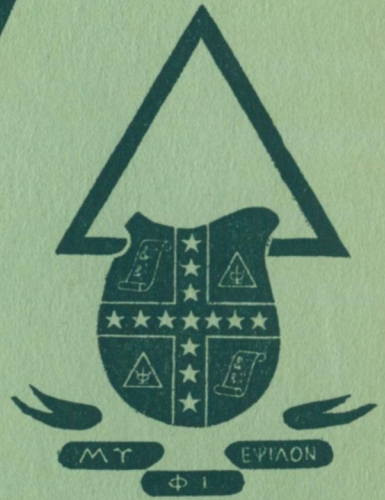
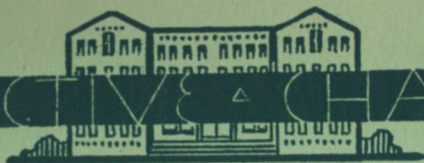


v. 45 #3

The Triangle



of Mu Phi Epsilon
March, 1951



THE ACTIVE CHAPTERS

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

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VOLUME 45

NUMBER 3





Music Heals!

△ Music has been used as an instrument of healing for as long as history has been recorded. It has been recognized as an intimate part of all primitive life. Four songs have been used by the Seminole Indians: for lumbago, for a sick baby, for childbirth, and for death. The Chippewa, Cherokee, and Winnebago Indians have all developed special types of music for the treatment of specific diseases. The medicine man in equatorial Africa used music in therapy as often as he did potions of herbs.

In civilization also the value of music in the alleviation of symptoms of disease is well recognized. *First Samuel 16:23* records, "And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him." There are similar accounts of such alleviation of melancholia in Hindu, Chinese, Hebrew, Arabian, and other religious writings.

—ROBERT A. HINGSON, M.D.



Share Your Music

with

the

Boys

GREATER NEED

for Music in Hospitals



Viola Moen Anderson,
Chairman, Music in Hospitals

△ DUE to the Korean conflict, we all know of the increasing numbers of patients in veterans' hospitals. Now is the time for Mu Phi's to COME TO THE FRONT, and spend every possible moment doing their part in the recreational programs of our government hospitals. At the Seattle convention it was decided that this worthy project should be supported more than ever before.

Every day in every veterans' hospital of our country some form of musical activity takes place. Our members are giving regularly scheduled programs in cooperation with the recreational directors. Our contributing fund has been used to purchase small musical instruments, radios, records, and phonographs. In some instances our members furnish coffee and cookies to ward workers.

For those who will give of their time as performers, instructors, and helpers in any way, who wish to get further information, there is a fine publication, "Hospital Music Newsletter" issued three times a year, and sent out by the Hospitals' Music

Committee of the National Music Council. It provides valuable information on new books and articles in the field; prints news items of general and special interest to musical organizations, music volunteers and other readers; and gives notices of meetings on functional music, and hospital music clinics and training seminars. A subscription is \$1.00 per year. *The "National Music Council Bulletin"* (\$2.50 per year, single copies, \$1.00), also provides much information on this project. Send checks to National Music Council, 338 West 89th street, New York 24, New York, for either publication.

Chapters and clubs not near a veterans' facility are urged to participate by contributing to our national fund. Please send all gifts to NEO as soon as possible. A list of contributors will be published in the May TRIANGLE. This is an urgent appeal to all Mu Phi's to join in this timely and worthwhile project.—VIOLA MOEN ANDERSON, *Chairman, Music in Hospitals.*



Herman Neuman, Musical Director of New York City's Municipal Broadcasting Station WNYC, New York City Alumnae Chapter's Outstanding Patron.

HERMAN NEUMAN—Patron

△ ALL else was secondary as I was to interview a man who has been carrying on the difficult job of Music Director of the world's largest non-commercial municipal radio station for TWENTY-SIX YEARS, ever since its inception in fact.

I found Mr. Neuman to be a gentlemanly, slender, dark, vital looking chap who appears taller than he is. He impressed me first with his intense desire to give to the city fine, mostly serious music, using American artists and composers wherever pos-

sible, and, secondly, with his international attitude toward musical exchange with other countries. Thirty or more countries have contributed to such exchange, and his favorite program he says, is "Hands Across the Sea" on Saturday afternoons. On this program he uses splendid recordings of music and "live" artists from abroad, and the Holland and Prades Festival Recordings were specially featured. It was through this exchange of records and ideas that Mr. Neuman received official invitations to conduct programs of American music "over there" and he has made several trips to do so. The last trip was made last summer when he conducted symphony orchestras of the state broadcasting systems in Copenhagen, Helsinki, Oslo, Goteborg and, also, Hamburg, Germany. He spoke of the magnificent broadcasting stations he found abroad, built along the most modern lines.

Station WNYC has big prestige across the sea because it is the only non-commercial municipally run broadcasting station in the United States. Mr. Neuman returned from his trip with an immense book full of photos of and press notices about his conducting and, also, about his lectures on American Music, which is the only music he presented while there. He also has in his collection a treasured gift from the famous 85 year old Finnish composer, Jan Sibelius, with whom he spent a memorable hour or two, the gift a book on the life of Sibelius in which the composer has inscribed "To Herman Neuman, with admiration, Jan Sibelius." He had heard Neuman's broadcast from Helsinki.

This month Mr. Neuman goes

abroad again to conduct important orchestra in Austria, Sweden, France, Italy and Finland for long-playing records which will give the public more fine music.

Mr. Neuman is very proud of the help he has given worthwhile young American artists by debuts on the air—such artists as Regina Resnik, Susan Reed, Lucy Monroe, Elaine Malbin, William Kapell, Enric Madriguera and many others. He has also presented for the first time works by composers such as Aaron Copland, Marc Blitzstein and Virgil Thompson over his station.

Under Mr. Neuman's supervision WNYC puts on a now famous annual American Festival of Music which runs for eleven days, from Washington's Birthday to Lincoln's, when as many as 150 programs may be arranged, including forty or fifty premieres of new works by Americans and major scores of established compositions performed by American artists. Think of an American composer hearing his orchestral score for the first time under such auspices and perhaps conducted by Mr. Neuman himself! What a splendid thing for him to do, as orchestral composers are especially handicapped by lack of opportunities to hear and have their compositions presented for the first time.

But under Mr. Neuman WNYC has many fine programs daily. It is interesting to know that sixty-five per cent of the programs sent out on this Station are musical ones, the work of this tireless man who loves his job. The well-known Masterwork Hour had its initial appearance more than eighteen years ago with classical recordings, something new at the time.

I was pleased to learn that Mr. Neuman was born and schooled in New York City, with some years in nearby New Jersey, that his father was a restaurateur who ran one of those famous for food old establishments in the Canal Street district, and incidentally had a splendid singing voice. Young Herman took to music like a duck to water and studied piano from eight years old on. Later he studied under such maestros as Edwin Hughes, Hans Seifert, Richard Hageman, Rubin Goldmark, John Broekhoven and Mortimer Wilson. When in his late teens, he was accompanying many important artists, including Lucrezia Bori, Richard Bonelli, Frieda Hempel, Anne Roselle, Marjorie Law-

rence, Benjamino Gigli and others too numerous to mention.

Our Mu Phi's will be interested to know that in 1923, about a year before WNYC, Mr. Neuman conducted performances of "The Beggars Opera." Singing the part of heroine, Polly Peacham, was a pretty Scotch soprano named Mary Stuart, who later became Mrs. Neuman.

In speaking of his association with Mu Phi Epsilon he was most complimentary about our artists and programs presented monthly over WNYC the past few years. He admires our ideals and we are proud of his interest in our sorority and especially in our New York City Alumnae chapter.—ROBERTINA ROBERTSON.

PAULINE BAKER PROMOTES *Symphony Concerts*

For several years Pauline Baker has been Student Secretary for the St. Louis Symphony Society of St. Louis, Missouri. Each fall she has contacted some 16 schools of college grade in and around St. Louis, telling students of the Symphony concerts and offering them season tickets at reduced rates. The first year of this work the college students subscribed to about \$1,700 worth of these tickets. Last fall they subscribed to about \$7,000 worth of season tickets.

Along the same educational line, this fall Pauline has had a radio program on station WEW Thursday afternoons called the "Symphony Quiz." Questions are sent in by the

public and for each question used on the air the sender receives two complimentary tickets to a Symphony Concert.

Each week Pauline has as her guest an expert in the field of music. Teachers, performers, orchestra men from our Symphony Orchestra have been on the program. They answer the questions Pauline asks them in an informal Question and Answer chat. It is both interesting and educational. All of us in St. Louis Alumnae Chapter are quite proud of Pauline as we feel she is doing a very fine job on this program. However she does a fine job of anything she tackles.—RUTH FUERST SCHOENLE, *Historian*.

THE MARCH 1951 TRIANGLE OF MU PHI EPSILON

PPA REPRESENTED AT *National Conference*



Kathleen Davison, President of the Professional Panhellenic Association, pictured with noted actress, Helen Hayes, of Zeta Phi Eta.

△ THE Sixth Annual Conference of the Women's Division of the National Foundation for Infantile Paralysis, met at the Waldorf-Astoria in New York City, November 12 to 17. Kathleen Davison, President of the Professional Panhellenic Association, was present as its representative and as an honor guest. Helen Hayes, National Chairman of Women's Activities for the Foundation, entertained conference members for tea at her Nyack, New York, home. She was principal speaker during the closing session.

Other highlights of the six-day meeting included a tour of the New

York State Reconstruction Home in West Haverstraw, considered one of the nation's outstanding institutions in the convalescent care of the long-term polio patient; a special pre-release showing of "The Young Lovers" ("Never Fear"), the film story of a young ballet dancer stricken with polio at the height of her career; and lecture and discussion periods.

Other speakers were Miss Margaret Hickey, Public Affairs Editor of the *Ladies Home Journal*, Mr. Turnley Walker, author of the best-selling "Rise Up and Walk," and Mr. Basil

(CONTINUED ON PAGE 19)

THE MARCH 1951 TRIANGLE OF MU PHI EPSILON

THE CRISIS *and* ITS EFFECT on American Artistic Leadership

BY DAVID R. ROBERTSON, *Director*
Oberlin Conservatory of Music

△ AMERICAN culture is a growth.

Its final blossoming will be the result of thousands of feeders—each being controlled by the hearts and minds of individual Americans. If the final result be cancerous we have achieved nothing for American culture; if hybrid, there is nothing truly American; but if it might show individuality and originality, it will bear fruit for us which has particular vitality and flavor—a wonderful new fruit which has been developed by the forces of our own spirits and minds.

The crisis is one in human relations to which we have come as a result of misunderstanding and the use of a futile trial and error method. Now we are faced with an unusual situation—one in which two basic conceptions of human life are so pitted against each other that our greatest statesmen have not yet found a means of averting a tragedy to our world.

Over the centuries the path of progress in things artistic has been constantly toward the West. From the cradle of culture—the eastern Mediterranean lands—it has pushed on to the European countries, where an artistic leadership enjoyed a fertile growth which fed the entire world. There was an upheaval of this great and proud artistic leadership during World Wars I and II.

A tremendous new area across the Atlantic beckoned to some of Europe's great minds. A germ of new great culture began its growth, flinging its roots to all sections of our vast land. In many respects this transplantation was good for us, for we had shown little leadership in genuine artistic endeavor. In one manner it was bad for it created in America a rubber stamp of things European. Came World War II—and the European leadership was reduced to hopeless areas of raw rubble. Great cities, wherein people sang and played with the natural love of artistic minds, no longer exist for the same purpose. Human survival is uppermost in the hearts of the former artistic capitals of the world.

Freedom of mind, spirit and heart are essential for cultural leadership. Was it not only natural that these should be sought after in America, the lone wolf of the twentieth century? Suddenly this light to the West, of universal artistic leadership, has engulfed us with a challenge—a gigantic opportunity which has been thrown in our laps by the sequences of world history. It is important that we accept the opportunity with dignity and devotion. We must accept it with a fanatical zeal to create in America a true response to the highest order of human progress—

cultural progress, that causes understanding and accord among human beings.

Herein lie many problems. Not the least of these is the casual attitude of superiority and cockiness which is often expressed by the American individual, an "easy-come, easy-go" complex which has been nourished by the rather reckless physical development of our country. We take situations as they arise, face them bluntly, solve them temporarily, and crawl back to our individual freedoms, likes and dislikes. During the last few years in an easy manner symphonies have sprung up, and recitals and musical activities have mushroomed in every corner of the country. The United States appears at last to have become a musical nation! Our serious music has never been seriously challenged until now—a big, blunt question mark looms before us! We prefer to believe that musical art has taken deep root in our country, and that we shall meet any challenge that threatens its continuing growth. In this new world we can no longer hope for the best world in our lifetime. Our choice is to give the best we have with loyalty, imagination and hard work.

We face a picture which threatens to devastate our artistic future. Under normal circumstances America would meet such a condition and come out the winner. Oh, that it could! With a cultural and artistic victory almost within our grasp we are suddenly faced with the enormity of a world conflict which dwarfs anything that has gone before, a conflict which, if we can believe those who shape the destinies of nations in the year 1950, is something which goes deeper than mere war. It is the cherished right to live a life of free-

dom; it is a moral conflict of the highest order; it is a conflict of mind, heart and physique which may not be resolved for ten, or fifteen, or twenty years, perhaps longer.

And so America has done the only thing it can do—girded its miscellaneous powers to combat an evil force. In the present danger all young men must have military training, beginning at the age of eighteen or upon graduation from high school. Never before has this nation thought it necessary to enforce a universal program to safeguard its free democratic system.

Now, under such a system what will be the effect on our artistic development? The many facets of cultural and artistic development will be constantly sidetracked in favor of the "essential" needs of our country. There is still a greater danger—the military ages of 18-25 are the valuable time of artistic technical progress that cannot be recaptured. These are the years when one's mind and heart must be relentless in pursuit of an ideal, without which artistic progress is impossible. A two-year period of frustration and separation from the pursuit of this ideal has tragic consequences. The mind is projected into entirely new channels. As a veteran of more than three years of military service in the second World War, I can assure you that cultural contemplation is hardly the object of military life! On the other hand, I am convinced that those veterans who did come back to music following their return to civilian status did so with a greater determination, possibly born from frustration. My objection is simply that too few returned to the profession. So many, having lost their early zeal for an ideal, were led away

from the arts into more "normal" pursuits.

How then during this crucial period will we maintain equilibrium of thought? How can we force ourselves and others to be constantly aware of the fact that beauty and truth *are* important? Oddly enough—this world already has a universal language! Music knows no barriers—it speaks to the hearts of Communists just as it speaks to us. Through it, and often because of it, all men are equal. I listen to Russian music and feel no hatred; I listen to the music of English, French, German and Scandinavian composers and feel uplifted. How can we afford to ignore the universal value of music as an educational force in the next few years? I can remember that in former times of stress the study of music was tossed about as a frill. Let us not mislead ourselves or others by such misunderstanding in the present crisis. Music is one of the basic forms of understanding between men of all nations—its full force has never been tapped. It should be promoted to its richest advantage, an act which cannot but have far-reaching good results in our present and future international relations.

How can we strengthen our position of leadership in international cultural activities?

Most important, we can avoid hysteria in facing the facts. Our actions and our attitudes are profoundly reflected by the thousands of adults and children we deal with in our daily contacts in the schools, in community projects, in independent studies, and in our homes. This is not to say that we should be oblivious to the situation and its dras-

tic consequences, but it does advise the necessity of a constant reminder that our goal can be realized only when our civilization recognizes the values of freedom of thought and action, and harmony of soul. To realize that such a lofty conception of human relations can best be accomplished through the cultural interests which all of us serve is a privilege and a duty which must be with us constantly.

Be constantly aware of the international scope of our artistic values. Guard against turning artistic forces into further destruction—blasphemous denunciations of our enemies, music to songs of victory, blaring of bands to quicken our fighting pulse, and poetry to turn to the immortalization of national heroes. Do not turn from our universal aim so beautifully expressed in word and music by Beethoven—"the brotherhood of man."

Let us impress upon the youth of America the great need for leadership in the arts. May we constantly raise our sights and those of our students so that they may come to full realization of the golden opportunity which is America's in this century. We will then be serving national and international relations to the best of our ability.

(Excerpt from address given at the MTNA Convention in Washington, D. C., December 27-30, 1950).

Correction

The deadline for the "Original Composition Contest" will be June 1, 1951, instead of February 1, 1951, as announced in the January issue of "The Triangle."

OUR CHARTER MEMBER

△ JANE SPRATLEY, who was a charter member of Alpha Chapter, Mu Phi Epsilon, and whose death in October caused sadness throughout the sorority, lived a successful and interesting musical life.

Following her time with Dr. Sterling's college, when the sorority was organized, she came west to Tacoma, Washington. She taught music at the University of Puget Sound, at the Aquinas Academy, and later at a studio of her own. She was a member of the St. Cecilia Ladies' Musical Club in Tacoma.

A Varied Life—Filled With Music



Jane Spratley

Her next venture was a successful concert tour of California which she made with two of her associates. Following this, she went to New York, where she studied at the Damrosch school of music.

Returning to Washington, she took further study at the Western Washington Educational College in Bellingham. Later she served as an instructor in the music department of the College; taught music and art at the High Line High School; and was a teacher in the Mercer Island schools.

When she reached retirement age, Miss Spratley lived in Bellingham, where she remained in close touch with the musical world through her association with Western Washington Educational College. In her later years, she shared her musical interests with P.E.O. and church work, in which she was most active.

WHEREVER HE GOES

People Sing!

△ "IN 1920 I was rehearsing a thousand-voice choir in a concert hall in Tokyo, Japan. It was a typical Japanese building, all wood and paper with not a bit of steel or concrete about it. Right in the middle of our rehearsal the electricians crossed two wires and the next thing we knew the curtain behind the stage was going up in flames. That was just the beginning. Soon everything was on fire and I stood on the podium like a traffic policeman directing the choristers out of the building which was entirely destroyed in twenty-five minutes."

It was an unusual story but only one in the vivid memory of white-haired Dr. H. Augustine Smith. Indefatigably, Dr. Smith has pioneered in the field of massed choirs and great music festivals. He has been a choral leader for 50 years and is now Professor Emeritus of music at Boston University and head of the Church Music Department in the Boston University Graduate School.

Born in Chicago, Dr. Smith received his early training there, and later, received his Doctor's Degree from Oberlin. In 1901 he became Professor of Church Music in Chicago Theological Seminary and Director of Music in the First Congregational Church, west side Chicago. In this church he built the first massed choirs in American life,



Dr. H. Augustine Smith, Professor Emeritus of music at Boston University, and head of the Church Music Department in B. U. Graduate School.

(Boston University boasts of one of the most dynamic figures in the field of Church Music. Although I have known him only a short time, I have asked for this opportunity to tell you about Dr. H. Augustine Smith. His contributions to the music world will be of interest to everyone.)—

HARRIET HARLOW.

creating an entire organization totaling 265 singers in five vested chorus-choirs. When he moved to Union Park Congregational Church he carried on his great festival work through the year 1916 when he was summoned to Boston University. In this same year he married Lucia May Smith, a noted musician, who helped him untiringly in his work until her death in 1946.

Since 1901 Dr. Smith has traveled to festivals and choirs, and toured with pageantry and choral groups to nearly every state and 1,800 cities on four continents. In 1932 he was in South America to direct a chorus and pageant of 800 people in the World Music Program in Rio de Janeiro.

Since 1917 when Dr. Smith came

to Boston University, he has conducted the famed B. U. Choral Art Society and many Mu Phi girls have had the rich experience of singing under his skilled leadership. The Society has traveled thousands of miles and Dr. Smith's enthusiasm and warm personality have won for him countless friends across the country. This past year at the age of 75, he took the Society on a 3,000-mile tour, performing before the Music Educators' National Conference in St. Louis.

However, this inspiring work does not fill all his time. He is perhaps more widely recognized for his authorship and editorial work in the field of hymnology, having compiled hymnbooks of which more than 2,000,000 copies have been sold.

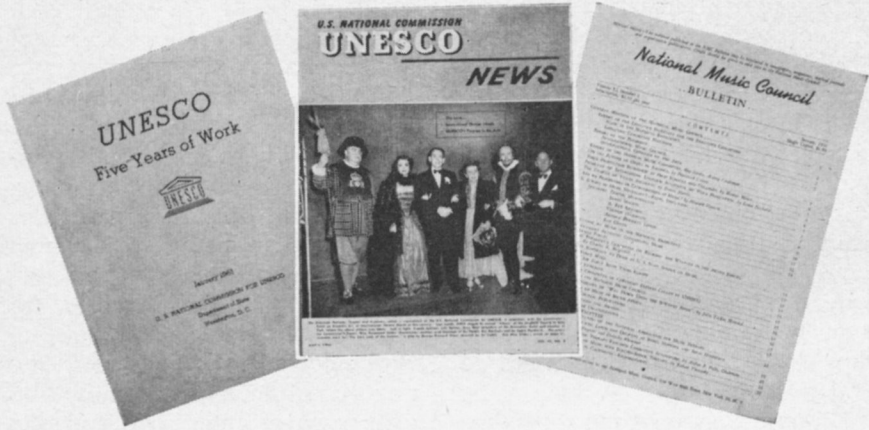
He says he is interested in all church music but especially in the congregation and what the people

can do musically. He is "sure each person would live a year longer if he'd learn to sing!"

In marked contrast with his artistic sensitivity, Dr. Smith enjoys his unusual ability to fluently recite all baseball statistics since the beginning of the World Series. In past years he has excelled in this sport as well as having earned his letter in tennis at Oberlin. He has climbed the Great Glacier of the Selkirks with a Swiss guide and also the steep ridges of the Jungfrau in Switzerland. This same spark of enthusiasm underlies his every success for half a century. His many students have caught this spark for skillfully creating group activities. He has done much to encourage congregational singing, the formation of multiple choirs, and the production of inter-church festivals all over the world. Wherever he goes—people sing!

Dr. H. Augustine Smith shown with members of PHI Upsilon CHAPTER, BOSTON UNIVERSITY. (Reading from left to right, standing): Jean Crosby, Joan Johnson, Eileen Collari, Audrey Andrew, Priscilla Haines, Elpida Sarando; (seated): Geraldine Bickford, Mary F. Conway, Dr. H. Augustine Smith, Susan Shelvin, Annamarie Pitzzi; (kneeling): Ann Marie Carey, Ruth Esther Hililla.





A Few Facts About UNESCO

△ UNFOLDED before our great field of learning and international relations is the United Nations Educational, Scientific and Cultural Organization. As members of Mu Phi Epsilon we can be justly proud to be a part of this history-making development involving a network of peoples of many nations.

A Part of the United Nations

The term "The United Nations," suggested originally by President Franklin Delano Roosevelt, was first used in the Declaration of United Nations. This Declaration signed in 1942 by twenty-six nations fighting against the Axis, was a means of signing the peace. They also signed the "Atlantic Charter" which envisaged a peace for freedom.

The United Nations came into being 24 October 1945, which is now declared United Nations' Day. When Nations join the UN they promise—among other things—to solve their disputes by peaceful

means. The General Assembly admits new member countries—after they have been recommended by the Security Council. There are six main bodies which form part of the UN: General Assembly, Security Council, Economic and Social Council, Trusteeship Council, International Court of Justice and the Secretariat. The General Assembly meets once a year. It can also hold special meetings. In 1946 UNESCO established relationship with the United Nations.

Purpose

The Preamble to the UNESCO Constitution recognizes that "SINCE WARS BEGIN IN THE MINDS OF MEN, IT IS IN THE MINDS OF MEN THAT THE DEFENSES OF PEOPLE MUST BE CONSTRUCTED."

To contribute to peace through education, science and culture in order to promote justice and freedom to all peoples regardless of race, sex, language and religion.

To achieve its purpose:

- a. Bring about understanding of all people through all means of mass communication to promote the free flow of ideas by word and image.
- b. Give fresh impulse to popular education and to the spread of culture.
- c. Maintain, increase and diffuse knowledge—by assuring the conservation and protection of the world's inheritance of books, works of art and movements of history and science and have international conventions. By exchanging persons active in fields of education, exchange of publications, objects of artistic, scientific and other materials of information. To make these accessible.

Organization

UNESCO consists of a General Conference, an Executive Board, and a Secretariat. The General Conference meets at least once each year and is composed of representatives of the States' members of UNESCO. It determines the policies and main lines of work of the organization and it may summon international conferences on education, the sciences and humanities, and the dissemination of knowledge. Each member is entitled to one vote in the Conference.

The Executive Board meets at least twice a year. It is responsible for the execution of the program adopted by the Conference and acts with power from the Conference.

The Secretariat consists of the Director-General and the staff. The Director-General is appointed by the General Conference on the Executive Board, and is the chief administrative officer of UNESCO.

History

A conference for the establishment of an educational, scientific and cultural organization of the United Nations met in London in November 1945. Here was drawn up the Constitution of UNESCO. The Conference decided the seat of UNESCO should be in Paris. UNESCO came into being 4 November 1946, and the first session was in Paris 19 November 46. Here was first progress of work for the organization which included several large scale projects in the fields of education, international understanding, science, and field of social science, philosophy and humanities, and arts and letters.

At the second General Conference in Mexico City in 1947 the projected activities were divided into six main groups.

In 1948 concentrated effort carried out definite projects of reconstruction, communication, education, cultural exchanges, human and social relations and natural sciences.

The third session met in Beirut in 1948. Dr. Jaime Torres Bodet, ex-Minister of Foreign Affairs of Mexico, was elected Director-General of UNESCO for a period of six years to replace Dr. Julian Huxley whose term of office expired at the end of 1948.

A Code of Policies was set up to carry out the program execution. Hereafter every other year the General Conference will have the character of a current affairs conference, and will meet at the headquarters of the organization in Paris. Every two years the Conference is to meet in one of the member States and have an examination of the program.

The fourth session of the General Conference was held in Paris at UNESCO House in 1949. It was

marked by the approval in the plan for technical assistance for economic development. The Conference also approved the extension of UNESCO's activities to Germany and Japan.

The fifth General Conference was held in Florence, Italy, in May, 1950.

Activities

UNESCO is divided into seven fields: Reconstruction, Cultural Activities, Education, Exchange of Persons, Natural Sciences, Social Sciences and Mass Communications.

Cultural activities cover arts and letters, philosophy and humanistic studies, libraries, museums and copyright. It has two main aims: (1) to develop cultural exchanges between member nations, and (2) to give the people access to works of art, literature, philosophy, et cetera. Basically, therefore, the program is designed to give men of all countries a greater awareness of their unity and to increase their unity and their respect for other cultures.

IN THE PAST THREE YEARS UNESCO HAS REALIZED THAT MUSIC IS AN IMPORTANT AND INTEGRAL PART OF ANY CULTURAL PROGRAM. An International Music Council has been formed along with the work of preparing a world catalog of recorded music. Meanwhile, in September 1947 the National Commission meeting in Chicago authorized the establishment of the first panel in the arts, that of music. Howard Hanson, director of the Eastman School of Music, was made the first chairman. Mr. Hanson, who has been active in UNESCO's entire arts program, has stated: "The arts are international both in scope and in appeal. Avenues of approach for the promotion of

friendship and understanding are frequently open to the creative artist, the performer, the teacher—avenues which may be closed to the usual methods of diplomacy. Under the leadership of Dr. Torres Bodet, who is sympathetic to the arts and understands their use, it is my hope that the creative arts may find an increasingly useful role in the work of UNESCO."

In 1949 the panel coöperated with the independent International Music Fund, under the direction of Serge Koussevitsky and Carleton Sprague Smith, in raising approximately \$10,000 for assistance to foreign composers. Since January of this year, the fund has been functioning as a committee of the panel. Approximately \$4,000 of the 1949 funds were given to the National Conservatory of Music in Paris to cover the board and lodging of students of composition. In presenting the check to the Conservatory the Director General of UNESCO restated what Romain Rolland had said in 1939 to Dr. Smith: "We must save all the light that can be saved, and none shines more brightly than that of music."

A recent report from Paris tells of the status of the world catalog of recorded music. UNESCO maintains a central index of recordings of serious western music, using the perforated card system, by which selections may be made mechanically, by country, period, type of music, et cetera.

A 253-page volume on the "Works of Frederic Chopin," containing information on recordings of his music, is the first publication undertaken in the series UNESCO Archives of Recorded Music. Others under way

(CONTINUED ON PAGE 31)

JANET ULMER

Winner in St. Louis'

Unique Plan



Janet Hagen Ulmer

△ THE ARTIST PRESENTATION COMMITTEE was formed for the purpose of encouraging talented young musicians in the St. Louis area. Under its plan, each year a group of these talented young artists is given an opportunity to appear before a St. Louis audience under a sponsorship that will assure them the recognition they deserve.

This season Janet Ulmer, Theta, has been selected as one of the winners. Her vocal training under Irene Chambers, St. Louis alumnae chapter, has covered a period of seven years. Included in her music experiences are soloist at churches in Kirkwood and St. Louis and appearances as guest soloist with several choral groups in the area. For three years she has been identified with St. Louis Grand Opera Workshop, frequently in leading roles. She also represented Missouri in the first National Opera Festival held in Milwaukee. Janet attended Stephens College, and is also a graduate of Washington University, St. Louis.

The Artist Presentation Committee is a non-profit organization. Among its membership will be found representatives of all circles of music activities in St. Louis. Its plan has been received with great enthusiasm by all interested in music education and training.

It is hoped, that in a small way, these concerts will be in St. Louis,

what a Town Hall recital is in New York. The Committee takes complete charge of all concert arrangements and through its Guarantee Fund, underwrites the expenses for the entire series of concerts. After deducting the expenses, the Committee presents the artists with the remainder of the ticket sale. In this way it is hoped to assist many young musicians in their preparation for a music career.

In its concert series the past three seasons, and this year, the Committee has presented very talented young St. Louis musicians. They are appearing by invitation and have been selected from a large number of applicants after auditions by a group of well qualified Audition Judges, none of whom had any direct interest in the applicant.

At the conclusion of the current series of concerts, auditions will again be held to select the artists for next year's series of concerts. St. Louis musicians desiring to appear

(CONTINUED ON PAGE 40)



The album of Hymns of the Month presented to Mrs. Arnold Berger, left, by Mrs. Royden J. Keith, right.

MU PHI EPSILON Scholarship Fund Benefit

Two prominent members of Mu Phi Epsilon, Miss Helen Traubel and Mrs. Royden Keith, National President of the Federation of Music Clubs, presented autographed albums of their records to the New York City Alumnae Chapter to be sold at the Bazaar-Fete held on No-

vember 18 for the benefit of their Scholarship Fund.

The album of Hymns of the Month presented to Mrs. Arnold Berger, Pres. of the New York City Alumnae Chapter, was narrated by Mrs. Keith and sung by the Westminster Choir, under the direction of John Finley Williamson.

Fete Benefits Music Students

△ OUTSTANDING music students were benefited by the BAZAAR-FETE sponsored by the New York City Alumnae chapter held in the Embassy Room of the Empire Hotel, November 18. The fete was interspersed with two music programs.

Proceeds from the bazaar went to the chapter's Scholarship Fund to assist deserving music students in furthering their careers.

Autographed albums of records were contributed by two members of Mu Phi Epsilon, Miss Helen Traubel, and Mrs. Royden Keith, national president of the Federation of Music Clubs.

The album of Hymns of the Month presented to Mrs. Arnold Berger, president of the New York City Alumnae chapter, was narrated by Mrs. Keith and sung by the Westminster Choir, under the direction of John Finley Williamson.

Proceeds from the BAZAAR will go to the Scholarship Fund which is

maintained by Mu Phi Epsilon, a national professional music organization, to assist deserving music students in furthering their careers.

Autographed albums of records have been contributed by two members of Mu Phi Epsilon, Miss Helen Traubel, and Mrs. Royden Keith, national president of the Federation of Music Clubs.

Mu Phi Epsilon has Chapters in the leading Conservatories and Universities throughout the country, and many prominent artists are members of this professional organization. The New York City Chapter sponsors regular radio programs, and many of its members appear in concert, oratorio and opera, including the Metropolitan and City Center Opera Companies.

The Chapter's President is Mrs. Arnold Berger, and the Bazaar Chairman is Miss Betty-Lou Scandling.

PPA Represented

(CONTINUED FROM PAGE 7)

O'Connor, president of the National Foundation for Infantile Paralysis, as well as numerous distinguished leaders in the medical profession. Miss Elaine Whitelaw, Director of Women's Activities and General Chairman of the Conference, will be remembered by those attending the Boston PPA Convention as one of the speakers for that gathering.

Births

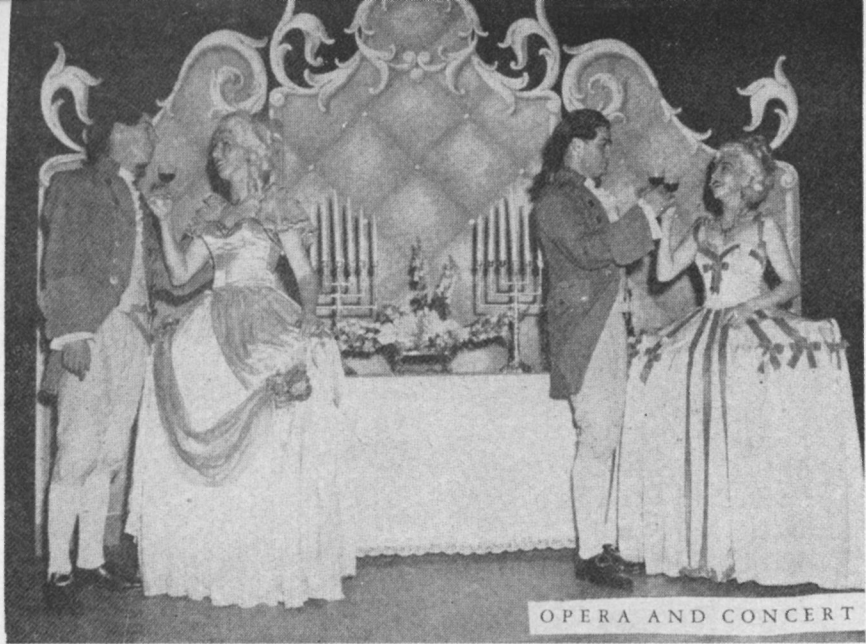
New York City Alumnae Chapter

Dr. and Mrs. Robert E. Muller (Ruth Lyon) a son, Robert Edward, Junior, on January 1, at Hartsdale, New York.

Mr. and Mrs. Otis Fortner (Eula Fortner)—a son, John Leonard, on November 12, at 16 Beech Spring Gardens, Summit, New Jersey

Cedar Rapids Alumnae Club

Mr. and Mrs. Claude Everson (Marian Deever)—a son, Spencer Craig, on November 3.



On the Future of Opera in America

BY FREDERICK COHEN, *President*
International Society for Contemporary Music,
U. S. Branch National Music Council

△ OUR schools, colleges and opera groups together with the American composers of our time will have to assume the fullest responsibility for the future development of an American lyric theatre. Opera or, preferably, the lyric drama, still remains the greatest artistic experiment ever made, or as Romain Rolland put it, "perhaps the most original product of modern civilization." If we are at all willing to discuss the future of the lyric theatre, we must step up to the highest plane of artistic endeavor, and, at least temporarily, forget the practical end of today's operatic problems. The reality with which the artist and the teacher of art have to deal before trying to be "realistic" is the reality of the crea-

tive impulse and its immeasurable formative effect on our cultural and spiritual life. Those of you who feel that my basic premise rather overstates the importance of opera, most probably have acquired an attitude of quiet resignation as a result of many discouraging experiences in present day operatic presentations. I cannot blame them; even our contemporary composers have been somewhat affected by the same attitude.

The fundamental trouble which has caused this attitude to a great extent is this: in strong contrast to any other field of musical activity the interpretation of the so-called standard repertoire of opera has been standardized or petrified by con-

ventions and traditions to so great an extent that the interpretation seems to have become a part of the work. In other words, the spectator does not any more distinguish between the work and the kind of performance it receives. He holds the composer and writer responsible, subconsciously or consciously, for a number of bad habits, nonsensical stage business and appalling liberties taken with the music. Professional music reviewers offer critical comment on individual star singers and conductors, but are quite complacent as to the overall presentation of an art form that is more in need of unified interpretation than any other. Opera companies everywhere, by no means only here, have a tendency to deteriorate into museums of works and their interpretations, instead of preserving the best of 350 years of opera as living lyric theatre.

But in music it is interpretation, the constant re-evaluation in terms of today and tomorrow that not only links the past with the present, but in the re-creating instant of performance can even *transform* the past into the present. Here begins the first task for our schools and music departments. They will be in need of some stimulation themselves, before they can stimulate somebody else. The most powerful stimulant I can think of, is the best works of the lyric theatre, if studied and performed in the spirit of the "greatest artistic experiment" and with full respect for the "most original product of our civilization." If this is understood as a very serious challenge, the consequences will have to be coped with by every opera department.

First of all, the deadwood that

weighs down the opera repertoire will have to be cut out. A discriminating sense of quality must replace the all too ready acceptance of operatic usage. Works like "La Gioconda," "Romeo and Juliet," "Lakme," to name only a few, have no place in either education or art of our time. But Monteverde, Purcell, Gluck, Mozart, Beethoven, Rossini, Verdi and Wagner still have. Second, some of the overworked warhorses of the repertoire should be given a rest. Works of genius, like "La Traviata" and "Rigoletto," should not be lowered to the level of an everyday commodity.

Third, all operas should be studied and performed in English. I know all the arguments of the operatic purists and up to a point agree with them. But operatic history shows that opera has enjoyed real popularity only in countries where it was traditionally performed in the vernacular. It is inhuman and unreasonable to ask of a voice student to learn four languages in a short time of study, instead of demanding correct diction and enunciation in his native tongue. It is undemocratic to exclude an audience from an understanding of the words and the meaning of a dramatic presentation. The argument that opera librettos should better be left incomprehensible because of their stupidity is ignorant and imbecile. My experience has taught me that a student performance of opera in a foreign language is torture for all involved, while with the help of even a bad translation one always can produce a sensible performance.

Fourth, the lyric theatre, in spite of being conditioned, permeated and dominated by all the expressive forces of music, is first of all theatre

and will have to be considered as such artistically and educationally. An opera department cannot take care of general music instruction and voice building; its task is to educate the singing actor by providing a course of study that includes speech, diction, body training, dancing, stage make-up, courses in art and cultural history, coaching of roles, ensemble study and studio work that continuously trains the coördination of all those separate courses. State directors with thorough musical background will have to be found and educated in special seminars; in the new lyric theatre they will have to assume the widest artistic responsibilities, more so than the conductor. In all questions of decors and costuming, artists of contemporary spirit should be consulted as scenic designers.

All the foregoing points, I consider absolute necessities as steps towards a new lyric theatre. The educational job has to precede the production job; this should be self-evident, but according to present-day amateurish practice is not. Stage directors, conductors, designers and singing actors of the lyric stage will have to learn that theirs is the most complex profession and, if done well, the most rewarding one of all the performing arts. Evidently the opera department cannot remain an appendix of the music department or school. It is destined to become the very center, the focal point of musical and dramatic activity in any institution or even in any community. Instrumental and vocal music, poetry, dance, painting and architecture, all have to join in an unselfish effort to do full justice to one of the most misunderstood and misrepresented art forms.

The United States seems to be pre-destined to become the promised land of opera. The national temperament, the American affinity to the musical theatre in many forms, the gift for synchronization and co-ordination, and the fact that for the country at large the operatic field is still virgin soil, would present us with a very hopeful outlook, but first we must gather our courage and make a fresh start, unhampered by an inherited conventionalism which is alien to the very roots and sources of American artistic expression. As soon as these general attitudes, ideals, and methods can be firmly established, the opera departments in the United States will be ready for the two most important steps towards the new lyric theatre. First, in our country they can take the place of the small State and Municipal Opera theatres of Central Europe; the great opera houses of the European capitals could not have existed without them as their laboratories and training grounds.

Second, we will be ready for the American composer. His position in the operatic field so far has been a difficult one. Most composers of my acquaintance are at least contemplating writing an opera. Many are in the midst of composing one, and a goodly number of recently finished operas is available in spite of the fact that most composers, as I pointed out before, do not feel encouraged by what they hear and see in today's opera presentations. Their chances of being performed are slim indeed. Big companies like the Metropolitan have to cope with a number of highly involved problems which leave very little or no opportunity to attempt something new. Broadway, in spite of some encouraging recent de-

velopments, by its very nature will always attempt to condition any high-minded artistic conception to its financial ideals. But as soon as our opera developments in schools, colleges, universities will present fresh, spirited, theatrically correct opera productions in a contemporary vein, the composers will feel a new stimulation to attempt lyric drama free from timeworn clichés, and full of new means which must replace the old-fashioned devices.

In the lyric theatre, composers are in need of commissions, more than in any other field, and our opera departments will have to provide them. Because of the complexity of opera creation and production, the commissioning of lyric drama, as history has shown, has always been an essential creative source for opera composition. This viewpoint is closer to the eighteenth century spirit than to the nineteenth century mentality. After all, Wagner, who excelled in writing music dramas which nobody had asked for, finally had to build his own opera house. The amount of time and work that goes into composing and producing an opera makes it practically compulsory to establish a preliminary understanding of composer, writer, producer and performer and to have the assurance of a first performance. Therefore, the regular and frequent commissioning of new works must be considered the most important duty of our music and opera departments.

In conclusion, to ask a composer to write an opera is not enough. Included in the commission has to be an agreement on the book which can be suggested by the institution as well as by the composer. It should not be left to the composer alone to interest writers and poets in

the lyric theatre. Furthermore, as a part of the commission, the number and kind of instruments available, the number of singers available and the degree of their efficiency, the size of stage and pit, the choice of the designer and choreographer, the available rehearsal time must be clearly stipulated. The composer will have to be in residence two to three months preceding the first performance to be on hand for the necessary adjustments. For the opera department, the production of contemporary works must be an integral part of its activity, not an appendix to the studying of the standard repertoire. I would say that in any given year, 50 per cent of all available rehearsing and studying time should be devoted to it. On the other hand, the composer, instead of feeling handicapped by certain limitations and stipulations, must learn to accept a specified commission as a challenge to his imagination and inventiveness.

The budget of an effective opera department should contain four major items: (1) A salary fund sufficiently high so that teachers and directors can devote their time exclusively to their opera department; (2) a substantial scholarship fund, because a voice, acting talent and a bank account are very rarely owned by the same person; (3) a substantial fund for the commissioning of new operas and translations of old ones; (4) a production fund that will permit achieving the very best presentations available under local circumstances.

Finally permit me to quote Diderot as a warning as well as an encouragement: "Whenever the art form of the lyric drama is bad, it is the worst of all the art forms; when it is good, it is the best."

PORTLAND AREA CONFERENCE

Honors Founders and Charter Members



Greetings from Epsilon Theta, Linfield College, expressed by Rose Marie Druse at the area conference banquet held in Portland honoring our founders and charter members.

△ CHAPTER members from Phi Lambda, Epsilon Theta, Epsilon Delta, Lewis and Clark patronesses and Portland alumnae held a unique conference at the Congress Hotel in Portland celebrating Founders' Day. The occasion was a reproduction of the setting used at Convention by the Portland Alumnae, complete with red roses and triangles.

Enhancing the get-together was Eleanor Hale Wilson, National First Vice-President, who came from Seattle to speak to the girls about the

origin of Mu Phi Epsilon, its founders and charter members.

Preceding the program, Jean Acorn Vancil and Lillian Acorn Ferguson led the group in some of the clever songs used at convention and soon had everyone in a "rosy" mood. Eighty-one were present including five presidents.

This is a splendid idea for an area conference. Have you planned one in your area? Let us hear your ideas.

ARE WE AWARE

of the String Players' Dilemma?

△ WITH our radios tuned in, televisions occupying our evenings, bands parading at football games, and high tension in general, are we aware of the plight of the string players in America? These facts plus several others contribute to the most serious problem in our musical life today—the shortage of string players! These inroads threaten our symphony orchestras and chamber music groups.

Quoting from Roy Harris' article "Time is Running Out" in the *Texas String News*, "We are not only very short of good string players; we are woefully short of good teachers who might develop talented youth into good string players. The shortage is becoming ever more acute because the supply is being cut off at its source; both the European and the domestic source.

Europe used to supply most of our best string players: violinists from Russia, Hungary, Poland, Italy, Rumania, Czechoslovakia; cellists, and violinists from Holland, Germany, and the Slav countries. The ravages of war and the control of the iron curtain have put an embargo on those importations.

Too, it takes eight or ten years to develop a good string player. On the other hand a trumpet, trombone, clarinet or saxophone can make the high school or varsity band in a year or two. With meager accomplishment, "Junior" gets a uniform,

marches in the parades and goes to the games. He is in the swim. He becomes a contributing factor in the hoopla of the sportsmatic world.

Then, too, for Junior there are exciting vistas of very green pastures in the not too distant future. He is surrounded by evidences of rich rewards gathered by his Big Horn brothers, the jazz boys: the Tommy Dorseys, the Harry Jameses, the Benny Goodmans. "Why, books have been written about them! Gee—they are rich—all of 'em." And Junior knows what he is talking about. There is nothing long-hair about a trumpet or a saxophone. You can hear them on the radio and juke box any time, day or night. Every crossroads sells their records. Why, indeed, should anybody study a violin or a cello these days?

The boy has something there. Many of us have never considered the background which produced Europe's fine string artists. There the violin played an important part in the lives of the poor people as well as the rich. The violin was part of the village festivals, dances, weddings, and restaurants. Ample provision was made for fairly good instruments at modest prices. Also instruments were cherished and preserved and handed down from generation to generation. The home which housed a good young string player was placed high in the estimation of neighbors. He became a

recognized contributor to society. Such recognition is the greatest compensation of youth.

In contrast to such a background the young American lad who would master the violin or the cello has many handicaps to overcome. His instrument has little place in his educational social background. His people dance to the radio or recorded music in small groups, and the professional dance bands in large groups. The making of music at home has been practically crowded out of our national life. He is also penalized in contrast to his band instrument colleagues; his instrument is of no value in parades or athletic contests. He is an oddity in the youthful society of his school-boy years. One music educator told a group of colleagues that he had sought to overcome this handicap by having his string orchestra memorize old waltzes and perform them for the fond parents in a darkened auditorium with bows that glistened with phosphorus. He said the novelty worked miracles.

We have made very poor provision for good, inexpensive instruments. The band instrument manufacturers have capitalized on the making of instruments. One enterprising outfit conceived a bright idea of making aluminum string instruments and unloaded them on our public schools.

Well, what of it, who cares? We live in a "free world," don't we? We read about those few who "made a pile" with dance music. So be it: but who writes about the thousands of broken down hacks playing for forty or fifty dollars a week, playing in third-rate hotels or occasional dance jobs in down-at-the-heel night clubs—the grim old boys, waiting to collect on the dreams of their high-

flown youth; desperately determined to hang on to their tattered tuxedos and keep the horn out of hock.

In contrast to this a good string player can bank on the dignity and recompense of a good symphony position with extra income for teaching until he is retired on a pension at sixty or sixty-five. Fifty or sixty string players are required in a major symphony orchestra; only three or four clarinets, trumpets, or trombones.

Yes, indeed, we Americans live in a free world! We are free according to our capacities to discern and earn our freedom. It is precisely in such a world of freedom that the study of string instruments offers the greatest challenge and reward. The tone quality and pitch produced on string instruments is not determined by mechanical devices. The precise pitch and quality of each tone must be created. Consequently, the string player has a freedom in the performance of music to exercise his ability to the highest. In the discernment of his inner ear and the skill of his fingers rests the reward of his life. No other can give or take away that legacy which is his: that individuality which can win him the professional satisfaction to be found in a free society.

Then, too, the greatest musical skill of many has been reserved for the stringed instruments—great stores of refined, subtle, strong, intense, and deeply satisfying string music have been accumulated through the centuries.

Our very life does not depend on beautiful chamber music; or for that matter on music of any kind. We could return to rude huts and caves to roam the land in naked savagery. The quality of our civili-

zation depends on just where we draw the line. If enough of us feel that America, in the glory of her world power, should cultivate, and can afford to cultivate symphonic and chamber music, let us act accordingly. Let us forthrightly support a program for the development of first-class violinists, violists, and cellists; let us put our back into it and develop our talented youth to the point of economic resource, cultural price and social distinction.

Tomorrow we do what we think today; Tomorrow we are what we do today. "Time is of the Essence."

Also, quoting from the article, "The Problem of the Dearth of Violin Students" by Ernest Harris, Teachers College, Columbia University, from the "National Music Council Bulletin": "Teachers are concerned, and rightly so, over the scarcity of students. They feel very strongly that parents are falling down on the job of encouraging music study by their children, and that movies and television are in a large measure responsible for students not studying violin or some other string instrument. A good many private teachers are critical of music programs in the public schools, feeling that the school should maintain an orchestra but that actual instruction on the instrument should remain with the private teacher. Careful observation reveals there is much poor instruction found in some class instruction, and also in some private studios. To my knowledge there is no accurate evidence for comparison.

A good many fine string teachers are showing that strings can be developed reasonably quickly and with sound results.

The so-called rapid development

of wind players is, in a sense, a false statement, for often boys and girls are really blowing and fingering without the benefit of correct performing habits.

It is important to realize that most of wood-wind and brass instruments used at the school level are manufactured in this country, while most of the string instruments are made abroad. It is not fair to expect distributors to advertise as effectively as the manufacturers. However, many school people attribute string troubles to the fact that not enough academic credit is given for the work to make it attractive.

The American String Teachers Association is proving to be a powerful force in the development of string programs in the schools. It came into existence because of the need for a concentrated effort to improve the situation.

Where a fine school program exists its success can nearly always be attributed to one factor—a teacher, or group of teachers that not only know their instruments but also know boys and girls and how to teach them. Where one finds a fine string program he also finds a real "sparkplug" in the role of teacher. The existing evidence suggests that the biggest factor in the improvement of the string situation is the development of more "sparkplugs."

All members of Mu Phi Epsilon, whether teachers, artists, students, parents or interested listeners, can be a dynamic force in helping other equally serious groups develop the fine artistry of string playing to where our public will appreciate its value. Let us lay groundwork at every opportunity for future symphony orchestras and chamber music groups.



Grace Loomis Bremer

△ THE St. Paul Alumnae Chapter is very proud to have as one of its patronesses Grace Loomis Bremer (Mrs. Paul G.), who for the last twenty years has done some very distinctive work in the realm of devotional music in and about the Twin Cities.

In 1934 she composed a communion service which was dedicated at one of the Episcopal churches in St. Paul. At the request of a member of the staff of WTCN radio station this service was broadcast from that station, and from this broadcast grew the Church Music hour which has been carried by WTCN for more than sixteen years. It is aired on Sunday afternoons at 6:30 Central Standard time. There are no commercials. Each Sunday a different choir is featured, which has first been auditioned in order that it may meet the high require-

PROMINENT PATRONESS

in

*St. Paul,
Minnesota*

ments of the program. Every denomination is encouraged, but they must always present the best type of religious music.

Church Music Hour won top honors for devotional music in the 1948 *Billboard Magazine* radio program contest.

The annual St. Paul Municipal Christmas Choral Pageant consisting of 300 Catholics and Protestants has been an outgrowth of the Church Music Hour. Mrs. Bremer originated, directed and produced these pageants, which were sponsored jointly by WTCN and the *St. Paul Dispatch-Pioneer Press*. The tableaux and forty members of the Minneapolis Symphony Orchestra, as well as great soloists such as Conrad Tibault all helped to make these pageants most effective.

In 1950 she directed and produced a TV radio program known as the Vesper Hour, which featured choirs and choruses of various denominations, this, also, without commercials.

(CONTINUED ON PAGE 40)

THE MARCH 1951 TRIANGLE OF MU PHI EPSILON

SUPPORT YOUR MEMORIAL FUND

△ YOUR ANNUAL CONTRIBUTION UP THROUGH 1953 will help finance a double-type Scholarship Cottage on the grounds of the National Music Camp at Interlochen, Michigan, and other projects proposed by the 1950 National Convention, to be discussed and determined by the 1952 National Convention.

The names of all chapters, clubs and members contributing \$25.00 or more before April 1, 1951, will appear in the spring edition of the TRIANGLE. We would like to print the names of all contributors, but printing is so expensive that the cost would exceed the income.

LET'S keep at this job until it is finished. Link your efforts with those who are trying to build this Memorial.

* * *

An annual giving program such as ours through 1953 will succeed ONLY if it is built on the support of annual, repeating contributors. We need each contributor each year up through 1953.

* * *

Our Goal This Year is 100% contributors from chapters, clubs and individual members—from both Affiliated and Non-Affiliated Members.

* * *

We are striving for \$10,000 or more for this Memorial. We have started this Fund and we must finish the job. We can do it! We can see it through if we all help!

There are times when Loyalty counts far more than anything else. Our participation in sorority activities and projects and all the other things that make up sorority life—are all a part of that word Loyalty.

* * *

We want every Mu Phi to have a part in this great 50th Anniversary Celebration. Won't you try to get as many contributions as possible in addition to your Chapter or Club gift? Your participation in aiding in growth of this Fund will be a direct participation in the growth of a greater Mu Phi Epsilon.

* * *

This is the Time for All to Sign Up and be Listed on The Honor Roll. Will Your Name Be There?

* * *

Your contribution is deductible from your taxable income. If your contribution for this season has already been sent, I thank you for your promptness and kindness.

* * *

Mu Phi Epsilon—Here's to you! Loyalty, Faith, Duty, Honor Music . . . Friendship . . . Harmony. These are words to live by!

* * *

Remember the Sterling-Mathias Memorial Fund in Your Will. For further information write to your National Chairman, HILDUR SHAW, 1319 9th Street, South Fargo, North Dakota. Send contribution to National Executive Office, 6604 Maplewood Avenue, Sylvania, Ohio.

THE MARCH 1951 TRIANGLE OF MU PHI EPSILON

Mu Phi Epsilon

CONCERT AT

Salmagundi Club

△ THE famous Salmagundi Club of New York, widely known for its championship of the arts, played host to the Mu Phi Epsilon National Music Sorority at a recent concert. Mr. Percy Albee, president of the Club, welcomed the guests and Mme. Margaret Matzenauer, guest of honor.

The Salmagundi Club was a particularly appropriate setting for the Mu Phi Epsilon Concert. It is the oldest art organization in the United States which not only provides exhibition facilities for its members, but also serves as a place where professional artists and men of artistic interests may meet to their mutual pleasure and inspiration. At the time of the concert, arranged with the cooperation of Mr. Gilman Williams, Program Director of the Club, the artists were presenting their Annual Exhibition of Water Colors, which circumstance served to heighten the enjoyment of the many music lovers present at the concert.



Left to right: Elizabeth Wysor, contralto, Ruth Bradley, pianist; Philomena Mendus, soprano; Gayle Giles, accompanist, and Byrd Elliot, violinist.

* A FAMILY *

in *Mu Phi Epsilon*



MOTHER—
BERNICE WALKER BUTIN,
Mu Delta



DAUGHTER—
BARBARA BUTIN,
Phi Phi

△ FOUR members of the Butin family are sisters in Mu Phi Epsilon. In Chanute, Kansas, is a mother-daughter team. Bernice Walker Butin, the mother, is a member of Mu Delta. She is a pianist and organist. Barbara, her daughter, Phi Phi chapter, majored in voice at Smith College where she received her A.B. Degree in 1948. She too is a pianist, and she and her mother

spend many pleasant hours as duopianists.

Other members are a son's wife, Betty Belle Launder (Mrs. Walker Butin), Mu Theta Epsilon chapter, who is a voice major, and a niece, Carolyn Bailey (Mrs. C. L. Berneking), Xi chapter, who is a pianist and organist. Music and Mu Phi Epsilon have meant much to this interesting family.

Unesco

(CONTINUED FROM PAGE 16)

concern the works of Bach and Beethoven. A catalog of recorded music of India will be published in 1950. Others are being prepared on the music of China, Burma, and Indonesia. Two important catalogs

of ethnographic folk music also will be published in 1950.

This great UNESCO program is a challenge to each of us as individuals—a challenge to us to help peoples of the world understand their right to freedom through music along with the other arts and letters.

Music, Music, Music IN THE NEWS



Miss Norma Lee Madsen, Utah Symphony violinist, is president of U's new music group.

PARTING HYMN

MU PHI EP-SIL-ON, TO THEE WE RAISE OUR PART-ING SONG.
 MAY WE EV-ER FAITH-FUL BE AND IN OUR FRIEND-SHIP STRANG.
 MAY WE LOVE OUR SIS-TERS DEAR, HELP THEM WHEN E'ER WE MAY.
 FROM OUR CIRC-LE NOW WE PART UN-TIL AN-OTH-ER DAY.
 MU PHI EP-SIL-ON, WE RAISE OUR PART-ING HYMN TO THEE.
 HELP US, THROUGH OUR MU-SIC TO BE FRIENDS IN HAR-MON-Y.

Written by Dorothy McLean of the Mu Phi Chapter.
 The tune is copied after a hymntune. The words are original. Written October, 1950.

Artiss de Volt's
 PERSONALLY CONDUCTED
Music Tour
 TO EUROPE



Yellowbridge, left, Joyce Patterson and Joyce Patterson, right. The Patterson twins are renowned in duo work on the ivories and study toward further fame. (Arizona-Tribune staff photo by Jackson)



GERALDINE RHOADS TRAYER
Rochester
Alumnae

THE PRIDE OF
Mu Phi Epsilon



NAOMI ORNEST

△ NAOMI ORNEST, Mu Epsilon, is a graduate of Eastman School of Music. In January she sailed for her first European concert and opera tour on the French liner, Liberté.

In Italy, Naomi sang the leading soprano roles of "La Traviata," "La Bohème," and "L'Amico Fritz."

She has been fulfilling concert engagements in Austria, England, France, Germany and Holland, opening her tour with a concert in London. Among the other leading cities in which she is appearing are Amsterdam, Vienna, Paris, Hamburg and Frankfort-on-Main.

She made her New York recital debut in January of this year with much success. Since then she has appeared as soloist with the New York Philharmonic Symphony at Carnegie Hall and the New Friends of Music at Town Hall. Recital and opera engagements have taken her to many parts of the United States and Canada during the last three years.

CLARA ROLLAND

△ CLARA ROLLAND and her husband, Paul, traveled many miles from their native land, Hungary, to the University of Illinois at Urbana, where they are happily engaged in a successful musical career.

Both are graduates of the Royal Hungarian Academy of Music in Budapest. Clara is also a graduate of the Cleveland Institute of Music, and a student of Paul Kadosa, Leo Weiner, Zoltan Kodaly, Beryl Rubinstein, Arthur Loesser, Hubert Kessler and Nandor Ember. She was assistant to Professor Ember at the Royal Hungarian Academy of Music. Before moving to Urbana the

Rollands were in Indianola, Iowa, where Clara was an instructor at Simpson College. She now has a private studio in Urbana and also makes numerous solo and radio appearances besides accompanying.

Paul Rolland was viola soloist with the Budapest Symphony Orchestra, and a member of the Pro Ideale String Quartet which was on tour in Hungary, Austria and the United States. He was an instructor at Westminster Choir College, Princeton, New Jersey, visiting Assistant Professor at the State University of Iowa, and Head of the String Department at Simpson College, In-

(CONTINUED ON PAGE 36)



Talented husband and wife, Paul and Clara Rolland



CAROL SMITH

PRIDE of Mu Xi is Carol Smith. She is one of our most beloved members. In spite of her busy schedule she is loyal and always ready to do her part for any chapter events. Carol was contralto soloist in the cantata "Schlage Doch, Gewuenschte Stunde" by Bach, under the direction of Erich Leinsdorf given in Grant Park, Chicago, last summer. Critics praised her voice as rich and beautiful; she sang with warmth and style.

She was featured as soloist on the "Night of Stars" program under the auspices of the West Suburban Young Republican organization, and, also, soloist for the Bach Festival at St. Luke's Church in Evanston, Illinois. Her debut was made as "Ameris" in Aida with the New York City Opera Company in December,

1949, Martin conducting. She played this same role with the San Carlo Opera Company in Buffalo and Syracuse in April. The Riverside Glee Club featured her as soloist in Brahms' Alto Rhapsody in May. Carol thrilled many radio listeners in her premiere performance as soloist on the "Chicago Theatre of the Air" over WGN Mutual in June. As one of the four finalists in the Michaels' Memorial Contest, she appeared in a recital over WGN. In December she sang the Messiah with the Swedish Choral Club; "Suzuke" with the Chicago Symphony; "Carmen" on the "Chicago Theatre of the Air," and will sing Brangane in "Tristan and Isolde" with the Rochester Symphony in February. Lola Fletcher, another prominent Mu Phi, is Carol's instructor.



LORRAINE ECKARDT

(CONTINUED FROM PAGE 34)

diana, Iowa. Paul is now Associate Professor of Music at the University of Illinois, where he is founder of the Illinois String Planning Conference, and founder and editor of *String News*, a magazine in the interest of string education. He is also editor and Past Vice President of the American String Teachers' Association, editor of the *American String Teacher*, their official bulletin, and author of articles and various papers concerning string teaching, published by the University of Illinois Press.

The Rollands, with their small son, are a happy trio and they offer fine artistry wherever their contacts may be.

LORRAINE ECKARDT

△ ONE of the outstanding cultural offerings in southern California is

the series of programs presented during the year by the Pasadena Symphony Orchestra under the direction of the famous Dr. Richard Lert. To be a soloist on such a program is a starred event in a young performer's life. This happened to Lorraine Eckardt, pianist, of Phi Nu chapter, University of California, Los Angeles, last November, when she played the Beethoven Piano Concerto No. 4 with this orchestra. Lorraine was the 1950 winner of the Performance Contest given yearly by the Los Angeles Alumnae chapter to all music majors at UCLA and USC. The winner is considered by a symphony conductor but must win his approval in order to appear.

Lorraine is a graduate student at UCLA, working for a general secondary credential. She has studied for ten years with Josef Riccard, has appeared in many local recitals and at Royce Hall concerts; has a large piano class of young people; is a faculty assistant at UCLA, and is on the evening faculty of Los Angeles City College. Withal she is a gracious, alert, chapter member who greets one with a smile.

Honoring Lorraine Eckardt and Mu Phi Epsilon members of the Pasadena Symphony Board, the Pasadena Mu Phi Epsilon alumnae members gave a beautifully appointed reception at the Pasadena Athletic Club following the November evening's concert.—HELEN C. DILL.

Epsilon Lambda Winner

EPSILON LAMBDA—Carl A. Lindegren
Normal College Music Scholarship: Olene Shears, Shirley Benning.

THE MARCH 1951 TRIANGLE OF MU PHI EPSILON

IN THE NEWS

BETH MILLER
PIANIST
WEDNESDAY EVENING at 8:30
January 31, 1951
Times Hall

PROGRAM

Chromatic Fantasy and Fugue BACH

Sonata in D Major, Köchel 311 MOZART
Allegro con spirito
Andante con espressione
Rondo—Allegro

Sonata in B Minor LISZT
Introduction—Allegro energico—Andante sostenuto
Allegro energico—Fasullo—Andante sostenuto
Epilogue (Played without Pause)

Gaspard de la Nuit
Ondine
Le Gibet
Scarbo

Country Club Says 'Thanks' To Mrs. Shaw
The members of the "Yarn Country club said "Thank you" to Mrs. W. S. Shaw, chairman of the house committee, with an appreciation dinner at the club last night. Some 200 attended the affair which was presided over by Mrs. Shaw, who expressed her appreciation to Mrs. Shaw for her work on the board of directors.

The UNIVERSITY OF ROCHESTER presents a program of

Christmas Music
by the WOMEN'S GLEE CLUB
Doraine Ruth Clowes, director
and the MEN'S GLEE CLUB
Paul W. Allen, Director

UR Glee Clubs' Concert
Cutter Union auditorium, filled with spectators, was dark for twin test-decked evergreens. Blanking the stage and floor with twinkling lights, only a few murmur was heard from the audience.

DECEMBER 10, 1950 8:00 o'clock
* CUTLER UNION *
under the auspices of the Associate Alumnae
DECEMBER 17, 1950 * 3:30 o'clock * MEMORIAL ART GALLERY

UR Glee Clubs Greeted Warmly In Cutler Union Program
By NORMAN NAIRN
Men's Glee Clubs of the University of Rochester were greeted warmly by a capacity audience in Cutler Union—a reception given deserved. Doraine Ruth Clowes directed the women and Paul W. Allen the men.

MUSIC AND WOMEN
The Story of Women in their Relation to Music
by Sophie Drinker

* Chapter Highlights *

SAN DIEGO ALUMNAE CLUB

Ruth Christensen, soprano, sang at the January meeting, and the annual White Elephant sale was held. The proceeds will go to the Sterling Memorial fund.

OKLAHOMA CITY ALUMNAE CHAPTER

A no-host luncheon was given in November at the Oklahoma Club in honor of Frances Yeend, who was one of three soloists to appear with the Oklahoma Symphony Orchestra the day before.

CEDAR RAPIDS ALUMNAE CLUB

On February 7, the club presented a half hour radio program on radio station KCRG.

TAU CHAPTER—UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

The Mu Phi Epsilon string ensemble was presented on the Ladies Musical Club Christmas concert in the University Auditorium on December 10. Dorothy Bjornason, flutist, appeared as soloist.

MU EPSILON—McPHAIL SCHOOL OF MUSIC—MINNEAPOLIS

The first day of school was celebrated by a "welcome back" candy sale, which was most successful. Another money-making project has been the sale of Federation of Music calendars.

PHI UPSILON—BOSTON UNIVERSITY

Mu Phi Epsilon took a most active part in the Boston University Mid Century Festival of Music program on November 1. Thirty-two members took part in the various choruses and the orchestra.

CINCINNATI CHAPTERS

Founders' Day was celebrated by a banquet and musicale by a combination of all the Cincinnati Chapters and Upsilon Chapter. The theme of the evening was, "In Tune with Three Centuries, 1650—1950," and the music of these periods was performed. Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, was guest of honor.

Money-making projects have included

the sale of chances on a season ticket for the Cincinnati Symphony Orchestra, and by the installation of a Coca-Cola machine which is bringing in an income of seven dollars monthly.

PHI THETA CHAPTER—LINDENWOOD COLLEGE—ST. CHARLES, MISSOURI

To mark the beginning of the year a tea was given jointly with Delta Theta, the local honorary organization, in honor of all music majors. This is an annual affair, which affords an opportunity for all new students to meet the faculty and upperclassmen.

On February 25, the annual Mu Phi Epsilon vespers concert was presented to the student body and guests. This year an all-American program was given.

PHI RHO CHAPTER—MINNEAPOLIS COLLEGE OF MUSIC

For the benefit of their scholarship fund, Phi Rho Girls prepare sandwiches, coffee and cookies for a noon lunch sale once or twice a month.

PHI OMICRON CHAPTER—WESTERN RESERVE UNIVERSITY—CLEVELAND

The Baldwin-Wallace and Cleveland Alumnae Chapters combined with Phi Omicron to celebrate Founders' Day with an annual banquet. The program was titled "Let's Make a Mu Phi Opera." Laila Robeson, a former member of the Metropolitan Opera Company, took a part in the program in her delightful "Memories of the Met."

ST. LOUIS ALUMNAE CHAPTER

The general topic for this year's program is "Composers of the First Half of the Twentieth Century." Thus far they have considered the French and German composers of that period.

Plans are now being made for the Lenten Morning Musicales. Three of these are given each year, beginning six weeks before Easter. These provide for the Scholarship Fund which is helping two talented girls with their musical education.

Washington Alumnae Chapter PRESENTS GIFT



Washington, D. C., Alumnae Chapter presented the \$100 check from National plus an additional \$50 from the local members to Miss Lydia Burklin, director of Friendship House, the award to be used in furthering a music program in the community settlement house. Left to right, front row: Edith Athey, Mary Louise Hill, Miss Burklin, Lola Orr, president of the Washington Alumnae, and Ruth Morgan. Second row: Bonita Crowe, Jane Darby, Carol Wagner, Delphine Desio, Frances Harvey, Ruth Bradford, Lorretto Bue, and Margery Hoenack. Third row: Beth Thewlis, Ruth Anderson, Inez Miller, Marjorie Needham, Olive Pratt, and Dorothy Sornborger. Fourth row: Helen Torrey, Dorothy Todd, and Evelyn Davis.

In Memoriam

△ ROSETTA M. LUKEY (MRS. JAMES E.), Sigma Chapter, died at her home in Evanston, Illinois, on November 8, 1950. Sister Rosetta was founder and served for 25 years as president of Friends of Drama; was a member of the National Association of Pen Women, the Needlework Guild, the Woman's Club of Evanston, and of the First Methodist Church. She also devoted much time to politics and civic interests. She is survived by a sister and several nieces.

Phi Iota

ENTERTAINS FRANCES YEEND



Following the concert on Concordia College Artist Series in January, Phi Iota chapter, assisted by Hildur Shaw, alumnae and patrons, entertained Frances Yeend, member of Mu Phi Epsilon, at a reception in their Chapter Room.

Grace Loomis Bremer

(CONTINUED FROM PAGE 28)

As well as being a composer and director she is an organist. She is on the executive committee of the Minnesota Chapter of American Guild of Organists, was formerly president of the Twin City Choirmasters' Association, and music chairman of the Minnesota Branch of the League of American Pen Women. St. Paul Mu Phi Epsilon members are, indeed, fortunate to have such an outstanding musician affiliated with their organization.—DOROTHEA CHOATE CARRELL, *Patroness of Mu Phi Epsilon, St. Paul.*

Janet Ulmer

(CONTINUED FROM PAGE 17)

before the Auditions Committee may secure application blanks from the Chairman of an Applications Division.

Through these concerts, the Committee hopes to bring to the attention of St. Louis, some of its most talented musicians and, to that end, welcomes applications for auditions from all who feel themselves qualified and ready for a Presentation Concert.

This article is written with the desire to encourage other communities to follow such a worthy example.

MU PHI EPSILON DIRECTORY

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

ELIZABETH MATHIAS FUQUA, *deceased May 17, 1950*

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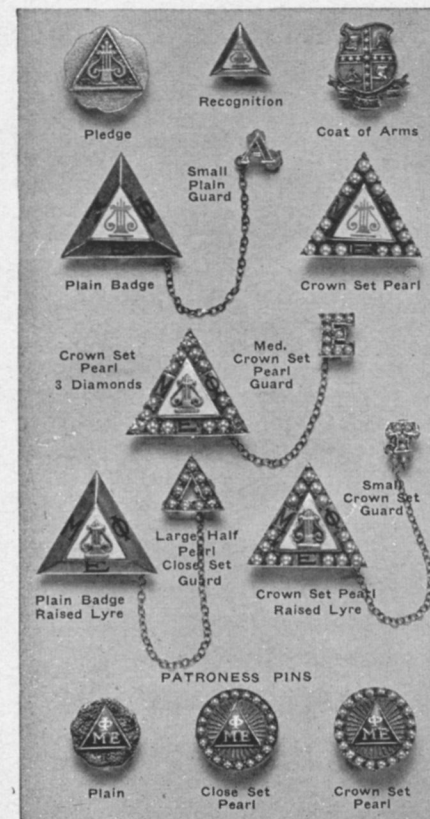
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(City) (State)

SUPPLICATION

Give me a song that I may sing
When loneliness appears,
A song whose quiet melody
Will ease my heart of tears.
Give me a song that I may sing
When hours are light and gay,
A song expressing happiness . . .
Vivaciousness and play.
Give me a song that I may sing
When pain is mine to bear,
A song triumphant in its theme,
Containing, too, a prayer.
Give me a song . . . through all of
life . . .
Whatever it may bring,
There's nothing that I cannot face
If I've a song to sing.

HILDA BUTLER FARR
Chicago Tribune

ENTICING ENCLOSURES

The letters with enclosures
Are those I like the best,
A poem or a snapshot
Can start the day with zest.
An excerpt from a paper
Containing latest news,
About a birth or wedding . . .
Cartoons that will amuse.
Of course most correspondence
Becomes a welcome guest
But letters with enclosures
Are those I like the best.

Chicago Tribune
HILDA BUTLER FARR,
Chicago Alumnae Chapter



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.

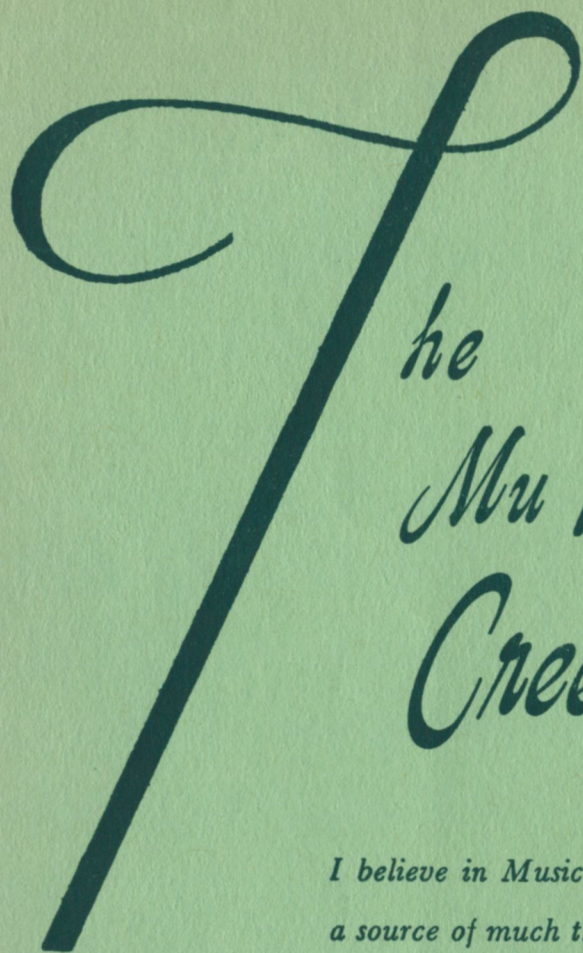
March 15—*Treasurer* and *Corresponding Secretary* prepare and send to NEO, spring membership lists (on official forms) and check with remittance blank to cover spring per capita taxes (\$.75 per member), and Convention taxes (\$1.25 per member—for Alumnae Chapters only).

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