

V: 40 E#17

The Triangle



of Mu Phi Epsilon
November, 1951

... The • Active • Chapters

1951-52 CALENDAR

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-Eighth Anniversary.

Treasurer sends with remittance blank to NEO, check for Founders' Day Fund voluntary contribution of 48 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).

Deadline for material for January TRIANGLE. Omit newsletter.

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

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

MARCH 10—Historian: Deadline for required spring newsletter and other material for May TRIANGLE, Convention glossy and biographical sketch due. Omit newsletter.

LAST WEEK OF FIRST SEMESTER: President appoints Nominating Committee for new Chapter officers.

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).

APRIL 15—President writes spring report-letter to your Province Governor.

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

THE TRIANGLE OF MU PHI EPSILON



CONTENTS for NOVEMBER, 1951

	Page
Call to Founders' Day.....	2
Historic Gems of the Father-Founder, The Courtship.....	2
National Council Meeting.....	5
Musicological Research Contest.....	6
First Prize Winner, Gigue Types in Keyboard Music from John Bull to J. S. Bach.....	7
Second Prize Winner, Materials of Musical Composition in Three Piano Sonatinas of Ferruccio Busoni.....	10
Sterling-Mathias Memorial Fund.....	12
Announcing the Winners of the Original Composition Contest.....	14
Announcement of New Chapter Award.....	16
In the News.....	18
Announcement of Annual Awards.....	19
American Music on Phi Theta's Vesper Hour.....	20
Commercialism vs. Art.....	24
Magazine Talk.....	25
Music for Music.....	26
Pride of Mu Phi Epsilon.....	28
Tacoma's Recognition Recital.....	34
Mother-Daughter Team.....	35
In Memoriam.....	39
Mu Phi Epsilon Directory.....	41

Grayce Kent Clark, Editor

THE TRIANGLE of Mu Phi Epsilon is published five times yearly, the first of September, 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 post-office at Saint Paul, Minnesota, under the act of March 3, 1879.

VOLUME 46

NUMBER 2 /





Dr. W. S. Sterling, founder, in his late 20's as a student in Germany—German hair style.



Mu Phi Epsilon. Founded November 13, 1903, Metropolitan College of Music, Cincinnati, Ohio.



Elizabeth Mathias Fuqua, founder.

Call to Founders' Day

△ ONCE more the call goes out to loyal Mu Phi's from coast to coast to gather together in honor of our beloved Founders, Winthrop S. Sterling and Elizabeth Mathias Fuqua, on November 13, the official date of the founding of MU PHI EPSILON, forty-eight years ago. It is fitting that we place special emphasis on this day, and on it let us again renew the sacred vows which bind us together that we may rededicate ourselves to uphold the standards of our sorority and work together for the advancement of music throughout America.

Loyally,
RUTH ROW CLUTCHER
National President

Historic Gems of the Father-Founder—*The Courtship*

Second in a series of articles by

BARBARA STERLING REMINGTON

△ IN UNDERTAKING to write this second article about the Father-Founder of Mu Phi Epsilon, I deemed it feasible to give some account of his courtship with my mother together with his musical progress as a young man studying in Leipsig and in London, for it was in Leipsig that he met her although he also saw her from time to time in England where they had mutual friends. They had grown up in America without ever meeting.

Father had arrived in Leipsig, having been presented with a gold

medal by the Cincinnati College of Music for having succeeded in an examination in organ so severe that they had to lower the standards after that, since no one else could pass it. How did he come to take up organ? It is interesting but I had better leave that for a later article. Suffice it to say that he had passed the test with his hands bandaged, as he had accidentally fallen shortly before that.

Arriving in Leipsig with no knowledge of German, he was fortunate in being placed at a table next to

Dr. Sterling in his late 30's.



E. Mabel Sterling, in her late 20's, shortly after their marriage.

the distinguished conductor, Arthur Nikisch, at the hotel. The latter spoke excellent English and befriended this American youth with the shining dark eyes and mop of wavy brown hair—a youth moreover with a prodigious propensity for work. (Years later, when father was Dean of the Cincinnati College and Nikisch arrived to do some guest conducting, he recognized father instantly, calling him by name.)

It was Nikisch's conducting of Wagner which introduced father to this glorious music which has been his favorite ever since. When the opening bars of "Tristan and Isolde" floated out over the evening air the effect was at once transforming and overwhelming. He had never heard anything like it before and he felt himself choking up. At the first pause in the music he rushed outside to pull himself together.

At the Conservatory Jadassohn was one of his teachers and when father would enter the class, he was fond of saying: "Here comes my 140 pound Sterling." He said father had much creative ability but he'd been so rigidly trained in the rules of harmony that one day, he said: "Sterling, I wish you'd write a succession of open fifths and enjoy it." He studied voice in Leipsig with the original Siegfried and Brunhilde of Wagner, the Unger-Haupts, and in London with William Shakespeare, and the voice physiologist, Emil Behnke. In London, by the way, he almost won a prize for a requiem; the judges said that his was the best, but a little too difficult for an ordinary choir. In Leipsig, he heard Brahms in lecture-recitals and met Liszt but I doubt that he met Wagner personally although he spoke of attending the opera in Bayreuth.

Now my mother and her stepmother were visiting a relative of the latter in Leipsig who was operating a home for young English ladies. She was anything but adept in getting along with the German authorities, so father, who by that time was fluent in German and conversant with their legal idiosyncracies, and being moreover a born peacemaker, had pulled the good lady out of no less than seven lawsuits. It was such acts of charity, together with organ playing and a tremendous study schedule, combined with grief in a love affair that caused a breakdown, which forced him to rest.

When he had asked mother's stepmother for her daughter's hand, she had refused, first, because he was an American, and, secondly, because he was a musician. My mother dutifully bowed to the parental dictum as one did, in those days, but she said to father, "I simply will not marry anyone else." It wasn't as though she hadn't opportunity to marry any one of a number of highly eligible young men, including Sir John Hersey's son who fell in love with her picture, for she was a ravishing beauty. Father, likewise had always been adored by women which I think showed excellent taste on the part of our sex. But the outstanding characteristic of both—and I find myself continually reverting to it—was their idealism for their entire lives were oriented with a view to being in "Harmony" with the Divine Concepts.

In defense of the stepmother, I might explain that her background was such that marrying Americans or musicians was—well, it just wasn't done, my dear! Nevertheless, many of her most esteemed friends were

(CONTINUED ON PAGE 39)



National Council Meeting

June 26-28, 1951

△ THE NATIONAL COUNCIL meeting was held at the Hotel Curtis in Minneapolis June 26, 27 and 28, 1951.

Ruth Row Clutcher, National President, arrived in ample time preceding the opening session to visit our five chapter officers in Minneapolis and St. Paul. The official session was opened Tuesday the 26th, by the National President, and continued throughout the day and evening.

Wednesday business sessions were carried on during the day, interspersed with an inspiring luncheon meeting at the Curtis, which was attended by more than forty delegates. Visitors included former national officers, Bertha Marron King and Helen Mueller, and other members from as far away as California, Texas and New York. Jenne West-

ling, 1952 Convention chairman, presided at a short program following the luncheon at which time the national officers extended greetings to the delegates and visitors.

Plans for the convention in 1952 were discussed at a morning meeting in the hotel by the delegates of the East Central province, Jenne Westling presiding.

In the afternoon our National President and Lenore Engdahl, Mu Epsilon concert pianist, appeared on television, and gave most interesting publicity on convention plans.

Dorothy Paton, chairman of the Finance committee, arrived for the remainder of the council meetings.

Wednesday evening the five local chapters of St. Paul and Minneapolis gave a dinner in honor of the national officers at the College Wom-

(CONTINUED ON PAGE 39)



Olive E. Galloway Williams, National Third Vice President.

Musicological Research Contest

BY OLIVE E. GALLOWAY WILLIAMS

National Third Vice President

Washington. Her coöperation, efficiency and loyal Mu Phi spirit have added immeasurably to the success of the contest.

Two prizes are now awarded—first prize, \$100 cash; second prize, \$50 cash, if in the opinion of the judges the theses 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.

It is the policy of Mu Phi Epsilon to secure the finest musicologists in the country to act as judges, so we will have the most complete and honest evaluation of the works submitted. The judges this year were: Dr. Curt Sachs, of New York University and President of American Musicological Society; Dr. Hugo Leichentritt of Cambridge, Massachusetts; and Dr. Demar B. Irvine, University of Washington, Seattle, Washington.

There were six members entered in the contest. They were: Anna S. Husband, Mu Upsilon, Detroit, Michigan; Mary K. Sands, Epsilon Alpha, Minneapolis, Minnesota; Verna Brackenreed, Upsilon, Kansas City, Missouri; Janet Adams, Tau,

(CONTINUED ON PAGE 27)

△ AS PART of the national program of Mu Phi Epsilon, the alumnae of our sorority organized a Musicological Research Contest for educational purposes, striving to encourage the study and growth of musicology in all its branches to further the cause of music.

These contests are maintained and supported by all Mu Phi Epsilon members who contribute voluntarily—Founders' Day Pennies (one for each year of the sorority's existence) commemorating the founding of our beloved sorority.

Legislation was enacted at the 1950 National Convention to the effect that the Musicological Research Contest is to be held biennially in non-convention years. Consequently the information and rules for the 1953 contest will be printed in the November, 1952 issue of the TRIANGLE.

A chairman of the contest was also appointed this year to assist the National Third Vice President. She is Bernice E. Wallis of Seattle,

First Prize Winner

Gigue Types in Keyboard Music

from

John Bull to J. S. Bach



Shirley Annette Munger

△ AN INCREASING awareness of the value of 16th, 17th, and 18th century compositions for keyboard instruments has become apparent during the past few years. The dance-form, a popular compositional idiom, at first possessed a practical connotation; later (particularly in the 18th century), stylistic features predominated. One of these dances, the gigue, was selected as a subject for discussion by reason of this writer's interest in the striking development of these stylistic features, which were found to vary greatly from century to century, and even more noticeably within a particular period.

The jig (or gigue) had its true origin in the British Isles. The earliest literary reference to the dance, "jeigis," was made in 1560

(CONTINUED ON NEXT PAGE)

△ SHIRLEY ANNETTE MUNGER graduated "magna cum laude," B.M. Degree, M.A. Degree, University of Washington, June, 1951. Studied piano with mother, Lina Eaton Munger, Everett, Wash., until entering the University. There studied for piano major with Madame Berthe Poncy Jacobson. She was a member of several honoraries, for activities and scholastic achievements

during her undergraduate years, including Phi Beta Kappa, Tau Chapter of Mu Phi Epsilon, and Pi Lambda Theta. Awarded Panhellenic Scholarship during senior year. Winner, Seattle Philharmonic Orchestra Contest, 1950, and soloist with that group; recent orchestral appearance with University Sinfonietta and Symphony under direction of Dr. Stanley Chapple, and numerous other performances with ensembles; concerts as piano soloist and/or accompanist throughout the Pacific Coast States. Organist, First Presbyterian Church, Everett (1947-50); member, American Guild of Organists, for whom "Three Etudes for Organ" were written and performed in May, 1951; compositions have received local and international performances, and second prize in National Scholastic Composition Contest.

by a Scotch poet. In a study of the dance itself, confusion easily arises from the fact that the English term *jig* served also as a designation for any gay dance tune to which several dances might be performed. Moreover, in a study of keyboard dance music, there are many other dances in duple and triple meter which might be confused with the *gigue*.

The natural chronological division of *gigues* according to centuries (16th, 17th, 18th) permitted a further division of *gigue*-types according to specific characteristics.

Sixteenth Century

The *English Duple-Jig*, in 4/4 or 8/4 rhythm, is an example of dance-variation form, as is the *English Triple-Jig*, which is in 6/4 (or 12/8) meter. However the formal structure of the 16th century *jig* may vary from one simple theme and a single variation of it, to an elaborately constructed variation-form in which two alternately developed melodic ideas are employed.

Seventeenth Century

Illustrations of the 17th century *Duple-Gigue* (in C, C, or 4/4) by Froberger (German harpsichordist) are usually found to be in binary form with repeated sections. Polyphonic texture, similar to that of a fugue, is found in each of his examples of *Duple-Gigues*. The fugal or contrapuntally stated subjects of the two sections may be unrelated, somewhat similar, or the subject of the second section may be an inversion of the theme of section A.

The *French Triple-Gigue* (rhythmically designated as 6/4 or "3") is in binary form, generally with repeated sections. Chambonnières presents the best examples of this

gigue-type, which employ related cadence-tonalities. D'Anglebert, Lully, Piggott, Eccles, and Froberger are likewise represented by various examples. Treatment of thematic material has been classified as follows: Type I contains easily recognizable fugal-entrances of the subject to both sections, with corresponding contrapuntal texture. Type II consists of a combination of several features, including possible imitative voice-leading to one section with the other section beginning non-imitatively, or imitation often disguised by means of rhythmic distortion and delayed entrances. Type III contains somewhat independent voices, stated non-imitatively.

The *Italian Triple-Giga*, in 6/8 and 12/8 meter, has similar movement to that of the Italian saltarello, forlana or tarantella. Examples of this type by Froberger, d'Anglebert, Lully, Piggott, Muffat, Pachelbel, and Clarke are in binary form with the two parts of similar length, or with the second section having approximately twice as many measures as the first. Textural treatment has been classified in three ways, as follows: Type I. Fugal-style imitation of thematic entrances at the beginning of both sections with contrapuntal texture predominating. Type II. Highly complex texture, brief imitation stressed, but no fugal subject-entry. Type III. Non-imitative (homophonic) texture, the characteristic feature being that of a single melodic line with the accompaniment stated in chords, or a single voice.

Eighteenth Century

General classification of *gigue*-types of the 18th century has been presented with emphasis upon styl-

istic, rather than rhythmic features, as follows: North German Fugal-Gigue, Minuet-Gigue, *Canarie-Gigue*, South German Canzona-Giga, Italian Violin-Giga, and Scarlatti-Giga.

The *North German Fugal-Gigue*, illustrated by examples of Bach, Mattheson, Kuhnau, Krieger, and Mozart, may be in either duple or triple meter, and may even be a genuine fugue. All of these *gigues* are in binary form, with fugal "exposition" and "development" of a subject occurring in both sections.

The *Minuet-Gigue* has rhythmic movement (although in 6/8 or 3/8 meter) similar to that of the minuet itself. Unlike the minuet, however, the *Minuet-Gigue* is characterized by the employment of an eight-note anacrusis to both sections. In examples by Bach and Krebs, the two-voice texture predominates, with complicated rhythms and many sequences included.

Examples of the *Canarie-Gigue* which bear resemblance in dotted-rhythmic movement to the canarie itself, are found in the music of Bach and Mattheson. The anacrusis is not essential, but, if included at all, is of the variety referred to as the canarie-type anacrusis. *Gigues* of this type are simple texturally, and are generally non-imitative.

The *South German Canzona-Giga*, not confined entirely to the composers of South Germany, is characterized both by features apparent in the 16th and 17th century keyboard canzonas, and by triplet rhythm. Bach, Handel, Couperin, Dieupart, Durante, Kirnberger, Nichelmann, Mattheson and Scarlat-

ti provide us with illustrations of this *giga*-type. Themes of the two sections of the A-B form are short, and, once stated, rarely reappear intact.

In the *Italian Violin-Giga* we find characteristic employment of a melody in triplet rhythm, accompanied by a single voice, or simple chords. No "theme," as such, is introduced; repetition of phrases, however, occurs often. Imitation is rarely utilized in this idiom which, incidentally, is favored by many composers (Bach, Arne, Cimarosa, Couperin, Dieupart, Fischer, Galuppi, Handel, Hasse, Loeillet, Mattheson, Leopold, Mozart, Paradies, Rameau, Scarlatti, Zipoli). The *gigas* are generally in binary form, with the two sections repeated.

The "pianistic" virtuoso-style dance examples are the *Scarlatti-Gigas* in which a number of difficult technical idioms may be employed. Bach, Rutini and Graun, as well as Scarlatti, have given us examples of this type.

It is hoped that this study will have accomplished at least one purpose, namely to expand and particularize the usually meager definitions of the *gigue* given in lexicons, histories, and biographies. The reader will by now have discovered that there is no pat answer to the question: "When is a *gigue* a *gigue*?" But, on the other hand, the pianist should find no cause for alarm or dismay in the apparent variety among *gigue*-types. Indeed, this very diversity reveals rather vividly the inherent vitality of this dance form, whose possibilities for stylistic development have been most effectively explored by the keyboard masters from Bull to Bach.



Verna Brackinreed

Second Prize Winner Materials of Musical Composition in Three Piano Sonatinas of Ferruccio Busoni

BY VERNA BRACKINREED

Ganz, composed in 1910, published by J. H. Zimmerman, Leipsig, and later assigned to Breitkopf und Hartel; *Sonatina Seconda*, dedicated to Mark Hambourg, composed in 1912, published by Breitkopf und Hartel; (Fourth) *Sonatina in Diem Nativitatis Christi MCMXVII*, dedicated to Benvenuto (Busoni), composed in 1917, published by Breitkopf und Hartel. These are three of the six piano Sonatinas written and performed by Busoni during the last ten years of his life. Authorities agree that they are works representing the final and independent utterances of Busoni. Busoni's major works are *Concerto* for Piano and Orchestra with Chorus of Male Voices (1909); *Fantasia Contrapuntistica* (1910), called by Hugo Leichtentritt the "most monumental piece of the twentieth century"; *Die Brautwahl*, an opera (1911); and *Doktor Faust*, an opera, the final scene of which was written by Philip Jarmach after Busoni's death. Each of these four major works was a synthesis of all he had written prior to their composition.

At 14 he had composed 150 works. When he was 15, according to Bernard Van Dieren, "The Accademia Filharmonica (in Bologna) con-

ferred on Ferruccio Busoni its diploma for composition and for piano-forte playing. No composer since Mozart had been admitted as a member of that famous Academy at so youthful an age." Composition remained the principal occupation of Busoni's life from the age of 10 until his death in 1924 at the age of 58.

His compositions usually excited hostile criticism. However, in the opinion of Ernest Krenek, the principle which motivated his later writings was adopted, probably unconsciously, by other composers, including Stravinsky.

Busoni was concerned with expressiveness in music as well as with perfection in musical craftsmanship. He has written in his *Sketch of a New Esthetic of Music*, translated by Th. Baker (G. Schirmer, 1911) "The spirit of an art work, the measure of emotion, of humanity that is in it, these remain unchanged in value through the years; the form which these three assumed, the manner of their expression and the flavor of the epoch which gave them birth, are transient and age rapidly." In the Sonatinas there is liberal use of directions indicating dynamics and mood. Examples are: *dolente, cantando, flebile, lento occulto, ondeggiando, quasi trasfigurato, tranquillissimo intimamente, stridente*. Busoni's style of composition is empirical; he experimented "to build himself a modern style to express purely musical states of soul, withdrawn from sentiment" (W. H. Mellers, "The Problem of Busoni," Music and Letters, XVIII (1937).

The Sonatinas are examined from the standpoint of form, tonality, melodic line, and harmony. Each of

the three Sonatinas is in a single movement. There is expression of three-part form in each Sonatina and development sections varying in each Sonatina from approximately one-quarter to one-half of the entire Sonatina. The development material is not necessarily the middle part. In the first and fourth Sonatinas, for example, development of themes begins at the beginning or during the progress of Part II of each, and continues to the end of the Sonatinas.

In the fourth Sonatina the contrapuntal texture is basic. In the first and second Sonatinas contrapuntal treatment is featured, but not continuously.

The Sonatinas exhibit a concern with tonality as framework, although there are sections of vague or disintegrated tonality. The keys of C Major and A Minor appear most frequently in the three Sonatinas. In Sonatina Seconda bar lines are omitted, and any chromatic alteration throughout this Sonatina affects only the note it precedes.

When contrapuntal treatment is complex, the melody usually tends toward a vocal style; often suggests tonality; is formal and traditional in design, using occasional sequence, extension, or even repetition in four and eight measure phrases and periods. However, when the texture is more simple, as in introductions and cadenzas, the range of the melodies is extended; there is increased use of duodecuple development of motives, and the lines tend to be more instrumental than vocal. With the exception of one theme in Sonatina IV, melody shows no modal or folk-song influence. Some themes show atonal

(CONTINUED ON PAGE 23)

△ VERNA BRACKINREED, pianist. Since 1946 director of the Preparatory School of the Kansas City Conservatory, B.M. Degree from Cincinnati Conservatory; M.M. Degree from Eastman School of Music. Studied with Isidor Philipp in Paris and Fontainebleau, France, and with Carl Fuerstner, Rudolph Ganz, Lucile C. Jolly, Wiktor Labunski, Egon Petri, Marcian Thalberg, and Roy Underwood. Member of piano faculty of the Nashville Conservatory of Music 1928-37; piano faculty Ward-Belmont College 1938-45.

Member of the Kansas City Alumnae Chapter, affiliated with Upsilon chapter at Cincinnati Conservatory, 1925.

△ USED as the basis of this study of the original composition of Ferruccio Busoni are three of the six Sonatinas for piano: (First) *Sonatina*, dedicated to Rudolph



Hildur L. Shaw, National Chairman.

Sterling-Mathias Memorial Fund

BY HILDUR LAVINE SHAW
National Chairman

to keep abreast of a changing world. The Sterling-Mathias Memorial Fund is in keeping with this progress. With your contribution, you can be proud to say that "I had a share."

No one can tell you How Much You Can Give! A bulk of the gifts in \$5, \$10, \$25, \$50, and \$100 per year brackets will assure a successful drive. HOWEVER, no gift is too small, whether it be a few cents or a dollar. Give as much as you feel you can give.

It was recommended by National Council at its June meeting that we set aside one special day—plan one special function this coming year for the Sterling-Mathias Memorial Fund, the purpose of which is to raise money for this project. I suggest you plan a musicale, a tea, theater party, rummage sale, concert, white elephant sale, sale of commercial articles, candy and lunch sales, etc., and give the cash proceeds to this Fund. This idea has been approved by National Council so I suggest you plan your special function immediately.

(1) Why the sum of \$5,000 to \$15,000?

Because that is the amount recommended at last Convention and that is needed to build our Scholarship Cottage at National Music Camp, Interlochen, Michigan, and to carry out other projects and

awards to be approved at next Convention.

(2) Why the Pledge Plan in addition to cash contributions?

Because many Mu Phis have expressed a desire to contribute each year a stated amount of the total pledge.

(3) Is this pledge a legal obligation?

No! But it is a desire and promise to make a gift to this Sterling-Mathias Memorial Fund each year for the next two years.

(4) Is this a legal income tax deduction?

Yes. Your pledge is a gift to your sorority.

(5) How much should I give?

Give what you can. All gifts are

voluntary. None are too large—none too small. We stress the *dollar per member* per annum through 1953.

(6) Where and to whom should I send my contribution?

To our National Executive Secretary-Treasurer, Mu Phi Epsilon, Bernice O. Oechsler, 6604 Maplewood Avenue, Sylvania.

MU PHI EPSILON IS ON THE MARCH! GIVE TO YOUR STERLING-MATHIAS MEMORIAL FUND! IT IS A DEDUCTIBLE ITEM FROM YOUR INCOME TAX, YET IT ADDS UP TO NEW STRENGTH FOR MU PHI EPSILON!

Please fill out blank.

Loyally yours,

HILDUR L. SHAW,
National Chairman

△ I WANT to talk to you about the Sterling-Mathias Memorial Fund and our hopes and plans for increasing and strengthening it. I appreciate the loyal help of the many Mu Phis who are making this 50th anniversary Fund a reality. Because of your willingness to contribute annually through 1953, we are able to carry on successfully.

In my recent letters I have spoken of the great debt which our sorority owes to its beloved Founders. Time only serves to heighten our admiration and respect for them. Their selfless service and love to music and Mu Phi Epsilon deserve a memorial commensurate with such ideals and standards. It is definitely a challenge to us to follow these Founders in accomplishment and progress. It takes co-operation. Our goal is \$5,000 to \$15,000.

Your sorority is not standing still. It is progressing with rapid strides

STERLING-MATHIAS MEMORIAL FUND

I want to participate in the Sterling-Mathias Memorial Fund of Mu Phi Epsilon

I pledge the sum of \$..... each year for the next two years to help meet the goal.

I enclose this year's contribution of \$.....
(This is a deductible item from your income tax report)

Name
(Chapter, Club or individual)

Address

Remarks

Make checks payable to: Sterling-Mathias Memorial Fund, and send to Bernice Oechsler, Natl. Exec. Sec.-Treas., Mu Phi Epsilon, 6604 Maplewood Avenue, Sylvania, Ohio.



Elva B. McMullen Gamble, National Second Vice President.

△ THE 1951 Mu Phi Epsilon Original Composition Contest comes to a successful close with the announcement of prize winners in all classifications, except one where there were no entries. In recent contests preceding this one, our judges have been unable to award many prizes, so we can truly feel that our 1951 Contest has been an outstanding one.

For the first time all of the judges were in one locality and thus were able to reach their decisions together. Each judge examined the manuscripts for one month, made his decisions which were mailed to your Second National Vice President, and after all individual judging sheets were in, the three judges met together and came to an unanimous decision as to winners in each classification. We are most grateful to our adjudicating committee for the time and thought they gave to examining the manuscripts, for we had the largest number ever submitted in a Mu Phi Epsilon contest.

Announcing the Winners of the Original Composition Contest

BY ELVA McMULLEN GAMBLE
National Second Vice President

Our congratulations go to all the prize winners and winners of honorable mentions, and to the rest of our members who entered the Contest we extend thanks for their cooperation. Our judges all expressed pleasure in examining the entries, and felt that many excellent numbers could not be given recognition or the Honorable Mention lists would be far too long. Another contest will be held in 1953, so start working on those compositions now.

1951 WINNERS

DIVISION I Mrs. H. H. A. Beach
Memorial Award (Former First
Prize Winners)

First Prize: QUARTET FOR STRINGS
Blythe Owen (Chicago Alumnae
Chapter) 151 West Schiller
St., Chicago 10

Honorable Mention: BARCAROLLE
AND SCHERZO (Two Pianos)
Blythe Owen

FOUR CHILD FANCIES (Voice
and Woodwinds)
Phyllis Fergus Hoyt, Chi-
cago

SYMPHONY No. 2
Ruth S. Wylie, Detroit

DIVISION II (Undergraduate)

CLASS A No Entries

CLASS B

First Prize: SUITE (Oboe, Clarinet
and Bassoon)

Laurel Wagner, Mu Phi
Chapter, 5204 Gifford
Ave., Cleveland

Honorable Mention: SONATA (Pi-
ano)

Elaine Olson, Phi Iota
Chapter,
Concordia College, Moor-
head, Minn.

CLASS C

First Prize: INTERMEZZO (Horn
and Piano)

Laurel Wagner, Mu Phi
Chapter

Honorable Mention: DANCE SUITE
(Piano)

Dorothy Young, Mu Kap-
pa Chapter, University of
Oklahoma

DIVISION III

CLASS A

First Prize: PHRYGIAN SYMPHONY
Polly Percival, Des Moines
Alumnae Chapter, 2650
Cottage Grove, Des
Moines

CLASS B

First Prize: SONATA (Clarinet and
Piano)

Williametta Spencer, Mu
Nu Chapter, 426 Greg-
ory Ave., Whittier, Cali-
fornia

Honorable Mention: CONTRASTS
(Piano)

Mary Jean Van Apple-

dorn, Lubbock, Texas
SONATA (Piano)
Joanne Johnson Baker,
Kansas City Alumnae
Chapter

CLASS C

First Prize: RELEASE (Voice and
Piano)

Ruth Bradley, New York
Alumnae Chapter, 14
Washington Place, E. A.
New York 3

Honorable Mention: THEME AND
VARIATIONS (Piano)

Williametta Spencer, Mu
Nu

MADRIGAL (Voice and Piano)
Amy Worth, Seattle Alum-
nae Chapter

CHILD OF MY HEART (Voice
and Piano)

Dorothy Gaynor Blake, St.
Louis Alumnae Chapter

WINNER OF THE MU PHI EPSILON LOVING CUP

MU PHI CHAPTER, Baldwin-Wallace
College, Berea, Ohio, for SUITE
by Laurel Wagner.

JUDGES

Irvin Fischer
Anthony Donato
G. Tcherapue



Left to right: Mrs. Ronald A. Dougan, Biennial Program Chairman, NFMFC; Marie Morrisey Keith, Chicago Alumnae, National President NFMFC retiring; Eleanor Hale Wilson, National First Vice President, Mu Phi Epsilon.

Announcement of NEW CHAPTER AWARD

TO MARIE MORRISEY KEITH *in recognition and with profound appreciation of her achievement in fostering and maintaining national interest in the field of music which has reflected credit and honor upon*

the sorority

MU PHI EPSILON

hereby dedicates the

MARIE MORRISEY KEITH CHAPTER SCHOLARSHIP AWARD
honoring annually that chapter showing the Greatest Improvement in Scholarship among all chapters.

△ THIS is the wording of the scroll presented to an outstanding member of Mu Phi Epsilon on the occasion of her retirement as President of the National Federation of Music Clubs at the Salt Lake City Federation Biennial Convention in May, 1951. Our National First Vice President, Eleanor Hale Wilson, made the following presentation:

"Mu Phi Epsilon, national music sorority in the professional field, has as its purpose the recognition of scholarship and musicianship and the promotion of friendship within its sisterhood. We are proud of our many members who have taken their places in the musical world, in opera, in concert work, and in music education. Our members are working for the advancement of music in America through the schools, colleges, churches, and with the National Federation of Music Clubs.

Today we are especially pleased to have this opportunity to honor one of our members—the President of the National Federation of Music Clubs—Marie Morrisey Keith. For four years she has served as the national president of the federation and has been untiring in her efforts in behalf of music. During her regime, emphasis has been placed on religious music; contracts for young artists have been secured; and there has been a westward trek in the establishment of music camps for young people. The federation has shown steady growth and the spiritualizing force of music has been brought closer to the inner life of our nation through her fine leadership.

Because of Marie Morrisey Keith's interest in Youth and Music for Youth, Mu Phi Epsilon has thought

it fitting to do something for Youth in her honor. It has been decided to give an award annually, in her name, to the active chapter showing the most improvement in its scholastic rating. So it is my pleasure, in behalf of the national organization of Mu Phi Epsilon, to present to Marie Keith this scroll:

(Reading of Scroll)

Please accept it as a token of Mu Phi Epsilon's appreciation of your outstanding work for music through the NFMFC. The best wishes of all your sisters in Mu Phi Epsilon go with you always."

This award consists of \$100.00 in cash and will be given for the first time at the 1952 Convention.

For purposes of comparison, chapter averages from midyear of 1949-1950 to midyear 1950-1951 have been requested from faculty advisers. They will again be asked for the chapter average from midyear 1950-1951 to midyear 1951-1952. Midyear to midyear has been chosen as the basis for comparison in order that the improvement in each chapter average can be computed before June in convention years. School authorities and faculty advisers have commented favorably on the new award plan.

We now urge each chapter to make that extra effort to raise its scholarship average which will put it in the running for this worthwhile award. Special recognition will also be given to the five chapters which hold the highest scholarship averages.

* * * *

"A true Mu Phi moves forward with faith"—Olive Williams, National Third Vice President.

MANY CELEBRITIES DUE

Gala Music Events Readied

Though the keynote of the National Federation of Music club activities in Salt Lake will be music, not all of it will center around the concerts and forum discussions. Gala luncheons, extravagant banquets and

receptions are also calendared to add a social atmosphere to the May meetings. Mrs. J. Tracey Wootton is heading the committee in charge of these luncheons, banquets and receptions.



Young Musicians Begin Awards Competition

Young artists aspiring to stardom on the American concert stage, Thursday began competition for coveted awards of Music National Federation of Music Clubs as the 26th biennial convention and American Music Festival continued in Salt Lake City. The six-day event, which opened on Wednesday, will feature a variety of musical events. Auditions for the six winners will take place on Friday at 8 p.m. in Kingsbury Hall, University of Utah.



Mrs. J. Tracey Wootton, general hostess chairman for fete.



Finalists Helen Masloff, left, Virginia Peck Lee Whiting, Provo, were selected as finalists for National music festival.



Utah 1st Lady Of Music, 70, Succumbs

BRILLIANT CAREER CLOSES—Mrs. Emma Lucy Gates Bowen died at 1:45 p.m. Monday after a brief illness. She was wife of Elder Albert E. Bowen of the Council of the Twelve, Church of Jesus Christ of Latter-day Saints and was widely-known as "Utah's first lady of music."

Mrs. Bowen Dies in S. L.



U. W. OPERA WORKSHOP SINGS NEW "MACBETH"

William Golecke, baritone, Macbeth; and Virginia Johnson, soprano, Lady Macbeth discuss the score with Carl Zytowski who has written the first English libretto of the Verdi Opera.



MU PHI OF THE YEAR is Carol Smith (center) of Hollywood, Ill. Mrs. George W. Wallerich (l) is president of Chicago alumnae chapter. Mrs. Royden Keith is national head of Federation of Music Clubs.



AWARD WINNERS—Mrs. Nola Anderson, left, chairman of Mu Phi Epsilon Achievement awards, presents the awards to this year's winners, Elvina Truman and John Sanders, students in the fine arts department at the University of Tulsa, while Mrs. Josephine Miller, president of the

Announcement of Annual Awards

△ MU PHI EPSILON takes great pleasure in announcing the presentation of two awards for 1951.

Norma Lee Madsen, Epsilon Mu, received the annual Scholarship cash award of \$50.00 granted to the outstanding senior of the year among all the chapters of the sorority. Norma Lee, an outstanding violinist, was concertmaster of her high school orchestra, and University Symphony orchestra. During seven years with the Utah State Symphony, she has been promoted to the highest position held by any woman violinist in the organization, worked closely with Dr. Feri Roth in several chamber music festivals at Brigham Young University and the University of Utah, and represented her university at the Contemporary Music Festival for chamber music artists at Stanford last spring. She was awarded a Griller Quartet Scholarship for study at the San Francisco Conservatory in 1949, plus the Exchange Club Scholarship at the university and in 1950 the Mortar Board Scholarship had her as its recipient. Meanwhile Norma Lee has been very active on the campus in major student body committees, participating in Homecoming, Junior Prom, Spring Song Festivals, member of Alpha Xi Delta, Alpha Lambda Delta, Spurs, Cwean (of which she was elected president), Beta Delta Mu and Mortar Board. She was re-

sponsible for our Epsilon Mu chapter and was its first president.

Honorable mention was given to Elaine Bonazzi, Mu Upsilon, and Lorraine Eckhardt, Phi Nu.

Mu Pi chapter received the Service Award of \$25.00 presented to the active or alumnae Chapter or club which has been the most prompt and proficient during the year in conducting its chapter business with the National Office and National Officers. Those given Honorable Mention were Phi Omega, Phi Tau, Epsilon Theta, and Upsilon chapters.

Mu Pi Winner



Norma Lee Madsen



Emily Terry

AMERICAN MUSIC on *Phi Theta's Vesper Hour*

BY EMILY TERRY

△ PHI THETA CHAPTER presented a concert of all-American music, March 4, 1951. This is an annual event given for the entire student body, faculty, and guests at the regular Sunday evening vesper hour. Following the concert the chapter entertained the music faculty, patrons and guests at a reception.

Emily Terry, president, gave the following "Commentary on American Music" preceding the program, giving some historical background and a discussion of the composers represented on the program:

"The beginnings of American music were based solely on influences from Europe, but even the early music was tinged with a distinct American flavor. In New England it was almost entirely religious in tone. Indeed, secular music was prohibited and there is a story of a dancing master who was fined for attempting to follow his profession.

The Puritans believed Calvin's teaching that only scripture which had been put into metrical verse was

suitable for use in church services. Hence, dissatisfied with available hymn books, they printed the first book in America, the Bay Psalm Book, in Cambridge, Massachusetts, in 1640. It was only a collection of hymn verses. No music was printed and every community sang the words to different tunes. No matter how they were sung, the Bay Psalm Book remained in use in New England for three generations.

Instrumental music in the churches was prohibited. As late as 1713 an organ was sent from England to the colonies and remained unpacked for seven months lest it profane the church services.

After 1720 musicians increased in numbers particularly around Philadelphia and in Virginia where the gayer Cavaliers had settled. There are records of organized instrumental groups and of music teachers as early as 1710, although secular music was not popularly accepted until much later.

There were two native American composers of this period—Francis Hopkinson of Philadelphia and Wil-

liam Billings of Boston. Their songs were not of any particular merit musically, but they did have originality and served to stimulate interest in music.

1800-1860 marked the second period of American music. Political refugees from the French Revolution and from Central Europe brought new musical ideas with them, and the music of the States lost what homogeneity it had. The new western settlements were not so steeped in religious fanaticism, and so gave music a new impetus with the presentation of operas, concerts, and musical shows.

In New England the anti-theater law was still being enforced and theater owners produced plays under the guise of their being moral lectures. *Hamlet* was introduced between the parts of a concert as "a moral and instructive tale called Filial Piety Exemplified in the History of the Prince of Denmark."

Boston might be said to be the cradle of symphonic music in America. The first American orchestra, the Boston Philharmonic Society, was organized there in 1810 by Gottlieb Graupner, an oboe player from Germany. He has been called the father of the American orchestra. This group is no longer in existence, but the New York Philharmonic Society, founded in 1842, and the St. Louis Symphony Society, founded in 1880, are still active organizations.

Edward MacDowell is doubtless the giant of the third period of American music. He has been called a "Listener to the Winds," which is an apt characterization in that he was a romanticist and a poet of nature. He studied in Paris and there knew Liszt and Debussy. On his return to the States he appeared as

a concert pianist and later took charge of the new department of music at Columbia University. MacDowell was not fitted for an organization job, and after a bitter and much publicized controversy with the university president, he resigned. This was a blow from which he never recovered and he gradually sank to a state of complete listlessness before he died. The MacDowell Colony for creative artists in Peterborough, New Hampshire, is a fitting memorial.

MacDowell's music was heroic in conception, but he was more adept as a miniaturist. He is best known for his piano music, for example his four sonatas and the groups of short pieces—*Woodland Sketches* and *Sea Pieces*. He was an individualist of the highest degree and told friends that he avoided hearing music lest his own should be marked by its influence.

Of the more modern contemporary artists, John Alden Carpenter stands out as the first native impressionist. Born in Park Ridge, Illinois, he is a musician who has used the more prosaic career as vice president of a Chicago supply firm to gain economic independence. This has enabled him to write the kind of music he wants, regardless of its commercial value. His first popularly accepted work was the orchestral score, *Adventures in a Perambulator*, which describes a baby's impressions as he is wheeled along by his nurse. Jazz rhythms made their first appearance in the ballet, *Krazy Kat*, based on the Krazy Kat cartoon. *Skyscrapers*, another ballet, reflects the movements and sounds of American city life. One of his songs is heard on the program.

The *Jazz Study* for two pianos to

be played by Carolyn Furnish and Peggy Pennell was written by Edward Burlingame Hill, who was a member of the music faculty at Harvard until his retirement in 1941. He has written much symphonic music, as well as numbers for piano.

Roy Harris, whose music shows something of the western pioneering spirit, is characteristically American in style. His group of *American Ballads* is based on folk tunes from many different sections of the country.

Victor Kolar, who came to America in 1904 from Budapest, has written symphonic poems, suites, and many short pieces, such as the *Bagatelle* for flute which will be heard tonight.

The music of Edwin Grasse is unusual in that he is a blind violinist and composer. The number for two pianos is representative of his music.

Probably the most promising composer of the century was Charles Griffes, but he died at the age of thirty-six. He had studied in Berlin under Humperdinck, of *Hansel and Gretel* fame, and while there met and worked with Rudolph Ganz, later to become a well known concert pianist. His most important orchestral work is *The Pleasure Dome of Kubla Khan*, based on Coleridge's poem of the same name. It is one of the most difficult orchestral numbers in the modern repertoire. *The Fountain of Acqua Paola* and *The Lake at Evening*, the latter to be on the program tonight, are representative of his piano works. His songs range from settings of German poems to those of really expressive quality, as *We'll to the Woods and Gather May*.

The music of William Reddick first became known with his settings of some Negro spirituals. He has written many songs, among them the number on the program, *In the Darkness of Night*.

Ray Green is one of the youngest of the composers represented tonight. He is a native of Cavendish, Missouri, and is now head of the composition department at the San Francisco Conservatory of Music. His music employs the contrapuntal form and devices of Bach, but he has used modern harmonies and rhythms.

One of the most truly American composers we have had is George Gershwin. His music is completely American in feeling and certainly reflects the energy and emotional surge of an adolescent country. His *Rhapsody in Blue*, *Concerto in F*, and the orchestral score, *An American in Paris*, are well known in the field of modern American music. His most unusual contribution to this field is the folk opera, *Porgy and Bess*, which might be said to be the only truly American operatic production in that it is based on folk materials and makes use of the jazz idiom.

The influence of the Negroes on American music is probably the most widely recognized. Jazz rhythms were brought to America with the slaves from Africa and have become the basis of an American idiom.

The question now facing us is whether America has found in jazz her native style or whether she must search further to evolve a style of her own from the enormously varied musical ideas she has absorbed from her conglomerate population.

A PROGRAM OF AMERICAN MUSIC

presented by

PHI THETA CHAPTER

of

MU PHI EPSILON

Fugal Song, from Festival Fugues.....	Ray Green
	BARBARA SUTTON, <i>Pianist</i>
Bagatelle.....	Victor Kolar
	CAROLINE ENGLAND, <i>Flutist</i>
American Ballads.....	Roy Harris
Streets of Laredo	
The Bird	
Cod Liver Ile	
	PEGGY PENNELL, <i>Pianist</i>
The Lake at Evening.....	Charles T. Griffes
	CAROL ROMANN, <i>Pianist</i>
When the Misty Shadows Glide.....	John Alden Carpenter
In the Darkness of Night.....	William Reddick
We'll to the Woods and Gather May.....	Charles T. Griffes
	BEVERLY STUKENBROEKER, <i>Vocalist</i>
Waves at Play.....	EDWIN GRASSE
Jazz Study Number One.....	EDWARD BURLINGAME HILL
	CAROLYN FURNISH and PEGGY PENNELL, <i>Duo-pianists</i>

SECOND PRIZE WINNER MATERIALS OF MUSICAL COMPOSITION

(CONTINUED FROM PAGE 11)

tendencies in leaps of fourths and sevenths of all kinds, once in ostinato figures, moving along the lines of a chord built in fourths. Planning, which consists of doubling a melody in two or more different intervals, is used especially in countermelodies.

W. H. Mellers (*Op. Cit.*) writes "Busoni renounced formulas and thematic developments in favor of melody freed from the influence of harmony, of melody which by the very energy of its movement might break the resistance of chords and decisively assert its own lines. He thus placed himself among the anti-Wagnerians and at the same time kept aloof from the impressionists in

whom, even more than in Wagner, he felt an abdication of the rights of music. In this respect he was a precursor of the most reasonable and promising esthetic movements of today."

Busoni's demonstrated invention in vertical sonorities is comparable to his originality in melodic lines. Dissonance and consonance result in varying degrees from the interplay of "lines." By dissonance is meant sounds made up of intervals other than those found in major and minor triads and their inversions. Busoni's own standards regarding the classification of sounds as consonance and dissonance undoubtedly would not be based on such a definition. Busoni comments (*Op. Cit.*) "How strictly we divide 'consonances' from 'dissonances' in a sphere where

(CONTINUED ON PAGE 40)

Commercialism vs. Art

Many people, I find, have a rather vague idea of "what makes a radio singer—or movies or television?" Very young talent ask the same questions. "How does it work?" "How does one get in?" Perhaps I can explain some of the surprises that confronted me, when I entered, unknowingly, what was going to be my profession, some fourteen years ago.

During formal educational years, anyone with performing talent seems to have an atmosphere created about him by parents, friends, and teachers of "getting somewhere"—building a repertoire, apparently strictly for solo performance, which eventually MUST HAPPEN, according to the theory, provided one is able to pursue long years of study. This,

in the vast majority of cases, is illusory, as, under present conditions, there just aren't that many "paying" solo positions, even for the very talented—a fact sad but true.

Learning a great many songs and being able to perform them well isn't going to increase your chances of getting into these mediums of entertainment one little bit. It may be possible to obtain an occasional guest spot, but to make a living by singing, I consider these six points to be absolutely essential: (1) Talent, (2) rapid reading ability, (3) ability to take direction quickly, (4) familiarity with all types of music, (5) a blending voice, (6) willingness to get along with people.

My own experience began at W.H.O. Des Moines, in a trio. While I studied opera, oratorio and concert songs by day, I sang "Buffalo Gal" and similar songs Saturday nights on a local barn dance program—not without conflict, I assure you.

After graduation from Drake University, I won a voice scholarship to the American Conservatory of Music in Chicago, and in a few months obtained a staff position at one of the Chicago stations. Still with my wagon hitched on the "soloist's star," the radio job was a means to an end, singing in small groups and choruses and continuing the study. But the jobs got bigger and better, and I gradually realized it was a profession itself. In the meantime, I was married to a nice talent who hadn't made up his mind whether to be a singer, trombonist, or an elementary band instructor.



Ada Beth Peaker Lee

The Navy relieved that burden of decision, and he spent four years with them, two and one-half of which were in a band.

At that time, radio activity was shifting rapidly to the West Coast, so we made the plunge and followed it. It proved to be a happy choice. After the war, we both became actively engaged in the industry.

Programs of which we have been a part include: Carnation Contented Hour, Sound Off, Your Hit Parade, Texaco, Railroad Hour, Halls of Ivy, Tums Starlight Hour, Edgar Bergen, Phil Harris, Jack Benny, Amos 'n' Andy, Judy Canova, and many others, all in the capacity of mixed vocal groups (usually numbering from four to sixteen people), with an occasional solo here and there.

Someone might rightfully ask what all this does to the solo ambi-

tions—must they be simply ignored? Not at all. You cannot deny them; they are there forever, but we fulfill them elsewhere, and for the sheer joy of doing it. We have always sought and held church positions, and even create some fine choral groups from our "commercial cohorts" to present well received concerts of master works. There is a wealth of talent to draw from here—some of the finest we have encountered anywhere, and almost all of them are soloists who have learned to be excellent ensemble singers, for practicality's sake. Why this condition exists is subject material enough for another article.

But, really, it's not too bad—being a wife, mother, ensemble singer by profession, church singer by choice, and always a lover of all that's good in music!—ADA BETH PEAKER LEE, *Omega*

Magazine Talk

△ This message is addressed to all members of Mu Phi Epsilon who will take part in doubling our magazine sales. All that has to be done to make this a fact is to mention our Magazine Agency to EVERYBODY. Don't ever miss an opportunity! Gads Hill is worthy of our support, and we want to be generous.

Solve your Christmas gift problem by ordering magazines—pay your money and let the publishers do the work! Children love to get mail—there are special magazines for them—and for the amateur mechanics, the gardeners, and the "teen-agers," and many others too numerous to mention here! Contact your chapter chairman and make her happy by answering her appeals for orders. Subscribe to the music magazines, too.

The \$10.00 prizes this year went to Mu Theta and Ann Arbor Alumnae. If they can do it, so can you! Start to increase your sales now!!!

HELEN RAMAGE, *National Chairman Magazine Subscription Agency Board*

Music for Music

BY LOUISE MILLER COOK

Los Angeles Alumnae

△ To provide music for the community in diverse forms has always been the purpose of the Los Angeles Alumnae Club of Mu Phi Epsilon, and we have implemented this purpose by either giving directly of our talents, as in our programs for the veterans in the hospitals (to mention only one example), or indirectly by our many philanthropies.

This year we feel we have reached a new level of achievement, based on a program begun four years ago. For many years we had raised money for our assistance projects by the usual breakfast bridge parties, white elephant sales, etc. Then four seasons ago Mr. and Mrs. Guy Maier, well-known duo-pianists (Mrs. Maier is a member of Mu Phi Epsilon), gave a benefit concert under our auspices. So successful was this concert that we decided to forego our former types of fund-raising and concentrate on making actual a dream we had long cherished—morning musicales for Los Angeles.

Two Lenten morning musicales have been given each season for the past three years by members of our group with other outstanding artists. This year Mr. Maier has again favored our chapter, presenting a delightful Mozart lecture and program. Later we will have the Madrigal Singers of the University of Southern California. Our audience is steadily growing and we are making many friends and holding our definite place in the musical life of Los Angeles by these musicales.



Lois and Guy Maier

But our goal is not yet reached. In future seasons we expect to increase the number of our programs, and perhaps add artists from outside the community.

Ethel Gabriel has been our hard-working Scholarship Chairman, aided for several years by Elizabeth Copeland, Charlotte Brown, Edith Habig and Ardella Schaub on the committee, and with the additional loyal aid of others too numerous to mention.

What we do with the money raised is, we feel, almost as important as the actual raising of funds. We are a professional music sorority, so we stress performance by young people. Formerly we have held a contest yearly at our two

large universities in our city (the University of California at Los Angeles and the University of Southern California) and have awarded cash prizes of \$50 to each winner. Now, however, we have evolved a plan which we feel to be of more worth to our winners and also an aid to our outlying community orchestras.

Each winner is granted an appearance with an orchestra, and the orchestra in turn is aided by a gift of \$50. Last year our winners appeared with the Glendale and Pasadena orchestras. We also have raised a fund of nearly \$1000, which is to be used in the near future to present some young west coast artist with a New York debut recital.

We have a student loan fund each year for needy members of our three active chapters in Los Angeles, and as for our aid to music in the community we send checks each year to the Los Angeles Philharmonic Orchestra, and to the worthy Los Angeles Neighborhood Music Settlement. (One of our members, Annina Mueller, is the efficient head of this latter enterprise.)

In addition, three to five season symphony tickets are given to young students through the music departments of community high schools and the Neighborhood Music Settlement. We also have given financial aid to the Pasadena and Glendale Symphonies. We were the first chapter to sponsor the Charles Wakefield Cadman Fund, and, of course, like all our chapters, we are aiding our Gads Hill Center through our magazine subscriptions.

Thus, while raising money by musicales, we are giving "music for music." For a music sorority, what rule could be more golden?

Musicological Research

(CONTINUED FROM PAGE 6)

Seattle, Washington; Jo Ann Godown, Mu Kappa, Norman, Oklahoma; and Shirley Munger, Tau, Seattle, Washington.

It is my privilege and pleasure to announce that the result of the judges' decision gives first prize to Shirley Munger, Tau Chapter, Seattle, Washington, and second prize to Verna Brackenreed, Upsilon Chapter, Kansas City, Missouri.

The subjects of the theses submitted were: "Gigue Types in Keyboard Music from John Bull to J. S. Bach," by Shirley Munger; "Three Piano Sonatas by Ferruccio Busoni," by Verna Brackinreed; "Stylistic Analysis of the Sacred Motets of Josquin des Pres," by Janet Ann Adams; "The Pedals of the Piano," by Anna Stucki Husband; "Schönberg—A consideration of the Man and Three of his Works under the Aspects of (1) The Psychology of the Musical Mind, and (2) Schönberg and Kandinsky, Their Relationship and its Effect," by Mary Katherine Sands; and "How do you take your Atonality," by Jo Ann Godown.

I wish to express my sincere thanks to the members who submitted theses; for the interest and cooperation of the judges and for their splendid help in evaluating the theses, and to our faithful chairman, Bernice Wallis.

I sincerely hope more entries will be submitted in 1953. Watch for the rules in the November, 1952 issue of the TRIANGLE and plan to enter.

Pride of Mu Phi Epsilon



Phyllis Rader Rowe, violinist; Joyce Rader Barnum, cellist; and LaVerne Rader, flutist from Seattle Alumnae and Tau Chapters.

△ SEATTLE and Tau chapters are proud of our three members who are sisters *within* our Mu Phi Epsilon sisterhood.

Phyllis Rader Rowe, violinist, received a B.M. from the University of Washington in 1943; won a Tau chapter scholarship when in school; was elected to Phi Beta Kappa; played in the University string quartet; acted as concert mistress of University Symphony; taught piano and violin and did a good deal of orchestral arranging. The week after her senior recital she was married and is now the busy mother of four-year-old Alan and one-year-old Dale. She plays first violin in Seattle chapter's string quartet and string ensemble and was a member of the 1950 convention committee.

Joyce Rader Barnum, cellist, received a B.A. from U. of W. in 1947. She won the Sophomore Award for the most inspirational underclass woman and a scholarship from Tau chapter. She was treasurer of Tau Chapter and active in chamber music and orchestra. After her graduation she studied cello at Eastman while doing graduate work at Colgate-Rochester Divinity School. Since her return to Seattle she has married, is the mother of year-and-a-half-old Eric, is teaching cello and also playing in Seattle chapter's string ensemble.

La Verne Rader, our newest Mu Phi Epsilon sister, was initiated into Tau chapter in January 1951. She will receive her B.A. in 1953 and is first flutist in the University Sym-

phony orchestra, the Sinfonietta and the opera orchestra. She also teaches flute.

Phyllis and Joyce are doing professional trio work and are looking forward to the time when La Verne will join them. Seattle chapters wish you could meet and know these three sisters for you, too, would admire their musicianship and true worth and be proud to claim them as friends and Mu Phi Epsilon sisters.

DOROTHY WASSUM

△ THE Denver Alumnae Chapter takes pride in presenting Dorothy Wassum who has recently been appointed Director of Music Education in the Denver Public Schools. Dorothy, a native Nebraskan, came to Denver eight years ago as choral director at South High School.

In Nebraska she studied at the University School of Music, with particular emphasis on choral work. She studied theory with John Rosborough, and piano with Earnest Harrison. Dorothy has had short choral sessions with Helen and Clar-



Ruth Reynolds

ence Dickinson of Union Theological Seminary and with Dr. F. Melius Christiansen and Paul Christiansen.

Dorothy's teaching experience has been in Nebraska, Indiana, Iowa and Colorado. Her work in Denver has been very outstanding. A strong alumnae association of her choral groups from South High School has developed, and annual reunions are held at Christmas time. Dorothy's exceptional choral groups have broadcast nationally.

Dorothy has served as clinic director in music activities, in choral and public school music throughout the West. Last summer she directed two hundred voices in the State Clinic in New Mexico. Two years ago she was guest instructor for choral technique classes at Northwestern, and has been invited to return this next summer.—OLLIE JANE STOHLMAN.

RUTH REYNOLDS

△ THE San Diego Alumnae Club proudly presents Ruth Reynolds. While in her teens, Ruth's mother

(CONTINUED ON PAGE 36)



Dorothy Wassum



ANNE LEE CEGLIS

△ ANNE LEE CEGLIS, a Phi Psi, junior at Mary Washington College of the University of Virginia, was a featured singer on the recent cruise to South America and the West Indies, sponsored by the "Twenty-first Business and Men's Association" of Norfolk, Virginia. She presented a concert on board and was featured in two shows given in the grand lobby of the ship. She sailed from Norfolk with many congratulations and bands playing, aboard the *Nieuw Amsterdam*, the third largest ship afloat.

Anne was elected president of Phi Psi chapter, and represented her chapter as music and business delegate at the Philadelphia area convention which was held March 21 and April 1. She has a radio program over the campus station WMWC, and is frequently heard over WFVA, Fredericksburg station. She has appeared on television in Washington, D. C., Richmond and Norfolk.

For several years she has appeared

as soloist with the Park Place Methodist Church choir and has also appeared as guest soloist in many Tidewater churches, as well as those in Washington, D. C., Durham, North Carolina, and Union City, Indiana.

At Mary Washington College Anne has been featured soloist with the glee club for three years, and is now vice president of this group. She has also been featured with the college symphonette, and is the vocalist for the college dance band. She has given a recital each year for the entire student body for three years.

Last year she represented the college and conservatories on the Atlantic Coast and at the National convention of Mu Phi Epsilon in Seattle. She played the part of the witch in the student production of *Hansel and Gretel* last year given at Mary Washington College.

Besides being a charter member of Zeta Phi Eta, national speech arts fraternity, she is a member of the Mike Club, the German Club, and the Y.W.C.A., and is playing the leading part in several benefits and class productions. She organized and directs a madrigal group of twenty voices which has its own radio show.

She recently made her official Norfolk debut in a recital at the Museum of Arts and Sciences of Norfolk which was sponsored by the music clubs of the city.—DOROTHY ELLEN STULTZ, *Historian*.

CLAIRE HODGKINS

△ AT twenty-two, Claire Hodgkins has amassed almost as many honors in the musical world as her tennis-playing father displays in his trophy case. But with music holding the upper hand in the family,

James Hodgkins has also accepted the job of agent for his violin-playing daughter.

At the age of four Claire began studying with Adouard Hurlimann, then concertmaster with the Portland Symphony. At present, she is studying with Boris Sirpo, conductor of the Lewis and Clark College Symphony and the Portland Chamber Orchestra, of which Claire is concertmistress.

She made her concert debut at the age of fifteen when she was soloist with the Portland Junior Symphony. Since then, Claire has been soloist with the Hood River and Lewis and Clark Symphonies, playing the Paganini Violin Concerto. Recently, this young violinist was co-winner of the Portland Symphony "Young Artists' Auditions" in which nineteen musi-

(CONTINUED ON PAGE 36)

Volinist—Claire Hodgkins. Accompanist—Edith Kilbuck. Epsilon Delta Chapter, Lewis and Clark College, Portland, Oregon.

EDITH KILBUCK

△ EZIO PINZA had been called back for an encore by a receptive audience of 5,000 at the Hood River Music Festival in 1948. But no encore had been rehearsed with the orchestra, so it was up to the pianist, seventeen-year-old Edith Kilbuck. He announced an "Aria from *Simon Boccanegra*" by Verdi, and it was performed with such skill by both that few people knew that the accompanist had never rehearsed it with the great basso.

Now twenty years old and a piano major at Lewis and Clark College in Portland, Edith is well known among soloists in the area—vocal and instrumental—as being a top flight accompanist and soloist.

Edith, born in Hood River, Oregon, began studying piano at the age

(CONTINUED ON PAGE 40)



THE NOVEMBER 1951 TRIANGLE OF MU PHI EPSILON



Kathryn Debnar

KATHRYN DEBNAR

△ KATHRYN DEBNAR, soprano and member of Upsilon chapter, left for Italy in September to study voice and opera technique under auspices of the American Commission for Cultural Exchange with Italy, through the American Embassy in Rome.

Miss Debnar, in private life Mrs. Philip Crea, was granted a fellowship for Italian study under the Fulbright Act. She will have a full year of study at the Verdi Conservatory of Music at Milan. A native of New York, Kathryn was graduated from the Conservatory of Music in Cincinnati in 1949. Last year she was granted a postgraduate diploma in voice and the Springer Gold Medal for scholastic achievement by the College of Music. She studied during the past year at the College under an Albers Scholarship.

The soprano made her concert

debut here as soloist in Debussy's "Blessed Damsel" four years ago with the Cincinnati Symphony Orchestra, at the invitation of its former conductor, Eugene Goossens. Last year she learned and understudied the leading role of Tove in Schonberg's "Gurre-Lieder," presented as a highlight of the Biennial Festival of Arts.

Kathryn also has appeared in productions of "Hansel and Gretel," "The Marriage of Figaro," and "Street Scene" with the Music Drama Guild; in the opera, "Traviata" and in Puccini's "Suor Angelica." She was guest soloist recently with the Dayton Philharmonic Orchestra.

KATE E. MOE

△ KATE E. MOE, faculty adviser for Epsilon Kappa chapter at Southern Illinois University, is an American-born daughter of the Danish novelist, Meta Moe. She took her



Kate E. Moe

B.S. Degree in Music Education from the University of Minnesota; M.S. degree in Music Education from University of Idaho, and studied voice at the New England Conservatory of Music for one year. Also, she studied voice and related subjects at the Royal Conservatory of Music in Copenhagen, Denmark, for one year. During this time Kate visited Paris and London.

Prior to assuming the position of Assistant Professor of Music at Southern Illinois University, she taught at Valparaiso University, North Dakota State Teachers College, and the Itasca Junior College in Coleraine, Minn. She also taught several years in the elementary and secondary schools of Minnesota and Idaho. During World War II, Kate served as a Lieutenant (jg) in the Women's Reserve of the United States Coast Guard. Her articles have appeared in "The Music Journal" and "Music Educators Journal."

During the summer of 1949 Kate took work at the University of Southern California which she plans to apply on a Ph.D. degree in Musicology. At SIU she teaches voice, opera repertory, literature of music and music methods courses. She also is adviser for Iota chapter of Phi Sigma Mu, Honorary Music Education Fraternity. She belongs to Phi Sigma Mu, Alpha Psi Omega, AAUW Professors, MENC, MTNA, and National Aeronautic Association. Her hobby used to be flying. We are looking for more interesting activities from our sister, Kate Moe.

RUTH HARVEY

△ RUTH HARVEY, Mu Upsilon, has been notified by the State De-



Ruth Harvey

partment in Washington that she has been chosen by the Board of Foreign Scholarships for a United States government grant for study in Italy. This grant, authorized by the Fulbright Act, furnishes transportation, tuition, and maintenance for a year's study.

Ruth, a lyric-coloratura soprano, was a scholarship student at the Eastman School of Music from which she received the Bachelor of Music degree and a Performer's certificate. She has sung with the Eastman-Rochester Symphony and made a guest appearance with the General Electric Symphony Band in Bridgeport, Connecticut. She also studied at the Middlebury Summer School of Languages. Since 1947 she has been studying in New York with Clytie Hine Mundy and Thomas Martin of the New York City Opera Company. For the past two years she has been the soprano soloist of the Church of St. Mary the Virgin.

TACOMA'S *Recognition Recital*

△ THE members of the Tacoma Alumnae Chapter presented their fourth annual Recognition Recital in February, 1951. We would like to acquaint you with our unique project.

Three years ago, under the leadership of Mary Teel Johnson, the then Tacoma Alumnae Club looked for an opportunity to assist women musicians in our locality. Since no college students were available, we decided we might be able to help high school girl musicians who wished to continue their music education, by presenting them to the public in a formal recital. Letters were sent to seven local high schools, public and parochial, followed by personal calls. We asked for each school's outstanding senior girl musician, with the selection left entirely to the music director and faculty of each school. Basis for the selection was to be, (1) musicianship, outstanding in understanding and delivery; (2) scholarship, necessary to the well-rounded musician, and (3) character, the desirable qualifications prerequisite to achievement in any field. In April, 1948, our first recital was given in Weyerhaeuser Hall of the Y.W.C.A. Six schools were represented—all by vocalists!

Realizing our program could not continue in the one field, we expanded the plan to include one vocalist and one instrumentalist from each high school. Some schools did not have both to send, but our second Recognition Recital was held in February, 1949, with ten perform-

ers—four vocalists, four pianists, one trombonist and one cellist.

We began to realize that our recitals, though attended fairly well by interested Tacoma people, about 150, should be heard by college music faculty representatives who would be looking for freshman music scholarship potentials. Invitations were sent to twenty Pacific Northwest colleges and universities, and the response was most gratifying, although only three colleges were personally represented at our third recital in February, 1950. The result, however, was that nearly every girl was offered a scholarship. Three have attended colleges this past year with music scholarships that we have accredited to our recital program. For this recital we presented two pianists, five vocalists, a clarinetist, and a flautist.

The music director of the Puyallup High School—Puyallup Valley where the daffodils grow—heard of our recital and inquired about including his school. Since we have members in our chapter from the valley, we voted to include the Puyallup Valley schools.

At this point we were disturbed by the fact that some of the soloists the high school directors were sending us were not outstanding performers. After much discussion we voted to have a Mu Phi Epsilon audition to decide the final selections. From a group of eighteen applicants, fourteen soloists were chosen to perform in February of this year. This group included five

vocalists, four pianists, one oboist, two flutists, one saxophonist and one violinist. The woodwind instruments were very well played. In response to the invitations, eight colleges offered to send representatives. Due to excellent publicity by our local newspaper and radio stations, we had a "standing room only" situation during the program. It is too soon yet to know if any of this year's soloists will receive a scholarship, but we are sincerely hoping one purpose of the Recognition Recital will be accomplished.

This recital is complimentary to the public. We have given a benefit recital in the fall for the past two years to raise the necessary funds to produce the Recognition Recital.

We hope we may have given some of the other alumnae groups an interesting idea for a local project. From the encouragement and congratulations that we have received, we feel that we are helping women musicians and that we are furthering the cause for music in our own community.—MARIE MILLER FORTIER.

MOTHER-DAUGHTER

△ TWO CHAPTERS in Santa Clara County are especially proud of their Mu Phi Epsilon Mother-Daughter Team. The San Jose Alumnae Chapter claims Evabelle Fuller, Mu Gamma, recording secretary, and Phi Mu Chapter enjoys Katherine Fuller Sorensen, president.

Evabelle Long Fuller, charter member of Mu Gamma, received her A.B. Degree in voice, drama and public school music at the University of Nebraska. She, also, has her B.M. Degree from Bethany College in Lindsborg, Kansas, where she sang in the famous Messiah choir. She



Katherine Fuller Sorensen, Phi Mu, and Evabelle Fuller, Mu Gamma.

attended the McPhail School of Music in Minneapolis, and Kansas State College, where she specialized in choral directing. How she has had time to teach music and drama, privately and in public schools and colleges; direct choirs for thirty-three years, travel with Chautauquas, and raise three children, I do not know! She still maintains a delightful repertoire of readings with which she delights organizations and clubs.

Her children are musical. Ross, studying for a chemistry degree at San Jose State, plays piano and clarinet; Gary, a freshman at Campbell High School, is studying piano, and Katherine, a junior at San Jose State, plays the flute.

Katherine was delegate to the Seattle Convention in June, 1950. In September she married Wayne Sorensen, a member of the faculty at San Jose State. In the eighth grade she appeared as soloist in the High School Music Festival.

(CONTINUED ON PAGE 37)



Margaret Theuneman

MARGARET THEUNEMAN

△ MARGARET THEUNEMAN, contralto, graduated recently from the College of Music in Cincinnati, where she affiliated with Mu Omicron chapter. She recently won the Ohio voice auditions sponsored by the National Federation of Music Clubs, and the regional auditions held in Indianapolis. She, also, participated in the finals at the Biennial National Convention of NFMC held in Salt Lake City in May. Margaret has performed many times with the College of Music orchestra, has given solo recitals in Cincinnati and neighboring cities, and teaches voice privately. She sang the contralto role in recent professional recording of Verdi's Requiem.—**THERESA HRAMETZ.**

RUTH REYNOLDS

(CONTINUED FROM PAGE 29)

took her to study in Florence, Wiesbaden and Paris. Upon their return

to California, Ruth made her debut with the Los Angeles Philharmonic Orchestra—the youngest singer ever presented by that organization. Eleven more appearances followed, as well as three performances of Beethoven's Ninth in Los Angeles.

After Ruth's marriage to Paul Murray, his interests in oil took them to Texas. There, she gave numerous recitals, sang in light opera and with the Chicago Opera Company when it was in Tulsa. Following the death of her husband, Ruth took their little girl and went to Paris where for two years she studied and concertized with Lucian Muratore. She had just been accepted by the Opera Comique when war was declared and they returned to the States. She was initiated into Tau Alpha after her Town Hall recital in 1940.

In New York, Ruth studied with William Thorner. During 1941 she sang throughout the East and for the Columbia Broadcasting System, was active in musical therapy at Hal-loran Hospital and gave another Town Hall recital.

Soon Ruth will appear as Narrator in Debussy's "The Blessed Damozel" with our new Philharmonic Orchestra under the baton of Leslie Hodge. As one of our foremost teachers, leading member of the Starlight Opera Company, soloist and director at The Christ Episcopal Church in Coronado, Ruth holds a high place in our musical life and in our hearts.—**EDITH TREWARTHA DORSEY.**

CLAIRE HODGKINS

(CONTINUED FROM PAGE 31)

cians competed. Claire appeared as soloist in the Vieuxtemps D Minor Concerto with the orchestra, James Sample conducting. As concertmis-

tress of the Portland Chamber orchestra for the past three years, Claire has often been incidental soloist.

Claire also teaches violin. Last year she taught five hundred children voice at the Portland Union academy!

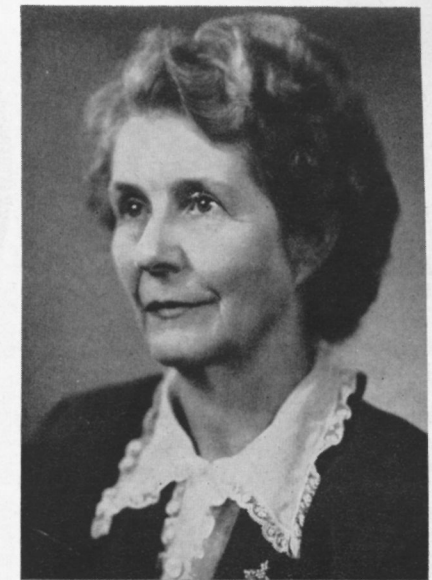
The Hodgkins family claims two other musicians. Claire's mother is a fine pianist and was accompanist for her daughter. Claire's eighteen-year-old sister is a piano major at Walla Walla College, where she occasionally teaches second year theory and counterpoint.

A holder of music scholarships, Claire is a member of Epsilon Delta chapter at Lewis and Clark college.

At present, the tennis-playing-agent father is busy arranging concerts throughout the northwest for his violin-playing daughter and her accompanist, Edith Kilbuck.—**SALLY EVA McBRIDE.**

JANE THACHER

△ JANE THACHER was officially retired from her position as Professor of Piano on the faculty of the School of Music, University of Oregon, last June. Of her final concert the *Eugene-Register-Guard* said, in part: "In her magnificent performance of the Schumann "Concerto in A minor" with the University of Oregon Symphony orchestra, Jane Thacher said her "Farewell" as a member of the music faculty. As she walked upon the stage, the entire orchestra rose and trumpets played a gay fanfare which they had composed for the occasion. It was a remarkable tribute of young musicians to a real artist, a great teacher. Sometimes we have felt that Jane Thacher's art 'transcends' because



Jane Thacher

she has insisted first on being a woman of truly great character."

Her years of preparation for a concert career were in Vienna under the tutelage of Theodore Leschetizky. It may be remembered that when the office of Musical Adviser was created for Mu Phi Epsilon years ago, Jane Thacher's was the first appointment to fill that place. She lives in Eugene, and is happily making preparation for her next public appearance.—**JUANITA HENDRICKS.**

MOTHER-DAUGHTER

(CONTINUED FROM PAGE 35)

At San Jose State she received the Mu Phi Epsilon Scholarship award to the outstanding freshman music student. She plays the flute in the San Jose College Symphony, and in the San Jose Civic Symphony.—**ERMA LOUISE JOHNSON.**

Marriages

Epsilon Delta—
Marjory Heermans to Erling Hangerud—
May 19, 1951
Barbara Forbes to James R. Shaw—
June 2, 1951
Patricia Steen to Ralph Olson—June 15,
1951

Epsilon Lambda—
Phyllis Burnett to Bob Gray—February
8, 1951

Epsilon Mu—
Joyce Trowbridge to Lee Benard—June
19, 1950.
Geraldene Thompson to Ernest D. Mari-
ani—Sept. 8, 1950
Dwan Jacobsen to Thomas Young—June
22, 1951
Sally Peck to Walter G. Smith—Sept. 12,
1951

Gamma & Epsilon—
Gratia Hope Boice to Marcus Isbell
Smith—August 11, 1951

Gamma—
Jean Westerman to Robert A. Gregg—
March 31, 1951

Omega—
Shirley Patterson to Allen E. Clingman—
Dec. 27, 1950
Beverly Kay Nord to Paul A. Simpson—
June 17, 1950

Phi Chi—
Nancy Oneto to Alton Wamhof—March
17, 1951

Phi Psi—
Virginia May Crowder to Leopold Z.
Foster—March 22, 1951

Phi Tau—
Katherine Inez McNeill to Clarence L.
Leinweber, Jr.

Phi Upsilon—
Marilyn Berridge to Burton Tanney—
June 28, 1950
Anne MacKinnon to Gerald E. Gray—
Dec. 22, 1950
Dorothy DeMar to Kenneth C. Foster—
March 18, 1951

Sigma—
Jean E. Hutcheon to Edwin L. Stone—
May 13, 1951

Theta—
Virginia Phillips to Lawrence Barthen—
July, 1950



Mrs. Robert A. Gregg (Jean Westerman),
formerly National Exec. Secretary-Treas-
urer

Mary Joy Molumby to Charles Digman—
Sept. 1950
Joyce Ann Higgins to Matthew Wood—
Nov. 1950
Erma Welsh to Cyrus Stonehill—Dec.
1950
Virginia Tinker to Robert Lassley—Dec.
1950

Births

Beta—
Dr. and Mrs. Charles McEnney (Eliza-
beth Adams), Morgantown, West Va.,
a daughter, April, 1951.

Cleveland Alumnae
Mr. and Mrs. F. B. Thiel (Kathleen Van
Winkle), a son, James Henry Thiel,
January 13, 1951

Epsilon Zeta—
Mr. and Mrs. Victor Hill (Margaret
Kaye), a son, George Dewitt, January
14, 1950

Mu Epsilon—
Mr. and Mrs. Loren Lund (Edna Mick-
alson), a daughter, Pamela Lucille
Mr. and Mrs. Gerald Livingston (Bar-
bara Kinney), a son, David Gerald,
Sept. 19, 1950.
Mr. and Mrs. C. W. Norman (Marilyn
Anderson), a daughter, Merrie Jean,
Nov. 21, 1950.

IN MEMORIAM

△ Mrs. Emma Lucy Gates Bow-
en, famed operatic soprano of
an earlier day, known to thousands
as "Utah's first lady of music," died
April 30, 1951, in Salt Lake City.
She achieved distinction as a prima
donna in Europe and the United
States during the "golden era of
the opera." A granddaughter of
President Brigham Young, she was
the wife of Elder Albert E. Bowen
of the Council of the Twelve,
Church of Jesus Christ of Latter-
day Saints.

Shirley Jean Etter, Phi Mu, was
killed in an automobile accident on
Christmas Day, December 25, 1949.

Katharine Gaw, charter member
of Epsilon Zeta, vocal instructor and
assistant professor of music, died
July 7, 1950.

HISTORIC GEMS

(CONTINUED FROM PAGE 4)

in favor of the match and they made
a point of arranging affairs so as to
bring the two together, as it hap-
pened, in various historical settings
such as Canterbury Cathedral
(where father gave a recital) and
the Dresden Museum.

Just one more argument was
needed to bring this astute lady to
terms and it was forthcoming when
father met mother's brothers, both
architects in New York. They fell
in love with him instantly and pre-
vailed upon her to reverse her de-
cision. (But meantime they had
been waiting for three years). This
she had been secretly wanting to do,
so she explained: "He is the most
English American I have ever met,"
and to him she declared . . . "Win-
no, dear, if you were my own son,
I couldn't love you more."

NATIONAL COUNCIL MEETING

(CONTINUED FROM PAGE 5)

en's Club. Over 60 attended, and
we were privileged to listen to a
most enjoyable group of piano num-
bers given by Lenore Engdahl. All
were pleased to have Countess
Helena Morsztyn present.

Thursday, final day of the session,
the Council met during the day and
evening. Mrs. Leland F. Leland, of
the Leland Publishers, Incorporated,
entertained us in a delightful man-
ner by calling for us, and taking us,
including Kay Shirley, Beta and sec-
retary to our National President, to
lunch at the Golf and Country Club
on the Mississippi River. En route
there we motored past many points
of interest and along the scenic river
drive.

It was very convenient to meet in
the city where our publisher is lo-
cated, so that we could discuss busi-
ness and become acquainted with the
personnel.

Do read the "Business Issue" of
the TRIANGLE which preceded this
issue—your National Council meet-
ing is recorded there in detail! By
reading it you will be up-to-date
with the many fine activities of your
sorority and be better equipped to
attend the 1953 Convention. We
hope you will all be there!

Correction

Mu Pi Chapter won the 1951
Service Award instead of Mu Phi
as announced in the September
1951 "Business Issue."

**SECOND PRIZE WINNER
MATERIALS OF MUSICAL
COMPOSITION**

(CONTINUED FROM PAGE 23)

no dissonance can possibly exist." Dissonance is used in *dolcissimo* passages as well as in *fortissimo* parts. The horizontal lines are sometimes "harmonic streams" (Eaglefield Hull, *Modern Harmony*) rather than single note lines. Two, three, or four harmonic streams may be found combined.

Besides dissonance caused by the clashing of melodic lines, there is also dissonance chosen as something desirable in itself, achieved through the use of all twelve tones contained within an octave. Dissonances are used in places of functional importance such as in the many unusual cadences. Occasionally as in the Second Sonata, there are complex harmonic dissonances used effectively in a register so low that only "opaco" blocks of tone can be distinguished.

Directions for dynamics reveal that in the simultaneous sounding of two neighboring chords, one

chord produces the principal sound with "acoustic addition" of the chord related to it by contiguity.

A study of root movement in sections of the Sonatas reveals that Busoni allows the succession of chords whose roots are a third apart to occur with greater frequency than Bach does in his composition: Busoni 25 per cent and Bach only 11 per cent of the time. In a representative section of Sonata IV there are a greater number of seventh chords (59 per cent) than in Bach (14.8 per cent). The Bach percentages are taken from "Contrapuntal and Harmonic Technique of the Eighteenth Century" by Allen I. McHose (F. S. Crofts Co., 1947).

Busoni uses ninth and eleventh chords, chords built in fourths, chords with added notes and chords of mixed structure.

It can be said that Busoni's concern was primarily with an ideal that principles of composition for which he stood would be a contribution to the ever-continuing evolution of music. He did "sew a seam in the music of the future."

EDITH KILBUCK

(CONTINUED FROM PAGE 31)

of seven. For the past five years she has been studying with David Campbell, prominent Portland accompanist and teacher. She began accompanying in the fourth grade with the school orchestra, and is still playing with the orchestra, now under the direction of Boris Sirpo.

At fourteen Edith appeared with the Hood River Symphony, playing

the Haydn D Major Concerto. On April 8, Edith was featured soloist on the Lewis and Clark Concerto Series, playing the Schumann A Minor Concerto with the college symphony. Her junior recital, also in April, was given before a large audience in the college chapel.

She is a recipient of several scholarships, and plans to further her studies in the east next year. She is corresponding secretary of Epsilon Delta chapter.—SALLY EVA MC-BRIDE.

MU PHI EPSILON DIRECTORY

Founders

DR. WINTHROP S. STERLING, *Died November 16, 1943*

ELIZABETH MATHIAS FUQUA (MRS. JOHN W.), *Died May 17, 1950*

Honorary Advisory Board

ELIZABETH MATHIAS FUQUA (MRS. JOHN W.) (Deceased).....	Alpha 1904-05,07-08
MYRTAL PALMER LEACH (MRS. FRANK), 2 Messervy St., Salem, Mass.....	Gamma 1905-07
ELFRIDA LANGLOIS KENT (Deceased).....	Delta 1908-11
ALICE DAVIS BRADFORD PECK (MRS. ARTHUR), 40 Wilmuth Ave., Wyoming, Ohio.....	Alpha 1911-13
ORA BETHUNE JOHNSON (MRS. J. F.) (Deceased).....	Theta 1913-15
MARY TOWSLEY PFAU (MRS. WILLIAM) (Deceased).....	Alpha 1915-16
ROXIELETTIE TAYLOR YEATES (MRS. JOHN), 1119 Rumsey Ave., Cody, Wyoming.....	Theta 1916-17
HARRIET THOMPSON WRIGHT (MRS. WILLIAM E.), 482 Glen Ave., Fresno, Calif.....	Chi 1917-20
DORIS BENSON (MRS. WALTER), Spikeswood Farm, Woodruff, Wisc.....	Iota Alpha 1920-22
PERSIS HEATON TRIMBLE (MRS. CHARLES M.) (Deceased).....	Mu Alpha 1922-26
LUCILLE EILERS BRETTSCHEIDER (MRS. AUGUST, JR.), 3426 Morrison Place, Clifton, Cincinnati, Ohio.....	Alpha 1926-28
ORAH ASHLEY LAMKE (MRS. GEORGE W.), 1327 McCutcheon Road, Richmond Heights 17, Mo.....	Delta 1928-30
BERTHA MARRON KING (MRS. DANIEL P.), 1486 Stearns Dr., Los Angeles 35, Cal.....	Mu Epsilon 1930-32, 34-40
DOROTHY ELIZABETH PATON, Observatory Lodge, Apt. 304, 1402 Washington Heights, Ann Arbor, Mich.....	Gamma 1932-34
ELIZABETH AYRES KIDD (MRS. A. EUGENE, JR.), New Trier High School, Winnetka, Ill.....	Mu Xi 1940-42
AVA COMIN CASE (MRS. LEE O.), School of Music, University of Michigan, Ann Arbor, Mich.....	Gamma 1942-48
MARGARETTE WIBLE WALKER, 2310 Scarff St., Los Angeles 7, Calif.....	Mu Nu 1948-50
ANCELLA M. FOX (MRS. O. S.) (Deceased).....	Iota Alpha
(Elected Honorary Life Member of Honorary Advisory Board at 1920 National Convention)	

National Council—1950-52

National President—RUTH ROW CLUTCHER (MRS. JOHN), 21 Kent Road, Upper Darby, Penn.....	Omicron
National First Vice President—ELEANOR E. HALE WILSON (MRS. P. RAYMOND), 2800 39th Ave. West, Seattle 99, Wash.....	Tau
National Second Vice President—ELVA B. McMULLEN GAMBLE (MRS. EUGENE E.), 9333 South Hamilton Ave., Chicago 20, Ill.....	Xi

National Third Vice President—OLIVE E. GALLOWAY WILLIAMS
(Mrs. Don S.), 3035 South 44th St., Lincoln 2, Nebr.....Xi
National Editor—GRAYCE KENT CLARK (Mrs. Roy L.), 1616 46th St.,
Des Moines, Iowa.....Omega

National Executive Office

National Executive Secretary-Treasurer—BERNICE S. OECHSLER
(Mrs. Ralph J.), 6604 Maplewood Ave., Sylvania, Ohio.....Epsilon

National Departments

ALUMNAE BOARD

Alumnae Adviser—OLIVE E. GALLOWAY WILLIAMS (Mrs. Don S.),
National Third Vice President

Atlantic Province—

Jessie Yuille Yon (Mrs. Charles), 335 Locust, Edgewood, Penn.
Lola M. Miller Orr (Mrs. W. J. B.), 4400 Cathedral Ave., Washington 16, D. C.

Great Lakes Province—

Edith Staebler Kempf (Mrs. Paul), 809 Oxford Road, Ann Arbor, Mich.
Thelma M. Goldsword (Mrs. Norman), 3400 Hollister Road, Cleveland Heights
18, Ohio.

East Central Province—

Ruth Cline Needham (Mrs. Dring D.), 6015 Waterbury Circle, Des Moines 12,
Iowa.

Pauline J. Baker (Mrs. Paul W.), 7028 Kingsbury Road, University City 5, Mo.

West Central Province—

Violette M. McCarthy (Mrs. Lorne V.), 1035 So. Fillmore Way, Denver 9, Colo.
Lois Ayres Gordon (Mrs. Russell), 225 So. Poplar, Wichita, Kansas.

Pacific Province—

Irva L. Rickson Rageth (Mrs. Alfred C.), 1922 Riddle Court, Stockton, Cal.
Bertha MacDougall, 708 No. Killingsworth, Portland 11, Ore.

EDITORIAL BOARD

Atlantic Province—

Active Representative—Doris Jean Potts, W-280 Bucknell University, Lewis-
burg, Penn.

Alumnae Representative—Una Allen, 53 Hancock St., Boston, Mass.

Great Lakes Province—

Active Representative—Joanne Carolyn Wilson, 130 No. Normal, Ypsilanti, Mich.

Alumnae Representative—Marie Shuey Hansley (Mrs. Clyde F.), Box 614,
Sugar Grove, Fairfield Co., Ohio.

East Central Province—

Active Representative—Carolyn Barbara Combs, 1232 29th St., Des Moines,
Iowa.

Alumnae Representative—Harriet G. Allen, 1855 Ashland Ave., St. Paul 5, Minn.

West Central Province—

Active Representative—Janyce Patterson, 1224 Fourth Ave., Salt Lake City 3,
Utah

Alumnae Representative—Gloria E. Turquette Brydon (Mrs. Russell), 4312
Junius St., Apt. 2, Dallas, Texas.

Pacific Province—

Active Representative—Jodie Lou Johannaber, Chemawa, Oregon.

Alumnae Representative—E. Marie Miller Fortier (Mrs. Joseph), 7015 So.
Clement, Tacoma 9, Wash.

DISTRICT CONFERENCES

Chairman—SARAH A. VANCE KILGOUR (Mrs. Raymond L.), 513 Oswego, Ann
Arbor, Michigan.

50th ANNIVERSARY OBSERVANCE

Chairman—MILDRED MARTIN CHRISTIAN (Mrs. Henry C.), 1568 Lauderdale Ave.,
Lakewood 7, Ohio.

FINANCE

Great Lakes Province—DOROTHY E. PATON, Chairman, Apt. 304, Observatory Lodge,
1402 Washington Heights, Ann Arbor, Mich.

Atlantic Province—KATHARINE SHIRLEY, 11 Park Drive, Boston, Mass.

East Central Province—HELEN MELAAS CANINE (Mrs. Willard, Jr.), 3818 Lin-
coln Place Dr., Des Moines, Iowa.

West Central Province—EDNA S. VER HAAR DEACON (Mrs. Stanley), 2208 West
56th St., Kansas City 2, Mo.

Pacific Province—CAROLYN M. A. REED TRAVIS (Mrs. John A.), 9639 Bridgeport
Way S.W., Tacoma 9, Wash.

INTERNATIONAL MUSIC RELATIONS

Chairman—BERNICE AUSTIN HUESTIS (Mrs. R. A.), 3832 Kirkwood Road, Cleve-
land Heights, Ohio.

MAGAZINE SUBSCRIPTION AGENCY BOARD

Chairman—Helen McKie Ramage (Mrs. John), 15724 Turner St., Detroit 21, Mich.

Atlantic Province—Ruth Handbury, 4431 Spruce St., Philadelphia 4, Penn.

Great Lakes Province—Almira Lindgren Snyder (Mrs. K.), 2618 Lincolnwood Drive,
Evanston, Ill.

Great Lakes Province, Ann Arbor Division—MARGUERITE BRAGG FAIRCHILD (Mrs.
Nathan O.), 1402 Hill St., Ann Arbor, Mich.

East Central Province—Janet M. Sullivan Johnson (Mrs. James), 1611 1st Ave. S.E.,
Cedar Rapids, Iowa.

West Central Province—Irene Lewis Barber (Mrs. DeWitt), 4202 Hillside, Lincoln,
Nebr.

Pacific Province, North—Lois M. Chisholm Beckman (Mrs. Joseph), 4418 No. 19th
St., Tacoma 7, Wash.

Pacific Province South, Los Angeles Division—Elisabeth Pond Bongard (Mrs. S. S.),
2968 West 14th St., Los Angeles 6, Calif.

Pacific Province South—Georgia Rushing Hickey (Mrs. Patrice), 1146 Spruce St.,
Berkeley, Calif.

MU PHI EPSILON SCHOOL OF MUSIC AT GADS HILL CENTER

1919 West Cullerton, Chicago, Ill.

Director—Winnifred R. Erickson, 1951 West Schiller St., Chicago 22, Ill.

Treasurer—Alma E. Grambauer, 1380 Henry St., Des Plaines, Ill.

Representative on Settlement Board—Carolyn H. Stubbs Wooden (Mrs. John C.),
700 Hinman Ave., Evanston, Ill.

Publicity Chairman—Ruth E. Earhart Werchman (Mrs. John), 725 So. Ashland
Blvd., Chicago 7, Ill.

MUSIC IN HOSPITALS

Chairman—Viola Moen Anderson (Mrs. Henry O.), 1038 1st Street North, Fargo,
North Dakota.

1952 CONVENTION

Chairman—Jenne Nelson Westling (Mrs. A. E.), 5320 1st Street South, Minneapolis.

PUBLIC RELATIONS

Gertrude Otto, 120 West 70th St., New York 23, N. Y.

Eleanor Keith Rehmann (Mrs. John C.), 4230 Terrace Drive, Des Moines, Iowa.

Ruth Scott Petty (Mrs. Dennis H.), 1409 N.W. 19th St., Oklahoma City 6, Okla.

RITUAL

Chairman—Adele Reeves Ratcliffe (Mrs. Kent E.), 3700 Cascadia, Seattle 44, Wash.

SCHOLARSHIPS

Chairman—Helen Chute Dill, 339 Reeves Drive, Beverly Hills, Calif.

STERLING-MATHIAS MEMORIAL

Chairman, Sterling-Mathias Memorial Fund—Hildur Lavine Shaw (Mrs. William S.), 1319 9th St. South, Fargo, North Dakota.

Chairman, Sterling-Mathias Memorial—Ava Comin Case (Mrs. Lee O.), School of Music, Univ. of Michigan, Ann Arbor, Mich.

Active and Alumnae Chapters

ATLANTIC PROVINCE

Province Governor—RUTH ROW CLUTCHER (Mrs. JOHN), National President, 21 Kent Road, Upper Darby, Penn.

Beta—New England Conservatory of Music.....Boston, Mass.
President—MARY EILEEN RYAN, 129 Hemenway St., Boston 15, Mass.

Mu—Brenau College.....Gainesville, Ga.
President—MARIAN COLLIER MARTIN, 937 Green Street Circle, Gainesville, Ga.

Psi—Bucknell University.....Lewisburg, Penn.
President—DORIS JEAN POTTS, W-280, Bucknell Univ., Lewisburg, Penn.

Mu Upsilon—Eastman School of Music at Univ. of Rochester.....Rochester, N. Y.
President—WILLA DEANE HOWELLS, 424 University Ave., Rochester 7, N. Y.

Phi Gamma—Peabody Conservatory of Music.....Baltimore, Md.
President—ANNE LOUISE MEYER, 613 Colrairie Road, Baltimore 29, Md.

Phi Upsilon—Boston University College of Music.....Boston, Mass.
President—IRENE LUCILLE TANGUAY, 18 Purchase St., Danvers, Mass.

Phi Psi—Mary Washington College of the Univ. of Virginia.....Fredericksburg, Va.
President—ANNE LEE CEGGIS, 106 Ball Hall, M.W.C., Fredericksburg, Va.

Phi Omega—Westminster College.....New Wilmington, Penn.
President—LOIS RUTH BAUM, Theta Upsilon House, New Wilmington, Penn.

Epsilon Beta—Queens College.....Charlotte, No. Car.
President—JOYCE ADELE MILLER, 1815 Plaza, Charlotte, No. Car.

Epsilon Nu—West Virginia University.....Morgantown, W. Va.
President—JEANNE RAMPF, 299 Prospect St., Morgantown, West Va.

Boston Alumnae Chapter—
President—RUTH B. ROCKAFELLOW BIRCH (Mrs. ALFRED K.), 52 Mayo Ave., Needham 92, Mass.

New York Alumnae Chapter—
President—DR. MERLE CAMPBELL MONTGOMERY, Hotel New Weston, 50th and Madison, New York 22, N. Y.

Philadelphia Alumnae Chapter—
President—RUTH HANDBURY, 4431 Spruce St., Philadelphia 4, Penn.

Pittsburgh Alumnae Chapter—
President—MYRA BANCROFT OLIVE, 2510 Sylvania Drive, Pittsburgh 34, Penn.

Washington Alumnae Chapter—
President—MARY L. COLTRANE HILL (Mrs. GUY R.), 4329 Verplanck Place, Washington 16, D. C.

Connecticut Valley Alumnae Club—
President—ALICE CAROLINE HANSEN, 262 Preston St., Hartford, Conn.

Rochester Alumnae Club—
President—RUTH WATANABE, Eastman School of Music, Rochester 4, N. Y.

GREAT LAKES PROVINCE

Province Governor—ELVA B. McMULLEN GAMBLE (Mrs. Eugene E.), National Second Vice President, 9333 South Hamilton Ave., Chicago 20, Ill.

Gamma—University of Michigan.....Ann Arbor, Mich.
President—CAROL FRANCES EAGLE, 1520 South University, Ann Arbor, Mich.

Epsilon—Toledo Conservatory of Music.....Toledo, Ohio
President—EILEEN DENNIS STACY (Mrs. VAUGHN E.), 2670 Meadowwood Drive, Toledo 6, Ohio

Iota Alpha—Chicago Musical College.....Chicago, Ill.
President—LUCILE H. RINGEL (Mrs. HARVEY N.), 2343 Geneva Terrace, Chicago, Ill.

Sigma—Northwestern University.....Evanston, Ill.
President—GLORIA ANN SORENSEN, 1516 Thome Ave., Chicago 26, Ill.

Phi—Mount Union College.....Alliance, Ohio
President—SARAH JANE WAGNER, Elliott Hall, Alliance, Ohio

Mu Xi—American Conservatory of Music.....Chicago, Ill.
President—RONA DEE SCHEIB, 5231 North Kenmore, Chicago 40, Ill.

Mu Pi—Ohio Wesleyan University.....Delaware, Ohio
President—SALLIE SUE BAKER, Stuyvesant Hall, Delaware, Ohio

Mu Phi—Baldwin-Wallace College.....Berea, Ohio
President—MARGARET ADRIENNE MICHENER, Merner-Pfeiffer Hall, Berea, Ohio

Phi Kappa—Wayne University.....Detroit, Mich.
President—COLLETTE VIVIA SALON, 1674 Longfellow, Detroit 6, Mich.

Phi Omicron—Western Reserve University.....Cleveland, Ohio
President—ESTHER J. PERILSTEIN GOLDRING (Mrs. CARL), 1940 East 82d St., Cleveland 8, Ohio

Phi Sigma—De Paul University.....Chicago, Ill.
President—MARY TERESE FOLLMAN, 9151 South Mansfield, Chicago 20, Ill.

Epsilon Lambda—Michigan State Normal College.....Ypsilanti, Mich.
President—JOANNE CAROLYN WILSON, 120 North Normal, Ypsilanti, Mich.

Epsilon Xi—University of Illinois.....Urbana, Ill.
President—IRENE DIANA THEODORE, 105 North Walnut, Champaign, Ill.

Ann Arbor Alumnae Chapter—
President—EDITH STAEBLER KEMPF (Mrs. PAUL R.), 809 Oxford Road, Ann Arbor, Mich.

Chicago Alumnae Chapter—
President—MARIE MUELLER WALLERICH (Mrs. GEORGE W.), 511 Forest Ave., Oak Park, Ill.

Cleveland Alumnae Chapter—
President—VIOLA PETERSON, 3384 Berkeley Road, Cleveland Heights 18, Ohio

Columbus Alumnae Chapter—
President—FRANCES GOODEMAN HAMLIN (Mrs. HORACE J.), 325 East Chestnut St., Lancaster, Ohio

Detroit Alumnae Chapter—
President—DOROTHY O. SCHROEDER DORJATH (Mrs. JOSEPH), 18197 Cornell, Detroit 19, Mich.

Evanston-North Shore Alumnae Chapter—
President—MARJORIE GALLAGHER KENNEY (Mrs. RICHARD E.), 5638 No. Richmond Ave., North Town, Chicago 45, Ill.

Toledo Alumnae Chapter—
President—FLORENCE MILLER CRAMER, 2058 Glenwood Ave., Toledo 2, Ohio

Lansing-East Lansing Alumnae Club—
President—NELLIE C. WALKER FREELAND (Mrs. PAUL F.), R. 1, Dimondale, Mich.

Madison Alumnae Club—
President—HILDA THEIL RUSCH (Mrs. H. W.), 2120 Keyes Ave., Madison 5, Wisc.

Milwaukee Alumnae Club—
President—ELNA E. JORGENSEN HOEGH (Mrs. HARRY L.), 4040 North 46th Street, Milwaukee 10, Wisc.

EAST CENTRAL PROVINCE

Province Governor—GRAYCE KENT CLARK (Mrs. ROY L.), National Editor, 1616 46th Street, Des Moines, Iowa

Zeta—De Pauw University.....Greencastle, Ind.
President—MARILYN GRACE THOMAS, Pi Beta Phi, Greencastle, Ind.

Theta—Kroeger School of Music.....St. Louis, Mo.
President—JANET C. HAGEN ULMER (Mrs. BLAINE A.), 203 Timbercrest, Kirkwood 22, Mo.

Kappa—Jordan College of Music of Butler University.....Indianapolis, Ind.
President—VIOLET MARIE HADDEN, 1801 North Pennsylvania, Indianapolis, Ind.

Upsilon—Cincinnati Conservatory of Music.....Cincinnati, Ohio
President—JOANN FULLER, Cincinnati Conservatory of Music, Cincinnati, Ohio

Omega—Drake University.....Des Moines, Iowa
President—DOROTHY MAE LUFT, 3118 Cottage Grove Ave., Des Moines, Iowa

Mu Alpha—Simpson College.....Indianola, Iowa
President—CHARLOTTE JANE CLARK, 309 West Second, Indianola, Iowa

Mu Epsilon—MacPhail School of Music.....Minneapolis, Minn.
President—MARILYN JEAN NORMAN (Mrs. CARL W.), 1918 Arthur St. N.E., Minneapolis, Minn.

Mu Omicron—College of Music.....Cincinnati, Ohio
President—SWE EILERMAN, 1164 Cleveland Ave., Covington, Ky.

Mu Psi—Coe College.....Cedar Rapids, Iowa
President—MARGARET RAE MACH, 2057 Washington Ave. S.E., Cedar Rapids, Iowa

Phi Theta—Lindenwood College.....St. Charles, Mo.
President—BARBARA HELENE BURCHAM, Irwin Hall, St. Charles, Mo.

Phi Rho—Minneapolis College of Music.....Minneapolis, Minn.
President—RUTH MARJORIE HAVLIK, 1122 Adams St. N.E., Minneapolis, Minn.

Epsilon Alpha—The College of St. Catherine.....St. Paul, Minn.
President—CORINNE AGNES KOCH, Whitby Hall, Room 426, St. Paul, Minn.

- Epsilon Gamma*—Belhaven College.....Jackson, Miss.
President—JULIA DEE FLIPPEN, 205 Belhaven St., Jackson, Miss.
- Epsilon Kappa*—Southern Illinois University.....Carbondale, Ill.
President—JO ANN CUNNINGHAM, 710 West College St., Carbondale, Ill.
- Epsilon Omicron*—Indiana University.....Bloomington, Ind.
President—C. LOUISE MARTEL, Box 95, Rogers Center, Bloomington, Ind.
- Cincinnati Alumnae Chapter*—
President—HELEN V. DICKEY GREGO (MRS. WILSON), 77 Eighteenth St., Newport, Ky.
- Des Moines Alumnae Chapter*—
President—KATHERINE IVES MOON (MRS. M. P.), 1532 42d St., Des Moines, Ia.
- Indianapolis Alumnae Chapter*—
President—MADGE CATHGART GERKE (MRS. FRANK E.), 3819 North Dearborn St., Indianapolis 5, Ind.
- Minneapolis Alumnae Chapter*—
President—CLEO MUNDEN HINER (MRS. JAMES), 2739 Girard South, Minneapolis, Minn.
- St. Louis Alumnae Chapter*—
President—ELLEN GOODIN GRAF (MRS. HORACE), 334 Tuxedo Boulevard, Webster Groves 19, Missouri
- St. Paul Alumnae Chapter*—
President—DOROTHY MURPHY NIEMAN (MRS. CHARLES E.), 5321 Upton Ave. South, Minneapolis, Minn.
- Cedar Rapids Alumnae Club*—
President—BERNICE MAY BONESTEEL, 4001 Old Marion Road, Cedar Rapids, Iowa
- Evansville Alumnae Club*—
President—JEANE MYERS ZECH (MRS. CHALMERS E.), 524-A South New York Ave., Evansville, Ind.

WEST CENTRAL PROVINCE

- Province Governor*—OLIVE E. GALLOWAY WILLIAMS (MRS. DON S.), National Third Vice President, 3035 South 44th St., Lincoln, Nebr.
- Xi*—University of Kansas.....Lawrence, Kans.
President—DELORES ELAINE WUNSCH, 1339 West Campus Road, Lawrence, Kans.
- Mu Gamma*—University of Nebraska.....Lincoln, Nebr.
President—KATHRYN ANN NEWHOUSE, 425 University Terrace, Lincoln, Nebr.
- Mu Delta*—Conservatory of Music of Kansas City.....Kansas City, Mo.
President—VIRGINIA LOUISE HART, 3828 Terrace, Kansas City, Mo.
- Mu Theta*—University of Texas.....Austin, Texas
President—MARTHA RUTH KELLER, 1907½ University Ave., Austin, Texas
- Mu Kappa*—University of Oklahoma.....Norman, Okla.
President—MARY RUTH McCULLEY, 606 West Symmes, Norman, Okla.
- Mu Mu*—Kansas State College.....Manhattan, Kans.
President—MARGARET MARY NELSON, 1505 Fairchild, Manhattan, Kans.
- Mu Rho*—Lamont School of Music at the Univ. of Denver.....Denver, Colo.
President—JOAN ALICE HOWIE, 751 South Gaylord, Denver, Colo.
- Mu Tau*—University of South Dakota.....Vermillion, So. Dak.
Treasurer—BARBARA JACKSON MILLER (MRS. AKELEY), 717 E. Main St., Vermillion, So. Dak.
- Mu Chi*—Southern Methodist University.....Dallas, Texas
President—SHIRLEY LEE WALKER, Box 254 S.M.U., Dallas, Texas
- Phi Epsilon*—College of Emporia.....Emporia, Kans.
President—THELMA FERN STOUT, Dunlap Hall, Emporia, Kans.
- Phi Zeta*—Morningside College.....Sioux City, Iowa
President—EVERLY GENE WISSINK, 1317 So. Newton St., Sioux City, Iowa
- Phi Iota*—Concordia College.....Moorhead, Minn.
President—GERTRUDE ANNE SZAROLETA, Concordia College, Moorhead, Minn.
- Phi Xi*—Baylor University.....Waco, Texas
President—BONNIE JEANE GRIFFITH, Room 36, Burleson Hall, Waco, Texas
- Phi Pi*—University of Wichita.....Wichita, Kans.
President—HELEN JOAN SYKES, 1624 No. Hillside, Wichita, Kans.
- Phi Tau*—North Texas State College.....Denton, Texas
President—JEAN CRUSE PINDALE, Box 6158 NTSC, Denton, Texas
- Phi Phi*—University of Kansas City.....Kansas City, Mo.
President—DOLORES MAE WATERS, 3220 Karnes Blvd., Kansas City 2, Mo.
- Epsilon Epsilon*—Texas Christian University.....Fort Worth, Texas
President—MARY NEITA JOHNSON, 2612 Lubbock St., Fort Worth, Texas
- Epsilon Zeta*—Hendrix College.....Conway, Ark.
President—NONA KATHRYN EAGLE, Millar Hall, Conway, Ark.
- Epsilon Mu*—University of Utah.....Salt Lake City, Utah
President—DWAN L. JACOBSEN YOUNG (MRS. THOMAS), 3274 Joyce Drive, Salt Lake City, Utah
- Dallas Alumnae Chapter*—
President—KAY SWINNEY NEWMAN (MRS. HAL C.), 4805 South Lindhurst, Dallas, Texas
- Denver Alumnae Chapter*—
President—ALVIE MARIE OLSON, 975 Washington, Apt. 7, Denver, Colo.

- Kansas City Alumnae Chapter*—
President—MAXINE KORFHAGE FRYE (MRS. RAYMOND V.), 4654 Penn, Kansas City, Mo.
- Lincoln Alumnae Chapter*—
President—ALICE E. HUSSONG BIEBERSTEIN (MRS. PAUL C.), 1549 South 23d St., Lincoln, Nebr.
- Oklahoma City Alumnae Chapter*—
President—RUTH SCOTT PETTY (MRS. DENNIS H.), 1409 N. W. 19th, Oklahoma City 6, Okla.
- Wichita Alumnae Chapter*—
President—WILMA F. MEDLIN BARRY (MRS. H. LEE), 830 No. Battin, Wichita, Kans.
- Tulsa Alumnae Club*—
President—JOSEPHINE H. QUINN MILLER (MRS. NORMAN H.), 1729 So. Baltimore, Tulsa 5, Okla.

PACIFIC PROVINCE

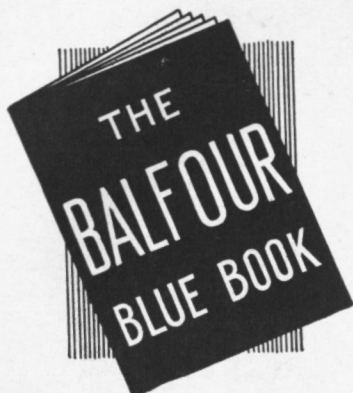
- Province Governor*—ELEANOR E. HALE WILSON (MRS. P. RAYMOND), National First Vice President, 2800 39th Ave. West, Seattle 99, Wash.
- Nu*—University of Oregon.....Eugene, Oregon
President—FRANCES CONOVER BAUM, 791 East 15th, Eugene, Ore.
- Tau*—University of Washington.....Seattle, Wash.
President—SHIRLEY LOUISE LOCKER, 8318 8th Ave. N.E., Seattle 5, Wash.
- Mu Beta*—Washington State College.....Pullman, Wash.
President—JOAN CAROLYN CHISHOLM, Kappa Delta, Pullman, Wash.
- Mu Zeta*—Whitman College.....Walla Walla, Wash.
President—CAROL JEANE BABBIT, Box 65, Whitman College, Walla Walla, Wash.
- Mu Eta*—College of the Pacific.....Stockton, Calif.
President—JUNE HUNT, 31 East Harper, Stockton, Calif.
- Mu Nu*—University of Southern California.....Los Angeles, Calif.
President—ARDELLA CHRISTINA NELSON, 634 West 34th St., Los Angeles 7, Calif.
- Phi Lambda*—Willamette University.....Salem, Ore.
President—JODIE LOU JOHANNABER, Chemawa, Oregon
- Phi Mu*—San Jose State College.....San Jose, Calif.
President—BONNIE ROSE NEUBARTH, 1195 South First St., San Jose, Calif.
- Phi Nu*—University of California at Los Angeles.....Los Angeles, Calif.
President—LORRAINE ECKARDT, 1435 Hayworth Ave., Los Angeles 35, Calif.
- Phi Chi*—Fresno State College.....Fresno, Calif.
President—NANCY J. ONETO WAMHOF (MRS. A.), 825 West Vassar, Fresno, Calif.
- Epsilon Delta*—Lewis and Clark College.....Portland, Ore.
President—EDITH HENRY KILBUCK, Akin Hall, Lewis and Clark College, Portland 1, Ore.
- Epsilon Eta*—George Pepperdine College.....Los Angeles, Calif.
President—LOLA MARIE MATHEWS, 6308 Gentry St., Huntington Park, Calif.
- Epsilon Theta*—Linfield College.....McMinnville, Ore.
President—JEAN ANTOINETTE LAWRENCE, Linfield College, McMinnville, Ore.
- Epsilon Iota*—Eastern Washington College of Education.....Cheney, Wash.
President—LOIS JEAN THOMAS, Senior Hall, E.W.C.E., Cheney, Wash.
- Beverly Hills Alumnae Chapter*—
President—ESTHER BEER FUNK (MRS. ROLAND), 251 South McCarty Drive, Beverly Hills, Calif.
- Los Angeles Alumnae Chapter*—
President—MARJORIE V. SCHOELLER HILLIKER (MRS. LARUE), 2632 Kenwood Ave., Los Angeles 7, Calif.
- Portland Alumnae Chapter*—
President—BELVA-JUNE MAYOR, 2945 S.E. Carlton St., Portland 2, Ore.
- San Francisco Alumnae Chapter*—
President—HELENA B. MUNN REDEWILL (MRS. FRANCIS H.), 1675 Euclid Ave., Berkeley, Calif.
- San Jose Alumnae Chapter*—
President—EDITH MILLER EAGAN (MRS. THOMAS E.), 55 South 12th St., San Jose, Calif.
- Seattle Alumnae Chapter*—
President—WINIFRED JEAN LEIGHTON, 4114 Densmore, Seattle 3, Wash.
- Spokane Alumnae Chapter*—
President—RUTH V. SAMPSON AYERS (MRS. STEPHEN), East 1003 20th Ave., Spokane, Wash.
- Stockton Alumnae Chapter*—
President—SUE NORTON NOLAND (MRS. BYRON R.), 1754 Bristol Ave., Stockton, Calif.
- Tacoma Alumnae Chapter*—
President—KATHERINE H. PETERSON GRONEN (MRS. ROBERT), R. 4, Box 587, Puyallup, Wash.
- Eugene Alumnae Club*—
President—MARJORIE J. SCOBERT WILSON (MRS. ROBERT W.), 62 West 20th St., Eugene, Oregon
- Honolulu Alumnae Club*—
President—LAMORA SOUVINET GARY, 332-A Royal Hawaiian Ave., Honolulu, T. H.
- San Diego Alumnae Club*—
President—LOUISE RIDGWAY MILNER (MRS. CARL), 7903 El Capitan Drive, La Mesa, Calif.

Write for your FREE copy now!

The 1952

BALFOUR BLUE BOOK

Just off the press!



— PRESENTING —

Rings
Keys
Pins
Bracelets
Vanities
Cuff Links
Tie Holders
Key Chains
Ming China
Billfolds

the newest in fraternity and sorority jewelry, gay favors, gifts, knitwear, and paper products.

Mail a postcard NOW
for YOUR FREE COPY!

WEAR YOUR FRATERNITY PIN ALWAYS

Insignia Prices

BADGES:

Plain	\$ 5.00
Close set pearl	10.00
Crown set pearl	15.00
Crown set pearl, 3 diamonds...	39.00
Crown set pearl, 6 diamonds...	63.00
Raised Lyre on badges.	\$1.00 additional
Recognition pin, 10K gold.....	\$1.75
Pledge pin, sterling.....	0.75

PATRON OR PATRONESS PINS:

Nugget border	\$ 4.00
Close set pearl	10.75
Crown set pearl	13.50

GUARD PINS

	Single Letter	Double Letter
Plain gold	\$2.25	\$ 3.50
Close set pearl	4.50	7.25
Crown set pearl.....	6.50	11.50

Write for your complete price list.

REGULATIONS: Orders for official insignia should be placed with National Executive Office.

TAXES: To all insignia prices must be added the 20% Federal Tax and any state or city taxes in effect.

OTHER BALFOUR SERVICES

Over 100 representatives to call at chapter houses regularly with displays of Balfour products and insignia.

50 Balfour stores located throughout the country for your convenience.

Stationery, invitations, place cards, and programs with your crest. Samples free on request.

Balfour Bluecrest diamond engagement and wedding rings. Write for information.

Sole Official Jeweler to Mu Phi Epsilon

L. G. Balfour Company

ATTLEBORO MASSACHUSETTS

In Canada . . . Contact your nearest BIRKS' STORE.



1951-52 CALENDAR

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-Eighth Anniversary.

Treasurer sends to NEO, check with remittance blank for Founders' Day Fund voluntary contribution of 48 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.

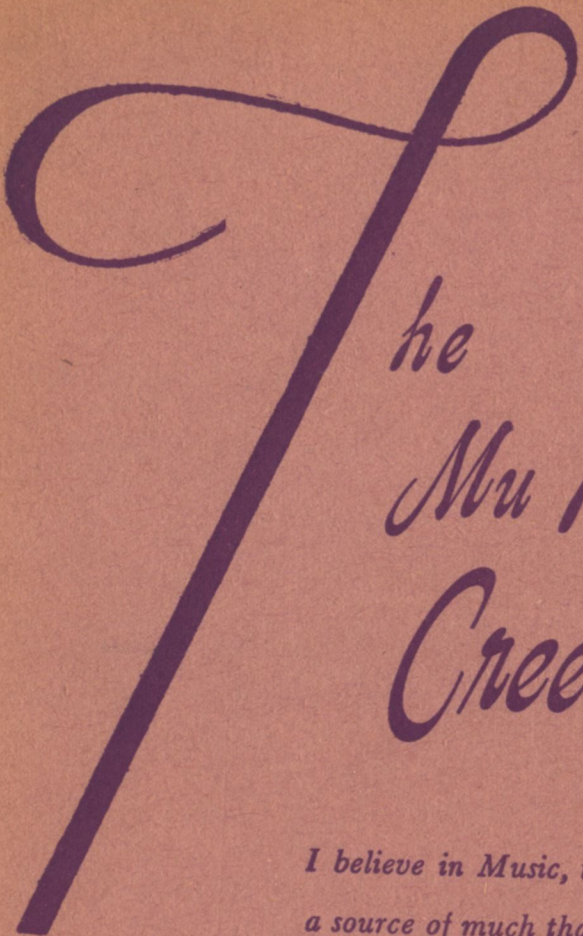
JANUARY 10—**Historian:** Deadline for material for March TRIANGLE.

MARCH 10—**Historian:** Convention delegate glossy and biographical sketch due. Deadline for 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).

President writes spring report-letter to National Third Vice President, sending copy to your own Province Governor.

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



he
Mu Phi Epsilon
Creed

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

—RUTH JANE KIRBY, *Omega*