred early arrivals. The following morning found Hotel Cleveland and the adjoining Terminal overflowing with more Mu Phi beauty than has ever graced a national convention.

By 12:30 Wednesday, registration, examinations and constitutional as-

signments had been completed and all were assembled for the grand opening luncheon. Many notable guests were introduced, including representatives from the press, radio and leading musical organizations. The Mayor of Cleveland extended official greetings from the city and the National First Vice President of Phi Mu Alpha Symphonia, Cecil W. Munk, spoke on behalf of his fraternity.

Following the opening business meeting at two o'clock, the Detroit Alumnae Chapter conducted a most impressive candlelight memorial service. Among the many losses in our sisterhood since our last convention were three beloved former national

officers: Etelka Evans, Charlotte Klein and Bertha Hornaday.

The formal concerts by the delegates of the active and alumnae chapters on Wednesday afternoon and Thursday evening, and the original composition program on Thursday afternoon were of very high musical quality, both as to the choice of material and excellence of the performing artists.

Nor did the Cleveland radio stations let the committee down in their efforts to broadcast Mu Phi talent. As though to outrival the newspapers in press notices (and our friends accused us of competing with the GOP convention for space), all stations cooperated in giving us time on the air. Stations WJW and WTAM presented interviews with Helen Hannen and Ava Comin Case; Station WJW, an original composition program with Susannah Armstrong Coleman, composer-pianist; Station WTAM, Eloise Smith, soprano, and Martha Mayfield Dalton, harpist; and Station WGAR, compositions by Herbert Elwell, Genevieve Fritter and Susannah Coleman with Marion Owen, pianist, Irvin Bushman, baritone, and Lois Forburger and Helene Jarvis, duo-pianists, as performing artists.

On Wednesday night following an informal supper party, the entire convention went to the Cleveland Orchestra Pop Concert in Public Hall. Amid gay flowers, colorful tables and chairs, bright canopies and lemonade, Mu Phis and their friends assembled to pay tribute to their loved sister and artist, Eunice Podis, who appeared as soloist with the orchestra that evening. To the several thousands there, it was unmistakably a "Mu Phi Night"—even

before Eunice spoke and was presented an arm bouquet of roses by our national president for a magnificent performance.

The Higbee Co. in the terminal group afforded the setting for the Gad's Hill Day luncheon on Thursday. In the absence of Frances Butler, retiring director of our School of Music in Gad's Hill Center, Chicago, Elizabeth Mollahan gave a very interesting and enlightening talk about the school. A fashion show followed.

Highlighting this day were the beautiful ceremonies reinstating and initiating twenty-one members of Phi Chapter from Mt. Union College in Alliance, Ohio. They were conducted by National Council under the direction of Hildur Shaw, assisted by Mabel Henderson and Elizabeth Ayres Kidd. Phi Omicron Chapter furnished the music and Mu Pi Chapter assisted with arrangements. It would be difficult to put into words the joy that was ours in initiating this fine group of talented young women.

The last evening of the convention will long be remembered. How could we forget! It was the Banquet. The Cleveland *Plain Dealer* spoke glowingly of the affair and I quote in part: "One of the most spectacularly staged events of the season was last night's 'Dinner on the Great Lakes,' at Hotel Cleveland, climax of the 29th biennial convention of Mu Phi Epsilon, national music sorority."

"Formally gowned members and guests entering the darkened ballroom, were spotlighted fleetingly in the gleam of a revolving beacon from a distant lighthouse, with a ship's bell sounding accompaniment.

A striking panorama revealed dozens of boats scattered over the 'lake' ahead, with lights showing through their portholes and swarms of little white sailboats frosting the horizon. The railing of the huge ocean liner appeared in the foreground. As, with dramatic emphasis, the ballroom lights came slowly up, the liner turned into the speakers' table, the railing proved to be a five-lined staff on which were noted the last few bars of the sorority song, the boats with beckoning portholes were table centerpieces, and the white sails, in lieu of skimming an actual Erie, were anchored in the grapefruit at each place. Sea shells painted in the sorority colors of purple and white, and clef-shaped lapel pins as favors added the final notes of glamour to the occasion, making the business of dining almost anti-climactic."

"The intricately wrought decorative scheme was the work of a banquet committee from the five Chicago chapters, with Miss May Barron of the Windy City's alumnae as chairman."

"The speakers' table presented a galaxy of notables in the music world, both local and national. Speaker of the evening, Mrs. James Royden Keith . . . discussed 'Our Challenge Today as Women and Musicians,' and the program featured vocal solos by Dorothy Shadle Gallagher . . . accompanied by Esther Bosworth West, and two skits, a traditional Mu Phi Epsilon banquet event. 'Minstrelities of Wayne University,' was performed by Phi Kappa Chapter of Detroit, and the two Toledo chapters staged 'Unconventionalities.'

The program had its more serious moments when Hilda Butler Farr

read her own DEDICATION to Mr. Sterling, and Constance Conklin, soprano, sang a musical setting of THE CREED by Marion Jewell, accompanied by Wilma Andrews.

Saturday proved to be something more than just another day. Business meetings began at 8:30 in the morning, Brunch and a Dalcroze demonstration by the pupils of Gladys Wells followed at 10:30, and then more business. The installation of new national officers closed the convention. These were conducted by Ava Comin Case who relinquishes the office of national president to Margarette Wible Walker after six years of capable leadership and devoted service to our sorority through the war and postwar years.

There was little time for farewells as busses were waiting to whisk us off to Severance Hall, home of the Cleveland Orchestra, via Metropolitan Park. At the end of the journey we were entertained with a beautiful recital of harpsichord and cello selections. A conducted tour of the hall followed, after which we were served tea by the members of the Women's Committee of the Cleveland Orchestra. This beautiful, complimentary gesture on the part of the Women's Committee was a fitting climax indeed to an unforgettable four days of fellowship together at the 1948 Great Lakes National Convention of Mu Phi Epsilon.

DEDICATION (to Mr. Sterling)

(READ BY HILDA BUTLER FARR AT
BANQUET)

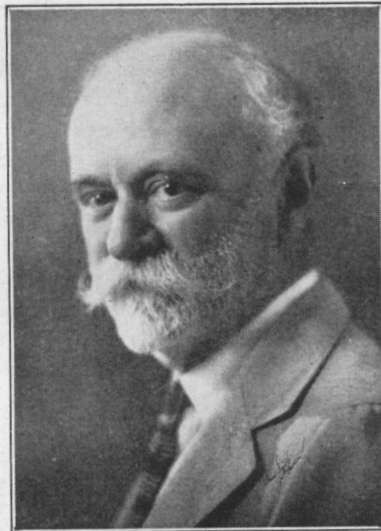
He lived to see a dream come true
Where music holds a magic sway
In women's hearts across the land
Within this modern day.

(CONTINUED ON PAGE 49)

Celebrate Founders' Day



ELIZABETH MATHIAS FUQUA



DR. W. S. STERLING
(Deceased, Nov. 16, 1943)

FORTY-FIVE years ago, Dr. W. S. Sterling, Head of the Metropolitan College of Music, Cincinnati, Ohio, and Elizabeth Mathias Fuqua, a faculty member of the college, felt the need for an organization of women students in the school. Such a group, through their united interest and effort, could improve their musicianship, be a stimulus to the school, further the advancement of music, and give aid to the worthy, needy student.

Eight outstanding girls were chosen, and with the help of Sinfonia members, Mu Phi Epsilon was organized on the thirteenth of November, 1903.

Before the end of the school year there were over forty members, and the first convention was called in May, 1904, with one out-of-town delegate. This convention adopted constitution, colors, flower and ritual.

Their fine ideals, wisdom and splendid work was proved when at the 1905 convention, with thirteen delegates and officers, the State of Ohio granted a National Charter to our Sorority.

Our splendid growth and increased musical activities show that we have been proud of our heritage. Ever mindful of our Founders' ideals and wisdom, let us pay them tribute by our renewed effort to make Mu Phi a force for good in our country, through Music, Friendship and Harmony.

ORAH ASHLEY LAMKE
National Editor



Mu Phi's in Radio

BY HELEN PURCELL MAXWELL

Read Before National Mu Phi Epsilon Convention Luncheon, Friday,
June 25, 1948

GOOD AFTERNOON,
MU PHIS AND GUESTS:

Miss May Barron, program chairman of the Chicago Alumnae Chapter, has asked me to speak to you on the subject, "Mu Phis in Radio." I can qualify as to the first part of my subject, for I am happy to say that I am a Mu Phi; but as to the second part—I am not in radio. However, I can tell you about an experience I had back in 1926, when I was asked to sing on a program on WHAS in Louisville, Ky. Needless to say that was a big event in my life and I notified many friends and relatives that I could be heard at 7 o'clock, on Monday evening. And did it pay off? At 4 o'clock that afternoon the station management

received a wire from an aunt of mine in Brazil, Ind., saying, "Mrs. Philip Maxwell's voice coming in beautifully. Hope you present her on WHAS often." It was even funnier to me because Aunt Addie was so deaf she couldn't have heard me if I had been shouting in her ear in her own living room.

As the wife of Philip Maxwell, director of the Chicagoland Music Festival, sponsored by the Chicago *Tribune* each summer in Soldier Field, my experience is largely based on our observations of the careers of the various winners whom we follow with keen interest. Hardly a week passes, that Mr. Maxwell is not called on to arrange for an audition with the auditions director of

WGN, the *Tribune's* radio station. Even with such an introduction, the percentage of success is very discouraging. In other words, if I were to venture a statement that radio does or does not hold a field for women musicians, I would be compelled to discourage you from attempting to make a living in this field.

If you look forward to my telling you that the world is at your feet and that the kilocycles are waiting for you with great eagerness, then I'm your Digger O'Dell, for what I have to say will make you realize that radio has very few spots for you unless you are willing to take many rebuffs, have tremendous faith in yourself, and can starve a little and can smile through your tears. Too many students and graduates hope to make a success on radio with knowledge of just one or two pieces. Those who do reach the top are well-rounded in many subjects and can sing the verse as well as the chorus.

I have gathered much of what I have to tell you this afternoon from Larry Wolters radio editor of the *Tribune* and from Lewis James, who holds auditions for WGN and WGNB. Many of you will recall that Mr. James was a member of the Revellers who were recently featured on James Melton's Harvest of Stars, in a grand reunion program.

Mr. Maxwell has seen stars come and go and he decries the hours given on radio to singers who not only are not good vocally, but the songs they present are adding nothing to the advancement of music. He says that a great part of the success of one getting an audition is

having a "friend at court." So he advises that should you know some one connected with a radio station who will ask for an audition for you, you will probably get much more sympathetic consideration. At least that is one way to get in the door—even if the door swings both in and out. Secondly, he suggests that when you come for an audition that you are prepared to present different types of music because versatility is essential to a radio performer.

Mr. Wolters pointed out that dramatic training and experience are valuable assets even for a musician in radio—particularly with us on the threshold of television. Mr. James, who is one of radio's most sympathetic auditioners, believes that thorough training in all phases of music is the only basis for success. There are a lot of people who can sing—or play, but cannot read or interpret it.

Radio places great demands on men and women with diversified abilities and experience and it is the person with the greatest adaptability who will be given the opportunity when the need arises.

If you will look back on the beginning of the careers of many of the top performers on radio you will find that they came up from a fine musical education, many through vaudeville and the theater, or through the path of opera. Those who have been catapulted into success, have been the ones who have studied hard to be ready, have perhaps entered many contests which offer opportunity to the winner—not once, but many times. And it is from this experience and a great determination and much hard work, and, I fear, many disappointments—that success arrives. You never

lose anything by entering a contest. Whether the judges mark you first or not, you have learned much in performance, in appearing before a microphone or an audience—experience which is of inestimable value to you.

Why does there seem to be so little future for women musicians in radio? One radio executive said that few women want to make a career of playing as do men musicians, but use employment only as a stop gap before marriage. If you think you have a chance as a musician in radio just look up the membership file of the union and see how many musicians—and many good ones, too—are unemployed. The pay is so good for those who do get on radio that many musicians are leaving our established symphony orchestras for a 52-week pay envelope and they don't have to travel all over the country to earn their living. Most of their work is in air-conditioned studios. So you see there aren't going to be many vacancies in our radio orchestras for women.

I asked particularly of the future for women musicians in television. Here, Mr. Wolters pointed out some rather interesting facts. As with movies, television tends to accentuate the width of characters on the screen, so this presents a challenge to the young well-trained musicians who have ability plus stage presence and the refreshing good looks of youth.

I don't suppose that any of you graduating Mu Phi would hold as your ultimate goal, a job as hostess or receptionist in a radio station. It is not a bad way, though, to get on the inside, looking out, and this

would give you a chance to see what makes the wheels go round.

Then there is the job of radio librarian and the union job of record changing. Both should demand musical intelligence. I feel that librarians have a lot of musical background, but from the selection of some records (or is it the disc jockey who is responsible for the choice?) that the only test must have been to know the difference between 10- and 12-inch records.

Radio does hold some jobs for well-trained musicians in the script departments. But here again the writer should be well versed in many writing techniques. A musical education would not prepare one for full-time script writing work, for only a portion of the script in almost any case would be dealing with musical knowledge.

A small percentage of producers of radio are women. And I might add, I hope not too boastingly, many of them are topnotchers. Perhaps this is a field where musically trained women may find more and more opportunity.

While these suggestions won't hold much glamor for you Gladys Swarthouts or Myra Hesses of the future, I hope that I have convinced you that every bit of training and experience which you can gain will increase your value to radio or any other field of endeavor.

Now as to where to look for that pot of gold at the end of the rainbow. Provincially, I would like to say that it is in Chicago, or Cleveland—the beautiful city in which we are guests, but the experts tell me that the two radio capitals of the United States are New York and

(CONTINUED ON PAGE 40)

Great Lakes Convention

June 23-26, 1948

CLEVELAND HOTEL

Cleveland, Ohio

ALUMNAE CHAPTER PROGRAM

Wednesday Afternoon, June 23, 1948

4:30 o'clock

- SonataHerbert Elwell
 Allegro
 Andante espressivo—un poco rubato
 Allegro con brio
 Piano: Marian Owen, Ann Arbor Alumnae Chapter
- Introduction and AllegroRavel
 Harp: Martha Mayfield Dalton, Cleveland Alumnae Chapter
 Piano: Estelle Gehlke Miller, Cleveland Alumnae Chapter
- Chanson TristeDuparc
- MidsummerAmy Worth
- Music I Heard With YouHageman
- IrisWolf
- Floods of SpringRachmaninoff
 Soprano: Eloise Smith, Beverly Hills Alumnae Chapter
 Piano: Catherine Benson Vieth, Cleveland Alumnae Chapter
- Missal ThemeSusannah Armstrong Coleman
- Billy-BoySusannah Armstrong Coleman
- Prelude in G Sharp Minor.....Susannah Armstrong Coleman
 Piano: Susannah Armstrong Coleman, Washington Alumnae Chapter
- Le Petit BergerDebussy
- Allegro Maestoso from Concerto in G.....Mozart
 Flute: Carol Schowalter Holman, Wichita Alumnae Chapter
 Piano: Beverly Coldsnow, Phi Pi, Wichita, Kansas
- Variations SymphoniqueCesar Franck
 Piano: Lucille C. Gewinner, St. Louis Alumnae Chapter
 Orchestral parts on second piano: Vera Otto, Cleveland Alumnae Chapter

PROGRAM

Thursday Afternoon, June 24, 1948

4:00 o'clock

Original Prize-Winning Compositions, 1946

- Ring Out, Wild Bells.....Jean Williams
 Women's Chorus: Gretchen Nobis Garnett, Conductor,
 Cleveland Alumnae Chapter

- PastoraleEvelyn Busby
 Oboe: Stephen Matyi
 Piano: Catherine Benson Vieth, Cleveland Alumnae Chapter
- QuartetRoberta Dresden
 Contralto: Eleanor Pudil
 Oboe: Stephen Matyi
 French Horn: Elliott Morgenstern
 Viola: Muriel Carmen
- Teddy Bear Suite.....Evelyn Busby
 A Week-end with "Woody," the Tan and White Teddy Bear of the
 composer—in and around Austin, Texas.
 1. Woody Goes to Town—on Congress Avenue
 2. Riding a Bike Through the Hills and Ranching Country
 West of Austin
 3. Supper at the Marshall Ford Cafe, Lake Travis
 4. Saturday Night at the Stephen F. Austin
 5. In a Canoe on Lake Austin
 6. Sunday Night—tired and sleepy after a big Week-end
 7. Monday Morning—time to go to school again
 Piano: Joan Terr, Phi Omicron, Cleveland, Ohio
- The Frosted Tree.....Bonita Crowe
 Mixed Chorus: Gretchen Nobis Garnett, Conductor
 String Quartet: Genevieve Davisson Fritter, First Violin
 Joan Nist, Second Violin
 Muriel Carmen, Viola
 Florence Bates, Cello
- SonataMildred Novit Wiles
 Clarinet: Norine Wines, Cleveland Alumnae Chapter
 Piano: Enola Foster Burdick, Cleveland Alumnae Chapter
- Song of the Slave Walls.....Genevieve Davisson Fritter
 Baritone: Irvin Bushman
 Piano: Pauline Cole Bushman
- DebateSusannah Armstrong Coleman
- PromenadeSusannah Armstrong Coleman
 1st Piano: Lois Forburger, Gamma, Ann Arbor, Michigan
 2nd Piano: Helene Jarvis, Gamma, Ann Arbor, Michigan

ACTIVE CHAPTER PROGRAM

Thursday Evening, June 24, 1948

8:30 o'clock

- Variations on a Theme in C minor.....Beethoven
 Piano: Lucette Stumberg, Phi Theta, St. Charles, Missouri
- Six Roumanian Dances.....Bela Bartok
 Violin: Marie L. Snyder, Mu Phi, Berea, Ohio
 Piano: Harriet Wagoner, Mu Phi, Berea, Ohio

Wie Melodien Zieht Es Mir.....	Brahms
Meine Liebe Ist Grun.....	Brahms
Beautiful Art Thou, My Love.....	Hyde
Ah, Twine No Blossoms.....	Gliere
Soprano: Constance Conklin, Sigma, Evanston, Illinois	
Piano: Wilma Andrews, Sigma, Evanston, Illinois	
Concerto in D Major.....	Haydn
Adagio	
Allegro	
Cello: Ann Meredith, Upsilon, Cincinnati, Ohio	
Piano: Catherine Benson Vieth, Cleveland Alumnae Chapter	
La Soiree Dans Grenade.....	Debussy
Toccata	Khachaturian
Piano: Maxine Dunkleberg, Xi, Lawrence, Kansas	

-: INTERMISSION :-

Lune De Cuivre	Rhene-Baton
Hat Dich Die Liebe Beruhrt	Marx
I Hate Music	Bernstein
Mezzo Soprano: Shirley Wikler, Phi Gamma, Baltimore, Maryland	
Piano: Ruby Chavalier Carroll, Cleveland Alumnae Chapter	
Suite for Clarinet and Piano.....	Halsey Stevens
Agilmente	
Adagio non troppo	
Bucolico	
In modo insistendo	
Clarinet: Margaret Holm, Nu, Eugene, Oregon	
Piano: Wilma Jeanne Wilson, Nu, Eugene, Oregon	
Suite Espagnole	Joaquin Nin
Vieille Castille	
Murcienne	
Catalane	
Andalouse	
Violin: Betty Jane Kuhlman, Phi Lambda, Salem, Oregon	
Piano: Joan Johnston, Phi Lambda, Salem, Oregon	
Gia La Notte	Haydn
To One Who Went Whistling Through the Night.....	C. Armstrong Gibbs
Fur Musik	Franz
The Catbird	J. W. Clokey
Soprano: Marlys Ann Watters, Mu Delta, Kansas City, Missouri	
Piano: Ruby Chavalier Carroll, Cleveland Alumnae Chapter	
Sonata, Opus 35	Chopin
Grave—Agitato	
Piano: Mary Jo Manning, Mu Epsilon, Rochester, New York	

THE MUSICOLOGICAL *Research Contests*



BY HILDUR LAVINE SHAW

*National Third Vice President and
Chairman of the Musicological
Research Contests*

THE time is here when we again pass on to our Mu Phi sisters information and suggestions regarding our annual Musicological Research Contests sponsored by our Alumnae. The theses submitted year after year are a great contribution to the cultural life of the sorority.

Let me tell you something about the background of these contests. The Musicological Research Contest was founded some years ago by the Mu Phi Epsilon Alumnae to encourage study, research, and discussion in the field of musicology—with a view to publication in the TRIANGLE of the winning thesis. These contests are maintained and supported by all Mu Phi members who contribute voluntarily—Founders' Day Pennies (one for each year of the sorority's existence) commemorating the founding of our beloved sorority. The Alumnae are extreme-

ly grateful for your continued interest, enthusiasm, and contributions. Two prizes are now awarded—one hundred dollars cash, first prize; fifty dollars cash, second prize, if in the opinion of the judges, the theses merit the awards.

The sorority attempts to secure the finest musicologists in the United States to act as judges, so as to have the most complete and honest evaluation possible of the works submitted. A year's membership is also given the first place winner in the American Musicological Society. These contests offer much needed opportunity for participation, are refreshing to mind and spirit, and are a vital outlet for musicologists. They warrant your support. "Let us not sit idly by."

This year four theses were submitted: "François Couperin Le Grand and his Harpsichord Pieces"

by Flora Gwendoline Harper, Tau Alpha, Seattle, Washington; "The Piano Music of Granados and Albeniz" by Lucille Marty Wathen, Sigma, Evanston, Illinois; "Motion Pictures for Music Education" by Marion Elsie Constable, New York City Alumnae Chapter (Res. Bergenfield, New Jersey); "The Influence of Music and Musical Therapy" by Elizabeth Anne Wilcox, Mu Mu, Manhattan, Kansas.

Entries were judged by Dr. G. S. Dickinson, Vassar College, Poughkeepsie, New York; Dr. Carl Parrish, Westminster Choir College, Princeton, New Jersey; Dr. Otto Gombosi, Michigan State College, East Lansing, Michigan.

First award of one hundred dollars was given to Flora Gwendoline Harper, and second place went to Lucille Marty Wathen. (There was no cash award for second place this year, as the additional prize was voted upon at the June Convention.)

Flora Gwendoline Harper was born in England. At an early age she

went to Winnipeg, Manitoba, with her parents, later settling in Victoria, B. C., where she was a successful music teacher.

By the time she was fourteen years of age Miss Harper became a student of the Canadian pianist, Gertrude Huntley Green. She used her vacations for study with such musicians as Max Pirani, Viggo Kihl, the late Harold Samuel, and with the Polish composer-pianist, Sigismond Stojowski, from whom she obtained two scholarships.

In 1930 she received a "Special Diploma" from the Toronto Conservatory of Music, and later became a Licentiate of the Royal Schools, London.

In 1945 Miss Harper went to the University of Washington, where she studied piano with Berthe Poncy Jacobson while obtaining an M.A. in Musicology, and the research for her thesis was done under the direction of Dr. Demar Irvine. For the past year she has been teaching piano as an Associate in the Music Department of the University of Washington.

Lucille Marty Wathen (second place winner) was born in Monroe, Wisconsin, and attended high school there. She went to the University of Wisconsin two years, majoring in piano and composition, and transferred to Northwestern University where she became a Mu Phi and received her bachelor of Music Degree. She taught at Evansville College one year in preparatory music school. The following summer she enrolled at the Juilliard School of Music studying piano with Alfred Merovitch, and then returned to the University of Wisconsin where she received her Master of Music degree.



She taught at the Wisconsin School of Music in Madison, studied piano with Elizabeth Buehler, married Lawrence Wathen, a music student at the University of Wisconsin. They are now living in Evanston where Mr. Wathen is working for a master of music degree at Northwestern University.

* * *

Excerpts from decisions and criticisms of judges of all four theses:

Dr. Carl Parrish: "I was greatly interested in reading the theses, and I wish to congratulate your sorority for its enterprise in conducting a contest such as this. It represents a definite contribution towards the stimulation of interest in musicology in the United States—makes an enthusiastic and imaginative approach to these compositions that is supported by an intimate knowledge of their stylistic features, and she gives a good account of their artistic significance. Her paper contained some infelicities of expression—she reached more deeply into the par-

ticular nature of her subject—is to be commended on the general appearance and orderliness of her thesis—too much time spent in arriving at the essence of her subject, though, and too little devoted to the music itself."

Dr. G. S. Dickinson: "It is a study of serious interest, expressed in clear, agreeable style and set forth with sound workmanship. It is generally accurate and for a study of this order well documented—shows commendable familiarity with the materials and problems of her subject—is perhaps a little too anecdotal and there is too much dependence on the ideas of others as shown in the considerable amount of direct and indirect quotation—certain specific limitations may be noted—is characterized in its earlier chapters by an intuitively sensitive perception of the background, temperament, and artistic individuality of the composers whom she treats—her appreciation of the essential quality of the music is superior—this is effectively reflected in the imaginative language which she employs, usually without overemphasis—too much small repetitive description piece by piece, from which not enough valuable generalization is drawn—some technical insecurity—show encouraging "evidence of creative ability"—may be said to present creditable evidence of musical research—founded on opinion rather than on a considered sifting of evidence and values."

Dr. Otto Gombosi: "The motive force behind acquiring knowledge is curiosity. He who wants to find out something does so, first of all, for himself, to satisfy his own mind. In some cases, an Encyclopedia will give him the information desired; in oth-



ers, more sources have to be tapped. While getting the information is a *technique* or a *procedure of research* which has to be learned—it is different from *research* proper not only in degree but also in kind. Research does not start with mere curiosity—it originates in an hypothesis born of dissatisfaction. We make our corrections hypothetically and set out to test our hypothesis. Many are the blind alleys and devious the approaches. We adjust and modify our assumptions in accordance with our findings until perfect harmony is reached. We not only discover something for ourselves, but, by coming nearer to truth, also add a modest brick to the edifice of human knowledge. This is research. The officers of Mu Phi Epsilon were right in emphasizing “creative ability” as a requisite in the competition. It is this “creative ability” that produces new insight and new results characteristic of true research. Let it be our measuring rod in evaluating the four papers submitted to the jury. She knows a good deal about the subject and is familiar with the literature—some weak points are common to the papers—the problems as stated are opinions rather than real problems—questions are asked, and none answered—common to all is the essentially analytical method. The four papers are laudable efforts executed with widely different equipment—indicating serious work and profitably spent study-time. They show the seriousness, the inquisitive mind, and the patience of potential musicologists.”

* * *

Contest Rules

(If for any reason you may not find these rules and suggestions what

you are looking for, I will always be glad to answer your inquiries. These rulings correspond with those of the National Association of Music Schools and meet the approval of the American Musicological Society. Remember—papers should be a CREATIVE EFFORT AND A CONTRIBUTION TO KNOWLEDGE; bibliography must be adequate—list sources on which study was based alphabetically by authors—use proper technique of footnote writing. Good bond paper is satisfactory. Text should be double-spaced on typewriter. It is easier to read in a temporary loose-leaf binder. It should have some sort of cover to protect the thesis when it is sent around for judging. We suggest studying “Preparing the Research Paper” by R. Morell Schmitz and “Introduction to Musicology” by Dr. Glen Haydon. We recommend limits for the papers of 6,000 to 18,000 words.)

1. Contest shall be open to all members of Mu Phi Epsilon.
2. Applicant shall submit material of a research nature, and shall exhibit evidence of creative ability.
3. Applicant shall not submit the same thesis in more than one contest, but may submit a revision and further development of a subject already presented.
4. All contest theses shall be passed upon by a group of judges well known in the field of Musicology.
5. Two cash prizes will be awarded if, in the opinion of the judges, any of the theses merit the awards. First prize one hundred dollars (\$100.00); second prize, fifty dollars (\$50.00).
6. No special form of application

(CONTINUED ON PAGE 49)

An Abstract of FRANCOIS COUPERIN LE GRAND and His Harpicord Pieces

BY GWENDOLINE HARPER

THERE is no standard biography of François Couperin in the English language. Sketches such as found in Grove's *Dictionary of Music and Musicians*¹ and Baker's *Biographical Dictionary of Musicians*,² together with tantalizing references to the “rondeau,” “suite,” and “programme music” do not suffice.

The purpose of this study is to discover more about François Couperin through the literature about him in the French language, and to investigate more fully those features of his harpsichord music which are usually passed over somewhat casually.

Apart from sundry readings, three French works have been the chief sources of information. *Les Clavecinistes*³ of André Pirro, deals with the early French keyboard masters, *Les Couperin, Une Dynastie de Musiciens français*⁴ by Charles Bouvet describes the early editions and original manuscripts of François Couperin, and *Les Couperin*,⁵ a biography by Julien Tiersot gives an authentic picture of the Couperin family, sup-

¹George Grove, *Dictionary of Music and Musicians*. Vol. I. Third Edition. (New York: Macmillan and Co., 1935).

²Theodor Baker, *Biographical Dictionary of Musicians*. Fourth Edition. (New York: G. Schirmer, Inc., 1940).

³André Pirro, *Les Clavecinistes*. (Paris: Henri Laurens, 1924). 125 pp.



ported by the careful study of original documents.

The actual music was available in *Pièces de Clavecin*,⁶ and suggestions relative to its performance by the composer in *L'Art de toucher le Clavecin*.⁷

THE COUPERIN FAMILY

That the village of Chaumes, near Paris, was once a stronghold is seen by the remains of postern gates, a square tower, and an ancient wall which holds back the river l'Yeres. Here, in the sixteenth century, Mathurin Couperin had two sons, Denis and Matthew. The latter was the father of Charles, whose eight children included the brothers Louis, François and Charles. The last-

⁴Charles Bouvet, *Les Couperin, Une Dynastie de Musiciens français*. (Paris: Librairie Delagrave, 1919). 304 pp.

⁵Julien Tiersot, *Les Couperin*. (Paris: Librairie Felix Alcan, 1926). 216 pp.

⁶François Couperin, *Pièces de Clavecin, Livres I, II, III et IV*. (London: Augener Ltd., 1888). 451 pp.

⁷François Couperin, *L'Art de toucher le Clavecin*. (Leipzig: Breitkopf & Hartel, 1933). 38 pp.

named was the father of *François le grand*.

One day in 1654 the three brothers decided to serenade their famous neighbor, Jacques Chambonnières, the Court harpsichord player. For the occasion Louis had composed the music. Chambonnières was so impressed he encouraged them all to go to Paris where he was at the peak of his popularity.

Louis Couperin (1626-1661) became organist at the King's Chapel. He also was the first of two centuries of Couperins to be organist at the Church of St. Gervais. His harpsichord pieces have a wider range of expression than those of Chambonnières, and are named more suitably.

François I (1631-1701) was also an organist. He was illustrious as a clavecinist and teacher of the harpsichord.

Charles (1638-1679), the youngest of the three, succeeded his brother Louis as organist at St. Gervais, but he is famous as the father of François II, known as "le grand."

FRANÇOIS LE GRAND

François II was born to Charles and Marie Couperin, November 10, 1668. Charles died when his son was eleven years of age, but the authorities at St. Gervais encouraged the widow and her talented son to remain in the home provided for their organists until the boy could take over his father's duties officially.

By the age of twenty-one François II was already married. His first daughter, Marie-Magdalaine, entered a convent, but Marguerite-Antoinette became a harpsichord-player of note. Nicolas-Louis, the only son, died at an early age.

In addition to playing the harpsi-

chord at Sunday concerts in Louis XIV's music room, Couperin became Court Organist. For chamber-music evenings he wrote *Concerts royaux* which were performed by such musicians as Duval, Philidor, Alarius and Dubois, with Couperin at the harpsichord. Couperin also excelled in the performance of his own little harpsichord solos, which had developed far beyond those by Louis Couperin and Jacques Chambonnières. At this time the violin was replacing the lute, and the harpsichord was becoming a solo instrument, instead of merely supplying the figured bass accompaniment.

Couperin was a composer of religious music including three sets of *Versets d'un Motet*. For a convent he wrote *Leçons de Ténèbres*.

He wrote seven Trio-Sonatas. *The Nation*, a set of four influenced by Corelli, includes *La Française*, *L'Espagnole*, *La Piedmontoise*, and *L'Imperiale*. *La Steinquerque*, written when Couperin was about twenty-four to celebrate a French victory, was one of the first sonatas composed in France. He also wrote a series of concerted pieces for strings, called *Les Gouts réunis*, (1714). These end with a trio-sonata entitled *L'Apothéose de Corelli*. In 1715 he wrote *L'Apothéose de Lully*, wherein the violin dialogue, as Lully and Corelli, seem to show that "the union of French and Italian tastes would make for perfection in music."⁸

THE HARPSICHORD PIECES

The *Pièces de Clavecin* of François Couperin were published in four copper-engraved volumes in 1713, 1716, 1722 and 1730, respectively. The two-hundred and forty-two

pieces are grouped into twenty-seven *Ordres*, four to twenty-four pieces in each.

Ordres are like suites in that the group of pieces have the same tonic, the mode, however, varies, being major or minor. Frequently within an *ordre* there is a further "set of pieces" which might be considered a suite in the more modern sense, as *Les petites Ages* in the seventh *ordre*. The fourteenth *ordre* begins with a set of pieces inspired by birds, later in the same *ordre* comes *La Julliet* which requires either two harpsichords, or a trio of instruments for performance. Groupings within a suite, and changes of medium during its performance are not usually implied when the word suite is used.

In the first *ordre* there is an allemande, two courantes, a Sarabande, and what might have been a concluding gigue, then however, there are twelve more pieces, including another Sarabande and several rondeaux.

TITLES

In the preface to the *Pièces de Clavecin*, Bk. I, Couperin wrote,

I have always had a reason in composing these pieces, different events furnished them; the titles correspond to the ideas. I must be excused for having some which flatter me. It is good to say that those which are a sort of portrait seemed often very descriptive, and most of the titles give the lovable originals that which I wished to represent.

The attempt to unravel such events and personalities has proved interesting. Tributes to Royalty include *L'Auguste* and *La Majestueuse*, also *La Regents* ou *la Minerva*. *La Princess Marie* was prob-

ably Marie Leczinska, the future Queen of France.⁹ *L'Étincelante* ou *la Bontems* honored one of that well-known family. *La Bersan* was an obscure musician in the choir from 1694 to 1703. *La Garnier* was no doubt Gabriel Garnier the organist, and *La Villers* probably Pajol de Villers to whom Couperin dedicated his first volume.

Many pieces were inspired by the small creatures in nature such as *Les Abeilles* (The Bees), *Le Moucheron* (The Gnat) and *La Linote éfarouché* (The Frightened Linnet).

FORMS

The pieces, with the exceptions of the rondeaux, are binary dance forms, both parts usually repeating. The treatment of the second part varies, sometimes giving a ternary effect.

Couperin's use of the "circle of fifths" remained within the limitations of the mean-tone system of tuning. His modulations are frequent, but restricted to keys of first relationship.

The first five *ordres* begin in the classic manner, with allemand, courante and sarabande, but the sixth and seventh begin with rondeaux, and the tenth with a set of pieces entitled *La Triumphant*.

All but one of Couperin's allemandes have titles, and there is the complex rhythmical variety and ornamentation expected. *La Ténébreuse* uses the broken chords of the lutenists, and *La Lobarieuse* has the characteristic "curving groups of short notes."

The *Courante*, an aristocratic

⁸Tiersot, *op. cit.*, p. 184.

⁹Tiersot, *op. cit.*, p. 90.

rather than folk dance, was at the height of its popularity. Couperin writes them in pairs using the dotted rhythms of the "French," *L'Intime*, however, also has the running notes of the Italian style.

The *Sarabande*, with characteristic rhythm, accenting the second beat, is well represented by *La Prude*, *La Lugubre* and *Les vieux Seigneurs*.

The *Gigue*, popular with lute and virginal players, with its triple groupings, devices of imitation, and sequential treatment, was eminently suited to the harpsichord. *La Milordine* and *Le Réveille-Matin* are among the many examples.

Charming Gavottes like *La Bourbonnoise*, and Minuets, Rigaudon, Passepied, and Canaries with "double" are all represented. *L'Amphibie* is a "mouvement de Passecaïle" built on an eight-measure ground.

There are marches such as *La Marche des Gris-Vêtus* (The March of the French Guards, and *Les Pélerines* (Pilgrims).

The "simple" rondo appears more than thirty times, making a contrast to the constant succession of dance forms. Their episodes, which Couperin calls "couplets" provide examples of his inventiveness and modulation. *Le Tic-toc-choc* and *Les Bagatelles* are very lively, others such as *Le Bavolet-flottant* are quiet and lyrical, but the most famous rondeau is probably *Les Bergeries* which Johann S. Bach copied by hand for his wife Anna Magdalena.

For breadth Couperin tends to add one or more complete sections to an original as in *Les Guirlandes* and *Les Tambourines*. The "Seconde Partie" is usually in the opposite

mode, and the two parts often have distinct names, as *Les Blondes* and *Les Brunnes* of *Les Nonêtes* (The Young Nuns). There are four parts in *Les petites Ages*, and in *Les Brinborions* the parts develop from each other in the manner of variations.

PERFORMANCE

With these harpsichord pieces Couperin achieves the culmination of the French Clavecin School, and presages the modern keyboard composer.

It is of such music that Wanda Landowska writes:

The principal merit of this music, cultivated at the court of kings, polished in a society ceaselessly attentive to the conventions and to courtesy, had to consist in elegance, suppleness, pureness of taste, in order to avoid everything that might have offended delicate minds, thence its light, divinely frivolous gait, sometimes majestic and always sparkling with grace and with wit.¹⁰

In his *L'Art de toucher le Clavecin* Couperin writes about their performance. Correct posture, fingering as a technique, musical terms, and suggestions for tempi are discussed, but the performance of the ornaments is of most importance. To get the desired effect they must be played as indicated, "neither more nor less." J. S. Bach used a Table of Ornaments for Wilhelm Friedemann Bach which reproduced exactly the ornaments of François Couperin as they appear in the Preface to his *Pièces de Clavecin*. Many are now a matter of common usage. Shakes or trills, however, of long duration,

¹⁰Wanda Landowska, *Music of the Past*, trans. by Wm. A. Bradley. (New York: Alfred Knopf, 1924).

must have (1) the dwelling upon the initial note, (2) the repercussions, (3) the stop. In the *Tremblement sans être appuyé*, the repercussions seem to belong to the preceding note:



VARIOUS STYLES

Couperin makes the remark, that by learning to play six contrasting pieces thoroughly, a student would be in a position to play any, well. Arbitrarily such a grouping might include:

(1) Pieces of unpretentious simplicity such as *La Diane* and *La Petit Rien*, which have the clarity and purity of style that is to be found in the Anna Magdalena Bach Book.

(2) Lyrical or song-like pieces such as *Le Bavolet-flottant* and *Soeur Monique* which have a Schubert-like quality and explains why so many of his pieces were given words during his lifetime.

(3) Pieces requiring technical velocity such as *Les petits Moulins-à-vent* and *Les Tricoteuses* which are often in two-part writing, and usually culminate in rapid sixteenth-note passages of appreciable difficulty. They have a delightful lightness and humor.

(4) Pieces characterized by syncopation, especially in their accompaniment, such as *Les Barricades mystérieuses* and *Les Charmes*. Cou-

perin writes that syncopation is preferable to sustained notes on the harpsichord.

(5) Pieces of complex texture or rhythm such as *L'Auguste* and *L'Audacieuse*. Many of these are allemandes, and there is an interweaving of parts, but the number of parts is constantly changing.

(6) Pieces of gigue-like rhythm such as *Le Moucheron* and *La Lé-tiville*, which comprise the largest number.

SUMMARY

The life and works of François Couperin, with the emphasis on his harpsichord pieces, have revealed a true genius. He heads the French Clavecin School which includes Jacques Chambonnières, Louis Couperin, Claude Daquin, and Jean Phillippe Rameau.

His works range from drinking-songs to motets, and from harpsichord pieces to trio-sonatas, but he makes no contribution to the field of opera.

There is no doubt of the programmatic intentions behind his titles, and the pieces mark the beginnings of our modern keyboard music.

Dance-forms, including those of the classic suite, are used in any arrangement within the *Ordre*. To obtain breadth he uses a cumulation of ideas rather than true development, yet in the couplets of his rondeaux are modulations and development which greatly surpass his predecessors.

There is enough variety of mood, combined with technical interest and polished workmanship, for these early keyboard works to deserve a broader recognition by present-day performers.

OPERA

In Berlin: 1946-48

BY MARGUERITE PATTON

THE highlight of residence in Berlin for music lovers attached to the staff of the Office of Military Government for Germany (U. S.) is undoubtedly the opportunity which such residence affords of seeing a continuing program of opera presented with an artistic flair that overcomes the hazards of scarcity and the lack of outstanding voices.

There are two Grand Opera companies in the city, both municipally supported, the Staatsoper in the Soviet Sector and the Staedtische Oper in the British Sector. The first has fallen heir to the tradition of the former Staatsoper which will be remembered as having been on Unter den Linden, and regarded as the ranking Opera in Berlin. It is interesting to note that after the destruction of the original Opera House in the early part of the war, it was rebuilt at great expense as a gesture of defiance and also as a morale builder, only to be again destroyed so that it had to be abandoned. The operas are now presented in what was the "Admirals Palast" building, formerly a theater. The building is well equipped and completely adequate, after one passes through the ruins at the entrance of the courtyard. Particularly noteworthy is the huge crystal chandelier, upon which we all comment no matter how often we may see it.

The Staedtische Oper was formerly known as the Deutsches Opern-

haus and was regarded by the Berliners as being the peer of the Staatsoper. It now occupies, however, the former home of the Volksoper, discontinued organization originally producing popular priced opera, and the result has been a tendency among both the allied personnel and the Germans to regard it as taking second place to the Staatsoper. On the basis of performance, my opinion is in direct contrast to that of the majority.

The first opera which I saw here was "Eugen Onegin" of Tschai-kowsky at the Staatsoper. It was a revelation. While the staging and the voices were better than adequate, the acting was superb. I can still see the mother sitting under the tree in front of the house, stemming currants or shelling peas or performing some such domestic task, and can recall my surprise that her hands were maintaining the perfect tempo and action for the activity in which she was engaged, while she sang in strict accord with the written tempo of the score. Any relationship between the rhythm of the hands and the music was purely coincidental since neither was affected by the other. The acting of the other singers was equally realistic and there was no stopping of the action so that a musical number could be sung without distraction. In general, that has been true in all the operas I have seen, and makes opera a living thing with the capacity to produce emotional reactions as

marked as those of the drama.

While special arrangements are made to permit members of the allied forces to purchase tickets for the operas, through the Army's Special Services Ticket Office and the Red Cross, the seats themselves are not separated from those of the Germans. The cost is approximately two dollars and twenty-five cents, which can be paid in Military Currency or in German marks. Needless to say, most of the Military Government people attend the Opera on Saturday and Sunday evenings, at which time the Army provides a special bus to take the American opera goers to and from the Staatsoper. During 1946 and half of 1947, the British organization corresponding to the American Special Services, engaged the Staedtische Oper for every Sunday evening, and offered alternately operas from its repertoire and concerts by the Berlin Philharmonic Symphony Orchestra, to its own people and members of the allied occupation forces, without charge. It was one of the most effective services rendered by any of the similar organizations functioning in Berlin. When I heard a German Philharmonic Orchestra play "God Save the King" on my first Sunday evening as a British Guest, I experienced the same topsy-turvy feeling as has been so often repeated over here.

With the exception of the Christmas Season presentation of "Haensel and Gretel," the Staatsoper restricts itself pretty definitely to the most "grand," meaning the most tragic, of Grand Operas. The Staedtische Oper permits itself to include in its repertoire such delightful programs as the "Bartered Bride" of

Smetana, Flotow's "Martha" and the "Barber of Seville." Practically the only exception at the Staatsoper is "Rosenkavalier" which was given a very heavy-handed and heavy-footed production recently.

Neither Opera Company numbers among its members outstanding voices, with, perhaps, the exception of the Staatsoper contralto, Margarete Klose, who has a really lovely and compelling voice. In "Tristan and Isolde" a few weeks ago, the sheer beauty of her voice calling from the top of the watch tower literally took my breath away. It was the disembodied essence of all the aesthetic charm that one could possibly imagine. On the whole, the better voices are to be found in the American and British Zones and not in Berlin. There are opera seasons in many of the cities of the West and South but only Berlin has an eleven months' season.

I shall never cease to marvel at the effectiveness of the vocal and dramatic presentations which continued through both winters, that of 1946-1947 being one of the coldest on record. While the Staatsoper had plenty of heat—the Russians making a fetish of supporting the arts—the Staedtische Oper was barely heated, the British regarding the common man in his home as of much more importance. We brought blankets and kept our heaviest furs wrapped around us, but never a singer faltered. How the solo voices can stand the continuing demands made upon them is a mystery. There are so few of them and they sing so many roles so frequently that it would seem impossible to continue week after week. Actually, I imagine that I can see the results of the heavy schedule in

loss of weight and aging, in those artists who appear most frequently, among them Erich Witte (Staats Oper) who was once with the Metropolitan, Katrina Kutz (Staedtische Oper), Erna Berger (Staats Oper) and many of the others whose names are familiar now to all of us here. Frequent use is made of guest singers, but my impression is that these are artists of the "old-school" who, while their voices may be better, tend to more prima donna-ish manners, and lack the verve and realism of the resident group.

A list of the operas which I have seen, would read like an index from the Victor book of Opera or some other similar compilation. Wagner operas returned belatedly, having been banned, but are now represented by "The Valkyrie" at the Staedtische Oper and "Tristan and Isolde" and "The Flying Dutchman" at the Staats Oper, the latter being incurably dull. Most of the other standard operas are represented and while they suffer often by comparison with the best Metropolitan presentations of the same opera, they have an artistic integrity of their own. The scenic arrangements and the decor at the Staats Oper tend to extremes that overwhelm the music. This is particularly true of "Sadko," for which the Soviets provided an extra million marks for staging, and the "Tales of Hoffman." The former became such a spectacle that the music was completely deluged, and the latter was the nightmare conception of a schizophrenic. The Staedtische Oper has shown a nice discretion in its staging and many of the modern arrangements have been outstandingly effective. The decor of "Peter Grimes," an opera, the whole spirit

of which might have been completely missed by the "foreignness" of the locale and personalities involved, was particularly suitable and entirely natural.

Needless to say, the great joy of "opera in Berlin" is being able to see operas—or does one say hear operas—that are only rarely given on our standard repertoires. Among these are Verdi's "Othello," and "Simone Boccanegra;" Mozart's "Escape from the Harem;" Tchaikovsky's "Queen of Spades" and "Eugen Onegin;" Weber's "The Sharpshooter;" and Strauss' "Salome" and his ballet "Joseph's Legende," which while not an opera has been a part of the opera repertoire. Of my many "discoveries," I treasure most, "The Bartered Bride" by Smetana and d'Albert's "Tiefland." The singing stuttering near-bridegroom in the "Bartered Bride" produces an effect of high comedy, that is unique, and the fun of finding simultaneously, as I did in "Tiefland" both a composer and an opera that one did not know existed, is a real experience. "Tiefland" is not a great opera, there are tuneful bits, though d'Albert tends somewhat to overwork them but the total effect is most entertaining.

If I have left the impression that opera in Berlin leans heavily on the allied occupation forces for its audiences, I hasten to disclaim any such intention, because the majority of the audience is German. Actually, it is often difficult for us to obtain seats, and the Germans must make reservations far in advance. Practically every seat is sold for every performance, and many are the explanations of what is virtually a phenomenon of these times. The first is that opera

was always popular, and that may be due to the fact that all operas are sung in German, a great advantage from the listener's point of view; the second, that it makes it possible for the "ruin dwellers" to leave their sad surroundings, thereby escaping from the grim reality of the present, and in winter, the freezing cold of their, for the most part unheated, dwellings; third, that the almost complete lack of interest of average Germans in political or social affairs following their previous disillusioning experience, has led to their complete and substituted absorption in concerts, theater, and opera, and the last, that fear of a currency reform, and the present comparative worthlessness of money for anything except rationed and price-controlled commodities, remove all incentives to save. Whatever the cause or causes

are of the "sell-out" houses, they are sold out. Incidentally, the only time when I have seen empty seats was at the performance of "Tristan and Isolde," a five-hour endurance test. In order to complete the performance, it was necessary to start before the working day was ended and that may have accounted for the smaller than usual attendance.

Very soon, I shall have seen the complete repertoires of both opera companies and many of the operas twice, making in all more than forty operas, and with only one exception, "Madame Butterfly" for which the German genius is simply not suitable, I have still to see and hear one that does not give me great pleasure.

Marguerite Patton is in the Office of Military Government for Germany (U. S.), Civil Administration Division, Berlin, Germany.

Send Christmas Gifts

DID YOU KNOW THAT October and November are the months to send in those Christmas subscription gifts if you want them to start in time for Christmas? THAT every gift you give, or every order you send Mu Phi, will bring music training to the many children eagerly attending Gad's Hill Music School at a nominal fee? THAT may of us are first hearing the distant rumbling of *Mu Phi Epsilon Subscription Agency*? THAT in spite of this Mu Phis sent in subscriptions to the amount of \$5,000.00 last year, and doubled our commissions? THAT one of our most vital duties is to support the magazine agency? THAT the five high-ranking alumnae chapters selling the

most magazines last year were: Los Angeles, Ann Arbor, Beverly Hills, San Diego and Milwaukee, respectively, and the five highest active chapters were: Mu Nu, Mu Theta Epsilon, Nu, Omega and Epsilon Delta? THAT we won a pen and pencil set for selling enough Coronets and THAT we COULD win many cash prizes? THAT we need 100% support for our Gad's Hill Fund—100% of the chapters, and 100% of the individual members? THAT we know you all want to help?—Act now, don't delay!

GRAYCE KENT CLARK,
National Chairman
Magazine Subscription
Agency Board

Tulsa, Oklahoma, Mu Phi
Epsilon Alumnae Club's
*Professional Husband
and Wife*

JEANNE GENTRY WAITS
and MAX WAITS

BY JESSIE G. WILL
Historian, Tulsa Alumnae Club

AN outstanding couple in musical circles is Mu Phi's Jeanne Gentry Waits and her husband, Max. "We do everything together. Max can do things as well or better than I anyway. Our practicing comes first to us both." So says Jeanne as she explains the secret to her exceptional performance at the organ and the piano. Max is a Flautist of note. He is a member of Phi Mu Alpha, from Oklahoma University, and has studied with Brittain Johnson, First Flautist of the National Symphony Orchestra, Albert Tipton, who was with the Philadelphia Orchestra, and with Nat White of Oklahoma Symphony. Max spent three and a half years in the Navy reserve and during the war was assistant band director and musician 1/c aboard troop transport West Point.

Jeanne and Max have given a number of concerts together. In the Spring of '47 they appeared at Oklahoma University for a brilliant performance and will appear March 19 at Tulsa University as members of the Tulsa University faculty. Both teach piano at Tulsa University; Jeanne also teaches organ and Max teaches flute.



Jeanne has won musical honors and scholarships since she was 13 years old. During her student days she received the Mu Phi Epsilon award of excellence as well as the Ellsworth Duncan award. She studied under Palmer Christian at Ann Arbor, Michigan.

Aside from their musical interests Jeanne and Max have many fascinating hobbies. Jeanne designs and makes her own clothes (and some of Max's unusual jackets) including those specially made for performance at an organ. Max is also an Interior Decorator, and together they have produced a most attractive apartment in the non-descript Veteran's housing unit in Tulsa.

Jeanne presented an Organ concert March 12 which was a brilliant display of technical ability and phrasing on the finest organ in the Southwest. This concert was sponsored by the Tulsa Alumnae club of Mu Phi Epsilon. Contributions were made at the door and proceeds are to be used for our new music Achieve-

(CONTINUED ON PAGE 49)



Left to right (front row), Marie Keller, Chicago Alumnae Chapter, Sponsor, Elaine Lavieri, Mildred Broemel, Elizabeth Kidd, President, Laura Thompson, Margaret McArthur, Genevieve Horween; (back row), Olive Mellinger, Dorothy Willmarth, Marjorie Kenney, Electa Gamron, June Reader, Elaine Carter.

EVANSTON-NORTH SHORE

Alumnae Chapter Installation

BY OLIVE MELLINGER, *Historian*

ON the evening of June 2, at the spacious home of Genevieve Horween (Mrs. Ralph), 900 Private Road, Winnetka, Illinois, installation ceremonies were held for the Evanston—North Shore Alumnae Chapter of Mu Phi Epsilon. Elizabeth Ayres Kidd, former National President, and President of the new chapter was appointed installing officer. She was assisted by Genevieve Horween.

A delightful musical program was given by a trio composed of Minnie Jernberg, violin, Della Borders, cel-

lo, and Octavia Gould, piano, from the Chicago Alumnae Chapter; Connie Conklin, voice, a graduate student from the active chapter at Northwestern University, and Electa Austin Gamron, piano, from the new Evanston—North Shore Alumnae group.

Refreshments and a social hour followed, bringing to a close a most satisfying evening.

Above photograph through the kindness of a Mu Phi's husband, Leland Reader.

Mu Phis HERE and THERE

Our President, Margarette Walker, has begun work in her new position as Dean of Women at Texas Technological College, Lubbock, Texas. Congratulations and best wishes for success and happiness in her new work go with her from all sisters in Mu Phi. Knowing Margarette's enthusiasm and ability our congratulations of course go to the College.

"Once a Mu Phi always a Mu Phi." Our National Executive Secretary has been keeping this motto alive by bringing many members in touch with former friends through their annual Triangle subscriptions. Some of the recent subscribers are:

Gamma—Clara Eloise Young, 12 Canfield Apts., Youngstown 7, Ohio

Zeta—Mildred Owens McCormick (Mrs. Roy A.), 336 S. Main St., Wellington, Ohio; Dorothy Wright Crosby (Mrs. Claude), Roachdale, Indiana.

Theta—Beulah Corn Homeyer (Mrs. Charles, Jr.), Robstown, Texas

Iota Alpha—Jean Rosè Ferris (Mrs. Paul M.), Knollslea Farm, Lake County, Antioch, Illinois

Kappa—Marie H. Zimmerman, Westfield, Indiana; Bertha A. Fleming, Williamsport, Indiana; (Both of these Kappa Mu Phis are very active in music. Marie with violin and Bertha as chorus director)

Lambda—R. Mae Holmes, 205 East Fall St., Ithaca, New York (R. Mae may be reached at the Holmes

Music Studios, 104 Aurora St. also); Ray Swearingen, 910 Carolina Ave., North Augusta, South Carolina; Beulah Dunn Turner (Mrs. M. D.), Box 428, Meridian, Texas; Berenice M. Werner (Mrs. Carl H.), 106 Burton St., Johnstown, New York

Mu—Margaret Theis Duncan (Mrs. K. G.), Starke, Florida; Sarah Pierce Sawyer (Mrs.), Fort Payne, Alabama; Laurie Smethers Ligon (Mrs. Daniel R.), P.O. Box 265, 408 West View Ave., Anderson, South Carolina

Nu—Mabel Case (Mrs. William M.), Alturas, California; Mabel Withers Bailey (Mrs. Walter R.), Route 2, The Dalles, Oregon

Pi—Julia Linn Gilland (Mrs. Lorin C.), 302 North Jefferson St., Van Wert, Ohio; Drusilla L. Shaw, 615 Ogden Ave., Escanaba, Michigan

Mu Gamma—Mabel Klauss Robinson (Mrs. Jere W.), 1033 West Duarte Rd., Arcadia, California

Mu Nu—Bernice West Price (Mrs. Pemberton M.), 861 South Westgate Ave., Los Angeles 24, California

Phi Lambda—Elene Lillie Douglas Nelson (Mrs. Robert), Route 3, Box 48, Silverton, Oregon

* * *

A PROSPECTIVE MU PHI

Mu Epsilon—To Ethel Bishop and William B. Gелlette, 340 Riverside Drive, New York 25, N. Y., a daughter, Charlene Ann, born July 26, 1948.

PACIFIC COAST MUSICIAN,



ELOISE SMITH
Soprano

Biennial Convention

The 29th biennial convention of Mu Phi Epsilon was held June 23-26 at Cleveland, Ohio. Both business and music delegates represented the chapters of the Pacific Province. Among the latter was Eloise Smith, soprano, of Los Angeles who represented the Southern California chapters. Mrs. Smith is solo-

PACIFIC COAST MUSICIAN,

Mu Phi Epsilon

National President, Mrs. Ava Conin Case has been elected the new vice president of the Professional Panhellenic Association. Mu Phi Epsilon is new in this Association, and the sorority feels greatly honored by her election



MISS ELEANOR DEBNEY, left, and MRS. GEORGE H. DIECKMAN, duo, piano team, who will appear tomorrow in Mu Phi Epsilon's second Lenten musicale at the Wednesday Club. Proceeds will go to the sorority's scholarship fund.

By a Post-Dispatch Staff Photographer.

Brilliant Traubel Voice Fills Red Rocks in Masterful Show

By HARRY WELKER

The Red Rocks Festival came to a brilliant close Friday night with the superb performance of Helen Traubel, combined with the polished musicianship of the orchestra to make a memorable evening.

The crowd which jammed the amphitheatre and overflowed into the aisles heard singing that is all too rare in our time. Miss Traubel's voice filled every cranny of the vast auditorium as completely as did the record-breaking crowd.

The University of Missouri awarded an honorary doctor of music degree to Helen Traubel as "America's pre-eminent Wagnerian soprano, born and educated in Missouri." Traubel thus became the first woman ever to be awarded a doctorate by U. of M.



The Musical Bulletin

MU PHI EPSILON NEWS

Mu Phi Epsilon is a national honorary musical sorority, members being elected for both their outstanding musical ability and their college scholastic standing. In Kansas City there are two active chapters and one alumnae group. Betty Highly is the new president of Phi Phi chapter at the University.

Mrs. John Galen Spencer, president of the Alumnae chapter, first attended Lindenwood College.

IN THE NEWS

THE NOVEMBER 1948 TRIANGLE OF MU PHI EPSILON

CHAPTER INITIATES

Many Summer Dates For Frances Yeend

Added to the already crowded calendar of engagements for Frances Yeend this summer is the Brevard Festival in North Carolina. The soprano will replace Eileen Farrell on Aug. 20. This is the festival conducted by James Christian Pfohl, consisting of three concerts each weekend, Aug. 13 and 20.



Frances Yeend

ROCKY MOUNTAIN NEWS: Thursday, July 27, 1948



Captain Mary Converse chats with Saul Caston, director of the Denver Symphony, at Elitch's. The picture was taken Tuesday evening, when the Critique group dined together there before attending the Pops concert.

DE N U E R A L U M N A E C H A P T E R



Two Mu Phi Epsilon members work for Discy, including Mrs. Lanovette and Mrs. Worth.



MRS. DOROTHY MUNGER . . . Brilliant Young Pianist



SOME DAY Indianapolis is going to boast of being the home of Mrs. Dorothy Munger. For this brilliant young pianist has done much of her studying and played her first big concert here. Rapidly gaining prominence as a concert pianist, she is making plans now for several big-time concerts in the fall.

Musical Courier



MAGGIE TEYTE (Ben Greenhaus Photo)

THE PROOF OF THE PUDDING

A little more than a year ago Maggie Teyte returned to sing to us after an absence of some time. Drawn by her superlative reputation as an interpreter, with especial emphasis on song literature of the French school, the audiences that crowded every concert were captivated not alone by her artistic ability but by the fresh clarity of her voice and her command of tonal resources.

Music Review

The Oak Room of Hotel Touraine was filled to capacity last evening with teachers from the academic high schools of Buffalo for their first federation meeting since before the war. The artist of the evening was Margaret Hanne Sheridan, soprano, of St. Paul, former Buffalo teacher, in a lecture recital entitled Two Hundred Years of American Art Song.

BETA

- Josephine Sylvia Annunziata Shrewsbury, Mass.
- Shirley Alice Collins Worcester, Mass.
- Virginia Elizabeth Cronkite South Portland, Maine
- Anna Lucille DiVittorio Hopedale, Mass.
- Vivian Johnston Youngstown, Ohio
- Joann Estella Nichols Schenectady, N. Y.
- Colette Emma Rushford Salem, Mass.
- Ann Mathilda Stefanko Fairfield, Conn.
- Mary Louise Taylor Allentown, Penn.
- Lucy Belle White Bridgewater, N. H.
- Evro Zeniou Larnaca, Cyprus

GAMMA

- Maryjane Albright Cheyenne, Wyo.
- Dolores Mae DiLorenzo New Castle, Penn.
- Nancy Anne Finlay Marquette, Mich.
- Esther Carolyn Hagen Northport, Mich.
- Patricia Joan Herman Ypsilanti, Mich.
- Betty Marie Hunt Ann Arbor, Mich.
- Mary Patricia King Detroit, Mich.
- Gloria Virginia Korhonen Trout Creek, Mich.
- Ann Watson McKinley Pontiac, Mich.
- Sally Lou Mick Sturgis, Mich.
- Patricia Ann Shields Ann Arbor, Mich.
- Ruth Eleanor Stein Detroit, Mich.
- Josephine Stoddard Waller Ann Arbor, Mich.
- Anna Ruth Wiersema Ann Arbor, Mich.
- Rosemarie Anne Young Farmington, Mich.
- Ruth Ellen Ziegler Ferndale, Mich.

EPSILON

- Mary Ruth Smith Toledo, Ohio

ZETA

- Linda Mae Allen Vincennes, Ind.

Lillian Louise Beaumont

- Gary, Ind.
- Beverly Joan Bennett Rockford, Ill.
- Betty Lou Benson Batavia, Ill.
- Elizabeth Jane Butler Indianapolis, Ind.
- Mary Charlene Clore Indianapolis, Ind.
- Naomi Alvina Collingbourne Elgin, Ill.
- Jo Ellen Burroughs Duke Indianapolis, Ind.
- Carol Ann Firschau Hammond, Ind.
- Ruth Marion Herold Park Ridge, Ill.
- F. Marjorie Horn Greencastle, Ind.
- Faye Muriel Johannesen Belcross, No. Car.
- Georgia Marie Lewis Lawrenceville, Ill.
- Kathleen Lucille Main Hammond, Ind.
- Artheda Jean McFaul South Bend, Ind.
- Elizabeth Jane Mills Richmond, Ind.
- Helen Margaret Picken Rockford, Ill.
- Elizabeth Anne Saucerman Jasonville, Ind.
- Patricia Ann Scudder Kingston, N. Y.
- Ruth Charlene Scudder Windfall, Ind.
- Mary Jean Simpson Vermillion, So. Dak.
- Nancy Robinson Voiers Jeffersonville, Ind.
- Nancy Jane Williams Glenview, Ill.

THETA

- Celia Joan Dahms St. Louis, Mo.
- Doris Ann Diephouse Webster Groves, Mo.
- Erma Evelyn Maurer St. Louis, Mo.
- Marjorie Jane Stormont Clayton, Mo.
- Joyce Mary Voss St. Louis, Mo.
- Patricia Ann Ware St. Louis, Mo.
- Marie Mathilda Weinreich St. Louis, Mo.

IOTA ALPHA

- Dorothy Jean Au Honolulu, T. H.
- Kathleen Beck Danville, Iowa

Mary Lou S. Cruz

- Manila, Philippines
- Patricia Carol Davis Juneau, Alaska Terr.
- Mildred Motenko Chicago, Ill.
- Naomi Lee Weiss Chicago, Ill.

KAPPA

- Madlyn June Cooper Indianapolis, Ind.
- Gwenyth Eads Versailles, Ind.
- Wanda Irene Erb Danville, Ill.
- Helen Howard Wingate, Ind.
- Dorothy Mae Jarrett Indianapolis, Ind.
- Phyllis Joyce Koehler Indianapolis, Ind.
- Joan Louise Leatherman Tipton, Ind.
- Frances Catherine Nichols Indianapolis, Ind.
- Dorothea Louise Reagan Indianapolis, Ind.
- Jane Lee Schnell Evansville, Ind.
- Imogene Singleton Indianapolis, Ind.
- Betty Mae Weigant Zionsville, Ind.

MU

- Sara Rebecca Baine Tchula, Miss.
- Vans Randall Brinson Madison, Fla.
- Melba Elizabeth Clark Mount Holly, No. Car.
- Cathryn Cook Sparta, Ga.
- Margaret Anne Jackson Gainesville, Ga.
- Jean Marie Jones Mims, Fla.
- Nancy Jones Graymont, Ga.
- Marjorie Claire Newborne Washington, Ga.
- Daris Elizabeth Slack Stockton, N. J.
- Elsie Upchurch Raeford, No. Car.
- Peggy Lee Watlington Gretna, Va.

NU

- Greta Ann Bostrom Eugene, Ore.
- Dorothy Boring French Eugene, Ore.
- Barbara Wallace Heartfield Eugene, Ore.

IN THE NEWS

Janet Irene Kelsey
Eugene, Ore.
Joanne Beverly Loper
Prineville, Ore.
Lucretia H. Prentiss
Berkeley, Calif.
Faye Gladys Schick
Eugene, Ore.
Shirley Gay Williams
Olympia, Wash.

XI

Georgiana Rose Bennington
El Dorado, Kansas
Elwanda Leone Brewer
Hoisington, Kansas
Shirley Mae Brown
Mission, Kansas
Marian Louise Downing
Olathe, Kansas
Anne Ellis
Mountain Grove, Mo.
Iva Belle Flora
Salina, Kans.
Billie Iona George
Altamont, Kans.
Barbara Elizabeth Glover
Caldwell, Kans.
Margaret Jean Hanna
Newton, Kans.
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St. Joseph, Mo.
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Wichita, Kans.
Mary Elizabeth Kerr
Clever, Mo.
Margaret Jane Lutz
Kansas City, Mo.
Audrey Maxine McVicker
Talmadge, Kans.
F. Katharine Mulky
Oklahoma City, Okla.
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Horton, Kans.
Harriet Ruth Reisner
Lawrence, Kans.
Eva Joyce Rohrer
Abilene, Kans.
Nancy Jane Ruthrauff
Kansas City, Kans.
Jacquelyn Yvette Stoops
Cherryvale, Kans.
Sally Ann Trembly
Kansas City, Mo.
Mary Katharine Van Houten
Port Townsend, Wash.

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Mary Ellen Batnich
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Nona June Bissell
Stockton, Calif.
Iris Mac Bryan
Sundance, Wyo.
Marion Arpen Erganian
Webster Groves, Mo.
Jacqueline McDorothy Kirk
Topeka, Kans.
Nancy Jean LaMeer
Racine, Wisc.
Shirley Rae Madison
Atlanta, Ga.

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Chicago, Ill.
Jennie Mae Slater
Grand Rapids, Mich.
Rita Ann Vickerman
Chicago, Ill.
Helen JoAnn Williams
Webster City, Iowa

TAU

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Nanna Kristine Antonsen
Ketchikan, Alaska
JoAnn Ingels Barry
Seattle, Wash.
Helen Louise Buschman
Seattle, Wash.
Virginia Lucille Johnson
Torrington, Wyo.
Elizabeth Rhodes Kennedy
Tacoma, Wash.
Barbara Janice Knudsen
Seattle, Wash.
Mary Jane Metcalf
Wenatchee, Wash.
M. Margaret Myles
Tacoma, Wash.
Marie Elizabeth Nilson
Auburn, Wash.
Sally Gray Severinson
Seattle, Wash.
Marilyn Jean Wilson
Seattle, Wash.
Jean Elizabeth Zorn
Seattle, Wash.

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Marilyn Jean Schultz
Parkersburg, W. Va.

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North Bloomfield, Ohio
Leora Nylee Dretke
Canton, Ohio
Joyce Elizabeth Herren
Beloit, Ohio
Claudia Marie Hyde
Alliance, Ohio
Lucile Brown Ketcham
Alliance, Ohio
Joy Elizabeth Lawrence
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Bay Village, Ohio
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Dover, Ohio
Margaret Alice Meacham
Atwater, Ohio
Ada Frances Reynolds
Massillon, Ohio
Jean Staley
Marian Harger Stewart
Alliance, Ohio
Martha Strauch
Mignon Beight Taylor

Alliance, Ohio
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Campbell, Ohio
Jessie Lou Waltermire
Fostoria, Ohio
Virginia Wideroe

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Sunbury, Penn.
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Rutherford, N. J.
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Fredericton, N. B., Can.

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Des Moines, Iowa
E. Jane Hayes
Des Moines, Iowa
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Newton, Iowa
Norma Ann Kloubec
Cedar Rapids, Iowa
Darlene Lou Mohler
Oelwein, Iowa
Theano Pappas
Fort Dodge, Iowa

MU ALPHA

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Boone, Iowa
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Brooks, Iowa
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Burlington, Iowa
Rose Marie Conger
Adel, Iowa
Geneva Ruth Devine
Des Moines, Iowa
Irma Lou Hamilton
Indianola, Iowa
Jean Lucile Hancock
Ottumwa, Iowa
Betty Anne Hubbard
Shannon City, Iowa
Marilyn Mae Marsh
Melcher, Iowa
Marcene Beth Ross
Ottumwa, Iowa
Roberta Lee Starry
Webster, Iowa
Phyllis Ruth Young
Cain, Iowa

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N. Maxine Black
Mansfield, Wash.
Lois Alison Golding
Pullman, Wash.
Constance Rose Hastings
Minot, No. Dak.
Beverlyrae Imilda Kinney
Spokane, Wash.

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Auburn, Wash.
Elizabeth Joan McCaig
Sunnyside, Wash.
Dolores Joanne Prichard
Opportunity, Wash.
Betty Alice Saffel
Colville, Wash.
Gretchen Louise Schaefer
Vancouver, Wash.
Marianna Louise Stensager
Spokane, Wash.

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Orem, Utah
Marjorie Jean Emel
Kansas City, Mo.
Marianna Gottsche
Hamburg, Iowa
Joy Lee Holmberg
Kansas City, Mo.
Elizabeth Joan Kernahan
Trenton, Mo.
Sheila Rose Quinlan
Perry, Kans.
Patricia Louise Ramsey
Parsons, Kans.
Mary Ruth Spiegel
Kansas City, Mo.

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Vivian McMillen Grim
Minneapolis, Minn.
Helen Mary Manley
Minneapolis, Minn.
Mila Evelyn Francis Morehead
Owatonna, Minn.
Mary Ellen Sturtevant
Minneapolis, Minn.

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Doris Annette Burch
Walla Walla, Wash.
Marian Elizabeth Chandler
La Grande, Ore.
M. Helene Cobb
Walla Walla, Wash.
Winnifred Miriam Collier
Shelton, Wash.
Ruth Willis Downey
Walla Walla, Wash.
Virginia Louise Hawley
Yakima, Wash.
Stuart Elizabeth Hoffman
Portland, Ore.
Mary Jean Null
Seattle, Wash.
Helen Mabel Rice
Freewater, Ore.

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Neville Rae Gilbert
Coalinga, Calif.
F. Lucile Graham
Chehalis, Wash.
Betty Lee Jacobson
Virginia City, Nevada.
Masako Alice Kajiura
Sacramento, Calif.
Christine Elaine Klamroth
Kingsburg, Calif.
Pearl P. Lim
San Francisco, Calif.
Elizabeth Follette Partridge
Sacramento, Calif.
Alliene Henriette Snelling
Penryn, Calif.
Esther Marie Thornton
Billings, Montana
Shirley Arthur Wheatley
Stockton, Calif.

MU THETA EPSILON

Susan Bowers
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Canyon, Texas
Patricia Clair Geppert
Austin, Texas
Lorene Adell Griffin
Austin, Texas
Sarah Anne Hanover
Bryan, Texas
Doris Marilyn Lindstrom
Duluth, Minn.
Betty Jean Norvell
Austin, Texas
Ruth Louise Peyton
Houston, Texas
Celia Ramierz
San Antonio, Texas
Margaret Ann Schofield
Lockhart, Texas
Gary Southern
Austin, Texas
Annarnary Thompson
San Benito, Texas
Elaine Carlson Waters
Pampa, Texas

MU KAPPA

Thelma Lily Antone
Oklahoma City, Okla.
Margaret Elizabeth Beck
Wheaton, Ill.
Lucille Marie Boatman
Okmulgee, Okla.
Gail Rounce Boyd
Norman, Okla.
Violet Ann Brady
Clovis, N. Mex.
Virginia Lee Carter
Amarillo, Texas
Dolly Smith Connally
Norman, Okla.
Robby Joe Denson
Norman, Okla.
Mary Ruth Drake
Healdton, Okla.

Dorothy Virginia Eckart
Dallas, Texas
Patsy Ann Estes
Moore, Okla.
Patricia Louise Hanev
Oklahoma City, Okla.
Mercedes Lucia Hernandez
Norman, Okla.
Mary Allen Hess
Durant, Okla.
Frances Marie Hines
Oklahoma City, Okla.
Catherine R. Lee
Ponca City, Okla.
Juanita Estella Perkins
Edmond, Okla.
Gladys Taylor Price
Norman, Okla.
Barbara Claire Quincy
McAlester, Okla.
Lois Marie Roach
Oklahoma City, Okla.
Maxine Robberts
Winfield, Kans.
Beverly Ann Smith
Tonkawa, Okla.
Dorothy Neal Snead
Durant, Okla.
Gwen Mann Taft
Norman, Okla.
Ruby Nash Payte
Oklahoma City, Okla.
Yvonne Marie White
Oklahoma City, Okla.

MU MU

Jane Colleen Colby
Smith Center, Kans.
Mary Kathryn Collister
Manhattan, Kans.
Madge Adelaide Sledd
Lyons, Kans.
Mary Ferne Henson
Wichita, Kans.
Corinne Elizabeth Holm
Manhattan, Kans.
Patricia Louise Moll
Wamega, Kans.
Juanita Silva
Manhattan, Kans.
Barbara Helen Strowig
Salina, Kans.
Elizabeth Anne Wilcox
Minneapolis, Kans.

MU NU

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Los Angeles, Calif.
Georgiana Shure Diamond
Los Angeles, Calif.
Jeanette Eleanor Franck
Chowchilla, Calif.
Frances Marie Hoffman
San Gabriel, Calif.
Gertrude Vivian Huss
Los Angeles, Calif.
Christine Elizabeth Jones
Los Angeles, Calif.
Ingeborg Eckhoff Kindem
Horten, Norway
Tascilla Vernice King
San Fernando, Calif.
Margery Ann Knapp
Nashua, N. H.

Jean Little
Alhambra, Calif.
Rosaleen Marie Maloof
El Paso, Texas
Marise Vivonne Murphy
Greensburg, Kans.
Patricia Elaine Ronney
Olympia, Wash.
Paulina June Salz
Los Angeles, Calif.
Martha Josephine Spratt
Los Angeles, Calif.
Evelyn Strum
Los Angeles, Calif.
Rhea Underwood
Beverly Hills, Calif.
Willie Lou Webb
Roswell, New Mex.
Marjorie Jeannette Wilson
Los Angeles, Calif.

MU XI

Gertrude Kilbourne Barnes
Elgin, Ill.
Annette L. Bills
Lewisburg, Tenn.
Mary Blackmore
La Junta, Colo.
Sylvia E. Fabry
Chicago, Ill.
Dolores Anne Gudelj
San Francisco, Calif.
Jean Whitefield Guthrie
Harvey, Ill.
Stephanie Jekot Hallman
Chicago, Ill.
Mary Virginia Hartley
Clifton Forge, Va.
Marjorie Ann Jackson
New Philadelphia, Ohio
Ruth Elizabeth Lowry
La Grange, Ind.
Valentina Carolina Morales
Chicago, Ill.
Jacqueline Jean Paul
River Forest, Ill.
Shirley Ann Powell
Elgin, Ill.
Carol Smith
Hollywood, Ill.
Alice May Somers
Oak Park, Ill.
Evelyn Louise Walden
Melrose Park, Ill.
Marian Louise Wilhelm
Modesto, Calif.
Grace Greer Wisner
Chicago, Ill.

MU OMICRON

Joanne Ruth Birrell
Norwood, Ohio
Nancy Ballard Cosby
Richmond, Ky.
Rose Theresa Hrametz
Pocahontas, Va.
Virginia May Meinking
Cincinnati, Ohio
Arlene Emily Rodenberg
Cincinnati, Ohio
Barbara Louise Wagner
Cincinnati, Ohio

MU PI

Betty Jean Blessing
Toledo, Ohio
Mary Ann Chapman
Garrettsville, Ohio
Marian Alice Cook
Cincinnati, Ohio
Jeanne Louise Dunathan
Shelby, Ohio
Catherine Ann Johnson
Lima, Ohio
Louise Mann Johnston
Stamford, Conn.
Dorothy Janet Lantis
Camden, Ohio
Betty Lee Norris
Delaware, Ohio
Myra Katherine Rowley
Pontiac, Mich.
Alice Leslie Sanders
Indianapolis, Ind.

MU TAU

Ruth Marie Hallock
Mission, So. Dak.
Lucille Adell Palmquist
Winfred, So. Dak.
Joan Louise Pearson
Webster, So. Dak.

MU UPSILON

Toni Hilda Arnould
Stratford, Conn.
Betty June Cooper
Great Falls, Mont.
Sara Jarvis
Troupe, Texas
Nell Anne Johnston
Tampa, Fla.
Joanna Frances Marshall
Munnsville, N. Y.
Zilpha Marie Poli
Detroit, Mich.
Virginia Frances Springer
Homer, N. Y.
Dorothy Mae Van Dyke
Long Branch, N. J.
Mary Lois Weir
Carthage, N. Y.

MU PHI

Marjorie Lenore Cochran
Poland, Ohio
Pearl Marie Gambill
Milford Center, Ohio
Mary Agnes Howe
Napoleon, Ohio
Mary Louise King
Indiana, Penn.
Marian Anne Sandrock
Parma, Ohio
Jean Ann Steinman
Bluffton, Ohio
Kathaleen Ione Tigner
St. Marys, Ohio
Florence Harriett Wagoner
Cuyahoga Falls, Ohio
Ruth Alice Weenink
Cleveland, Ohio

MU CHI

Vivian Loretta Alvstad
Heimdal, No. Dak.
Mary Jeanne Brooks
Dallas, Texas
Patricia Sam Crenshaw
Dallas, Texas
Mary Margaret Glanville
Dallas, Texas
Jean Mary Glarner
Raymondville, Texas
Olive Irene Hallmark
Wichita Falls, Texas
Martha Jean Harred
Sulphur Springs, Texas
Betty Lee Norris
Dallas, Texas
Martha Ann Holmes
Wichita Falls, Texas
Frances Elaine Humphrey
Norma, Texas
Margaret Jeanne Neumeyer
Dallas, Texas
Alice Nell Oughton
Dallas, Texas
Grace M. Rickford
La Moure, No. Dak.
Jo Ann Schwab
Tulsa, Okla.
Gloria Elizabeth Turquette
Dallas, Texas
Laura Anne Thompson
Keltys, Texas
Edith Wilkes
Hillsboro, Texas

MU PSI

E. Jean Buck
Cedar Rapids, Iowa
Rose Marie Jun
Cedar Rapids, Iowa
Janet Marie Sullivan
Cedar Rapids, Iowa

PHI GAMMA

Christina Margaret Behm
Baltimore, Md.
Cynthia Kathryn Blair
Chambersburg, Penn.
Joanne Louise Curry
Altoona, Penn.
Elizabeth Gritton Evans
Baltimore, Md.
Blanche Diane Fauteux
Arlington, Va.
Yvonne Elizabeth Floyd
Washington, D. C.
Margaret Ruth Johnson
Wilmington, No. Car.
Rheyma Alyce Leary
Croydon, Penn.
Anne Louise Meyer
Baltimore, Md.
Grace Cordia Murray
Westminster, Md.
Grayce Lillian Quinet
Bentleyville, Penn.
Shake Vartenissian
Arlington, Va.

PHI ZETA

Carol Genevieve Brewer
Early, Iowa
Laura Mae Bunten
Sioux City, Iowa
Dorothy Ann Clem
Sioux City, Iowa
Joan Rae Damerow
Dows, Iowa
Alice Vivian Dunn
Iowa Falls, Iowa
Edith Mae Fiderlick
Callender, Iowa
Nelda Marie Henderson
Clear Lake, Iowa
Mae Louise Kiessig
Sioux City, Iowa
Doris Jean Leivestad
Inwood, Iowa
Mildred Ruth Otto
Onawa, Iowa
Marian Helen Schuchard
Leola, So. Dak.
Betty Jean Wharton
Woodbine, Iowa

PHI THETA

A. Louise Gordon
Coleman, Texas
Marthella Blevins Mayhall
Harlan, Ky.
Lucy Anne McCluer
Cottleville, Mo.
Irma Lea McCormac
Kansas City, Mo.
Mary Josephine Sweeney
Overland, Mo.

PHI IOTA

Barbara J. Fevig
Moorhead, Minn.
Ellen Louise Flotlin
Seattle, Wash.
Enid Ruth Jerde
Britton, So. Dak.
Edith Ruth Maasjo
Fingal, No. Dak.
Carolyn Moe
Moorhead, Minn.
Berenice Marian Myhra
Fargo, No. Dak.
Gertrude Anne Szaroleta
Lorain, Ohio

PHI KAPPA

Jean Kathryn Burlin
Detroit, Mich.
Sheilah Wilmot Crafts
Detroit, Mich.
Marilyn Clara Grice
St. Clair Shores, Mich.
Ruth LaLonde Shimer
Detroit, Mich.
Anne Siegel
Detroit, Mich.

PHI LAMBDA

Glennis Jean Allen
Salem, Ore.

Loraine Eileen Allen
Seattle, Wash.
Martha Elizabeth Benard
Portland, Ore.
Marguerite Thelma Curran
Newark, N. J.
Joyce Beverly Ebner
San Diego, Calif.
Lois Ann Gottwald
Mollala, Ore.
Bernice Jean Isham
Salem, Ore.
Joan Johnston
Cloverdale, B. C., Canada
Betty Jane Kuhlman
Olympia, Wash.
Barbara Miller
Troutdale, Ore.
Beatrice Nagl
Aurora, Ore.
Jean Rickli
Berkeley, Calif.
Catharine Wolfe Schnelker
Salem, Ore.
Suzanne Mary Stokke
Portland, Ore.
Gloria Jean Stone
Hood River, Ore.
Lena Belle Tartar
Salem, Ore.
Helen Lucile Wynn
Glenns Ferry, Idaho

PHI MU

Anna Lou Bond
Toledo, Ohio
Claire Eileen Booker
San Jose, Calif.
Carolyn Alice Bull
San Jose, Calif.
Doris Patricia Burck
San Bernardino, Calif.
Beverly Jean Busch
San Jose, Calif.
Betty Marie Campbell
San Jose, Calif.
Priscilla Stelle Dutton
Santa Clara, Calif.
Fern Elizabeth Hazelquist
Atherton, Calif.
Doris June Kleir
San Jose, Calif.
Sylvia Helen Lipp
Sacramento, Calif.
Shirley Ann Moeck
San Jose, Calif.
Eva Fern Nimerick
Watsonville, Calif.
Delores Helen O'Neill
Sacramento, Calif.
Winifred Laurretta Pearson
Tulare, Calif.
Anne Edith Pedretti
Chowchilla, Calif.
Priscilla Ann Phillips
San Mateo, Calif.
Constance Leshe Randles
El Monte, Calif.
Nancy Jean Sobers
Avenal, Calif.
Virginia Ellen Weimers
Napa, Calif.

Miriam Lorine Wyman
West Springfield, Mass.

PHI NU

Helen Bulwa
West Los Angeles, Calif.
Adelaide Jane Gest
Los Angeles, Calif.
Maureen Dorothea Hooper
Santa Monica, Calif.
Bernice Elinor Jones
Santa Monica, Calif.
Elizabeth A. Kalpakian
Los Angeles, Calif.
Marjorie Maxine McCormick
Los Angeles, Calif.
Mary Elizabeth Oeskey
Coronado, Calif.
V. Jean Stem
El Monte, Calif.
Elizabeth Marcia Surace
Los Angeles, Calif.
Jane Ellen Van Osting
La Crescenta, Calif.
Barbara Bonfield Watson
Los Angeles, Calif.
Virginia Johnson Whitfield
Los Angeles, Calif.
Jean Zaslavsky
Los Angeles, Calif.

PHI XI

Verda Lee Adams
Waco, Texas
Anna Lois Bain
Kerens, Texas
Millicent Ann Buchanek
Parsons, Kans.
Mary Carolyn Carter
Wichita Falls, Texas
Willa Lee Clements
Stockdale, Texas
Lucille Ashby Dufner
San Antonio, Texas
Carolyn Gayer
Groves, Texas
Jeannine Dale Hager
Wharton, Texas
Mary Elizabeth Leland
College Station, Texas
Doris Mae McCubbin
Jefferson City, Mo.
Billie Joyce Nickels
McAdoo, Texas
Eleanor Anne Roberts
Oklahoma City, Okla.
Martha Ellen Snider
Beckley, West Va.
Dawn Taylor
Laurel, Miss.
Martha Louise Vahrenkamp
Waco, Texas
Frances M. Walker
Lolita, Texas
Patsy Young
Mineral Wells, Texas

PHI OMICRON

Barbara Anne Evans
Cleveland Heights, Ohio

Joan Adair Nist
Ashtabula, Ohio
Joan Leona Terr
Cleveland Heights, Ohio

PHI PI

Lucinda May Beard
Kingman, Kansas
Sue Louise Bowers
Wichita, Kansas
Edith Maxine Bradbury
Oil Hill, Kansas
Marie B. Colburn
Wichita, Kans.
Marjorie Louise Elliott
Wichita, Kans.
Marcia Jane Fisher
Wichita, Kans.
Blye Bernice Hinshaw
Wichita, Kans.
Kathleen Leora House
Wichita, Kans.
Ines Marie Jamison
Wichita, Kans.
Zoe Faith Kane
Wichita, Kans.
Virginia Lou Kiefer
Wichita, Kans.
Jo Ann Maclean
Leon, Kans.
Bonnie Lou Molz
Wichita, Kans.
Eleanor Louise Moore
Wichita, Kans.
Ramona Mae Murray
Wichita, Kans.
Bonnie Jeanne Paisley
Wichita, Kans.
Thelma Hughes Ragle
Wichita, Kans.
Ruth Edith Scheer
Wichita, Kans.
Roberta Ruth Stoddard
Wichita, Kans.

PHI RHO

Doris Marion Andrews
Minneapolis, Minn.
Norma Louise Detlef
Minneapolis, Minn.
Mar Doreen Graber
Marion, So. Dak.
Catherine Jianopoulos
Walker, Minn.
Audrey M. Mantz
Minneapolis, Minn.
Helen Olsen Port
St. Louis Park, Minn.
Evelyn A. Rieke
Hopkins, Minn.
Alice Marguerite Steenhoven
St. Paul, Minn.
Carol Jean Woelk
Crookston, Minn.

PHI SIGMA

Gretchen Gruber Bailey
Jacksonville, Fla.
Margaret Mary Chung
Tientsin, China

Joan Katherine Davis
Augusta, Kans.
Cele Anne Duval
Chicago, Ill.
Barbara Hope Jackson
Ames, Iowa
Jean Elizabeth Jackson
Ames, Iowa
Genevieve Annette Kowalski
Whiting, Ind.
Shirley Jane Mares
Berwyn, Ill.
Mildred Marie Sotola
Chicago, Ill.
Nelly Belle Walter
Polson, Mont.

PHI TAU

Shirley Margaret Beall
Denton, Texas
Peggy Jane Boston
Angleton, Texas
Kitty Lee Buttram
Oak Grove, Texas
Margaret Marian Grubb
Denver, Colo.
Martha Len Henderson
Denton, Texas
Verna Yvonne Jackson
Groves, Texas
Grace Carmen Morales
San Diego, Calif.
Mary Jane Sullivan
Denton, Texas

PHI UPSILON

Phyllis Mae Breault
Lynn, Mass.
Marilyn Nancy Brody
Mattapan, Mass.
Dolores Josephine Clarke
Pittsfield, Mass.
Mary Frances Conway
Worcester, Mass.
Mary Elizabeth Fox
Cambridge, Vt.
Jane Catherine Gravel
Feeding Hills, Mass.
Mary Miriam Hartunian
Allston, Mass.
Harriet Gammon Hayes
Natick, Mass.
Lois Jane Hill
Kensington, Conn.
Barbara Jackson
North Easton, Mass.
Mildred Evelyn Larson
Worcester, Mass.
Virginia Clementine Ries
Wollaston, Mass.
Ellen Leila Stormwind
Brooklyn, N. Y.
Evelyn Winifred Updike
Baltimore, Md.
Elmira Hurdle Zeller
Framingham, Mass.

PHI PHI

Margaret Louise Fisher
Kansas City, Missouri

PHI CHI

Lois June Jacobson
Kingsbury, Calif.
Helen Vere Jorgensen
Kettleman City, Calif.
Joanne Frances Martin
Los Angeles, Calif.
Earleen Mary McKee
Three Rivers, Calif.
Ruth Marie Miller
Montebello, Calif.
Barbara Mills
Fresno, Calif.
Marian K. Sarkisian
Fresno, Calif.
Frances Savory
Fresno, Calif.
Madeleine Therese Schwartzler
Merced, Calif.

PHI PSI

Barbara Anne Blackburn
Norfolk, Va.
June Shirley Brandow
Scranton, Penn.
Shirley Leigh Cole
Chilhowie, Va.
Martha Joseph Coleman
Jacksonville, Fla.
Sally Will Crawford
Haynesville, La.
Nellie Marguerite Grieve
Adams, Mass.
Laura Beville Hailey
Ontario, Va.
Donna Maria Hankla
Wytheville, Va.
Margaret Ruth Harrell
Richmond, Va.
Anne Arrington Massie
Roanoke, Va.
Anne Marie Thomas
Portsmouth, Va.
Gene Acree Watkins
Lottsburg, Va.
Marceline Lavon Weatherly
Georgetown, So. Car.

PHI OMEGA

Mary Louise Black
Omaha, Nebr.
Virginia Ann Bridges
Akron, Ohio
Jean Adele Clark
Oil City, Penn.
Carolyn Hope Davis
New Wilmington, Penn.
Sara Louise Davis
New Wilmington, Penn.
Carolyn LaVerne Holub
Pittsburgh, Penn.
Audrey Jane Stoehr
Unity, Penn.
Ruth Estelle Temple
Westboro, Mass.
Eleanor Marian Whitehill
Georgetown, Penn.
Judith Leigh Wilkinson
West Richfield, Ohio

EPSILON ALPHA

Helen Louise Boening
Big Stone, So. Dak.
Jean Ann Feely
Farmington, Minn.
Marcella Catherine Flaten
Edinburg, No. Dak.
Maryrose Sattler
Minneapolis, Minn.
Patricia Inez Schimmer
St. Paul, Minn.
Mary Elizabeth Wall
Oshkosh, Wisc.

EPSILON BETA

Mary Anne Ashe
Charlotte, No. Car.
Lois Jean Fillmer
Beckley, W. Va.
Dorothy Moore Hamrick
Davidson, No. Car.
Dorothy Anne Kibler
Richmond, Va.
C. Ashley Jones
Savannah, Ga.
Alice L. Muretta Meyers
Toledo, Ohio
Sylvia Lyda Rose
Charlotte, No. Car.
Frances Jeanne Walker
Spencer, W. Va.

EPSILON GAMMA

Martha Ann Campbell
Jackson, Miss.
Mary Ellen Crossland
Jackson, Miss.
Myrtis Pool Dickson
Bethel Springs, Tenn.
Bonnie Jeanine Griffith
Jackson, Miss.
Virginia Ruth Hoogenakker
Jackson, Miss.
Sara Margie Irving
Ackerman, Miss.
Sarastelle Jones
Jackson, Miss.
Dora Nell Lowe
Pascagoula, Miss.

Jane Evelyn Pittman
Little Rock, Ark.
Ruth Elliott Porter
Hazelhurst, Miss.
Marguerite Virginia Price
Jackson, Miss.
Elizabeth Anne Storer
Jackson, Miss.
Ruth Evelyn Westling
Jackson, Miss.

EPSILON DELTA

Alice Asmar
Portland, Ore.
Jean Louise Brose
Portland, Ore.
Janet Louise Cooper
Stevenson, Wash.
Muriel Gladys Fitts
Brooke, Ore.
Mary Tomassene Forsgren
Portland, Ore.
Helen Hope Jaquith
Salem, Ore.
Evaun Patricia Jensen
Beaverton, Ore.
Betty Virginia Magennis
Portland, Ore.
Muriel Rose Strellman
Portland, Ore.
Maybell McNutt Townsend
Portland, Ore.

EPSILON EPSILON

Audre Lou Abney
Alice Louise Benthall
Frances Alleene Boone
Helen Marie Brown
Gloria Ann Callaway
Norma Cheverton
Ora Mae Clark
Tressie Marie Cloar
Norma Jean Dorsey
Katherine Ann Frank
Betsy Frasier
Clara Louise Goodspeed
B. Jean Hill
Patricia Lou McCamy
Lilita McCorkle
Edith Amelia McLeod

Eula Marie Meers
Dorothy Jean Musgrove
Jo Ellen Mussetter
Miriam Byrd Nethery
Lucile Nussbaum
Betty Jean O'Keefe
Mary Jane Pittman
Joyce Raley
Windle Fae Robertson
Enel Virginia Shaw
M. Louise Spiegelmire
Lillian Trader Thompson
Jeannette Tillett
Betty Sue Williamson

EPSILON ZETA

Eloise Marie Arnold
Monticello, Ark.
Doris Nel Darby
Fort Smith, Ark.
Blanche Estelle Foreman
Conway, Ark.
Katharine Gaw
Conway, Ark.
Mary Margaret Holmes
Crossett, Ark.
Martha Louise Landers
Altheimer, Ark.
Barbara Lawrence
Harrisburg, Ark.
Jean Carolyn McAnally
Jonesboro, Ark.
Elizabeth McDowell
Mount Ida, Ark.
Nancy Lane Purkins
Warren, Ark.
Mildred K. Shields
Conway, Ark.
Betty Roselyn Strobel
Paris, Ark.
Elizabeth Virginia Thorne
Osceola, Ark.
Elizabeth Ann Wakefield
Ozark, Ark.
Suzanne Williams
Clinton, Ark.
Lewis Crawford Wilson
Marion, Ark.
Pauline Wright
De Witt, Ark.

Seattle in 1950

Every one who attended the splendid convention in Cleveland is already planning for our Pacific Province convention. When you read Mildred Christian's "Convention Highlights" no one will want to miss the Seattle convention.

CHAPTER HONORS

1947-48

★ **GAMMA: Pi Kappa Lambda:** Maryjane Albright, Joanne Johnson Baker, Betty Leibe Hunt, Jean Morgan, Josephine Waller, Mary Patricia King; *Sigma Alpha Iota Award for highest scholastic average in Junior Class:* Patricia Baumgarten; *Lockwood Memorial Award for outstanding ability in piano:* Dolores DiLorenzo.

★ **ZETA: Pi Kappa Lambda:** Grace Grogan, Mildred Routt.

★ **KAPPA:** Rose Rohner awarded honor of playing her own concerto with school orchestra. Close runners-up were all Mu Phis and gave their own concert later—Mary Breedlove, violinist; Barbara Bailey, contralto; Frances Nichols and Mary Fekete, pianists.

Barbara Bailey appeared in "Big Break," placing second; will also appear with Horace Heidt.

Joanne Viellieu, president of Kappa, had the highest grade point average of graduating senior girls.

★ **MU: Sigma Phi Alpha—Clair Price.** Vice President of Senior Class—Clair Price. *Who's Who in American Universities and Colleges—Clair Price.* *Phi Beta Sigma—Clair Price,* Nancy Jones, Vans Brinson. Vice President YWCA—Nancy Jones. Treasurer Student Government Association—Melba Clark.

★ **NU: Phi Beta Kappa—Margaret Holm,** Beverly Howard; *Alumnae Scholarship,* Pat Heinrichs, Janet Kelsey; *French Honorary Society,* Beverly Howard; *Orchesis,* Beverly Howard, Lucretia Prentiss; *Kwama,* Lucretia Prentiss; *Panhellenic Vice President,* Joanne Loper; *Soloist with Portland Symphonic Choir in "Elijah,"* Dorothy Boring French.

★ **XI:** Maxine Dunkelberg, Chosen delegate to state convention in Wichita; music delegate to National Convention; awarded annual *Pi Kappa Lambda award;* Ruth Reisner, won State Federated Music Contest; Harriet Harlow, Elected to *Mortar Board,* national honor society for senior women; Dorothy Brenner, in highest ten per cent in Fine Arts Department.

★ **TAU:** Esther Stone, senior majoring in organ, *won the 1947-48 \$75 scholarship from Seattle Alumnae Chapter;* Persis Reynolds, *Phi Beta Kappa.*

★ **UPSILON: Bertha Bauer Memorial Scholarship,** Jean Ellen Querry; *Pi Kappa Lambda,* Jean Ellen Querry; *Young Artists Series Concerts,* Mary Ann Yoder, Françoise Demorest; *Phi Beta Music Contest,* Marilyn Schultz; *Mu Phi Epsilon Music Award to Freshman:* Françoise Demorest.

★ **PSI:** Odette Hutchison, *Vice President, Mortar Board;* *elected to live in Honor House;* member of *Honor Council, Women's Athletic Board, Alpha Sigma Alpha, and Society for Advancement of Management;* Alice Bogdanoff; *Manager, Women's Glee Club;* *Secretary, University Players, Member of Women's Senate;* Dorothy Gotterer: *President Women's Student Gov't Ass'n, Who's Who in American Universities and Colleges;* *treasurer, Senior class; Mortar Board; President, Modern Dance Club;* *elected to Honor House;* member, *Pi Delta Epsilon;* Barbara Hillhouse: *Member, Sigma Delta Pi; Women's Glee Club;* *Manager, Mixed Chorus;* Marjory Walter: *Treasurer Kappa Chi Lambda;* Jean Reinhart: *President, American Chemical Society;* *Corr. Sec. and Treasurer, Alpha Sigma Alpha;* Barbara Bond: *Cabinet, Christian Ass'n;* member, *Kappa Chi Lambda;* Patty Smith: *Member Executive Cabinet of Christian Ass'n.*

★ **OMEGA: Who's Who in American Colleges and Universities:** Eleanor Evans, Bonnie Compton McNurlen, Betty Ponder, Dorrie Shearer; *Appointed to Preparatory Department faculty:* Betty Ponder, Dorrie Shearer; *Pi Kappa Lambda:* Betty Dwyer, Bonnie Compton McNurlen; Betty Ponder, Dorrie Shearer; *Secretary Student-Faculty Council:* Bonnie McNurlen; *Margaret Fuller Club (Women's Honorary):* Eleanor Evans, Bonnie McNurlen, Dorrie Shearer; *Sieve and Shears (Women's Honorary):* Bonnie McNurlen, Betty Ponder, Dorrie Shearer; *Alpha Lambda Delta:* Jane Hayes, Norma Kloubec, Darlene

Maher; *Young Artists' Audition Winner in Piano:* Bonnie McNurlen; *Mu Phi Epsilon Scholarship Medal:* Helen Melaas; *Sigma Alpha Iota Music Award:* Norma Kloubec; *Mu Phi Epsilon Music Award:* Dorothy Davies.

★ **MU ALPHA: May Queen:** Dorothy Henderson; *College Honor Roll:* Dorothy Henderson, Jeanne Warner; *Who's Who in American Colleges and Universities:* Jeanne Warner; *Soprano Soloist in Simpson Collegiate Choir:* Dorothy Henderson, Rose M. Conger; *One of the Ten Great Greeks of Simpson Campus:* Jeanne Warner; *President, Delta Delta Delta:* Jeanne Warner; *Vice President, Pi Beta Phi:* Rose Marie Conger; *House President, Pi Beta Phi House:* Rose Marie Conger; *Pledge Supervisor, Pi Beta Phi:* Roberta Lee Starry; *Selected "Ideal Pledge" of Pi Beta Phi in 1947:* Roberta Lee Starry.

★ **MU BETA: Outstanding Senior:** Lois Ann Divelbiss; *Graduated with Distinction (highest honor at W.S.C.):* Lois Ann Divelbiss; *Pi Lambda Theta:* Lois Ann Divelbiss, Helen Duncan, June Kretz; *Theodore Presser Scholarship (\$250):* Lois Ann Divelbiss; *Secretary Associated Students at W.S.C.:* Helen Duncan; *President, Davis Hall:* Helen Duncan; *President, Delta Delta Delta:* Jacqueline Hansen; *Phi Kappa Phi:* June Kretz; *Graduated with Honors:* June Kretz; *Plaque for Junior girl with highest grades:* Sylvia Lou Newton; *A.W.S. Scholarship (\$100):* Sylvia Lou Newton.

★ **MU DELTA:** Mary Kate Parker; *Pianist with Kansas City Phil-*

harmonic; Juanita Coy: *Mu Phi Epsilon Scholarship*; appeared on scholarship winner's Concert; Doris Johnson: Had original song performed on a conservatory convocation open to public; sung by Mu Phi, Marlys Ann Watters. Marlys Ann Watters: Lyric soprano, won first place in state and tri-state auditions for Paul Lavalle scholarship; sang lead in Kansas City Light Opera production of "Show Daze."

★ MU EPSILON: *Scholarship to Eastman School of Music*: Sally Falkner.

★ MU ZETA: *President, Independent Society*: Helen Rice; *President, Kappa Kappa Gamma*: Polly Hansen; *Signet Table*: Polly Hansen, Helene Cobb; *Sophomore Honorary Dramatics Club*: Mary Null, Stuart Hoffman; *Phi Beta Kappa*: Jean Barker, Eunice Maier, Phyllis Rudd Ladd; *Mortar Board*: Marilyn Pratt; *Led Winners of Whitman's Choral Contest*; *Tri Delts*: Helen Young.

★ MU ETA: *Pi Kappa Lambda*: Beverly Campbell, Evelyn Grant, Georgia Martinelli Fox, Jean McBride, Dorothy McLatchy, Elizabeth Follet Partridge, Esther Thornton; *All College Honor Society*: Elizabeth Follet Partridge.

★ MU THETA EPSILON: *Pi Kappa Lambda*: Bettye Hill, Betty Jane Steele, Niki Koutsigos, Lois Zabel, Dulce Buchanan; *Panhellenic Scholarship* (\$100): Doris Freudiger; *Mortar Board*: Doris Freudiger; *Kathleen Bland Scholarship* (\$75): Celia Ramirez; *Dealey Award* (\$250): Lois Zabel, which carries also an appearance with the Dallas Symphony in Scott Hall; *Represented Texas in the National Associated*

Bureau Concert Contest in Carnegie Hall: Bettye Hill.

★ MU KAPPA: *Holmberg Award* (most outstanding musician in the University Symphony): Joan Gates, violinist; *Winner National Federation of Music Clubs Content*: Eleanor Hubbard; *Eva Dunagen Award* (for year's most outstanding Mu Phi): Virginia Clark; *Music Queen*: Maxine Robberts; "Big Woman on Campus," *Mortar Board*, *El Modjii*, *YWCA Worship Chairman, Secretary, Alpha Chi Omega*: Beverly Ann Smith; *President, Women's Choral Club and McFarlin Church Choir, Secretary Union Activities Board, YWCA Cabinet Member, El Modjii, Kappa Phi, University Trio, Soloist for Glee Club, Warden and Song Leader of Alpha Chi Omega, and "Big Woman on Campus"*: Catherine L. Stewart.

★ MU MU: *Oscar Award* (outstanding acting and stage work), *Pi Epsilon Delta* (outstanding work in dramatics): Inez Strutt; *Oscar Award, Pi Epsilon Delta, K Key* (work on college paper and annual): Mary Hensen; *Phi Kappa Phi* (All-College Scholastic Honorary): Pat Collister; *Prix* (honorary for junior women), *Mortar Board*: Jerry Gatz.

★ MU NU: *Chapter received scholarship cup from Panhellenic Association as the highest grade average for 1947-48 for all professional groups. Phi Kappa Phi*: Lois Adele Benedict; *Phi Kappa Lambda*: Sylvia Bengston, Jean Rotzler; *Vice President College of Music*: Rhea Underwood.

★ MU XI: *Commencement Contest in Voice*: Revetta Gould; *Society of American Musicians Con-*

test in Organ: Marjorie Jackson; *Winner Illinois Division of National Concerts Bureau Contest, concert in Carnegie Hall*: Carol Smith; *Contralto Soloist with Indianapolis Symphony Orchestra, in performance of Schumann's "Manfred"* (chosen by audition): Carol Smith; *Mu Phi Epsilon Voice Contest*: Sylvia Fabry.

★ MU OMICRON: 1947-1948 *Scholarship Winners*: Wilma Rahlhing, Wilma Lewis, Myrtle Whitehead; *Mu Phi Epsilon Scholarship Award*: Tabitha Robbins; *Member Cincinnati May Festival Committee*: Myrtle Whitehead.

★ MU PI: *Pi Kappa Lambda*: Nancy Jo Curlis, Dorothy Dull, Peggy Jo Gordon, Ruth Ptak, Hazel Stratton; *Kappa Delta Pi*: Nancy Jo Curlis, Peggy Jo Gordon; *Departmental Honor*: Ruth Ptak; *Mortar Board*: Hazel Stratton.

★ MU TAU: *Mortar Board*: Jane Bentley; *President, Kappa Alpha Theta*: Jane Bentley; *Who's Who in American Colleges and Universities*: Dorothy Mussler; *Member and soloist with Sioux City Symphony Orchestra and Campus String Quartette*: Dorothy Mussler.

★ MU UPSILON: *Performer's Certificates*: Helena Bryson, Barbara Matz, Marjorie Van Wyckhouse Orbaker.

★ MU CHI: *Mortar Board*: Jean Glarner (President), Martha Harred, Wanna Ruth Wright, Gloria Turquette, Margaret Glanville; *Pi Lambda Theta*: Jean Glarner, Wanna Ruth Wright, Edith Wilkes (President), Elizabeth Ann Olson; *Who's Who in American Colleges and Universities*: Jean Glarner; *Kirkes*: Jean Glarner;

Square (4 outstanding senior women): Jean Glarner; *Rotunda Favorite*: Jean Glarner; *MSM Commission Chairman*: Jean Glarner; *President Zeta Tau Alpha*: Jean Glarner; *Member Panhellenic Council*: Jean Glarner; *Alpha Lambda Delta*: Martha Harred, Wanna Ruth Wright, Jo Ann Schwab, Gloria Turquette (President), Margaret Glanville; *School of Music Representative on Student Council*: Jo Ann Schwab; *Pi Beta Phi Award*: Edith Wilkes; *Social Chairman S.M.U. Chorus*: Edith Wilkes; *Beta Kappa Gamma*: Gloria Turquette; *Song Leader, Gamma Phi Beta*: Barbara Jo Fox; *Accompanist for S.M.U. Choir and Chorus*: Margaret Glanville; *Sophomore Honor Guard for Mortar Board* (composed of ten highest-ranking girls in Sophomore Class): Martha Harred, Gloria Turquette, Margaret Glanville.

★ MU PSI: *Phi Kappa Phi*: Kathleen Kahler, Constance Krapf.

★ PHI EPSILON: *Who's Who in American Colleges and Universities*: Margaret Keraus; *President, Women's House Government Association*: Margaret Keraus; *Violin soloist with choir on annual tour*: Mariette Simpson; *Soprano soloist in "Holy City" in Fort Scott, Kans.*: Lucile Porter; *Guest Piano Soloist with Women's Glee Club Concert*: Constance Brown.

★ PHI ZETA: *Who's Who in American Colleges and Universities*: Lois McCallum; *Queen of Agora Carnival*: Lois McCallum; *Soloist with Morningside College Band*: Lois McCallum; *Soloist with Morningside College Choir on Tour*: Lois McCallum; *Attendant to Homecoming Queen*: Audrey Laude.

★ **PHI THETA:** *President's Scholarship* (\$200), given to 5 highest girls in each class: Mary Jo Sweeney, Barbara Ann Little; *Progress Prize in Violin* (to most outstanding non-music major in her applied field): Mary Jo Sweeney; *Original Composition Contest for upper classwomen:* Barbara Ann Little; *Radio Appearances:* Barbara Ann Little, Lucette Stumberg; *Original Composition Contest for Sophomores:* Lucette Stumberg; *Who's Who in American Colleges and Universities:* Lucette Stumberg; *Winner Young Artists' Contest sponsored by St. Louis Symphony Society:* Lucette Stumberg.

★ **PHI IOTA:** *Homecoming Queen:* Alice Marie Anderson; *Co-salutatorian of entire Senior Class:* Alice Marie Anderson; *Senior Music Valedictorian:* Phoebe Berge; *Alpha Society:* Barbara Fevig.

★ **PHI KAPPA:** *University Honors Convocation:* Shirley Zaft.

★ **PHI LAMBDA:** *Chamberlin Schulze Scholarship:* Betty Jane Kuhlman; *Nancy Black Wallace Scholarship:* Geraldine Schmoker; *Theodore Presser Scholarship:* Katherine Schissler; *Joseph Holman Scholarship:* Katherine Schissler (won for second time).

★ **PHI MU:** *Lanini Award:* Jane Pope; *Phelan Literary Contest:* Colleen McCann (first prize); *De Koven's "Robin Hood," as Lady Marian:* Emily Baptista; *\$25 Scholarship:* Priscilla Phillips; *Mu Phi Epsilon Music Award Medal:* Priscilla Phillips.

★ **PHI NU:** *Madrigal Singers:* Catherine Joy Crunk, Helen Limneos, Marjorie McCormick, Barbara Watson; *Music Workshop:* Ra-

mona DeBra (President), Sally Deutchman (Society Committee Chairman), Betty Kalpakian, (*Member of Cabinet*); *U.C.L.A. Women's Glee Club Award:* Dorothy Graham; *State of California Scholarship:* Ellen Halopoff; *Solo and Quartette Appearances in Royce Hall:* Evelyn Geosits, Helen Bulwa, Natalie Limonick; *Phi Beta Kappa:* Joyce Holly; *San Carlos Opera Company in Hollywood Bowl:* Helen Limneos; *University Scholarship:* Jean Shubin; *A Cappella Choir:* Jean Shubin; *Piano Soloist with University Symphony Orchestra:* Bess Stern; *Piano Contestant Hollywood Bowl Audition:* Esther Wolf; *University Symphony Orchestra:* Bernice Jones, Maureen Hooper; *Original String Ensemble Composition performed in Royce Hall:* Barbara Watson; *Pi Delta Phi:* Jane Ellen Price; *Opera Leads in "Trial by Jury" and "Carmen,"* and performed in "Carmen": Betty Kalpakian; *University Symphony Band:* Mary Ocskay; *By selective competition chosen for Ernest Krenek's Composition Class:* Elizabeth Surace; *Original Piano and Choral Numbers performed in Royce Hall:* Adelaide Gest; *Original Piano composition performed in Royce Hall:* Lou Ella Rankin.

★ **PHI XI:** Janice Rogers: *Baylor representative to Annual Texas University "Round-Up" of all representatives from Southwest Conference Schools; Baylor Beauty, and nominee for Football Sweetheart; President, Burleson Hall Council; President, Alpha Omega; Who's Who in American Colleges and Universities. Opera Leads:* Wanda Nelson, Mary Lynn Neff, Verda Lee Adams, Dawn Taylor, Jeannine Hager; also in cast

of various operas were: Mary Ila Ul-lom, Lee Clements, Billie Nickels, Emma Sue Depwe; *Scholarship Award Representative:* Mary Ila Ul-lom; *Opera Orchestra:* Georgene Myers, Millicent Buchanan, Carol Hodges, Mary Leland, Martha Vahrenkamp, Carolyn Gayer; *Chosen to play in Baylor Symphony Orchestra:* Georgene Myers (flutist), B Combs (pianist).

★ **PHI PI:** *Dean's Honor List:* Beverly Coldsnow, Sue Bowers, Bonnie Molz, Jo Ann Maclean; *Women's Honor Group:* Beverly Coldsnow; *Alpha Tau:* Beverly Coldsnow (President); *University Student Forum:* Beverly Coldsnow (Secretary); *Winner Annual Theodore Presser Award:* Sue Bowers; *Conducted with Wichita Symphony Orchestra:* Sue Bowers; *Association of Women Students:* Sue Bowers (Secretary); *Gloria Fetters:* Chosen to sing soprano lead in "Judas Maccabaeus"; alternate for *Mu Phi Epsilon Alumnae Scholarship Award* given by *Wichita Alumnae Chapter;* sang "Gretel" in Christmas presentation of "Hansel and Gretel", Mary Lu Cervania: *4-H Club Chorus* won 1st place for the second consecutive year in the district contest; solo part in *Brahms' Alto Rhapsody;* Zella Dustin: *Won senior Mu Phi Epsilon Wichita Alumnae Chapter Award;* was chosen to compete in state contest of *Women's Federated Music Clubs;* soloist with *University Symphony Orchestra;* sang "Hansel" in "Hansel and Gretel."

★ **PHI TAU:** *Pi Kappa Lambda:* Nannette Reese; *Phi Tau Service Award:* Nannette Reese; *Madrigal Group:* Carolyn Harris (pianist), Ann Shands; *Phi Tau Music Award:*

Carolyn Harris; Mary Arden Literary Club: Ruth Reavley (President); *Superior Rating National Piano Playing Auditions:* Ruth Reavley, Elaine Dupuis; *Alpha Chi:* Ruth Reavley; *School Symphony:* Mary Jane Sullivan (clarinetist in Mozart Quartette), Margaret Grubb; *Faculty Chamber Music Program:* Marjorie Meacham; *Woman's Glee Club:* Katherine McNeill (soloist).

★ **PHI UPSILON:** *Boston University Hall of Fame:* Rachel Wing (one of 14 top seniors to represent the College of Music). *Mu Phi Epsilon Award to Outstanding Freshman:* Betty Tozier.

★ **PHI CHI:** *Harriet Wright Scholarship:* Lillian Harmon; *Mu Phi Epsilon Award to outstanding Freshman Music Student:* Joanne M. Siegel; *Mu Phi Epsilon Award for outstanding Senior in Music:* Janet Wallin. Lois June Jacobsen: only freshman approved to teach on emergency credential.

★ **EPSILON ALPHA:** *Campus Music Club:* Anna Marie Mahrt (President); *Senior Class:* Patricia Koempel (Treasurer); *Kappa Gamma Pi:* Mary Wall; *Pi Epsilon Delta:* Mary Wall; *Delta Phi Lambda:* Mary Wall; *Pi Gamma Mu:* Mary Wall, Helen Boening.

★ **EPSILON BETA:** *Public School Music Scholarship Award:* Joanne Macaulay; *Sigma Mu Scholastic Fraternity:* Gloria Snelling.

★ **EPSILON GAMMA:** *Who's Who in American Colleges and Universities:* Cynthia Knight; *Senior Class Honors:* Cynthia Knight (honor senior); Jimmie Doss (*Senior Class Favorite*); Margaret Williams (*"Miss Senior Class"*); President; *Senior*

Class Favorite); *Student Council*: Cynthia Knight; Sue Stockett; Sara Everett. *Junior Class*: Patti Pieri (President). *Sophomore Class*: Sue Stockett (Favorite); *Choral Ensemble*: Mary Bailey (President); *Aeolian Club*: Mary Martin (President); *Belhaven Christian Ass'n*: Ruby Sumrall (*Music Chairman*).

★ ANN ARBOR: Louise Cuyler: *Ph.D. in Musicology from Eastman School of Music*.

★ CHICAGO: Marie Morrissey Keith: *Elected President of National Federation of Music Clubs*; Grace Seiberling: *President "Musicians Club of Women" in Chicago*.

★ CINCINNATI: Nelle Custer Murphy: *First and only woman to appear as conductor at the May Festival; conducted combined A Cappella choirs*.

★ CLEVELAND: Lucretia Jones Valentine: *President, Ohio Federation of Music Clubs, 1948-49*; Estelle Gehlke Miller: *President Fortnightly Musical Club, 1948-49*.

★ DES MOINES: Genevieve Wheat Baal: *Voice Instructor at Drake; in charge of "Opera Nights"*, Betty Jo Burton: *Voice Instructor at Drake; soloist in opera and in "The Messiah"*, Eleanor Keith Rehmann: *President Drake-Des Moines Symphony*; Flora Ostrem: *studying piano in France this year*; Katherine Ives Moon: *Piano instructor at Drake*.

★ KANSAS CITY: Mary Kate Parker: *soloist with Kansas City Philharmonic Orchestra*.

★ LINCOLN: Betty Wright: *Coordinator of music in elementary schools*.

★ NEW YORK: Ruth Duncan:

Pianist, won an award in Philadelphia—Eugene Ormandy one of the judges, then gave a recital in Academy of Music Foyer; also won in "Encore and Debut" contest. 28 members have appeared on 15 musical programs given by New York City Alumnae Chapter.

★ PORTLAND: *President City Panhellenic*: Helen Zollinger; *Vice President University of Oregon State Mothers Ass'n*: Genevieve Dundore; *Gamma Phi Beta*: Genevieve Dundore (*delegate to City Panhellenic*); *Kappa Alpha Theta*: Imogene Palmer (*delegate to City Panhellenic*).

★ ST. LOUIS: Adelaide Adams: *Member American Council, and will attend World Council of Churches Assembly in Amsterdam, Holland, the summer of 1948*; Catherine Carmichael: *Honored for 20 years' service for Third Baptist Church*.

★ SEATTLE: Persis Horton: *President, State of Washington Federation of Music Clubs*; Janet Adams: *Faculty of University of Washington*.

★ WICHITA: Margaret Motter: *Re-elected President Wichita Civic Music Association*. Carol Schowalter Holman: *Chairman, State Committee on Radio in Music Education, of the National Educators Conference*.

★ CEDAR RAPIDS: Virginia Ohmann: *President Beethoven Club*; Eleanor Taylor: *Appointed Assistant Professor of Music, Coe College*.

★ DALLAS: Jane Sykes: *Member of S.M.U. Faculty of the School of Music, was featured by the Dallas Symphony Orchestra in a performance of "Petrouchka," at a subscrip-*

(CONTINUED ON PAGE 49)

tion concert, the guest conductor Ernst Ansermet.

★ EVANSVILLE: Mary Stratton Legeman: *Elected President Evansville Musicians' Club 1948-49*.

★ MADISON: Constance MacLean Champion: *Wisconsin Centennial Prize for her setting of the 121st Psalm*.

★ MILWAUKEE: Edna Ruff: *Song Book published, for beginning sight readers; also wrote song to be used at Wisconsin Centennial*; Wini-fred Ryan: *Has book in publication for recorder*.

★ WALLA WALLA: Esther Bienfang: *Played piano concerto with Walla Walla Symphony*.

MU PHIS IN RADIO

(CONTINUED FROM PAGE 13)

Hollywood. You can get valuable experience in Chicago or Atlanta or St. Louis, but, alas it seems that the pay-off is in these two centers.

In spite of these obstacles which I have pointed out to you, I am confident that many of you will be successful, for in the attempt there is great satisfaction. Success cannot be measured in one appearance or in a thirteen-week contract. These will only be that inspiration which will spur you on to seek other worlds to conquer.

And in whatever you do, may I wish you great success!

You will find MUSIC a most delightful and satisfying companion in your journey through life.

THE NOVEMBER 1948 TRIANGLE OF MU PHI EPSILON

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(CONTINUED FROM PAGE 20)

blank is necessary, but a letter must be sent to the National Third Vice President by February 1, 1949, indicating the desire of the writer to enter a thesis in the contest. The thesis itself must be in the office of the National Third Vice President (Hildur Lavine Shaw), 1319 Ninth Street South, Fargo, North Dakota), before midnight April 1, 1949.

7. Applicant shall give name, address, name of chapter of initiation, and present affiliation (chapter or Mu Phi-at-large).

8. A self-addressed stamped envelope or fee sufficient to cover Railway Express shall accompany the thesis for the return of the manuscript.

DEDICATION

(CONTINUED FROM PAGE 9)

He lived to see a dream become
A deep and vital force for good,
Where songs and symphonies embrace

A loyal sisterhood.

He left with us a sacred trust . . .
And we must ever humbly strive
By music . . . friends . . . and
harmony . . .

To keep his dream alive.

HILDA BUTLER FARR

Chicago Alumnae Chapter

PROFESSIONAL HUSBAND AND WIFE

(CONTINUED FROM PAGE 30)

ment Awards fund, just created this year.

Among Jeanne's other concerts are those presented at Oklahoma University, Texas University, University of Michigan, The Organ Guild at Oklahoma City, and a weekly radio program over WNAD in Norman, Oklahoma.

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 President—VIRGINIA ANN LANGE, 1529 South 9th, Lincoln 2, Nebraska
- Mu Delta*—Kansas City Conservatory of Music.....Kansas City, Mo.
 President—MARLYS ANN WATTERS, 231 East 46th St., Kansas City, Mo.
- Mu Theta Epsilon*—University of Texas.....Austin, Texas
 President—LAURA LEE GREEN, 2601 University Ave., Austin, Texas
- Mu Kappa*—University of Oklahoma.....Norman, Okla.
 President—CATHERINE LOUISE STEWART, 925 Chautauqua, Norman, Okla.
- Mu Mu*—Kansas State College.....Manhattan, Kans.
 President—JERRY LOU GATZ, 1834 Laramie, Manhattan, Kansas
- Mu Tau*—University of South Dakota.....Vermillion, So. Dak.
 President—ADELE ELIZABETH CLARK, R. No. 2, Vermillion, So. Dakota
- Mu Chi*—Southern Methodist University.....Dallas, Texas
 President—MARY JEANNE BROOKS, 3637 Asbury, Dallas, Texas
- Phi Epsilon*—College of Emporia.....Emporia, Kansas
 President—MARGARET JEAN KERAUS, Dunlap Hall, College of Emporia, Emporia, Kansas
- Phi Zeta*—Morningside College.....Sioux City, Iowa
 President—ELIZABETH ANN BECKMANN, 3313 Vine Ave., Sioux City, Iowa
- Phi Iota*—Concordia College.....Moorhead, Minn.
 President—GERTRUDE SZAROLETA, Concordia College, Moorhead, Minn.
- Phi Xi*—Baylor University.....Waco, Texas
 President—ERA JO UPSHAW, Burleson Hall, Waco, Texas
- Phi Pi*—University of Wichita.....Wichita, Kansas
 President—BEVERLY BEE COLDSNOW, 4332 E. Lewis, Wichita, Kansas
- Phi Tau*—North Texas State Teachers College.....Denton, Texas
 President—RUTH REAVLEY, Box 5663 T. C. Station, Denton, Texas
- Phi Phi*—University of Kansas City.....Kansas City, Mo.
 President—BETTY HIGHLEY REUBART (Mrs. Dale), 4049 Campbell, Kansas City, Mo.
- Epsilon Epsilon*—Texas Christian University.....Fort Worth, Texas
 President—JEAN HILL, Waits Hall, Box 185, T.C.U., Fort Worth, Texas

- Epsilon Zeta*—Hendrix College.....Conway, Arkansas
 President—MARY MARGARET HOLMES, Hendrix College, Conway, Arkansas
- Denver Alumnae Chapter*—
 President—ETHEL TOBUREN WARD (Mrs. C. P.), 1427 Humboldt, Denver, Colorado
- Kansas City Alumnae Chapter*—
 President—ADA BELLE FILES SPENCER (Mrs. John Galen), Summerlea Gardens, Bethel, Kansas
- Lincoln Alumnae Chapter*—
 President—FRANCES J. BOLTON HALLETT (Mrs. E. Sheldon), 3434 South 28th, Lincoln, Nebraska
- Oklahoma City Alumnae Chapter*—
 President—GLADYS SPANGLER JOHNSTON (Mrs. David C.), 2817 N. W. 19th St., Oklahoma City, Oklahoma
- Wichita Alumnae Chapter*—
 President—CAROL SCHOWALTER HOLMAN (Mrs. Elton), 1845 No. Lorraine, Wichita 6, Kansas
- Dallas Alumnae Club*—
 President—RUTH HOGG VICK (Mrs. William Plowden, III), 5339 Drane Drive, Dallas 9, Texas
- Houston Alumnae Club*—
 President—HELEN PORTER LAPAT (Mrs. William), 2301 Maroneal Blvd., Houston, Texas
- Tulsa Alumnae Club*—
 President—ELIZABETH HAMANN GRIFFITH (Mrs. E. F.), 2720 East 51st St., Tulsa, Oklahoma

PACIFIC PROVINCE

- Province Governor*—MARGARETTE WIBLE WALKER, National President; Dean of Women, Texas Technological College, Lubbock, Texas
- Nu*—University of Oregon.....Eugene, Oregon
 President—MARY MARGARET DUNDORE, 1021 Hilyard, Eugene, Oregon
- Tau*—University of Washington.....Seattle, Wash.
 President—MARIAN ADAMS, 1866 Shelby St., Seattle 2, Wash.
- Mu Beta*—Washington State College.....Pullman, Wash.
 President—HELEN DUNCAN, Davis Hall, Pullman, Wash.
- Mu Zeta*—Whitman College.....Walla Walla, Wash.
 President—MERILYN GRACE PRATT, Prentiss Hall, Walla Walla, Wash.
- Mu Eta*—College of the Pacific.....Stockton, Calif.
 President—BEVERLY FAYE CAMPBELL, South Hall C.O.P., Stockton, Calif.
- Mu Nu*—University of Southern California.....Los Angeles, Calif.
 President—BARBARA RUTH DUPUY, 725 West 32d, Los Angeles 7, Calif.
- Phi Lambda*—Willamette University.....Salem, Oregon
 President—JOY L. BUSHNELL, Delta Gamma House, Salem, Ore.
- Phi Mu*—San Jose State College.....San Jose, Calif.
 President—PRISCILLA ANN PHILLIPS, 470 So. Tenth St., San Jose, Calif.
- Phi Nu*—University of California at Los Angeles.....Los Angeles, Calif.
 President—ELLEN HOLLAND HALOPOFF (Mrs. Wm.), Apt. 109, 2810 Leeward Ave., Los Angeles, Calif.
- Phi Chi*—Fresno State College.....Fresno, Calif.
 President—LILLIAN ELINOR HARMON, 1742 So. Cedar, Fresno, Calif.
- Epsilon Delta*—Lewis and Clark College.....Portland, Oregon
 President—ABIGAIL TRASK, Lewis and Clark College, Portland 1, Oregon
- Beverly Hills Alumnae Chapter*—
 President—ELOISE M. JONES SMITH (Mrs. Glee C.), 850 So. Shenandoah, Los Angeles, Calif.
- Los Angeles Alumnae Chapter*—
 President—ALIENE CHERRY REED (Mrs. Wm. K.), 67 Las Flores Ave., Arcadia, Calif.
- Portland Alumnae Chapter*—
 President—MARJORY KATHLEEN HEERMANS, 2157 N. W. Lovejoy, Portland 10, Ore.
- San Francisco Alumnae Chapter*—
 President—SYMETA ZIMMERMAN KUPER (Mrs. Nathan), 1441 Bonita, Berkeley 8, Calif.
- Seattle Alumnae Chapter*—
 President—RUTH P. HENLEY FROST (Mrs. R. F.), Box 95-c, Route 2, Renton, Wash.
- Eugene Alumnae Club*—
 President—KATHRYN H. ORME ASEY (Mrs. Frank), 541 East 19th, Eugene, Oregon
- San Diego Alumnae Club*—
 President—VETA ROGERS RIEGEL, 3632 Kenyon St., San Diego 10, Calif.
- San Joaquin Alumnae Club*—
 President—MARIAN A. WICHERT LONG (Mrs. Clayton), Box No. 1216, Oakdale, Calif.
- San Jose Alumnae Club*—
 President—BARBARA STANDRING, 170 So. 11th, San Jose, Calif.
- Spokane Alumnae Club*—
 President—CLARICE E. LOKEN WARTES (Mrs. Lloyd L.), West 900 7th Spokane, Wash.
- Tacoma Alumnae Club*—
 President—SARAH E. HANBY GORDON (Mrs. Ralph C.), 9664 Bridgeport Way S.W., Tacoma, Wash.
- Walla Walla Alumnae Club*—
 President—IVADELL TUESLEY YOUNG (Mrs. John O.), R. No. 2, Box 433-A, Walla Walla, Wash.



CALENDAR

1948-49

September—*President* calls meeting of chapter officers to make plans for the year.

Corresponding Secretary reports any changes in names and addresses of chapter officers to NEO (National Executive Office, 6604 Maplewood Ave., Sylvania, Ohio) and orders supplies for the year (from NEO) enclosing check and remittance blank secured from *Treasurer*.

September 10—*Historian*: All material for inclusion in November TRIANGLE must be in the Office of the National Editor, Orah Ashley Lamke (Mrs. G. W.), 1327 McCutcheon Rd., Apt. F, Richmond Heights 17, Mo.

October 15—*Treasurer* and *Corresponding Secretary* prepare and send to NEO, fall membership lists (on official forms) and check with remittance blank to cover fall per capita taxes (\$.75 per member), and Convention taxes (\$1.25 per member—for Alumnae chapters only), and TRIANGLE subscriptions for annual subscribers (\$1.00 per year).

November 13—Founders' Day. Forty-fifth Anniversary.

Treasurer sends with remittance blank to NEO, check with remittance blank for Founders' Day Fund voluntary contribution of 45 pennies per member.

November 15—*Historian*: Deadline for material for January TRIANGLE. *Omit newsletter*.

December 1—*President* writes fall report letter to National Third Vice President, Hildur L. Shaw, 1319 9th St. So., Fargo, No. Dak.

January 10—*Historian's* required newsletter due at Office of National Editor; Deadline for all material for March TRIANGLE.

February 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to *National Third Vice President*, Hildur L. Shaw (for address, see above, Dec. 1).

March 10—*Historian*: Deadline for material for May TRIANGLE. *Omit newsletter*.

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 (for address, see above, Dec. 1). *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).



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*Mu Phi Epsilon
Creed*

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

—RUTH JANE KIRBY, Omega