

vol. 44 #3

The Triangle



OF MU PHI EPSILON

March, 1950



CALENDAR

1949-1950

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 the Office of National Editor, Orah Ashley Lamke, (Mrs. G. W.), 1327 McCutcheon Rd., Richmond Heights 17, Mo.

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

Treasurer sends with remittance blank to NEO, check for Founders' Day Fund voluntary contribution of 46 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's required fall newsletter due at Office of National Editor; deadline for material for January TRIANGLE.

December 15—*President* writes fall report-letter to your Province Governor concerning chapter activities and problems.

January 10—*Historian*: Deadline for material for March TRIANGLE.

February 1—Manuscripts for Original Composition Contest due at office of National Second Vice-President, Ruth Row Clutcher, 21 Kent Road, Upper Darby, Pa.

February 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to National Third Vice President, Hildur L. Shaw, 1319 9th St. So., Fargo, No. Dak.

March 10—*Historian*: Deadline for required spring newsletter and other material for May TRIANGLE.

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 44

NUMBER 3

In This March, 1950, Issue

Convention Highlights.....	2
Mu Phis You Will Meet at Convention.....	3
From the Publishers' View Point.....	6
M O T	8
Jiyu Gakuen.....	9
Recent Mu Phi Compositions.....	10
The Radio Listener Talks Back.....	11
Pride of Mu Phi.....	13
Installation of Spokane Alumnae Chapter.....	18
"Our Triangle" Composer.....	21
MΦE School of Music at Gads Hill Center.....	23
Red Letter Day—May 1.....	24
World Building.....	25
Mu Phi Reminiscences.....	26
P.P.A. Convention.....	30
Mozartium Harp Scholarship.....	31
In Memoriam.....	33
Dedication of Fine Arts Building at Texas Christian University....	34
Mu Phis Here and There.....	35
Chapter Notes.....	36
In The News.....	38
Mu Phi Epsilon Directory.....	42

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.



University of Washington

Convention Highlights

BY RITA MEDIN BRICKER
Publicity Chairman

THE chapters of Pacific Province again extend their heartiest invitation to the June convention in Seattle, Washington. Many interesting things have been planned for your entertainment to relieve the tension of necessary business.

We remind you of the pre-convention theater party on the evening of Monday, June 26. You will be delighted with the University of Washington campus theater, the Penthouse, where students from the drama department put on an ex-

ceedingly professional performance. The Penthouse, with the stage in the center and the audience seated in a circle about it, is unique in construction and is quite famous throughout the country for its departure from the conventional style of play presentation.

On Thursday, June 29, delegates and officers will be taken on the beautiful yacht, the "Blue Peter," through the courtesy of Mu Phi Katherine McCurdy, for a short cruise on Lake Washington, where they will see, among other things, the famous "Floating Bridge," which connects Seattle proper with Mercer Island. A buffet supper will be served at the lovely lakeshore home of Mu Phi Marion Rogers.

Going directly, then, to the University of Washington campus, delegates and visitors will hear a concert to be given by members of the music faculty of the University. This promises to be one of the highlights of convention music. The patroness group of Tau Chapter has planned a reception following the concert, to be held in the new Music Building.

All of the Pacific Province chapters are helping to make this convention one of the best. Seattle Chapter is hostess for the formal dinner on opening day, June 27; the model initiation will be present-

ed by Epsilon Delta following the dinner. On Wednesday, the Memorial Service will be conducted by the San Francisco Chapter and the luncheon will be sponsored by Mu Eta, Phi Mu, Phi Chi, and Stockton Alumnae Chapter. There will be a "Rosebud Dinner" that evening, given by the Portland Alumnae Chapter and Epsilon Theta. On Thursday, Mu Beta, Mu Zeta, Epsilon Iota and the Spokane Alumnae Chapter will be in charge of the luncheon. Hostesses for the Friday luncheon will be Nu, and Phi Lambda chapters. The banquet that evening, following the President's reception, has been planned by the five Los Angeles Chapters—Los Angeles, Beverly Hills, Mu Nu, Phi Nu, and Epsilon Eta. The stunt program, conducted by Tau Chapter, will conclude the convention festivities.

Post-convention entertainment is tentative as yet. If you wish to make reservations for the trips suggested in the January TRIANGLE, please write to Katherine White, 3115 Cascadia, Seattle, Wash., as soon as possible.

Two very busy and helpful associates of the convention chairman, Eleanor Wilson, are Lucille Baker Galt, president of Seattle Chapter, and Marie Nilson, president of Tau Chapter.

WE WILL SEE YOU IN JUNE!

Mu Phis You Will Meet at Convention

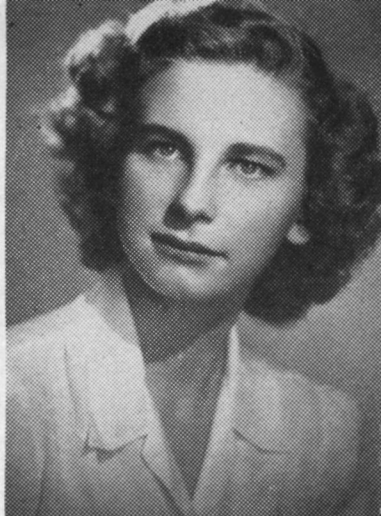
SEATTLE ALUMNAE CHAPTER introduces Delores Marshall and Evelyn Gutschmidt of Tau Chapter as

this year's winners of the Frances Dickey Memorial Scholarship.

Delores Marshall of Aberdeen,



EVELYN GUTSCHMIDT



DELORES MARSHALL

Washington, whose instrument is the cornet, studied with Grace Romine King before entering the university and is now studying with Mr. Walter Welke. She plays in the Seattle Symphony Orchestra, the

University Symphony, and the Concert Band.

Evelyn R. Gutschmidt is from Wilbur, Washington. She is a Junior majoring in Applied Piano. Her teacher is Berthe Poncy Jacobson.

Our Presidents

MARIE E. NILSON
President Tau Chapter

LUCILLE BAKER GALT
President Seattle Alumnae Chapter



ARDELLE NELSON (Tau 1949)



VERA BOHLKE NELSON (Mu Beta 1925)

Mother-Daughter

VERA BOHLKE NELSON had her elementary schooling in Seattle where she also studied and taught piano at the Van Harlingen School of Music before entering Washington State College at Pullman, Wash. There she studied voice with Professor Heber Nasmyth, and also had the privilege of studying with the late Yeatman Griffith of New York in Portland Master courses. In her junior year she won the State Young Artist Contest in voice sponsored by the Federation of Music Clubs. Vera graduated with a B.A. degree in voice in 1928, and was married the same month to Oliver W. Nelson. The following years were spent in teaching voice and piano, choir directing and church solo work. Her first interest is in her son and daughter, Darrell and Ardelle. Vera had great interest in the activities of Federated Music Clubs and was the Chairman of the State Convention in 1942. She is a State member rep-

resenting the Seattle Musical Arts Society.

Ardelle started dancing at the age of three, followed by piano lessons from her Mother. Later she also studied the violin, her most recent teacher being Bruno Mailor. She played for eight years in school orchestras. In 1944 she received superior rating in violin in the Central Washington regional Music Clinic in the High School division. Three years ago when Ardelle entered the University of Washington she turned seriously to singing. She has studied for three years with Stanley Hoban. In college she had the leading role in "Dido and Anneas" by Purcell, under the direction of Dr. Stanley Chappel.

Vera and Ardelle's most interested critic is their husband and father, Dr. Oliver W. Nelson, Professor of Speech at the University of Washington.—MAYBETH HARRIS PRESSLEY.

From the Publisher's Viewpoint

BY MERLE MONTGOMERY

GETTING a work published is very much like getting married. Assuming that you have an attractive and marketable manuscript, you still have to find the right person at the right time; you are generally better off if you are not too impulsive, and the more of yourself you put into your project, the more you are likely to get out of it!

Seriously, let us consider these various points. First, the manuscript. Wanting to communicate our ideas to others is one of our strongest human traits. We all know that news is nearly always enhanced by telling it to others. If we have learned something or enjoyed an idea, what could be more fun than to help or amuse someone else with the same idea? All serious musical works come from the desire to help others. And since, I daresay, all of us are primarily interested in this category, I shall limit my remarks to those that deal with serious musical works.

The first requisite for any manuscript is that it must be a sincere expression of the author or composer. But sincere purpose is by no means enough. In addition to sincerity the writer must have thoughts that are more or less of general interest and



Dr. Merle Montgomery, New York City Alumnae Chapter, National Educational Representative for Carl Fischer, Inc.

he must be capable of putting his thoughts on paper.

It seems to me that everyone has a right to express himself. However, if he wishes to have his handiwork published he should ask himself at least the following questions:

1. Is there a demand for this type of publication?
2. Do I really have something to say?
3. Do I have a vocabulary in the medium I have chosen?

Most adults could answer "yes" to the second question: "Do I really have something to say?" We all have experiences of one kind or another that would be of interest if we could communicate them to others in an interesting way. Obviously, if all of our musical experiences have been with a *choral* organization, no matter how much we may long to write for an orchestra, what we compose

for orchestra will more than likely remain on our shelf. This is what I mean by having a vocabulary. The first question is more difficult for the person who is not in the publishing business. If you want to write a concerto for piccolo or for hecklephone, common sense will tell you that there will not be much demand for your work. But if you want to write for piano, or violin, or some ordinary combination of voices or instruments this is an entirely different problem. I suggest that you go first to the best library available and ask for contemporary publications in the field in which you are interested. Then go to two or three good music stores to complete your survey. This should be helpful. In any event, unless the answer to each of the three questions is "yes," you can feel fairly certain that you will never find a publisher for your work.

Let us assume, now, that you do have something to say, that you have a vocabulary and that you believe there would be a demand for your manuscript. You still have to find the right publisher. For example, if you have written a piece for strings, there is probably no need to go to a publisher that specializes in sacred choral works, and vice versa. Not only this, but you must find a publisher who happens to be needing the type of work you have written at the time you present it. If a publisher has accepted a large number of vocal solos just before you present yours, no matter how wonderful your song may be it would not have the same consideration that it would if a publisher happened to be needing a good song. You would probably be surprised to know the quantity and the variety of manuscripts that are submitted for publication. Carl Fischer

alone receives approximately 5,000 manuscripts each year and the types vary from the words to—what someone considers suitable for—a song to a composition for symphony orchestra or a textbook on counterpoint.

From this number it is easy to see that there is not likely to be a dearth of material in many fields. This shows, too, that the competition is strong. An amateur who submits a manuscript competes with the best professional in the field. The knowledge that the competition is strong often causes the amateur to sell his composition outright rather than to run the risk of not having it published. In this case, it might pay one to be less impulsive. The lovesick maid learns that it is better not to be married at all than to make a poor match.

Many authors make the mistake of the woman who feels that she has made a successful marriage when she walks down the aisle to the strains of "Here Comes the Bride." Smart women know that it will take careful planning, infinite patience, and constant, intelligent work to make her marriage truly a success.

The same thing is true with a manuscript that becomes a published work. Each newly published work receives approximately the same introduction into the musical world. It is sent to the various dealers over the country as a new issue, and to the various magazines to be reviewed. A few complimentary copies may be sent to leading educators to enlist the latter's interest. If the name of the author or composer is well-known this will probably be all that is needed for a successful launching. But

(CONTINUED ON PAGE 29)

MOT

By HARRIET HARLOW

CONTRARY to popular belief, Musical-Occupational Therapy (MOT) is not simply entertainment designed to "soothe the savage breast." Too many people have mistaken ideas about this "baby" of scientific treatment plans.

One of the foremost leaders in the progress of this method of treatment is Arthur Flagler Fultz of Boston, Director of Musical Guidance, a Center for Functional Music. We, who are students of Mr. Fultz, are learning that Musical-Occupational Therapy stems from three sources:

1. Observation of musical behavior.
2. Evaluation of musical behavior.
3. Control and Guidance of musical behavior.

This means, first of all, that we do not perform for the patient but we encourage the patient to perform for us! . . . "David did himself more good than he did the king when he played on his harp."

Our job is to organize musical situations in which a satisfying musical act can logically result. For instance, this could include community sings, small vocal classes and private lessons of various kinds.

Musical Therapy attempts to evoke a musical response from the patient. This response is systematically observed by the therapist.

When the patient has left the room the musical behavior is precisely evaluated by means of rating scales which have been proved highly reliable. Two kinds of information are obtained from thus observing and rating musical behavior:

I. Data that interpret *objective* musical factors of the patient's response such as the nature of rhythmic structure, the freedom of melodic contour, the degree of tonality and the use of dynamics.

II. Data that interpret *subjective* personality factors in the response pattern. These include such features as the willingness to cooperate, the initiative displayed, the character of enthusiasm, the ability to focus attention and the accuracy of self-evaluation.

These two kinds of information, when complete, form a complex spectrum of facts that are useful in understanding the patient and in planning a controlled and accurately guided scheme of activity for his advantage. With this information in hand, the therapist can set about to plan musical situations in which the patient could unconsciously improve certain selected low ratings.

In one musical act it is possible to delineate the relative influence of forces at work. The rating scale offers the therapist an idea of the pa-

tient's musical effectiveness, social adjustiveness, esthetic sensitiveness, efficiency of problem-solving techniques, value of physiologic and psychologic reactions as they influence the person's musical act, adequacy of personal viewpoint and degree of adaptiveness of the general integration of his personality.

The students of Mr. Fultz' classes do their clinical training at Boston State Hospital. This hospital for the mentally ill is equipped with a fine music room furnished by the Massachusetts Federation of Music Clubs. Here in this room, patients assemble in small groups to engage in "Guided" musical activity and to receive private lessons.

To be a valuable Musical-Occupational Therapist, a comprehensive musical background is necessary. This suggests a knowledge of "functional music"—using music as a means to reach a predetermined end. A technical and theoretical understanding of music is essential. This

should be supplemented by foundational work in psychology and an eagerness to firmly establish this foundation by further work in the whole field of psychology. Certain branches of this subject seem to be more helpful to the worker in developing his insight into Musical Therapy. Especially recommended are General, Social, Educational and Abnormal Psychology together with their corollaries, Psychology of Music, Psychology of Learning and Psychology of Personality.

Musical Therapy is still in its infancy struggling to grow on a scientific basis. Each day its increasing value as a treatment medium is being substantiated by research and its techniques are being accorded very favorable recognition in the medical world. Musical Therapy does not claim to be the sole cure of any illness but merely walks hand in hand with the other therapies, contributing its small but valuable part.

Jiyu Gakuen

THIS is by way of a report to you on all of the music which you have gathered and sent to New York.

During the summer there was a change in the Chief of the Fine Arts and Exhibits Section of the Reorientation Branch of the Army in New York and Mr. Carlos Moseley

replaced Mr. Harrison Kerr. Mr. Moseley was confronted with the distribution of not only our music but all that had come from the Federation. In the rush of everything some of our music went to the Kunitachi Music School which is one of the four leading institutions. So ap-



All Girls' Orchestra

parently we had reached more people than we knew.

From Japan Mr. Davies writes that the recipients "were, as usual, delighted." He also says that they need more music, with special emphasis on the "great composers."

So let's hunt some more. And please take a particularly good look in the "Bs." If there are too many Bachs, Beethovens or Brahms they will not be duplicated in one place—they will be distributed to other schools. We have done very well so far but let's have a "bumper" for Convention. More lists, please, for 1950.

BERNICE AUSTIN HUESTIS
3852 Kirkwood Road
Cleveland 21, Ohio

Recent Mu Phi Compositions

JUNE WEYBRIGHT, *Theta Chapter*
Course for Pianists Books 1-2-3-4
Work Books to Accompany Books
1-2-3-4
Etudes for Pianists Books 1-2
My World (set of four small piano
pieces) — The Dusty Roads,
Thousands of Millions of Stars,
The Little Hills, The Cold Wind
Written for the American Acad-
emy of Music, Inc.—Mills Music,
Publishers

OCTAVIA R. GOULD, *Chicago Alum-
nae Chapter*
The American Way March, Pall-
ma Music Products Corp., Publisher

THE MARCH 1950 TRIANGLE OF MU PHI EPSILON

The Radio Listener Talks Back

BY EILEEN STEENSEN

FOR over 20 years, radio research has counted listeners, endeavoring to answer such questions as "Who listens?" "Where are they?" "When do they listen?" Only in the last decade has a method been developed to find out *why* listeners like and dislike what they hear on the radio. It is possible now to analyze the *reasons* for a particular program's popularity or unpopularity. The Program Analyzer method, in use at CBS since 1940, has been used to test new program material, to try out new talent, and to re-evaluate programs that have been on the air for many years.

The general technique is still that of an opinion poll, with its emphasis on careful selection of a representative sample of the public. But the tool that has made the method so effective is the Program Analyzer, a mechanical device for recording audience reactions. Developed in 1937 by Frank Stanton, CBS president, and Dr. Paul Lazarsfeld, of Columbia University, this machine has helped program analysts to discover the strengths and weaknesses in hundreds of radio programs.

How does the machine work? Each participant is given two push buttons, a green one which he holds in his right hand, and a red one which he holds in his left. He is told to keep the *green* button pressed down as long as he *likes* what he hears; to

keep the *red* button pressed down as long as he *dislikes* what he hears; and to press neither button when he feels indifferent. A tape in the control room records each individual's second-by-second reaction to the program being tested. Questionnaires and oral interviewing supply additional material with which the reactions so recorded are interpreted. The information gathered by these three means is carefully studied and forms the basis of a report which is submitted to the program department.

Let's look at some case histories. How does the Program Analyzer reveal the merits and flaws in radio programs, and what have been some of its findings?

The fluctuating trend-line of audience approval and disapproval told an interesting story in the case of a quiz show recently tested. Approval mounted consistently during the actual quiz sections of the program, while it dropped sharply during the MC's interviewing of contestants. Comparison of the Chart of Listener Reactions with the oral and questionnaire comments revealed that the MC had "hogged the show" and attempted to promote himself as a comedian. This detracted from the question and answer portions which formed the real "quiz." Self-testing was found to be the major listener

THE MARCH 1950 TRIANGLE OF MU PHI EPSILON

11

gratification in this type of program, and the MC's efforts to "shine" as a humorist only won him audience disapproval. It was recommended that human interest appeal, also a major gratification in an audience-participation show, be strengthened, and that more emphasis be given to the informative, question-and-answer aspect of the program.

An additional finding was related to "overproduction," a fault easily spotted by the Program Analyzer. A violently fluctuating trend of listener reactions quickly reveals the presence of too many "effects"—music, sound, narrations, etc. In this show, the "overproduction" offender was found to be an insistently repeated sound effect used in connection with the listing of prizes.

Of great importance to listener enjoyment is the mood established by a particular program. When material is included which is incompatible with the underlying feeling evoked by a program, an unfavorable audience response results. For example, a certain musical program was found to create a pleasant, relaxing, family-at-home atmosphere. Inclusion of classic or jazz selections on this program altered the prevailing mood, and elicited disapproval reactions.

The identical principle governs the use of integrated commercials. Announcements in which the main performers participate and which are close in feeling-tone to the established program mood are more acceptable to listeners than those which present a complete change of pace and atmosphere.

The chart which traces the course of audience approval and disapproval permits the researcher to draw certain conclusions. A steadily as-

ending trend of approval is the mark of a successful dramatic show. Its producers evidently have been able to create and maintain suspense. Pacing which is too slow reflects itself in a continuous falling-off of approval. A regularly recurring drop points clearly to the program element which is a source of listener dissatisfaction.

In this way, the Program Analyzer graph, supplemented by questionnaire and interview material, has provided radio producers with valuable information about their programs. The method has enabled analysts to observe the influence of sex, age, and education on listener attitudes; it has sorted out the ingredients which are responsible for different programs' success; and by answering a host of questions related to listener enjoyment, it has made a unique contribution towards more effective programming.

(Eileen is in the Program Analysis Division of C.B.S. in New York City.)



NEW ANNUAL *Triangle* SUBSCRIPTIONS

- Bullis, Elizabeth McClung (Mrs. Joy M.), Xi, 743 Collier Drive, San Leandro, California
- Mitchell, Miriam Stanger (Mrs. R. Paul), Psi, Countryside, Summit, New Jersey
- Cramer, Geraldine Shane (Mrs. R. E.), Mu Alpha, 1208 West California Avenue, Urbana, Ill.

PRIDE OF MU PHI

JEAN BROWNING MADEIRA

"DELIGHTED there will be an article in the TRIANGLE—Am I proud?" This was Jean's answer to a request for material for "Pride of Mu Phi."

Born of a musical Irish mother and a part Indian father, Jean Browning Madeira, Metropolitan Opera contralto, spent her childhood in St. Louis. Her study of piano began with her mother and was persued under the direction of the noted teacher, Leo Miller. At the age of fifteen, a contest winner, she appeared with the St. Louis Symphony under Vladimir Golschmann.

Jean attended Washington University, studied and taught piano, served as a church soloist and camp counsellor. These are just a few of her many activities as a "teen-ager." While at Camp Minnewonka, the Wisconsin Woods resounded as Jean, aided by a pitch pipe, perfected the role of Carmen, much to the disturbance of the chipmunks and dismay of her fellow campers.



JEAN BROWNING MADEIRA as "Carmen"

Jean was initiated into Theta Chapter. After studying voice with Bernard Ferguson she won a vocal scholarship to Juilliard, and it was there she met Francis Madeira, conductor of Rhode Island Philharmonic. In June, 1948, they were married at the home of Herbert and Sue Cost, in St. Louis, relatives, personal friends and musical associates beaming upon them. Francis Madeira, captivated all of Jean's friends the moment they met him. Jean and Francis are pursuing their careers—living in Providence and New York City.

Jean has appeared extensively in concert, on the radio and as leading contralto with the Chautauqua (N. Y.) Opera Company, and the San Carlo Opera Company. In

addition she went to London and Paris in the spring of 1948 to do the title role in "The Medium" by Gian-Carlo Menotti. Last year she made her debut with the Metropolitan Opera Company and after a full and successful first season, went with the Met on its nationwide tour. She sings the Suzuki on the new Columbia Recording of the complete opera, "Madame Butterfly" with Metropolitan Opera orchestra and chorus and recently sang her first Suzuki at the Met.

New York Times:—"There was a new Suzuki in the person of Jean Madeira. It was her first appearance in the role, and will not be her last, for she is graceful in bearing, a sensitive actress and an attractive singer."

New York Herald Tribune:—"Excellent, too, was the sumptuously voiced, movingly acted Suzuki of Jean Madeira."

Also rave notices on recent appearance in Carnegie Hall with New York Oratorio Society in their annual "Messiah" performance.

Jean has so many qualities essential for success—unusual ability, musicianship, determination, a bubbling enthusiasm, unswerving loyalty—all these in addition to a gracious, sincere manner, warm personality and her sparkling, striking brunette beauty. She is a person who makes you glad you are alive. So if you have an opportunity, see—hear and know the lovely, successful, radiant Jeanie with the dark brown hair.—DOYNE NEAL.

JOAN PEARSON

JOAN PEARSON, charming University of South Dakota senior who just three weeks before was crowned "Miss Dakota" of 1949, added an-



JOAN PEARSON

other coveted honor to the list November 13 when she reigned as Honorary Colonel over the 26th annual Military Ball.

In being awarded the Honorary Colonel title, Joan became the first University coed to receive both that and the "Miss Dakota" title since 1922, and she received the highest number of votes ever accorded a winning Homecoming queen candidate at the University.

Singing is her main interest. Joan's contralto voice is heard over the University radio station and she is much in demand as a soloist.

Joan is president of Kappa Alpha Theta sorority and secretary of Mu Tau chapter of Mu Phi Epsilon and is also a member of Mortar Board, senior women's honorary organization, and Guidon, women's honorary military group.—ARDIS FAHRENWALD.



MARGARET DAVIS

MARGARET DAVIS, member of the Des Moines Alumnae Chapter, is instructor of violin and theory at the College of Fine Arts, Drake University, appointed to this position immediately upon her graduation with the Master of Music degree in 1948, an unusual honor in the teaching field. Actually, however, this year is her fifth on the Drake faculty in some capacity, as she taught violin in the preparatory department for two years during her undergraduate days and was a "graduate fellow" of violin, teaching at both the college and preparatory levels, while studying for her master's degree. This is her second year as a full-time faculty member and seventh as concertmaster of the Drake-Des Moines Symphony orchestra, a position she achieved as a Drake freshman. She has appeared twice as soloist with this organization, both times as winner of the Young Artists auditions during her freshman and senior years.

In her freshman year she also won

the Mu Phi Epsilon \$100.00 scholarship contest, playing the Wieniawski violin concerto, winning over some thirty other instrumentalists, and two years later emerged the winner in that same contest.

Besides the Drake-Des Moines symphony, other appearances have been as soloist with the DeRubertis Orchestra of Kansas City, Missouri; the St. Benedict's College Symphony of Atchison, Kansas; and the Hastings Civic Symphony, Hastings, Nebraska.

In 1947, Margaret won both the state and regional competitions of the National Federation of Music Clubs Young Artists contest, in Des Moines and Kansas City, and was one of five young violinists from the entire nation to compete in the semifinals of this contest in New York City in April of that year. (No national winner in violin was declared). The following summer she was awarded a scholarship of full tuition to the Berkshire Music Center, Tanglewood. She was first violinist and manager of the Aeolian String

Quartet (an all Mu Phi group) during her undergraduate days at Drake. This group toured professionally in Kansas, Nebraska and Iowa, including a performance at Joslyn Memorial in Omaha, Nebraska, sponsored by the Nebraska Federation of Music Clubs. Her latest honor in the violin field was a successful recital at Kimball Hall in Chicago on October 4, 1949, as shown by the press reviews.

Interested in composition, Margaret won the first prize in the National Federation of Music Clubs Young Composers contest in New York City in April, 1946, with her "First Suite for Three Stringed Instruments," scored for violin, viola and 'cello. She has also written a "Poem" for violin and orchestra, which was first performed at Drake University in May, 1948, and again the following October at Iowa State College, Ames, with an orchestra composed of college teachers from the entire state of Iowa. Both times with the composer at soloist.

Margaret was a member of Omega Chapter of Mu Phi Epsilon, and was president of the chapter and business delegate to the national convention in New York City in July, 1946.—
GRAYCE KENT CLARK.

MARGARET TOLSON

DESCRIBED by critics as one of the top interpreters of American piano composition who brings to her music a special insight into the new trend which she has developed through recent years, Margaret Tolson, Mu Upsilon initiate and Washington, D. C., Mu Phi, combines the difficult role of both teacher and concert artist. Although she declares that she does not necessarily wish to make



MARGARET TOLSON

a career of concert work, Margaret nevertheless has appeared for performances both locally and throughout the country to the delight of critics everywhere. She is believed to be one of the best technicians of modern composition, whose understanding rhythm and emotional intensity should do much to bring to American music lovers a realization of the beauty and distinction of our own native composition.

Margaret received her early training in Washington and at eighteen won a piano students' contest for which the prize was a Chickering grand. There followed study at the Eastman School of Music under Ashley Pettis where Margaret was awarded the Mu Phi scholarship for the highest scholastic standing of freshman women. After receiving the Performers', Bachelor of Music and a Master's Degree in Musicology, she studied with Robert and Gaby Casadesus at the American Conservatory at Fontainebleau,

France, and later in this country. Returning from Europe at the outbreak of war, she recalls one of her most stimulating experiences—a lesson with Stravinsky aboard the *SS Manhattan*. A valued possession is the score of the *Serenade in A* with the composer's markings embossed with delightful sketches of seagulls!

Margaret has given numerous recitals in Washington at the Phillips Gallery and the National Gallery of Art, strongly featuring American music and introducing to the city major works of Annis Fuleihan, Ray Green, Herbert Elwell and Ross Lee Finney. In a recent recital at the National Gallery of Art, her interpretation of Mr. Green's work was described by Washington critics as a "tribute to her musicianship and her fine pianistic gift and vision."

As accompanist she has appeared at the White House with Bidou Sanyao, soprano, Rene Le Roi, flutist, and Arthur Le Blanc, violinist. With Mr. Le Blanc, our Mu Phi played the night before Pearl Harbor at what turned out to be the last concert at the White House until the war's end. Even then, Margaret said there was a secret service man behind every curtain.

Having completed a tour of concert work this winter with out-of-town concerts in Connecticut and Virginia, she plans to give some recitals in the spring with the Georgetown Concert Group. Maintaining a music studio at the Arts Club in Washington and being head of the piano department at the Madeira School, Greenway, Virginia, Margaret says she practices piano every spare moment. Voluntarily she has taken up a real challenge, meeting it with unqualified success. Margaret

is making an invaluable contribution to the advancement of American music through her rare gift as interpreter.—DORTHLYN GRIFFIN SMITH.



DOROTHY DRING SMUTZ

DOROTHY DRING SMUTZ, St. Louis Alumnae Chapter, was initiated into Theta Chapter of Mu Phi Epsilon in 1927 while studying at the Kroeger School of Music. After the death of Dr. Kroeger she studied for about two seasons with Corinne Frederick. Since 1941 she has been a private student and attended several master classes under the late E. Robert Schmitz and is known throughout the United States and Canada as a representative of his pedagogical teachings, and appeared during these sessions in recitals in Denver and San Francisco. She loves

teaching but tries to arrange for sufficient time for practice for concerts and lecture recitals which are constantly in preparation. This season's program includes a lecture-recital at the Artist Guild, and a series of lecture programs presented to students and friends in the privacy of her home. A formal concert last October at the Wednesday Club and her New York Town Hall debut last November received excellent criticisms by the *St. Louis Globe Democrat*, *The New York Times* and the *New York Herald Tribune*.

She will be the guest concert artist at the Oklahoma State Music Teachers Association meeting on March 5 and will conduct a piano teachers forum on March 6, both affairs taking place at Tulsa University. Four of her artist pupils will give an all-concerto program in March and Margery Burger, 14-year old student will appear as soloist with the St. Louis Philharmonic Orchestra in May. Life is never dull—There are just not enough hours in the day. She enjoys a happy home life with a charming husband and son Bob (now much missed because he is a freshman away at college).

Dorothy is a member of the St. Louis Artist's Guild, St. Louis Musicians Guild, Piano Teacher's Round Table, Missouri Music Teacher's Association and National Teacher's Association and has appeared as soloist with the St. Louis Philharmonic and Little Symphony Orchestras, the Guidi-Steindel Quartet, and was for four seasons the harpsichordist with the St. Louis Bach Society, under the direction of Dr. William B. Heyne, in their performances of the Mass in B minor and the St. Mathew Passion.—RUTH SCHOENLE.

Installation of Spokane Alumnae Chapter

AT LAST it has happened! We sign our letters as Spokane Alumnae Chapter! The Spokane Alumnae Club celebrated Founders' Day November 8 with installation rites to become a national alumnae chapter.

The event was held at the home of Ruth Sampson Ayers with a buffet supper preceding the meeting and installation. Laverne Kimbrough was the installing officer and further honored us by presenting a program of original pianologues following the ceremonies. Mrs. Kimbrough also installed the new officers who are: Frances Uhden, president; Evelyn Ayar, vice president; Dorothy Murray, corresponding secretary; Ethel Culverwell, recording secretary; Eunice Barr, treasurer, and Norma Jo Miller, historian.

Guests were Mrs. Mark Ratcliffe of Cheney, Washington, and members of the new Epsilon Iota Chapter from Eastern Washington College of Education.

It is a real thrill to join the chapter roll and will make the national convention at Seattle next June especially significant for us.—NORMA JO MILLER.

New Violin System— Sampson-Ayers Music Co.

A NEW SYSTEM of teaching violin originated by Miss Marian Lawton,

assistant professor of music at Eastern Washington College of Education, is being incorporated into the music curriculum.

The first quarter of the system is described step by step in a 48-page study called "creative method for learning to play the violin." The remainder of the study will be brought out in the near future.

The new method is the outcome of an idea which came to Miss Lawton from her work with a slow pupil. Efforts to get him to read music were fruitless. The picture changed when she had him write it. Now after repeated tests for effectiveness under a variety of conditions the EWCE instructor is presenting the new system.

The system gives thorough training in harmonic background using the melodic approach. Rhythm divorced from music reading is first presented. Drill in technical bowing program causes the pupil to advance more quickly. Rhythm drills and silent marches comprise the early steps in the new system.—*From the Spokesman-Review*, October 9, 1949.

MARIAN LAWTON



RUTH SAMPSON AYERS

THE Ruth Sampson-Ayers Music company store will be gaily decorated on October 15 for a special occasion. It will be an anniversary celebration marking 20 years Ruth Sampson has been in business under her own name. . . . Visitors who will drop in to congratulate her and the staff will be presented with gold-plated music emblems, as well as other evidence of friendship.

Ruth Sampson was already well established as the sheet music specialist of Spokane when she established her own business. She had been affiliated first with the Pacific Music company, both in Spokane and Seattle, with the Bailey Music company and for some years as manager of the department for Sherman-Clay & Co. On her first day of work there she was given a saxophone to polish. But it was the last one—she was placed in the sheet music department and there she continued.

Miss Sampson, in private life, is Mrs. Stephen E. Ayers, . . .

After the war Mr. Ayers, who had been a navy chaplain, joined the firm and its name was changed to its present one . . . ; Mr. Ayers re-

marked that the sheet music department demands not only clerks but specialists who are advisers to music teachers. . . .

Miss Sampson was still in high school when it was discovered she had a voice. She studied with Professor Francis E. Woodard, and later in Seattle and Los Angeles with Lazar Samoiloff through winning a state music scholarship contest. . . . For 26 years she was soprano soloist at Central Methodist church, the largest church in Spokane. After being soloist and musical director at Temple Emanuel for 17 years the congregation "adopted" her for her beautiful singing of the difficult Hebrew music. . . .

Miss Sampson sang on the first radio program ever broadcast from Spokane, she was the first soloist with the Gonzaga Glee club, and with the Spokane Symphony. . . .

She was the second president of Spokane Zonta club, has held the office of vice president of the Washington State Federation of Music Clubs, and has continued her interest in the organization. She has also been active in the Greater Spokane music festival each year. . . .

Miss Sampson is the prototype of a young, ambitious girl who went into business and made a success of it. She believes that to be in the music business it is necessary for a person to know music "from the ground up." This gives her the added enjoyment of enjoying music as a professional musician.

Her sense of humor is one of the assets that have made so many friends for her. If any cook should be "singing in the kitchen," it is Ruth Sampson. Cooking is one of her hobbies. Many rare and delicious Swedish recipes inherited from her

family are prized possessions.

Mr. Ayers, who often calls himself "Mr. Ruth Sampson," was responsible for developing the Ruth Sampson-Ayers company signature, the "big little eighth note." It appears in neon lights over the store, in every printed piece from the store, and on hundreds of thousands of music copies throughout several states.—*From the Spokesman-Review*, October 9, 1949.

MARRIAGES

SIGMA

Lois Talbot to Dale Gilbert—August, 1949

Phyllis Malvin to Reginald Sommers—November, 1949

PHI NU

Dorothy Graham to Alfred Corwin—November, 1949

LINCOLN ALUMNAE CHAPTER

Charma Davies to Rev. John Richard Lepke—December, 1949

XI

Ethelyne Marguerite Burns to Morris C. Richardson—June 4, 1949

BIRTHS

LINCOLN ALUMNAE CHAPTER

Mr. and Mrs. Howard Walters (Neva Bishop), a daughter, Nina Joy

MU THETA EPSILON

Mr. and Mrs. Harry Bremner (Mary Mabel Nees), a son, Theodore Nees, 6510 N.E. 18th Street, Seattle, Washington

OMEGA

Mr. and Mrs. Charles Debban (Betty Jean Ponder), a son, Alan Wayne



CALISTE WALKER and her grandchildren

Our "Triangle" Composer

BACK in 1910 when the musical standards of Mu Phi had not attained their present heights Caliste was able—to quote her—"to get in the gate." The following year she became National Secretary, and National Songbook Editor. Manuscripts were supposed to pour in from all the once-through-the-alphabet chapters. A deadline was set by National Council, and in order to pad the book Caliste wrote a good many songs. Among the lot our *TRIANGLE SONG* was concocted one sleepless night in hazy dreams.

Music was a required social grace, so Caliste continued in piano and voice; but alas! no one cared for her operatic arias—"Do one of your silly things" became a common request. Eventually she became a "silly" entertainer, writing her own skits, who finally wound up on Keith and Orpheum Circuits, with several intervening years as a general platform artiste doing New England towns for the White Entertainment Bureau of Boston.

While in that erudite city Caliste

brushed up on piano at the New England Conservatory and affiliated with Beta Chapter, though still claimed by Iota Alpha.

Four years later she followed a similar program in Atlanta, Ga., joining the chapter there, also adopting a tiny baby daughter. In 1927, she and this little girl, now eight years old, left for San Diego, a spot selected during a tour for Uncle Sam during World War I.

The famous depression made the going rather hard, so radio programs were supplemented by the Federal Music Project where our Caliste sported as a chorus girl in many operas and grew up musically in choral work.

In 1931, she married Capt. Thos. J. Walker, but was widowed a year and a half later. After her daughter Charlotte was married and a little grandson appeared "Grandma" became a necessity. There are now three little girls added to the family, and Caliste's entertaining has taken

(CONTINUED ON PAGE 29)



MΦE
School
of
Music



WINIFRED ERICKSON
Director

at
Gads
Hill
Center



MΦE

School of Music at Gads Hill Center

BY CAROLYN S. WOODEN

Representative on Settlement Board

"EVERY reality is first a dream and so it was with the Mu Phi Epsilon Settlement Music School at Gads Hill Center in Chicago. In the late Fall of 1930, the Chicago and Evanston Chapters and Alumnae Club voted to support such a project, and on January 15, 1931, the school was officially opened with Lillian Braden, former National Vice President, as musical director. It was believed that no more worthwhile contribution to the advancement of music in America could possibly be made than in the Settlement School project, and the motive was true and unselfish philanthropy."

The above paragraph was taken from the February, 1933, issue of the TRIANGLE and was written by Paula Doering, one of the founders of the MΦE School of Music at Gads Hill Center.

The dream that became a reality is now almost twenty years old and during that time it has grown from a local to a national project of Mu Phi Epsilon. May we all be justly proud of this means of sharing our music, friendship and harmony!

Today, MΦE Music School is a happy and busy part of Gads Hill Center which serves a community of many nationalities. There is a staff of six teachers who instruct in piano, voice, violin and 'cello, and also con-

duct junior and senior music groups.

Shall we take a trip by proxy, and look in on some of the students? Here comes a mother (Hollander) and her two children, ages eleven and thirteen—the three of them to take a piano lesson. See that woman (Mexican) who has come for several years and brings her two daughters and a nephew. And there is a woman (German) with her small son, David. Look at the cute eight-year-old twin girls (Polish) who are studying piano. Their older brother, aged ten, is learning to sing. They are all smart and doing well, so their teacher says. And who is that boy (German) who has been in the school five years, studying piano, now taking 'cello and voice lessons? His name is Howard. He delivers newspapers to pay for his lessons. Yes, he is the boy who sang the lead in the splendid Christmas operetta this year.

And that fifteen-year-old girl over there? She has been a voice and piano pupil here for five years. She sings so well that she is very much in demand in school choruses and in her church choir. Her father, prior to his death, was head waiter at the Blackhawk Restaurant in Chicago.

Oh, yes, there are adult students, too. For instance, that young man (Polish) who just came in, goes to



dental college in addition to studying piano. And the young man (Polish) with the fine baritone voice is a factory worker. He says he is determined to make something of himself. And certainly, he sacrifices for his lessons.

I wish I could have brought you to the beautiful Christmas Festival program, which was given by the music school, produced under the direction of Winifred Erickson, our Director.

Winifred is doing fine work here and is to be commended for her untiring interest and loyalty. She loves her work and her pupils who respond so aptly to her guidance. The teaching staff is excellent and the music department coöperates well with the Center as a whole, which is the aim of the Head Resident, Mrs. Morrison. She tells me that music is a necessary part of Gads Hill Center and she is pleased with the work Mu Phi Epsilon is doing for the community.

As your representative on the Settlement Board, it has been my privilege to meet the men and women who control the other departments in the Center. They are a representative cross-section of Chicago's business and social life. I find them very interested in our work and most appreciative of what we are doing there. My aim is to keep their interest so that in the future we may count them among our patrons.

There is no need to go into the finances of Gads Hill since you have a very fine report from our Treasurer, Alma Grambauer, in the November, 1949, TRIANGLE SUPPLEMENT. But may I recall that the essential operating budget for the year is \$3600. Therefore we are hoping for

big things in a monetary way, from all of you. I know you will not disappoint these people at the Center who are enriching their lives through the love of music.

The challenge is here and we must not neglect it. Through Mu Phi Epsilon School of Music at Gads Hill Center, we are drawing closer together people of many nationalities.

Red Letter Day— May 1

CALLING all Mu Phis! Let's make May 1 a RED LETTER DAY on your calendar. There is still time to make at least a \$100 quota of magazine receipts so we can strive for a \$10,000 goal by May 1. This will be a red letter day easily won if we all help. It cannot be accomplished by the efforts of a few. There are plenty of us—let's make it a loyalty day!

As this goes to press, before I have the December returns, the Atlantic province yearly report has New York City Alumnae leading with \$79.99, and Boston second with \$53.25.

In the East Central province the Des Moines Alumnae is leading with \$118.75 and by January 1 well over \$200.00. Following Des Moines is Cincinnati report of \$45.60, and Mu Epsilon, \$16.50.

Our Great Lakes province is very active. Topping their list is Toledo selling \$166.05, followed by Detroit with \$142.64, Ann Arbor, \$103.15, Chicago, \$65.00, Sigma, \$52.50 and Milwaukee, \$49.50.

The West Central province picked up volume in November and top honors to Phi Pi chapter coming in with an early record of \$99.25. We are very pleased with the interest shown by Epsilon Zeta, Mu Rho, Lincoln and Oklahoma City Alumnae.

Last but not least our Pacific province is piling up a good record in November. Beverly Hills leads our West Coast enthusiasts with \$167.00 followed by Los Angeles Alumnae with \$146.50, Mu Nu, \$107.10, San Francisco, \$91.75, Seattle, \$89.50 and San Diego, \$74.80. Also, we appreciate the interest shown by San Jose and Tacoma Alumnae. Congratulations to Mu Beta with a fine December order.

By the above early returns we can understand that it is within easy reach of all of us to sell our \$100 quota. It all depends upon the desire of each Mu Phi to do this project, and the success of each chapter chairman, province chairman and myself to present the true picture of our music school that makes so many happy hearts. As you see, quite a few chapters have already gone over their quota in November and are keeping on. December volume will be our largest, but that will not do it. Check your own volume and see if it adds up to no less than \$100.

Each year more chapters become better acquainted with our Gads Hill Music School, and realize their place is a part of a great service which is accomplished through the sale of magazines. Remember that each magazine we sell means better equipment for Gads Hill. Many items that mean so much to them take very little effort on our part by the sale of a few magazines.

Remember RED LETTER DAY—MAY 1! Mu Phi is proud of our chapters that have and are still giving their loyal support! If you haven't given your best efforts, now is the time to join us before it is too late!

—GRAYCE KENT CLARK, *National Chairman, Magazine Subscription Board.*

World Building

The world is built on dreams they
say

And if this story should be true,

With all the dreaming I have
done

I've built this world—and others,
too.

Hilda Butler Farr



Mu Phi

Reminiscences

BY WINIFRED DEPUE McCLURE

SOME of the members have urged me to repeat at this time my reminiscences given at a recent meeting so that girls not present might hear my recollections of the early days of MΦE.

As you all know, Mu Phi Epsilon was founded in the Metropolitan College of Music, Cincinnati, Ohio, on Friday, November 13, 1903, by W. S. Sterling, Dean of the School, and Elizabeth Mathias (now Mrs. Fuqua), voice teacher.

A few months later, Beta Chapter was installed in the New England Conservatory in Boston and, in less than a year, Gamma made its appearance at the University of Michigan. A charter member of Gamma was our Vice President, Helena Munn Redewill. I am happy to add here, that Helena was the first Mu Phi whom I knew and we have been loyal sisters ever since. It was Helena who bid and pledged me. I was initiated before Gamma was one month old. My initiation summons was written in synthetic blood headed with a skull and cross bones and gave explicit directions as to every turn to be made in arriving at the rendezvous where an hour of pranks made life pleurably miserable for the two initiates. This was followed



WINIFRED DEPUE McCLURE

by the ceremony which remains today as impressive as then.

It may interest you to know that I am wearing at the moment my original Mu Phi pin. A few years ago, our first National President, Elizabeth Mathias Fuqua, gave her pin (like this one of mine) to the then National President—to be passed on to each succeeding President—a nice sentiment.

In June, 1904, the first Convention was held in Cincinnati. Those of you who have attended recent Conventions will be surprised to know there was only one visiting delegate—Myrtal Palmer—from Gamma. In January, 1905, Myrtal became National President upon the resignation of Elizabeth Mathias. Delta Chapter was installed in Detroit soon thereafter with Orah Ashley as president.

Three Gamma members went to Toledo, Ohio, to install Epsilon

Chapter in December, 1905. Myrtal Palmer, National President, Nell Brown, National Treasurer, and I went as National Secretary. I had been acting as Secretary pro-tem so as to make a voting quorum of National officers in Ann Arbor. That is a far cry from our present National organization and National office with its fine, indexed file of each member of the sorority right at hand.

By 1907, we boasted 10 chapters. Twenty-one delegates and officers attended the fourth convention in Ann Arbor. In those days, delegates were entertained in the homes of members of the hostess chapter. Now, with our greatly increased membership, groups of 20 or more chapters are formed into Provinces with a Governor for each (there are 23 chapters in our Pacific Province). Each Province acts as entertaining hostess for our biennial conventions. With the convention in Seattle next June, therefore, San Francisco Alumnae Chapter carries its share of the work and the cost of the convention. It helps to make us all better acquainted with members in nearby chapters and brings us closer together.

It was interesting too, in those days, to initiate honorary members. I remember so well the desperate time we had in making connections with Alma Gluck. She was "rehearsing," was "resting," was "at lunch," etc., but we finally performed the ceremony at her hotel. She was very lovely—seemed like one of us.

We gave a reception and tea for Schumann-Heink. She literally beamed and embraced us in her apparent joy of being with young girls. She was a dear.

And the time we initiated Nina Morgana when she appeared on a

May Festival program with Caruso. It had to be done hurriedly for they were to catch a train and we caught up with her back stage at Hill Auditorium. Caruso, all smiles, with a flower from her bouquet in his button hole, kept pacing back and forth urging us to "Hurry up; girls—Hurry up." It was evident he was teasing rather than trying to rush us too much. I can still see him pronouncing her name to us "Nina Morgana."

There was great excitement when Helena returned to Ann Arbor, after several years of study in Europe, as the bride of Dr. Redewill. Yes: we all took advantage of our opportunities with respect to the groom.

Once, we each tried to earn money for our treasury. Some charged taxi fare to and from meetings; we made ourselves almost sick eating the home made candies and cakes produced; many hand wrought handkerchiefs were sold as Christmas gifts. We made our allotted money and had fun doing it, but felt our personal pocket books, and those of our friends, needed replenishment almost as much as our treasury, so next time we made a really lovely quilt and sold over \$100 worth of chances on it. Rummage sales, which meant a lot of work but with very little overhead, always reimbursed the treasury very substantially.

It was fitting that the first Alumnae Club should be formed in Cincinnati in 1912. It was called by the double use of the name of the active chapter—Alpha Alpha. In the fall of 1913, Gamma Gamma was organized in Ann Arbor with twelve members. It was the second Alumnae Club established and I, having been active in its formation, was rewarded by being made its first President. Our aim was to assist the

active chapter in every possible way.

At the Ithaca Convention in 1926, I was impressed by the number of Gamma girls who were representing their after college active or alumnae groups. It was good to see them all still enjoying active service in Mu Phi Epsilon—several of them having formed alumnae chapters in their new home towns. This is true with respect to all active chapters. Only recently, our Florence Reilly mentioned the number of Beta girls whom she knew in the New England Conservatory, who still take an active interest in our sorority. And, by the way, the Beta letter in Mu Phi's very first Triangle (it was then called Year Book) 1904-1905, of which I am a proud possessor, reports that in their first year, they failed to meet and know new girls with the result that after it was too late to mend matters, they found that of their twelve members, only one girl was sure of returning. They learned, early in their chapter life, the disastrous result of not looking ahead to sustaining active membership by bringing in new girls—and to keep them working. You know, it is the effort you put into any organization which endears it to you. This holds true in alumnae as well as active chapters. It is said that a student, on graduation, does not graduate *out* of the fraternity—he graduates *into* it. All that went before is merely preparation.

At this point, I am reminded of a little occurrence at the time of the Mackinac Island Convention in 1930. All the Great Lakes Chapters hummed with work and plans for that convention—we even roped our husbands into helping us. My husband had designed a poster which Ava Case's husband was to print. I

took the design to Ava's home—she was one of our newer alumnae members at the time—and I thanked her for helping so much with the work. Ava replied: "Don't thank me. It's *my* job as much as *yours*." That is as it should be. When a group has worked together for a long time, they just naturally get to feeling they are the ones to go ahead and take the responsibility. Ava's attitude should be shared by all members. Of course, you know, she was our very capable National President all through the six war years.

When our San Francisco alumnae roll is called at each regular meeting, we find it a real melting pot where, out of our 56 members, 22 chapters are represented. And just to prove that Friday, the 13th, is lucky for Mu Phi, do you realize that we have grown to a total of 115 active and alumnae groups?

We are proud to claim two former National officers in our San Francisco Alumnae Chapter—Pearl Noxen Johnson who was National Editor of the TRIANGLE through 1929-1930 and Helena Munn Redewill who for ten years served in the same office.

I like to think of the several chapters of MΦE with which I have been associated and to visualize them as they celebrate this date—November 13—our Founders' Day and to know that all of our 115 chapters are observing this day in some way. This is the day when each member contributes one cent for each year of Mu Phi's existence—46 cents this year. These pennies all go to our National Treasurer for the National Research and Scholarship Fund which is administered by the National Alumnae Group.

To raise money for the Mu Phi Epsilon Settlement School of Music

at Gads Hill in Chicago, we have a National Magazine Agency—our national organization contributing several hundred dollars in addition to the receipts from sale of magazines.

Referring to our TRIANGLE SUPPLEMENT of November, 1949, I quote "The Sterling Memorial Fund was established to commemorate the 50th Anniversary of the Sorority. Mu Phi Epsilon has undertaken several forward movements in recent years—Musicological Research Contest; Music in Hospitals; International Music Relations and Rehabilitation; and the last project, the Sterling Memorial Fund, which becomes an urgent endeavor in the advancement of the cause of music—a Living Memorial for those who founded our beloved Sorority." The use of the funds obtained for this purpose will depend largely upon the amount raised by 1953.

This I must say—wherever you go, you find a fine calibre of womanhood in Mu Phi Epsilon, living up to the Mu Phi 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.

(This was given at a meeting of the San Francisco Alumnae Chapter and repeated by request at their Founders' Day Celebration.)

PUBLISHER'S VIEWPOINT

(CONTINUED FROM PAGE 7)

the unknown author should do everything in his power to help the new work. Friends and acquaintances who are likely to be especially interested should be notified; talks about or performances of the work should be arranged; other works in the same or a related field might be written, etc., etc.

From the publisher's viewpoint a work that stays on a dealer's shelf represents wasted time and effort on the part of everyone concerned. Anything that the author can do to help promote the new work should be planned before the publication date. A quick sale of the first edition is the best way to insure the acceptance of your second effort. If an organization such as Mu Phi Epsilon would make the effort to stand behind a certain work, success would be inevitable. No publisher can resist a ready market.

OUR "TRIANGLE" COMPOSER

(CONTINUED FROM PAGE 21)

on nursery and teaching touches that have made her a happy and most contented RETIRED ARTISTE.

Her 70th birthday, Sept. 18, 1949, was made the most memorable one in her history by the San Diego Alumnae Club which presented her with a new sorority pin. Messages poured in from chapters and clubs from all over the country. "Thrilling? What a privilege to be a Mu Phi and to be remembered all these years." That is her message to old friends and greeting to new ones.—MARY H. WALKER.

P.P.A. Convention

BY AVA COMIN CASE

THE biennial Convention of the Professional Panhellenic Association was held in Boston at the Copley Plaza Hotel, January 7, 8, and 9. The fourteen organizational members were represented by their delegates and there were a number of visitors from the professional sororities in and around Boston and various other eastern cities. The delegate for Mu Phi Epsilon was the National President, Margarette Wible Walker. In addition, Ava Comin Case attended in her capacity as National Vice President of the Association and Ruth Row Clutcher was a visitor at the banquet and business sessions. Our own sisters in Mu Phi Epsilon were in evidence lending their services at the registration desk and at the luncheons and formal banquet. We were especially proud of the members of Beta and Phi Upsilon Active Chapters and Boston Alumnae Chapter who, with members of Sigma Alpha Iota, gave the beautiful musical program at the formal banquet.

All round-tables were led by the various delegates and resulted in lively and stimulating discussions on the many fraternity problems confronting us all such as finances, membership policies, relations of the fraternities to the schools which charter them, campus and city panhellenics, public relations and publicity. The advantages of such discussions are apparent to any national officers faced with the problems of

successfully guiding their organizations and of conforming to other professional fraternities in panhellenic relationships.

On Saturday evening the banquet room was festive with women in colorful evening dresses and tables beautifully decorated with red carnations and garlands of green leaves. Mrs. Crabtree, President of the National Panhellenic Congress (Association of Social Sororities), was the banquet speaker and charmed us all with her sincere message of helpfulness in viewing the past, present and future for fraternity women. Miss Whitelaw, Director of Women's Activities of the National Foundation for Infantile Paralysis, described the progress made by the Foundation in the past and outlined the great need for the help of all women's organizations for the future.

At the Sunday morning business sessions Mr. Balfour, Chairman of the Interfraternity Research and Advisory Council, gave a most interesting account of the activities of that organization and of the National Conference on College Fraternities and Societies in the behalf of all Greek letter organizations. He stressed the need for giving wider publicity to the philanthropic work of the fraternities and of the aid given to students in the form of scholarships. It was a revelation to learn from the delegates present of the

(CONTINUED ON PAGE 33)

THE MARCH 1950 TRIANGLE OF MU PHI EPSILON

Mozarteum

Harp

Scholarship

ONCE again the famous Mozarteum Academy of Salzburg, Austria, is to offer a scholarship for the study of the harp. The auditions will be held just before the opening of the master course and will be heard by Dr. Bernhard Paumgartner, director of the Mozarteum and two others of the Mozarteum board. The course is to begin July 22 and will continue through August. It consists of two one-hour lessons a week. The teacher will be Artiss deVolt who has resumed her place at the Mozarteum after the war years.

The Mozarteum is a well-known conservatory of Austria, having been established as a foundation by Constanza, widow of Mozart. Artiss was thrilled to return there to teach last summer. She was touched by the gallantry of these people who had lost every material thing of value, buildings, destroyed on every hand, the people only recently saved from sheer starvation by our help, but music surviving all. The Mozart house completely destroyed, but the Magic Flute was performed during the Salzburg Festival in all its perfect beauty. The interest in music is more vital than ever in Austria. Although the Vienna Opera House, which was the most beautiful in the world, is in ruins, the Vienna opera itself is very much alive, touring all over Europe, and when at home in



(COURTESY OF MUSICAL COURIER)

ARTISS DEVOLT

Vienna, performing in all its perfection in a small theater. The Mozarteum itself had the largest enrollment in its history last summer, with 250 students from 26 countries, 55 from the United States. Its winter classes are also overflowing.

Last summer, Salzburg and its music festival had definitely returned to its prewar perfection and charm. Those who would like to spend some time there, should not even hesitate. The food for tourists was excellent, the natives still have their charm and give everyone a very real welcome to their town. And the feast of unusual musical performances, is almost more than one can digest. There is no place in the world which combines so well a music festival, which places emphasis on seldom heard works, a splendid conservatory, with a renowned faculty gathered together from many countries, the coöperation between festival and conservatory, with students able to attend most rehearsals, and a perfect setting

THE MARCH 1950 TRIANGLE OF MU PHI EPSILON

31

for the whole thing in an old town rich in history, shimmering like a jewel in the center of Europe. Artiss felt a great wave of excitement as she watched once again the international throngs pouring into the Salzburg Festspiel house last summer. The flags were flying over the bridges, the carriages were getting tangled up again in the small streets, the Salzburgers, dressed in their picturesque clothes, were standing watching the throngs, the bells of the glockenspiel were tinkling away, even the American G.I.'s looking on didn't seem out of place, and we all know that Salzburg was alive again!

But Artiss is sending out pleas to everyone to send music, instruments and strings to the school or send anything to her and she will personally see that it reaches the students who are carrying on their studies against almost insurmountable odds. The major publishing houses have been completely or partially destroyed, with the result that it is almost impossible to buy any music at all. Nearly everyone has music in their cabinets lying unused. How much better to have it used and have it come alive in the hands of a music student, who is going without meals in order to carry on. If there are any harpists who would be willing to send unused music and broken strings, it would be most gratefully received by her Austrian students. The harps are strung with guitar strings, or any other kind which they can find. There is a great interest in the harp there, in spite of bad instruments and lack of music to play and study and the strings for the harps. But out of all this certain fine things are rising from the ashes. One harpist and composer in Innsbruck

who plays a great deal, finds that he must make his own music, so when anything special is needed for church, concert or a radio broadcast, he simply sits down and writes something. Also, the musicians want to share what they have with others. If one has a composition which another cannot buy anywhere, it is lent immediately. This spirit of sharing with one's fellow, was the most exciting thing found in postwar Europe.

Mu Phis everywhere, please look through your music, and if there is anything at all, that is just collecting dust and unused, please gather it together and send it to Artiss deVot, care of Bernard LaBerge, concert management, 119 W. 57th St., New York, or directly to the Mozarteum, Salzburg, Austria. This will mean more than you have any idea, to these young artists who are persisting with their music in spite of bad instruments, no strings, no music to learn and hunger, and almost no clothes to cover themselves. We in our abundance have no conception of the sheer lack of material things in this little country which was invaded by the Nazi hordes very much against its will. The spirit of everyone is strong, but the bodily needs are very lacking. This is the country where Mozart, Schubert, Haydn, Beethoven, the Strausses, Brahms all lived and produced their immortal music. This immortality of music comes home vividly now, when all material things are destroyed.



IN MEMORIAM

Ramona De Bra, Phi Nu, lost her life in a bus-train crash on Sunday, October 2, 1949, in Ontario, California.

Ramona was graduated from the University of California at Los Angeles in 1948. She was very active in student musical affairs and was instrumental in the establishment of the UCLA Music Workshop. After graduation she received an appointment as a music teacher in the Ontario public school system. Ramona was a devoted member and an exceptionally capable officer of Phi Nu chapter. Her tragic death came as a tremendous shock to her family, Mu Phi sisters, and many, many friends. The sudden abbreviation of this happy, creative and friendly life is a great loss for all who knew her and perhaps an even greater loss for all those who will never have the opportunity and pleasure of knowing her.

Lucille Manker, prominent Chicago pianist and teacher, died at Passavant Hospital, Chicago, October 14. She was 58. Miss Manker studied with the late Ernesto Consolo in Italy and did extensive concertizing while in Europe. For the past few years she devoted her activities to teaching. She was a member of Mu Phi Epsilon, national music sorority, and was at one time president of the Chicago Artists Association. Surviving Miss Manker are her mother, and a brother, Bernard Manker, of East Lansing, Mich.

Mu Phi Epsilon mourns the loss of these sisters and extends deepest sympathy to their family and friends.

P.P.A. CONVENTION

(CONTINUED FROM PAGE 30)

thousands of dollars which are given each year to worthy students—members and non-members alike—and of the contributions which are made annually to worthy causes. It was very generally agreed by all that widespread publicity of such activities on the local and national level was very gravely needed at the present time.

An ideal P.P.A. Convention would be one which could be attended by the entire membership of profes-

sional women for it would then be apparent to all that the principles of the organization which include a desire to foster an interfraternity spirit of cooperation, and a desire to maintain standards and stimulate improvement in professional fraternities are uppermost in the thoughts of the delegates in their discussions and their planning for future activities. The purposes and policies of the P.P.A. are well worth noting by all fraternity women, and it is with justifiable pride that Mu Phi Epsilon takes its place among the many fine fraternities for women in the professional world of today.

Dedication of Fine Arts Building

at Texas Christian University



Dr. Howard Hanson, Dr. T. Smith McCorkle, Dean Margarette W. Walker

ONE of the finest and most nearly perfect Fine Arts Buildings was dedicated at Texas Christian University on December 4. This building will house art, music, and drama under the direction of Dr. T. Smith McCorkle, Dean of Fine Arts at TCU.

The dedication preceded the Annual Music Festival, at which time representatives from colleges of the Southwest were present.

Dr. Howard Hanson gave the dedicatory address as well as conducted a program of his own symphonic and choral compositions. Margarette W. Walker, Dean of Women at Texas Technological College and National President of Mu Phi Epsilon, represented the sorority and spoke briefly. Mr. Casey Lutton was present as a representative of Phi Mu Alpha.

Mu Phis HERE and THERE

Harriet T. Wright, past National President of our Sorority, is owner and manager of Sequoia Chinchilla Farm which was founded by her husband, the late William E. Wright. Willard H. George, eminent show judge says that pelts from Mrs. Wright's ranch are perhaps the finest produced in the United States.

June Sanders, San Francisco Alumnae Chapter who teaches in Palo Alto, is studying this year in Europe.

Ruby Hedges, Mu Rho, is living in Oakland, California. She is enjoying membership in the San Francisco Harpists Association of forty harpists and has many solo engagements.

Barbara Dennison Randall, Kappa, won the \$500 Music News contest. She is using it to study with Julius Huehn.

Mary Ellen Whitson, past National Treasurer, extends her sincere thanks for the many unexpected remembrances from Mu Phi sisters.

Donna Hankla, Phi Psi, has written a beautiful composition, "What is Christmas Without You?" which was performed by the College Symphony Orchestra, and in Norfolk and Washington as well.

Marjory M. Fisher, San Francisco Alumnae Chapter, is music editor of the *San Francisco News*. Her criticisms and analyses are widely read. Especially interesting were her articles while on a tour of Music Festivals in Europe last summer. The first accounts came from Holland where

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, conducted the Festival Operas, followed by articles from Sweden, Norway, Denmark and Scotland. They gave a glimpse of the homes, fashions and food of each country and the personalities of the many celebrities of the music world she met. She said, though there were some odd shortages in these countries there was none in musical enjoyment.

Mary I. Short, Spokane Alumnae Chapter, was honored by the Music Teachers Association with a banquet to observe its 20th anniversary. Mary was the Association's founder and first president and is one of Spokane's finest piano teachers.

Dianne Griffith, Omega, was contralto soloist for Drake University's annual presentation of the Messiah with a chorus of 505 voices and a 50-piece orchestra.

Frances Goodeman Hamlin, Toledo Alumnae Chapter, has again been honored by being elected President of Columbia Community Concert's Association of Lancaster.

Sylvia Meyer Gasch, harpist, Washington Alumnae Chapter, was soloist at the National Gallery of Art Concert in October. She is National Symphony harpist.

Marie Weinreich, Theta, presented a program at the St. Louis Wednesday Club in November. Her program ranged from Bach to the Moderns and was warmly appreciated by both audience and the press.

(CONTINUED ON PAGE 37)

CHAPTER NOTES

THETA Chapter participated in the luncheon group caroling of the St. Louis Christmas Carol Association and collected \$133.00 for needy children.

OKLAHOMA CITY ALUMNAE Chapter donated a bedside radio to the Veteran's Hospital in cooperation with the Music in Hospitals program of the State Federation of Music Clubs.

PHI PSI Chapter has established a music award to be given to the outstanding graduating music student.

MINNEAPOLIS ALUMNAE Chapter presented their second annual Morning Musicale for the benefit of their Scholarship Fund. Mu Epsilon and Phi Rho participated on the program.

THETA and ST. LOUIS ALUMNAE Chapters will present their 14th series of Lenten Morning Musicales to be given March 6, March 20 and April 3. On March 6 a visiting artist, Constance Conklin, vocalist, teacher at Cottey College, Nevada, Mo., and Marie Weinreich, pianist, a member of Theta Chapter, will be presented. On March 20 the program will be in costume and will portray artists who appeared on programs in Missouri 100 years ago. The program of April 3 will as is customary be composed of Sacred Music. Proceeds of the series are given in scholarships. An invitation is extended to any one who is attending the Music Educators Conference to attend our second program of March 20, which will coincide with the date of their meeting in St. Louis.

EPSILON ZETA Chapter was proud to have five members chosen to play on the music department's all Chopin program.

MU ETA Chapter members acted as hostesses to visiting members of music honor organizations who attended the Bach Festival held at the College of the Pacific in January.

MADISON ALUMNAE Club enjoyed a joint meeting and musical with Sigma Alpha Iota at the home of Helen Piper Law. A vocal octette composed by Constance McLean Champion and sung by members of the two sororities was the highlight of the program.

ZETA Chapter girls have ushered at the concerts given by DePauw Symphony

Orchestra. Ushering for these concerts has been a regular function for the past several years.

SIGMA Chapter participated in a joint recital of the local chapters of Delta Omicron, Sigma Alpha Iota and Phi Beta. The program was in Lutkin Hall and well received. Corinne Scher, contralto, and Caryl Bader, pianist, represented Sigma.

CHICAGO ALUMNAE Chapter presented Linda Sool Denby, violinist, and Margaret Sweeney, harpist, and a quartette with Lola Fletcher, soprano, Carol Smith, contralto, Allan Keller, tenor, and Theodore Roupas, bass, in Cadman's "The Morning of the Year," at their musicale and tea given at the Racquet Club in November.

ST. PAUL ALUMNAE Chapter had a very successful Silver Tea this year. This is an annual event. Also the traditional Christmas party and auction proved successful as well as enjoyable. A fine musical program was presented on both occasions.

PHI KAPPA Chapter won second prize for their booth at Wayne University's Wintermart.

NU Chapter's interest was heightened when Wilma Jeanne Wilson sent photographs of Gads Hill and our magazine chairman, Joanne Loper has benefited. The chapter furnished the program for the annual Patroness' Silver Tea.

OMEGA Chapter's Mu Phi Sextette has proved very popular and has many engagements this year.

EPSILON ALPHA Chapter makes recordings for students. Last year a nice sum was netted from this source and this year the earnings will be contributed to the Sterling Memorial Fund.

MU PHI Chapter held their annual open tea after the college Christmas concert. With background music and Christmas decorations it was a lovely affair.

LINCOLN ALUMNAE Chapter presented Virginia Voigtlander from Kansas City, a member of Stephens College faculty, for their eleventh scholarship concert. Virginia, a superb violinist, thrilled the audience and delighted the critics. Patron Earnest Harrison, as accompanist, added immeasurably to the artistry of the program.

MU PHIS HERE AND THERE

(CONTINUED FROM PAGE 35)

Louise Terzie, Phi Upsilon, has accepted a position as Supervisor of Vocal Music in Wilmington, Vermont.

Barbara Watson, Phi Nu, is teaching at Long Beach High School and continuing her fine work as Minister of Music at the First Congregational Church.

Eleanor Schneider, Phi Kappa, was soloist with the Wayne Choristers. She paid tribute to the memory of Goethe singing Beethoven's and Schubert's settings of his poem.

Irene Barber, Lincoln Alumnae Chapter, has been elected president of the Women's Division of the Lincoln Chamber of Commerce, besides a husband, two talented daughters in the university, and a responsible position in a bank claiming her attention. She has been appointed West Central Province Magazine Chairman.

Change of Name and Address

Must be sent not later than the first day of month of issue of Triangle to the NATIONAL EXECUTIVE OFFICE, 6604 Maplewood Ave., Sylvania, Ohio.

Post Office will not forward copies unless extra postage is sent. Duplicate copies cannot be issued to those who fail to send notice of their change of name or address.

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National Music Sorority Boasts Lovely President

Mrs. Margarette Wible Walker is as lovely as her laurels.

A combination of beauty and brains, poise and personality, Mrs. Walker, national president of Mu Phi Epsilon, honorary music sorority, visited the campus chapter recently on a sectional inspection tour

As dean of women at Texas Tech college, Lubbock, she "talked shop" with Dorothy Truex, OU's counselor of women. She was particularly interested in the new dormitories, since Texas Tech also claims to have the best dormitories in the country.

Mrs. Walker Visits Dorms.
The visit also afforded Mrs. Walker the opportunity of mixing business with pleasure. She was the houseguest of Mrs. Minnie Howe, Norman, who she knew while attending the University of Southern California.

"The university has shown steady growth and development, especially in the music department," Mrs. Walker noted, comparing her several visits to the campus.

She said the local Mu Phi chapter was in excellent condition—a success she attributed to

fine sponsorship.
She Attends Founder's Dinner
Mu Kappa is the only collegiate chapter in Oklahoma, she explained, adding that chapters were established only at those colleges meeting certain accrediting requirements.

The highlight of Mrs. Walker's visit was the 47th Founder's day banquet held by the campus chapter and Oklahoma City alumnae chapter.

In addition to holding the national presidency of Mu Phi Epsilon, Mrs. Walker is also a member of Phi Lambda Theta, National Association of Deans of Women, Pi Beta Phi and many other organizations.

All this and she sings, too. She has many professional singing engagements and is noted as a speaker on music topics.

IN THE NEWS

8 THE LINCOLN STAR Friday, December 9, 1949

Voigtlander Concert Peak In Mu Phi Epsilon Series

BY RONALD BARNES.
The annual scholarship concerts of Mu Phi Epsilon have always been important musical events in Lincoln, but Thursday night's concert at the Student Union was the finest yet.

The great artist, Virginia Voigtlander, is a violinist of far more than ordinary ability. With the opening selection, a Patrite in E minor by Barb, for violin and figured bass, she moved a quality of excellence in her playing which was never relaxed during the concert. In the Bach Suite, especially in the Adagio section, she revealed a sympathy and understanding for this pure and simple music which is found only in



MISS VOIGTLANDER.

Famous Violin Recital Here

When Miss Virginia Voigtlander, head of the violin department at Stephens college, comes to Lincoln next week for the Mu Phi Epsilon scholarship concert, she will play a noted violin that has been played by Zimbalist and was exhibited in the Brooklyn museum, together with others by Stradivarius and Guarnerius, as one of the finest examples of craftsmanship. It is a Sanctus Seraphinus, made in Vienna in 1733 and brought to this country from England at the turn of the century by a California collector. Miss Voigtlander acquired it two years ago.

Frances Lehnerts Tours the South

Frances Lehnerts, mezzo-soprano, has completed a tour of the south. The Mayor of Jacksonville, Fla., gave her the "key to the city" and honorary citizenship; she gave a lieder recital for the Friday Musicales there, and the Woman's Club presented her operatic Carmen in costume.

Jeanne Gave Up English To Train Contralto Voice

By ESTES JONES

The voice described by two music professors as "showing great promise" and "being of fine professional caliber" belongs to Jeanne Marie Widergren, a girl who planned to be a high school English teacher until just four years ago.

Dr. E. William Doty, dean of the College of Fine Arts, and John McGrosso, assistant to the dean, seem in agreement with the Hastings College voice instructor who advised Miss Widergren in her sophomore year to cultivate her contralto voice rather than teach grammar.



JEANNE MARIE WIDERGREN

Mu Phi Epsilon, Chicago Alumnae Chapter, escapes ever being classified as a mutual admiration society. Their musical teas are presented to raise scholarship funds for worthy music students. They are interested in seeing that others receive the same educational opportunities that they themselves were fortunate enough to have. In the beautifully appointed Racquet Club they offered an afternoon of musicians that made it an afternoon of social, musical and benevolent significance. Elya Gamble, the president, should have studied law—she has all the talents of a smooth and efficient parliamentarian.

MRS. GEORGE LAMKE of St. Louis was a special guest of the Evansville Alumnae Club of Mu Phi Epsilon Monday evening in the home of Mrs. Delbert V. Blackburn, 751 E. Powell-av.

A past national president of the sorority, Mrs. Lamke is the present editor of its publication "The Triangle."

Mrs. Lamke is governor for the East Central Province also.

She told of several proposed projects to be used as memorials to the co-founder, the late Dr. Stirling, and information on its musical research. Miss Alberta Bromm, president of the chapter here, presided.

Patronesses joined the club later for a musical program by Mrs.

Roger Cushman and Mrs. Frank Richardson on "Negro Music." The group joined in singing spirituals.

ST. LOUIS POST-DISPATCH



VIRGINIA HASKINS, SOPRANO WITH THE NEW YORK CITY OPERA COMPANY, WHICH VISITS ST. LOUIS DEC. 16, 17 AND 18. A NATIVE OF CENTRALIA, ILL.; SHE CAME TO ST. LOUIS AS A YOUNGSTER OF 16 TO STUDY SINGING.



L. to r., Mrs. Grant Torrance, social chairman, Alumnae chapter, Mrs. Stanley Deacon, chapter vice-president, and Mrs. Margarette W. Wible, of Lubbock, Texas national president of Mu Phi Epsilon.

Kansas City Independent

Local Pianist Preserves Talents During Absence

THE CASE of Lenore Engdahl is that of a young and brilliant pianist, pupil of Helena Morsztyn, who went to New York and remained there for nine years, got married, and now after a long absence gives a homecoming recital in her native city.

It's a case too of pianistic gifts not only kept intact but developed during that span, as was evident in the program given last night in YWCA's Benton hall under auspices of Mu Phi Epsilon sorority. It was good to see a large throng there to welcome back, and applaud, a Minneapolis artist of real musicality, who can make the keyboard a transmitter of thought and imagination.

St. Louis Globe-Democrat



FRANCES YEEND WILL HEAD the cast of "The Marriage of Figaro," with which the New York City Center Opera Company will open a series of three presentations Friday evening in the Opera House of Kiel Auditorium.



KEEPING UP HER CORRESPONDENCE is a task for which Eunice Podis, young American pianist, often finds little time.

MUSICAL COURIER

Jean and Francis Madeira Inaugurate Concert Series

CRANSTON, R. I. — The Cranston Civic Music Association was inaugurated on Oct. 11, when Jean Madeira, contralto of the Metropolitan Opera, assisted at the piano by her husband, Francis Madeira, conductor of the Rhode Island Philharmonic, were presented in a recital at the Cranston High School Auditorium. The program included works by Torelli, Scarlatti, Verdi, Debussy, Falla, Nin, Brahms, Chopin, Shaw, David Guion, and Richard Hageman.

Maggie Teyte, Soprano
Town Hall, Oct. 29

There was an engaging informality about the recital Maggie Teyte gave before a friendly audience that listened devotedly and rewarded the British soprano with warm and lengthy applause.



MUSICAL AMERICA

Excellently Worth



Very proud of Member Myrtle Whitehead is Mu Phi Epsilon, for she is an outstanding cellist and has won many scholarships in Cincinnati.

16,000 Musicians Receive Mail Bearing Sylvania Postmark

Local Lady Gets Sylvania's Name In World Almanac

Few people know, as they walk past the quiet home at 6604 Maplewood Avenue, that all the executive administration for a national sorority of over 16,000 members is carried on from the little sunporch office, and that the lady who lives there, handles the daily task of being national executive secretary and treasurer for the second largest national musical sorority in the United States.

Mrs. Ralph J. Oechsler, who has been a member of the Mu Phi Epsilon Sorority since 1914, has been responsible for the function of the organization since 1946. Sylvania has become an important place to the thousands of members scattered over the 48 states, Hawaii, Europe and Asia, and even the celebrated Metropolitan Opera Star, Helen Traubel, receives important mail with the Sylvania postmark. Their National Music magazine, The Triangle, familiar to professional musicians over the globe, while published in St. Paul, must come to Sylvania and to the Sentinel Publishing Company for the vital names and addresses for mailing.

Mrs. Oechsler is doubly busy these days. The organization is bidding fair to be the largest in the world, with new members applying at the rate of 650 a year, from musically accredited schools and conservatories. 1963 will mark the 50th anniversary of the musical group and their convention at Seattle will mark the beginning of elaborate preparations to properly celebrate the occasion. Mrs. Oechsler plans to attend.

The busy lady has also contributed to Sylvania's proud name by appearing in the World Almanac. Paradoxically, neither of the Oechsler children, Dorothy or Mrs. Frederick C. Henry, chose music as an avocation or hobby, but Mrs. Oechsler says she still has high hopes in, "My two grandchildren, Ann and Mary Sue." And if Mrs. Oechsler works as diligently in fostering music in the grandchildren as she has in stimulating her 16,000 wards in Mu Phi Epsilon, we'll agree there's still musical promise in the heirs of the Oechslers.

Sylvania boasts two other members of the sorority, Mrs. Lyman Bacon and Miss Janet Rankin.

And so, from amid the file cabinets and a desk piled high with work, a Sylvania citizen works day and sometimes nights to do her part in keeping alive the most coveted form of American Culture—Music

MINNEAPOLIS SUNDAY TRIBUNE

JOAN PEARSON IS THE PRIDE OF THE CAMPUS



Miss Pearson as Homecoming queen.

Students at the University of South Dakota regard Joan Pearson of Webster, S. D., as the All-American college girl. They broke tradition by naming the 22-year-old senior both Homecoming queen and Honorary Colonel of the Military ball. Not since 1922 have these honors gone to the same girl. In an all-student election, Miss Pearson received the largest vote ever given a Homecoming queen candidate—and South Dakota students have been electing them for 36 years. Miss Pearson got 65 per cent of all votes cast in the five-candidate contest. Now let's meet her.



Miss Pearson as Honorary Colonel.



NEIGHBORHOOD MUSIC SCHOOL STARTS 'EM YOUNG

Miss Anna Mueller, director of the Neighborhood Music School, 358 S. Boyle Ave., accompanies Judy Wohl, 14, a beginning violin student, while Mrs. Elizabeth Raymond, member of Hollywood Alumnae of Sigma Alpha Iota, listens appreciatively.

Governor's Wife To Fete Music Club

Mrs. Henry F. Schricker, wife of the Governor and member of the Patroness Club of Mu Phi Epsilon, national music sorority, will entertain Wednesday night for the group in the Governor's Mansion, 4343 North Meridian Street.

Members of Kappa Chapter will attend and honor guests will be new members and pledges.

Receiving with Mrs. Schricker will be Mrs. Herbert T. Wagner, president of the Patroness Club, and Miss Dorothy Jarrett, president of Kappa Chapter, for whom the Patroness Club maintains a student loan and scholarship fund.

Mrs. Robert Frost Daggett arranged the program. Mrs. Norman L. Schneider will review "Remembrances That Remain" (Smythe). Musical selections will be given by Mesdames James W. Costin, S. E. Fenstermaker, J. A. Matthews, Harriett Burch and Charles G. Fitch. Mrs. Claude Record is party chairman.

Mu Phi Epsilon, national music sorority, announces that Ruth Westerbeke, one of its members, recently received a \$1,500 graduate fellowship grant from the Association of American University Women. She will use the grant to prepare a transcription into modern notation of four relatively unknown books of Italian madrigals published between 1590 and 1595.

Lincoln Journal

A Humboldt, Neb., girl, Miss Willistine Clark, will sing the soprano role in Handel's, "The Messiah," Sunday, Dec. 11, when the great oratorio is presented by the University of Nebraska School of Fine Arts.



Miss Clark.



MRS. MARGARETTE WALKER, foreground seated, national president of Mu Phi Epsilon, honorary music sorority, takes time out from her recent visit to pose with OU music faculty members. Pictured with Mrs. Walker, left to right, are Miss Mildred Andrews, Miss Wilda Griffin and Mrs. Gail Boyd.

The Dallas Morning News



New members of the SMU Chapter of Mu Phi Epsilon will be honored by the Dallas Alumnae Chapter with a buffet supper Tuesday evening at the home of Mrs. Ralph Barron, 3805 Wentwood. Discussing last-minute preparations are, left to right, Miss Patsy Moseley, one of the honorees; Mrs. W. Plowden Vick III, alumnae president; Mrs. George Garrison Potts, active chapter adviser, and Miss Peggy O'Neal, honoree.

Mu Phi Epsilon in 46th Year

Nov. 13 marked the 46th anniversary of Mu Phi Epsilon, national music sorority, and members throughout the nation paid tribute to their founders, the late Winthrop S. Sterling, Mus. D., and Elizabeth Mathias Fugate. The sorority today has 65 active chapters, 28 alumnae chapters, and 16 alumnae clubs to which over 16,000 members have been initiated.

The first two weeks of November also marked the beginning of inspection tours through each of the five provinces by the national officers. Mrs. Margarette W. Walker, national president of Lubbock, Tex., inspected the West Central Province and was guest of honor for the chapters of Kansas City, Mo., on Founders Day. Ruth Row Clutcher, second vice-president of Upper Darby, Pa., is conducting the inspection work of the Atlantic Province; Mildred Martin Christian, first vice-president of Cleveland, that of the Great Lakes Province. Orah Ashley Lamke, editor of the Triangle, sorority magazine, has been visiting East Central Province. She celebrated Founders Day with the Cincinnati chapters. Mildred L. Shaw of Fargo, N. D., will inspect the chapters of the Pacific Coast.

The organization is planning a special memorial celebration for 1953, its 50th anniversary year.

Maggie Teyte in Recital

The art of beautiful singing apparently holds no secret for Maggie Teyte, one of the few really great declamatory vocalists of the day. In her well-arranged program, at the Civic Opera House, the English soprano charmed and astonished, in turn, her delivery of Lieder and songs of several lands proved exemplary. Her English, German, and French diction is a joy, for each word has a raison d'être. Miss Teyte uses her voice to tell the story forcefully, or peacefully, without resorting to any cheap tricks to win approval from her listeners.

MU PHI EPSILON DIRECTORY

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DR. WINTHROP S. STERLING, November 28, 1859-November 16, 1943

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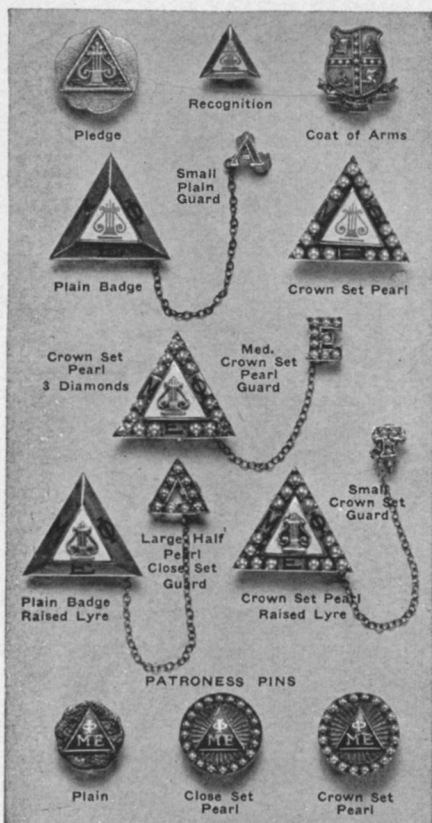
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CALENDAR

1949-1950

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., 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-Sixth Anniversary.

Treasurer sends with remittance blank to NEO, check with remittance blank for Founders' Day Fund voluntary contribution of 46 pennies per member.

November 15—*Historian's* required fall newsletter due at Office of National

Editor; deadline for material for January TRIANGLE.

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*: Deadline for material for March TRIANGLE.

February 1—Manuscripts for Original Composition Contest due at office of National Second Vice-President, Ruth Row Clutcher, 21 Kent Road, Upper Darby, Pa.

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 required spring newsletter and other material for May TRIANGLE.

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
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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*