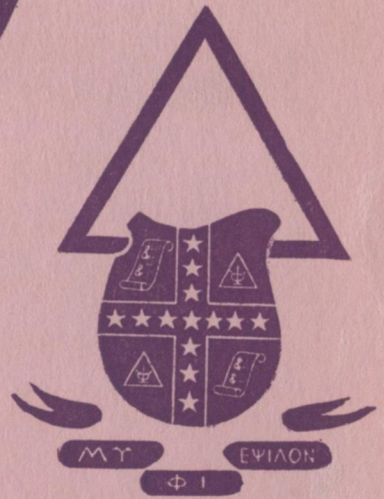


v. 45 #1

The Triangle



of Mu Phi Epsilon
November, 1950



CALENDAR

1950-1951

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, Grayce Kent Clark (Mrs. Roy L.), 1616-46th St., Des Moines, Iowa.

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

Treasurer sends with remittance blank to NEO, check for Founders' Day Fund voluntary contribution of 47 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—Contestants, Musicological Research Contest: send notice of your intention to enter contest to Berniece E. Wallis (Mrs. Harold E.), 2126 Shelby St., Seattle 2, Wash.

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.

March 15—Manuscripts for Musicological Research Contest due at Office of Berniece E. Wallis (Mrs. Harold E.), 2126 Shelby St., Seattle 2, Wash.

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).

June 1—Manuscripts for Original Composition Contest due at office of National Second Vice-President, Elva B. McMullen Gamble (Mrs. Eugene E.), 9333 So. Hamilton Ave., Chicago 20, Ill.

THE TRIANGLE OF MU PHI EPSILON



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Grayce Kent Clark, 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, 1616 46th St., Des Moines, Ia., 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.

VOLUME 45

NUMBER 1





★ GREETINGS ★

△ *I deeply appreciate the honor you have bestowed upon me in electing me your president. The responsibility that accompanies this honor is great.*

I pledge myself to carry out the will of the sorority according to its Constitution and By-laws, and will do my utmost to further the ideals of Music, Friendship and Harmony to which each of us is dedicated.—RUTH ROW CLUTCHER, National President.

OUR NATIONAL OFFICERS *Greet You*



△ I AM, indeed, honored and grateful to be included in the group of fine Mu Phi Epsilon national officers. It is my sincerest wish that together we can make these next two years outstanding and dedicated ones for Mu Phi Epsilon, the individuals within our bond, and to all those of the outside world who may be touched by our influence.—*Love and good wishes to all my sisters:* ELEANOR HALE WILSON, National First Vice-President.

DEAR MU PHI SISTERS:

△ To serve on your National Council is a privilege and an honor, but each of you, when you are initiated into Mu Phi Epsilon, also has earned the privilege and honor of serving our beloved sisterhood. Organizations, like individuals, cannot remain static, so as we work together let us constantly strive for



greater attainments, so that our influence is felt in our schools, our communities and our country.—*Loyally,* ELVA McMULLEN GAMBLE, National Second Vice-President.



△ ADEQUATE words seem to fail me just now, in expressing appreciation to my many sisters, who bestowed upon me the honor of serving our beloved sorority, on the National Council. I pledge my loyalty and utmost effort in the responsible task which lies before me.

These days ahead, in this troubled world, hold a challenge for Mu Phi Epsilon, a challenge to try to make the world happier with our music, the universal language, the all powerful principle of our organization. Let us be loyal to our sorority, give of our time and talents, serving each other and others. Let us continue to grow and we shall, if every Mu Phi Epsilon sister will live up to the trust placed in her.—*Best wishes and love,* OLIVE GALLOWAY WILLIAMS, National Third Vice President.



DEAR SISTER MU PHIS,

△ Again we find ourselves at the threshold of another year of work and fellowship in Mu Phi Epsilon. Our 1950 National Convention has brought us new inspiration, new friendships, and a new understanding of our responsibilities to our

selves, to our chapters, and to our sisterhood. We cannot be loyal to one unless we are truly loyal to all. Hope you've all had as nice a summer as I have. By the time you read this we'll all be back at work, each in her own particular job. We've had our "day of fun," and it helps make it easier to settle down into the busy, which I know will also be happy, year ahead. I'll be hearing from you!—*Sincerely always,* BERNICE S. OECHSLER, National Executive Secretary-Treasurer.



△ I APPRECIATE deeply the trust you have placed in me in editing our TRIANGLE. It is, indeed, a joy to work with all of you—remember the TRIANGLE is our spokesman and I want news of your highest attainments and recent achievements so we will not only have a finer publication but will be an inspiration to all who are seeking higher goals.

Greetings and very best wishes for a successful year.—*Remember your success makes mine!* GRAYCE KENT CLARK, National Editor.

Pacific Province Convention

Seattle
June 27-
July 1, 1950
Olympic
Hotel

MU PHI EPSILON COMPOSERS PROGRAM
 Friday, June 30, 1950, 2:30 P.M. - J. VON BALLHOFF

Requiem and Aria Solo Voice: MARY JOE MERVILE, Tenor, Seattle Alumnus Chapter Violin: MARGARET PRUDEN, PAVANEE BROWN, Seattle Alumnus Chapter Cello: DAWN BLISS, Tenor, Seattle; JOYCE HANCOCK, Seattle Alumnus Chapter	Dorothy James Amy Acker Alumnus Chapter Seattle, Washington Chapter Seattle Alumnus Chapter Dorothy James
The White Swan So Sleep, the Night To My Mother The Turning of Life Yallah Dawn A World's Symphony Supra: MARGARET SAVIN, Tenor, Seattle, Washington Piano: HENRIETTA HAMILTON, Tenor, Seattle, Washington	Dorothy Gayne Blake St. Louis Alumnus Chapter Dorothy Colaco Seattle Alumnus Chapter Seattle Alumnus Chapter Blythe Owen Chicago Alumnus Chapter Cross Grand Kent Los Angeles Alumnus Chapter Amy Worth Seattle Alumnus Chapter
Themes and Variations Piano: CHRISTOPHER MOORE RIVY, Seattle Alumnus Chapter	Seattle Alumnus Chapter
Twilight Ave Maria In the Field where the Daisies are Wagner's Chorus, Seattle Alumnus Chapter Alcestris Campana, Emily Washburn, Celia Bullock, Mildred Engel, Doris Auld, Suzanne, Florence Savage, Vera Nelson, Mable Ratzliff, Ella Bishop, Helen Hernandez, Janet Adams, Bernice Ulander, Helga Link, Aimee Skarvick	ANY WORTH, Director Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Chicago Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter Seattle Alumnus Chapter
Sonata Spanish Kaledoscope Rakovec, Through The Falling Star Renouveau Cherry Blossoms The Waterfall	Street Scene - Sonata-Lamento - Sonata - Sonata Violin: MARGARET BULLOCK, Tenor, Seattle, Washington Cello: CAULI B. LUND, Espinet, Lutz, Chertny, Washington Piano: BERNICE ULANDER, Seattle Alumnus Chapter Elsbeth Henderson Pittsburgh Alumnus Chapter Mabel Daniels Seattle Alumnus Chapter

ACTIVE CHAPTER PROGRAM
 Wednesday, June 28, 1950, 8:30 P.M. - SPANISH BALLROOM

Sonata, opus 37 Allergo Anon Piano: AASIS FARENHWAHL, Me Ten, Vermillion, South Dakota	Bochsa Berlioz Ferde Respighi Saxes
Pure, Pace Mio Dio (La Forza del Destino) Noble High Flight Soprano: ANNE LEE COYLE, Phi Psi, Fredericksburg, Virginia Piano: DORNA HUNKLE, Phi Psi, Fredericksburg, Virginia	Finelli Saxoph-Flutes
Sonata in A major Intermezzo Scherzoso Andante Italian Concerto Piano: RITA FUZZER, Kappa, Indianapolis, Indiana	Bar Saxo-Sax Tyson
Amour, Vers Aider (Samson et Dalila) Sea Moods Contra: CAROL SMITH, Me XI, Chicago, Illinois Piano: ALMIRA LINDGREN SVENDE, Chicago Alumnus Chapter	Rockmanist Stev Lettery
Etique in E-flat major Prelude No. 3 Piano: MARYJANE BARNWELL, Me Alpha, Indianapolis, Iowa	Kalateres Delaney
Impression Miserere Violin: JEAN HOFFMAN, Me Phi, Delaware, Ohio Piano: BERNICE STYLERS UDENAT, Seattle Alumnus Chapter	Chasie Mitselof Foster Debant
Ballet, opus 28 Hills of Georgia Air de La (L'Enfant Prodigue) Soprano: LEMMET HAVES, Phi Upsilon, Boston, Massachusetts Piano: MARY COWAN, Phi Upsilon, Boston, Massachusetts	Illyda
Tris No. 7 Rondo Piano: PATRICIA HUNT SMITH, Tenor, Seattle, Washington Violin: MARGARET BULLOCK, Tenor, Seattle, Washington Cello: DAWN BLISS, Tenor, Seattle, Washington	

ALUMNAE CHAPTER PROGRAM
 Thursday, June 29, 1950, 2 P.M. - SPANISH BALLROOM

Prelude, 64 minor Intermezzo, 16 minor Rhapsody, 12 minor Polonaise and Ballerina Air Cade La Font Piano: DOROTHY MURPHY NEUMAN, St. Paul Alumnus Chapter	Rockmanist Bakshi Dakowski Berk Remora Remora Chasie
Poem Piano: CECILIA DROMAR, Beverly Hills Alumnus Chapter Piano: EATHEE FUNK, Beverly Hills Alumnus Chapter Violin: MARSHET PRESLEY, Seattle Alumnus Chapter Piano: VIRGINIA MCCALLUM SANDER, Seattle Alumnus Chapter	Daniels Cannon O'Brien Hecker McFarber
March Rellies Just L'Eau Allegro Baroque Piano: LILLIAN PETTINONE, Portland Alumnus Chapter	Prolafel Deberry Bartel
Variation on a Theme by Corlli Romanian Folk Dance Violin: VIRGINIA VOIGTLANDER, Kansas City Alumnus Chapter Piano: BERNICE CAMPBELL WALLIS, Seattle Alumnus Chapter	Turtlet-Krauter Bartel Ukohen XVI Century Lofery Salvado Tchervain
Passage Chor de Loun Whitford Piano: MARYJANE MATTHEW BARTON, Los Angeles Alumnus Chapter	Pravinson Allegro alla marcia Allegro Foster
Bazettles, opus 5 Allegro marciale Con sordina Vivace Date Allegro con spirito Piano: CHRISTOPHER MOORE RIVY, Seattle Alumnus Chapter	



SEATTLE SPOTLIGHTS

By Orah Ashley Lamke

△ FROM the time you stepped from the train to be met by a sorority sister wearing a rosette of purple ribbon until you hastened to catch your train for the homeward journey, our thirtieth national convention was a joyous time, packed with entertainment, beautiful music, delicious food, breathtaking scenery,

gorgeous flowers and good fellowship.

National Council met for two days before convention and took time to enjoy meeting the Seattle members and their husbands and partake of a delicious supper at the charming home of Mary Olive Higley,

(CONTINUED ON PAGE 10)

THE NOVEMBER 1950 TRIANGLE OF MU PHI EPSILON



Dr. Pauline Alderman, head of the Department of Music History and Literature of the Southern California School of Music, addressed the National Convention in June.

THE DOOR OPENS

BY DR. PAULINE ALDERMAN

Professor, School of Music, University of Southern California

△ OUR chairman, Minabel Hunt, suggested two bases for this speech. First, she quoted the banquet motto, "Music the Golden Key." Then she requested "something about music and the atomic age."

In attempting to connect the two I recalled a series of articles printed in the *Christian Science Monitor* during the darkest days of World War II. All of them dealt with practical machinery already set up for securing and maintaining peace.

Then I remembered, also, a conversation which I held recently with a man who had been with our cultural administration in Berlin at the end of the war. He had remarked that in musical practice there was no iron curtain between the Russian and American zones. "If the Russians needed a bassoonist and we had him, we sent him over. If we needed a prop which they had for a show, they lent it to us."

I said to myself then, "Has this time of trouble to which we were all

born been wholly bad for art? Is there anything in my own experience which I can say about this?"

First, there was the spring and summer of 1948 which I spent in France. The trip represented a dramatic return to old haunts, for I had been a student there in the year of 1938-9. In the midst of suffering and privation I found on my new visit a vigorous concert life in process there. There was hope, too, and educational planning. At my old stamping ground, the National Library, there was a new music room since the war along with a new union catalogue for all the music libraries of Paris. In Strasbourg, a great festival of French music was being held. Everyone was there. Enthusiasm was electric.

I saw some evidence, too, that the French were becoming aware of American music. "The Medium" was playing to sold out houses. A young singer whom I knew was

getting unsolicited requests for recitals of American song.

Turning to my own community—much has happened there since the war; things which previously we either did not glimpse or only dreamed of. Tax funds pay for a whole system of community choruses, scholarships for artists of the future, a short season of opera in English sung by young local singers, music therapy at county institutions.

Our county Museum puts on free chamber music concerts weekly. Our church federation has a full time music council which arranges for interdenominational music festivals, choir contests and oratorio presentations.

Almost every small community in Southern California has its local symphony orchestra which offers a series of free concerts giving performance opportunity to young artists.

(CONTINUED ON PAGE 21)

A Man of Action

Dr. Stanley Chapple, Director of Music, at the University of Washington, Seattle, speaking before our National Convention stressed the importance of "more music making by more people."



Seattle Spot Lights

(CONTINUED FROM PAGE 7)

from whose lovely garden we looked out over the Sound.

Many delegates arrived in time to attend the unusual Penthouse Theater and enjoy The Noble Prize, presented by the University of Washington Players.

On our first day of business we paused to pay tribute to those sisters who had departed during the last biennium. In a beautiful service, a candle was lighted for our beloved co-founder Elizabeth Mathias Fuqua who died shortly before convention and one lighted for each province in memory of their departed members. On this day we were delighted to have with us one of Alpha Chapter's charter members, Jennie Bellis Spratley, who spoke to us about the beginning days of our beloved sorority.

The opening dinner was sponsored by Tau and Seattle Alumnae chapters. The table decorations, each table different, were most unusual and beautiful. The excellent dinner was interspersed with songs by the University Madrigal Singers. Dr. Stanley Chapple, director of the School of Music of the University of Washington, gave a most inspirational talk and a delightful string ensemble program was given by twenty-three Seattle Mu Phis.

Each day everyone looked forward to the luncheon hour. A different Pacific Province group managed each luncheon. A National officer spoke of the work in her office, and the unusual menus, decorations, souvenirs and fine musical programs made the lunch hour always a delightful occasion.

"Our Garden of Songs" dinner was truly a get-together, with all

participating in singing clever parodies on old songs, and our Sterling-Fuqua Memorial Fund was swelled at the dedication ceremony with Hildur Shaw officiating.

Thursday brought a never to be forgotten day. As guests of Mr. and Mrs. Horace McCurdy we cruised on the Blue Peter across Lake Washington to the Mercer Island home of Mr. and Mrs. Rogers where we enjoyed a buffet supper served on the lawn. We were back in Seattle in time for a most enjoyable concert given by faculty members of the University School of Music. After the concert the Seattle Patroness group entertained us at a reception in the new music building, Meany Hall. It was indeed a perfect day.

The three convention programs were very outstanding. We are indeed proud of our Mu Phi Epsilon composers and performers whose enjoyable compositions made up a splendid program.

Friday came all too soon. The President's reception and banquet was held in the beautiful Spanish Ballroom with the lower California chapters as hostesses. The evening ended with a magnificent program by our duo pianists Frances and Elizabeth Copeland, and our soprano, Frances Yeend of the New York City Opera Company.

Our business over, our new officers installed and welcomed, our appreciation given to those leaving office and our goodbyes said to our West Coast sisters who had given us such a wonderful convention, we departed, saying with them

*"Happy are we met,
Happy have we been,
Happy may we part and happy
meet again."*

The Magnolia Times
Dedicated to Community Service
Carleton Park
Lawton Pleasant
SEATTLE, WASHINGTON, WEDNESDAY, JUNE 22, 1950
Vol. 1
Music Sorority National Meet To Open Here June 27
The 30th biennial convention of Mu Phi Epsilon will be held June 27-30 at the Olympic Hotel in Seattle.

North End Women Head Convention Of Music Sorority
District residents, University faculty members and University faculty members will attend the annual convention of the North End Women's Music Sorority at the University of Washington on June 27-28.

Mu Phi Epsilon Holds Convention This Week

SEATTLE'S SUMMER CONVENTION will strike a musical note June 27-July 1 when delegates from Mu Phi Epsilon chapters throughout the country gather for their thirtieth annual meeting. This will be the first time in the national music

the Music in Hospitals program and the Rehabilitation program of the National Federation of Music Clubs; contribution to the Sterling Memorial Fund, which the sorority established in 1946. National committee members will report on the progress of the Mu Phi Epsilon School of Music at the University of Chicago and the National committee chairmen will announce the progress of the Mu Phi Epsilon National Convention at the University of Washington. The program will also feature a concert by the University of Washington choir.

SUNDAY, JUNE 25, 1950 THE SEATTLE TIMES

THEY'RE PLANNING MU PHI CONVENTION—



MUSICAL LEADER
Mu Phi Epsilon Holds Convention at Seattle, Wash.
Ruth Row Clutcher Elected President

MEETING STARTS TOMORROW: When Mu Phi Epsilon, women's national music sorority, holds its national convention here tomorrow through next Sunday, these hard-working Seattle members will be among those taking credit for a smooth-running session. Left to right: Mrs. Henry W. Peters, Mrs. Edward C. Sander, Miss Janet Adams, Mrs. Donald Galt and Mrs. P. Raymond Wilson. The outstanding social event will be a dinner Tuesday evening.—Times staff photo by Royal Crooks.

Mu Phis Number 300 For Seattle Convention
One of the largest conventions devoted to music moves into Seattle this week when more than 300 delegates of Mu Phi Epsilon, national music sorority, meet for conference and programs. At the opening "Seattle Ballroom of the Spanish Ballroom of the Olympic Hotel" Tuesday evening will be featuring ensemble with Dr. Stanley Chapple as guest speaker. From then on, soloists chosen from the several hundred performers will take a final program by New York City soprano Frances Yeend Friday.

Mu Phis from Fredericksburg, Va. (Donna Hanks and Anne Lee Cegala); from S.D. (Ardis Fahrwald); from the all-music program Wednesday at 8:30 in the Spanish Ballroom, Olympic Hotel. Others are Jayne Soiseth, Seattle; Rita Fuzek, Indianapolis, Ind.; Carol Snyder, Chikama Lindgren, Indianapolis; Marjorie Brown, Delafield, Wis.; Jean Hoffman, Ware, O.; Shirley Lou Arthur, Stockton, Calif.; Harriet Hayes and Mary Conway, Boston; Eucelia Hunt, Margaret Bullock, Dawn Bliss, Beatrice Kaufman Higman and Bernice Stanger, Udane, Seattle.

Thursday's 2 o'clock program opening with a piano group by Dorothy Murphy Nieman of St. Paul, will feature: Cecilia Dvorak and Esther Funk of Beverly Hills, Calif.; Elva McMullen Gamble of Chicago; Lillian Peterson, Portland, Ore.; Virginia Volgländer, Kansas City, Mo.; Mary Jane Mayhew Barton, Los Angeles, Calif.; Gwendoline Harper, Spokane; and Maybeth Pressaley, Virginia McCallum Sanders and Bernice Campbell Wallis, Seattle.

Friday schedules two programs, one featuring composers at 2 o'clock and the appearance of Frances Yeend at the banquet at 7:30. Composers represented are Dorothy James of Ann Arbor, Mich.; Hythe Owen, Chicago, Ill.; Grace Good Reed, Los Angeles, Calif.; Elizabeth Henderson, Pittsburgh, Pa.; Dorothy Gaynor Blax, St. Louis, Mo.; Mabel Daniels, Boston, Mass.; Amy Worth and Dorothy Catzow, Seattle. Performers, all from Seattle, will include Mary Jane Metcalfe, Anka-Marie Moravec, Phyllis Howe, Dawn Bliss, Joyce Barnum, Marjorie Sawyer, Ruth Wilson Anderson, Gwendolyn Mines Remy, Florence Bergh Wilson, Margaret Bullock, Carol Bullock, Mrs. Udane, Jeanne E. Depue and Beverly Logen.

Musical Business: The night of the University of Washington music family will give as part of the Mu Phi Epsilon national convention there will be a reception to honor national officers and delegates—both officers and recipients will be in the University's new Music Building, Patroness and Phi Chapter at the University will be hostesses. The convention will be the Milwaukee directed by George Kirschner, Assisting Editor, Robert Nichols, Kingsley Bauer, Don Preston, J. J. Bell and Joseph B. Harrison.

Mu Phi News: STATE SUPREME COURT JUSTICE FREDERICK G. HAMLEY will represent Governor E. Langlie when he speaks at the banquet tonight in the Olympic Hotel. The affair will conclude the national convention of Mu Phi Epsilon, national music honorary. Singing at the banquet will be Frances Yeend, young soprano of the New York City Center Opera, who was born in Vancouver, Wash., and made her debut in New York in 1945.

FRIDAY JUNE 30, 1950

Our Helpless Children
OUR HELPLESS CHILDREN... STENOGRAPHIC... his Mu Phi convention after last week to pick up his service of Little Symphony after director of the middle of Washington music concerts be conducted at the University of Washington music school of the Washington University's quad to audience of several playing sit on a campfire always Louis' reliable weather.

INSTALLATION OF

Epsilon Lambda

△ SUNDAY, APRIL 23, will long be remembered by the charter members of Epsilon Lambda Chapter and our adviser, Dorothy James, as the day in which our chapter was installed at Michigan State Normal College, Ypsilanti, Michigan.

Mildred Martin Christian, National First Vice-President, officiated at the pledge ceremony Saturday eve-

ning, April 22, in the Formal Lounge of McKenny Hall. Music for this impressive ceremony was provided by Eleanore Brown Wortley, faculty member of the sorority, and Sue Eckley, member of Sigma Chapter. Following the ceremony, Mrs. Christian gave us many useful suggestions concerning the successful management of sorority affairs and offered her services if we were ever to need assistance.

(CONTINUED ON PAGE 34)



EPSILON LAMBDA INSTALLATION

Front row left to right: Elaine Kniebes, Marjorie Mull, Mignon Miller; second row: Marianne DeNio, Phyllis Burnett, Mildred Christian, Peggy Irwin, Joanne Wilson; third row: Joanne Lammi, Ollene Shears, Esther Whan, Myra Gratten, Maralyn Wells, Mary Troub, Dorothy James, Roseland Eastman, Barbara Knoblauch, Jean Woodworth, Shirley Benning, Barbara Warner.

NEW CHAPTERS



TACOMA ALUMNAE INSTALLATION

Standing, left to right: Joy Gunderson Patching, Mary Teel Johnson, Beata Just, Evelyn Eustace Voth, Virginia Washburn Morrison; Seated, left to right: Margarete Wible Walker, past National President, Carol Reed Travis, Katherine Peterson Gronen, Eileen Rooberg Van Auken, Glenna Huddle Anarde, and (front) Marie Miller Fortier.

Tacoma Alumnae

△ THE Tacoma Alumnae Chapter of Mu Phi Epsilon has the honor of being the first alumnae chapter installed at a National Convention. The candlelight ceremony took place at 4:30 p.m. on Friday, June 30, in

the Junior Ballroom of the Olympic Hotel, Seattle. Margarete Walker, past National President, was the installing officer, assisted by Hildur Shaw, past National Third Vice President. Thirteen of the clubs' twenty-five members were present. Following the chapter installation,

(CONTINUED ON PAGE 34)



Epsilon Nu Chapter, West Virginia University, Morgantown, West Virginia. (Front row, left to right) Ruth Ann Harmon, Doris Crawford, Jane Pestun, Jeanne Ramp, Mildred Christian, Jeanne Anderson, Bernadine McCutcheon, Alice Johns, Elizabeth McEnney, Betty Hamilton, Lois Ann Flesher, Eleanor Federer, Helen Cordiner, Lorraine Tassone, Eloise Federer. (Back row) Peggy Law, Nancy Norman, Mary Jane Wasmuth, Katherine Donham.

Installation of Epsilon Nu

△ ON May 28, 1950, Epsilon Nu chapter of Mu Phi Epsilon was officially installed at West Virginia University, Morgantown, West Virginia. Mildred Martin Christian, National First Vice President, assisted by Elizabeth Adams McEnney, professor of voice and former member of Beta Chapter, had charge of the installation.

The events of the week end began the evening of May 27 with a delightful dinner party after which the girls were formally pledged. The following afternoon, in the beautiful chapel of Wesley Methodist Church, seventeen charming girls became the first initiates of Epsilon Nu Chapter. After the formal Installation which followed immediately the chapter of-

ficers were installed. They included Bernadine McCutcheon, president; Jeanne Anderson, vice president; Jeanne Rampp, recording secretary; Katherine Donham, corresponding secretary; Lois Ann Flesher, treasurer; Ruth Ann Harman, historian; Eloise Federer, chaplain; Eleanor Federer, warden.

After the ceremonies guests joined the initiates in Elizabeth Moore Hall where the active chapter presented a music program followed by a reception and tea. The program included works by Handel, Mozart, Debussy, Chopin, Rachmaninoff, Wolf, Schubert, Menotti as well as original numbers by Eloise Federer and Jeanne Anderson. Mrs. Weldon

(CONTINUED ON PAGE 48)

A New Honor for the Music Clubs' President

Marie Morrisey Keith Becomes "Doctor" Keith

△ MRS. ROYDEN JAMES KEITH of Chicago, the president of the National Federation of Music Clubs, is now entitled to call herself "Dr. Keith" if she so wishes.

On May 28, 1950, at commencement exercises at MacMurray College, Jacksonville, Illinois, the honorary degree of Doctor of Music was conferred upon her in recognition of her distinguished service in the musical field. A former concert and oratorio singer of note under her professional name, Marie Morrisey, Mrs. Keith has appeared as soloist with many of the country's leading orchestras and at such famous festivals as the Cincinnati May Festival, the Bach Festival at Bethlehem, Pennsylvania, and the North Shore Festival in Evanston, Illinois. She was also, when she retired from the concert field following her marriage, a recording and broadcasting artist of distinction.

Her service to musical organizations has been widespread. She has been president of the Woman's

Symphony Orchestra of Chicago, president of the Illinois Federation of Music Clubs and vice president of the Three Arts Club of Chicago. She is a member of the Chicago Alumnae Chapter of Mu Phi Epsilon, prominent musical fraternity. Before being elected president of the National Federation of Music Clubs she had served the organization as a member of the Board of Directors and of the Executive Committee, as National Finance Chairman and National By-Laws Revisions Chairman.

During her presidency the scholarship program of the Federation has been substantially augmented; a campaign has been instituted to insure credits equivalent to other academic credits for music studied in the public schools; and a nationwide program inaugurated to stimulate a spiritual revival through increasing emphasis upon the great music of the church and upon improved standards for its presentation.

HELEN HAVENER, *Publicity Director National Federation of Music Clubs*

The Queen Elizabeth of Belgium International Musical Competition

△ THE Belgian government has announced the Queen Elizabeth of Belgium International Musical Competition for violinists to be held in Brussels in May of 1951 and for pianists in May of 1952. Applications for the first competition must be received by the Director of the Competition not later than January

31, 1951, and competitors must be between the ages of fifteen and thirty. Prizes totaling 600,000 Belgian francs are offered, and the entry fee is 1,000 Belgian francs. Any member of Mu Phi Epsilon who is interested in entering the competition may contact the National Second Vice-President, Elva McMullen Gamble, for full particulars.

THE MUSICOLOGICAL RESEARCH CONTEST

BY HILDUR LAVINE SHAW

Immediate Past National Third Vice President

△ MU PHI EPSILON is greatly interested in the development of Musicological Research, and therefore sponsors a contest in this important branch of music. This contest is nation-wide among its members and is an outstanding activity in which every member should indulge a full measure of pride. I feel that Mu Phi Epsilon is a journey through life and not a destination. Therefore, we must partake of National projects to better understand our beloved sorority and to better enjoy this great journey.

This contest has created an interest and enthusiasm that has brought about a worthy and admirable exemplification of one of the aims of Mu Phi Epsilon. The sorority will continue to grow and prosper in direct ratio to the amount of interest each member experiences.

The Musicological Research Contest is maintained and supported by all Mu Phi Epsilon members who contribute voluntarily — Founders' Day Pennies (one for each year of the sorority's existence) to commemorate the founding of our organization. Two prizes are now awarded—one hundred dollars cash, first prize; fifty dollars cash, second prize, if in the opinion of the judges, the theses submitted merit the awards. In addition, the first prize winner receives a one year membership in the American Musicological

Society with a subscription to the Journal. The Alumnae members, who sponsor this contest, are thankful to all Mu Phis who contribute Founders' Day Pennies, cash gifts, and other services to make this contest possible.

The National Third Vice President attempts to secure the finest musicologists in the country to act as judges, so as to have a complete evaluation of the works submitted.

This year five members entered the contest. They were Marian McNabb Harrington, Farmville, Virginia, formerly of the New York City Alumnae Chapter; Hazel E. Hedges, Denver, Colorado, Mu Rho; Judith Hulse, Kansas City, Missouri, Mu Delta; Lucette Stumberg, Austin, Texas, unaffiliated at present; Jean Westerman, Chicago, Illinois, Gamma, unaffiliated at present.

I have the honor to announce that Lucette Stumberg was the first prize winner and Jean Westerman, second prize winner.

The subjects of the theses submitted were: "The Messiah Festival at Lindsborg," by Marion McNabb Harrington; "Primitive Rhythm," by Hazel Hedges; "Touch as a Factor in Piano Tone Production," by Judith Hulse; "Ernst Krenek: His four piano sonatas and the Twelve-Tone Technique," by Lucette Stumberg; "A Study in the Relation of

Music to Drama as Demonstrated in Opera," by Jean Westerman. Judges were Dr. William S. Newman, Department of Music, University of North Carolina, Chapel Hill, North Carolina; Dr. Otto Gombosi, Department of Music, The University of Chicago, Chicago, Illinois; Dr. Raymond Kendall, Director School of Music, University of Southern California, University Park, Los Angeles, California. All are members of the American Musicological Society.

I wish to thank the members who entered the contest for their fine cooperation and interest; also, the judges for their excellent help in evaluating the theses. My earnest wish is that the entry list will be doubled this coming year. Send in your ideas and suggestions to the National Third Vice President. Abstracts of the two prize-winning theses appear in this issue of the Triangle. Be sure to read them, and if you are interested in reading the complete theses, write to Lucette Stumberg and Jean Westerman.

MUSICOLOGICAL RESEARCH CONTEST RULES

(PLEASE NOTE: At the recent National Convention of Mu Phi Epsilon, legislation was enacted to the effect that the Musicological Research Contest be held every other year—and the year in which there is no Convention. If for any reason you may not find in these rules and suggestions what you are looking for, please write your National Third Vice President for information. She will give you further details concerning participation in the competition. There are NO entrance fees).

These rulings correspond with those of the National Association of Music Schools and meet the approval of the American Musicological Society. Remember—papers should be a *Creative Effort and a*

Contribution to Knowledge; bibliography must be adequate—list sources by authors—use proper technique of footnote writing. Good bond paper is satisfactory. Text should be double-spaced on type-writer. It is easier to read in a temporary loose-leaf binder, with cover to protect the thesis when it is sent around for judging. We suggest studying "Preparing the Research Paper" by R. Morell Schmitz, and "Introduction to Musicology" by Dr. Glen Haydon. We recommend limits for the papers of 6,000 to 18,000 words.

Participants will please note the following:

1. *Eligibility*: Contest shall be open to all members of Mu Phi Epsilon. Applicant shall give name, address, name of chapter of initiation, and present affiliation, chapter or non-affiliate.

2. *Application*: No special form of application blank is necessary, but a letter must be sent to the Chairman by February 1, indicating the desire of the writer to enter a thesis in the contest.

3. *Subject*: Choice of subject for thesis to be submitted is, of course, yours. Applicant shall submit material of a research nature, and shall exhibit evidence of creative ability. Applicant shall not submit the same thesis in more than one contest, but may submit a revision and further development of a subject already presented.

4. *Entries Due*: The thesis must be in the office of the chairman, Bernice E. Wallis (Mrs. Harold E.), 2126 Shelby Street, Seattle 2, Washington, before midnight, April 1, 1951.

5. *Expenses*: There are no entry

fees, but packing, mailing, and insurance expenses of thesis in transit both ways, must be paid by the entrant. Mailing and insurance of thesis to judges will be paid by Mu Phi Epsilon.

6. *Awards:* Two cash prizes will be awarded if, in the opinion of the judges, any of the theses merit the awards. First prize, one hundred dollars (\$100.00); second prize, fifty dollars (\$50.00). First prize winner receives a one year membership in the American Musicological Society which includes a subscription to the Journal.

7. *Judges:* All contest theses shall be passed upon by a group of judges, well known in the field of Musicology—to be chosen by the National Chairman.

8. *Publication:* Abstracts or summaries of the two winning compositions are to be published in the fall issue of THE TRIANGLE. A short biographical sketch of not more than one hundred words and glossy print of the author should accompany the article sent in to the National Editor, not later than September 1.

Further information upon request—BERNICE E. WALLIS.

* * *

IN THIS ISSUE we are pleased to quote summaries of the three judges of the Mu Phi Epsilon Musicological Research Contest for 1950:

DR. RAYMOND KENDALL: "The Messiah Festival at Lindsborg, Kansas," by *Marion McNabb Harrington*: This is a useful and interesting regional study of the Smoky Valley and its Swedish colony.

"Primitive Rhythm" by *Hazel E.*

Hedges: Based almost entirely on a few generalities in Curt Sachs' "The Rise of Music in the Ancient World."

"Touch as a Factor in Piano Tone Production" by *Judith Hulse*: "A study of certain pianistic 'effects,' which Miss Hulse has extracted from Dr. Wiktor Labunski and Tobias Matthay."

"Ernest Krenek: His Four Piano Sonatas and the Twelve-Tone Technique" by *Lucette Stumberg*: "A well-organized survey of style along with a competent and detailed analysis of the Krenek sonatas. Material from the sonatas and the critical and autobiographical material on Krenek produces a cumulative impression."

"A Study of the Relation of Music to Drama as Demonstrated in Opera" by *Jean Westerman*: "Jean Westerman offers the best paper submitted this year, in my judgment. It proceeds from a substantial bibliography; it contains good ideas, its quotations are well selected, it is clearly organized, and it leads to defensible conclusions, etc."

DR. OTTO GOMBOSI. Musicological research, like any research in the field of the Humanities, starts with an idea. This idea may be a direct and positive one, or at first only an indirect and negative one, evolving from the scholar's intuitive or intellectual dissatisfaction with some phase of a generally accepted view. The idea may evolve gradually in the course of work, or it may come in a flash. Yet at its best such an idea is only a germ. It has to be developed, checked, and double-checked, and put into the framework of our existing knowledge. While the idea may be of a passionate hue

(CONTINUED ON PAGE 35)

ERNST KRENEK: *His Four Piano Sonatas and the Twelve-Tone Technique*

BY LUCETTE STUMBERG

△ KRENEK's styles could be divided into four periods. There is an early period in which Franz Schreker's (twentieth-century romanticist who uses much dissonance) temporary influence is apparent (i.e., Sonata in E Flat), a second period in which dissonance and atonality are prominent (i.e. 2nd String Quartet), a third period which includes many operas and frequently uses the Jazz idiom (i.e. *Jonny Spielt Auf* and Sonata II), and a fourth period (beginning about 1933) . . . which is marked primarily by the adoption of the twelve-tone technique along with the rejection of neo-classicism.¹ This is the composer's "neo-expressivistic" era . . . The "neo-expressivists" revolted against objective writing. They returned to the expressionistic idea that music could be an expression of one's most profound and intimate emotions.

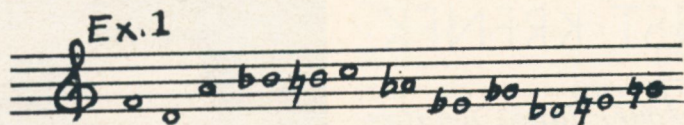
1. Ewen, David, editor, *The Book of Modern Composers*, New York: Alfred A. Knopf, 1942, p. 360. Articles on Krenek by David Ewen, Ernst Krenek, and Haas Rosenwald.



△ LUCETTE STUMBERG of Austin, Texas, graduated from Lindenwood (bachelor of music) and Texas University (master of music). She studied piano with Miss Sally Day and Mrs. Few Brewster, Austin; Walter Gilewitz, Belton; John Thomas, Lindenwood; Dalies Frantz, Texas University; and Egon Petri, Mills. As an undergraduate she was in *Who's Who Among Colleges*, president of Lindenwood's Mu Phi chapter, and winner of St. Louis Symphony Society's Young Artist Contest. Upon graduation she received a fellowship, and the following summer played the piano at Cleveland's Mu Phi convention. She wrote her thesis under Otto Kinkeldey and Wilbur Ogdon. This fall she will teach at Morehead State College, Kentucky.

Because Krenek in 1938 wrote *Twelve Short Piano Pieces* to illustrate the technique, it will be used to illustrate the system.

The original row is shown in example 1. The inversion, obtained older use as classical. The principle of the technique is that one note

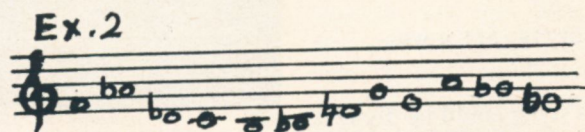


NUMBER ONE

by changing the ascending intervals into descending intervals and by changing descending intervals into ascending intervals, is illustrated in example 2. The retrograde, obtained

may not be played again until the other eleven have been played. (Forms of the row may be transposed.)

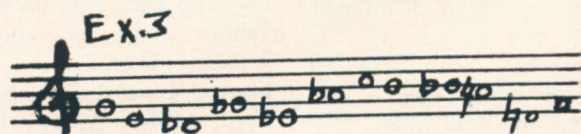
* * *



NUMBER TWO

by proceeding from the last tone to the first of the original, is shown in example 3. The retrograde inversion, obtained by proceeding from the last

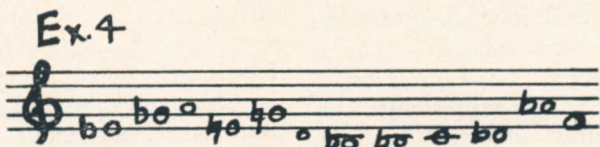
As in the Third Sonata, a twelve-tone row is used (in Sonata No. 4). The series is C G# D E Bb A F# C# G Eb F B. Three-tone groups, freely derived, are used, as shown in



NUMBER THREE

tone to the first of the inversion, is illustrated in example 4.

example 5. Inversions of these groups are used, as illustrated in example 6. All of these groups are



NUMBER FOUR

This type of composition based on the forms of the row just mentioned is often referred to as the classical twelve-tone technique. From the classical twelve-tone technique the system has advanced. Thus the modern twelve-tonalists refer to the

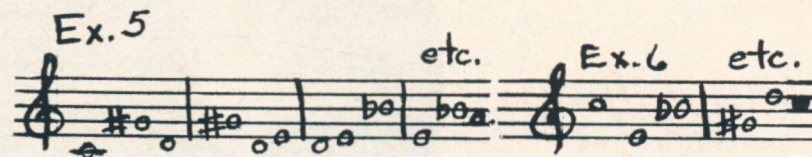
NUMBER FIVE

transposed freely. (This use of the row is often referred to as the unit technique.) . . .

The rhythm for the most part is prose-like, as was found in the Third Sonata . . . The melodies are often lyric. Disjunct melodies are more

common in climaxes, which are also made more effective by thickening texture, greater dissonance, louder

of themes give the Fourth Sonata a unity not found in the Third Sonata.



dynamics, and a rising line. Again diatonic melodies sometimes indicate bridge or transition passages (as in Third Sonata).

Both the Third and Fourth Sonatas are "neo-expressivistic" in their soulful expression, individualism, and conciseness.

The sonata (although in four distinct movements) is one unit, because of cross-references of themes, the motives being common to all movements, and because of the use of the row. In fact, the first movement resembles an exposition to the entire sonata, since so many themes and motives of the first movement are used in the last three movements. Although the use of the row is much freer than in the Third Sonata, the motivic treatment throughout the entire sonata and the cross-references

(Student should become acquainted with the interesting use of the row in Krenek's *Piano Variations*, opus 79; *Symphonic Piece for String Orchestra*, opus 86; *Lamentatio Jeremiae Prophetae*, opus 92; *Cantata for Wartime* (not published); *Five Prayers* (not published); *Seventh String Quartet* (not published); *Fourth Symphony* (not published); and *Third Piano Concerto* (not published). If reader desires, I shall be glad to furnish an explanation.)

Dr. Pauline Alderman (Continued from Page 9)

The foreigners who have come to us because of world conditions have had much to teach us. But in my reverence for European tradition I have been surprised to learn that they feel we have something artistic to give them; namely, our music education for every child and the free, unpedantic spirit of our universities.

walked over every foot of it. I felt so proud of it! Yet how much greater pride you alumnae and students from Seattle must feel! And deepest of all must be the satisfaction of the faculty—for they built it as truly as though their own hands had mixed the mortar. What impressed me chiefly as I went from room to room was the fact that here was no conventional academic setting but rather a place in which people could live and make music together.

We at this Seattle Convention have been offered an inspiring example of the best in American University life. Twenty years ago, I taught here. The new building was only on paper then. Last night I

Through these years of depression

(CONTINUED ON PAGE 36)

EPITOME

of "A Study in the Relation of Music to Drama as Demonstrated in Opera"

BY JEAN WESTERMAN

"Music is the universal language of all mankind." — HENRY WADSWORTH LONGFELLOW.

△ ONE of our greatest American poets in thus defining the nature of music, has epitomized the reason for the existence of that hybrid art form—opera—which seeks to unite the two forms, music and drama. Music—as a means through which emotional expression common to all beings can be communicated—when combined with drama—the means of which is the spoken word which not only expresses emotion but, unlike pure music, also contains the logical phase which appeals to the intellect—results in a highly poetized form of art, the essential convention of which is that a race of beings exists whose natural method of communication is song. The acceptance of this convention by the listener is necessary to the enjoyment of the art form.

△ JEAN WESTERMAN, daughter of a Mu Phi, the late Rose K. Westerman, and Sinfonian Dr. Kenneth N. Westerman, holds the bachelor and master of arts degrees from the University of Michigan



where she was initiated into Gamma Chapter in 1941, later serving as president of the chapter, and then becoming National Executive Secretary-Treasurer for the sorority. While at the University, Jean was active not only in music, singing with the University Sinfonietta on tour, and appearing as Lola in the University's production of "Cavalleria Rusticana," but appeared often in campus dramatic and radio productions as well. In the summer of 1948 she attended the Opera Department of the Berkshire Music Center at Tanglewood where she sang the role of Arina in the world premiere of Gretchaninoff's opera, "Marriage." This past year she has been contralto soloist at the Chicago Temple First Methodist Church and a member of the faculty of the Chicago Musical College. This year she is scheduled to make her Chicago recital debut, and her professional operatic debut as Carmen with the American Opera Company in Chicago.

The type of theme suitable for opera, then, must not be common-

place, but must be poetical, and of course expressive of emotion rather than intellectual in character, in order to fulfill the requirement of being essentially expressible in music.

Throughout the history of the development of the operatic art form, the dramatics of opera have been contemporaneous with the drama of the period. Beginning in the classic-story tradition of the myth with Peri's *Dafne*, and continuing through Gluck, this tradition was not broken until the farcical "intermezzi" coming as a reaction against the artificiality of the Baroque stage, introduced the comical element which produced "opera buffa" and Mozart's and Rossini's settings of Beaumarchais.

Following the Napoleonic Downfall, the intellectual decorum of Classicism gave way to the emotional unrestraint of Romanticism, and the emotional type of drama of Victor Hugo and Alexandre Dumas. This freeing of the individual's emotion and the intensifying of his imagination was responsible for some of the world's greatest music—Beethoven, Brahms, and Wagner—and almost all of the operas which hold a permanent place in the repertoire today.

At the turn of the century, however, with the advent of Realism, drama took a turn toward the intellectual with Henrik Ibsen and the thesis dramatists, and in keeping with the impressionistic-surrealistic turn of events in the artistic field, music also sought higher intellectual levels by abolishing all accepted frames of reference in favor of a linear type of construction. The present-day composer, in thus rejecting the standards of key, melody,

harmony, rhythm, and form to which the human ear is accustomed, has taken from his music that quality which permits the listener to enjoy it through an emotional response. Further, modern drama of the photographic realistic type which aims at a representation of observed life, is anything but a poetized form of art. Thus, neither the music nor the drama being written today are of the type demanded by the operatic art form. The only possible hope for a successful revival of opera in this unfavorable atmosphere of intellectual sophistication then, would seem to be in the comic genre, since comedy appeals almost entirely to the intellect—laughter is evoked when the mind notes inconsistencies and absurdities.

However, if the drama of the future should turn from photographic realism toward a more selective and poetized form, and music should again be constructed with regard for the melodic, rhythmic, and harmonic elements which can penetrate to the emotions of the listener, then the public would need only to await that composer with adequate theatrical training, who could find in the field of selective and poetized realism, a theme essentially emotional in nature, and dramatic in form, which could be translated into "continuous and apposite musical expression."

Attention!

CONSIDERED one of the finest violinists in the Southwest is Beatrice Sanford Pease, MPE. She is assistant concertmaster of the Wichita Symphony Orchestra.—*Banta's Greek Exchange.*

IN MEMORIAM



ELIZABETH MATHIAS FUQUA

ELIZABETH MATHIAS FUQUA, our beloved co-founder, died May 17, 1950. A graduate of the Cincinnati College of Music she was assistant to W. S. Sterling, dean of the College. She was well known as contralto Oratorio soloist and teacher in the Cincinnati area. When Prof. Sterling organized the Metropolitan College of Music, Elizabeth went with him as one of the faculty. Here, with his coöperation she organized our sorority giving unstintingly of her time to design a constitution, ritual and pin in keeping with the ideals of the sorority. During two terms as national president she laid a firm foundation for us to build upon.

In 1908 she married Dr. John Fuqua of Greeley, Colorado. Two sons were born to them and when they were nearing college age Elizabeth entered Colorado State College at Greeley receiving her A.B. degree in 1931.

She was active in church work, the Fortnightly Musical Club, A.A.U.W., Women's Auxilliary of the Medical Society and Graphic Literary Club. She later became superintendent of Island Grove Hospital in Greeley, which position she held for fourteen years. The Graphic Club recently furnished a room in the hospital in her name.

A sparkling personality enabled her to transmit the joy of living to all who knew her. She has left us a great heritage and as we build for Mu Phi Epsilon her spirit will ever be with us.

Call to Founders' Day

△ NOVEMBER is approaching, and with it another November 13, a day sacred to Mu Phi Epsilon, and one on which Mu Phis everywhere will gather together to honor the memories of our two beloved Founders, Dr. Winthrop S. Sterling and Elizabeth Mathias Fuqua.

This year it seems especially fitting that we make an extra effort to join together in friendly and harmonious coöperation to celebrate the 47th Anniversary of this founding.

May the memory of the labors of our Founders in our behalf spur us on to greater things in the name of Mu Phi Epsilon, and may we always be worthy of the trust placed in us. —*Loyally*, RUTH ROW CLUTCHER, National President.

WEAR



Your Pin

IN MEMORIAM

GLORIA MARIE FICK, Nu, 2223 N. E. 31st Ave., Portland, Oregon, lost her life in an automobile accident March 26, 1950.

NATALIE ASHLEY STEBBINS (*Mrs. Leo*), Beta, died April 4, 1950.

DELORES REBECCA ELLENBERGER (*Mrs. Thurston L. Johnson*), Xi, died May 23, 1950, in Stillwater, Oklahoma. She was also a member of Alpha Xi Delta, and a graduate of the University of Iowa, with a B.M. degree.

MARTHA ATTWOOD BAKER, lyric soprano, died April 6, 1950. Following her American training she studied in Italy, France and Belgium. From her Metropolitan debut as Liu in Turandot in 1926 she sang this role nine times before her final concert appearance in 1930. Miss Attwood established the Wellfleet Music Colony in Massachusetts, and was renowned as a concert artist.

MU PHI MOTHERS



CHARLENE STULL
(Omega 1949)

LENORE MUDGE STULL
(Omega 1917)

△ HERE at Drake University in Des Moines, Iowa, we're proud of our mother-daughter team of Lenore and Charlene Stull. We like to see them as they go to and from the campus together—Lenore to her teaching and Charlene to her classes as a senior at Drake.

Lenore Mudge Stull is a graduate of Drake University and was a charter member of Omega Chapter of Mu Phi Epsilon when it was installed in 1917. She is now a professor of piano at Drake and has been a member of the piano faculty since 1915. She has studied with Marie van Aaken, Percy Grainger

and Paul Stoye and studied recently at the University of Southern California. She has served as professional accompanist on tour with many noted artists including Arcule Sheasby, Hans Kindler, Cornelius van Vliet, Riccardo Martin, Louis Kreidler, Albert Lindquist and Lenora Allen and has accompanied scores of famous artists in appearances in Des Moines. Lenore does a great deal of concert work as a solo artist also. She has been organist at Plymouth Congregational Church since 1928. In 1927 Lenore married Charles Beeler Stull, also a Drake graduate.

AND DAUGHTERS

Charlene attended the Des Moines schools and studied violin and piano as a child. She entered Drake in the fall of 1946, where she was an active member of Kappa Alpha Theta social sorority, historian for Mu Phi Epsilon, and a member of the Drake Choir. Charlene was elected to Margaret Fuller Club and Sieve and Shears, the highest honors given to women on the Drake campus for scholarship, activities and general achievement. She will graduate in June with the Bachelor of Music Education degree, and will teach this coming year in the Des Moines Public Schools.—ALICE YOST JORDAN.



MARJORIE JACKSON
(Mu Xi 1947)

△ MAE HURST JACKSON was the first president of Mu Beta chapter at Washington State College. Later, she was graduated from the
(CONTINUED ON PAGE 34)



MOTHER, JENNIE ATKINSON BRADFORD;
DAUGHTER, JENNIE LEE BRADFORD

△ JENNIE WILLIS (Atkinson), Bradford, was a piano major in the class of 1917, New England Conservatory of Music when she was initiated into the Beta Chapter of Mu Phi Epsilon. She now lives in Suffolk, Virginia, where she is a choir director and church organist.

(CONTINUED ON PAGE 56)



MAE HURST JACKSON
(Mu Beta 1919)

PRIDE of MU PHI

MAUD-KEY SHELTON

BECAUSE Baltimore always thoroughly enjoys and acclaims good vocal music, it is not surprising that Maud-Key Shelton has found a welcome place for herself in that city in a very short time.

Although she has lived in Baltimore for less than a year, Miss Shelton has sung the lead in *Aida* for the Baltimore Civic Opera Company; she has sung at a reception for Vice President and Mrs. Alben Barkley at the Shoreham Hotel in Washington, and during the "March of Dimes" campaign she was frequently heard over Baltimore radio stations.

Miss Shelton was born in Kentucky, and from the time she was a little girl knew what she loved most—music. Following her graduation from the University of Colorado, she turned naturally to that which gave her greatest pleasure.

After appearing in concerts in the South and West she went to New York to study, and fill various church, concert, and operetta engagements. Eventually her voice attracted the attention of the Vitaphone Recording Company, and



soon she was a part of motion picture productions.

Later Miss Shelton studied in Europe with Herr Heinrich Knote, and to widen her repertoire took dramatics under the instruction of the famous Emmy Kruger. For two and a half years she studied and associated with Europe's best known instructors.

Returning to this country, she appeared as a soloist with prominent orchestras. Twice she appeared on the Grant Park Concert series in Chicago, and had the very distinguished honor of having been the only woman soloist in a cast of 5,000 in the famous "Epoch of a Nation" at Soldiers Field, Chicago. When that city celebrated its "75 years of Progress in Lake Travel," she was chosen "Miss Lake Queen." For several years she was one of the principals of the Chicago Civic Opera

Company and also appeared with the San Carlo Opera Company.

In private life Miss Shelton is Mrs. William Pennell Rock, wife of William P. Rock, Director of the New Plant Location Bureau of the local Association of Commerce.

Where does she find the time to care for a model home, rear children, look out for her husband, and yet find time to study and sing? Frankly, she does not know; she loves them all, and love, she points out, will find a way!

EUNICE MARIE WOLFE

△ EUNICE MARIE WOLFE, a music major at Lewis and Clark College, Portland, Oregon, recently performed on the college's concerto series, playing the St. Saens G minor piano concerto within college symphony under the direction of Boris Sirpo.

Eunice has been studying piano since the age of five, and for the past ten years she has studied with Margaret Steinmetz, assistant professor of piano at the college. Miss Steinmetz is the Mu Phi Epsilon advisor at Lewis and Clark.

The Portland patroness group of Mu Phi has awarded Eunice two successive music scholarships.

Eunice teaches piano to a group of young students, and also has found time to study cello.

This young musician hopes to further her musical ability after graduation by studying privately with Aby Whiteside in New York. She is looking forward to a career of accompanying or teaching.

Eunice lives in Portland with her parents, the Rev. and Mrs. Edward A. Wolfe, and her sister, Elizabeth.—SALLY McBRIDE.



MARGARET MYLES

△ THE new Tacoma Alumnae Chapter proudly presents to all Mu Phi's Margaret Myles, contralto, who is on the faculty of the College of Puget Sound, teaching voice. Margaret became a member of Tau Chapter, University of Washington, in May of 1948, and the following year became an active member of the Tacoma Alumnae Club.

Margaret was born in Hamilton, Ontario, moving to Victoria, B. C., five years later with her Scotland-born parents. Again in five years the Myles family moved, this time to Tacoma, and Margaret became an American citizen in 1943. All of her music study has been private, first, with Mr. Frank Nurdning in Tacoma, followed by twelve years with Mr. Bellows in Seattle. In Chicago she has studied with Arthur Burton and



MARGARET MYLES

Dr. Edgar Nelson of the Chicago Music Conservatory.

Margaret has won numerous awards at Canadian Music Festivals and has done considerable concert and oratorio work all over the Northwest and British Columbia. In Chicago she was soloist at the Oak Park Presbyterian church and sang numerous engagements in that city and surrounding areas.

Tacoma's outstanding contralto has made several appearances with the Tacoma Symphony Orchestra, several more with the Seattle Symphony under Eugene Linden and

Manuel Rosenthal, including one Standard Hour Symphony Broadcast. The last engagement with the Seattle Symphony in January was as a soloist in the Beethoven Ninth Symphony with Rosenthal conducting.

At present Margaret is soloist at the Plymouth Congregational church in Seattle. After teaching voice in the full summer session at the College of Puget Sound, Margaret left for a trip to Chicago to fill more singing engagements in her ever increasing busy schedule.—
MARIE MILLER FORTIER.

THE NOVEMBER 1950 TRIANGLE OF MU PHI EPSILON

MU PHIS HERE & THERE

Helen Traubel and Lauritz Melchior opened the musical portion of the summer program at the Aspen Institute for Humanistic Studies when they were heard in solos and duets with the Denver Symphony Orchestra on June 27.

Ruth Kemper and Mary Gayle Hafford, violinists, played prominent parts in the Discussions and Demonstrations presented by the Violin, Viola and Cello Teachers' Guild in the Carl Fischer Concert Hall on March 2.

Jean Madeira, contralto, of the Metropolitan Opera appeared as soloist for the Musicians Club of New York, Frank La Forge, President, at the Hotel Plaza on March 12.

Wagnerian soprano Helen Traubel's first literary effort—a mystery called "The Ptomaine Canary"—has been serialized by the Associated Press in six installments.

Doris Hevener Bolvig, pianist, and her husband Lawrence Turner, bass-baritone, presented a benefit concert for the Roosa School of Music at the Carl Fischer Concert Hall on March 30.

Ruth Van Appledorn, "spark plug" of the Eight Piano Ensemble, is teacher of piano and harmony at the University of Minnesota, Duluth Branch. In addition to directing the ensemble, she earlier undertook the enormous task of arranging the numbers on the program for an eight-piano combination. Born in Holland, Michigan, she taught in Ohio, New Mexico, Michigan and Kansas prior to coming to Duluth. Her B.M. and Master's degrees were

received at the Oberlin Conservatory and Michigan State College, and she has done post graduate work at the Eastman School of Music.

Jean Hill, 1949 graduate in M.E. and violin at TCU, who was a member of the Dallas Symphony Orchestra during the past season, has been awarded for the second summer a scholarship at Juilliard School of Music through the instrumentality of Walter Hendl, conductor of the orchestra, who is a member of the Juilliard summer faculty.

Mu Chi and Dallas Alumnae chapters of S.M.U. held an Achievement Clinic April 29 for young piano students. Children were classified in four divisions and awards were given in each division. First prize winners played for the alumnae chapter.

Diane Griffith, Omega, will do graduate work this year at the University of Indiana studying opera under the direction of Hans Busch.

Do you wonder what people think about when they are lurching alone? Saw Mae Doelling Schmidt the other day sitting in the Epicurean . . . writing away like mad . . . naturally I thought what she was writing would have something to do with music—she is such a marvelous pianist and teacher . . . guess what . . . she was writing little poems about people whom she knew who were lurching there . . . the one about the professor is a gem . . . if I can get it from her . . . I shall print it for you . . . and very true it is . . . most teachers will get a kick out of it. . . —*Music News*.

THE NOVEMBER 1950 TRIANGLE OF MU PHI EPSILON

IN THE NEWS

Founder of Mu Phi Epsilon Dies
 Mrs. William H. Gray, founder of Mu Phi Epsilon, died at her home in Los Angeles, California, on March 10, 1950. She was 82 years of age. Mrs. Gray was born in New York City and spent her childhood in New York and New Jersey. She was educated at the University of California, Berkeley, and the University of California, Los Angeles. She was a member of the Phi Kappa Phi Honor Society and the Phi Beta Kappa Society. She was also a member of the National Association of Music Teachers and the National Association of Music Educators. She was a devoted mother and a devoted citizen. She is survived by her husband, Mr. Gray, and her children, Mr. and Mrs. William H. Gray, Jr., and Mr. and Mrs. William H. Gray, III.

Chicago Sunday Tribune
 MARCH 12, 1950
 GREATEST NEWSPAPER
Winneta Teacher Has Collection of 400 Instruments from Many Countries



A POOR RHINO CAN'T DANCE BUT HORNS IN ON JIVE
 Exhibition in Music Room
 Proves It
 BY GENIEVE FLAVIN
 (Picture on page 1)
 Clicking jive rhythms for the past few days at the University of California, Los Angeles, has been a sight to see. The students and faculty are having a jive party in the music room. The party is a success. The students are having a great time. The faculty is also enjoying it. The party is a success. The students are having a great time. The faculty is also enjoying it.

Moon Concert Features Beethoven; Cellist, Pianist, Violinist Perform
 The first time in the history of the University of California, Los Angeles, that a concert of this nature has been given. The concert was given by the University of California, Los Angeles, and was a great success. The students and faculty were very much interested in the concert. The concert was a great success. The students and faculty were very much interested in the concert.

Helen Traubel Returns To Columbia Artists
 Helen Traubel, a famous pianist, has returned to the Columbia Artists. She has been very successful in her career. She has been a member of the Columbia Artists for many years. She has been a great asset to the Columbia Artists. She has been a great asset to the Columbia Artists.

MU PHI EPSILON
 NORTH TEXAS STATE COLLEGE presents
 Phi Tau Chapter of
MU PHI EPSILON
 in a concert
PRE-BACH MUSIC
 Assisting Artists
 School of Music Faculty
EVELYN DE LONG — HARPICORN
OLGA EITNER — VIOLIN, VIOLA
MARGARET MARION GRUBBS — VIOLA
 and
MR. ROBERT OTTMAN — CHORAL DIRECTOR
 Wednesday, January 11, 1950 8:15 P. M.
 Main Auditorium

K.E. Independent
MU PHI MORNING MUSICAL
 Tuesday, February 28 at 11 o'clock
ENSEMBLE PROGRAM
 Call for Tickets at the Music Room



WORLD TRAVELER
 Helen Traubel, a famous pianist, has traveled all over the world. She has been very successful in her career. She has been a member of the Columbia Artists for many years. She has been a great asset to the Columbia Artists. She has been a great asset to the Columbia Artists.

SALMAGUNDI PRESENTS
MU PHI EPSILON CONCERT
 Salmagundi music lovers take note. This is an outstanding affair. Don't miss it.
 Thursday Evening - Ladies' Night
 March 2, 1950, at 8:30 P. M.

SALMAGUNDI CLUB
 FORTY SEVEN FIFTH AVENUE

Los Angeles Alumnae of Mu Phi Epsilon
 National Music Society
Lenten Morning Musicales
 March 16, at the home of MR. AND MRS. CLARENCE GUSTLIN 114 Fremont Place West
 MARCH 30 WOMAN'S CLUB OF HOLLYWOOD 1749 N. La Brea Avenue
 PROGRAM—11 o'clock



SYLVIA MUEHLING
 PIANIST
 Friday Evening
 March 3, 1950
 At 8:30 o'clock

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 Think of Mu Phi Epsilon*

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Call your Chapter Chairman—Do not wait for her to call you—She can quote prices on any magazines.
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 If you have not done so, ORDER NOW, and HELP BOOST OUR SALES TO THE \$10,000 GOAL THIS YEAR!
 Renewals mean Mu Phi profits, too. Send everyone to your Chapter Chairman.
 Our Slogan?—A SUBSCRIPTION FROM EVERY MEMBER!

HELEN RAMAGE
 National Chairman
 Magazine Agency of Mu Phi Epsilon

Tacoma Alumnae

(CONTINUED FROM PAGE 13)

Mrs. Walker installed the officers for the 1950-1951 term. They are Eileen Raaberg Van Auken, president; Elizabeth Rhodes Kennedy, vice president; Beata Just, recording secretary; Evelyn Eustace Voth, corresponding secretary; Virginia Washburn Morrison, treasurer; Mary Herbst Buchanan; chaplain and Marie Miller Fortier, historian. Each member of the Tacoma group was presented with a small corsage of Esther Reed daisies tied with purple ribbon.

On Monday evening, July 3, following convention, the Tacoma members had another opportunity to meet informally with Margarete in Tacoma at the home of Carol Reed Travis, who was the 1950 convention warden. Duties and activities of an alumnae chapter, both local and national, were discussed and Margarete was presented with a gift of an English china cup and saucer in appreciation for her guidance and installation of the Tacoma chapter.—MARIE MILLER FORTIER, *Historian*.

Mother-Daughter

(CONTINUED FROM PAGE 27)

Chicago Musical College, where she was an organ major. She won a scholarship under the late Clarence Eddy.

Mrs. Jackson served as organist in several Chicago churches before her marriage to Dr. William J. Jackson of New Philadelphia, Ohio. Her daughter, Marjorie, was born in New Philadelphia.

Marjorie first studied music under her mother's direction. When she was thirteen years old, she won a

composition prize in the National Scholastic creative work competition for teen-agers. After two years at Capital University in Columbus, during which time she played viola in the Columbus Symphony orchestra, she won the composition scholarship at the Peabody Conservatory of Music in Baltimore.

In 1947 she took her bachelor's degree in composition at the American Conservatory in Chicago, and later, her master's degree in organ. She successfully passed her A.A.G.O. examination, and won the Young Artists' contest in organ sponsored by the Society of American Musicians, in 1948. Under the auspices of this society she was presented in recital in Lutkin Hall, Evanston, last winter.

Marjorie is organist at the First Congregational church in Evanston, and teaches organ, piano and theoretical subjects at North Park College in Chicago. This summer she is studying organ with Claire Coci in New York City.

Epsilon Lambda

(CONTINUED FROM PAGE 12)

The next day, Sunday, at four o'clock, Mrs. Christian, aided by Gamma Chapter of the University of Michigan, conducted the beautiful chapter and officer installation ceremonies, which, also, took place in McKenny Hall. We were pleased to have as our guests the National Executive Secretary-Treasurer, Bernice Oechsler, and Past Presidents Dorothy Paton and Ava Comin Case. Representatives from Detroit, Toledo, and Ann Arbor Alumnae Chapters were also present. A short musicale was then presented by some

(CONTINUED ON PAGE 56)

The Musicological Research Contest

(CONTINUED FROM PAGE 18)

—indeed parental love of man for his own ideas makes them passionate—the process of developing it and fitting it into a larger frame should be cool, critical, and unbiased.

Measured against this basic rule of research the five entries of this year's contest offer a wide range of deviations. The scope varies from the infinitesimal to the gigantic, the grasp from the pre-musicological to the metaphysical.

Pre-musicological is the problem and its solution of Marion McNabb Harrington's account of "The Messiah Festival Lindborg." The paper is a neat and conscientious piece of work.

At the other end of the line stands Hazel E. Hedges' quest into "Primitive Rhythm." The authoress has a basic curiosity that is commendable.

Judith Hulse's paper on "Touch as a Factor in Piano Tone Production" shows the great gap between tone psychology (mainly physical) and music psychology (mainly philosophical). Miss Hulse reaches out in the right direction. The problems are great and varied and their solution requires refined techniques of investigation. I miss among her sources W. G. Hill's thought-provoking paper in *Musical Quarterly*, 1941. Even more ambitious is Jean Westerman's "Study in the Relation of Music to Drama as demonstrated in Opera." As a matter of fact, it is so ambitious as to require, from the outset, a strict limitation of its scope. This limitation proves to be the weakest point of the investigation.

And now the last entry. Lucette

Stumberg's master-thesis on "Ernst Krenek's Four Piano Sonatas" is a serious piece of research. Let me point out its weaknesses first. I dislike her narrow definition of tonality, because it throws, by implication, everything outside of major-minor homophonic cadential style into one pot. The question is not "tonality or atonality" but rather "how much tonality" or even "what kind of tonality." Here is my analysis as I see it: Krenek, a restless seeker of his own salvation, has sinned against every tenet of every stylistic creed he had ever encompassed. His late modifications of the twelve-tone technique negate the very principle of the row. His unhappy days of doctrinary righteousness and of radical negation of any kind of tonality seem to be over. The result is a more flexible and more expressive system in which the artist Krenek finds the freedom necessary to create works of art, etc.

PROFESSOR WILLIAM S. NEWMAN: Mu Phi Epsilon is to be congratulated again this year for sponsoring its annual Musicological Research Contest, which should certainly benefit the field at large in this country. The sorority should be congratulated for the steadily improving caliber of the theses that have been submitted. In the comments that follow I have not hesitated to express negative opinions where I felt that the authors would appreciate frank comment. But these opinions should not belie my respect for the work that has been done as a whole.

The thesis which I have chosen as the most outstanding is that by Lucette Stumberg on the "Four

Piano Sonatas by Ernst Krenek." This paper exhibits a real ability to examine music objectively and thoroughly. It also exhibits considerable musical experience and maturity, etc., etc. The author is to be commended for her generally clear style of writing and for her very considerable industry. To be sure, there are tell-tale evidences of numerous problems that commonly beset the researcher, etc.

Miss Hedges' brief essay on "Primitive Rhythm" is clearly written and includes many interesting statements. Miss Hedges has opened up a subject that certainly merits very extensive study, etc.

The paper on "The Messiah Festival at Lindsborg" by Miss Harrington does not get to actual problems of musicology. At the same time, her paper makes an absorbing account of an important community practice.

A very intelligent summary of many of the most respected opinions about the "Illusion of Touch" is provided in the paper by Miss Judith Hulse on "Touch as a Factor in Piano Tone Production."

The paper by Miss Westerman about the "Relation of Music to Drama in Opera" indicates considerable preparation but suffers from one common handicap: the subject itself is too broad, etc. Miss Westerman deserves to be complimented for the many provocative ideas that she has brought together.

Dr. Pauline Alderman
(CONTINUED FROM PAGE 21)

followed by war and post-war confusion we have been unconsciously shaping our musical life according to a pattern. It has taken the form of public consciousness that music is

for everyone, that it is necessary for human morale, that people are hungry for it. In realizing all this we have built for ourselves that American musical culture which critics for so long have assured us we did not possess. It belongs to the wider world of art and yet it is peculiarly our own. The golden key of music is in the door. When we turn it, the door opens.—DR. PAULINE ALDERMAN.

Births

MU BETA—Mr. and Mrs. Jean Layton Prichard (Margaret R. Campbell)—two daughters, Judith Lynn, born July 6, 1948, and Janet Edda, born August 14, 1949.

BETA—Mr. and Mrs. Samuel J. Ade (Emelia Anderson)—a daughter, Marta Priscilla, 545 Rocky Way, Redwood City, California.

XI—Mr. and Mrs. William Joseph Byron (Ellen Marie Utley)—a son, Donald Edward, 2116 Dewey Street, Bartlesville, Oklahoma.

DES MOINES ALUMNAE—Mr. and Mrs. Rolland A. Gallagher (Evelyn Gallagher)—a daughter, Melinda, adopted August 21, 1950, 3117 45th Street, Des Moines, Iowa.

Mr. and Mrs. Blaine A. Briggs (LaVerne Sedrel)—a son, Robert Blaine, 541 35th Street, Des Moines, Iowa.

Mr. and Mrs. C. Kenneth Brown (Lois Critchett)—a daughter, Mary Elizabeth, 620 Ashworth Road, West Des Moines, Iowa.

Mr. and Mrs. Ralph B. Wellman (Frances Petry)—a son, James Frederick, 3848 River Oaks Drive, Des Moines, Iowa.

OMEGA—Mr. and Mrs. James E. Hutt (Marian Williams)—a daughter, Louila, Des Moines, Iowa.

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Joanne L. Strickling
Cleveland Heights, Ohio
Marian Mateer Thompson
Kittanning, Penn.

MU RHO
Beverly Ann Bauer
Denver, Colo.

L. Revea Carter
Denver, Colo.
Margie Alice Clowes
Denver, Colo.
Arlene Ferrell
Goodland, Kansas
Joan Alice Howie
Denver, Colo.
Betty Fern Hoyt
Cheyenne, Wyo.
Clarita Ferne Kaufman
Denver, Colo.
Juanita Joy Wilson
Englewood, Colo.

MU TAU
Audrey Jon Combs
De Smet, So. Dak.
Harriet Olene Eide
Yankton, So. Dak.
Elizabeth Louise Isaak
Elkpoint, So. Dak.
Julie Ann Rauk
Vermillion, So. Dak.
Norma Renee Reeder
Sioux City, Iowa
JoAnn Helen Stepanek
Tabor, So. Dak.

MU UPSILON
Patricia Ruth Ashley
East Cleveland, Ohio
Helen Brickey
Roanoke, Va.
Sallie Lee Dietrick
Patton, Penn.
Gloria Karolyn Eshelman
Shillington, Penn.
Charleen Mary Helmbrecht
Buffalo, N. Y.
Lucrecia R. Kasilag
Manila, Philippines
Leanore May Kasparian
Sacramento, Calif.
Doris Mae Rahl
Buffalo, N. Y.
Mary Elizabeth Rame
Middletown, Conn.
Betty Lane Ruff
Staunton, Va.
Janet Winifred Voorhies
Windsor, Conn.

MU PHI
Sally Louise Boyle
Willard, Ohio
Billie Bonita Chorpenning
Conneaut, Ohio
Lois Mae Deutsch
Dearborn, Mich.
Janice Helen Douglas
Akron, Ohio
Josephine K. Fleming
Hempstead, N. Y.
Nancy Eloise Gedge
East Aurora, N. Y.
Nelda Louise Hoffmeyer
St. Clair Shores, Mich.
Suzanne Elizabeth Lane
Garrettsville, Ohio
Dorothy Ruth McLean
Cleveland, Ohio
Esther Marie Pfister
Parma, Ohio
Marylu Jo Smith
Johnstown, Ohio
Doris Carol Waldecker
Plymouth, Mich.

MU CHI
June Brunette Allen
Wichita Falls, Texas
Mildred Janice Beck
Plainview, Texas
Gretchen N. Cherry
Dallas, Texas
Carol Collins
Dallas, Texas

Margaret Anne Enoch
Dallas, Texas
Ruth Norton Meade
Dallas, Texas
Patsy Jacquelyn Moseley
Dallas, Texas
Peggy Joyce O'Neal
Dallas, Texas
Virginia Richie
Dallas, Texas
Martha Jo Smith
Dallas, Texas

MU PSI
Rose Mary Jennings
Cedar Rapids, Iowa
Eunice Ivanelle Kregel
Garnaville, Iowa
Charlotte Ann Lazier
Rochelle, Ill.
Margaret Rae Mach
Cedar Rapids, Iowa

PHI GAMMA
Sophia Ann Abdallah
Kinston, No. Carolina
Eva Mathews Frantz
Baltimore, Maryland
Sally Hoffman
Baltimore, Maryland
Cynthia Ann Jaeger
Takoma Park, Maryland
Carmen Chetta Laursen
Williamsport, Penn.
Nancy Lee Lawyer
Westminster, Maryland
P. Virginia Mullinix
Woodbine, Maryland
Maryanne Sylvia Nagy
Clifton, N. J.
Joyze E. Sutherland
Baltimore, Maryland
Sue Vernay Thomas
Hickory, Penn.
Dorothy Bystrom Van Beek
Baltimore, Maryland
Beverly Dietrich Weber
Baltimore, Maryland
Anne Lane Wilson
Rising Sun, Maryland
Virginia Lee Zies
Baltimore, Maryland

PHI EPSILON
Thelma Fern Stout
Linden, Iowa

PHI ZETA
Virginia Ann Booth
Sioux City, Iowa
Marcella Winona Carlson
Farnhamville, Iowa
Jean Margaret Cramer
Estherville, Iowa
Mary Claire Gunderson
Ames, Iowa
Carole Darlene Hatch
Alta, Iowa
Shirleen Cecelia Nystedt
Cherokee, Iowa
Yvonne Janice Oskvig
Rolve, Iowa
Evelyn Maxine Perrin
Rolve, Iowa
Mary Anne Rasmussen
Manson, Iowa
Charmaine Reed
Osmond, Nebr.

PHI THETA
Barbara Helene Burcham
Doniphan, Missouri
Caroline England
Festus, Missouri
Carolyn Louise Furnish
Kansas City, Mo.
Emma Virginia Ratcliffe
Jasper, Texas

Carol Ruth Roman
Granite City, Ill.
Eleanor Claire Stubblefield
El Dorado, Ark.
Beverly Jean Stukenbrocker
St. Charles, Missouri
Barbara Louise Sutton
St. Charles, Missouri

PHI IOTA
Helen Marie Gustafson
Fargo, No. Dak.
Lois Johnshoy
Moorhead, Minn.
Gwen Alice Meier
Wahpeton, No. Dak.
Eleanor Odegaard
Wyndmere, No. Dak.
S. Mavis Stenerson
Van Hook, No. Dak.
Elda Georgiana Sulerud
Halstad, Minn.

PHI KAPPA
Sally June Dow
Royal Oak, Mich.
Dorothy M. Hess
Detroit, Mich.
Joan Mae Horne
Detroit, Mich.
Audrey Ruth Marlow
Detroit, Mich.
Viola Mae Olds
Detroit, Mich.
Elizabeth Louise Probert
Detroit, Mich.
Eleanor Elsa Clara Schneider
Detroit, Mich.
Shirley Ann Wall
Detroit, Mich.
Janet Witham
Detroit, Mich.
Janet Mae Bell
Detroit, Mich.
Lois Brown
Detroit, Mich.
Doris Joan Humphrey
Garden City, Mich.
Marilyn Althea Moeller
Detroit, Mich.
Marian Nelly Russell
Elkhart, Ind.
Collette Vivian Salon
Detroit, Mich.

PHI LAMBDA
Virginia Lee Benner
Salem, Ore.
E. Arlene Deakins
Payette, Idaho
Gay G. Simons
Burlington, Wash.
Clorinda Risley Topping
Portland, Ore.
Doris Fae Walser
Salem, Ore.

PHI MU
Delores Irene Anderson
San Jose, Calif.
Beverly Jean Autry
Ashland, Ore.
Sarah Phyllis Bartlett
San Leandro, Calif.
Lavenia Reed Book
Chico, Calif.
Katharine Belle Fuller
Campbell, Calif.
Judith Lee Griggs
Burlingame, Calif.
Janis Ernestine Koopitch
East Cleveland, Ohio
Jacquelin Kugel
San Leandro, Calif.
Bonnie Rose Neubarth
Kansas City, Mo.
Rosemary Nichols
San Mateo, Calif.

Elizabeth Ann Pitman
San Jose, Calif.
Mequilla A. Seno
Niles, Calif.
Wilma Lee Thompson
San Jose, Calif.
Melpo Cassandra Zones
San Jose, Calif.

PHI NU
Cecilia Mary Bledsoe
Los Angeles, Calif.
M. Lorraine Eckhardt
Hollywood, Calif.
Frances Marie Holdrege
Los Angeles, Calif.
Avis Donelda Lange
El Monte, Calif.
Ardell Christina Nelson
Fargo, No. Dak.
Carolyn Janet Reed
Los Angeles, Calif.
Eileen Miriam Schiff
Los Angeles, Calif.
Eleanor Dolores Schuetz
Studio City, Calif.

PHI XI
Leota Fay Agee
Dallas, Texas
Billie Jo Howard
Houston, Texas
Patricia Ann Jones
Paducah, Texas
Elizabeth Louise Woldt
Oshkosh, Wisc.

PHIOMICRON
Marilynn Benson Cumming
East Cleveland, Ohio
Gladys Anderson Gingold
Shaker Heights, Ohio
Margaret Elizabeth Heller
Cleveland Heights, Ohio
Barbara Jean Klecke
East Cleveland, Ohio
Gratian Alice McRae
Cleveland, Ohio
Patricia Ann Wheeler
Cortland, Ohio

PHI PI
Erma Louise Holland
Wichita, Kans.
Loyette Frances Hollar
Marion, Kans.
Marilyn Naudene Jones
Dubuque, Iowa
Nancy Lee Lehman
Valley Center, Kans.
Barbara Ann Mitchell
Wichita, Kans.
Margaret Faith Pownall
Chanute, Kans.
Mary Lou Rucker
Wichita, Kans.
Sally Clifton Stankey
Wichita, Kans.
Helene Joan Sykes
Cleveland Heights, Ohio
Elna Claire Valine
Hutchinson, Kans.
Norma Jean Van Ness
Wichita, Kans.

PHI RHO
Rosemarie Hinman
Minneapolis, Minn.
Esther Jane O'Toole
Crystal, No. Dak.
Janice Helene Tkach
Excelsior, Minn.

PHI SIGMA
Barbara Mary Bronars
Gridley, Calif.
Betty Jean Fanelli
Jeffersontown, Ky.

Mary Terese Follman
Chicago, Ill.
Jeanne Marie Fox
Chicago, Ill.
Lucille Mary Herbeck
Chicago, Ill.
Leola Marie Jacobs
Chicago, Ill.
Bernice Elizabeth Kleczewski
Chicago, Ill.
Mary Adelaide Knoepfle
Chicago, Ill.
Alyce Perrenoud
Chippewa Falls, Wisc.
Faylene Peters
Cicero, Ill.
Roberta Joan Rux
Chicago, Ill.
Dolores Irene Slawin
Chicago, Ill.
Helen Tomaski
Chicago, Ill.

PHI TAU
M. Sue Brabham
Bryan's Mill, Texas
C. Sue Camp
Laredo, Texas
Lucy Anne Hanson
Mission, Texas
Norma Blythe Jones
Greggton, Texas
Barbara Lee Koesjan
Amarillo, Texas
Beverly Jeanne LaGue
San Antonio, Texas
Sarah Ann Lockwood
Beaumont, Texas
Marian Estella Mapes
Houston, Texas
Sally Matthews Maxwell
Denton, Texas
Donna Miller
Crane, Texas
Carol Ann Peck
LaMarque, Texas
Jean Cruse Pindale
Denison, Texas
Lina Grace Pond
Gainesville, Texas
Mary Sue Ray
Fort Worth, Texas
Mary Ellen Standley
McKinney, Texas

PHI UPSILON
Marilyn Goodwin Berridge
East Lynn, Mass.
R. Geraldine Bickford
Clearfield, Penn.
Priscilla Ardelle Bott
Jamaica Plain, Mass.
Frances Giabatti-Cammuso
Worcester, Mass.
Jean Adele Crosby
Arlington, Mass.
Hazel Adelaide Farwell
Lowell, Mass.
Maria Margareta Gaillard
New York, N. Y.
Ruth-Esther Hillila
Quincy, Mass.
Joan Carol Johnson
Bucksport, Maine
Ella Louise Lewis
Sherman Mills, Maine
Nancy True McGowan
Auburndale, Mass.
Josephine Teresa Rastallis
Turner's Falls, Mass.
Joanne A. Roach
Brockton, Mass.
Olga Stone
West Newton, Mass.
Ellen Rodford Stroppe
Gloucester, Mass.
Irene Lucille Tanguay
Danvers, Mass.

Gladys Wasserman
Mattapan, Mass.

PHI PHI
Janet Carol Benner
Kansas City, Mo.
Evelyn Marie Davis
Kansas City, Mo.
Louise Stoner Hite
Kansas City, Mo.
Mary Lee Otto
Raytown, Mo.
Grace Eileen Saul
Kansas City, Mo.
Ruth Lorraine Seek
Grandview, Mo.
Dolores Mae Waters
Kansas City, Mo.

PHI CHI
Phyllis Ann Audrain
Fresno, Calif.
Marie Margaret Barcellos
San Joaquin, Calif.
Lois Alene Bixby
Fresno, Calif.
Erma Louise Coberly
Clovis, Calif.
Elizabeth Jane Douglas
Clovis, Calif.
Ida May Hiebert
Fresno, Calif.
Marilyn Agnes Hinkley
Fresno, Calif.
Sylvia Kaprielian
Fresno, Calif.
Elaine Delores Kimes
Dinuba, Calif.
Marilyn Ann Kooyumjian
Fresno, Calif.
Joan Ruth Mitchell
Fresno, Calif.
Lorna Jean Mitchell
Fresno, Calif.
Zenora Evelyn Strand
Kingsburg, Calif.
Sonja Tallerup
Fresno, Calif.

PHI PSI
Anne Lee Ceglis
Norfolk, Va.
Marjorie Louise Diener
Elizabeth, N. J.
Betty-Lou Fox
New York, N. Y.
Rosemary Agnes Miller
Pittsburgh, Penn.
Dorothy Lynelle Murden
Roanoke, Va.
Rowena Laura Simpson
Hampton, Va.
Dorothy Ellen Stultz
Wytheville, Va.
Mary Elizabeth Turner
Chestertown, Maryland
Mary Alice Ward
Scarsdale, N. Y.

PHI OMEGA
Shirley Ann Armstrong
Leechburg, Penn.
Lois Ruth Baum
New Castle, Penn.
Anna Mae Collingwood
Leechburg, Penn.
Carol Whitman Keans
Westwood, N. J.
Carol Jean Merolla
Floral Park, L. I., N. Y.
Marie Lafern Olson
New Castle, Penn.
Juanita Martha Sindel
Pittsburgh, Penn.
Virginia Lois Snyder
Charleroi, Penn.
Gloria Erma Stiffler
Williamsport, Penn.

EPSILON ALPHA
Nona Mary Allard
St. Paul, Minn.
Kathleen Beverly Brodler
St. Paul, Minn.
Joanne Edith Haag
St. Paul, Minn.
Rose Mary Kelly
Franklin, Minn.
Margaret Eileen King
Hastings, Minn.
Florence Margaret Lenihan
Minneapolis, Minn.
Ruth Marion Omodt
St. Paul, Minn.
Mary Katherine Sands
Minneapolis, Minn.
Shelagh Justine Toomey
St. Paul, Minn.

EPSILON GAMMA
Victoria Jane Bilberry
Jackson, Miss.
Alice Faye Perkins
Jackson, Miss.
Clara Raye Perkins
Jackson, Miss.

EPSILON DELTA
Marilyn Mae Anderson
Portland, Ore.
Barbara Irene Beyer
Portland, Ore.
Mariel Lynne Hampton
Portland, Ore.
Edith Henry Kilbuck
Portland, Ore.
Donna Jane Macklin
Salem, Ore.
Sally Eva McBride
Seaside, Ore.
Elda Marie McMillan
Hood River, Ore.
Persis Ann Moss
Kalispell, Montana
Dora M. Poulson
Portland, Ore.

EPSILON EPSILON
Marian Lorene Armstrong
Fort Worth, Texas
Erlayne Elvera Bradley
Hico, Texas
Louise Deaigh
Fort Worth, Texas
A. Barbara Dwyer
Fort Worth, Texas
A. Sylvan Harrington
Plano, Texas
LaVerne Hodges
Centerpoint, Texas
Vivian Harder Johnson
Fort Worth, Texas
Barbara Ellen Knox
Cleburne, Texas
Vera Gillette Linder
Fort Worth, Texas
Peggy Ann Thomas
Wichita Falls, Texas
Roberta Eleanor Ward
Pecos, Texas

EPSILON ZETA
Alicia Ann Bell
Lepanto, Ark.
Nona Kathryn Eagle
Prescott, Ark.
E. Kathryn Jean
Magnolia, Ark.
Anna Elizabeth Kittrell
Gregory, Ark.
Jo Claire Knoll
Stuttgart, Ark.
Marion Augusta Ragsdale
Newellton, Ark.
Mitzi Ann Roscher
Eudora, Ark.

EPSILON ETA
Virginia Belle Blakeman
Los Angeles, Calif.
Margaret Anne Bruce
San Bernardino, Calif.
Keiko Haga
Gardena, Calif.
Nancy Jean Haneline
Long Beach, Calif.
Beverly Jean Luster
Torrance, Calif.
Pat Malone
Los Angeles, Calif.
Lola Marie Mathews
Huntington Park, Calif.
Helen Drusilla Morrison
Compton, Calif.
LeNoi Adrienne Wellman
Long Beach, Calif.

EPSILON IOTA
Joyce Ilene Bippes
Tekoa, Wash.
Carol Evangeline Bullock
Seattle, Wash.
Ruth Alice Freeman
Cheney, Wash.
Joy Marie Jakey
Seattle, Wash.
Lois Evalon McElroy
Echo, Ore.
Joan Esther McNally
Port Angeles, Wash.
M. Jean Olson
Spokane, Wash.
Altamae Sims
Okanogan, Wash.
Jean Marie Storie
Spokane, Wash.
Lois J. Thomas
Greenacres, Wash.
Helen Irene Walker
Seattle, Wash.
Georgiana Wallace
Cheney, Wash.

EPSILON KAPPA
Mary Eileen Barry
Winnipeg, Manitoba
Lou Ann Beggs
Carrier Mills, Ill.
Delores Catherine Blondi
Benton, Ill.
Leah Marie Bradley
Murphysboro, Ill.
Beverly Bushman
Belleville, Ill.
Jo Ann Cunningham
Carbondale, Ill.

Jacqueline Davis
Salem, Ill.
A. Carol Henderson
Jerseyville, Ill.
Betty Ann Kleinmann
Granite City, Ill.
Ruth McClure
Golconda, Ill.
Edith Rawlins Mitchell
Carbondale, Ill.
Kate Esther Moe
Carbondale, Ill.
Gloria Moroni
Marion, Ill.
Alma Deane Smith
Carbondale, Ill.
Mona Williams
West Frankfort, Ill.

EPSILON LAMBDA
Shirley Louise Benning
Detroit, Mich.
Phyllis Joan Burnett
Manitou Beach, Mich.
Marianne Helen DeNio
Pontiac, Mich.
Roseland Eastman
Cass City, Mich.
Myra Edith Grattan
Ypsilanti, Mich.
Peggy Heaton Irwin
Ishpeming, Mich.
Elaine Rita Kniebes
St. Joseph, Mich.
Barbara Knoblauch
Morgantown, W. Va.
Joanne Audrey Lamoni
Ishpeming, Mich.
Mignon Myrtle Miller
Detroit, Mich.
Marjorie Ann Mull
Brighton, Mich.
Ollene Mae Shears
Coopersville, Mich.
Mary Margaret Traub
South Bend, Ind.
Barbara B. Warner
Ypsilanti, Mich.
Maralyn Joyce Wells
Dearborn, Mich.
Esther Whan
Ypsilanti, Mich.
Joanne Carolyn Wilson
Ypsilanti, Mich.
Jean Woodworth
Muir, Mich.

EPSILON MU
Marilyn Jeanne Felt
Salt Lake City, Utah

Helen Budge Folland
Salt Lake City, Utah
Jo Ann Hunsaker
Salt Lake City, Utah
Norma Lee Madsen
Salt Lake City, Utah
Norma McLeod
Pocatello, Idaho
Janyce Patterson
Salt Lake City, Utah
Joyce Patterson
Salt Lake City, Utah
Sally Ann Peck
Salt Lake City, Utah
Norene Rogers
Ogden, Utah
Geraldine Thompson
Brigham, Utah
Luna Chipman Wootton
Salt Lake City, Utah

EPSILON NU
Jeanne Virginia Anderson
Morgantown, W. Va.
Helen Libbey Cordiner
Morgantown, W. Va.
Doris Jean Crawford
Sabraton, W. Va.
Katherine June Donham
Fairmont, W. Va.
Eleanor Joan Federer
Morgantown, W. Va.
Eloise Yvonne Federer
Morgantown, W. Va.
Lois Ann Flesher
Harrisville, W. Va.
Betty Agsten Hamilton
Charleston, W. Va.
Ruth Ann Harman
New Martinsville, W. Va.
Alice Margaret Johns
Uniontown, Penn.
Margaret Hoffman Law
Morgantown, W. Va.
L. Bernadine McCutcheon
Ronceverte, W. Va.
Nancy Lowe Norman
Fairmont, W. Va.
Jane Rhodes Pestun
Point Marion, Penn.
Norma Jeanne Rampp
Bridgeport, W. Va.
Lorraine Kathryn Tassone
Masontown, Penn.
Mary Jane Wasmuth
Glen Dale, W. Va.

TOTAL—669

Marriages

BETA—Emelia M. Anderson to Samuel J. Ade—September 2, 1949.

PHI LAMBDA—Joy Bushnell to Harry T. Mason—March 29, 1950.

DES MOINES ALUMNAL—Inez Archer to Donald L. Wolz—August 27, 1950.

PHI KAPPA—Ruth Shimer to George Robert Bell—January 20, 1950.

MU NU—Jean Rotzler to Robert Elwood Wilkinson—June 11, 1950.

EPSILON EPSILON—Marilyn Lou-

ise Crill to J. W. Diechert—June 1, 1950.

MU THETA—Gary Southern to Lawrence Kyle Hay, Jr., January 26, 1950.

MU ETA—Barbara Jane Mills to George William Martin.

MU TAU—Margaret Ufford to Bertram S. Weinstein, May 14, 1950.

MU TAU—Ruth Hallock to Robert Watson, June 10, 1950.

MU TAU—Betty Nicholas to Patrick Bowers, August 12, 1950.

MU TAU—Virginia Fossness to Charles Cook, May 30, 1950.

CHAPTER HONORS

★ BETA: *Pi Kappa Lambda*: Faith Coakley, Virginia Cronkite, Julia Ann Key, Joann Nichols, Jane Rubin. *Beta \$100 Scholarship*: Jean Hersey. *Marjorie Channing Loring Scholarship*, \$500: Lucy Belle White. *Scholarship to Tanglewood*: Donna Walsh (violin). *Oliver Ditson \$350 Scholarships*: Dolores Baldyga, Lotta Crabtree.

★ GAMMA: *Pi Kappa Lambda*: Ann McKinley, Nancy Finlay. Wyvern: Carol Eagle (President). Alpha Lambda Delta: Jeanie Parker.

★ ZETA: *Pi Kappa Lambda*: Elizabeth Saucerman, Nancy Voiers. *Mu Phi Epsilon Scholarship*: Judith Holman.

★ THETA: *Fontbonne*: Full Piano Scholarship, Joyce Ann Higgins; *piano scholarship*, Patricia Ware. *Delta Mu Theta Key*: Patricia Ware. *Delta Epsilon Sigma*: Mary Joy Molumby.

★ IOTA ALPHA: *First Place Annual Vocal Competition*: Juanita Verner. "Mu Phi of the Year": Georgene Sachtleben (runner-up). *Mu Phi Epsilon \$100 Scholarship Award*: Rosemary Rushford.

★ NU: *Orchestrists*: Joyce Everson, Lucretia Prentiss. *Soloists with University Symphony 1950-1951 Season*: Madelon Adler (piano), Ann Kafoury (violin). *Alumnae Scholarship*: Joyce Everson. *Patroness Scholarship*: Janet Kelsey. *Pi Lambda Theta*: Ellen Liebe. *Delta Phi Alpha*: Ellen Liebe (President). *Kwama*: Irene Philan.

★ XI: *Pi Kappa Lambda*: Betty Hayward (gold key), Joyce Rohrer, Billie George. *Pi Kappa Lambda Awards*: Jacquelyn Stoops (Junior), *Delores Wunsch* (Sophomore), Martha Heck (Freshman). *Mortar Board*: Joyce Rohrer. *2d Place MPE Musicological Research Contest*: Katherine Mulky. *Tau Sigma*: Mary Helen Ryder (President). *A Cappella Choir*: Jeanne Aldridge (President). *K.U. Band*: Jeanne Peck (soloist). *Miller Hall*: Joyce Rohrer (President). *Pi Lambda Theta*: Mary van Houten, Danna Richmond.

★ UPSILON: *Dean's List*: Joann Fuller, Joyce Fisher, Jean Martin, Jeannine Philippe, Joanne Bernat, Lois Conser. *Wanda and Chalmers Clifton Prize*: Joann Fuller. *Bertha Baur Memorial*

Scholarship: Joann Fuller, alternate (piano). *Conservatory Symphony Orchestra*: Joann Fuller (student conductor). *Young Artist Concert Series*: Joann Fuller (member). *John A. Hoffman Memorial Scholarship*: Joyce Fisher, alternate (junior voice student). *Conservatory Concert Chorus*: Joyce Fisher (soprano soloist).

★ PSI: *Sigma Tau Delta*: Nancy Holter. *Women's Glee Club*: Natalie Isaac (treasurer).

★ OMEGA: *Sieve and Shears*: Diane Griffith, Helene Canine (President), Darlene Evers, Gertrude Van Ginkel. *Quax and National Who's Who*: Diane Griffith, Helene Canine. *Messiah and Elijah*: Diane Griffith (soloist), Darlene Evers (soloist). *Elijah*: June Dwyer (soloist), Dorothy Weisshaar (soloist), Shirley Kluckholm (soloist). *Night at Opera*: Diane Griffith (soloist), Darlene Evers (soloist), June Dwyer (soloist), Dorothy Weisshaar (soloist), Shirley Kluckholm (soloist). *Mu Phi Epsilon Scholarship Award*: Jane Hayes, Darlene Evers. *Panhellenic*: Darlene Evers (Vice President), Gertrude van Ginkel (President). *Presser Scholarship*: Darlene Evers (3 years). *Kappa Alpha Theta*: Betty Rae Willis (President). *Young Artists' Award*: Dorothy Davies. *Kappa Kappa Gamma*: Gertrude Van Ginkel (President).

★ MU ALPHA: *Who's Who*: Marilyn Marsh, Roberta Starry. *Pote Scholarship*: Phyllis Young. *May Queen*: Roberta Starry (attendant).

★ MU BETA: *Pi Lambda Theta*: Donna Durgan, Estelle Steinke, Joan Wilson. *Theo. Presser \$250 Scholarship Awards*: Joan Wilson and Marilyn Stocker (co-winners). *Kappa Kappa Gamma*: Marilyn Stocker (song leader).

★ MU GAMMA: *Alumnae Scholarship Award*: Kathryn Newhouse.

★ MU EPSILON: *Thursday Musicales Scholarship*: Mary Ellen Sturtevant. *Scholarship to Eastman School of Music*: Mila Moorhead. *Mu Epsilon Scholarship*: Patricia Kerrigan. *Miss Minnesota*: Gloria Burkhart (winner).

★ MU ZETA: *Mortar Board*: Elizabeth Lindsay (President), Marjorie Botts, Helen Rice. *Whitman Student Body*:

Marjorie Botts (Vice President). *Queen's May Court*: Marjorie Botts, Helen Rice, Laurel Peterson. *Phi Beta Kappa*: Mary Null Boule. *Presser Foundation Scholarship Fund Award*: Mary Null Boule. *Sweetheart of Sigma Chi*: Mary Null Boule. *Mademoiselle's College Board*: Janet Cation.

★ MU THETA: *Mortar Board*: Elsie Dvorak, Bayla Sheinberg. *Pi Kappa Lambda*: Pat Kelly, Sara Lou Shephard, Betty Stephens, Jeanne Marie Widergren, Sarah Hanover. *Dallas Civic Federation Contest*: June Stokes (piano), Jeanne Marie Widergren (voice).

★ MU KAPPA: *B.W.O.C.*: Mary Ann Sullivan, Marjorie Pratt, Frances Hines, Lucille Boatman Rice, Moughida Hassen. *Professional Panhellenic*: Marjorie Pratt (President), Lucille Boatman Rice (secretary). *Mortar Board*: Mary Ann Sullivan, Marjorie Pratt. *Letseizer Award*: Mary Ann Sullivan, Moughida Hassen. *Kappa Alpha Theta*: Marjorie Pratt (President). *Ellsworth Dungan Memorial Award*: Yvonne Marie Gregory. *Outstanding Personalities for Year Book Honors*: Moughida Hassen. *Special Recognition for High Grade Average*: Christine Parks. *Norman Music Club*: Lola Chaudoin (President). *Kappa Kappa Gamma*: Barbara Quincy (Scholarship Chairman).

★ MU MU: *Phi Alpha Mu*: Jane Colby, Corinne Holm. *Prix*: Jane Colby, Patricia Hale. *Mortar Board*: Jane Colby, Corinne Holm. *Phi Kappa Phi*: Joyce Anne Davis. *Pi Epsilon Delta*: Mary Henson. *K-Key Award*: Mary Henson. *Oscar Award*: Mary Henson.

★ MU NU: *Pi Kappa Lambda*: Jean Askew, Ardis Lange, Joy Kim. *Mortar Board*: Rhea Underwood. *Pi Lambda Theta*: Elaine Childs.

★ MU XI: *Operatic Debut N. Y. City Opera Co.*: Carol Smith. *\$1,000 Michaels Memorial Scholastic Award Contest*: Carol Smith (finalist). *Alumnae Scholarship Contest*: Shirley Norberg. *Soloist in "Carmen" at Stevens College with an all New York City cast*: Patricia Rayney. *Society of American Musicians Contest, Young Artists Division*: Patricia Rayney (1st place). *Commencement Contest*: Patricia Rayney (finalist), Marilyn Smith (finalist). *Crescendo Club Contest*: Barbara Manas (1st

place), Marilyn Smith (2d place). *Society of American Musicians Contest, Senior Division*: Marilyn Smith (winner), Barbara Manas (2d place). *American Conservatory Junior Medal Contest*: Barbara Manas (finalist), Emaline Lehr (finalist), Lola Pinney (finalist).

★ MU OMICRON: *American Guild of Organists*: Local Contest—Joan Birrell (winner); District Contest—Joan Birrell (winner). *WLW Radio Station \$1,000 Scholarship*: Gloria Carl.

★ MU PI: *Kappa Delta Pi*: Jean Hoffman, Marilyn Slade, Nancy Sauer.

★ MU TAU: *Who's Who*: Joan Pearson. *Honorary Colonel at Annual Military Ball*: Joan Pearson. *"Miss Dakota," Homecoming Queen*: Joan Pearson. *Kappa Alpha Theta*: Joan Pearson (President). *Mortar Board*: Joan Pearson, Betty Nicholas. *Phi Beta Kappa*: Betty Nicholas. *Living Scholarship*: Betty Nicholas (Religious Emphasis Week), Ardis Fahrenwald (University Orchestra). *Pilgrim Fellowship*: Betty Nicholas (President). *Band*: Catherine Coleman Peters (soloist), Julie Rauk (soloist). *Brahms Requiem*: Catherine Coleman Peters (soloist). *Student Senate*: Catherine Coleman Peters (member). *Alpha Xi Delta*: Adele Clark (Vice President). *University Singers*: Adele Clark (treasurer). *Guidon*: Joan Pearson, Betty Isaak. *Honor Ring*: Adele Clark. *University Orchestra*: Ardis Fahrenwald (soloist), Julie Rauk (soloist). *Alpha Lambda Delta*: Betty Isaak (Vice President), Jo Ann Stepanek. *Future Teachers of America*: Audrey Combs (Secretary-Treasurer).

★ MU UPSILON: *Toledo, Ohio, Orchestra*: Margaret Rickard (soloist 1950-1951). *Student Association*: Elaine Bonazzi (President). *Delegate to 1950 Student Ass'n Convention*: Elaine Bonazzi. *Orchestra, Directed by Dr. Howard Hanson*: Phyllis Saffran (composition selected to be played). *"Peter Quince at the Clavier"*: Gloris Cammarota (soloist).

★ MU PHI: *Laurels*: Shirley Hanson, Saralu Covert, Eleanor Allen, Jean Shaffer, Ann Stewart. *Outstanding Senior Women*: Kathaleen Tigner, Marion Sandrock, Marie Gambill, Jackie Osenbaugh, Jo Fleming. *Dayton C. Miller Gold Key Society*: Saralu Covert (Secretary), Eleanor Allen, Shirley Hanson,

Ruth Oliver, Marion Sandrock, Kathaleen Tigner. *Delta Phi Alpha*: Eleanor Allen (Secretary), Saralu Covert, Esther Pfister. *Sigma Delta Pi*: Jo Fleming. *Queen of Conservatory*: Marilyn Douglas. *Queen of the May*: Eleanor Allen.

★ MU CHI: *University Choir*: June Allen, Gloria Turquette Brydon (soloist), Patty Crenshaw (soloist), Margaret Glanville (accompanist), Martha Harred, Peggy O'Neal, Alice Nell Oughton, Mary Ann Smith. *University Scholar*: Mildred Beck, Gretchen Cherry, Carol Collins, Peggy O'Neal, Martha Jo Smith. *Pi Kappa Lambda*: Gloria Turquette Brydon (charter member), Margaret Anne Enochs (charter member), Margaret Glanville (charter member), Martha Jane Raley (charter member), Mary Ann Smith, Jo Ann Schwab (charter member). *Graduating with Honors*: Gloria Turquette Brydon, Margaret Anne Enochs, Margaret Glanville, Martha Harred, Martha Jane Raley, Jo Ann Schwab. *SMU Symphony Orchestra*: Gretchen Cherry (soloist). *Mortar Board, Sophomore Honor Guard*: Gretchen Cherry, Carol Collins, Peggy O'Neal. *Mortar Board*: Mary Ann Smith. *Pi Lambda Theta*: Margaret Anne Enochs, Margaret Glanville, Peggy O'Neal, Mary Ann Smith (President). *Martha Jane Raley. MΦE Senior Award*: Margaret Glanville. *Choral Union*: Margaret Glanville (accompanist). *Chapel Choir*: Peggy O'Neal (accompanist). *Alpha Lambda Delta*: Peggy O'Neal. *Pi Lambda Theta Junior Award*: Mary Ann Smith. *Pi Beta Phi Junior Award*: Mary Ann Smith. "Y": Mary Ann Smith (Song Leader).

★ MU PSI: *Freshman Tenth*: Eunice Kregel, Charlotte Lazier, Joan Ramsay. *Alpha Lambda Delta*: Charlotte Lazier, Eunice Kregel, Joan Ramsay. *Sophomore Honors*: Helen Taggart.

★ PHI GAMMA: *Bach-Horstmeir Scholarship*: Sue Thomas. *Achievement in Vocal Studies Prize*: Catherine Rowe Schwartz.

★ PHI ZETA: *Phi Mu Sweetheart*: Betty Wharton. *Junior Class*: Carole Hatch (President). *Junior Class Scholarship*: Doris Lievestad. *Senior Class*: Elizabeth Beckmann. *Summa Cum Laude*: Elizabeth Beckmann. *Who's Who?*

Elizabeth Beckman. *Cum Laude*: Barbara Brewer.

★ PHI THETA: *St. Louis Symphony Society Young Artists' Auditions*: Carolyn Furnish (winner).

★ PHI IOTA: *Who's Who*: Ellen Flotlin, Kathryn Baarstad, Helen Narveson. *Fulbright Scholarship*: Ruth Berge (Norway). *Homecoming Queen Attendant*: Kathryn Baarstad.

★ PHI LAMBDA: *Cup to Outstanding Senior*: Glennis Allen (music). *\$400 Scholarship*: Gladys Blue, Doris McCain. *Highest Grade Point Average for Senior Girl, including Liberal Arts and Music School*: Betty Kuhlman. *4-Year Orchestra Award*: Betty Kuhlman. *Cap and Gown*: Margaret Powell. *Alpha Chi Omega*: Margaret Powell (President), Lois Gottwald (treasurer). *Presser Scholarship*: Lois Gottwald *4-Year A Cappella Choir Award*: Bernice Isham.

★ PHI MU: *Black Mask*: Virginia Acimers. *Griller Scholarship*: Jean Welch (viola). *Graduating "With Great Distinction"*: Jean Welch, Beverly Autry. *Graduating with Music Honors*: Jean Welch. *Mu Phi Epsilon Freshman Scholarship Award*: Katharine Fuller.

★ PHI NU: *Royce Hall Concerts*: Eldrieda Dolch (soloist), Margaret Lorraine Eckhardt (soloist), Dorothy Hanrahan, Avis Lange, Diana Jonas, Eileen Schiff (soloist and member of quartette), Esther Wolf (soloist). *American Guild of Organists Program*: Elfrieda Dolch (soloist). *Roth Trio*: Margaret Lorraine Eckhardt. *Los Angeles Alumnae Chapter Performance Contest*: Margaret Lorraine Eckhardt. *A.B. With Highest Honors*: Joyce Holly. *Phi Beta Plaque for Outstanding Graduating Senior in Music*: Joyce Holly. *Beggar's Opera Concert*: Eileen Schiff (principal second violin). *Hillel Activity and Interest Award*: Eileen Schiff. *Undergraduate U.C.L.A. Scholarship*: Eileen Schiff. *Graduated with Honors in Music*: Doris Standon. *Children's Choir Festival*: Doris Standon (conductor).

★ PHI OMICRON: *Clemens Award*: Adele Heinrich.

★ PHI PI: *Senior Women's Honor Group*: Thelma Graber. *Y.W.C.A.*: Thelma Graber (President). *Naftzger Auditions, Vocal Division, \$150.*: Dar-

lene Reece. *Naftzger Auditions, Young Artists' Award, \$300*: Esther Lee Titus. *Wichita Symphony*: Marilyn Jones (soloist); Esther Lee Titus (soloist). *Theodore Presser Award*: Margaret Pownall, Elna Claire Valine. *University Symphony*: Jo Ann Maclean and Terry Harton, duo-pianists. *Opera Leads*: Bonnie Malz and Darlene Reece. *MΦE Alumnae Chapter Scholarship*: Jo Ann Maclean.

★ **PHI SIGMA**: *Who's Who*: Mary Margaret Dunn. *Kappa Gamma Pi*: Betty Jean Fanelli, Dolores Slawin. *Sergei Tarnowsky Scholarship*: Faylene Peters. *Chicago Alumnae Chapter "Mu Phi of the Year" Contest*: Cele Duval, Georgene Carlini (honorable mention).

★ **PHI TAU**: *Orchestra Scholarship*: Penelope Coffey. *Chapter Service Award*: Penelope Coffey. *Meritum Society*: Penelope Coffey, Peggy Boston, Gail Daly, Leota Vincent. *Who's Who*: Penelope Coffey. *Harp Scholarship*: Anita Harvey. *Chapter Music Award*: Anita Harvey. *Graduated with High Honors*: Peggy Boston.

★ **PHI PHI**: *Outstanding Senior Mu Phi*: Norma Jean High. *Who's Who*: Marian Sorg. *Mu Phi Epsilon Scholarship*: Marian Sorg. *Queen of Bushwhackers' Ball*: Marian Sorg. *Kangaroo Hop*: Delores Mae Waters (candidate). *Scholarship Student*: Delores Mae Waters.

★ **PHI CHI**: *Hockett-Cowan Mu Phi Epsilon Award, \$100*: Zenora Strand.

★ **PHI PSI**: *Who's Who*: Shirley Leigh Cole, Betty Jean Lyle, Marceline Weatherly. *Cap and Gown*: Nancy Ligon Trice, Donna Marie Hankla. *Bank Award*: Elizabeth Hove. *Orchestra Award*: Rosemary Miller. *Mu Phi Epsilon Award*: Betty Jean Lyle.

★ **PHI OMEGA**: *Henrietta Lee Scholarship*: Carolyn Holub. *Dean's List*: Carolyn Holub, Ruth Temple. *Pi Sigma Pi*: Ruth Temple. *Target*: Caroline Cox, Mina Belle Packer. *May Court*: Caroline Cox. *Y.W.C.A.*: Caroline Cox (President). *Kappa Delta Pi*: Caroline Cox. *Senate*: Mina Belle Packer (President). *Music Director WRW, Westminster Radio Station*: Mina Belle Packer. *Owens National Honorary Sophomore Women's Group*: Nancy Wiggins. *Journalism Award*: Doris Renshaw.

★ **EPSILON ALPHA**: *Kappa Gamma*

Pi: Nona Mary Allard. *Phi Beta Kappa*: Nona Mary Allard. *1949 La Concha, College Year Book*: Nona Mary Allard (editor). *Margaret Sullivan Memorial Award*: Margaret King. *Presser Scholarship*: Margaret King. *Pi Gamma Nu*: Kathleen Brodle. *1950 La Concha, College Year Book*: Joanne Haag (editor). *Pi Delta Phi*: Joanne Haag, Shelagh Toomey. *College Association*: Joanne Haag (secretary). *St. Paul Student Chapter A.G.O.*: Ruth Omodt.

★ **EPSILON GAMMA**: *Honor Council*: Martha Ann Campbell (secretary), Mary Ellen Crossland, Myrtis Dickson. *Baptist Student Union*: Martha Ann Campbell (secretary), Mary Ellen Crossland (vice president), Julia Dee Flippen. *White Columns, College Annual*: Martha Ann Campbell (assistant circulation manager). *Honor Senior*: Mary Ellen Crossland, Myrtis Dickson. *Honor Council*: Mary Ellen Crossland, Myrtis Dickson. *Presbyterian Council*: Myrtis Dickson (President). *Feature Section of College Annual*: "Graciousness," Sara Everett; "Sportsmanship," Margie Irving; "Dependability," Patti Pieri; "Love of the Beautiful," Sue Stockett; "Capability," Mary Bailey. *Pianist for Student Body*: Margie Irving, Ruby Sumrall. *Senior Class*: Sarastelle Jones (secretary), Patti Piere ("Miss Senior Class," Senior Class favorite), Betty Ann Storer (treasurer). *College Annual Art Editor*: Sarastelle Jones. *Wesleyan Group*: Edwina McDuffie (President). *Junior Class Favorite*: Edwina McDuffie. *Maid to May Queen*: Edwina McDuffie. *Crisler Award (Voice)*: Edwina McDuffie. *Color Teams*: Edwina McDuffie (captain). *Alpha Psi Omega*: Rachel Morris. *Faculty Award*: Sue Stockett. *Kappa Delta Epsilon*: Betty Anne Storer (Vice President), Ruth Evelyn Westling (secretary). *Choral Ensemble*: Betty Anne Storer (Vice President). *Mu Phi Epsilon Award*: Vickie Bilberry.

★ **EPSILON DELTA**: *Portland Chamber Orchestra*: Edith Kilbuck. *Music Scholarships*: Helen Gordner, Margaret McVicker, Eunice Wolfe, Edith Kilbuck, Arlie Dale Hull.

★ **EPSILON EPSILON**: *T.C.U. Symphony Orchestra*: Louise Goodspeed (soloist), Mary Lois Henson (secretary), Mary Lois Henson (treasurer). *T.C.U.*

String Quartette: Mona Norton (first violin). *Fine Arts Festival*: Louise Goodspeed. *Fine Arts Council*: Mary Lois Henson. "Best Pledge Spring 1950": Roberta Ward. *Who's Who*: Vivian H. Johnson. *International Christian Youth Fellowship*: Peggy Thomas (President).

★ **EPSILON ZETA**: *Senior Class Honors*: Eloise Arnold, Mildred K. Shields, Louise Martel.

★ **EPSILON ETA**: *Outstanding Choral Member, 1949-1950*: Johanna Smith. *Campus Annual Talent Program*: Keiko Haga, 1st place in field of Creative Music; Doris Vert, 3d place, field of operatic music.

★ **EPSILON IOTA**: *Spokane Philharmonic Orchestra*: Eileen Webb, Vivian Birge, Carol Bullock, Lois Thomas, Jean Storlie, Georgiana Wallace. *Golden Circle*: Eileen Webb, Altamae Sims. *Kappa Delta Pi*: Eileen Webb, Vivian Birge. *Tawanka Scholarship*: Eileen Webb. *Monroe Hall*: Eileen Webb (President). *Faculty String Quartette*: Eileen Webb. *Junior Class*: Eileen Webb (Vice President). *Student Chapter M.E.N.C.*: Eileen Webb (chairman), Joan McNally. *Scholarship Service Organization*: Eileen Webb, Joan McNally, Carol Bullock, Georgiana Wallace. *Who's Who*: Altamae Sims. *Senior Hall*: Altamae Sims (President). *Tawanka Service Organization*: Altamae Sims, Vivian Birge (pledge leader), Lois Thomas. *A.W.S.*: Altamae Sims (secretary, president-elect). "W" Club: Vivian Birge. *Ski Club*: Carol Bullock. *Snow Ball Princess*: Carol Bullock. *Savagettes*: Carol Bullock. *Winner \$200 Greater Spokane Music Festival String Award*: Carol Bullock. *Spring Choir Tour*: Carol Bullock (soloist). *Sophomore Class*: Lois Thomas (program chairman). *Safety Council*: Lois Thomas. *College Band*: Georgiana Wallace (soloist on tour). *Future Teachers of America*: Georgiana Wallace. *Play Cast, "George and Margaret"*: Georgiana Wallace. *Arts Club*: Georgiana Wallace.

★ **ANN ARBOR**: *Books published by Dorothy Paton, in conjunction with Dr. Sinai and Dr. Louise Cuyler.*

★ **CHICAGO**: *Musician's Club of Women* (oldest musical club in Chicago and founder club of Federation): Grace Seiberling. Marie Morrissey Keith, President NFM.C. Catherine Saurer, So-

loist with Oak Park-River Forest Symphony. Blythe Owen, winner in Original Composition Contest. Ethel Swindelle, Vice President, Lake View Music Club; Blythe Owen, member. Eugenia Wright Anderson, Chairman Music Department, University Settlement League.

★ **CINGINNATI**: Goldie Taylor re-elected fourth term as President of Ohio Music Teachers' Association.

★ **CLEVELAND**: *Cleveland Women's Symphony*: Hazel Gilpin, President; Marian Pease, Vice President. *Ohio Federation of Music Clubs*: Hymn of the Month Chairman, Thelma Goldsword. *Member of Women's Committee, Cleveland Orchestra*: Thelma Goldsword. *Chairman of Choral Music for Ohio P.T.A.*: Naomi Harding. *President, Girl Scout Council for Greater Cleveland*: May Mathews. *Newly Appointed Supervisors of Music at Cleveland Board of Education*: Dixie Holden and Esther Keller.

★ **DENVER**: *Soprano lead "Messiah"*: Martha Holm, and in *Summer Operetta "New Moon"*: Martha Holm. *Leading Part "L'Elisir d'Amour"*: Martha Holm. *Contralto lead in "Messiah" at Boulder, Colorado, and St. John's Cathedral, Denver*: Violette McCarthy; also in "St. Matthews Passion," at Eastertime.

★ **KANSAS CITY**: Elizabeth Vaughan, soloist in Mendelssohn's *Hymn of Praise, with Topeka Symphony Orchestra, soloist in Haydn's Creation, annual festival at Emporia, Kansas*. Margaret Fisher, President K.C. Musical Club, 600 members. Marlys Ann Watters, soloist with Kansas City Symphony Orchestra in afternoon concert.

★ **LINGOLN**: Kathryn Newhouse, scholarship award.

★ **SEATTLE**: Persis Horton, State President, Washington State Federation of Music Clubs. Harriet Charlton, President, Washington Music Educators State Unit. Rita Bricker, President Seattle Ladies Musical Club. Seven Board members of this club are Mu Phis, elected by membership vote.

★ **WICHITA**: *Chairman of Radio in Music Education, Kansas State Teachers' Association, National Education Board, Saturday Music Clubs*: Carol Showalter Holman.

★ **CEDAR RAPIDS**: *Concertmistress*

Cedar Rapids Symphony: Virginia Ohmann. *Chairman, Second District Federation of Music Clubs*: Edna Mae Sila.

★ **EVANSVILLE**: *Delta Kappa Gamma*: Alberta Bromm. *Queen Isis Temple No. 41, Daughters of the Nile*: Maryland Blacknurn.

★ **MILWAUKEE**: *Chairman Piano Class Meetings M.E.N.C. in St. Louis*: Naomi Evans. *Author*: Winifred Ryan (2d book). *State Judge W.T.M.G. Music Contest, also on Board of Civic Concert Association and National Opera Festival*: Ruth Hillstrom.

★ **SAN DIEGO**: *European Trip and Salzburg Festival*: Ruth Reynolds.

★ **TACOMA**: *Soloist, Seattle Symphony Orchestra, Beethoven's Ninth Symphony*: Margaret Myles (mezzo-soprano).

Epsilon Nu

(CONTINUED FROM PAGE 14)

Hart, wife of the director of the school of music, and Mrs. Samuel Morris presided at the beautifully appointed tea table. Both Mrs. Hart and Mrs. Morris are patronesses for the group.

We of Epsilon Nu Chapter are proud to be members of Mu Phi Epsilon and wish to take this opportunity to thank the national officers, chapters and clubs who sent felicitations on this most memorable occasion. We feel honored that Epsilon Nu Chapter is the first in the state of West Virginia and we are eager to uphold the fine and sincere ideals of Mu Phi Epsilon.—ELIZABETH ADAMS McENNEY

Your Christmas
Magazine Orders
Help Gads Hill

THE GOAL

We have friendship.
Do we realize
What tremendous force
Awaits our grasp?
Let each one ponder
Its meaning for himself.

Pause, long enough
To serve a friend
Though the cost
Be precious time.

Listen to a friend,
Your attention may
Save his self-esteem.
Praise him when he
Has done his best.
Tolerate his habits
Different from your own.

Forgive him when
He unwittingly offends
Or now and then
Is cruel, intentionally.

Protect a friend
From those who
Would defame him.

Thank a friend
When he in turn
Does all of this
For you.

Multiply these attitudes
Of two, by hundreds.
Then, by millions.
Simple deeds
Become complex,
Good intentions
Prevail, at last,
To shape the world
Anew!

ELLEN K. GRAF.

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

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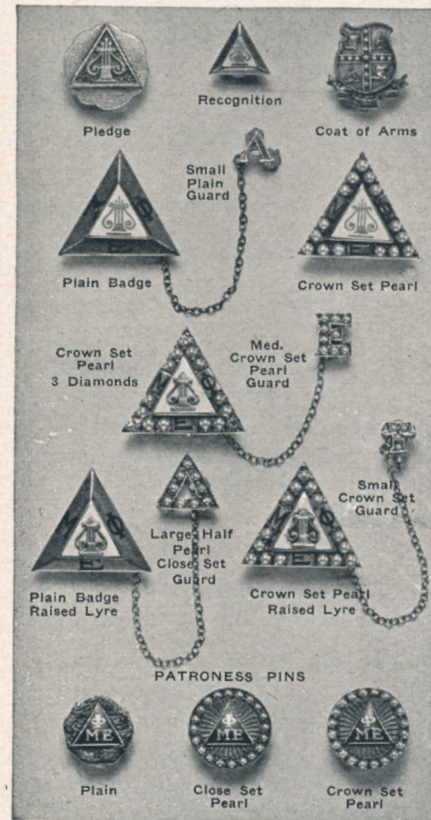
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USE THIS FORM

Chapter of Initiation..... Date of Initiation.....

Name at time of initiation.....
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Present Name
 (Family) (First) (Middle)

Husband's Name, if married.....
 (Family) (First) (Middle)

Former Address
 (Number) (Street)
 (City) (State)

New Address
 (Number) (Street)
 (City) (State)

Jennie Willis Bradford

(CONTINUED FROM PAGE 27)

Her daughter, Jennie Lee Bradford, was graduated from Hollins College, receiving a B.A. degree with a major in piano. She entered the New England Conservatory for graduate study in September, 1948, where she also became a member of Mu Phi. Jennie Lee received her bachelor of music degree in June, 1950.

Births

(CONTINUED FROM PAGE 36)

TAU—Mr. and Mrs. John F. Newland (Marilyn Wilson)—a son, Douglas Clark Newland, 1505 Birch Avenue, Richland, Washington.

Epsilon Lambda

(CONTINUED FROM PAGE 34)

of our initiates. Faculty wives and the local chapter of Phi Mu Alpha Sinfonia fraternity were our guests at the musicale. To conclude the eventful day, a buffet supper was served, and we became acquainted with our sister Mu Phis from the visiting chapters.

Our many thanks go to Mildred Christian, the Gamma Chapter and all others that made our installation into Mu Phi Epsilon a memorable and inspiring occasion. We shall do our best to make Epsilon Lambda Chapter worthy of membership in such a fine organization.—JOANNE WILSON.

THE ALUMNAE CHAPTERS



CALENDAR

1950-1951

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, Grayce Kent Clark (Mrs. Roy L.), 1616-46th St., Des Moines, Iowa.

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-Seventh Anniversary.

Treasurer sends with remittance blank to NEO, check with remittance blank for Founders' Day Fund voluntary contribution of 47 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 Olive E. Galloway Williams (Mrs. Don S.), 3035 So. 44th St., Lincoln 2, Nebr.

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

February 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to Berniece E. Wallis (Mrs. Harold E.), 2126 Shelby St., Seattle 2, Wash.

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

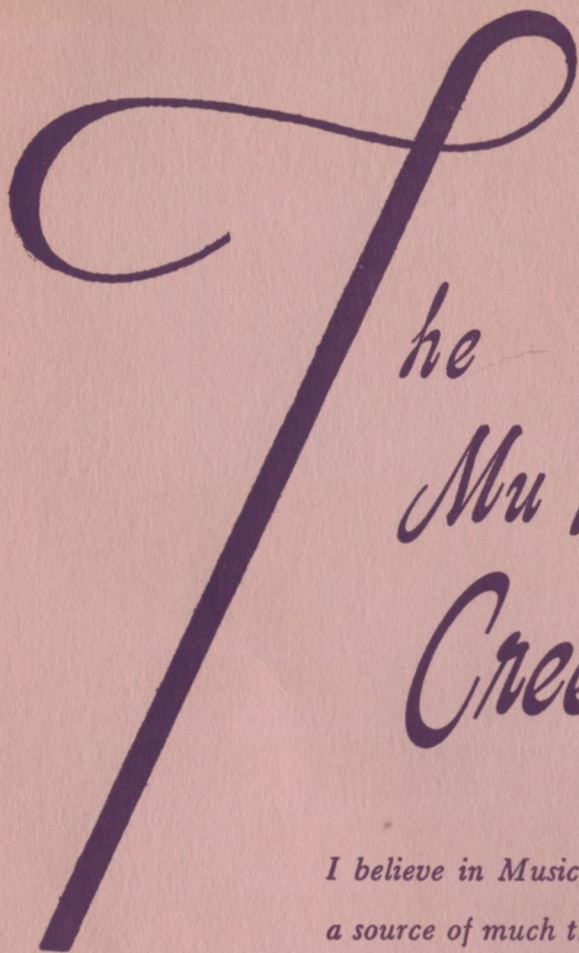
March 15—Treasurer and Corresponding Secretary prepare and send to NEO, spring membership lists (on official forms) and check with remittance blank to cover spring per capita taxes (\$.75 per member), and Convention taxes (\$1.25 per member—for Alumnae Chapters only).

March 15—Manuscripts for Musicological Research Contest due at Office of Berniece E. Wallis (Mrs. Harold E.), 2126 Shelby St., Seattle 2, Wash.

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).

June 1—Manuscripts for Original Composition Contest due at office of National Second Vice-President Elva B. McMullen Gamble (Mrs. Eugene E.), 9333 So. Hamilton Ave., Chicago 20, Ill.



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*Mu Phi Epsilon
Creed*

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

—RUTH JANE KIRBY, Omega