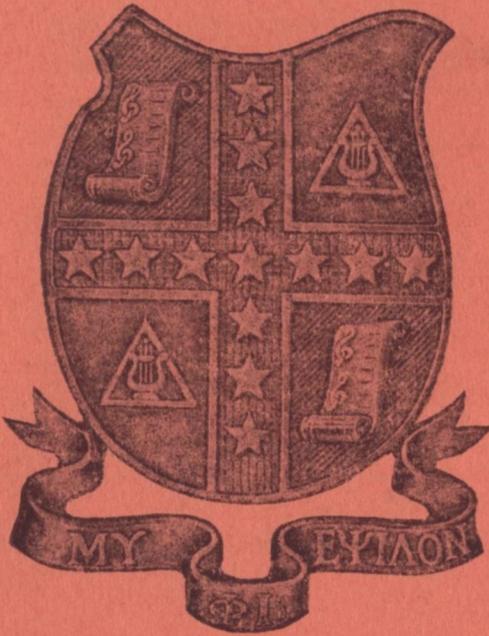


V. 48 #2



The

Triangle

of Mu Phi Epsilon

January, 1954

Golden Anniversary Year

Active
Chapters

1953-54 CALENDAR

FIRST WEEK OF SCHOOL: President: Call meeting of chapter officers to inspect chapter equipment, discuss fall materials received from NEO, and make plans for the year. Corresponding Secretary: Report any changes in name and address of chapter officers to NEO and order supplies for the year from NEO, enclosing check and remittance sheet received from Chapter Treasurer.

SEPTEMBER 10—Historian: All material for inclusion in November TRIANGLE must be in the office of the National Editor.

NOVEMBER 13—Founders' Day. Golden Anniversary.
Treasurer: Send to NEO, with remittance sheet, check for Founders' Day Fund—your voluntary contribution of 50 pennies per member.

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

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

JANUARY 10—Historian: Required news-letter due at Office of National Editor. Deadline for all material for March TRIANGLE.

MARCH 1—Closing date for entries in MU PHI EPSILON Song Contest for 1954.

MARCH 10—Historian: Deadline for material for May TRIANGLE, Convention glossy, and biographical sketch.

LAST WEEK OF FIRST SEMESTER or not later than February 28—President: Appoint Nominating Committee for new chapter officers.

FIRST MONTH OF SECOND SEMESTER—President: Call meeting of chapter for election of new officers, who will be installed in office during second month of second semester.
Corresponding Secretary: Report names and addresses of new chapter officers to NEO, using official forms.

APRIL 15—Treasurer and Corresponding Secretary: Prepare and send to NEO spring membership list on official forms, check with remittance sheet to cover spring per capita taxes (\$1.50 per member), Convention taxes (\$1.25 per member), and annual subscribers to the TRIANGLE (\$1.00 per year) not reported on November 15 list.

APRIL 15—President: Write 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

January • 1954

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Ruth Haulik, 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, 1122 Adams St., N.E., Minneapolis 13, Minnesota, before the tenth of September, January, March and the fifteenth of November. Entered as second class matter at the postoffice at Saint Paul, Minnesota, under the act of March 5, 1879.

VOLUME 48

NUMBER 2



REPORT on

NATIONAL

△ ONCE again the Annual Conference of the National Association for Music Therapy was an inspiration and a challenge for all who attended. The site was Kellogg Center, Michigan State College, East Lansing, Michigan. Under the guidance of President E. Thayer Gaston, of Lawrence, Kansas, the association made great strides the past year in increased recognition by the Medical Profession, in membership and in research projects. Sessions opened Monday, October 19, with an address by Dr. Gaston, followed by panels on "Dynamics of Music Therapy with Three Different Patients" and "Music Therapy with Deviate Children." At luncheon we heard an address by Dr. Abe Pepinsky, of Haverford College, Haverford, Pennsylvania, on "Contributions of the Psychology of Music to the Development of Music Therapy." Later we heard leaders in the work discuss "An Experimental Model for Music Therapy Research" and "The Uses of Music in the Religious Program."

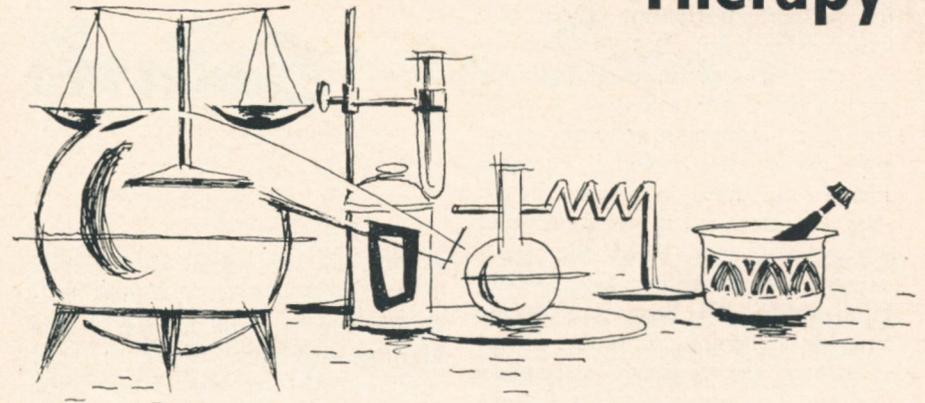
A reception for special members was held in late afternoon at which time it was my privilege to represent MΦE in the receiving line. Wilhelmina K. Harbert, our fine Mu Phi from Stockton, California, was also honored as a contributing member of NAMT at this tea. The evening session included a forum on "Radio as a Medium in the Hospital

Music Program" and Dr. Jules Masserman's address "Music as a Tool of Delightful Delusion."

Tuesday's meeting brought reports on "Current Trends in Music Therapy Research"; "Volunteers: How to Get Them and How to Hold Them"; "Music in Geriatrics"; "Techniques for the Use of the Dance as a Group Therapy"; a forum on "Scope of Music Therapy for Tuberculosis Patients," and a round table discussion on "Psychiatric Concepts of Music Therapy for Children." Speaker at the banquet that evening was Dr. Rudolf Dreikurs of Chicago.

The Question Box period on Wednesday morning proved very interesting and was followed by a demonstration of a Ward Program as given in hospitals in and near New York City by Sarah B. Seward, auto-harpist, and Helen Maginnis, violinist. Dr. Roy Underwood, chairman of the Education Committee of NAMT, conducted a forum on the Education Program of the Association, at which time Wilhelmina K. Harbert spoke on "The Elements of an Effective Hospital Music Internship"; Lenard Quinto, of the Veterans Administration, Washington, D. C., told of "New Probationary Requirements of Music Personnel with the Veterans Administration"; Dr. Gaston reported on "The Proposed Coöperative Education Plan with the American Medical Associa-

ASSOCIATION for MUSIC Therapy



tion." After lunch we listened to a program by patients from the VA Hospital, Battle Creek, Michigan, and talks on "Music Supplements in the Operating Room and in Treatment Areas." The convention closed with a business meeting, and how happy I am to tell you that Wilhelmina Harbert was elected by an overwhelming majority to serve on the Executive Board for a three-year period. She has been appointed to the Education Committee—a position she is well qualified to hold and one which is near to her heart. She is presently the Director of Musical Guidance and Therapy, College of the Pacific, Stockton, California, and was the pioneer in her state in establishing a music therapy program in the State Hospitals there. We congratulate Wilhelmina on her splendid achievements over the years and on this recognition by NAMT

members. Best wishes also for much success as she carries on.

I cannot conclude this report without telling you of the wonderful experience I had in meeting another Mu Phi who is doing such outstanding work in Toledo. I'm referring to Janet Lindecker who is with Judge Alexander's Court and whose article on her activities you read in the January, 1953, TRIANGLE. She is an inspiration to know and gave a splendid extemporaneous talk at one of the sessions. Other Mu Phis I met were Alta Muehlig, Ann Arbor (see May, 1953, TRIANGLE), and Helen Rosenthal, Cincinnati.

In my fall letter I gave you a list of schools offering degrees in music therapy. There are others who give courses leading toward the degree and still others will no doubt commence doing so. Your college registrar has been sent a brochure stat-

ing minimum requirements for a degree, and you may refer to him directly or to the aforementioned schools. I was given many brochures and should you wish one, please write for it along with any inquiries for further information about this work. Remember that your reports on volunteer service in your home communities are solicited—I need them for a more comprehensive year-end report to National Council. Please send them on to me. To all who are interested in the *Bulletin* of the NAMT send \$1.25 for year's subscription to Esther Goetz Gilliland, Editor, 64 East Van Buren, Chicago 5, Illinois. It is the official vehicle of the National Association and contains current reports and articles on music therapy throughout the country.

VIOLA M. ANDERSON
Chairman, Music in Hospitals



Viola M. Anderson

·M·T·N·A·

Embarks

△ WITHIN the past three years, Music Teachers National Association has embarked upon a program of expanded service to music teachers all over the nation. For many years, MTNA, although the oldest association of music teachers in this country, represented a relatively small proportion of the music teaching profession. Sensing a very definite need for an organization with expanded facilities, in all areas, a re-evaluation of services, procedure, and organization was undertaken, with the result that MTNA now stands on the threshold of its richest period of service to its original objectives—"the advancement of musical knowledge and education in the United States through discussion, investigation, and publication."

Over a period of two years, membership has grown from approximately 1,400 members to 7,500. Growth of membership means little unless it is accompanied by equal growth in values extended to the music teaching profession. MTNA feels that it is providing these values in many different areas.

The first area is that of publication. This is a benefit that can be felt by every member. The MTNA

On Expanded Service

publication schedule at the present time includes the magazine *American Music Teacher*, the listing of *Doctoral Dissertations in Musicology*, and the *Proceedings. American Music Teacher*, published five times a year, is received by every member of MTNA; it is considered to be one of the best publications of its kind now available. *Doctoral Dissertations*, first published in 1952 as a joint project of the American Musicological Society and MTNA, with MTNA underwriting all publication costs, has become a publication in great demand all over the world. Annual supplements are now provided by MTNA, published in the May-June issue of *American Music Teacher*. The *Proceedings*, issued by MTNA since 1906, have established themselves as the one authoritative source of the recording of musical progress of the United States.

MTNA has long maintained standing committees in practically every area of the music teaching profession. These committees functioned principally in providing programs for annual meetings. Realizing that some committees could become more effective, if provided with

autonomy, MTNA has now provided for "Subject-Area" Sections within the parent organization. The first such Section created is the Theory-Composition Section. Formation of other Subject-Area Sections will take place when the need and demand arise. The MTNA Section provides members with a particular subject-area interest the opportunity to organize, to adopt procedures, and to carry on activities of especial importance to them. For instance, the Theory-Composition Section is able to distribute copies of outstanding convention papers to those who request them; comparable sections in state music teacher associations are being established, as well as in the divisional organizations of MTNA. The resulting cohesion and close organization will provide information, material, service, and exchange of ideas to all teachers of theory and composition, on the state, divisional, and national levels. The same benefits can be derived by other subject area interests when they are formed.

In connection with MTNA standing committees, one of the most valuable for many years past has been the Committee on American Music. This committee has acted

as a strong agent in presenting significant American compositions and performers at national meetings, in addition to presenting many of the keenest minds of the American musical scene.

An MTNA standing committee that has become very active recently is the Committee on Certification for the Private Teacher. The problem of teacher certification is one of paramount importance to all music teachers. It is a national problem; it has been met in several states; it is now being met for the first time in others. MTNA's Certification Committee hopes to be of service in this matter. A model plan of certification has been submitted by the committee to the Executive Committee of MTNA. It is too early to be able to tell what MTNA, through this committee, will be able to contribute in this field. However, there is no doubt that it is an area in which MTNA can be of tremendous assistance to the music teaching profession. Some state associations have made use of the findings and material collected by the Certification Committee in working out their own certification plans.

Another area in which MTNA is now becoming active is that of establishing student membership. Knowing that the music teachers of tomorrow are the students of today, we are establishing MTNA student chapters in colleges, universities, conservatories, and private studios all over the country. Under the guidance of faculty sponsors, these chapters are helping to build professional attitudes in their members, they are providing an opportunity to study problems of the music teaching pro-

fession that are ignored or missed in regular academic classes, and they are training the future music teachers of this country to assume their professional responsibilities.

Up until the past few years, the music teaching profession has had pitifully little representation or organization; both were needed badly. Some state music teachers associations of long and very splendid history have been in existence, but for most of the states, there was no state association—no organized professional group that acted to bind the teachers of a state together, that would function for their benefit in matters of certification, licensing, taxes, released time, provision of work shops, meetings, etc. During the past year, MTNA has personally backed the formation of state associations in Alabama, Louisiana, Nebraska, Kentucky, and Delaware. We are at present working to create associations in other states that do not have them. Twenty-six of the forty-eight states now have state associations.

Even with our very recently formed associations (the five named above), there is strong evidence of their effectiveness and value. They are already functioning for their members; several have had their first conventions and have various projects under way. MTNA has also been of assistance in strengthening several state associations that for years had functioned on a rather weak basis. The value of this activity on the part of MTNA has been that music teachers within the state associations have been benefited in a multitude of different ways.

MTNA serves as a clearing house

for exchange of ideas, procedures, and other matters for all state associations. This makes it possible for teachers or associations to discover what other teachers in any part of the country are doing about mutual problems.

With the growth of MTNA and its ever-widening activities, it has become apparent that the traditional annual meeting could not benefit as many members as we would wish, due to the long distances necessary for some members to travel. The answer was the formation of geographical divisions, one of the main purposes of which was to bring with-

in easy travel schedules of all members attendance at a meeting that would serve as a valuable aid to their teaching. Four divisions are now functioning; two more are in the planning stage. Each division holds a biennial convention that is on a par in every respect with the national meetings, which are outstanding for their excellence. Thus music teachers all over the country are now offered the opportunity to attend an outstanding meeting of their professional colleagues with little time or effort lost from busy teaching schedules. — LUCILE RICE JONES.

Now . . .

is the time to make plans to attend the

Golden Anniversary Convention of

MU PHI EPSILON

to be held at Hotel Utah, Salt Lake City,

June 22-26, 1954

So let's circle those dates on our calendars and plan to be together at this important commemoration!

MUSICOLOGICAL



JOAN TEMPLAR

Joan Templar is theory and woodwinds instructor at Mary Hardin-Baylor College in Belton, Texas. She is, also, playing flute and piccolo in the Austin Symphony Orchestra. She did her undergraduate study at the University of Colorado and at the University of Kansas. She was graduated from the University of Kansas as an honor student. As a graduate student at the Eastman School of Music, she studied with Joseph Mariano, first flutist of the Rochester Philharmonic. It was at the Eastman School of Music that she wrote her thesis, a requirement for the Master of Music degree in theory. Dr. Wayne Barlow, of the Eastman faculty, was her advisor.

An Analysis of Manuel de Falla's "El Retablo"

△ THE thesis is an attempt to reveal the new elements which are found in Falla's later works. Because a change in his style first became apparent with the writing of *El Retablo de Maese Pedro*,¹ it is hoped that an analysis of that work will throw more light on the subject of his later compositional techniques.

Commissioned by the French noblewoman, the Princess de Polignac, who owned the most elaborate puppets in Europe, *El Retablo de Maese Pedro* was first presented in her home in Paris on June 25, 1923. It was not long, however, before it became known to audiences throughout the world.

Here is something unique in opera writing—a puppet opera based on the famous Spanish novel, *Don Quixote de la Mancha*, by Cervantes. This literary masterpiece had been the subject of many dramatic and musical works, but never of a puppet opera.

¹Master Peter's Puppet Show.

RESEARCH WINNERS



Despite the fact that the problems of production in a full-sized theater made it difficult for audiences to completely comprehend the opera, critics applauded it from the beginning.

After attending the first presentation of the opera, in the home of the Princess de Polignac, G. Jean-Aubry wrote:²

"We are dealing here with one of the most characteristic and exhaustive works of Falla, which by its power, musical wealth and taste, even exceeds such admirable creations as *El Sombrero de Tres Picos* and *El Amor Brujo*."

Oscar Thompson, commenting on the American premiere of *El Retablo*, informed his readers that the puppet opera "captured the imagination

and the affection of an audience of the elect which completely filled Town Hall . . ."³

In 1948, two years after Falla's death, J. B. Trend expressed the opinion that Falla had left "at least two flawless works: the ballet, *El Sombrero de Tres Picos*, and the puppet-opera, *El Retablo de Maese Pedro*."⁴

In composing *El Retablo*, Falla fitted all the elements together into a unified whole. It is evident that he has given careful consideration to even the most insignificant details of the opera.

One of the unifying methods which he uses is the repetition of important motives throughout the opera. This does not consist of an exact repetition of material but of a

²G. Jean-Aubry, "El Retablo" by Manuel de Falla, *The Chesterian*, New Series, Number 34 (1923), 37.

³Oscar Thompson, "El Retablo" Delights at American Premiere, *Musical America*, January 9, 1926, p. 7.
⁴J. B. Trend, "Two Books on Falla," *The Chesterian*, XXIII (1948), 10.

recurrence of the essential elements of the old material moded by the exigencies of a new situation. The use of a fanfare motive is an example of this. In some instances, as in the treatment of the drum motive, the recurrences of the old material are exact repetitions, but Falla has woven each of these repetitions into a new setting.

The extensive use of *ostinato* employed here is another important unifying device. In some instances, it ties together thematic material which would otherwise have no formal unity.

The many different sections of the opera, each with a type of music appropriate to its own particular dramatic situation, are connected in such a way that the opera seems to continue in one flowing movement from beginning to end. This effect is created, for the most part, by the overlapping of material. There may be, for example, the continuation of an *ostinato* of one section into the section which follows it, or the introduction of new thematic material before that of a previous section has ended.

Falla's primary purpose in composing was to create music which reflected the true essence of Spain. To him *Don Quixote* was the embodiment of the spirit of a great Spanish author and of an important era of Spanish history. To a great extent, therefore, the formal aspects of the music of *El Retablo* are determined by the text and by forms which actually existed in Cervantes' time, or which leave the impression that they could have existed in this period.

The melodies found in *El Retablo* were written for the purpose of por-

traying the characters, as in the case of the vocal melodies, or for the purpose of enhancing a dramatic situation or the setting of a scene, as in the case of the instrumental melodies.

Many of the rhythms which Falla uses here are those which are prevalent in Spanish folk music. The rhythm of the *seguidilla* is used to a great extent in the opera.

The harmonic and tonal vocabulary which Falla uses here is one which belongs to the 20th century. This is exemplified by his use of polytonal structures, quintel harmony, and modes. That he is not an atonalist is proved by his adherence to definite tonal centers. If two or more tonal centers occur simultaneously they are definitely contrasted. That he does not employ quintel harmony excessively and to the exclusion of tertian harmony is proved by his extensive use of the latter. Nor does he use the modes to the exclusion of the major and minor tonalities. A balance of old and new ideas is found in his tonal and harmonic vocabulary.



Musical and Dramatic Continuity in Jacopo Peri's "Euridice"

△ OPERA, the representation of drama and music, is an abbreviation for "*opera in musica*"—a work in music—or "*dramma per la musi-*

ca"—drama through music. The term stands for a musico-dramatic development, in which the verbal and visual events that occur are heightened and frequently expanded by the music.

As the action unfolds, it is obviously necessary that the musical and dramatic elements keep step with each other in order to maintain a continuity of movement; but this immediately presents a problem, for the time scale is not the same for the two arts. Sung speech, for example, is generally slower than the spoken word. Nevertheless, the individual organizations of the several elements must coincide at certain points if a unified effect is to be obtained. The operatic form rests, indeed, on the possibility of reaching such a union. This artistic problem has engaged the attention of composers and librettists throughout the history of the lyric stage, but it is remarkable to see how clearly the issue was recognized and faced by those who created the form of opera more than 350 years ago.

These initiators who became known as the *Florentine Camerata*,

were a group of literary men and musicians who met shortly before 1600 in Florence in the palace of Count Giovanni de' Bardi. Among others, the Camerata included the musician Jacopo Peri and the poet

Ottavio Rinuccini. This group argued that their aims could only be achieved through a new kind of music. Further, they reasoned that the effectiveness of the form they were seeking to create depended primarily upon the projection of the lines of poetry through a carefully organized style of declamation. Led by the literary men among them, they looked then to classic Greece for a model, and from the writings of Aristotle and others they discovered that the ancient dramas were performed in a style of musical dec-



ROSALIE V. SPECIALE

Having completed undergraduate work at San Jose State College, San Jose, California, where she received two teaching credentials—general elementary and special secondary in music—Rosalie V. Speciale has had experience teaching in elementary level schools in the San Jose area. She took graduate work at Stanford University, Palo Alto, California, and is now a private piano teacher in San Jose and Palo Alto and also Teaching Assistant at Stanford University.

lamation in which the music was adapted to the meter of the poetry.

The aim of the new music was to clarify the expression of the emotions, an expression which the Camerata asserted was lost in the sound of many voices singing in Polyphony. Hence, they turned to the solo voice in order to project more adequately the meaning of the text. The concepts of the Camerata were also influenced by the humanistic thought of the time in the choice of classical subjects for plays and entertainments.

In all previous efforts using styles known to the century before, music and drama remained separate, relatively uncoördinated elements. This period, then, was a turning point in the history of music, and the changes that took place are clearly seen in the attempts to blend two art forms—music and drama—into the unique form of opera.

It was the purpose of this essay to examine the efforts made by Peri to achieve this union and in particular to define his method of maintaining a musico-dramatic continuity.

Basing their work on what they knew of the classic Greek drama, Peri and Rinuccini held that poetry, music and dance were equally important in a stage representation. Insofar as the place of music is concerned, Rinuccini stated in the Dedication to his opera, *Euridice*, "It has been the opinion of many,—that the ancient Greeks and Romans, in representing their tragedies upon the stage, sang them throughout."¹

¹ Ottavio Rinuccini, *Dedication to Euridice*, in Oliver Strunk, *Source Readings in Music History*, p. 367-8.

In attempting to produce this type of "speech in song," Peri and Rinuccini conceived the verse structure, the rhythmic structure, and the harmony as one unit.

Rinuccini based the poetic structure of the poem upon an iambic meter, which in Greek drama was generally considered closest to that of common speech. Also, each foot of the metrical structure was based upon a quantitative valuation of the syllables. The Italian literature of the period of the Camerata, however, was based upon an accentual meter. Rinuccini's poetic adaptation of Greek drama was therefore a blend of quantitative meter, and accentual.

A study of Peri's musical treatment shows that he was conscious of the variance in the metrical structure, because for each kind of meter he composed an equally distinctive musical line, closely related to the rhythmic flow. This distinction is of primary importance, because it not only projects the speech of the drama, but also forms the basis of its organization as well.

The recitative style thus created is a very carefully worked out blend of pitch accent, rhythmic accent, and harmonic action. The result is a moving line closely resembling the rise and fall of speech patterns, but, through the treatment of the accents, so colored as to bring out the expressive qualities inherent in the text.

In determining how to bind the dramatic movement to the musical action, Peri chose to concern himself above all with rhythm, the one element which is vital to both drama and music and through which they

can be related. The rise and fall in movement in the drama, the long and short accents in the poetry, produce a continuous motion which has its counterpart in music in a regular rhythmic pulse. A detailed analysis in the essay designs to show that rhythm is inherent in the outline of the dramatic curve, the importance of the metrical structure, and the integrated action of the bass line.

This precise handling of materials was obviously undertaken to insure the emergence of the text as a meaningful expression, for this was to be no mere academic speculation on a much discussed subject. It was to be a representation of drama, performed so as to give full expression to the emotions of the characters. The meaning of the new music was

to present the words of the text and color it by all means—metric, melodic, rhythmic—in order to move the audience directly. The aim of the performance was to realize the highly expressive blend of poetry and music in a dramatic whole.

Considering the dramatic and poetic needs of the poem, and the musical means chosen to fulfill those demands, it would seem that Peri successfully realized the dramatic significance of this work. It is further significant that with all the changes brought to opera, that this relationship between text and music should have retained its importance in the minds of opera composers and reformers and still more important that this belief was first expressed by the innovators of that form.



About Our Judges

△ MICHAEL WINESANKER, now professor of Music Literature and Musicology at Texas Christian University, also has taught at Hambourg Conservatory in Toronto, Canada, and at Bay View Summer College, Bay View, Michigan. He received his B.M. from the University of Toronto, studied at Trinity College, London, and received his M.A. from University of Michigan and his Ph.D. at Cornell University. Mr. Winesanker studied composition with Healey Willan and musicology with Otto Kinkeldey. He is a Fellow of the American Council of Learned Societies, having received a grant-in-aid from this institute and also one of research jointly from the Carnegie Foundation and TCU, is a member of the Mediaeval Academy of America, American Musicological Society and past president of the Texas Chapter of the American Musicological Society.

HANS T. DAVID is the editor of numerous editions of early music, including *The Art of Polyphonic Song*, co-editor with Arthur Mendel of *The Bach Reader: A Life of Johann Sebastian Bach in Letters & Documents*, and the author of *J. S. Bach's Musical Offering: History, Interpretation, and Analysis*. He was born in Germany, coming to America in 1936 and becoming a citizen. Mr. David received his Ph.D. in musicology in Berlin in 1928 and after

coming to this country was editor of the Music Department in the New York Public Library, lecturer and advisor to the faculty on Master's theses in musicology at New York University, served as professor of Musicology and Theory at Southern Methodist University in Dallas and has been professor of music on the faculty of the University of Texas and was visiting lecturer at University of Chicago in 1952. He is at present a member of the executive board and the council of the American Musicological Society.

ALEXANDER RINGER has been writing regularly for the *Musical Quarterly* and the *Journal of the American Musicological Society*, *Notes*, and *Musical America*. He is a member of the Council of the American Musicological Society and Secretary of the Philadelphia Chapter. Mr. Ringer received his early academic training in Berlin, Germany, at the College Francais and the Hollaender Conservatory. In Amsterdam, Holland, he did undergraduate work and a year of graduate studies at the "Muzieklyceum" and the University of Amsterdam, studying musicology with Prof. Bernet-Kempers. He came to the United States in 1947, receiving a Master's degree from the graduate faculty of the New School for Social Research in New York City. During his years of study there he served as a research assistant in the Sociology of Music with the Institute of World Affairs and is now in the process of completing his dissertation for his Ph.D. at Columbia University. He is assistant professor of music at University of Pennsylvania, having taught for several years at the City College of New York, Columbia,

(CONTINUED ON PAGE 36)

△ THE National Federation of Music Clubs announces an important new Steinway Centennial Award in commemoration of the Steinway Centennial anniversary which is being observed from October, 1953, to May, 1954. Nationwide auditions are to be conducted in March and April, 1954, to select a pianist of concert calibre for a \$2,000 Scholarship. This competition is open to pianists who have reached their 18th birthday but have not passed their 28th by March 15, 1954, and who are native or naturalized citizens of the United States and Canada. In addition to the scholarship there will be two other awards, a guaranteed appearance at the 28th Biennial Convention of the Federation in Miami, Florida, in April, 1955, and an audition with the National Concert and Artists Corporation with probability of a managerial contract for the concert season of 1954-55 if the calibre of talent warrants it. Contact state chairmen of NFMC for further particulars.

NFMC also announces its 12th annual Young Composers Contest with a total of \$500 in prizes offered for Sonata for Piano or for Solo Wind or String Instrument with Piano and for a work for from three to nine orchestral instruments. The competition is open to any citizen of the United States who will have reached his 18th birthday but not passed his 26th by March 25, 1954. In cases of

NFMC Announces Contests:

*Valuable
Awards
Offered*

veterans in the armed services, the age limit may be increased by the amount of time spent in uniform. Manuscripts must be submitted anonymously and the closing date for the mailing of entries is not later than midnight, March 25, 1954. New awards in composition but not directly connected with the Young Composers Contest are a \$500 scholarship offered by John W. Haussermann of Cincinnati, for study in a university, college, or conservatory in the U. S. in the academic year 1954-55, and a scholarship named for Charles Ives, valued at \$600, to cover six weeks' study at the Indian Hill Music Workshop in Stockbridge, Massachusetts, during the summer of 1954. The age limit for the Haussermann Scholarship is 18 to 30 and for the latter, 16 and 18. Application forms may be obtained from the Headquarters office, National Federation of Music Clubs, 445 W. 23rd St., N. Y. 11.

MUSIC EDUCATIONS NATIONAL CONFERENCE
A Department of the National Education Association of the United States
BIENNIAL CONVENTION
Chicago, Illinois
March 26-31, 1954
Headquarters Hotel: CONRAD HILTON
720 South Michigan Avenue

The Pride OF MU PHI

MARY OPAL AND ELEANOR CRONE

△ MARY OPAL CRONE and Eleanor Crone are two genuinely fine girls, whose untiring efforts in behalf of life's worthwhile things have made them Mu Phi sisters of whom we can all be very proud.

Both sisters are now missionaries under the American Baptist Convention Home Mission Society. Both are located at the Lincoln Christian Center of Sacramento, California, one of 59 Baptist Christian Centers throughout the United States. All of these centers are in crowded and

underprivileged sections of the city. Various nationalities are represented at the Lincoln Christian Center—Mexican, Negro, Chinese, Japanese—in fact 26 different nationalities, and only four per cent are Caucasian. The Sacramento area is considered one of the most cosmopolitan in the United States. It is here that Mary Opal Crone and Eleanor Crone have dedicated themselves—to bring Christianity to this very needy area.

Both girls attended the University of Nebraska and received B.F.A. and B.M. degrees. Later on both were very fortunate in being appointed to teach music at Mississippi College in



Clinton, Mississippi, eight years of teaching being spent here. Mary Opal is a pianist and organist and Eleanor is a violinist and cellist. Too, they have also been quite interested in composition. Mary Opal has composed a number of hymns and has had a few copyrighted.

At present Eleanor works mostly with the Chinese people. She teaches classes in citizenship and English besides her regular church activities which include Sunday School work, youth work, and Youth Choir. Mary works mostly with children and young people. Both are frequently asked to talk about their work in surrounding communities.

Sacramento Alumnae Chapter of Mu Phi is helping to teach piano to these underprivileged children. They feel it is their main and most worthwhile project.

Says Eleanor of her work, "It is the most rewarding thing I have ever done." From Mary Opal we hear, "It makes you feel so good to do this kind of work." How nice it would be if all of us would be willing to give of our lives as unselfishly as Mary Opal and Eleanor Crone are giving.

LAURA MARRIOTT

△ PRIDE OF THETA CHAPTER is harpist, Laura Marriott. She began studying harp at the age of twelve with Madame Graziella Pampari, harpist of the St. Louis Symphony Orchestra, and considered one of the finest teachers in the world. Laura is a true representative of Madame Pampari's teaching talent.

While still in high school Laura won the Young Artists' Concert sponsored by the Women's Association of the Symphony. Graduating from the St. Louis Institute of Music in 1950, she also appeared as soloist with the St. Louis Symphony that year.

During the summers of 1948 and 1949 Laura traveled and studied in Europe and gave a concert in Alasio, Italy. On her first journey to Europe, Madame Pampari and Laura were asked to give a duo-recital for the ship's Captain, but unfortunately the elements were not favorable, and they played with the ship pitching to the tempo of the waves. Laura has observed with a twinkle that an appropriate selection should have been "Over the Waves."

The summer of 1951 she appeared as soloist with the St. Louis Little Symphony, conducted by Dr. Stanley Chapple, in the Handel "Concerto in B-flat" for harp and orchestra. She has also appeared as soloist



with the St. Louis Women's Symphony, and the Kirkwood Symphony Orchestra. At present she is regular harpist with the Kirkwood Symphony and the St. Louis Philharmonic Orchestra, with whom she will be featured as soloist on May 7, 1953, playing the "Concertstück" of Gabriel Pierne, for harp and orchestra.

Theta Chapter is proud of this talented young member and her scores of accomplishments and predicts an even more brilliant future in the music world.—ANNETTE NAHMENSEN, *Historian*.



MARIAN KIENHOLZ

△ WE proudly admit that Marian Kienholz has deserted Columbus Alumnae Chapter. The last time it was to accept a fellowship at Eastman School of Music, this time it is to join the Hormel Girls Caravan.

The group consists of sixty-five

girls including chorus and orchestra. Every Saturday afternoon, they present a half hour broadcast over CBS network. Traveling constantly, the radio program "Music With the Girls" is the transcribed part of a two-hour variety show given before a live audience somewhere across the country each Thursday evening.

The troupe travels across the U.S.A. in forty white cars, two girls in green suits, white blouses and black pumps to each car. It is the largest traveling musical organization in the country. Each girl who joins the Caravan must qualify on two instruments. Marian's greatest proficiency is on the violin with her second instrument the alto. She reports that while the life is an extremely strenuous one, it is a wonderful chance to combine travel with a musical career.

Marian graduated from Capital University, Columbus, Ohio, in 1949, and previously played with the Kryle Women's Symphony of Chicago.

DOROTHY JENNINGS

△ DOROTHY JENNINGS, Marion, Ohio, has recently been made a life member of the Ohio Federation of Music Clubs. She is a graduate of the University of Buffalo and of the Eastman School of Music at Rochester, New York, and earned both Bachelor of Music and Master Degree in piano and theory. She was head of the Music department of Huntington, Indiana, schools before her marriage.

Dorothy is very active in music circles and devotes much time and enthusiasm to musical interests and to Mu Phi.—DOROTHY KIRN COEN, *Historian*.

ROSE BONGIOVANNI

△ THIS is a "man bites dog" story.

In news of the organ world it is not uncommon to hear of European artists who have played dedicatory recitals for new organs in this country. The reverse, however, is much less frequent, and we are therefore doubly proud of Rose Bongiovanni who went to Italy last summer to dedicate an organ in the church of the Madonna of Providence at Montalbana D'Elicona, Messina. The instrument was the gift of Americans whose parents had been born in Montalbana. After Montalbana her trip also included visits to Naples, the Isle of Capri, Pompeii, Florence, Venice, and Rome.

Rose was initiated into Beta Chapter, and is now a member of the Boston Alumnae Chapter.—UNA L. ALLEN, *Boston Alumnae Chapter*.



JOAN ZIEGLER

△ ONE of a small number of women accepted each year at Yale Divinity School, in New Haven, Connecticut, Joan Ziegler has won the additional honor of a renewable, full tuition scholarship. At Yale Joan will be working toward a Bachelor of Divinity degree in Religious Education.

Last June she was graduated from Baldwin-Wallace College in Berea, Ohio, with majors in clarinet and religious education. While at Baldwin-Wallace Joan was very active in Mu Phi Chapter of MΦE. This past year she served as recording secretary and was named outstanding senior of her chapter.

Throughout her four years at Baldwin-Wallace, Joan has participated in many music organizations. Among them was the orchestra, Bach Chorus, and she played first clarinet in the Baldwin-Wallace Band. She has also served as director of the



Junior Choir in the Lakewood Presbyterian Church.

Other honors she has earned include being elected to the Dean's list every quarter, elected to *Who's Who in Colleges and Universities*, and she

won the Junior Thesis Essay prize.

We of Mu Phi Chapter have admired her achievements and friendliness and have been proud to have her as a sister in Mu Phi Epsilon.—
EVELYN HARTMAN, *Historian*.

STERLING-MATHIAS FUND

Drive Continues to June 1

△ THE dedication of the Memorial Scholarship Lodge at National Music Camp, Interlochen, Michigan, July 18-19, 1953, is now history, but the Sterling-Mathias Memorial Fund is still in full swing and will not close until June 1, 1954.

Mu Phi Epsilon has made great strides this past year in this Memorial Fund endeavor, and many members have sent in their contributions. However, some of the pledges are still unpaid. We now wish for all loyal Mu Phis, whether active or alumna, to contribute to this special Fund honoring our beloved Founders. We want to continue on to greater heights. Every Mu Phi should dedicate her effort to that end.

There is an obligation on the part of every Mu Phi to make her sorority a little better for the membership with which she has been honored. May I suggest that at your birthday parties, your meetings—and at all your Golden Anniversary celebrations, you remember the Sterling-Mathias Memorial Fund. Please send your contribution to NEO, Bernice Oechsler, National Execu-

tive Secretary-Treasurer, 6604 Maplewood Avenue, Sylvania, Ohio.

A contribution will give everyone who participates an inner glow of pride and satisfaction for having shared in the Sterling-Mathias Memorial Fund.

Loyally and gratefully yours,
HILDUR SHAW,
National Chairman



Hildur Lavine Shaw

★ Mu Phi Hi-Jinks ★



Mu Gamma Beauty Shoppe Quartet



Mu Gamma German Band

△ MU PHI Chapter of Mu Phi Epsilon, Berea, Ohio, held a luncheon on May 22, 1953, in honor of Frances Lehnerts, New York, guest soloist at the 21st annual Bach Festival of Baldwin-Wallace College. Invited guests included Selma Riemenschneider, charter member of our group and widow of Dr. Albert Riemenschneider, originator of the Bach Festivals and patron of Mu Phi Chapter. Also present was our advisor, Sophie Soeffker Herzberger, and patronesses, Bertha

Stiefel, Mrs. Cecil Munk, and Mary Marting Pendell, soprano soloist in the Bach Festival.

Frances was contralto soloist for the performances of the Christmas Oratorio. After lunch she related to us some of the interesting features of her Mu Phi Epsilon activities and her undergraduate chapter. We were captivated by her vivacious manner and were pleased with her warm interest in our chapter.

(See picture above.)—EVELYN HARTMAN.

* More Mu Phi Hi-Jinks *



The Strauss Ball, which is the most important social event at the New England Conservatory of Music in Boston, was graced this past year by a quintet of lovely girls chosen by the students to be the court of the Ball. All five girls are members of Beta Chapter of Mu Phi Epsilon. They are (left to right): Mireya Arboleda, graduate; Corinne Curry, sophomore; Carol Walker (Queen), senior; Sally Rohrman, junior; and Judy Moore, freshman. Carol had just retired as president of Beta, and Sally was chairman of the Ball.—ELIZABETH GILL, Historian

ATTENTION . . . Mu Phis:

△ WE hope to have a résumé of All Golden Anniversary Birthday Observances in the March Issue of THE TRIANGLE. Will those of you, who have not already done so, please forward any clippings, pictures, and all pertinent data of these observances to the office of your National Editor as soon as possible? We want to keep as much of the information which you send as possible for permanent record in a special Golden Anniversary Birthday Observances Scrapbook, so will you please indicate whether you wish any of these pictures or clippings returned.

MORE JEWELS

in our
crown



Members of Epsilon Chapter at the University of Toledo are (seated, left to right): Dositia Carlson, Jean Kohl, Ruth Williams Hickerson (adviser), Betty Lou Weber, Judy Price (president), Barbara Pancoff. Standing: Elizabeth Sherman, Suzanne Smilax, Maryann Kleitz, Ruth Paul, Nancy Fox Bricker, Roberta Steinberg, Nancy Nightengale. Not in picture: Mary Ann Kristof and Alice Hepburn Puleston.

EPSILON AT THE UNIVERSITY OF TOLEDO

Epsilon Chapter was reinstalled at the University of Toledo, Toledo, Ohio, on May 1, 1953. We were doubly honored by having two national officers present for the weekend activities on May 1 and 2. Elva McMullen Gamble, installing officer, and Bernice Swisher Oechsler, who lives in nearby Sylvania, were assisted by members of the Toledo and Maumee Valley Alumnae Chapters. The fifth chapter of Mu Phi Epsilon was first installed at the Toledo Conservatory of Music on December 9, 1905.

The pledge ceremony which took place on March 23 in the home of Eileen Dennis Stacy, president of Maumee Valley Alumnae Chapter,

was followed by a lovely tea. On Friday night, May 1, initiation ceremonies were held in the music room of University Hall for fourteen girls.

On Saturday night the formal banquet in the University cafeteria was attended by 100 Mu Phis and guests. Speakers were Dr. Asa S. Knowles, President of the University; Dr. Lloyd Sunderman, Chairman of the Music Department; Elva Gamble; Bernice Oechsler; and Judith Price, President of Epsilon Chapter. Eileen Stacy was toastmistress. The concluding event was a recital by the new initiates presented in the music room of University Hall.—MARY ANN KRISTOF, Historian.

LONG BEACH ALUMNAE



Members of the new Long Beach Alumnae Chapter are (seated) (left to right): Anne Ulseth, Verna Rae Harkey (President), Joan Schlund, Louise Dixon, Caryl Higley. Standing: Iris Eshelman, Le Noi Steckley, Edna Ohlendorf, Virginia Bird, Madge Lewis, Margaret Forsythe, Jeanne Melcher. Marion Viersen was unable to attend.

△ THE Long Beach Alumnae Chapter was installed on May 26, 1953, in the Cameo Room of Brower's Restaurant. Mrs. Marjorie Hilleker, of the Los Angeles Alumnae Chapter, was the installing officer. Thirteen members were installed. Special guests were Louise Taeckley, President of the Los Angeles Alumnae Chapter; Helen Dill, President of Beverly Hills Alumnae Chapter; and Margaret Wible Walker, Past National President. The program consisted of a delightful group of songs which were presented by Iris Eshelman accompanied by Madge Lewis.—JEANNE MELCHER, *Historian*.

EPSILON UPSILON AT DUQUESNE



WINNING SONGS

from the MU PHI EPSILON SONG CONTEST OF 1953

Class A—GENERAL SONGS

FIRST PRIZE: "RALLYING SONG," By Jean Williams (Theta Chapter), now Portland Alumnae Chapter

SECOND: "MU PHI EPSILON CREED," By Joanne Johnson Baker (Gamma Chapter), now Kansas City Alumnae Chapter

THIRD: "A HYMN TO MU PHI EPSILON," By Elizabeth Beckmann (Phi Zeta Chapter)

HONORABLE MENTIONS: "MU PHI EPSILON," By Marjorie Dean Gaston (Zeta Chapter), now Indianapolis Alumnae Chapter

"SISTER," By Lillian Claire Harlow (Theta Chapter), now St. Louis Alumnae Chapter

Class B—FUN SONGS

FIRST PRIZE: "TINGALINGALING," By Gladys Rich (Beta Chapter), now Los Angeles Alumnae Chapter

SECOND: "THE MU PHI GALS," By Elizabeth Beckmann (Phi Zeta Chapter)

THIRD: "MY SORORITY," By Joan Shukay (Epsilon Alpha Chapter)

Judges: AMY WORTH, Seattle

RUTH WATANABE, Eastman School of Music, Rochester

BLYTHE OWEN, Cosmopolitan School of Music, Chicago

WINNERS

in the 1953 MU PHI EPSILON ORIGINAL COMPOSITION CONTEST

DIVISION I (Former First Prize Winners)

FIRST PRIZE: TRIO FOR OBOE, CLARINET AND BASSOON—Blythe Owen, Chicago Alumnae Chapter

HONORABLE MENTION: OVERTURE (FOR ORCHESTRA)—Williametta Spencer, Beverly Hills Alumnae Chapter

MYSTIC SONNET (FOR ORCHESTRA)—Constance Virtue, San Carlos, California

DIVISION II (Undergraduate Members)

CLASS A

No Award Given

CLASS B

FIRST PRIZE: THREE EPITAPHS (for piano)—Mildred Hunt Harris, Tau Chapter

HONORABLE MENTION: DIVERSIONS (for piano)—Sylvia Moe, Phi Iota Chapter

HONORABLE MENTION: FOUR SKETCHES (for piano)—Mayree Jennings, Upsilon Chapter

DIVISION III

(Graduate and all other members of Mu Phi Epsilon)

CLASS A

FIRST PRIZE: GOD'S RIDER (for orchestra and chorus)—Ruth Good Smith, Columbia, Mo., Alumnae Club

HONORABLE MENTION: MU PHI EPSILON OVERTURE (for orchestra)—Elizabeth Davies Gould, Toledo, Ohio

CLASS B

FIRST PRIZE: NINE SONGS (for soprano)—Jean M. Sharp, Seattle Alumnae Chapter

HONORABLE MENTION: SET OF FIVE (piano)—Mary Jeanne van Appledorn, Faculty Advisor, Epsilon Pi Chapter

HONORABLE MENTION: FIVE INVENTIONS FOR STRING QUARTET—Anne Coleman Morros, Waco, Texas

(The above two tied for second place.)

CLASS C

FIRST PLACE AWARDED TO TWO MEMBERS:

BURLESCA (piano, brass and snare drum)—Mary Jeanne van Appledorn, Faculty Advisor, Epsilon Pi

TOCCATA (piano)—Elizabeth Davies Gould, Toledo, Ohio

Loving cup awarded to best composition in Division II "THREE EPITAPHS" by Mildred Hunt Harris, Tau Chapter

Among Our Winners in '53...



△ MARY KATE PARKER of Wichita Falls, Texas, and New York City, won the top award in the Artist Division of the International Piano Recording Festival sponsored by the National Guild of Piano Teachers. The award, a cash prize of \$1,500, shared equally by her teacher, Mme. Rosina Lhevinne, was generously bequeathed by her to her pupil, as she has done with each of her own 22 Cash Prize Awards. In order to enter the Recording Festival, each artist had to play an audition in person for an hour during which time he presented 20 compositions including a concerto, sonata, etc. If the rating in this audition was sufficiently high, the student was entitled to enter his records in the Recording Festival.

Mary Kate began her piano studies with her mother and gave her

first real public concert when she was 16 years old. Two years later she gave another before leaving Texas to enter the Conservatory of Music in Kansas City, Missouri. She studied there for four years and received the Bachelor and Master of Music degrees with Dr. Wiktor Labunski as her teacher. For three consecutive years she was awarded the Janette Tureman Scholarship given by Mrs. Henry L. MacCune of Kansas City. Upon graduation, she taught on the Conservatory faculty for several years. She spent two summers studying in New York with Mme. Olga Samaroff and two in Los Angeles with Mme. Rosina Lhevinne at Los Angeles Conservatory of Music.

While in Kansas City, Mary Kate gave several recitals and appeared as soloist with the Conservatory Symphony, the Sedalia Air Base Symphony, and the Kansas City Philharmonic Symphony. She appeared in the Mu Phi Epsilon Morning Musicales series a great deal, appearing also as soloist on musicales arranged by the Young Women's Philharmonic Committee, the Missouri Federation of Music Clubs, Kansas City Musical Club and the Conservatory of Music.

Mary Kate was initiated into Mu Delta Chapter of which she served as president for two years, and was a delegate to the National Convention in New York in 1946. She has been studying with Mme. Lhevinne for three years in New York, is doing private teaching, and is now a member of the New York Alumnae chapter.

(CONTINUED ON PAGE 31)

A NIGHT at the OPERA:



This intermission scene from the magazine section of the "New York Times" reminds all of us of similar experiences in a "night at the opera"!

Irene Dalis

△ GLOWING REPORTS from "Oldenburg Staatstheater" in the British Zone of West Germany inform us of the recent debut of Irene Dalis, young San Jose contralto, ΦM of MΦE. She scored a genuine success when she made her first professional

operatic appearance on August 30 with the Oldenburg Opera Company as Princess Eboli in Verdi's *Don Carlos*. The *Nordwestdeutsche Rundschau* states that "one cannot remember having heard a dramatic contralto with such a rich, commanding voice, nor seen a genuinely

compelling personality as that of the newly engaged Californian, Irene Dalis." The review goes on to say that she has a magnificent voice and that her interpretation of the difficult role, free from all mannerisms, was so vivid and well-integrated that stage "directions" was completely forgotten. The article closes by stating that "the public was enthralled by this seldom-performed opera from start to finish and shouted its wholehearted approval, which went primarily to Irene Dalis and Johannes Kathol (another newly engaged singer of the company)."

A second review, from the fine arts section of *Nordwest Zeitung*



SUCCESSFUL DEBUT—Irene Dalis, young San Jose contralto, scored an enormous success in her first professional operatic appearance with Oldenburg Staatstheater in Germany recently. She sang difficult role of Princess Eboli in Verdi's "Don Carlos" and was warmly acclaimed by German critics and public alike.

Two Talented Mu Phis Make European Debuts



Rose Marie Jun in her dressing room backstage at the Teatro Nuovo in Spoleto, Italy, on September 10, 1953, the time of her debut as Mimi in "La Boheme."

says that "It is already clear that Irene Dalis will mean much to our operatic stage. As Princess Eboli she completely won the sympathy of the audience. Her dark contralto has a satin-smooth quality when singing *piano* and a thrilling fullness when singing *forte*, coupled with an evenness from her lowest to her highest tone. . . . She also has temperament and a real talent for projecting her personality, and the audience responded with unusually enthusiastic applause."

The *Oldenburger Nathrichten* reported that "when Irene Dalis stood on our opera stage for the first time as Princess Eboli, she was received with tremendous approval. This was due to her enormous vocal talent and to the timbre of her contralto voice which was in complete control of every nuance and enflamed the role with all the fire necessary to its projection. This beautiful voice, together with a dramatically wise personality, is indeed a fortunate discovery for our opera ensemble."

Irene Dalis was graduated from San Jose State College as a music major, received her Master's degree from Columbia University, and won a Fulbright Scholarship for study abroad. After studying for two years at the Giuseppe Verdi Conservatory in Milan, Italy, she was engaged as a professional singer by Oldenburg Opera Company for the 1953-54 season, which began on August 30 with *Don Carlos*. She will be singing numerous roles from both Italian and German repertoires, one assignment being that of Brangane in Wagner's great music-drama *Tristan and Isolde*.

Rose Marie Jun

△ A GIRL who at one time seriously studied to become a ballerina, has recently made her debut in another field—as an opera singer. Rose Marie Jun, Cedar Rapids Alumnae, made this debut in September by singing the role of Mimi in *La Boheme* at the Rome Opera House. Studying in Italy on a Fulbright grant, she was in a cast made up almost entirely of American students—the first such opera to be produced by the Rome Opera House. "They were very skeptical that we could do it," she recalls, "and I think they were quite surprised that it went off well. They have the idea that no one but an Italian can sing opera."

Rose Marie was one of eight or nine students accepted by the opera company from a group of 13 singers who were auditioned. When the opera was cast several more were left out, because they had too many for the roles available. The company wanted to find a place for each one by having the students sing in scenes from various operas, but each one of the group realized how much more valuable the experience would be of singing the role of an entire opera, so they convinced the company that that was what they wanted, even if some would not get to sing!

She recalls that rehearsals in the opera house, with its huge stage, were very exciting and that one got the "feel" of those who had sung there before them. Her prized possession is a billboard-sized paper announcing the production of the opera by the American cast, with her name heading the list.

Rose Marie believes that the Fulbright grants are the best available for foreign study but that their director in Rome was upset over the fact that they were scattering with no provisions for the future upon completion of their year's study, after being taken care of so well by the Fulbright people while they were there. However, she believes that after the year is over, there is a new group to be concerned with and what each one does with the opportunity provided is then up to him. The provision of grants for study abroad is invaluable in promoting better international relations as both we and the foreigners have misconceptions of each other, she says.

She was enthusiastic about the Italian people, remarking that "they are a wonderful people, as hospitable as anything you could imagine. Their ideas of life are different from ours—they are easy going and don't worry. But when you live in sight of buildings 2,000 years old, there seems little reason to hurry." The love of music is innate with Italians; they sing well because they sing naturally, and the people are very

opera conscious—they hum operatic arias as we hum popular tunes.

Rose Marie received her B.M. degree from Coe College, during which time she became a member of Mu Psi Chapter and served as recording secretary. She received her M.M. degree from University of Michigan and from there went to New York where she did church solo work, oratorio singing, made television appearances, and also sang several concerts with the Robert Shaw Chorale in Carnegie Hall. She also appeared in one of a series of programs on the Fred Waring Television Show in which were presented promising students in the music field, while at U. of Michigan. While at Coe she was also a member of Phi Kappa Phi, Alpha Phi Omega, appeared in many college plays, the Colonial Ball, was a member of the a cappella choir and was an *Acorn* (yearbook at Coe) beauty.

We are proud of these gifted sisters and rejoice with them in their accomplishments thus far. Our sincere and good wishes go to them for added success in their future.

Among Our Winners in '53

(CONTINUED FROM PAGE 27)

NAOMI WEISS . . .

△ NAOMI WEISS won the Bonita Crowe Scholarship Award of \$1,000 in the contest sponsored by the Friday Morning Music Club of Washington, D. C., in September. This contest attracted 21 pianists from the East and South and its purpose is to in any way aid pianists who have never given a major recital such as Town Hall, but are deemed fit material to do so by the

board of judges. Bonita Crowe is one of our sisters in MΦE with the Washington Alumnae Chapter.

Naomi spent 12 years on Indian reservations in South Dakota and Oklahoma, as the daughter of a government doctor. Her early piano instruction was given to her by her mother and small town piano teachers. In Oklahoma, at the age of nine, she won first prize in her age

division in the Oklahoma Federation of Music Clubs Contest. When her family moved to Chicago, she studied under full piano scholarship with Rudolph Ganz at Chicago Musical College. In Chicago she performed on her own regular weekly program over WGN's FM station, played with the WGN Symphony Orchestra, was featured as a rising young pianist in a nationally distributed movie short, "Woman Speaks," won prizes as state winner of the Illinois Federation of Women's Clubs contest, and others. She came to New York in 1949 to study at Juilliard and studied with Rosalyn Tureck and Mme. Rosina Lhevinne under whom she is now working under scholarship. Naomi appeared several times over Mu Phi Epsilon's WNYC programs and was a scholarship member of the Bard College Chamber Music Workshop under the direction of Emil Hauser, founder of the Budapest String Quartet. She was a national award winner of the Piano Teachers' Guild Contest in 1952.

In writing of the summer preceding the contest and her various struggles, Naomi writes: "My particular old man of the Sea, in the months directly preceding the contest, consisted of a camp counselling job this summer. This work keeps one well occupied for up to 18 hours a day, but because of unexpected circumstances, I had to accept this as a means of livelihood for the summer which I had hoped to devote to preparation for the contest. . . . Now it's rather difficult, despite the fact that you have sneaked away to practice for a precious 45 minutes, to ignore 10-year-old Susan who comes up to you as you are hopefully practicing away, with a tearful

complaint of age discrimination at the hands of 11-year-old Sally. And it's almost impossible to monopolize the only piano in the camp on a rare night off, when a group of lively co-counsellors want to sing or dance in the same room! . . . But in such conditions the law of compensation seems to operate in a fashion that often surprises and delights one. You find that the pressure of bitterly limited time acts upon your mental and physical responses at the keyboard and that you are soon conserving—wasted motion disappears, wrong habits fail to initiate themselves because there is no alternative but to learn correctly from the beginning of a new piece, and mental and emotional alertness work together in forming concepts usually not reached, by lack of method, until nearly the end of the preparation of a piece for performance. . . . Necessity again invented for me a Rube Goldbergian type of homemade cooling system, so that I could work with my newly consolidated practice system in the heat wave which prostrated New York City and which I felt sure was maliciously directed at my hopes for concentrated practice for two precious post-camp weeks. . . . One may trust an emergency method just so far; but in a sense, many of us are constantly living in a state of emergency. Extra time is a luxury item for all of us today who must fulfill the various roles called upon us to perform in our complex society. For this reason, each of us must unendingly search for the methods of time-saving in practicing best suited to our own personal and musical temperaments and capabilities, if we are to succeed not only as musicians but as complete social beings."

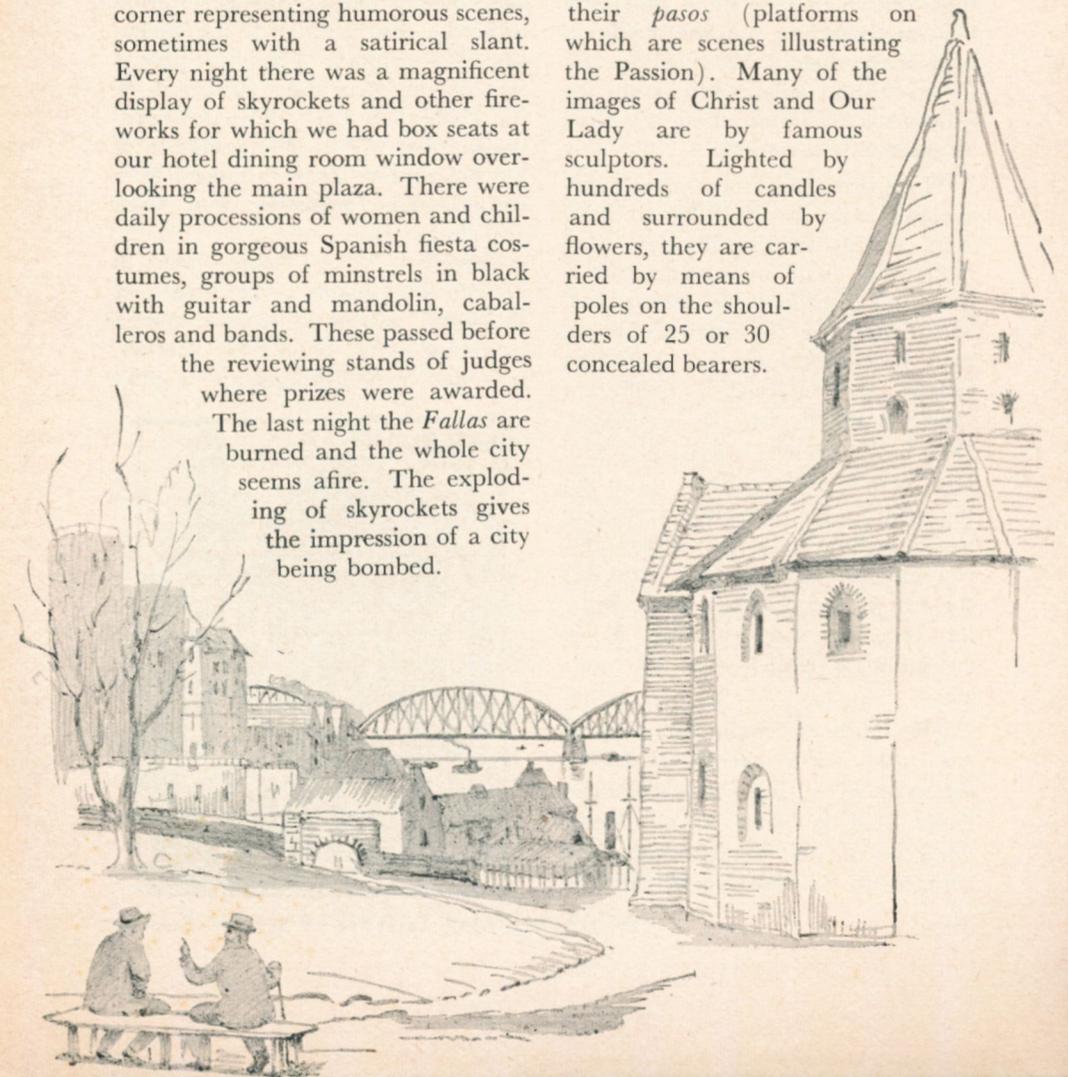
Folk Festival 'Safari'

△ SPAIN has more fiestas and festivals than any other country in Europe. A Spanish Society is attempting to revive the old folklore and dances. Valencia is one of the cities which has preserved its gay costumes and traditions. Of the Fiestas, the classical *Fallas* is the most unforgettable. Huge scaffoldings two or three stories high are erected in every square and wax and cardboard figures are installed. There are about 500 of these pyramidal towers with groups on each corner representing humorous scenes, sometimes with a satirical slant. Every night there was a magnificent display of skyrockets and other fireworks for which we had box seats at our hotel dining room window overlooking the main plaza. There were daily processions of women and children in gorgeous Spanish fiesta costumes, groups of minstrels in black with guitar and mandolin, *cabaleros* and bands. These passed before the reviewing stands of judges where prizes were awarded.

The last night the *Fallas* are burned and the whole city seems afire. The exploding of skyrockets gives the impression of a city being bombed.

Malaga is famous for its Holy Week celebration. The first interest of this week is religious, but it is also a great drama, a work of art, a historical pageant, and an expressive outpouring of the people. It is the people's celebration, not the church's. No high dignitaries march in the procession, no ecclesiastical edict regulates them. This is the common man's way of honoring Christ and His Blessed Mother.

The *cofradias*, or religious brotherhoods, of each church arrange their *pasos* (platforms on which are scenes illustrating the Passion). Many of the images of Christ and Our Lady are by famous sculptors. Lighted by hundreds of candles and surrounded by flowers, they are carried by means of poles on the shoulders of 25 or 30 concealed bearers.



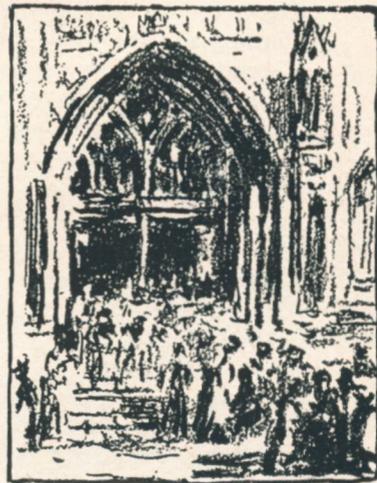
Sometimes paid bearers, sometimes volunteers, they are followed by the brotherhood members dressed in hooded dominoes which cover the faces, each one carrying a lighted candle. Each brotherhood has its distinctive color — green, purple, brick red, crimson, white, and black. Some had the emblem of the group beautifully embroidered on the back or chest of the hooded domino. The most vivid and lasting impressions of *Semana Santa* are the trumpets and drums which herald each *paso*; the shuffling sound of the bearers as they scrape their feet along the cobbled streets. I shall never forget the slightly swaying statues as the platform on which they stand moves on uneven shoulders, nor the rhythmic beat of the drums. With all the city lights out and only candles from the procession for illumination, it is truly an impressive ceremony.

These processions take place every evening from 10:00 P.M. to 2:00 A.M. and at noon on Sunday. One reserves a chair in advance for a small sum. Chairs are arranged 4, 5 or 6 deep on the sidewalks along the procession route. Different groups are reserved at different times on the day of the procession. One never knows where or when. It is best to have a hotel *mozo* get the seat as he can always squeeze in. Shoeshine men can always give you any information you want for the cost of a shoeshine—2½c. During the four days of Holy Week everything is closed, even the post-office.

The *Feria* at Seville followed 10 days after Holy Week. It is the evolution of a large cattle fair originally held in tents. Gypsy bands participated in the trading and camped on the outskirts of the city.

But the fair now takes on an aristocratic character as all the rich as well as the poor enter into the spirit of it. Open booths are erected along the streets at the Exhibition Park where families and clubs receive their friends and offer refreshments and entertainment in the form of typical Spanish dancing and singing to the accompaniment of guitars. Every day there is a bull fight with the best matadors taking part, after which there is a parade of gayly decorated carriages with fine horses, mantillas with gorgeous shawls and jewels—beautiful women elegantly dressed. Bing Crosby was also enjoying the *Feria*. Because of steady rain the *Feria* did not get started until the fifth day, with the exception of a program of Spanish dances the first night in the Auditorium of the Exhibition Park. The outstanding number was an interpretation of De Falla's *Fire Dance*, danced by a couple whose costumes were black and flame red.

Pentecost Day found me in Oviedo in Galicia. The image of the city's patron saint was carried from one small church to another, preceded by a drummer and a *gaita*



player. This was also the only music used in the church service. Sky-rockets were fired, as is customary during all Fiestas. The *gaita* is a Spanish bagpipe found only in Galicia—similar to Scotland's bagpipe. In contrast, at the Cathedral on the opposite side of the plaza the *Missa Solemnis* was being beautifully sung by the men's choir from the Colegio.

Next in importance to Holy Week processions is probably the Feast of Corpus Christi which is celebrated with processions in many Spanish cities. For the procession in Leon, famous for its Cathedral windows, the little girls were dressed in long white dresses and lace veils, as for confirmation. The boys were dressed in white suits and gloves. Some little boys were dressed like angels and had large wings.

During April, May, and June Madrid was having an International Fair. The American exhibit was mostly machinery. Every province in Spain had its own exhibition building in which products of the province were exhibited. Since all



the buildings differed greatly in architecture it was interesting to visit all of them. A particular day was given over to each province, on which, among other affairs, a program of its folk dances was given at the Bowl of the Open Air Theatre in the evening. I only got to Madrid for the last, Valledolid Day. The dancers gathered in the court of the Valledolid Building and from there they marched to the theatre in a round-about circuit.

There was also in Madrid last spring an International Exhibition of handcrafts. I was proud of our exhibit and it was good to see the American flag again. Ours was artistically and simply arranged, and had a definite plan and central idea. It traced the early influence of handcrafts in different European countries to the various groups in our country, e.g., Scotland in Kentucky, British in New England, Spanish in the Southwest and California, and the African influence. There was also an excellent exhibit of the handcraft of the American Indian.

I could not leave Spain without a word about Majorca, Chopin's home for many years. The Fiestas and Celebrations there are among the gayest in Spain, but I did not happen to be there for one of them. However, I did see some lovely folk dancing. The costumes are distinctly different from those of other parts of Spain and men still wear the baggy trousers of the East. To get to the Carthusian monastery where Chopin lived with George Sand required an all day's tour. Here one can see the cell where he wrote his music, the piano he used, and can share the beautiful view he had of the surrounding country.

When Franco seized power in Spain, Pablo Casals, world renowned 'cellist, exiled from his country, his property confiscated, took up residence in three second-story rooms of a gatekeeper's lodge in the village of Prades on the slope of the Pyrenees some 20 miles from the Spanish border. Four years ago a Festival of orchestra and chamber music under Mr. Casals' direction was organized. I attended all the concerts and many of the orchestra rehearsals of the 1953 Festival which extended from June 14 to July 7. The concerts were given in an Abbey four miles from Prades. The outstanding soloists, the absolute silence of a responsive audience, and the supreme musicianship of Casals, made the Festival a never-to-be-forgotten musical experience.

In August I was at St. Moritz Switzerland's celebration of Independence Day. On the buildings were the flags of all the cantons and the Swiss flag—red with a white cross. Stores did not close but the windows were displaying red and white, e.g., white dresses and blouses with red scarves, red and white handbags, white furs with red carnations. Many people were in folk dress. Church services were held at 8:00 A.M. As soon as it was dark the people all came to the lake carrying Japanese lanterns. Fires were lighted encircling the lake. There were skyrockets and sparklers and four small sailboats with red light bulbs edging the sails floated over the lake in various formations.

In Munich I found the Ballet more outstanding than the opera performances. The world-famous singers were at Bayreuth and Salzburg rather than at Munich. At Bayreuth I was thrilled with the

performances of the entire *Ring Cycle* and the *Ninth Symphony*.

In Granada there was no Fiesta during my 10 days' stay but there is the Alhambra, the only Arabic Palace which has been preserved, a living proof of the high degree of culture achieved by the Spanish Moors. Washington Irving lived in this palace while he was writing the *Tales of Alhambra*. Should you go to Spain, Granada is an absolute Must. Near the Alhambra, surrounded by cypress trees, is a non-tourist Spanish hotel named after Washington Irving. Bing Crosby and I were the only American guests!—MABEL L. LEFFLER, *Columbus Alumnae*.

About Our Judges

(CONTINUED FROM PAGE 14)

and the Hebrew Union School of Sacred Music.

We very much appreciate the time and effort which these men gave to reading and evaluating the papers, and we want to thank them. Thanks, too, to the girls who entered their very worthwhile papers with such enthusiasm and coöperation. Remarks from the judges indicate that they consider our contest very worthwhile and that it does contribute to our musical growth.

JOIN THE 1954 MARCH OF DIMES!

For the first time in history, we have at last progressed to the point where we can talk in practical terms about "Polio Prevention"! The tremendous amount of patient aid, research and professional education calls for steadfast support of men in the science laboratories by people all over the nation.

Historians

REPORTING

△ △ Atlantic Province △ △

CONNECTICUT VALLEY ALUMNAE CLUB began its season with a business meeting on September 26 at the home of Mary Frances Reid in Wallingford, Conn. Founders' Day was celebrated with a dinner at the home of Ena Davenny, followed by a musical program presented by Madelyn Robb, pianist, and Virginia Randall, soprano. We are looking forward to the Christmas Musicale to be given at Christ Church Cathedral, followed by a tea.—VIRGINIA PATTEN, *Historian*.

President Carol Walker got off to a good start last fall by inspiring the redecoration of the chapter room. Our newly decorated chapter room sports a new rug to match the newly painted closets plus a new lamp-shade and piano light. In the past year we held a concert featuring compositions and performances by MΦs, past and present. We were especially proud of composers Mabel Daniels and Alice McElroy Proctor, and faculty members Lucille Monaghan, piano, and Frances Lanier, violin. The program was later broadcast on FM. Rush parties this year were held mostly in the apartments of the members. The chapter was particularly grateful to its own Gladys Miller Zachareff, of the faculty, who entertained for the fall auditions. Spring brought the chapter concert as well as concerts of seven graduating sisters. Bette Byk (who returned after several years' absence to complete her degree) and Carol Walker, piano, Barbara Waterman and Valentina Sobalvarro, voice, gave senior recitals. Dolores Baldyga, voice, and Faith Coakley, piano ensemble, performed for the Master's Degree, while Mireya Arboleda gave

her concert for the Artist's Diploma. Among the six new members initiated before June was Claudette Sorel, a young concert pianist from New York. Beta girls are very proud of their new sister. She has graduated from Juilliard and Curtis Institute and now is working toward her BA at Columbia. At the same time she maintains a crowded concert schedule. We wish that all of Mu Phi Epsilon could know her. At the spring concert we included the songs of a student composer, and a guest harpist, Colette Rushford, formerly of Beta. Special projects for the year included more visits to the Orchard Home for Girls. The teen-age girls there enjoyed our music and had good times with us. The other project, besides magazines, of course, was the gathering of a box of clothes for Korea, inspired by a letter from the brother of a member. We also especially enjoyed repaying the Boston Alumnae Club for its interest and hospitality by entertaining them at a tea in May. We'd like for it to become an annual affair. After such a fine year we hated to see the graduates leave, but we are looking forward to another, and better, year in Mu Phi. Our new President, Barbara Fisher, has already shown her ability.

FLASH! Elizabeth Gill just returned from competing in the finals of a \$1,000 contest for pianists in Washington sponsored by the Friday Morning Music Club of Washington. The winner, Naomi Weiss, of New York and Chicago, is also a Mu Phi and they were welcomed royally by the wonderful Mu Phi members of the Club. Orchids to the MΦE members of the FMMC and the Washington Alumnae Club!—ELIZABETH GILL, *Historian*.

MT Chapter began its fall schedule after an active summer. Its members were represented at Santa Barbara and Interlochen as well as at many summer camps as music counselors. We received a pledge class of fifteen on October 25. Our Fall activities also included the beginning of chorus rehearsals for the performance of Benjamin Britten's "Ceremony of the Carols" which will be given twice in Rochester during the Christmas season. This year we are very pleased and proud to have seven of our chapter as members of the Rochester Philharmonic. Especially outstanding are Catherine Dufford and Gretel Shanley who are second oboist and second flutist, respectively.—**LOIS LAYMON, Historian.**

ΦΓ Two of our members, Eva Frantz and Anne Lane Wilson, are cellist and violinist, respectively, in the New York Symphony Orchestra this year. Nyla Wright had the leading role in the Baltimore Civic Opera Company's production of "Madame Butterfly," and did a superlative job. We in Phi Gamma Chapter celebrated Founders' Day by putting on skit number two. In addition to the regular memorial service in honor of the Founders, we held a brief service for one of our members, Esther Levy, and one of our patrons, Mr. Paul B. Thomas, both of whom recently passed away. Three of our officers, Louise Willier—Treasurer, Anne Meyer—Warden, and

Sylvia B. Dodd—President, attended the Founders' Day District Conference on November 14 in Philadelphia. Sandra Cohen participated in a program of piano music in Hagerstown, Maryland, which was enjoyed by everyone.—**RUTH SHEFFERMAN, Historian.**

ΦΤ Chapter entertained Gertrude Otto, National Fourth Vice President, on Friday, September 30, at model pledge and initiation services followed by a business meeting, concert and refreshments. A Phi Upsilon graduate of last June—Ilo Allen—is studying in Europe under a Fulbright Scholarship. Ilo majored in organ at Boston University College of Music and was chorister of Phi Upsilon. Phi Upsilon, Beta, and the Boston Alum Group joined together for the observance of Founders' Day on November 13. A "get-acquainted period" followed by a concert and refreshments constituted the program. On November 6, Phi Upsilon Chapter of Boston University and Beta Chapter at the Conservatory joined with the active Sinfonia chapters of the two respective schools to sponsor an informal dance at the Hotel Statler in Boston. Our representative on the Planning Committee was Margaret Hines, social chairman, Phi. The dance was highly successful in that many attended—including alums—and all had a wonderful time.—**RUTH C. PHELPS, Historian.**

△ △ East Central Province △ △

KANSAS CITY ALUMNAE CHAPTER began its 33rd year of "Morning Musicals," proceeds of which go to worthy members as scholarships. Albertine Baumgartner, Mary Anna Seuser, and Evelyn Davis were recipients this fall. The first concert presented Mary Dawson, pianist, Peggy Fisher, soprano, and Pearl Roemer Kelly, accompanist, in a delightful and skillful program. Peggy, the new business manager of the series, had just returned from a summer of study with Mack Harrell at Aspen, Colorado. Orene Yowell is elementary music supervisor of Kansas City Public Schools. Margaret Stanley Hamilton is

the new president of "Moment Musical" piano club. Other members of Mu Phi belonging are Verna Brackinreed, Mary Dawson, Zella Easley, Marguerite Harriman, Phoebe Harrington, Louise Hite, Ethel Hicks Lutz, Estelle Major, Virginia Matthews, Irene Sees, Maxine Stetzler, Joanne Johnson Baker. Lucile Miller is chairman of the Four-State Conference in Kansas City, Nov. 13, 14, and 15. Edna VerHaar Deacon, Eileen Maltby, and Marie McCune enjoyed extensive travels in foreign parts this summer.—**ETHEL HICKS LUTZ, Historian.**

COLUMBUS ALUMNAE—The September meeting of the Columbus Alum-

nae Chapter is always especially gay as it is the reunion after a busy summer. This is especially true since the members come from Delaware, Marion, Westerville, Lancaster, and Columbus. The President, Virginia Foster Payne was hostess at her Worthington home. Dorothy Borschel Jennings distributed attractive year-programs she had made which center around French music for the year. Plans were formulated for a group to go to Cincinnati to the District Conference celebrating Founders' Day. Dorothy Borschel Jennings played piano selections by French composers. The October meeting proved a treat. The group collected at the country home of Marie Shuey Hansley near Sugar Grove. After the business meeting Mable Leffler, a member home from another summer abroad, told in her usual charming style all about the music festivals she had the privilege of attending in Europe.—**DOROTHY KIRN COEN, Historian.**

COLUMBIA ALUMNAE met on September 28 at 7:30 p.m. at the home of Virginia Babb Sapp. Reports of summer trips and other activities and an informal musical program formed the program of the evening. Ruth Good Smith was welcomed back to the group after a year spent as visiting professor at the University of Redlands. While there she was elected to membership in Sigma Chapter of Pi Kappa Lambda. Louise Henry played piano solos. The annual concert by members of the Club was given November 1 in the Student Union Ballroom of the University of Missouri. A trio, Marjorie Orton, pianist, Irma Wheelock, violinist, and Elizabeth Mulchy, cellist, played the "Dumky Trio" by Dvorak. Margaret Sheldon sang "Gypsy Songs," Op. 56, by Dvorak, accompanied by her husband, Robert Sheldon. Inez Duck played a Mozart sonata and Five Etudes by Chopin. The Sunrise Choir of Stephens College, directed by Margaret Colby, sang German and American folk songs, accompanied by Pat Sage. The last number on the program was Franck's "O Lord Most Holy," sung by Margaret Sheldon, accompanied by the Sunrise Choir and Marjorie Orton and

Elizabeth Mulchy. Irma Wheelock and Margaret Tello gave a violin and piano recital at Missouri Valley College in October. Mrs. Wheelock is teaching violin in Christian College and in Missouri Valley College this year. Margaret Sheldon gave her annual faculty recital at Stephens College on November 10. Elizabeth Mulchy played in a concert given by the String Quartet of the University of Missouri.—**NESTA LLOYD WILLIAMS, Historian.**

INDIANAPOLIS ALUMNAE CHAPTER opened its year with 82 members, 14 of whom have joined our group this year. Our first dinner meeting was held at the lovely country home of Dorothy Ryker Spivey. The program was given by Rosemary Lang, clarinetist, accompanied by Ruth Hutchins Thrasher; Ruby Winders, contralto, with Ravine Kolkman Jones, accompanist, and a string trio composed of Hazel Overmiller Shirley, violin, Alice Fitzgerald, cello, Ernestine Fleming, piano. Our November meeting was held at the home of Jean Hegg McGurk with Melva Shull Crain presenting a program of "Americans and Their Music." After opening our program with the singing of "America The Beautiful," Helen Brooks Fausset sang a group of New England folk songs, and our group sang "Down in the Valley." Maude Titus, appropriately attired, talked on the "Singin' Gatherin'," and Carol Roberts Folger sang "Barbary Ellen." Joann McCord Fisher continued the discussion with "Music and the Westward Movement" and we sang "Erie Canal," "Ho For California," and "Sweet Betsy from Pike." Wanda Stewart Wheeler discussed the western songs, and we sang "Parody on Oh Susanna." Dorothy Ryker Spivey, accompanying herself on the guitar, sang a group of western songs, and we sang "Good-by Old Paint" and "Get Along, Little Dogies." Edythe Gunter Burdin reported on American symphonic works and we completed the program with a square dance given by some of our girls. We are looking forward to our Christmas party at the new home of Myla Herrmann Luessow.—**J. FISHER.**



Great Lakes Province



Γ Main events of Gamma Chapter so far this semester have centered mainly around pledging activities. Three rushing parties were held on October 18, 19, and 25 respectively. Two of these parties were in the form of musicales at which active members participated. The third party was high-lighted by the installation of several new patronesses. The pledging ceremony for 12 pledges was held on November 16 at the home of Ava Comin Case, of the Alumnae Chapter. A graduate member, Ruth Orr, has been awarded a teaching fellowship this year in the voice department of the University School of Music. The next project of the Gamma Chapter is a second-hand music sale, which will take place within the next few weeks.—**PHYLLIS BENTLEY, Historian.**

TOLEDO ALUMNAE Since this is 50th Anniversary Year for **MΦE**, the theme selected by our group this season is "Past, Present, and Future of Mu Phi in Toledo." First program given at Norma Emmert's November 9. Guests were Esther West, Eileen Stacy, and Eva Franklin from the Maumee Valley Chapter. Esther's piano selections included works of Brahms, Debussy, Kabalevsky, and Khachaturian. Eva gave a talk about their group's activities. Bernice Oechsler and Norma Emmert represented us at the Dedication of the Scholarship Lodge at Interlochen in July—the rest of us heard the recording at Bernice's home in October. Bernice went to Cleveland November 13 for the District Conference and eight of us went to District Conference Golden Birthday Observance at Dearborn Inn November 14. Friday night, November 13, our group joined Maumee Valley and Epsilon Chapter for dinner and musical program. Florence Cramer, who moved to Lakeside, Ohio, in May, had us for a party and is now one of our commuters. Georgia Blair gave a beautiful party at Inverness in June. Betty Wright opened the fall season with steak roast. Betty Wright, Bess Cunningham, and Norma Emmert comprise program committee.—**MARIE B. WHELAN, Historian.**

MAUMEE VALLEY ALUMNAE Greetings to our sisters everywhere as we begin our second 50 years of Mu Phi history. Eileen Stacy is our capable president for the third year. Monthly meetings in members' homes all include musical programs, and on January 11 a public concert at the Museum of Art will be given by Janet Rankin, Rose Bruno, Marana Baker, Ruth Earhart Werchman, of Chicago, and Jean Kohl, of Epsilon. Social highlights include a gala birthday dinner on Founders' Day, a joint project of the three Toledo chapters, featuring a program of Mu Phi compositions, under the chairmanship of Helen Baer; a Christmas party in the home of Margaret Rinderknecht; a bazaar to aid our Scholarship Fund; and a formal banquet in the spring. Our girls are a busy lot—Janet Rankin is president of Toledo Piano Teachers Association; Cecile Vashaw, Supervisor of Instrumental Music in Toledo schools and Director of the Youth Orchestra; four Mu Phis play with the Toledo orchestra; Ruth Hickerson is adviser to Epsilon; others are busy with teaching and playing engagements.—**MARGARET RINDERKNECHT, Historian.**

Σ In celebration of Mu Phi Epsilon's Golden Anniversary, the Sigma Chapter is presenting a series of musical broadcasts on WNUR-FM. Joy Kaufman, soprano, accompanied by Marianne Reidner, opened the series on November 2. Virginia Vosper, Mu '54, will perform piano compositions by Bartok and Granados on November 9. Irene Taylor, violinist, will close the series on November 16. The broadcasts are at 7:45 P.M.

CHICAGO ALUMNAE CHAPTER opened the season with an enthusiastic meeting at the home of Octavia Gould on September 16. The program on this occasion consisted of an attractive group of Russian piano pieces, with descriptive analysis, by Brenda Baum, and a very interesting account of the 50th anniversary celebration and dedication of the Mu Phi Scholarship Cottage at Interlochen, by Elva Gamble. Octavia, by the

way, is chairman of the Crescendo Music Club Contests this year. The October meeting was held at the home of a new member, Maud Salter, who lives in Flossmoor. Ethel Swindell, contralto, and Ebba Sundstrom Nylander, violinist, each performed a group of solos. Minnie Cedargreen Jernberg, violinist, and Ebba have both appeared on "Musicians Club of Women" programs this fall. Ruth Werchman, cellist, filled a series of engagements in Ohio during November. We are looking forward to the November 18 meeting, which will be held at the new home of Catherine Sauer Smith, in Oak Park, and to a Christmas luncheon at the Woman's Athletic Club in December.—**EBBA SUNDBSTROM NYLANDER, Historian.**



North Central Province



ΦΙ Chapter began this year's activities with a delightful meeting in the home of Hildur Shaw. The program consisted of Musical Roll Call. Again this year we had a float depicting Greek music in our Homecoming parade and also had a Homecoming breakfast for present members and alumnae. On October 19, initiation ceremonies were held for thirteen girls. This year we celebrated Founders' Day by sending fifteen girls to the District Golden Anniversary Birthday Party in Minneapolis. Four musical numbers were presented by our group. We are proud of Hildur Shaw, Chairman of the Sterling-Mathias Memorial Fund and also President of the North Dakota Federation of Music Clubs, and Viola Anderson, our National Music in Hospitals Chairman.—**NAOMI LARSEN, Historian.**

DES MOINES ALUMNAE Our first meeting was a coffee at the home of Evelyn Zirbel Gallagher, our president, with patronesses as guests. Charlene Stull, of Long Beach, California, and Ava Marie Butler Kreutz, of Wichita Falls, Texas, were also present. A business meeting was held later in the month at the home of Frances Williams Keck. Mr. and Mrs. Orville Lowe entertained us at a picnic at their spacious country home, Indian Trail Farm, late in September. Ruth Meyer Howe was in charge of entertainment, husbands were guests, and everyone reported a wonderful evening. The

MΦ Chapter opened the fall season with a tea for the freshman women. On October 22 we pledged seven girls. We are very happy to announce that our advisor this year is Eleanor Allen, a member of the organ faculty at the Baldwin Wallace Conservatory. Also we were proud of one of our members, Marcellene Hawk, who was piano soloist with the Baldwin Wallace Symphony Orchestra at one of its recent concerts. Highlight of the year was the 50th Anniversary Celebration in Cleveland. Being one of the hostess chapters, Mu Phi presented a half-hour musical program. On December 7 we all enjoyed a Christmas party which ended a busy fall season.—**EVELYN HARTMAN, Historian.**

annual scholarship musicale was a coffee at the home of Eleanor Keith Rehmann on October 20. A very fine program was given by members of Omega, Des Moines Alumnae, and patroness groups. Also during October we augmented our chapter treasury with proceeds from a successful rummage sale. Ruth Mary Needham is in Paris, France, where she will study violin for a year and tour Europe before returning home. Again this year we are preceding our regular meetings with a supper, which proved very popular last year.—**GLADYS UFFORD, Historian.**

MT Some girls in this chapter performed for the tea which the Dean of Women gave at the first of the year. Music Week began on October 18 with a tea. On Wednesday of that week the three music sororities gave a luncheon. An inter-sorority concert was presented on Thursday evening. The Mu Phi Quartet sang for the Chamber of Commerce November 18. A formal banquet was held in the Lincoln Hotel on November 22 when the 50th anniversary of **MΦE** was celebrated. Half-dollars were brought for Founders' Day. Mu Phis placed second in the sales of Lincoln Symphony tickets. We had a Christmas card sale to raise money for candy and gifts to take to the Children's Orthopedic Hospital for Christmas. Fran Hallet had a dinner for the Mu Phis in November. Everyone had a lovely evening and a wonderful

dinner. We presented a Thanksgiving Musical and another is planned for Christmas on December 8. December 17 is the date set for the Christmas party and caroling at the Children's Orthopedic Hospital. The Mu Phis are the co-chairmen for the Christmas Party at the Music Building. They are assisting Dr. Foltz.—**JANICE MATSON, Historian.**

EA Once again it is time to send you the fall report from the Epsilon Alpha Chapter. We of the chapter feel that this year of 1953-54 will be a busy and a profitable year not only for the members individually, but also as a group. September 27-29—Mary Ann Staffa appeared as "Adele" in a local production of the Strauss favorite, *Die Fledermaus*. October 7—The members of Mu Phi Epsilon held a joint meeting with the Music Club welcoming freshmen to the campus and the field of music. A joint planning meeting had been held previously on October 2. October 14—Epsilon Alpha presented Helen Spaeth, alumna member, in a public recital. Helen was accompanied by Sister Mary Davida. October 22-24—Mary Ann Staffa sang the role of "Micaela" in the St. Paul

Civic Opera production of *Carmen*. Mary Ann also represented our chapter at the golden anniversary celebration at the Minneapolis College of Music on November 14. October 22—Margaret Sheridan appeared in Lecture Recital, "Two Centuries of American Art Song" before Nathan Hale Chapter of the Daughters of the American Revolution. She was elected president of the Twin Cities' Chapter of the National Association of Teachers of Singing at their meeting in June this year. She has also turned columnist for one of the local newspapers, publishing a series of articles titled "Ink Blobs from the Singing Pen." October 29—Epsilon Alpha members acted as hostesses for a concert presented by the Trio de Camera. They will also serve in this capacity for the concert to be presented by the Collegium Musicum on November 23. Our report for the fall being concluded, we plunge once more into the maze of activities which await us during the coming year, and we look forward to a large group of initiates in the spring. We hope the year will be a happy and profitable one for all the members of Mu Phi Epsilon.—**MARGARET SHERIDAN, Historian.**

△ △ *South Central Province* △ △

SALT LAKE CITY ALUMNAE Chapter members are looking forward to outstanding programs arranged by Norma Lee Madsen, program chairman. We were very fortunate to have two of our alumnae awarded scholarships for summer study at the Aspen, Colorado, Institute. They were Sally Peck Smith, viola, and Norma Lee Madsen, violin. They left Salt Lake City in July and returned in August, bringing with them much valuable material which they have shared with us. We joined with the active members to celebrate Founders' Day on November 16 at which time a banquet was held in the Student Union Building on the U. of Utah campus. The decorations were all centered around the "Golden Anniversary" theme. All Salt Lake City Mu Phis are looking forward to six busy months making final plans for the 1954 Convention. See you all in June!—**DWAN JACOBSEN YOUNG, Historian.**

ΦΠ Chapter, Wichita University, has been very active this fall. Perhaps the most significant activity was the tea given for new women students and faculty in October. Actives and pledges presented a musical program and served tea and cakes. Four of our actives, President Lucretia Crum, Wilda Naylor, Barbara McCaig, and Joanna Holderby, attended the Mu Phi Regional Convention in Kansas City, November 13. Phi Pi has seven pledges this fall and plans are being completed for their initiation. Epsilon Phi Chapter of Friends University and the Wichita Alumni Chapter joined with Phi Pi in observance of Founders' Day, November 21. The occasion was a tea at the home of Jessie Clyde Fisher with Lucretia Crum and Janice Seward participating in the program. Plans are also being made for singing Christmas carols in the Wichita hospitals during December.—**ERMA CHRISTIANSEN, Historian.**

TULSA ALUMNAE Chapter met October 6 at which time plans were drawn up for the year. Out-of-town Mu Phi member was Gladys Grandin. Founders' Day Observance Memorial Service, by Mabel Henderson, was read by our President, Lois Wentworth Jackson, at the November 3 meeting. A skit describing the early days of our sorority was given. Our Annual Rummage Sale will be an event of November 19. The December meeting will be a Christmas party. There will be vocal selections by Jean Berkmeyer, piano selections by Lois Jackson, and a Christmas story by Gladys Grandin. Two new members of our group are: Jeanne Peck Staudigel, Xi Chapter, a trumpet player with the Tulsa Philharmonic Orchestra; Sue Ann Carman Thompson, Mu Kappa, prominent organist and teacher at Bristow, Oklahoma.—**DOROTHY (WILLOWS) TATE, Historian.**

OKLAHOMA CITY ALUMNAE are well started on another successful year. Our study program will be hymns, following the National Federation program, and American music. Ruby Payte has charge of the recitals to be given at State Central Hospital and Elizabeth Parham is working with the Norman Music Club in starting rhythm bands among the patients. Margaret Turner, who won first place in the National Federation of Music Clubs contest last spring, played at the District Meeting recently held in Oklahoma City. She was acclaimed by the critics present as a pianist to be heard from in the future. Ruth Petty is president of the MacDowell Club. Else Bell, Kappa Chapter, is a new member, her husband recently joining the music school faculty at Oklahoma University. They also have two new teachers who are Mu Phis. Founders' Day will be observed by a joint meeting of the Active Chapter at Oklahoma University and the Alumnae Chapter. The Oklahoma City Alumnae Chapter opened the season with a luncheon meeting at the home of Mrs. J. I. Payte. A number of the members who live in Norman will work with a group of musicians in their Music Therapy program to be carried on at the State Mental Hospital in Norman this year. Anna Grossman of the Oklahoma City Symphony Orchestra spent the summer at Aspen, Colo-

rado, where she was a hostess at the Women's Dormitory and also played in the symphony orchestra. Mildred Andrews is returning to her teaching at the University of Oklahoma after a six-months illness. The Organist Guild presented Claire Coci in an organ recital, September 15.—**MINNIE HOWE, Historian.**

ΦE Chapter began the school year with a coffee for all of the freshmen girls and upperclass music majors and minors on Saturday morning, October 3. All but one of our members attended the District Mu Phi Epsilon Conference held in Kansas City, Missouri, on Saturday, November 14. Phi Epsilon will be represented 100 per cent in the Christmas music activities of the College of Emporia. On December 6 we will participate in the Christmas Vespers, at which time the College will present J. S. Bach's "Magnificat" and the Christmas portion of the "Messiah" by Handel. On December 15, the College will present for the second year, Menotti's Christmas opera, "Amahl and the Night Visitors." Maxine White will sing the part of Amahl, and Russelle Seeberger will sing the part of the Mother.—**RUSSELLE SEEBERGER, Historian.**

DENVER ALUMNAE Chapter members spent a busy summer in travel and study. Dorothea Seeman, Denver University faculty member, was in New York for a session of study at Columbia University, while Violette McCarthy and Gladys Kendall enjoyed work at the Aspen Institute with Vronsky and Babin, duo-pianists. Rachel Isbell journeyed to Norway where she studied Norwegian music for six weeks at the University of Oslo. While there, she spent some time visiting Grieg's home in Bergen. A most gracious hostess to chapter members was Orah Ashley Lamke when she entertained at her charming mountain retreat with a buffet luncheon in August. September 21 marked the first meeting of the year at the home of Rachel Isbell. Marie Ferro, talented young soprano whose music education has been encouraged by our chapter, presented the program with Alice

Fenton at the piano. A delightful program was in store for us in October with the presentation of Beethoven and Debussy sonatas by Theodora Knebel, Denver Symphony violinist, and Joyce Sadler Orr, pianist. Denver University was the scene of our Founders' Day dinner November 21 with the active chapter of whom we are duly proud this year. Program participants include Joan Howie and Greta Lee Ferris, representing the actives, and Violette McCarthy and Gladys Kendall, alumnae. And, of course, our Christmas program and party is always a gala affair—this time with the carol singing led by Eugenia Berger and a program of songs by Ada Belle Spencer, contralto, and Beverly Simpson, mezzo-soprano. Our slate of officers remains the same, with Ethel Nicholas at the helm, Sara Winters doing the program planning, and all of us ready to do our bit

at convention time next spring.—JANE H. McCLUGGAGE, *Historian*.

ET Our chapter has gotten off to a good start this year and we are sailing along. At every meeting all the new members are finding out more about Mu Phi Epsilon. On October 23 we had a wiener roast for all the new music majors and minors. We also had a film of "The Telephone Hour" which everyone enjoyed. At the District Birthday Observance in St. Louis in November our chapter was represented by President Sarah Emily Kersh, our music delegate, Jo Ann Combs, Elaine Avery, and Helen Travis Avery. They had a wonderful time. Some of our members were in the chorus of "Madame Butterfly" which was presented in November by the Jackson Opera Guild. Betty Monette portrayed the roll of Susuki.—ZELMA BLACKWELL, *Historian*.



Pacific Province



TACOMA ALUMNAE activities have been many so far this fall. On the last day of August a special meeting was held at the home of the president, Virginia Washburn Morrison, to make plans for the third annual production of the children's opera, "Hansel and Gretel." The regular meeting for September was on the 21st at the home of Evelyn Pierpont Gill, when the program for the winter months was presented and plans were discussed for the fiftieth anniversary celebration. On our regular meeting night in October, we held the auditions for soloists to appear on the annual Recognition Recital to be presented next February. These auditions are open to all senior girl musicians, vocal and instrumental, from the high schools in Tacoma and the Puyallup Valley area. Carol Reed Travis is the chairman of the Recital this year. A most enjoyable evening was spent on October 12 at the home of Mr. Karl Weiss, patron, head of department of Music at Pacific Lutheran College, with members of the Tacoma Alumnae and Epsilon Sigma Chapters, patronesses, several guests in attendance. "Abstractions in Music" was the topic chosen by the host for his illustrated talk about music of the future.—MARIE MILLER FORTIER, *Historian*.

SAN FRANCISCO ALUMNAE were privileged to have our charming first Vice President, Eleanor Hale Wilson, as a dinner guest at the Berkeley Women's City Club October 23. Her account, with pictures, of the Dedication of MΦE Scholarship Lodge at Interlochen last summer made us all wish we might have been there. Marcelle Vernazza spent a week in New York in October and told us of her enjoyable meeting with New York City Chapter. Marjorie Sterner is Regent of Edmond Randolph Chapter DAR in Richmond this year. September 27 a Memorial Fountain was dedicated in memory of Lucile Fox Green, at the Palo Alto High School where Lucile was Choral Director for 15 years. The program was sponsored by the Philomusia Society of the School and San Francisco and San Jose Chapters MΦE. Representing MΦE on the program were Mildred Brown McKee, San Jose Alumnae; piano numbers by Mary Saniphilippo, San Jose State College; "Personal Reminiscences of Lucile Fox at College of Pacific," Lucile Lundberg; and vocal selections by Julia Rose Phillips, both of San Francisco Alumnae Chapter. Our 50th Founders' Day was observed November 14 with a Province meeting held in San Jose.

Members from five chapters were present. A Memorial Service in the morning followed by luncheon and a musical program in the afternoon, completed the day.—WINIFRED D. McCLURE, *Historian*.

SACRAMENTO ALUMNAE held its first meeting of the year at the home of Kathryn Hughes in the form of a pot-luck. An evening of informal music of hit tunes from our summer music circus was presented by pianist, Jean Kopf, violinist, Jan Sheldon, vocalist, and violinist Ann Scammon. We had a grand time when Eleanor Hale Wilson visited us on her inspection tour in October at the home of Mary Bremner who entertained with several harp selections. We are anxious to hear our President, Leonora Gebbett, tell us about her trip abroad this summer where she attended various musical events of Europe. Of special interest was the International Music Festival at Llangollen, Northern Wales, which was opened by Queen Elizabeth and Prince Philip. We spent many hours in preparing literature for mailing when our local opera committee presented the San Francisco Opera in "The Barber of Seville." With the help of Mrs. Wilson, we have made contact with Sacramento State College in the hopes that we can help organize a new chapter there when they are ready. Our efforts now will go towards planning our annual musicale and tea in January to which we always invite local musicians to acquaint them with Mu Phi Epsilon.

STOCKTON ALUMNAE started the fall season with a pot-luck dinner at the home of Mr. and Mrs. William Norton. Miss Virginia Short, home from a year's sabbatical leave in Europe, showed colored slides and delighted all of us in describing highlights of her trip in England and Germany. The October meeting was held in the home of our president, Jody Lancelle. Dorothy Sue Noland, program chairman, introduced Setsuko Sugiharee, pianist, from Kyoto, Japan. She is doing graduate work at the College of Pacific in Stockton. National Second Vice President, Eleanor Wilson, honored us by visiting our October meeting. December will find us meeting with Irva Rickson

Rageth for our annual Merry Christmas party and program. The alums welcome Mary McMaster, June Hook, Irene Staffield, and Dolores Joy Corra, all former members of the Mu Eta Chapter.—GLADYS GAGOS CRANE, *Historian*.

ΦN Chapter at the University of California at Los Angeles was well on its way to interesting activities for the fall semester by sponsoring a reception for Mrs. Marjorie Kluth, Phi Nu Chapter alum and faculty advisor, who gave an organ concert on Sunday evening, August 30. Mrs. Kluth's concert was the last in a series of the Third Annual Festival of Music Vespers of the Westwood Community Methodist Church of Los Angeles. The series featured outstanding artists including Alexander Schreiner of Salt Lake City and one of our own alums and past president of our chapter, Elfrieda Dolch. Our chapter president for this year, Neeltje Witbaard, is a member of the choir, and Mr. Raymond Moremen, chairman of the UCLA Music Department and patron of Phi Nu Chapter, is Minister of Music at this church. Mrs. Kluth is the regular church organist. The Music in Hospitals Committee, under the chairmanship of Nancy Bushnell, was active during the summer, and programs are planned for each month during the fall semester to go to the Veteran's Hospital at Sawtelle where our efforts are greatly appreciated. The year was begun with two new patrons and a new patroness, all outstanding members of musical life in Los Angeles. Miss Alice Taylor is manager of the Los Angeles Philharmonic Orchestra. Dr. Robert Stevenson is a member of the UCLA music staff, composer, pianist, and musicologist. Dr. William Melnitz is the head of the Theater Division of the Theater Arts Department at UCLA, chairman of the Committee on Drama, Lectures, and Music, and in charge of the Young Artists Contest sponsored each year by UCLA. We find that our chapter will be able to cooperate with his committee this year during the concert series on campus by ushering and encouraging ticket sales. The fall rushing activities were carried out under the direction of Jeanne Moore. Four girls were pledged at the home of Martha Day, Los Angeles alum-

nae representative to Phi Nu Chapter on October 27. The officers and faculty advisor began Inspection Day activities at a luncheon with Mrs. Wilson at Bullock's Westwood Tearoom on Tuesday, November 10. That evening the chapter had a dinner for Mrs. Wilson at the home of Mr. and Mrs. Raymond Moremen in Westwood Hills. Martha Day, who so generously has given her time in aiding our chapter, and Esther Funk, of the Beverly Hills Alumnae Chapter, attended the model ceremonies, business meeting and program following the dinner. Twenty of our members attended the Founders' Day Banquet with Jeanne Moore, Cathy Jacobs, and Lorraine Eckardt participating in the first skit. Barbara Auge, Cathy Jacobs, Jeanne Moore, and Marion Reimbold sang with the UCLA A Capella Choir in its performance of the "Symphony of Psalms" with the Los Angeles Philharmonic Orchestra under the direction of Mr. Stravinsky on Friday, November 20. The projects under way for the semester are magazine subscriptions, chapter by-law revisions, and preparation for our annual spring concert. With twenty enthusiastic active members, we look forward to a year of progress.—JOAN ROSBACH, *Historian*.

SEATTLE ALUMNAE Traditionally as well as in conjunction with Mu Phi Epsilon's 50th Anniversary, the Seattle Alumnae Chapter has planned a stimulating and challenging program for the 1953-54 season. Our new chapter president, Frances Huff Butler, opened the season with the first in a series of news letters sent to all Seattle Mu Phi alums. We feel that such a news sheet which includes personal and professional news should bring about a renewed sense of fellowship among chapter members and perhaps encourage renewed interest among our inactive sisters. Our Founders' Day anniversary on November 13 was celebrated jointly with the Tacoma Alumnae Chapter with a banquet, followed by a concert which was open to the public. Our third annual concert series opened its season October 26 with Byrd Elliott, violinist, and Helen Louise Oles at the piano. A concert of early music with Irene Bostwick, harpsichordist, and a choral group was presented during November. The new Seattle String Society

will be featured for a December 14 Christmas program and on January 18 when Florence Bergh Wilson will conduct a choral group and string quartet in Wood's "Winter Winds." The new Seattle String Society, sponsored by Mu Phi Epsilon, is composed of local professional musicians, the nucleus being members of our alumnae chapter. Appropriations from this Artist Program Group will be presented in the form of one or more scholarships in memory of Frances Dickey to University of Washington music students having membership in Mu Phi Epsilon or the equivalent thereof.—ARDELLE NELSON LEACH, *Historian*.

ES Chapter members were very pleased to hold our first initiation since we became a chapter of Mu Phi Epsilon. It was held on Friday, October 30, in the lounge of the Chapel-Music-Speech Building and we initiated five girls at that time. We were happy to have as our guests Adele Reeves Ratcliffe, national ritual chairman; Frances Butler, president of the Seattle Alumnae Chapter; and several members of the Tacoma Alumnae Chapter. Our busy school schedule began with a movie, which we presented October 22 in our Student Union Building. On November 4 we were privileged to usher for a concert given by the Seattle Symphony Orchestra with guest conductor Arthur Fiedler, conductor of the famed Boston Pops Orchestra. Friday, November 13, Epsilon Sigma Chapter and the Tacoma Alumnae Chapter traveled to Seattle to join Tau Chapter of the University of Washington and the Seattle Alumnae Chapter in celebration of Mu Phi Epsilon's 50th anniversary.—JEANNE FRIESKE, *Historian*.

SAN JOSE ALUMNAE celebrated our 50th anniversary by co-hosting with the active Phi Mu Chapter at Northern California District Conference on November 14. Seven chapters attended the affair held at San Jose State's new music building. Violet Thomas and Maryanne Kovalik were the general chairmen. Participating in the all Mu Phi concert were Julia Rose Phillips, San Francisco; Pauline O'Briant, Mu Eta; Mary Nees Bremner, Sacramento; Gilda Mazzanti, Phi Mu; June Hook, Stockton; Maryanne Kovalik, Phi Mu; a quintet

with Dorothy Lichty, Dorrisse Kelley, Eleanor Holzworth, Frances Robinson and Edith Eagan, all from San Jose Alumnae. We were happy to have Eleanor Hale Wilson attend both the October business meeting and the conference with us. Last May Alma Andrews was a delegate representing her Alma Mater, Central Missouri State College, at the inauguration of Dr. Wahlquist, president of San Jose State College. European travelers last year included Rosalie Speciale, our president, Frances Robinson, our intrepid tour director, and Maryanne Sanfilippo, who studied piano in Italy for a year.—BETTY DILG KETMAN, *Historian*.

LOS ANGELES ALUMNAE Our programs this year are centered around our traveling members. Ethel Gabriel attended the Coronation in England and spent two months living in Paris where Louise Pelzel (spending three months in Europe) visited her. We are looking forward to reports from these two on music in Europe, and also the color pictures of Emma Stone (Alaska) and Marion Smale (Europe). Our first activity was a musical tea in honor of the 50th anniversary celebration presenting Eda Schlatter, pianist, in recital for the first time since she returned from studying in Europe. Guests included patrons and patronesses and leaders in music circles. The six Los Angeles chapters held a banquet on Founders' Day, and this event is among the festivities Eleanor Wilson, National First Vice President, attended. She also inspected the chapter at our November meeting at the home of Dorothy Chess. A program of piano music will be presented by Ruth Swan.—RAMONA MATH-ERSON.

ΦΧ has three new members—Verna Bartlett, flutist; Barbara Chambers, violinist; and Frances Hein, violinist. They were initiated October 30 in the presence of Eleanor Hale Wilson, who was visiting for national inspection. Due to Hazel Conors' good training the pledges passed their tests with perfect records, and we are quite proud of our new initiates. October 30, was a big day for our chapter with all the excitement of Eleanor Wilson's visit and the recital scheduled for 4:00 P.M., followed by a reception. The initiation was at 6:00 followed by a business meeting and a lovely dinner was enjoyed by all at 8:00 at the El Rancho. Those who performed on the first Departmental Recital from Mu Phi Epsilon were Verna Bartlett, flutist; Barbara Chambers, violinist; Erma Coberly, soprano; and Pauline Oneto, soprano. The patronesses of Mu Phi Epsilon provided refreshments for the reception which followed. The Departmental Recitals are sponsored by Mu Phi Epsilon and Phi Mu Alpha Sinfonia. They also usher for the Fresno State College Orchestra concerts. In spite of rain and flat tires Phi Chi was represented at the Northern California District Conference, 50th Founders' Day Observance, November 14, 1953, by Erma Coberly, Velma Lundgren, and our president, Pauline Oneto. Erma Coberly, soprano, appeared on the recital given in the afternoon. Phi Chi is proud to announce that they were second in magazine sales even though we are a small chapter with a total of 16 members. We enjoyed the day very much and urge all Mu Phis to attend next year.—ERMA COBERLY, *Historian*.

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Alumnae
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1953-54 CALENDAR

SEPTEMBER—President: Call meeting of chapter officers to make plans for year. Corresponding Secretary. Report any changes in names and addresses of chapter officers to NEO. Also order supplies for the year from NEO, enclosing check and remittance sheet secured from Chapter Treasurer.

DECEMBER 1—President: Write fall report-letter to National Third Vice President.

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

SEPTEMBER 10—Historian: All material for inclusion in November TRIANGLE must be in the Office of the National Editor.

MARCH 1—Closing date for entries in Mu Phi Epsilon Song Contest for 1954.

OCTOBER 15—Treasurer and Corresponding Secretary: Prepare and send to NEO fall membership list on official forms, check with remittance sheet to cover fall per capita taxes (\$.75 per member), Convention taxes (\$1.25 per member—alumnae chapters only pay this tax), and subscriptions to the TRIANGLE for all annual subscribers (\$1.00 per year).

MARCH 10—Historian: Deadline for material for May TRIANGLE, Convention glossy, and biographical sketch.

MARCH 15—Treasurer and Corresponding Secretary: Prepare and send to NEO spring membership list on official forms, check with remittance sheet to cover spring per capita taxes (\$.75 per member), Convention taxes (\$1.25 per member—Alumnae Chapters only), and subscriptions to TRIANGLE for annual subscribers not reported on November 15 membership list (\$1.00 per year).

President: Write spring report-letter to National Third Vice President.

NOVEMBER 13—Founders' Day. Golden Anniversary.

Treasurer: Send to NEO, with remittance sheet, check for Founders' Day Fund—your voluntary contribution of 50 pennies per member.

NOVEMBER 15—Historian: Deadline for material for January TRIANGLE.

JUNE 1—President, Treasurer and Corresponding Secretary: Send annual reports to NEO on official forms.

The
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