

... Jhe Active Chapters

1952-53 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 securred from Treasurer.

- SEPTEMBER 10—Historian: All material for inclusion in November TRI-ANGLE must be in the Office of the National Editor, Ruth Havlik, 1122 Adams St. N.E., Minneapolis 13, Minn.
- NOVEMBER 13-Founders' Day. Forty-Ninth Anniversary.

Treasurer sends with remittance blank to NEO, check for Founders' Day Fund voluntary contribution of 49 pennies per member.

NOVEMBER 15—Treasurer and Corresponding Secretary prepare and send to NEO, fall membership lists (on official forms) and check with remittance blank to cover fall per capita taxes (\$1.50 per member) and Convention taxes (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.00 per year).

Historian's required fall newsletter due at Office of National Editor; deadline for material for January TRI-ANGLE.

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

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

- FEBRUARY 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to Ardeen Burkett Casado (Mrs. Tony), 215 So. Glendale, Wichita, Kans.
- MARCH 1—Closing date for entries in Mu Phi Epsilon Song Contest for 1953.

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

- MARCH 15—Manuscripts for Musicological Research Contest due at Office of Ardeen Burkett Casado (Mrs. Tony), 215 So. Glendale, Wichita, Kans.
- LAST WEEK OF FIRST SEMESTER: President appoints Nominating Committee for new Chapter officers.

FIRST MONTH OF SECOND SEMES-TER—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).

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

THE TRIANGLE OF MU PHI EPSILON

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Ruth Havlik, Editor

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VOLUME 47

NUMBER 3

Dem



△ A MILLION dollar debt in these days of a national debt running into the billions, seems a small matter in our concepts of relative values, but now let us consider a debt of inestimable worth which has been in existence for at least a million years. We can prove by the new scientific method of radio-carbon dating, that man existed in a certain state of culture at least that long ago, during the late Pliocene period, even though

dance was that first moment when a human being jumped into the air for the sheer exuberance of a movement upward, and discovered for himself that a shout, a cry, a vocal utterance helped him attain greater heights.

Since this beginning, man the Dancer has looked to man the Musician for support, and the roles assumed by each have been interchangeable, with one assuming the dominant at one period, the subdominant at another, and even during the Golden Era of Greek civilization, merging so completely as to appear as a single entity. For the Greek performer was mime-musician-dancer all in one.

When we emerged from the darkness and the unenlightenment of the Middle Ages, the dance attained a position of primary importance, but was still dependent upon her musical handmaiden. But the form, the pace, the rhythm was set by the dance, as we can observe in the great suites of Bach, Handel, and the rest. The Pavanes, the Gavottes, the Gigues, the Sarabands, the Galliards, and that much over-worked dance, the Minuet, became the problems of the music composers during the Pre-classical period. Much of this



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emphasis was due to the favorable reception accorded the dance in the great courts of Spain, Italy, France and England, where even the kings and queens had dancing masters, and where much time at the court was spent in preparation for the lavish balls which would open with a Pavane. This dance can be seen today, performed during a ceremony of sacred solemnity. For it is the Pavane which is danced down the aisle at the beginning of many church weddings: "Here Comes the Bride" is a Pavane both musically and "dancically," with its slow 2/4 tempo and its step-pause, step-pause advance toward the altar. And we are all familiar with a musical Galliard and its characteristic rhythm of a quick 1, 2, 3, 4, pause and 6 when we listen to the English national anthem or sing "My Country 'tis of Thee."

During the eighteenth century, and lasting until near the end of the nineteenth, classical ballet became the ultimate in the art form of the dance. Professional companies were organized, schools for professional preparation in ballet were formed, and a technique was formulated which persists today. Choreographers were in great demand, the finest painters of the period were engaged to create the stage decor, and the best composers were commissioned to write suitable accompaniments. Opera gave a prominence to the ballet in a manner which has never since been duplicated. Today's performance of opera usually cuts much of the ballet music, and such opera ballet as is performed is, generally speaking, second or even third rate. But the heyday of the ballet increased the age-old debt to music by calling upon such masters as Tschaikowsky, Chopin, Bizet, Strauss, Rimsky-Korsakov, and extended the list to include the great composers of each successive era. And while music could and did exist independently of other arts, the dance continued to lean upon music as its chief support.

By the close of the 19th century we can begin to observe what soon became a gigantic upheaval in all the arts. With the painters of the Impressionist school in the vanguard, all the arts soon followed in the revolt against romanticism. The dance was the last to break with the old traditions. And with this revolution came an orgy of experimentation, of new techniques, of looking inward. The psychological

MUSIC FOR A MILLION Years ...

BY ESTHER E. PEASE

discoveries of Freud, Jung and Adler gave new direction to artistic endeavor. From all the turmoil, confusion and explosion emerged what we know as contemporary or modern music, modern painting, modern architecture, modern dance. And undoubtedly, as we progress to other radically new concepts, this use of the term "modern" will take on an old-fashioned connotation.

Contemporary or modern dance is the baby of the modernists, with its early roots traceable to Isadora Duncan of the bare feet, the flowing Grecian robes, and the vision of a kind of dance which would be free and unhampered by the traditions of the ballet. But that which we call modern dance did not actually take shape until in the Twenties, and then only by adding a sizeable increase to that million year debt. For it was a musician who advised, prodded, encouraged a few dance pioneers to investigate the happenings in other art fields, and to strike out for themselves. This man was Louis Horst, pianist-composer, accompanist, who by cajolery, arguments, needling, and the patient wisdom of the man of vision, succeeded in getting first Martha Graham and then Doris Humphrey and Charles Weidman to break away from the past and to explore the new territory. It was Louis who toted back to the studio books on the new art, new sculpture, who played for hours on end the music of the new composers, who dragged these dancers to art exhibits and concerts. Although a relatively unsung prophet of dance, almost all of our modern dancers owe him a personal debt, for he had continued to prod, to encourage, to compose for dancers, and there are but a few

of our leading modern dancers and dance educators who have not taken his enlightening courses in dance composition.

For a brief time, in this search for a new dance expression, music was barred from the dance studio. But we lived through that interim of Silent Dance and its resultant effects of unrest and uneasiness which were the reactions to the observation of movement without sound. And from this experiment we gained in a realization of the scope of accompaniment, and a new way of developing it. We began to use not only music, but sounds of all kinds: the spoken word, percussion of familiar and unfamiliar nature, effects such as those produced by the slapping of waves against a dock, the roar of the crowd at the final knockdown, the cacophony of a Broadway intersection, the orchestration of insects on a warm summer evening, even as music composers were finding new use for sounds.



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Why is it that the dance continues to maintain this close relationship with music? And why do composers still offer their services to the dance? Perhaps the reason for it lies in the basic structure of both. We know the elements of music to be those of rhythm, melody and harmony, and when we analyze the structure of dance we find those same elements. Rhythm, which is immediately apparent in any dance movement, melody which is the line formed by succeeding movements, and, while not as apparent in its relationship, harmony, which in dance assumes the guise of the quality or texture of the movement, its degree of richness or fullness. We also can find a parallelism in the way music and dance are used. For both are languages of expression, of communication of ideas, of attempts on



the part of the originator to reveal personal reactions to the world without and within. Group dancing can be likened to a musical orchestration, with members of a dance group moving sometimes in unison, sometimes contrapuntally, sometimes as a background for the soloist. But probably it is in the consideration

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Esther E. Pease, a native of Chicago, but transplanted to California during the tender formative years, received her Bachelor's and Master's degrees in Science at the UCLA. She studied professional dance in Europe under Mary Wigman in Germany, the Jooss Ballet in England and received training in this country from Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm. She taught at Whittier College, San Diego State College, and Purdue. At present she is director of dance at the University of Michigan in the Department of Physical Education for Women and a lecturer in the School of Education. During World War II she was a member of the first WAC Officer's Training Class and holds a permanent rank of Major in the U. S. Air Force.

of form that we find the greatest similarity, for most contemporary dance compositions are constructed upon musical forms. The simplest of these is the song or ABA form, where a movement theme is stated, then material of a contrasting but related nature is introduced, and, for conclusion, a re-statement or partial re-statement of the original theme is made. We also employ such musical devices as Theme and Variations, Rondos, Canons and Fugues.

Martha Graham's Frontier is an excellent example of the Rondo form, an ABACADAEAFA, even though one might be quite unconscious of this structure in watching its performance. The A always took place at a fence, located center upstage, and while the various aspects of frontier life, the searching for new land, the homesteading, the joys and sorrows of early pioneering might take her away from this fence, she always would return to it following each new experience.

Another probable reason for the continuation of this harmonious fellowship between composers of music and composers of dance is the new working technique which they have developed. Not too long ago, and, realistically speaking, a practice which still goes on too frequently today, when one was faced with the task of creating a dance, one went down to the local music shop, gathered up several albums of recorded music, and spent long hours in a cubicle listening to the message of the music composers. Sometimes one would emerge exhausted, but triumphant, having found something which could fit the bill, but oftentimes the search went on, and on, and on. Tune in the radio, thumb through collections of piano pieces for Grade III, if one could manage a little more than a five finger rendition, ask your accompanist, if you were fortunate enough to have one, for suggestions. Or, more deplorable still, save time, or cover up for lack of musical taste, by selecting a Tried and True piece, either by title-Anitra's Dance-or by composer-Grieg, Strauss, Chopin.

Today, in the musical world, we find a new profession, that of com-

poser-accompanist, who works closely with the choreographer, who discusses the content of the composition, who observes the dance as it progresses in rehearsals, who constructs bit by bit the musical setting, in close communion with the choreographer. Sometimes a section of the dance will be worked out before the composer is brought in to view it, sometimes he is handed the rhythmic notation of the dance upon which he is to build his accompaniment, sometimes the two creative artists build and work together, one at the keyboard, the other moving on the studio floor. As an example of the rapport which can exist between dancer and composer, Martha Graham's "Appalachian Spring" was composed by correspondence, with Martha working in her studio in New York and Aaron Copland in California. Miss Graham would put down her moods, ideas, feelings she wished to convey, some analysis of the rhythm and phrase lengths, the places in the composition where new characters were to be introduced, and Copland would transcribe this into musical notation, sending back each section as it was completed. These would be tried in rehearsal, and in the next letter Copland would be advised of the parts which didn't seem to fit as smoothly as others, along with Martha's analysis of the further development of the work. Back and forth the letters flew, and week by week this new composition took shape, until eventually it stood as a splendid tribute to the earnest endeavors of two superb artists.

It is seldom that music composed for dance, today, can stand on its own merits. It usually must be con-(CONTINUED ON PAGE 34)

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IUSIC KNO No Boundaries

thrilled, inspired and captured the hearts of the Japanese with her glorious voice and personality and superb artistry. She had been warned before she went to Japan on her first tour of last spring that the Japanese prefer instrumentalists to vocalists, and that they could hardly be expected to understand the words of her Wagner and spirituals. Soprano Traubel had full confidence in the effect of her big voice and answered that she would throw her nerian tradition, by a singer who

△ Once again HELEN TRAUBEL voice "like DiMaggio throws a ball," and she was sure that the Japanese would "catch it." Catch it they did, and at the completion of her first triumphal tour, plans were immediately made for return engagements. Miss Traubel is the first Wagnerian soprano ever to appear in Japan, and foremost interest was understandingly focused on items from Wagner's operas. As a critic of the Nippon Times put it, "This was great singing in the best Wag-

ふたいび日本を訪す

#朝日新聞

4日2時日比谷公会會

19日6時半神田共立講堂

前売中 パレイ ガイド ¥ 1000.800.500.3

IAPAN AGAIN ACCLAIMS HELEN TRAUBEL THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

possesses the almost superhuman vocal, technical and physical resources which Wagner demanded for the heroic roles of his operas." Not only did they thoroughly enjoy and appreciate her Wagner, but the balance of her programs demonstrated her full grasp of each composer's style and mood, which, together with her impressive stage personality, added to the great pleasure derived from her singing.

Many plaudits and eloquent tributes were given to Helen Traubel. At the time of her first tour one critic wrote, "Miss Traubel's wonderful voice has helped to heal the wound of seven unpleasant years." In Tokyo, Crown Prince Akihito attended, asked for the Brahms Lullaby and got it. In Osaka, a Japanese opera singer rushed up to thank her, announced with invincible Japanese courtesy: "Now I know what singing is. Hereafter I shall devote my time to painting."



Helen Traubel

The letter and poem reproduced on these pages vividly and significantly describe the tremendous impression made by Miss Traubel on the youth of Japan, some of whom can remember little more than the terrible years of the war. Poignantly these words convey to us the need and hunger for music and art in this period of reconstruction in Japan.

On completion of her concert tour in Japan, Helen Traubel spent Christmas singing for United Nations Troops in Korea. The Metropolitan Opera Star admitted to some surprise after turning grand opera loose on American soldiers and get-

Hear mus Helen Trankel on reached & mericain safets I must say thank you over & over again the and which of made up myself ted to comprove & send yo Bot I don't have a power to compose your same Bot I don't have a power to compose your same good I don't have any ditety of literature So people areas at me I want to praise your heartiful heart which a beautiful heart gave me a big delight hope & encouraged me can't faget you any more because you are gapenere roads are still derty & The shows & aple as denety I have the dependent Jopan id people should love & trust each ather Letter from Japanese Young Woman

ting a foot stomping, whistling cry for more. Each night Miss Traubel would start with a few lighter songs and then ask her audience-"I want to sing just one little Wagner aria."

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The audience, including 8th Army Commander General James Van Fleet and South Korean President Syngman Rhee the first night, shouted approval and Miss Traubel shook the war-damaged theatre with a selection from "Die Walkure" that almost literally brought down the house. After two days of concerts,

the what race & what ilas At the for end of earth . Though 9 couldn't listen to the vacal sale I lady who likes were near the sound of shars with the melody of white race With the beautiful voice the against of flower wakes up, Did against lines at grat pareties, the new throw a sway at home place please don't trand me with muty alace. Saying. 9 want white shares mama on the tranfal girl's heart. " beautiful flowers are blooming at their best the present from the race angel the friendly story of white shares The varce of while rose ledy , Why is as mee, Because, She have sweet forey & south With around conceling the sorrow people, I want to become such a lady with beautiful heart

Poem to Miss Traubel

Miss Traubel, Wagner and the American soldiers in Korea, were all fast friends. She packed the house! Miss Traubel had felt a little fearful about coming to Korea; as she explained to a GI audience, after they had brought her back on stage with vigorous applause and even a few sophisticated bravos, "I'm no Betty Hutton-and she's good-and I was a little worried."

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

utting shits race on their feart at's walk with white shares our commohere we can hear the victory transpet strongly and purely 1 34 王 之服 1 - 5 - 4

Helen Traubel has again demonstrated what can be done with the healing power of music. She has helped to bring hope and faith to a people who are striving to effectively fulfill their place in the world's family of nations. She has brought the comfort and encouragement of great music to our forces in Korea. May we, who are privileged to be her sisters in Mu Phi Epsilon, strive to be more worthy of the privilege that is ours in the common bond of Sisterhood.

WINS CHAPTER AWARD

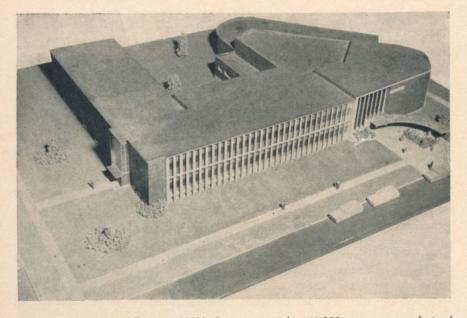
Upsilon Chapter won the annual Chapter Service Award, with honorable mention going to Epsilon Delta, Pacific Province, Phi Epsilon, West Central, Epsilon Lambda, Great Lakes, and Epsilon Nu, Atlantic Province. Congratulations to these chapters!

8

9



ON CAMPUS in the ROCKIES



The new Music Building on MSU Campus contains 40,000 gross square feet of floor space and some 70,000 cubic feet. It has some 20 studios and offices, 30 practice rooms, nine class and ensemble rooms, a recording and audio-visual room, three listening rooms, an auditorium seating 400, a choral rehearsal laboratory, an instrumental rehearsal laboratory, library, lounge and green room.

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Traditional symbol of MSU is "Main" hall at the head of the campus oval, oldest structure on campus. The "M" above it is a huge rock letter about 700 feet up Mt. Sentinel from campus level.

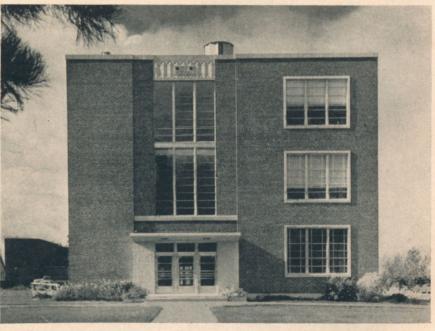
 \triangle BUILT at the base of 2,000-foot

Mount Sentinel, 100 miles west of the Continental Divide, we find the beautiful 125-acre campus of Montana State University. This, the largest educational institution in Montana, is located in Missoula and contains 25 departments and schools, with the opportunity to take work in over 60 vocations. The liberal arts curricula are centered in its College of Arts and Sciences, and the seven professional schools include music, forestry, journalism, pharmacy, education, business administration and law. Each of Montana's 56 counties, as well as

39 states and 12 foreign countries, are represented. In the past year, construction was begun on four new buildings, including the new Music Building, which is considered the most advanced in design of its type in the nation.

Extra-curricular activities include most major and minor summer and winter sports and a wide variety of professional fraternities and sororities, of which Mu Phi Epsilon is one, Epsilon Rho Chapter being installed in the past year. Dr. Carl McFarland, a Montana alumnus, is president of the University and the school has approximately 177 full-time faculty members.

at Montana State U...



Another post-World War II building is the Business-Education building, housing the School of Business Administration and School of Education.



Music Sorority to Celebrate 50th Year

school.

which they would have been denied were it not for this

ARTIST MEMBERS of the

sorority appearing on the program are Elaine Gray and

Blythe Owen, planists; Gloria

Borensen, soprano; Mila Gon-

zales. accompanist; and the

Amati String Quartet, consist-

Salutation

PRESENTATION of a new grand piano, a million and ten at the Mu Phi Epsilon School of Music at Gads Hill Control of the National Music Borority in Observance of its 50th year. Million School of 2033 S. Hamilton XV., national vice make the presention. With first Erickson, the school's di-victor, and Robert McKisson of acceptance aspeches.

scholarships, and over the years acceptance speeches.

Winnetka will make the solution acceptance appeches. Following the ghood as well as members of thetal. Prest ake part in the result. Freed-will pour for the test of the original solution of the solution of several thousand men, women and children have known the joys of music participation

THE SCHOOL AT Gads Hill. Nas started by Mu Phi Epsilon in 1930 and was project in 1934. In addition to offering leasons in all branches of muise to children and adults, the school also approverse. The school also approverse many affiliated music

ACUVILIES. For 22 years more than 100 pupils a week have taken ad-vaniage of the opportunity the school offers them to study in-



Ted Ciesla, only 12 years old, played his own arrangement of a Polish melody -a splendid example of what is being done at Gads Hill.

A Gala Day

△ ON Sunday afternoon, January 25, a Baldwin Grand Piano was presented to Gads Hill School of Music by Mu Phi Epsilon Sorority. The gold plaque above the keyboard bears this inscription:

"Presented by Mu Phi Epsilon and J. M. Wylie, patron of Phi Rho Chapter, in honor of the founders, W. S. Sterling and Elizabeth Mathias. 1903-

Elva Gamble, National Second 1953." Vice President, made the presentation for MΦE, and acceptance speeches were made by Winnifred At Gads Hill

Erickson, Director of the Music School, and Robert McKisson, President of the Board of Trustees. Mr. McKisson spoke of the Board's appreciation and thanked the sorority for the very fine contributions that $M\Phi E$ has made over the years to the Center and he also thanked Mr. Wylie for his generosity in making the gift of the piano by Mu Phi Epsilon possible. He then informed the audience of Mr. Wylie's personal gift of a radio-phonograph to Gads Hill at Christmas time.

Following this ceremony a musical program was given. Winnifred Erickson presented some of the Music School pupils and the remainder of the program was given by the local chapters of the Sorority.

A telegram was received from Ruth Row Clutcher, National President, conveying her greetings and regrets that she could not be present in person. It was a pleasure, however, to have National Council represented by Bernice Oechsler, National Secretary-Treasurer, and Elva Gamble, Second National Vice President. Bernice responded to her introduction by wishing Gads Hill and the Mu Phi School of Music all success in the years to come. Alma Grambauer, local treasurer for the School, was presented with a check for \$200 from the Chicago Alumnae Chapter-their gift to the Music School for the current year. Meta Schwiebert, Head Resident of Gads Hill, expressed her appreciation of the gift of the piano and also

CHICAGO DAILY TRIBUNE Saturday, January 24, 1953 Piano for Gads Hill

Gads Hill center, 1919 Cullerton av., will ring with music in jubilee mood at 3:30 p. m. tomor-

row. The center has a grand piano, a 50th anniversary gift from Mu Phi Epsilon, and the event will be celebrated with a party. Top flight virtuosas of the professionof the professional music so-



rority and star pupils of the center's music school will participate in the party. Mrs. Eugene Gamble of Hamilton av., Mu Phi Epsilon's national vice president, will make a presentation speech.

Robert McKisson of Winnetka,

president of the Gads Hill board. Miss Meta Schwiebert, the head resident, and Miss Winifred Erickson, director of the music school,

will give "thank you" talks. Cost of the piano was shared equally by the sorority and a Minneapolis business man, J. M. Wylie, a patron of the Mu Phi Epsilon chapter at the Minneapolis College of Music.

a desire that she might be present for Mu Phi's 100th Anniversary to see the growth and development

of the Settlement School of Music. A delightful tea ended this auspicious occasion and the large audience composed of members of the Board of Trustees, local Mu Phis, students of the School and their parents departed with a feeling that it was truly a Gala Day for Gads Hill and Mu Phi Epsilon.

Sunday, January 25th, 1953 at 3130 o'clock PROGRAM The Swan By Your Window Marie Czerne. Loretta Zimm Mary Ann Galanis Lore Arlene Huebner Arlene Kwiatkowska Faganini Ted Ciesla

Carnival of Venice Variations on a Folish Kelody Ted Ciesla, violinist Joan Giese at Piano

heard a Forest Praying acs House that Jack Built Mary Ann Galanis, Soprano Carolyn Erickson at Piano

MU PHI EPSILON MUSIC SCHOOL Gads Hill Center

Presentation of

BALDWIN GRAND PIANO

and

RECITAL

Intermetto, Op. 116 E Major In the Might (from Yantasiestücke) Stude, Op. 25 No. 8

ELAINE CRAY, Finnist Stude, Op. Scherzino

Die Mainecht. O wüsst ich doch den Weg surück Le Charme Five Syes where I'm goin' know where in You we I Have Won You GLORIA SORENSEN, Soprano WILA GONZALES, Accompaniat

Quintet. Op. 44. First Movement, Miegro Brillante SERA MONTREM, Vielle SERAUSTREM, Vielle RUTH VERCHAR, Cello SERAUST VORSEN, Vielle SERAUSTRE OVEN, Finno

J. M. Wylie, Patron Extraordinary

 \triangle "MUSIC gives us strength to lift at least a part of the burden of our suffering fellow men and is a true realization of the many privileges that are ours." These words express, in part, the philosophy of J. M. Wylie, whose name is already familiar to the many Mu Phis who

participated in our 1952 convention, through his furnishing of Baldwin pianos and organs for our use at that time. His generosity in making it possible for Gads Hill School to have a new Baldwin grand piano, to-



gether with his gift of a radiophonograph combination to this National Project, will have increasing value in years to come. We in M Φ E can be inspired to greater service and higher goals with the help and encouragement of friends such as these.

It is interesting to know that over 36 years ago Mr. Wylie, as a young

man in his early twenties, was sent to North Dakota from St. Louis by an eastern piano company. The then raw, undeveloped, growing Northwest presented many possibilities and challenges to this young man and he felt that in addition to needing great quantities of many kinds of merchandise, people needed pianos. His dream was met with mingled receptions, with many associates scoffing at the idea of selling pianos in North Dakota! However, by his faith in the people of the Northwest coupled with determination and hard work, this man was able to accomplish this. Service is the keynote in this fine organization; to them, "service" means more than mechanically filling orders-it means constant vigilance to customers' interests and requirements. We are proud to have Mr. and Mrs. Wylie as patron and patroness of Phi Rho Chapter of MΦE.

Life at GADS HILL

△ THE MU PHI EPSILON MUSIC SCHOOL at GADS HILL CENTER is an integral part of the Center, which has behind its carefully planned program, understanding and human kindness. The spirit and heart of Gads Hill is "sharing with those less fortunate." This is the philosophy behind its work. Youngsters and adults as well, with many and diverse problems, are helped and given a chance at self-expression. While teaching at Gads Hills presents problems such as crowded schedules, which means limited rooms for teaching, the teachers are loyal and interested. The following letters from Ruth Werchman, teacher of piano and cello, and Winnifred Erickson, Director, give us a clear picture of what is being accomplished at Gads Hill.

Ruth Werchman writes in her impressions as a teacher at Gads Hill:

"I have enjoyed the experience of

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teaching piano and cello at this fine school because it is a project of Mu Phi Epsilon, and because it gives the advantage of music to those children who could not have it otherwise. The recitals and musical shows given by the students have been exceptionally fine due to the cooperation and hard work of the fine staff.

"I am especially proud of the Junior Music Club of which I was the Counselor, and which accomplished many things. Many of our students entered the Federation Auditions last year in piano, voice, cello, violin and a string trio. They all had high ratings and made us very proud. The Club besides having a chorus, and many social activities, worked hard and presented some musical plays which were very successful. They also made a replica of Gads Hill which was used as a table decoration at one of the Federation of Music Club's meetings in Chicago. They are all serious students and make teaching at Gads Hill a pleasure."

Miss Erickson says: "The experience of teaching for seven years in a Community Center Music School, has been an invaluable one to me. Before that time I had worked with other types of people, mostly of American background, on a higher plane as to educational opportunities, and I had not realized just what a Community Center or settlement house was. I believe, now, that I had thought of the atmosphere of such a place as being depressing, unclean and thoroughly unpleasant, and something to be avoided. I was wrong!

"Since I was pressed into service practically overnight, you might say, through an accident suffered by the former voice teacher, and since I

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became more and more imbued with the Mu Phi spirit, as I worked with these interesting children, young people and adults, discovering their talents and deeply rooted love for music, I too became a cog in the wheel of the machinery of a Settlement House setup-and well-here I am still in the groove and loving it.

"My students are exceedingly interested and devoted-they range from nine years to adult age, and represent many nationalities: Mexican, Polish, Italian, Bohemian, Greek, German, Swedish, Irish, English; and they are lovers of the best in music, and some aspire to musical careers.

"Our music school has helped toward maintaining a high standard in the community and we feel, Alma Grambauer, and I, as does Meta Schwiebert, the Head Resident, that our efforts have been most worthwhile.

"Some of our students have gone on studying after high school graduation, and have started careers such as choir directing, soloists in choirs, in choruses, and some have gone to musical colleges in the Chicago area to further their study to become music teachers in schools and otherwise. Now that I have begun talking Gads Hill Music School, it is most difficult to stop, because I would like to tell you what satisfactory results have been achieved by our School. As I look back and observe how some students have been with us from six to ten years, and how some families have sent practically all their children to us, I feel deeply repaid for all the efforts put forth by our teachers during these years. I would like to conclude now with these words, and I sincerely mean them from the bottom of my heart:

"Whatever our National Council or any Mu Phi Sisters have contributed in any possible manner, goes a long way toward bringing the thrilling experience of close association with good music into the otherwise drab and empty lives of underprivileged young people, and we all know that this is most essential today. I have seen the development of personalities and the building of stronger characters among our students, because of the bond between the teacher and student. Our teachers deserve a great deal of credit for they contribute talent, time and money that cannot be measured in a monetary sense. My staff is faithful and really interested in the students, and I deeply appreciate their devotion to the school, as well as the devotion of all my sisters in МΦЕ."

ANY OLD TRIANGLES?

NEO would very much like any old copies of THE TRIANGLE, particularly issues in the 1930's, which some of you Mu Phis of long standing might have tucked away, for our archives. Will you please "rummage around" and send any copies of old TRIANGLES to Bernice Oechsler? We will be happy to receive these for permanent records.

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

The Pride OF MU PHI

DOROTHY YOUNG

△ DOROTHY YOUNG, a senior organ

major at the University of Oklahoma, is a Mu Phi of whom Mu Kappa Chapter is justly proud. She is a pupil of Mildred Andrews, The Pride of Mu Phi, November, 1949. Twenty years old, Dorothy has already made outstanding musical achievements. In 1951, she won second place in the Mu Phi Composition Contest, Class C, with her "Dance Suite." The same year, she won first place in the Lone Star District of the National Federation of Music Clubs Organ Contest in Dallas, Texas. In the summer of 1951, she attended the Organ Institute at Andover, Mass., for which she had been awarded a full scholarship. In the spring of 1952, she won first place in the State of Oklahoma in the Young Composers' Radio Award Contest with her "Introduction, Adagio and Allegro for String Trio."

She won first place in the National American Guild of Organists' Organ Competition, held in San Francisco, Calif., on June 28, 1952. As winner of this competition, she received the Jean Tennyson Award of \$1500 for study in Paris, France, and also the Wurlitzer Memorial Gift of \$500. She plans to go to Fontainebleau, where she will study with Marcel Dupré.

She was president of Orchesis,

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modern dance organization of the University, in 1950 and 1951. In a ballet based on the Aeschylus Trilogy, for which she wrote the music and which was presented by Orchesis, she created and danced the rôle of Cassandra. She danced the rôle of the juggler in "The Juggler of Notre Dame," an annual Orchesis production, in December, 1951, and she wrote the music for this year's production.

Her mother taught her piano from the time Dorothy was four and a half years old, and her father began teaching her composition when she was seven. At present, she is studying composition with Harrison Kerr, Dean of the College



of Fine Arts of the University of Oklahoma, and is a member of Mortar Board.

She is fulfilling concert engagements in Winfield, Kans., on Nov. 12, and in San Francisco on Dec. 7. In the spring, she will present concerts in Norman, Oklahoma City, Shreveport, La., and Ft. Worth, Texas.

Petite, brown-haired and blueeved. Dorothy radiates charm and vivacity. We confidently expect this talented and versatile young lady to achieve increasing success in the musical world.-GRETCHEN BADER, Historian.

GLORIAN BUTLER THOMAS

∧ UNOFFICIALLY and unheralded, one of us has been serving in the capacity of good will and musical Ambassador and you may be sure we were competently represented when Glorian Butler Thomas (Mrs. Bert), Tau Chapter, 1927, together with her 10-year-old son, 15-year-old daughter, and husband left by boat for France in the latter part of May.

During part of the summer, Dr. Thomas was tending some international interests of Battelle Memorial Institute, Columbus, Ohio, but together they covered the Italian peninsula as far south as Capri, back to Rome, Florence, Venice, then to the French Riveria, stopping at Cannes. There was the music Festival at Prades, France, to be taken in where they heard the great cellist, Pablo Casals, as well as Isaac Stern, Myra Hess, Jennie Tourel, Alexander Schneider and others, meanwhile staying in the charming little Pyrenees village, Vernet les Bains from which they could see



mountains on the Spanish border.

While Dr. Thomas returned to the states for July, Glorian took the children to La Tour de Peilz, a little town close to Montreaux on Lake Geneva from which they took side trips and hikes through the marvelous and exciting mountain including Mt. Blanc, the Jungfrau, and the Matterhorn which Glorian hastens to assure you they did not scale. But that wasn't all! A tutor came daily for five weeks to their hotel so they might study French.

During a musical festival in the mountain village of Zermatt, the Thomases heard Horzowski and were almost as impressed by the rumor of his three climbs of the Matterhorn as by his pianistic skill together with a French string quartet.

Homeward bound, they traveled through Germany and Holland and after nine days in and about London, including Stratford and Oxford, they flew for home on Sept. 5.

While abroad, Glorian went to Geneva for three harpsichord lessons with Madame Isabel Neff, a fine harpsichordist. Glorian has an especially keen interest in this in-

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strument and had one in her own home. Despite travels and family. Glorian is by no means inactive musically. She is currently working with two music department faculty members at Ohio State University, Columbus, Ohio, on a Bach concerto for three harpsichords with string quartet accompaniment and with Miss Lela Hardy on a concerto of W. F. Bach for two harpsichords. One will soon be performed at Ohio State University and one at the Columbus Art Gallery.

Glorian has one really new interest in life these days, a grandson born in March to her eldest son, David, who will be graduated in March from the College of Forestry at Glorian's Alma Mater, the University of Washington.-DOROTHY KIRN COEN, Columbus Alumnae Chapter.

ELIZABETH JANE TRAUBERT

△ Epsilon Nu Chapter is proud



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to introduce to you Elizabeth Jane Traubert of Wellsburg, W. Va., who is a senior in the West Virginia University School of Music. This year Betsy was selected by Dr. Weldon Hart, director of the school, to receive the first Presser Foundation Scholarship to be given at WVU. The award is given annually to the most outstanding student studying public school music.

Betsy has served as treasurer for Epsilon Nu since May, 1951. She is also editor of the School of Music newspaper, vice president of the local chapter of the Music Educator's National Conference, plays 1st violin in the University-Community Symphony Orchestra, is a delegate to the West Virginia All-State College Orchestra, and sings soprano in the University Mixed Chorus.

She is president of the Woman's Glee Club, plays 1st chair-Saxophone in the WVU Concert Band, belongs to Alpha Phi, social sorority, and is organist for St. John's Chapel of Newman Hall, the Catholic Student Center on campus.

We of Epsilon Nu Chapter, admire her friendliness and musicianship, and are proud to have her for a Mu Phi Epsilon sister.-MARY JANE BROWN, Historian, Epsilon Nu Chapter.

MABEL L. LEFFLER

△ HAVE you ever longed to shut up shop and set out to see the world?

Mabel L. Leffler, a charter member of Phi Epsilon at Emporia, who lives at the Neil House, dreamed that dream and made it come true.

A little more than 10 years ago she resigned as head of the piano department of the College of Em-



Mabel Leffler

poria, Kansas, to devote as much time as she chose to travel.

There had been some during her teaching years. Once she took a year off to go around the world. Her summers were often devoted to trips. But on the whole, there "just wasn't enough time," she said. So although she liked teaching, she made her decision.

Recently she returned from her most recent trip—four months in Africa and the same amount of time in Brazil. She'd become deeply interested in the South American country on an earlier trip which gave her only a month there.

"It wasn't long enough," she smiled, "so I went back."

So far her travels have netted her six trips to Europe, a total of three to South America, and several to Central America. She's been within 500 miles of the North Pole and south of the Strait of Magellan. She's missed only the Balkans ("Hitler beat me there"), Australia, New Zealand, Iran, Iraq and Russia.

The Soviet she's deliberately avoided. "I don't like the way they do things there. I got enough of Russia at Svalbard," she said.

Russia-owned Svalbard in the Arctic was known as Spitzbergen when Norway owned the islands. Miss Leffler was there in 1938.

There was an iron curtain even then, she recalled. "The people wouldn't even talk to us," and only one travel representative met them.

Her travels have yielded many other strange experiences. One of the most interesting occurred last summer in Brazil, on a launch trip along the shores of the Amazon. There early one morning she heard guaribas, also known as "singing" or "howling" monkeys, as they set up their strange din at daybreak. When light came the "singing" abruptly halted.

A few months later, in the bush near Nairobi in Kenya, she spent a night at the Treetops Hotel, built in a 34-foot-tall barren fig tree, and just large enough to accommodate seven persons.

She watched all night from a balcony as the wild things of the countryside—elephants, rhinos, hippopotami, hyenas and a variety of deelike creatures known as bok, came by moonlight to drink at a nearby waterhole.

"It was like a Disney fantasy," she remembered.

Miss Leffler travels alone and works out the details of her itinerary as she goes along. She doesn't encumber herself with much luggage. "Each trip I take less," she said. Last time she took three small bags

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—less than a lot of us take on a twoweek vacation. In that connection, she's found nylon a particular boon.

A native of Marion, she has made Columbus her headquarters between trips since she quit teaching. She's a graduate of Oberlin College and has taught at Michigan State, Ohio University, Kansas State and the University of Kansas.

She records her travels in color movies and takes careful notes. Wherever she goes, she's on the alert for folk music and folk dancing. Knowing this, the director of Brazilian Conservatory of Music at Rio de Janeiro last July presented in her honor a concert featuring two of Brazil's foremost folk artists.

Where to next? "I haven't caught my breath yet from the last trip," she laughed. "But I've so enjoyed the countries I've visited, I wouldn't mind seeing them again."—SARAH MILLS, State Journal Women's Editor, Ohio State Journal, Columbus.



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MAURINE BAILEY TAYLOR

△ Mu PHIS in the Evansville Al-

umnae Club want to recognize our dear sister Maurine Bailey Taylor for her interest in furthering the prestige of Mu Phi Epsilon at National Music Camp, Interlochen, Michigan. We want to share with her a great feeling of pride when the Mu Phi Epsilon Scholarship Cottage is dedicated at Interlochen next summer.

During the six years that Maurine was on the staff of the Camp, she organized the Mu Phis attending the summer sessions and they, with Maurine as spokesman, urged the National Council first, to award an annual scholarship such as the other music affiliations were presenting to the students, and second, to erect a building on the campus as a memorial to our Founders.

She handled all the arrangements and was asked by our then national president, Margarette W. Walker, to present the first scholarship award of \$100 in August, 1949. Following this she carried on an extensive correspondence with the national office concerning the memorial cottage, supplying all the needed information and inspiring the other Mu Phis attending camp to return to their widespread locales with enthusiasm for the cottage project.

Yes, Maurine is a devoted Mu Phi and there are even more interesting things I could tell you about her and her lovely, talented daughter, Beverly Keefe, member of Sigma Chapter, but perhaps I had better save that for a Mother-Daughter article in a future issue of THE TRI-ANGLE.—KATHRYN GILB HUISMAN, Evansville Alumnae Club.

GRACE AND ARNOLD SMALL

△ GRACE AND ARNOLD were both born in Michigan. Grace (Mc-Collum) was given the middle name of Aida which augured well for a musical career. Her birthplace was Petoskey, Michigan, a lovely little resort town on the shores of Little Traverse Bay of Lake Michigan. This is the area of silver birches and murmuring pines. Taught by her father (Supervisor of Music in the City Schools) she started to play the flute at the age of eight, which training stood her in good stead later on, as it won for her a scholarship at De Pauw University where she became a member of Zeta Chapter of Mu Phi Epsilon. There she met an outstanding violinist and member of Phi Mu Alpha (Sinfonia) named Arnold Milroy Small and they were married immediately following their graduation.

Drury College in Springfield, Missouri, was their home for the next five years where Grace taught Public School Music courses and flute and Arnold, violin—likewise conducting the college symphony. They were much in demand as a Duo for concerts, musicals, and vesper programs. The Duo became a Trio when Arnold, Junior, was born.

Feeling the call to go on in graduate work—they went to the University of Iowa where Arnold specialized in Psychology of Music work under the eminent educator, Dean Carl E. Seashore. He was awarded the Ph.D. degree, summa cum laude, after three years' stay, during which he was awarded an Eastman research fellowship. During the time of his graduate study, their daughter, Betty Jo, was born. Following



the earning of his Ph.D. degree, Arnold spent a year on a Carnegie Foundation Research Fellowship and then joined the faculty of the University of Iowa as Professor of Violin and Theory and Director of the Laboratory for Psychology of Music. During the next five years, Richard and Frederic were born but Grace played flute in between in the University Symphony, in which Arnold was concertmaster. Arnold added to his schedule the concertmastership of the Tri-City Symphony (Rock Island, Davenport, Moline), which post he held for five years.

Following the outbreak at Pearl Harbor-the University of California, Division of War Research, desired Arnold's services to set up the Psycho-Acoustic Division in San Diego (in connection with submarine detection) where they are now living. Arnold's work, now for the U. S. Navy Electronics Laboratory, has progressed to where he is Head of the Human Factors Division. His division is pioneering in research on problems of matching men and machines better by learning more about man and then making equipment he is to use fit his physical and mental characteristics.

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San Diego has been hearing chamber music regularly since Grace and Arnold arrived. With a group of friends, they established the Friends of Music Series, and the Friends of Music String Quartet (Arnold, first violin) has been heard many times in classic and contemporary works.

Grace is an active member of the San Diego Alumnae Chapter of Mu Phi Epsilon, and a busy homemaker and an amateur gardener in their attractive La Jolla bungalow. Her interests have expanded to include the P.T.A. (of course), Community Welfare Council, Board member of the Musical Merit Foundation of Greater San Diego, Board Member of the La Jolla Visiting Nurse Association, and is a member of the San Diego County Junior Philharmonic Committee which presents the Los Angeles Philharmonic Orchestra in a series of concerts each season.

Throughout their 25 years of married life, music has been a close common-interest and has become engrained as a family characteristic. The children all study and sing or play—flute, piano and trombone. Frequent musical evenings at home or with friends are year-around fare. —EDITH TRECOARTHA DORSEY, Historian.

CATHERINE DUFFORD

△ CATHERINE DUFFORD, pledge in

Mu Upsilon Chapter, was recipient of the award given by the Rochester Chapter to the sophomore woman student maintaining the highest scholastic average during the preceding year. She was born on April 19, 1933, and received her high school education in Marshall,

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Mo. For five summers she attended the National Music Camp at Interlochen, Mich., holding first chair positions during the three years she was a student. For the past two summers she has been a staff member at Interlochen, working in the music library. She was mentioned by the awarding committees of Delta Omicron, Sigma Alpha Iota, and Mu Phi Epsilon for her work at the camp.

At present Miss Dufford is continuing her studies at the Eastman School of Music as a recipient of one of the Rochester Prize Scholarships. She is a student of Robert Sprenkle, majoring in oboe and woodwind pedagogy.

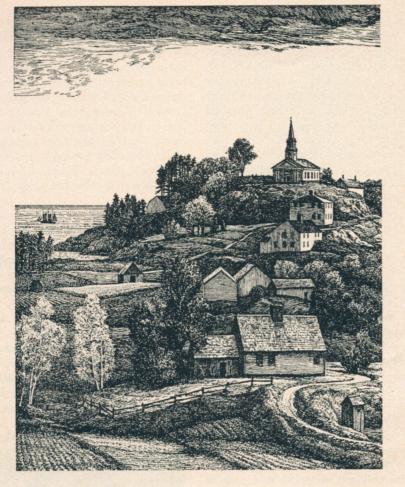
Catherine's mother, Mamie Ericson Dufford, is also a Mu Phi, having been initiated into the chapter at Northwestern University. She is a member of the music department at Evansville College, Evansville, Ind., and is at present affiliated with the Evansville Alumnae Club.

(CONTINUED ON PAGE 32)



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Cos angeles alumnae helps

 \triangle EDA SCHLATTER, outstanding pianist, has had the distinct honor of being the first recipient of the One Thousand Dollar Scholarship Award presented by the Los Angeles Alumnae Chapter of M Φ E, thus making it possible for further study in Europe.

Miss Schlatter is the daughter of musical parents and as long as she can remember she has loved music, and particularly the piano. At the age of five she began her formal piano study, at six she made her first public appearance, and at 13 she performed the Grieg Concerto with symphony orchestra. Her piano teacher has been the eminent composer-pianist, Dr. Norman Soreng Wright, who early realized the tal-

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ents of Eda Schlatter. There were numerous recital and concert appearances with symphony orchestra, and after graduation from Santa Monica High School with honors, she attended and graduated from UCLA with highest honors in music. Here she became affiliated with Phi Nu Chapter of $M\Phi E$, serving as its president in her senior year. While at UCLA she studied composition, theory and advanced harmony with Arnold Schonberg. Then followed several tours of the United States, and during the war she played in hospitals for wounded soldiers and airmen. She has made many television and radio appearances, a number of which were devoted to premiere performances of contemporary works, a field in which Miss Schlatter is particularly interested. She has also done recording of contemporary works for SPA Recording Company of New York.

Upon completion of her busy concert season last spring, Eda Schlatter went to Europe, becoming the protege of Marcel Dupre and studying with such eminent French teachers as F. Motte-Lacroix, Yves Nat, Marcel Ciampi, Lazar Levy, and Isador Phillip. Living in a typical

Make a Dream Come Jrue

French home with a charming Mlle. Debrie gave her a wonderful opportunity for a real understanding of French people, and of European tradition and culture, which is everywhere apparent. Each Sunday there was the great privilege of sitting at the organ beside Marcel Dupre as he played the tremendous organ at Saint Sulpice. There were many visits to the Opera and Concert Halls, where magnificent performances were seen and heard, one of the outstanding ones being Honegger's "Jeanne au bucher" at the Paris Opera. Then there was the enjoyable meeting with Robert Casadesus after a fine concert at Theatre des Champs-Elysees.

Living and studying in Paris led to concerts, outstanding reviews, ra-





Eda Schlatter

dio and television appearances, followed by concerts in England, Denmark, Sweden, Switzerland and Austria, where she did the first European performances of Eric Zeisl's "Sonata Barocca" and Norman Soreng Wright's "Chiaroscuro." In Vienna she also made a special appearance playing a program of contemporary American music for the Ravags, the radio of Vienna. Her experiences have been very great. and perhaps one of the high spots was the time spent in Vienna, where magnificent music is everywhere. Here, when not busy with professional commitments, Eda Schlatter visited many great musical landmarks. Here much rebuilding has to be done and one's heart really goes out to a people who, though broken through war and unfortunate political and diplomatic affairs, possess the necessary courage to continue to make the finest music heard anywhere in the world. Even though it will require two more years before the beautiful Opera House, heavily damaged by ravages of war, will be ready for use, magnificent opera continues. Miss Schlatter was thrilled with the production of Richard Strauss' "Ariadne auf Naxos," and

could not help noticing the naturalness and simplicity of the singers and instrumentalists alike. It was her privilege to be an honored guest at a special performance given by the Viennese Musik Akademie Chorus under Herr Grossman, a performance of great musicianship and charm. Because of her interest in contemporary music, Eda Schlatter was given the most recent European contemporary music by two leading music publishers in Vienna for performances in this country. Certainly this is a good way to foster good will among men.

Eda Schlatter found European concert audiences warm and enthusiastic and program building a great joy, for there was a delightful lack of commercialism and playing down to the public. The halls are lovely and excellent, acoustically. Upon her return from Europe, she was presented with a Concerto for Piano in C Major by Eric Zeisl, composed especially for her, which she will perform next year. She has been invited to return to Europe for more concerts and we are very proud of her accomplishments and happy to have a share in her experiences of the past few months.



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Traveling Mu Phis

 \triangle JUST how many Mu Phis were traveling and studying in Europe this past summer would be difficult to ascertain, but we do know of six who were there attending music events from Madrid in the south to Edinburgh on the north. Five were members of the Temple University Music Study Tour, flying the Atlantic Ocean both ways, and motoring to many Festivals, including Aix-en-Provence, Vorona, Venice, Lucerne, Salzburg, Scheveningen, Bayreuth and the two mentioned above. Frances Robinson, of the San Jose State College faculty. California, was one of the leaders of this Tour. Helen C. Dill, president of the Beverly Hills Alumnae Chapter, and a faculty member at the University of California, was an enthusiastic participant who also spent the month of June in England and Germany.

Jean M. Schellbach of Mu Eta, Stockton, California, teaches vocal music in the Fresno County schools and had with her daughter Joan, a flutist music major at College of the Pacific. Also of California, Elfrieda Dolch, Past President of Phi Nu Chapter, UCLA, spent six months in Europe with her father, Dr. A. K. Dolch. While he did research on early German philosophers, Elfrieda made visits to famous old organs, gathering data on them; and later studied organ in Munich and Flensberg.

Two other group members came from the northwest. They were Lois Ann Divelbiss and Mary Dayharsh, both of Mu Beta Chapter, Washington State College. Lois is now Supervisor of vocal music at Yakima, and Mary is Supervisor of Elementary School Music at Aberdeen, Washington. Never were there such girls for taking fine notes and getting the most out of everything!

It was quite late in the summer before all the Mu Phis had discovered each other. Doesn't that sound characteristic?

One foreign Mu Phi was contacted in Oslo, Norway, in late August when Helen Dill renewed friendships with Ingeborg Kindem, who became a member of Mu Nu Chapter when a scholarship student there a few years ago. While Ingeborg served tea in her sunny apartment to Helen and Louis Wersen, Director of Music, Philadelphia, and Tour Leader, she told them that the very next morning she was taking her High School Girls Chorus on a boat to Copenhagen, Denmark, where they were to present four public concerts. This idea was an innovation



in Oslo educational circles but Ingeborg was master of the situation, being well backed by the parents of the girls and her Principal.

If all Mu Phis, everywhere, only realized the joys that develop following European travel, these visitors abroad are sure the family teapots and stockings would be filling HELEN DILL.

fast to finance such a trip. It appears a truism that it isn't the wealthy Americans who are found in large numbers along the foreign highways, but those persons who most desire to go there, though the purses are slimmer. The question is -How much do you long to go?-

Epsilon Eta in Christmas Concert

mony of Carols" was presented by Epsilon Eta Chapter at their Christmas program on the Pepperdine College campus. The girls were dressed to represent choir boys of the fifteenth century and were surrounded by a Christmas setting of stained-glass windows and candles. Esther Andreas. Instructor in Voice at Pepperdine College and a member of Epsilon Eta Chapter, directed the concert, with Emily Sullivan, a member of Los Angeles Alumnae Chapter, playing the harp accompaniment. The carols were narrated by Betty Farrington, a patroness of Epsilon Eta. Many distinguished guests dine campus.

△ BENJAMIN BRITTEN'S "A Cere- from nearby chapters attended as well as students and faculty of Pepperdine.

> The concert proved such a success that there were many requests to perform it elsewhere. It was presented at the home of Mr. and Mrs. Pepperdine and also for the Palos Verdes Community Arts Association. A recording of the concert was played over Station KGFI on Dec. 17 on the Music Teachers' Association of California program. The girls of Epsilon Eta are proud of their first Christmas Concert and hope to make it a tradition on the Pepper-

← Attention Mu Phis! →

1953 BIENNIAL MEETINGS

of the Six Divisions of the **Music Educators National Conference**

EasternFeb	ruary 27-March 3	.Buffalo, New York
Southwestern	ch 6-10	.Springfield, Missouri
NorthwestMax	ch 18-21	Bellingham, Washington
California-Western Ma	ch 29-April 1	.Tucson, Arizona
SouthernApr		
North Central Apr	il 17-21	Milwaukee, Wisconsin

National Federation of Music Clubs

Biennial Convention

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JANE JOHNSON BURROUGHS, widely known soprano and teacher, died Dec. 6, 1952. She was best known to the musical public for her concerts in which she won critical acclaim for her ability to reflect the nuances and moods of great but relatively rare works by renowned composers. She became a member of Zeta Chapter of MΦE at DePauw University, later transferring to Kappa Chapter at Jordan College of Music. In 1920 she opened her own school of music, staffed by 25 instructors. Later she became a member of the faculty at Franklin College and then at Indiana Central. She continued teaching in Indianapolis and concertized a great deal. organized the Burroughs Concert

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Choir and helped form industrial choruses at various corporations. She acted as president of the Indiana Federation of Music Clubs in 1930, past president of the National Teachers of Singing and of the Indianapolis Choir Director's Association, having been minister of music at St. Paul's Episcopal Church. She was active in many organizations and won acclaim in $M\Phi E$ when she was music delegate from Indianapolis Alumnae Chapter at the National Convention in Chicago in 1938.

MEMORIAM

GERTRUDE FARRELL, Iota Alpha and Minneapolis Alumnae Chapter, passed away Nov. 16, 1952, in Min-



neapolis. She was a loyal and faithful Mu Phi, and her many sisters will agree with the one who wrote: "It was with a very real sense of loss that I learned of Gertrude's passing, for to have known her is to have appreciated a person of unusual quality, generous, sensitive, with an infectious enthusiasm and gayety to which one could not help responding."

* * *

DOROTHY RUSSEL TODD, formerly of Rho Beta Chapter and lately of

Marriages 1952. Mu Xi Eugenia Throgmorton to Gene Sjostrand on Sept. 6, 1952. Marilyn Nelson to Jack Sobbe on Sept. 7, 1952. Iris Van Zanten to Paul S. Zahora, Jr., on June 27, 1952. Ebsilon Nu Dolores Lawson to Lt. Charles L. Mc-Graw, Sept. 29, 1951. Kathryn Maioli to Frank Wallington, June 14, 1951. Bernadine McCutcheon to Thomas Cochrane, Dec. 28, 1951. Lois Ann Flesher to Philip Murray, Aug. 3, 1952. Alice Ann Roush to Howard Andrews, Nov. 22, 1952. of 1952. Leona Cheuvront to Richard Horne, Dec. 27, 1952. 1952. Phi Kappa of 1952. Sonja Dahlgren to Jack Prior, Dec. 22, 1952. Joan Horne to George Hawkins, Aug. 16, 1952. Mu Psi Phi Theta Shirley Ann Wratten to William L. Svers, June 8, 1952. 1952. Carole Jean Hamilton to Norman Murfield, Aug. 31, 1952. Zeta 12, 1952. Malinda Lynn to Carl Zenor, summer of 1952. Virginia Arnold to Charles Hebel, Feb. Omega 1, 1953. 1952.

Washington Alumnae, died on Dec. 30, 1952. She recently had been magazine subscription chairman for Washington Alumnae, making a great success of that particular job. Dorothy was dearly beloved by all for her cheerful disposition and willingness to do any job assigned to her. * * *

JULIET CROSS BURKE, Nu and Chicago Alumnae, April 12, 1952.

LILY LOEFFLER, Mu Delta and Kansas City Alumnae, June, 1952.

Gamma Carol Frances Eagle to Donald Reid, Mary Jo Jones to Ross Licero, 1952. Betty Wiles to Bob Uhlheiser, 1952. Connecticut Valley Alumnae Marjorie Kloppenberg of Manchester, Conn., was married to Richard Pommer on Nov. 15. Cleveland Alumnae Joyce Lillian Rowbotham to Frederick Charles Koch, June 21, 1952. Vera Dragisich to Alexander Zugich, July 27, 1952. Betty Dean Gotschall to Joseph Gornan, October 25, 1952. Wichita Alumnae Helene Sykes to Arthur Barnes, summer Bonnie Molz to Ed Becker, summer of Darlene Reese to Lewis Brewer, summer Beverly Hills Alumnae Renee Kaufman to Ralph H. Winkler, October, 1952. Caroline England to Leo Funk, June 6, Barbara Burcham to Richard Brumitt, August 8, 1952. Barbara Sutton to Harold E. Curtis, July Jane Hayes to John Koopman, spring of

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

× TRIO of Mu Upsilon



△ THE MU UPSILON TRIO is composed of DORIS BOGEN, violinist, KAREN MAESCH, cellist and RUTH LANDES, pianist. They are coached by Millard Taylor and Gabor Rejto, faculty members at Eastman School of Music. Mr. Taylor is concertmaster of the Rochester Philharmonic Orchestra and Mr. Rejto is cellist of the Alma Trio and has appeared as solo cellist with major symphony orchestras.

DORIS BOGEN is from Milwaukee, Wis., and while in Washington High School in that city, she was concertmistress of the All-City Orchestra of Milwaukee in addition to her high school orchestra. She now plays with the Rochester Philharmonic under Erich Leinsdorf and plays with the Mu Phi Epsilon String Quartet as well as with the Trio. She studied with Walter Bogen in Milwaukee and Millard Taylor in Rochester.

KAREN MAESCH, who comes from Appleton, Wis., started the study of cello in Junior High School in Appleton, and in subsequent years gave three solo recitals at the Lawrence Conservatory of Music. She attended Interlochen Music Camp for three summers and was first chair cellist in the National High School Orchestra at Interlochen. While a senior in high school she played first chair cello in the Lawrence College Orchestra, as well as winning local and state high school music contests. She is a junior at Eastman and plays

in the Little Symphony, the Rochester Philharmonic Orchestra, and has attended the Music Academy of the West in Santa Barbara, Calif., for the past two summers. Her teachers have been Marion Wolfe Ming in Appleton and Gabor Rejto in Rochester.

RUTH LANDES was born in Vienna, Austria, and upon coming to America, she attended the High School of Music and Art in New York City. She has studied with Paul Wittgenstein (for whom Ravel wrote his Concerto for the Left Hand) and Herman Berlinski, student of Cortot and Casadesus. She won a contest sponsored by the Music Education League and performed in Town Hall. Other recitals were given in Steinway Hall and Carl Fischer Hall in New York City, as well as on radio for the Voice of America and New York City's Young Artist Series. Now a scholarship student at the Eastman School of Music, she is a member of the Mu Upsilon Chapter and is doing outstanding work in voice as well as in piano.

The PRIDE of

(CONTINUED FROM PAGE 23)



JANET HAGEN ULMER

△ THETA CHAPTER is proud of Janet Hagen Ulmer, distinguished soprano. Janet is a graduate of Stephens College and of Washington University, St. Louis, Missouri. Her vocal training has been with Irene Chambers, member of the St. Louis Alumnae Chapter of Mu Phi Epsilon.

Mu Phi...

She has sung leading roles with the St. Louis Grand Opera Guild Workshop under the direction of Stanley Chapple and has made numerous oratorio, radio, and television appearances. Mrs. Ulmer represented Missouri in the First National Opera Festival in Milwaukce and appeared in a concert sponsored by the Artist Presentation Committee of the St. Louis Symphony Orchestra during its 1950-51 series.

On March 12, 1953, she will be soloist with the St. Louis Philharmonic Orchestra, one of the oldest orchestras in the country.

Janet is a member of the Musical Research Club of St. Louis, and past president of Theta Chapter in the year 1951-52.

Mu Phi Epsilon's Golden Anniversary!



Come to the Interlochen Dedication of the Sterling-Mathias Memorial Lodge, July 18-19, or to as much of the program as you can. Bring your families to share the beauty of inspired music in a truly grand natural setting. Facilities nearby for camping, and tourist accommodations galore. Plan your vacation to include the Dedication weekend. Program in the May TRIANGLE—send in your reservation NOW. Mail the reservation blank on page before you forget. Your sisters in Mu Phi Epsilon will be looking for YOU there.

Reservation Blank

\$5.00 registration fee should be sent with this reservation. Make all checks payable to Lucy S. Miller, and mail to Mrs. Martin A. Miller, 12860 West Ten Mile Road, South Lyon, Mich.

I will attend the Sterling-Mathias Memorial Scholarship Lodge Dedication. Check type of accommodation preferred. Hotel service cafeteria style. Price includes meals (Sat. lunch through Mon. breakfast).

Address

Hotel Rooms without private bath Single \$4.50-\$ 8.10 per day Double \$9.00-\$12.15 per day

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□ Double only \$15.30-\$18.90 per day I will not require reservations at the Camp. □

In Debt to Music for a Million Years

(CONTINUED FROM PAGE 6)

tent to play a secondary role, leaving the spotlight upon the dance while it enriches the dance by providing a provocative background. Some of our most able modern composers have graciously accepted this relationship — William Schuman, Norman Dello Joio, Aaron Copland, to name but a few—and by so doing have increased our debt still more. After a million years we in dance can do no more than express our gratitude to you in music for a friendship which is one of sympathetic interest and understanding, and for your significant contributions to our development. We hope to be able to maintain this friendship for a million years in the future.

Marriages

Sacramento Alumnae-

- Sylvia Lipp to Bernard G. Weschler, July 16, 1952.
- Delores O'Neill to Randall Skaggs, June 19, 1952.

Epsilon Omicron-

Joyce Moore to Robert Gouwen, June 7, 1952.

Carolyn Louise Martel to Charles Huddleston, Aug. 17, 1952.

Columbia, Mo., Alumnae-

Bette Pollard to John B. Morris, Oct. 20, 1952.

Births

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Sacramento Alumnae-

Mr. and Mrs. Tom T. Kurotori (Alice Kajiura), Mu Eta, a daughter, Sherrie Noriko, April 12, 1952.

Detroit Alumnae-

Mr. and Mrs. Fred Shafe, a son, Jeffrey Lee, on Sept. 29, 1952.

Tacoma Alumnae-

Capt. and Mrs. E. Albert Morrison (Virginia Washburn), a daughter, Meredith Ann, in Sept., 1952.

Cedar Rapids Alumnae

Mr. and Mrs. Harold R. Rammelsberg (Kathleen Kahler) a son, Brian Karl, July 15, 1952.

Maumee Valley Alumnae Dr. and Mrs. Richard Simon (Perla

Hill), a daughter, Charnan Hill, April 28, 1952.

San Jose Alumnae Mr. and Mrs. S. J. Ade, a son, Samuel Paul, May 1952.

Mu Theta

Lt. and Mrs. Melvin M. Jochec (Shirley Mae Rhinelander), a daughter, Janice Sue, October 30, 1952.

Tulsa Alumnae

Mr. and Mrs. Joel H. Carlson (Jo Ann Schwab), a daughter, Susan Jane, October 12, 1952. Mr. and Mrs. Richard Berkemeyer (Jean

Blankenbaker), a son, Thomas, November 4, 1952.

Upsilon

Mr. and Mrs. Owens (Elizabeth Lawrence), a son, born in October.

Cleveland Alumnae

Mr. and Mrs. George Dalton (Martha Mayfield), a daughter, Deborah Whitmore, December 30, 1951. Mr. and Mrs. Robert Sharp (Norine Wines), a daughter, Pamela Jean, January 10, 1952.

Connecticut Valley Alumnae

Mr. and Mrs. Charles A. Rudolph (Jane Ringo) announce the birth of a son, Richard Michael, born July 22. Mr. and Mrs. William Hosokawa (Jean Ishikawa), a daughter, Ruth Kiyomi, January 25, 1952.

Mr. and Mrs. Robert Ralls (Norma Toole), a daughter, Constance Lynne, February 12, 1952.

Mr. and Mrs. B. Mathew Krejci (Grace Brewer), a son, Jeffrey Mark, March 19, 1952.

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

Mu Phis in The WORLD'S WORK

Mary Eby Bickford, president, Wichita Alumnae Chapter, is harpist with the Wichita Symphony, soloist for the Hillside Christian Church, leader of the Bickford String Trio, and leader of a Brownie Troop.

Lenore Engdahl, pianist, Mu Epsilon, played the opening concert of the Willmar Mutual Concert Association at Willmar, Minnesota, on Nov. 21.

Dorothy Dring Smutz, pianist, of St. Louis Alumnae, and Eugene Stoia, Roumanian violinist, appeared in joint recital at Founder's Hall, St. Louis, on Nov. 10, with engagements to be played in Kansas City, Chicago, and New York later in the season. Dorothy will be heard in solo concerts in January and February in St. Louis.

Thelma Ragle Coombs, Wichita Alumnae, is instructor of organ at Wichita University, organist at the St. Paul's Methodist Church, Courtesy Chairman on the Executive Board of the Saturday Afternoon Musical Club, and on the Mu Phi Scholarship Committee. A series of recitals is being sponsored by Iota Alpha Chapter at Chicago Musical College throughout the 1952-53 school year. Heard in the Freshman Recital on Nov. 18 were Janice Harbison and Joyce Coash, pianists; Selina Rosen, cellist; Lorraine Shultis, tuba; and Diane McDonald, harpist.

Carol Schowalter Holman, Wichita Alumnae, is flutist with the Wichita Symphony and Assistant Professor of Music Education at the University of Wichita. Helen C. Dill, Beverly Hills Alumnae president and member of the UCLA music faculty, spoke on "Musical Europe Today" before members of the Chapter on Nov. 17.

Amelia Ade, San Jose Alumnae, writes that the date of her marriage was Sept. 2, 1948, not 1949 as erroneously stated, and that her son's name is Samuel Luther, and not Samuel Paul, as erroneously stated by the historian in the Nov. issue of the TRIANGLE.

(CONTINUED FROM PAGE 34)

Mr. and Mrs. John Wood (Norma Benuska), a son, Bradford John, April 22, 1952.

Mr. and Mrs. George Herzberger (Sophie Soeffker), a son, Gregory Dwight, June 23, 1952.

Mr. and Mrs. James Morgan, a daughter, Marcia Lynne, August 21, 1952. Mr. and Mrs. Earl Keyes, a daughter, Pamela Sue, October 6, 1952.

Epsilon Omicron

Mr. and Mrs. Willis H. Hackman (Joanne Bernat), a boy, Bela Bernat Hackman.

Beverly Hills Alumnae

Mr. and Mrs. Lawrence M. Larsen (Grace Burdick), a son, Mark David, June 26, 1952.

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

Mr. and Mrs. Richard Brundin (Eva Michalson), a son, Richard Michael, October 1, 1952.

Mr. and Mrs. Alfred Estes (Mary Elizabeth Liggett), a son, Donald Lawrence, July 6, 1952.

Mr. and Mrs. Lee Gorka (Carolyn Coe), a son, Terry Allan, November 25, 1951.

Remember . . .

... April 15 is the Deadline. Orders for magazine subscriptions should be in the hands of Province Chairmen not later than APRIL 15. Let's help make the check to Gads Hill worthy of $M\Phi E$.

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CLEVELAND ALUMNUS

Writes

"A MAN'S TOUCH"

 \triangle For a long time there has been a

need for a play about Mu Phi Epsilon which would be short and entertaining and at the same time impress the audience with MΦE, its founding and purpose, its history, its contests and awards, its philanthropies, various phases of sorority life, and "Music, Friendship, Harmony." Last year Grayce Kent Clark suggested to Rosaneil Reynolds Schenk, of Cleveland Alumnae Chapter, to try her hand at writing such a play. After spending the summer in research and thought, Rosaneil's efforts resulted in a 20-minute play entitled. "A Man's Touch."

The play consists of four characters: Jan and Mary, seniors; Sue, a freshman; Miss Frost, a newly arrived housemother. The setting is the parlor of a girls' dormitory and in the catchy plot, the girls, caught in the parlor after hours celebrating Jan's senior recital, discover that crusty Miss Frost is a Mu Phi and human after all. The play can be staged in a very small area and costume requirements are easily met. It is appropriate for Founders' Day celebrations as well as parties for prospective members and other occasions.

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Standing: Lucile Harley Boros; seated (from left): Evelyn Treger Morgan, Bernice Austin Huestis, Norine Wines Sharp. This play had its first performance at the Cleveland Area Founders' Day banquet on Nov. 13, 1952, and included in the cast were Evelyn Treger Morgan as Jan, Norine Wines Sharp as Mary, Lucile Harley Boros as Sue, and Bernice Austin Huestis as Miss Frost. Rosaneil directed her play, assisted by Alice Jerabek.

Rosaneil Reynolds Schenk received her A.B. in Speech at De Pauw University, where she became a Mu Phi, and her Master of Fine Arts degree in theater at the University of the State of Iowa, where she studied play writing under E. C. Mabie. At present she is on the acting staff of the Cleveland Play House and is a director of the children's theater there, as well as director of play reading of the Three Arts Club of Lakewood. Her contribution to $M\Phi E$ in the writing of this play will be appreciated by all Mu Phi sisters.



TIME FOR A PAUSE . . .

TIME FOR EVERYTHING

Take time to WORK

... it is the price of success.

Take time to THINK

... it is the source of power.

Take time to PLAY

... it is the secret of perpetual youth.

Take time to READ

... it is the foundation of wisdom.

Take time to be FRIENDLY

... it is the road to happiness.

Take time to DREAM

... it is hitching your wagon to a star.

Take time to LOVE

... it is the privilege of the gods. Take time to LOOK AROUND ... it is too short a day to be sel-

fish.

Take time to LAUGH ... it is the music of the soul.

-OLD ENGLISH PRAYER

"MUSIC IS A MORAL LAW. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful of which it is the invisible, but nevertheless dazzling, passionate and eternal form."—Plato

* * *

ON FRIENDSHIP . . .

"IT is like taking the sun out of the world to bereave human life of friendship, than which the immortal gods have given man nothing better, nothing more gladdening."—Cicero

THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

THE CADENZA

I am an independent Personality, I pride myself on my Originality. I stop the melody as I will, And halt the musical traffic Until: PVE HAD MY SAY!

> -MARGARET WHEELER ROSS Northwest Musical Herald

ON BEING "IN TUNE" ...

"IT is just as impossible for a person to reach the normal state of harmony while he is practicing selfish, grasping methods, as it is to produce harmony in an orchestra with instruments that are all jangled and out of tune. To be happy, we must be in tune with the Infinite within us, in harmony with our better selves."

It is a good thing to be rich, and a good thing to be strong, But it is a better thing to be loved of many friends.

-EURIPEDES

MUSIC is perhaps the strongest pillar of culture; it is the password to the society of gentle folk; it is the front door to the house of life.— Anon

Architecture is frozen music. —Goethe

THOUGH we travel the world over to find the beautiful, we must carry it with us or we find it not.—Emerson

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THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

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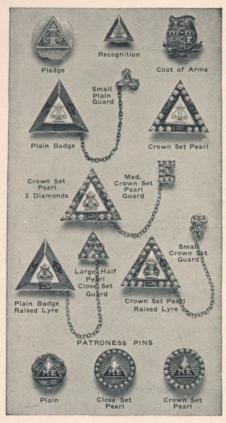
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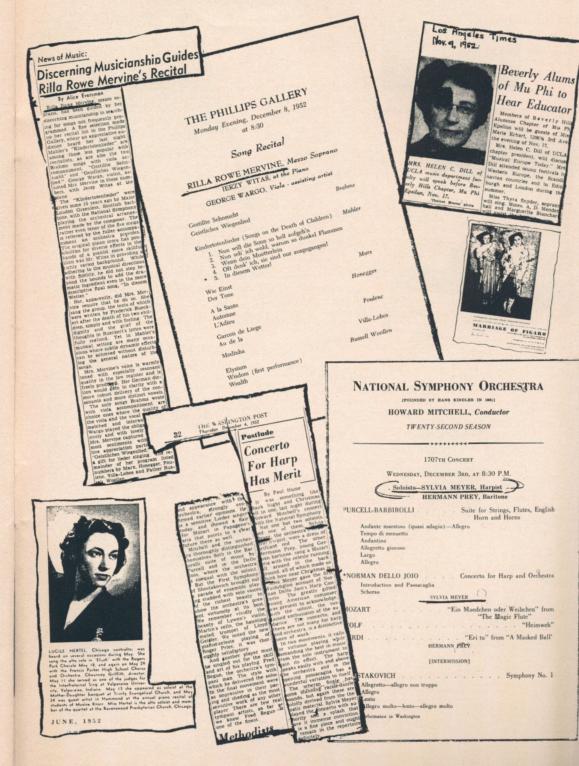
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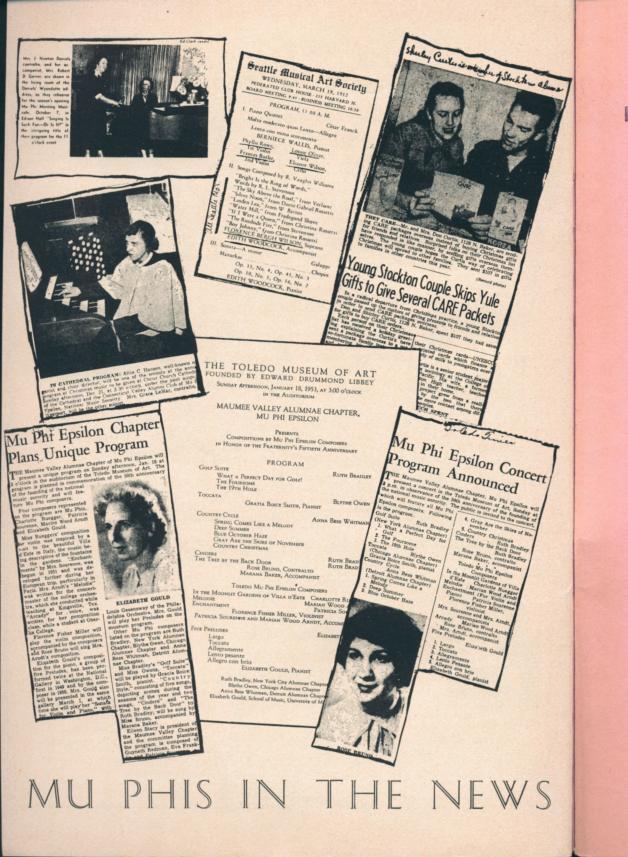
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THE MARCH 1953 TRIANGLE OF MU PHI EPSILON

MU PHIS IN THE NEWS





... Jhe Alumnae Chapters

1952-53 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 TRI-ANGLE must be in the Office of the National Editor, Ruth Havlik, 1122 Adams St., N.E., Minneapolis 13, Minn.
- **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 TRIANOLE subscriptions for annual subscribers (\$1.00 per year).
- NOVEMBER 13—Founders' Day. Forty-Ninth Anniversary.
- NOVEMBER 13—Treasurer sends to NEO, check with remittance blank for Founders' Day Fund voluntary contribution of 49 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, Wanda M. Anderson Burkett (Mrs. Victor N.), 6136 East Harry St., Wichita, Kans.

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

- FEBRUARY 1—Contestants, Musicological Research Contest: send notice of your intention to enter contest to Ardeen Burkett Casado (Mrs. Tony), 215 So. Glendale, Wichita, Kans.
- MARCH 1—Closing date for entries in Mu Phi Epsilon Song Contest for 1953.
- MARCH 10—Historian: Deadline for required spring newsletter and material for May TRIANGLE.
- MARCH 15—Treasurer and Corresponding Secretary prepare and send to NEO, spring membership lists (on official forms) and check with remittance blank to cover spring per capita taxes (\$.75 per member), and Convention taxes (\$1.25 per member—for Alumnae Chapters only).
- MARCH 15—Manuscripts for Musicological Research Contest due at Office of Ardeen Burkett Casado (Mrs. Tony), 215 So. Glendale, Wichita, Kans.
- MARCH 15—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).
- JUNE 1—Manuscripts for Original Composition Contest due at office of National Second Vice President Elva B. McMullen Gamble (Mrs. Eugene E.), 9333 So. Hamilton Ave., Chicago 20, 111.

Mu Phi Epsilon

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 selfsacrificing, and its strength shall ever guide me in the path that leads upward toward the stars. —RUTH JANE KIRBY, Omega