

v. 49 # 1



The

Triangle

of Mu Phi Epsilon

November, 1954

Active
Chapters

1954-55 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.

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

NOVEMBER 10—Historian: Deadline for material, other than newsletter, for January TRIANGLE.

NOVEMBER 13—Founders' Day. Treasurer: Send to NEO, with remittance sheet, check for Founders' Day Pennies—your voluntary contribution of 51 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 tax (\$1.50 per member), Convention tax (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.50 per year).

DECEMBER 1—President: Write fall report-letter to your Province Governor concerning chapter activities and problems.

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

FEBRUARY 1—Contestants, Musicological Research Contest: Send notice of your intention to enter contest to Pauline James Baker (Mrs. Paul W.), National Third Vice President, 2 Homestead Acres, St. Louis 24, Mo.

FIRST MONTH OF SECOND SEMESTER OR NOT LATER THAN FEBRUARY 28—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 offices to NEO, using official form.

MARCH 10—Historian: Deadline for material, other than newsletter, for May TRIANGLE.

MARCH 15—Manuscript for Musicological Research Contest due at office of Pauline James Baker (Mrs. Paul W.), National Third Vice President, 2 Homestead Acres, St. Louis 24, Mo.

APRIL 1—President: Write spring report-letter to your Province Governor.

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

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

JUNE 1—Manuscripts for Original Composition Contest due at the office of: Norma Lee Madsen, National Second Vice President, 2809 Connor Street, Salt Lake City 6, Utah.

The Triangle of Mu Phi Epsilon

November • 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 \$1.50 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 November. Entered as second class matter at the postoffice at Saint Paul, Minnesota, under the act of March 5, 1879.

VOLUME 49

NUMBER 1





CALL

TO FOUNDERS' DAY

♦ ♦ ♦ 1954

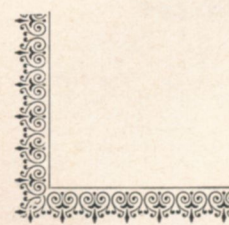
△ In this past year we have rededicated ourselves to the work of Mu Phi Epsilon, have renewed our loyalty to our sorority and have completed fitting memorials to our Founders during the celebration of our 50th year.

As Mu Phis everywhere meet together again on this November 13, let us honor our Founders, but let us also give thought to the future. As one of Shakespeare's characters said, "What's past is prologue; what to come, in yours and my discharge." What-to-come will be as glorious as the past if each of us will strive to find ways to enlarge upon and to carry out the purpose of Mu Phi Epsilon as laid down by our Founders—"the advancement of music in America, the promotion of musicianship and scholarship, loyalty to the Alma Mater, and the development of a true sisterhood."

Give thought, this Founders' Day, to what is "in your discharge."

Eleanor Hale Wilson

NATIONAL PRESIDENT



FOUR
GOLDEN
DAYS

△ FROM east, west, north, and south we came to Salt Lake City on June 24 for Golden Days of learning, listening, legislating, and rededication. Each day had a well planned dawn to midnight program which kept delegates and visitors busy and each was carefully programmed to contain several special events in this long-awaited Convention honoring our Founders and early members. Engrossing and illuminating were the reports of our many and diversified activities bringing information and recommendations. Honors and awards to chapters and individuals demonstrated the outstanding caliber of our sisters in colleges throughout the country.


As delegates and visitors arrived on Sunday night and Monday, the excitement of anticipation fairly electrified the atmosphere. Dinner together at historic Lion House, followed by the fine concert by University of Utah faculty members and chorus which featured "Journey of Promise" by our own Gladys Rich, was in itself a golden event.

Each meal was a carefully planned event at which the hostess chapters effectively worked out themes centering around their particular section of the country. And at each place for

luncheons and dinners were favors—copper bud vases (containing flowers for which Salt Lake City is famous) at the gala opening luncheon, red kerchiefs worn in true Texas fashion, plaques, and for the banquet, beautiful gold compacts with the crest of Mu Phi Epsilon thereon.

Outstanding were the concerts by our talented and versatile sisters. The two Active Delegates' Concerts evoked comments of "How lovely they look!" "What poise and fine musicianship!" "Aren't we proud?" Yes, we are very proud. The Alumnae Delegates' Concerts again demonstrated what many of us already know: the great wealth of artists and high caliber of performance we have learned to expect. All concerts were highly interesting, showed careful planning, and had great variety. Highly stimulating and interesting were the prize-winning compositions heard in the Composers' Concert. Use of imagination coupled with fine musicianship were shown, with unusual combinations of instruments adding to the interest.

The thrill of hearing the famed Tabernacle Choir in special concert



The Programs Were Excellent

ACTIVE CHAPTER PROGRAM
Tuesday, June 22, 1954 - 8:30 P.M. Assembly Hall

Sonata Op. 31 No. 2 (1st movement) *Beethoven*
Piano: FONTAINE ZIFF, Mc Theta, Austin, Texas

Ciaccona *Vivaldi*
Violin: EMILY KAREN, Mc Kappa, Norman, Oklahoma
Piano: OPAL JANE SMITH, Mc Kappa, Norman, Oklahoma

"La Mamma Morta" (Andrea Caster) *Civoldano*
"Mon coeur s'ouvre a ta voix" (Samson et Dalila) *Saint-Saens*
"A Nun Takes the Veil" *Smetana*
Soprano: JO ANN MARTIN, Phi Tau, Denton, Texas
Piano: JEANNE HEUSSER, Salt Lake City Alumnae Chapter

The Jugglers *Moskowsky*
Minstrels *Debussy*
Piano: ANNITA POWERS, Epilon Pi, Lubbock, Texas

Concerto (First and Second Movements) *Milhand*
Cello: DOROTHY WOODLE, Lawrence, Kansas
Piano: JOYCE GIBSON, Salt Lake City Alumnae Chapter

"Lord, What is Man?" (Harmodia Sacra) *Parvelli (Britann)*
Music For a While *Parvelli (Britann)*
Contralto: MARY ELLEN NEWPORT, Phi Xi, Waco, Texas
Piano: BOBBY MCGRANDY, Phi Xi, Waco, Texas

Duo for Flute and Oboe *Ginsburgh*

Sonata Pastoral *Beethoven*
Flute: HILDRED SCHMIDT, Phi Epilon, Emporia, Kansas
Oboe: RUTH KERAUS, Phi Epilon, Emporia, Kansas

Ballade in G minor *Chopin*
Piano: AFTON KUNZ, Epilon Mu, Salt Lake City, Utah

Composers' Concert, Wednesday, June 23, 1954

Three Epithets for Piano *Mildred Hunt Harris*
Taxi Chapter
Piano—JOYCE GIBSON
DIV. II, CLASS B, FIRST PRIZE

2. Trio for Oboe, Clarinet, and Bassoon *Hylda Owen*
Oboe—LOUIS W. BROTCH
Clarinet—MARTIN ZWICK
Bassoon—DORIS CLARK
DIV. I, FIRST PRIZE

3. Nine songs for Soprano *Jean M. Sharp*
Soprano—MARGARET YOCEL
Accompanist, NURENE ROGERS
DIV. III, CLASS B, FIRST PRIZE

4. Baritone for Piano, Brass and Snare Drum *Mary Jeanne von Applodon*
Epilon Pi Faculty, Advisor

1st Trumpet—CAROL BAUGHMAN
2nd Trumpet—DELLON J. BETTENCE
3rd Trumpet—WALLACE GORDILL
1st Trombone—FRANK CARLISE
2nd Trombone—STEPHEN WITTESBERG
1st Tuba—WILLIAM THOMAS
2nd Tuba—ROBERT LABON
Snare Drum—KEVIN MCGEEON
Piano—KAREN JOSEPH
Conductor—HAROLD GOTTFREIDSON
DIV. III, CLASS C, FIRST PLACE TIE

5. Toccata for Piano *Elizabeth Davies Gould*
Tahoe, Ohio
Piano—NURENE ROGERS
DIV. III, CLASS C, FIRST PLACE TIE

was another of the special events during our Golden Convention. Many of our members were privileged in hearing one or two of their broadcasts from Temple Square.

With Utah's first lady, Mrs. J. Bracken Lee, and the Utah Federation of Music Clubs as hostesses, the beautifully appointed reception for National Council at the Governor's lovely Mansion proved to be another golden event. The joy of welcoming delegates and visitors and again, lovely music by Salt Lake City alumnae and actives, and the Eugene Alumnae Quintet made it a perfect afternoon.

We will long remember the inspiration brought by the special speakers at luncheons and dinners, among them being Carlos Alexander's "Behind the Golden Curtain" and Ingenious Bentzar's "Creative Viewpoints in our Daily Lives."

One of the interesting and arresting features of the Convention was

ALUMNAE CHAPTER PROGRAM
Thursday, June 24, 1954 - 8:45 P.M. Assembly Hall

Concerto in D minor *Bach*
Piano soloist: GLADYS GLADSTONE, Salt Lake City Alumnae
String Quartet: Salt Lake City Alumnae Chapter
Violin: NORMA LEE MADSEN Violin: SALLY PECK SMITH
Viola: MARILYN FELT ANDERSON Cello: NORMA MLEDID
Something in A minor *Handel*
Solo in E minor *Handel*
Allemande *Handel*
Sarabande *Handel*
Cigari *Handel*
Piano: AVA COMIN CASE, Ann Arbor Alumnae Chapter

Vere di Bonna (La Gioconda) *Ponchielli*
Eh, Eh (Traditional Yiddish Invocation) *Schubert*
If You Would Love Me *MacDowell*
Contralto: DONNA FENDIMORE NAMISNAK, Wichita Alumnae Chapter
Piano: RUTH SCHEER, Wichita Alumnae Chapter

Sonata in G minor *Berice Eiche*
Grave *(1670-1742)*
Allegro con spirito *Debussy*
Adagio *Debussy*
Vivace *Debussy*
Cello: JANET MARSHALL, Lincoln Alumnae Chapter
Piano: ADELAID FORTS SPURGIN, Lincoln Alumnae Chapter

La terrasse des audiences de cloître de laur *Debussy*
L'ide joyeuse *Debussy*
Shadow Song (Duet) *Meyerbeer*
Soprano: MARJORIE CHRISTIANSEN KING, Cedar Rapids Alumnae Chapter
Piano: EVELYN ZIBBEL GALLAGHER, Des Moines Alumnae Chapter

Piece En Forme de Habanera *Berlioz*
Nocturne *Paganini*
Jamaican Rhumba *Benjamin*
Viola: HARRIET PAYNE, Beverly Hills Alumnae Chapter
Piano: MARILYN COOK, Salt Lake City Alumnae Chapter

Over the Steps *Gravina*
Wild Swans *Johs Dale*
The Black Swan (The Medium) *Mozart*
The Clock of Heaven *Curtis*
Contralto: ROSE BRUNO, Macon Valley Alumnae Chapter
Piano: AVA COMIN CASE, Ann Arbor Alumnae Chapter

Sonata *Beethoven*
Moderato *Beethoven*
Allegro *Beethoven*
Piano: DOROTHY B. JENNINGS, Columbus Alumnae Chapter

Quintet Op. 57 *Shostakovich*
Quintet, Eugene Alumnae Chapter
Violin: MOLLIE HARBIN Piano: KATHRYN ASAY
Violin: CONSTANCE ELKINS Cello: ROBERTA LATHROP
Viola: GWENDOLEN LAMPSHIRE HAYDEN

PROGRAM -- "SCALING THE HEIGHTS"
Soloist: Ann Belle Spencer, Treasurer, Denver Alumnae Chapter
John L. Spargo
Introduction: Handicraft
Travelling: Handicraft
Soloist: Gladys Lee Ferris, First Vice Chapter
Jane McCloggag, Pianist, Denver Alumnae Chapter
Treasurer
Making a Pitch: Chopin
Cure: Trygve Torjussen
Private: Handicraft
To the Rising Sun: Bert
Little White Daisies: Hendrik
Cure: Handicraft
Gladys Kendall, Pianist, Denver Alumnae Chapter
The Summit: Myrtle Austin, Dean of Women
University of Utah
Luncheon Committee: Chairman: Vickie McCarty, Vice: Alice H. ...
Vergie Blair, Alice H. ...

"Golden Music"
Tune: Muzette—Virginia Porter Flier, Wichita Alumnae Chapter
Introduction: Harold B. Lee, Elder
Church of Jesus Christ of Latter-day Saints
The National Anthem: Directed by John Mathews Nelson
Introduction of Distinguished Guests: The Honorable J. Bracken Lee, Governor of Utah
"No Phi Epilon": Ruth Dieffenbacher Scher, Wichita Alumnae Chapter
Cake Cutting Ceremony: Jessie Yuille Yon, Alpha Chapter Member, Pittsburgh Alumnae Chapter
Andante, (Exaltate, Joliet), Mozart
Allegro: "In our Yucca garden" (Lobelia Lesson) "The City of the Future"
Duet: Hope Kelly
Duet: Beckmanoff
"Send me, oh send me sweet child and the Third" from "The Old Maid and the Thief"
Gina Carlo Meotti
Patricia Judd, Soprano
Epilon, Xi Chapter
Accompanist—Gladys Gladstone

Program
"Golden Memories" Jessie Yuille Yon
Introduced by Ruth Lee, Chapter, National President
Choral Prelude—"I Call on Thee, Lord" (Book of Psalms)
Variations Brillantes Chopin
Soree dans Granada Debussy
Hungarian Rhapsody No. 11 Liszt
Elinor Truman, Pianist
Ma Phi, Tulsa Alumnae, New York City Alumnae Chapters
Address—"Golden Memories" Maurice Abravanel
Conductor, Utah Symphony Orchestra
Introduced by Lana Chipman Wootton, Salt Lake City Alumnae Chapter
Convention Chairman

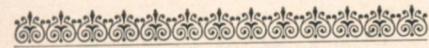
Our Triangle
O tell us what this life would be
If it were not for song,
For music soothes the troubled heart
And makes our courage strong.
But sad would all our music be
If we knew not a friend,
The braves would tangle round our feet,
Our career would never end.
With Music, Friends, and Harmony
Our lives are strewn with flowers,
Sweet perfume scents our dearest peaks
And brightens all the hours.
Ma Phi, Ma Phi, Ma Phi Epilon.

HORTIST CHAPTERS
Wichita Alumnae
Phi Epilon
Epilon Phi
Ma Phi
Phi Xi
Xi

More memorabilia: Cover of Lion House program; programs from final luncheon and Golden Anniversary Banquet.

the large electrical map of the United States showing graphically the location of each chapter of Mu Phi Epsilon with each chapter having its own "light." During one of the business sessions, each delegate in turn lighted the little bulb of her own chapter and it was a real pleasure and thrill to watch the entire map grow light as the chapters were "turned on." Our thanks and hearty appreciation to Jane McCloggag and her husband for the hundreds of hours they spent in this labor of love which is now our property and valuable historical piece. We want to stay "turned on"

and not only that, we want to shine more brightly as time goes on! Many notable highlights of the Golden Anniversary Banquet made it an occasion always to be remembered. Greetings from distinguished guests, the cutting of the birthday cake, "Golden Memories" of our beginning years by one of our charter members, Jessie Yuille Yon, the superb artistry of two of our young artists, Patricia Judd and Elvina Truman, the inspiring address of Maurice Abravanel, and finally "Our Triangle" sung together in one mighty chorus made this outstanding convention memorable.



... From
SPEECHES
 During the Four
 Golden Days

Final Luncheon

BY MYRTLE AUSTIN

Dean of Women, University of Utah

△ How does one congratulate a lady on her 50th birthday? Shall I tell Mu Phi Epsilon how young she looks? Or shall I congratulate her on her long record of achievement? Paradoxically, I can do both. Any organization working with college women and their education is, like learning, "ever in the freshness of its youth." And certainly Mu Phi Epsilon can be congratulated on the achievement of its distinguished membership. It can be congratulated on the spirit that it kindles in its young members. Your concerts during this convention have given abundant proof of this. I have seen in the short life of our own chapter the development of a keen desire for professional competence and an eagerness to use that competence for the delight of others. Both of these objectives are very important in the education of women.

There was a time when some music majors were content to be accomplished young women entertaining their mother's guests in the parlor. But not Mu Phi Epsilons. They are serious young women with keen professional objectives. One of our local chapter, for instance, has won your own National Scholarship Award. Another has for next year a Marshall scholarship to combine her study of music with anthropology at the University of London. Many of the chapter members are professional musicians in the Utah Symphony, and

one holds a first chair. Several are teaching very effectively in this community and in other communities.

This development of professional interest in college women is particularly important today for a number of reasons. This country needs as never before more professional women—more women trained to do professional services. Our sudden increase in population has heightened the need for teachers, nurses, dietitians, social workers, medical technicians, dentists, doctors, research workers—and not least—artists.

Former Secretary of Labor, Martin P. Durkin, wrote to the college seniors of 1953, "Collectively you and your classmates are a national resource of major importance. We need the work of your hands and heads and the cooperation of your hearts if our country is to prosper and grow and to retain its leadership in the free world." Secretary Durkin was not talking to college men alone. He was talking to you college women. But many college girls were not listening. Many of them today are looking forward to marriage as their only goal and giving no thought to any work outside the home. Certainly marriage is a laudable ambition, but these college women are not being realistic, for many of them will find it necessary and desirable to work after they are married. Of the 19 million women now working in this country, over half are married. Many of these are college women who want to use their professional training and whose children are old enough not to need the constant attention of their mothers in the home.

I think it very important that organizations like Mu Phi Epsilon are encouraging a professional interest in young women. Our country needs their services, and college women have an obligation to serve the society that has given them such remarkable opportunities. And they will not develop that sense of obligation later if they do not get it in college. William James has said that "by the time we leave college we are pretty much whatever it is we are going to be." If we spend our time with trivial things we are likely to be trivial people. If we spend our time with worthwhile things, we are likely to be worthwhile

people. I can think of nothing more worthwhile than the pursuit of the arts. The arts will not save our souls, but they will make them worth saving.

We need the arts to keep us civilized in this doubtful age. This age could see the destruction of our civilization. Or it could see its highest flowering. And certainly in that flowering the arts will be very important, particularly music, for it is the international language that speaks across hostile borders. And in that flowering women can be very important indeed. Women have always been the conservers, the preservers of civilization, but they have not been notably creators. I believe that we are at the beginning of a new era. Women have never been so free to follow creative and professional pursuits as now. I am wondering if in the next 50 years we shall not see more women artists—performers, composers, and even conductors. It is not improbable that someday someone will say of our age, as Wordsworth said of the age of the French Revolution,

*"Bliss was it in that dawn to be alive
 But to be young was very heaven."*

I believe that organizations like Mu Phi Epsilon can contribute to that dawn. As artists you can help to keep American civilization high. As homemakers you will make a great contribution, for,

"Educate a woman and you educate a family." In a very real sense, it is the mother who sets the tastes of the family, and if we are to have a world that is worth saving we must have homes in which reading and artistic enjoyment and creative activity are in the atmosphere. You musicians have a great contribution to make—the education of our hearts.

What wonderful possibilities for Mu Phi Epsilon's next 50 years! Many of you active members will live to see your organization's 100th anniversary. If you keep alive in your hearts that devotion to your great art, that sense of obligation to society which characterizes your fraternity, you will be able to look back on our age and tell the active members of 2004,

*"Bliss was it in that dawn to be alive
 But to be young was very heaven."*

*"Behind the Golden
 Curtain"*

BY CARLOS ALEXANDER
 Director, Utah Opera

△ COMPOSERS list their works often as *opus*, meaning effort in Latin; opera, being the plural of that word, certainly



Receiving line at reception at Governor's Mansion: Luna Chipman Wootton, Mrs. J. Bracken Lee, Mrs. Harry Bowman Mensel, Mrs. Frank A. Johnson, president and vice-president of Utah Federated Music Clubs, Ruth Row Clutcher, Eleanor Hale Wilson, Elva McMullen Gamble, Wanda Anderson Burkett, Gertrude Otto, Ruth Havlik, Bernice Oechsler.

is the appropriate title for all the collective efforts that any production of opera necessitates. . . .

A few statistics about development of opera in America, based on personal observations since I returned to this country from Europe in 1939; my own experiences as a singer, stage-director, and conductor with over 30 different companies in the U. S., Canada, Mexico, and Cuba. In terms of comparison, a tremendous development has taken place. Foremost in the picture: opera workshops, university enterprises, grass-roots companies, etc. They carry the hope of establishing opera as a permanent and inherent part of the artistic and entertainment field of the United States (opera has always been looked upon as a strange animal, which it certainly need not be). . . .

Remarks about the Utah Opera Theatre: four consecutive seasons, 23 productions including 16 novelties for Salt Lake, over 60 performances; 64 Utah singers appeared in leading and supporting roles, no stars or other imports; orchestra composed of members of the Symphony; chorus drawn largely from the a cappella groups in the city; all scenery built and painted by own staff. Attendance growth: first performance in December, 1950, 90 paid admissions; *Boheme* at the Capitol in March, 1954, close to 1,300 paid admissions. Two special events during past season: special performance of *Boheme* at the new Veterans Hospital (according to records, the first complete opera performance ever given for service men or rather hospital patients in U. S.); a three-day engagement in Elko, Nevada, at the Commercial Hotel, where a cavalcade of opera was presented in six "night-club" shows, complete with singers, chorus, and orchestra, drawing large audiences and an enthusiastic response without any headliner. . . .

Several points of importance for the successful promotion of opera in the U. S.: Opera must be presented in English to really have audiences derive full enjoyment from it. Imperative for this purpose are good translations. Opera is not just good music, or a vehicle for vocal display, but it can be excellent music-drama, a good show, if the people understand what is going on. New works need to be introduced, even if the public keeps



Patricia Judd, Maurice Abravanel, Elvina Truman at Golden Anniversary Banquet.

clamoring for the old stand-bys. This in turn will stimulate a greater desire for American composers to compose operas. Opera needs a face-lifting, dramatically speaking. The Utah Opera Theatre has tried to live up to this necessity by stressing the drama end, by modernizing all its productions, even those of older works. In full appreciation of the fact, that the Metropolitan Opera Co. enjoys a very special position, it is an absolute necessity for companies throughout the country to create an outlet for young singers, musicians, and stagehands. The star-system, as it has almost monopolized the market, presents a serious threat and set-back, despite its obvious appeal in terms of box office. . . .

Last, but not least: the misinterpretation of amateur versus professional. Basically, a musician becomes professional when he starts earning money with his art (in U. S. it usually starts when he joins the respective union). That does not necessarily make him, artistically speaking, professional, or in other words, excellent. On the other hand, a higher degree of excellence is often achieved by so-called amateur performers or companies, who do not receive any salary or compensation and are therefore labeled as an unprofessional or amateur group. Having been a professional for over 13 years in United States musical life, I have many personal experiences that clearly speak in this matter. The audiences need

to be educated on this point; prior to that, though, some of the professional musicians need to change their point of view. Most young American singers, in order to get experience, accept engagements and undertake assignments, even if they do not pay; operatic conditions in this country leave them no alternative. I have seen many, who after three or four years, appearing in workshops and other "non-profit" enterprises, showed a far greater level of competence, sometimes excellence and certainly artistic integrity, than a good number of so-called stars. Music lovers, who are earnestly interested in promoting opera in this country, and who for that purpose gather in guilds, auxiliaries, sororities, federations, etc., have an obligation to foster young talent in each community, thereby creating demand for more and better singing—thereby creating demand for more outlets, better entertainment values—all of which leads to civic opera. . . .

"The Creative Approach to Music in our Daily Life"

BY INGENOUS BENTZAR

△ TODAY the world stands before a new and better way of life. Meanwhile drastic problems may confront us. The creative arts are also standing before this same challenge.

The period of the sensate (is there such a word?) age is coming to a close, and man is turning toward the ideational art which is the culture where the true reality and value is God. For this reason the fine arts are undergoing rapid changes. We must look for the solution beyond the senses. This brings about a perplexing situation. To a degree man is afraid of that which means most to him, namely creative feeling, because man has been trained to put into cold storage his innermost feelings and has substituted a procedure of intellect which

has placed great limitations upon the creative arts, since it can carry us only so far. We find an excuse for not reaching our goal, and exclaim that only a genius could reach that place to which we aspire.

The truth is, that if we turn to our innermost voice and seek the reality of life which is in all of us, the world would become an astonishing and wonderful place, and we would find a new zest and a new thrill in living, for we would discover that achievement and happiness can only come from within. Unfortunately, life as yet, is still being lived at such a frantic speed that we destroy inner peace which is necessary to gain before we can proceed toward the avenue which will bring us to our goal and even beyond.

Nothing of real value can be accomplished before we become in tune with the source which brought us to this earth. We would discover that life is not mediocre, which most of us are making it, and which in reality is a reproach of God's wisdom. In this sensate age which is now coming to a close, the trend has been to acquire all the material possessions which we cannot take with us when we take leave from this earth. An education should not cover just the one factor of how to make money, but should give us an understanding in how to gain wisdom and good judgment. Clear thinking covers many things. It includes discrimination, the ability to recognize and choose between essentials and non-essentials.

Our greatest mistake comes from the fact that we do not translate what we see and hear into feeling for true creative feeling, for true creative feeling enables our whole horizon to take on a new purpose. Music is the result of creative feeling, and the technique necessary in lifting this to a high standard cannot be gained merely through the senses for the senses can only ascertain effects, and great art must come from cause. Cause is registered within us through the Absolute, or God. The senses are merely the servants of cause and not the reverse.

If the words we utter are not in accordance with our silent thinking or our thinking within, we shall reap the harvest not of our thinking but of our words.

THE MEASURE OF MUSIC

*An expression written especially for the
Golden Anniversary Convention*

BY RICHARD L. EVANS

△ *There is no measure for measuring many of the most meaningful things in life. Some things we can count by the pound, the foot, the meter, or the mile. But we can't weigh the weight of a comforting word. We can't calculate the length of an act of kindness—no more than we can know the full effects of the colors of a sunset.*

In a strictly mechanical sense, we may know the number of vibrations in each note. We may know the time, the meter, the number of the notes—but not the lift in our lives, not the power it has to stir emotions, to bring back memories, to ennoble, to bring the loftier thought, the higher reach, the warmer heart, the kindlier hand, the better life.

God bless the makers of music for the lift they give to our lives.

It's Fun to Remember...

the banners welcoming all Mu Phi as we drove up to Hotel Utah and our own MΦE banner in the lobby, making us all feel doubly welcome and "at home" . . . the thrill of greeting old friends for "conventioners" and the thrill for those who were having their first convention experience of meeting sisters from all over the country . . . the quaint pioneer dolls, our favors at the Lion House dinner and the charming music of the "Singing Grandmothers" on that occasion . . . the excited buzz of activity as Convention really got under way . . . the "sing" at dinner on the Starlite

Gardens and the bunny hop following . . . the profusion of Ruths—Clutcher, Havlik, Bradley, Scheer, Keraus, Morgan—in their various capacities which at times led to slight confusion . . . the Lobby Sing at which several Mu Phi songs were "premiered" and old ones enjoyed all over again . . . the willingness of committee members to do their parts faithfully and well (even when having to meet at rather impossible hours) . . . the care and originality with which hostess chapters brought us delightful pictures and souvenirs of their respective states . . . the thrill of the beautiful mountains

surrounding Salt Lake City . . . meeting sisters who have attended so many past Conventions, Orah Ashley Lamke perhaps being one who has attended most of them . . . the excellent food—have we ever seen such huge strawberries *anywhere?* . . . the interesting Governor's Mansion which we all were able to see in its entirety . . . the tireless energy

of Luna Wootton and her committee in keeping things humming along smoothly . . . the profusion of flowers everywhere . . . the original and descriptive oil painting of a Kansas scene which was part of the beautiful decor at the final banquet . . . these and many more of the "little things" we will always treasure from our Golden Convention.



We were happy to have with us five sisters who have served as our National President: Standing: Dorothy Paton; Orah Ashley Lamke; Ruth Row Clutcher. Seated: Margarette Wible Walker, Ava Comin Case.

For their initial endeavors
for Mu Phi Epsilon

WE HONOR



JESSIE YULLE YON

... and those who have gone
to make heaven's music

EDITOR'S NOTE: *These tribute pages
appeared in our Golden Anniversary
Convention booklet.*

Our Charter Members

on the occasion of our
Golden Anniversary Convention . . .



ALMA STERLING FINDLAY



ETHEL KIMBALL VANCE

even more beautiful—

ELIZABETH MATHIAS

EDITH WHITE

JENNIE BELLIS

ELIZABETH STEWARD

LILLIAN SUTTON



No. One

Mu Phi Epsilon Sorority

This is to certify that Jessie R. Yuille
of Pittsburg in Pennsylvania No. Eleven
is a member of Alpha Chapter
in good standing at the date hereof on the records of the
General Sorority.

Dated this Twenty first day of April 1903

Myrtle Cahoon National President

Mara Stensky National Secretary

Anna R. Sterling National Treasurer

Jessie R. Yuille Member's Signature

△ THESE words came to us, assembled at the final banquet of our Golden Convention, from the lips of one of our living charter members who is also the one to whom the very first membership certificate was issued. Jessie Yuille Yon gave us a precious account in her own words, of our Founders, the charter members of those early years, and of the beginnings of our great sorority.

Of our Founders she had this to say: "Dr. Sterling was a sincere, spiritual man, not big in stature, but a man of tremendous greatness in character. His hair and beard were white—his kindly eyes brown and expressive. He had a keen sense of humor and was a sensitive understanding friend and teacher. . . . Elizabeth Mathias was young enough to enter into our social activities and

enjoy them with us, at the same time maintaining an innate dignity. She was pretty—had beautiful brown hair and eyes, and a most gracious manner—deeply sympathetic and kind. She was a big person in every way and yet so unaffected and naive."

Of our founding and the Metropolitan College, came these words: "I wonder how many of you know that MΦE was organized the same year the Metropolitan College of Music was established. Dr. Sterling and Miss Mathias had taught at the College of Music before they founded the Metropolitan College of Music. The school was located on Mt. Auburn in one of the lovely old homes there and had big rooms with high ceilings. Two very large ones on the ground floor were used for our recitals

OUR First MU PHI

and social activities. On the third floor Dr. Sterling set aside a pleasant room to serve as Mu Phi Epsilon's Chapter Room—heat and light were included. Miss Mathias' studio was in an adjoining room and she allowed us to use it for important occasions.

"Now our beginning: One day Dr. Sterling and Miss Mathias asked several of us to meet with them in Dr. Sterling's studio. They told us they had, for a long time, been thinking of forming an organization made up of women music students whose object should be service to others. That is, other young women students. You can imagine our excitement and enthusiasm and with what zeal we



JESSIE YUILLE YON
Charter Member, MΦE.

embraced the idea, and how honored we felt to be chosen by them as being worthy of their choice in selecting us to help carry out their plans. There were seven at that first meeting. No doubt some of you have been confused about the original number

of MΦE charter members because Dr. Sterling always spoke of 13 and Elizabeth Mathias spoke of seven. I believe that came about in this way—Dr. Sterling had several meetings with the seven of us who had attended the first meeting in his studio where he had presented the idea of a sorority. But on the day we really organized and adopted the constitution, there were 13 girls at the meeting. I remember so distinctly how we laughed and talked about its being the 13th day of the month and there were 13 of us present.

"That meeting was held in one of the downstairs studios on November 13, 1903, on a dull, dreary day, foggy and miserable outside, but warmed with eager interest and earnestness within. As all college girls have done for years (and still do) we all sat on the floor. Of course, Dr. Sterling and Miss Mathias were properly seated in chairs, so we were really sitting at the feet of our founders. The meeting was called to order by Mr. A. B. Jordan, a Sinfonian brother of Dr. Sterling; the Constitution had been drawn up by Mr. Calvin Vos, also a Sinfonian and interested in the School—and I might add, some of the girls. . . . About three weeks later our charter was legally obtained and we had our first organized meeting at which time we decided to have bi-weekly meetings to be held on Monday afternoons. There were many things to decide—design for the pin, coat-of-arms, our motto, and ways and means of making money. We had to have money to buy equipment and furnishings for the Chapter Room, for the expense of our first initiation, etc. For the Chapter Room we had to buy matting for the floor, dishes, and curtains. I remember helping make these. We gave dances,

"500" parties, and trolley parties to make the money to meet our expenses. It is amazing how quickly we whipped things into shape. We scrubbed floors, washed windows, hung pictures and curtains, made cushions and upholstered the window seat, and finally got the matting on the floor.

"Now we were ready to plan our first initiation. That meant more work—making our own long robe of white cheesecloth with braided purple cords to tie around our waists. Of course, before we had the formal initiation we had to have our stunt party—we put 13 girls through the fiery furnace in that first initiation. What giggling and gasping went on—remarks about the torment in store for our blind-folded victims. Shrieks of "Don't drop her over the banner, etc." Foolish, but fun! And then the formal initiation. Imagine the 13 girls standing in their purple robes—three Charter Members on either side of a table decorated in purple and white and our president standing at the back of the table conducting the formal ritual service. . . . How solemn and important we were. Our first program was given in honor of the initiates by the Charter Members.

"One of our golden memories is of our life in the dormitory with Mrs. Bellis, mother of Jane (a Charter Member) as our housemother. There were seven of us (all Mu Phis) living in the dorm and on Sunday evenings we were allowed to invite the boys in for supper. I'll never forget the delicious hot biscuits and honey Mrs. Bellis served us. After supper we gathered round the piano and had grand sings, with the two violinists in our group tuning in, too.

"I know you will be interested in hearing something of our mode of dressing at that time—it certainly would look odd now. Hair done up on pompadours which were out of this world—high, choking collars (we all had red faces in those days because the higher your collar, the smarter you looked!) We wore shirt waists and, of course, long skirts, and our hats were anchored to the pompadours with hat pins that were at least a foot long.

"Elizabeth Mathias remained at the college four years and it was her wise counseling that guided and taught us to build a strong foundation upon which has been built this national sorority. . . . She exemplified our motto and taught us the joy of service to others, and to appreciate the satisfaction of living together in harmony and friendship, and taught us the true meaning of loyalty and sisterhood. The seed of friendship, harmony, and music sown by Dr. Sterling and Miss Mathias has germinated and has been the nucleus of every new MΦE chapter throughout these 50 years."

♦ ♦ ♦ THEN

BY HELENA MUNN REDEWILL
*Gamma and San Francisco Alumnae
Chapter; for 10 years TRIANGLE
Editor*

△ WHAT can I say that's not already been said recently by Alpha Chapter charter member, Jessie Yuille Yon, who knows so much more about the "THEN" than I? Had I been present at the Salt Lake Convention in June it would have

marked my 50th birthday as a member in our glorious sisterhood! And sometimes it seems but yesterday that the seven girls chosen by Sinfonians at the University of Michigan were initiated by one of the Sinfonia brothers! The same Sinfonian had also officiated at the installation of Alpha Chapter.

We were to be *forever* brother-sister organizations. Our Mu Phi Epsilon pin was patterned after the Sinfonia emblem (and both pins worn by many of our girls). Our social gatherings were *always* to be celebrated together. In fact, the Mu Phi Epsilon Convention of June, 1905, was held in Cincinnati at the same time the Sinfonians held their conclave and our social affairs in that city were joint gatherings. But afterwards—the tie loosened. There were other girls—other men—other organizations. Soon the two were no longer exclusively brother-sister groups. Also Sinfonians became known as the Phi Mu Alpha fraternity and after that never seemed quite the same.

& NOW

I was elected the first president of Gamma Chapter after our installation in May, 1904, at Ann Arbor, Michigan. Our business meetings must have been odd affairs, because I knew little of parliamentary procedure—but then, neither did the other six girls! Our first step was to swell our ranks, not a difficult procedure in those early days when requirements for membership could so

easily be met. There were no fixed standards of performance, no junior-senior qualifications, no emphasis on musicianship. One merely had to be "a student of music"—a very wide-reaching term which gave us, fortunately, the necessary latitude for growth. Two-thirds of our members had to be enrolled at the University School of Music, the other third could be studying with private teachers "on the outside." Personally, I was still in Ann Arbor High School, as was Winifred DePue McClure, one of our early initiates.

By June, 1905, Mu Phi Epsilon had already grown to five chapters and the delegates and visitors who assembled for our National Convention at the Metropolitan School of Music were "choice young ladies" from Cincinnati (the hostess chapter), Chicago, Detroit, Toledo, and, of course, Ann Arbor. Alpha Chapter girls and their mothers were really "hostesses" since all out-of-town Mu Phis were guests at the homes of members. Several of us were invited to stay with Alma Sterling Findlay, her father a noted musician and brother of our beloved Founder. Alma's home looked simply palatial—with a fabulous music room (two concert Steinways and a pipe organ), extensive grounds, and still more extensive hospitality. I can still see Alma's mother always smiling, always nodding "yes" to our endless requests, serving us the most delectable and bountiful meals, shooping us on our way to catch the streetcar down town!

We had arrived with trunk-loads of clothes, all needing pressing, daytime dresses, "party" dresses ("evening gowns" came in much later), voluminous petticoats, four to six at



Above, Helena Beatrice Munn, 1905.

Below, Helena Munn Redewell, 1954. She is a member of the California Writers Club, League of American Pen Women, Pacific Musical and Berkeley Piano Clubs, and is faculty member of the University of California Department of Journalism. Her "Workshop in Magazine Writing" is in its 15th year—a popular University Extension course.



each wearing. High-button shoes, long gloves, wide sailor hats, parasols were all a part of every-day equipment. "Combing the hair" was a major operation back in 1905 before beauty parlors had come into existence. Huge pompadours of long, long hair, held up by underneath "rats" (a roll of fuzz encircling the head), big bone hairpins anchoring a false braid or batch of curls—the whole mess ungodly hot! High starched collars on our starched shirt waists; stiff belts around well-corsetted waists (at most, 20 inches);

a hand-bag (called "chatelaine") hooked onto the belt at one side; ankle-length full skirts, black stockings, lots of underpinnings. Our toilet articles *might* include some violet cologne and a small box of rice powder (applied secretly on a piece of chamois before leaving home in the morning). Lipstick—rouge? Unheard-of! Fingernail polish? Didn't exist. Earrings? Only for barbarians. Cigarettes? Unspeaking!

Yet this was the hey-day of "the daring Gibson Girl," created by Charles Dana Gibson as the emancipated female, the athletic girl, the outdoor type, the "natural" girl! Can you imagine her on the golf links or tennis court? Taking long hikes—going in swimming? Yet we did all those things and never knew we were uncomfortable.

After I had graduated in piano and pipe organ I was off to Europe for further study. When I returned later, after doing my best to be worthy of such masters as Widor, Schnabel, and Leschetizky, I found Mu Phi Epsilon picking up all along the line. More chapters had sprouted, and when I again was sent as delegate from Gamma Chapter to a convention in Cincinnati I was thrilled, musically, to appear on "the evening program" with girls whose rating now was considerably more than just "a student of music." Already Alpha Chapter had established a high standard of musicianship, and contact with those members inspired chapter girls everywhere.

Then came my A.B. degree at U. of M. and I was off again to Europe, this trip followed by marriage and residence in the West, far from Mu Phi Epsilon affiliations. However, I

returned to Ann Arbor frequently for May Festivals and kept more or less in touch with MΦE growth and importance. When our San Francisco Alumnae Chapter was installed I found myself once more president and delegate to the Convention in Mackinac (1930), 25 years after my first Convention. What a contrast that gathering in the large convention hall from the small coterie of girls in Cincinnati, the second year of our existence! We now had a whole flock of active and alumnae chapters. We were now called an "honor society" which meant members were "elected," not "bid." Girls had to have high grades in scholastic subjects as well as the highest musical excellence—they were really "choice young ladies." And still we continued to grow.

In 1952 I was again president of the San Francisco Alumnae Chapter and delegate to the Minneapolis Convention, with a long-range perspective and a memory still sharp and clear. Where was that timid, small group of girls who rustled and bustled around the Cincinnati Convention of 1905? That mere handful of "choice young ladies," yet the creators of a great growing organization? Gone! As surely as the outmoded hairdos, the uncomfortable clothes, the straight-laced conservatism. I was the only member there whose initiation dated back to 1904!

Delegates now arrived by plane, automobile, air-conditioned streamliner, instead of a sooty, cindery, hot day coach. They tripped into the convention hall in comfortable sneakers and bobby sox, in wrinkle-proof casuals or off-shoulder blouses

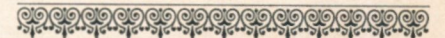
and ballerina skirts. Their fresh morning faces were also carefully rouged, powder-scented. Their hair was bobbed, permanented, or held up with ribbons. Their bare arms clanked with rows of bracelets. Earrings sparkled; long finger-nails were bright with red lacquer. They played piano, violin, and cello like artists; they sang with poise, assurance, dramatic fire. They talked on debatable topics like senator's daughters. They knew something about everything, their minds glowing like many-faceted jewels while their laughter rang out on all sides spontaneous and wholesome. A moment later they were serious, attentive, alert to the business at hand.

I could only sit and watch and marvel. These were the "NOW" girls, as far removed from the "THEN" girls as day from night. These were the 50-years later girls—still "choice young ladies," the cream of the crop!



An Accolade...

to Ruth Clutcher, Elva Gamble, Wanda Burkett, and Gertrude Otto for the fine pieces of work they have done through their faithfulness, devotion, and the countless hours spent for our beloved sorority. Truly their efforts, enthusiasm, and interest will bear fruit for Mu Phi Epsilon in many years to come.





ELEANOR HALE WILSON
National President

△ ELEANOR'S enthusiasm for Mu Phi Epsilon, her love for people and contacts with her sisters through her effective work as our First Vice President for the past two terms have endeared her to all of us. She was graduated from University of Washington, majoring in music education, and taught at Central Washington College of Education and in the Seattle public schools before she was married. Eleanor is a cellist and has played with the Seattle Alumnae Chapter's string quartet and string ensemble. She is continuing in her direction of the Junior Choir (fourth to eighth graders) at Bethany Presbyterian Church, is on the Board of Ladies' Musical Club, and the Board of the Washington State Federation of Music Clubs. Eleanor and her husband, who is an engineer with the telephone company, enjoy traveling very much and have traveled extensively in Mexico,

MEET OUR

Guatemala, and Europe, as well as in this country. Their latest trip was a short one to Bermuda. Color photography holds increasing interest for them both and some of us have seen fine and interesting examples of this last-named hobby.



ROSALIE V. SPECIALE
National First Vice President

△ OUR new National First Vice President is known to all if not most of us because we remember her as one of the winners in our Musical Research Contest of 1953 with her thesis "Musical and Dramatic Continuity in Jacopo Peri's *Euridice*." Rosalie was also delegate to the 1954 Convention and has been president of the San Jose Alumnae Chapter. Those of us who came to know her at Convention remember her as a *raconteur par excellence*. Her undergraduate work

NATIONAL COUNCIL

NORMA LEE MADSEN
National Second Vice President

was completed at San Jose State College where she received two teaching credentials—general elementary and special secondary in music, and she has had experience teaching in elementary level schools in the San Jose area. Rosalie's graduate work was done at Stanford University, Palo Alto, California, and she is now a private piano teacher in San Jose and Palo Alto, and is also teaching assistant at Stanford.

Rosalie is extremely fond of opera and was thrilled beyond words at hearing her first opera at La Scala, wishing it could go on forever. She is at present taking a Seminar in Musical Notation, with Gregorian Chant manuscript studied first so she can teach her newly formed Men's Choir at Holy Family Church in San Jose. She is also studying piano with Alexander Liebermann.

△ CONCERTMISTRESS of the University of Utah Symphony for seven years, and now in her 11th year as a member of the Utah Symphony, Norma Lee was also personnel manager and concertmistress of the Summer Symphony at the U. of Utah this last summer, as well as the indefatigable local music chairman for our convention when she also appeared as soloist in our pre-convention program. She proved herself a fine artist and a fine organizer in the many tasks which necessarily fall to such a responsible post as music chairman for convention. She is also a member of the Utah Opera Theater Orchestra, Utah Ballet Theatre Orchestra, Summer Festival Orchestra, and has been a member of the U. of Utah faculty since 1951, teaching in the Public School Instrument Program and String Ensemble. Norma Lee was recipient of the 1951 MΦE Scholarship Award, Exchange Club Scholarship Award, Mortar Board Scholarship, and Citizenship Award in addition to scholarships at San Francisco Conservatory of Music with the Griller Quartet and at Aspen with Roman Totenberg. She was also elected to membership in Alpha Lambda Delta, Spurs, Phi Kappa Phi, and was president of Cwean. Norma Lee was a charter member of Epsilon Mu and served as its first president. She loves to travel (has toured quite extensively with a lyceum group), and her favorite pastime is golf or a good



THE NOVEMBER 1954 TRIANGLE OF MU PHI EPSILON

brisk session of badminton. She enjoys copying manuscript and has copied several symphony and concerto scores with individual parts as well as most of the master's and doctorate theses on campus. Most of Norma Lee's violin training has been under Albert Shepherd of Salt Lake; she teaches between 10 and 15 pupils a week and has a small string ensemble during the winter months and spends much of her time practicing and gardening. She tells us that she has a "horrible habit of collecting clippings and programs of her activities for scrap-books"—what interesting reading that must be!



PAULINE JAMES BAKER
National Third Vice President

△ THIS newcomer to Council is certainly no stranger to Mu Phis who have known her through the years, for she has given so much of her time and talent to Mu Phi Epsilon and the St. Louis Symphony.

Pauline is student secretary for the St. Louis Symphony Orchestra and visits 16 campuses each fall, offering reduced rates to the students. From what we know in becoming acquainted with her, she makes an excellent and enthusiastic salesman, and the fact that students have taken between \$3,500 and \$5,000 worth of season tickets in each of the eight years she has had the job, really bears out this impression. This, Pauline calls one of her *hobbies!* She attained her musical training in conservatories, some of it being at Kroeger School of Music where she was initiated into Theta Chapter of MΦE in 1921. She has studied voice with Madame Vetta-Karst and Bernard Ferguson in St. Louis and with Dr. William Seitz in Detroit and New York. She holds a teacher's certificate for teaching voice in high schools and was contralto soloist in the Detroit a cappella choir for two years. She also was contralto soloist with one of the largest churches in St. Louis, Third Baptist, for 25 years until her "retirement" two years ago; she emerged from this short retirement when she was called back to that position this fall when their soloist moved out of town. Pauline's other hobby is ceramics which she enjoys with eight of her friends who meet at her home each week and call themselves the Mud Daubers. She describes her husband as "A very understanding and indulgent husband whose name is Paul to match my Pauline," and the rest of the family consists of a son and daughter (who is also a Mu Phi), both of whom are married, and each have two children. Of course—need we say it? Grandmother really enjoys them!



ELIZABETH STORER BOTHWELL
National Fourth Vice President

△ OUR FOURTH Vice President has studied piano since the age of eight; she received her BA degree with a major in music from Ohio Wesleyan University where she became affiliated with Mu Pi of Mu Phi Epsilon and Kappa Alpha Theta and served as president of both sororities in her senior college year. Elizabeth has also studied piano and organ at Pittsburgh Musical Institute for several years after graduation from College. She appeared in numerous recitals there and was piano soloist with the Wilkinsburg Civic Symphony Orchestra three times during the past six years. She has served as president of Pittsburgh Alumnae Chapter and was delegate to three conventions: Denver in 1928; Cincinnati in 1940; Minneapolis in 1952. Elizabeth also belongs

to Pittsburgh's Tuesday Musical Club, consisting of 600 members, and is now serving her second year as its president. She is also Recording Secretary of the Pennsylvania Federation of Music Clubs, is on the Advisory Board of Pennsylvania Music Teachers Association, and belongs to the Pittsburgh College Club. Her husband is a dentist and they have two children—Jeanne and Robert. She plays golf for relaxation and likes to fish and swim. For hobbies, she collects antique pitchers and recently she acquired an antique melodeon which is 100 years old and in perfect condition.



RUTH HAVLIK
National Editor

△ YOUR National Editor thoroughly enjoys her work with THE TRIANGLE and the wonderful sisters in MΦE and professional people outside of our sisterhood with whom she comes in contact. Her training has

been: Strayer Business College in Washington, D. C., with private piano training under Felian Garzia; was graduated from Minneapolis College of Music and holds a BM degree in piano and a MM degree in music education. Her piano teacher in Minneapolis College has been Laurinda Rast, and she has been studying organ with Arthur B. Jennings at University of Minnesota. Being organist and choir director at Andrew Presbyterian Church in Minneapolis where she holds forth with three choirs, plus teaching piano and organ and accompanying a great deal, makes her life rather hectic, especially around the time of "that deadline." However, china painting and dress designing are her favorite hobbies, "researching" on the history of the arts an increasingly fascinating study, and when time permits (and sometimes demands) she enjoys relaxing by reading historical novels, knitting, and walking. In the line of collecting, she has several interesting pieces of old glass and gets a kick out of collecting old things and finding new and decorative uses for them.

BERNICE SWISHER OESCHLER

National Executive Secretary-Treasurer

△ BESIDES keeping the wheels of Mu Phi Epsilon humming right along at NEO, Bernice's main interest is her family, particularly those granddaughters Anne, Mary Sue, and Becky. One of her two daughters teaches in a school of nursing. Bernice received her training at Toledo Conservatory of Music with private teachers and was initiated into Mu Phi Epsilon in 1914.



She is always interested in the local "goings on" of MΦE in and around Toledo and began her ninth year as our Secretary-Treasurer this fall. Active and alumnae members of MΦE alike have experienced her patience with them in their various problems and contacts. Bernice collects tea leaf china and old hymnals, the oldest hymnal being dated 1803 and also in the collection a First Edition of *The Psalter*, published in Boston in 1845. She is also proud to be a charter member of the Ohio Association of Garden Clubs.

THE New York Alumnae Chapter would like those of you, especially who are to perform, who will be coming to New York, to let them know well enough in advance for them to be of real service to you. Your coöperation is much needed if anything effective can be done!



MEMORIAL FUND

Honors

Mrs. H. H. A. Beach

△ MRS. EDWARD MACDOWELL, that grand little lady of American music, who has done very much in so many ways to advance the cause of music in America, is now embarked on a new and wonderfully useful project: that of establishing and raising funds for a fellowship of \$10,000 honoring the memory of Mrs. H. H. A. Beach, one of the most valuable and beloved members of the MacDowell Colony.

Members of Mu Phi Epsilon will be greatly interested in remembering that Mrs. Beach, who attained international recognition and was widely known as the first woman composer America ever had to gain that recognition, became an honorary member of Mu Phi Epsilon at the time we extended honorary memberships. She was to countless Mu Phis a friend and mentor and beloved by all.

Amy Marcy Beach began her musical life singing at her mother's knee, finding her own melodies on the piano when only three years old. She studied piano with her mother, Junius W. Hill, Ernst Perabo, and Carl Baermann. She played Beethoven, Chopin, and her own waltzes in public at the age of seven, made her debut at the Boston Music Hall as a pianist, with full orchestra, in her early 'teens and soon after was

soloist with the Boston and the Theodore Thomas Symphony Orchestras. Mrs. Beach was self-taught in musical theory and composed her first songs in 1884; the list of her works fills a full page of *Grove's Dictionary* and includes solo songs, choral works, and instrumental compositions. In 1893 she wrote the *Festival Jubilate* for the opening of the Columbian Exposition at Chicago; in 1898 the "Song of Welcome" for the Trans-Mississippi Exposition at Omaha; in 1915 a "Panama Hymn" for the Panama-Pacific Exposition at San Francisco. Her *Gaelic Symphony* was first played by the Boston Symphony Orchestra in 1896 and has been heard in many cities here and abroad. Her "The Year's at the Spring" is perhaps one of her best known compositions and was written on a train.

It is said of her by those in MΦE who had the privilege of knowing her, that she befriended and encouraged a legion of musicians—especially women interested in musical composition—and adopted them into her family as nieces, therefore using her signature "Aunt Amy;" and that she was brave, unfalteringly faithful, with a keen sense of humor and a ready wit, and took time to listen to others, to suggest, to help not only musically but in every way and at all times. The Mrs. H. H. A. Beach Memorial Award which is given to former first prize winners in Division I of our Original Composition Contest is one way we have honored her memory. This Fellowship is another means for members of Mu Phi Epsilon to have a part in further honoring this valued sister and the late Dean of Women Composers in America.

↑

Our 4 Point PROGRAM



1. Amy Worth



2. Helen Ramage



3. Adelaide Spurgin



4. Viola Anderson

For the Biennium

1 DIRECTIVE: "At Least One American Music Program in Every Chapter This Year"

△ PROMOTING American music is the interesting and worthy project our National Council has suggested for the next two years. I realize that it is too late to do more than make a beginning this year, for

most chapter programs have been planned. But perhaps there will be a place for at least one program of American music by chapter composers and composers of your city or school, either published or in manuscript. I would like to have a copy of such programs, even those which have on them one item of American music. We hope to have some way to display them at Convention.

Next year, let us make it an

American year. Meanwhile, we will try to make available lists of suggested material from which to select the form best suited to the talents of your group.

As a local project, may we suggest that gifts of recordings or published scores of American music to school libraries would show composers our interest in their work, and go far to promote a friendly attitude to our sorority.

And what better year than an American year to enter the Mu Phi Epsilon Composition Contest? I hope many of you will make your own contribution to American music before June, 1955.

2 DIRECTIVE: "Double Your Magazine Subscriptions This Year"

△ MU PHI EPSILON was the first music sorority to express the ideal of service to others through music by establishing a national altruistic project—the School of Music at Gads Hill. We should make more musical training and musical activity possible for more people by increasing our support in proportion to the need.

Have you sent your magazine subscription yet? Your Chapter and Province Chairmen are all ready and waiting! Get your Christmas orders in EARLY. Special prices started September 15—and I don't need to tell you that magazines make wonderful gifts. All you do is send your choice of magazine and the money, with correct name and address of the recipient. Tell us what you would like to have written on the card. The publishers do the mailing, and—just think—no wrapping for you

to do! Surely you want to have a part in supporting the music school at Gads Hill. In her report, Winnifrid Erickson, Director, stated that they cannot operate without the proceeds from our magazine sales. Send your order NOW!

3 DIRECTIVE: "One Bundle of Music for the Far East from Each Chapter This Year"

△ THROUGH International Music Relations we have, for the past two years, had as our project the sending of used music to Japan and the Philippine Islands. Our own sister, Mimi Palmore, who teaches at Silliman University and directs the University's radio station, has been our contact in the Philippines. She writes: "In the provinces, music is not only lacking but unobtainable. Even if the children had money to buy a piano piece, there are no stores with a selection . . . 10 or 12 children are using the same piano books daily. . . . The University receives letters regularly from schools and churches begging for music, even one piece, so they can make copies . . . simple operettas, piano pieces and books, instrumental music of all kinds, new anthems, organ music, and oratorios are needed . . . you would be surprised at the high degree of musicianship of some of our piano pupils." Miss Eloise Cunningham, chairman of Symphony Concerts for Young People, is our contact in Japan. She writes: "I can assure you that whatever you may send will be greatly appreciated, as there is a great dearth of music of all kinds in Japan and at the same time there is a tremendous interest

in Western music which is taught in all schools. Our Association has a membership of over 200 government and private schools and the list is growing so the materials would have a wide circulation." Let's all participate in this important work!

4 DIRECTIVE: "A Contribution For Music Therapy from Each Chapter in 1954-55"

△ YOUR chairman has wonderful news to report to you from the National Convention! Our work and interest in Music Therapy and Music in Hospitals was given great impetus when \$2,500 left in the Sterling-Mathias Memorial Fund was voted for five scholarships in music therapy. Since it "seemed advisable to expend this money during our 50th Anniversary Year" and; WHEREAS, the greatest number of chapters favored the supporting of some form of music therapy" your delegates adopted a resolution that MΦE place at the disposal of the following schools \$500 each for one graduate or undergraduate scholarship to be awarded by each school to any woman regardless of fraternity affiliation, nationality, race, or creed, to be used in the study of music therapy: Michigan State College, East Lansing, Michigan; College of the Pacific, Stockton, California; Peabody Conservatory, Baltimore, Maryland; University of Kansas, Lawrence, Kansas; Ohio University, Athens, Ohio. These schools were chosen because of their established and excellent courses in the granting of MT degrees. Three of them are offering the scholarships in 1954-55 and the other two, Ohio University

and the University of Kansas, will do so in 1955-56. This was indeed a splendid way in which to honor our Founders and promote music therapy.

As we start anew this fall we urge each active and alumnae chapter to participate in this project. Put this item in your budget for the year and work toward fulfilling your plans and aims. The greater stress will be on our financial support of Music Therapy rather than Music in Hospitals, and we hope to continue to give assistance to worthy MT students. Let each one do her part!

Mothers and Daughters of Mu Phi Epsilon



MU ALPHA CHAPTER at Simpson College in Indianola, Iowa, boasts two mother-daughter teams. The two daughters were at school this past year. They are from left to right: Grace Hanson Augustine, 1923 graduate, and her daughter Janet Augustine, '56, who is president of Mu Alpha and was convention delegate this year; Lucile Snyder Fansher, 1926 graduate, and her daughter Marilyn Fansher, '54, who majored in cello and is teaching in the Junior High School at Red Oak, Iowa, this year.

MU PHI EPSILON CONTESTS

The 1955 Original Composition Contest

DEADLINE: June 1, 1955

JUDGES TO BE ANNOUNCED LATER.

This Contest shall consist of three Divisions, as follows:

DIVISION I.—MRS. H. H. A. BEACH MEMORIAL AWARD—Open to former FIRST-PRIZE WINNERS ONLY. Two compositions, regardless of category, may be entered by any former first prize winner in Division III. Such prize winners are eligible to enter *Division I* ONLY. Award—\$50.00.

DIVISION II.—Open to UNDERGRADUATES ONLY.

CLASS A: *Chamber Works*—Five minutes or more, in any form for one or more instruments or any combination of instruments and/or voices. Award—\$75.00.

CLASS B: *Short Works*—Songs, short pieces for one or more instruments or voices. Award—\$50.00.

DIVISION III.—Open to ALL OTHER MEMBERS OF MU PHI EPSILON, INCLUDING ALUMNAE, GRADUATE STUDENTS, AND FACULTY MEMBERS.

CLASS A: *Orchestral Works*—Six minutes or more, in any form for large or small orchestra, with or without voices. Award—\$100.00.

CLASS B: *Chamber Works*—Five minutes or more, in any form for one or more instruments, or any combination of instruments and/or voices. Award—\$75.00.

CLASS C: *Short Works*—Songs, short pieces for one or more instruments or voices. Award—\$50.00.

The MU PHI EPSILON LOVING CUP will be awarded to the chapter of which the winner of the best of all compositions submitted in DIVISION II is a member. This shall be held by the *chapter* until the next Contest.

RULES

- All contestants must be duly initiated members of Mu Phi Epsilon.
- All manuscripts must be in the hands of the National Second Vice President, Norma Lee Madsen, 2809 Connor Street, Salt Lake City 6, Utah, not later than June 1, 1955. RETURN POSTAGE (1ST CLASS) SHOULD BE ENCLOSED.
- Only unpublished compositions may be submitted. Composers of songs and choral works must indicate that they have secured permission from authors of texts before submitting compositions.
- Not more than one manuscript in each class may be submitted by any one contestant with the exception of

DIVISION I. Former first prize winners are eligible to submit not more than two compositions of any category in DIVISION I. Former first prize winners are eligible to enter DIVISION I only.

5. Manuscripts must be neatly and legibly written in ink.
6. Each manuscript must be marked with title, performance time, *nom de plume*, Division (I, II, or III), and Class (A, B, or C).
7. Each manuscript must be accompanied by a sealed envelope containing composer's name, *nom de plume*, name of original chapter of initiation, present affiliation, and full address where she can always be reached. The envelope must be marked ON

THE OUTSIDE with the same information as RULE 6. If this information does not appear on the manuscript and outside of envelope, composition may be eliminated from the contest. The envelope will be held in the Office of the National Second Vice President until after the reports—made by titles only—of the three judges have been received by her.

8. Prizes may be withheld if, in the opinion of the judges, none of the compositions submitted is of caliber warranting an award. The decision of the judges will be final.
9. Whenever possible prize winning compositions will be given a public performance at the next National Convention.

Address all inquiries to:

NORMA LEE MADSEN

National Second Vice President,

2809 Connor Street, Salt Lake City 6, Utah

1955 Musicological Research Contest

△ CALLING all Mu Phis interested in entering our Musicological Research Contest of 1955! This contest is nationwide among its members organized for educational purposes, strives to encourage the study and growth of musicology in all its branches to further the cause of music.

These contests are maintained and supported by all members of

Mu Phi Epsilon who contribute voluntarily—Founders' Day Pennies (one for each year of the sorority's existence) commemorating the founding of our beloved sorority. It is the policy of Mu Phi Epsilon to secure the finest musicologists in the country to act as judges, so that we may have the most complete and honest evaluation of the theses submitted.

RULES

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

be a creative effort and a contribution to knowledge; bibliography must be adequate—list sources by authors—use proper technique of footnote writing. Good bond paper

is satisfactory. Text should be double-spaced on typewriter. It is easier to read in a temporary loose-leaf binder, with cover to protect the thesis when it is sent around for judging. We suggest studying "Preparing the Research Paper" by R. Morell Schmitz, and "Introduction to Musicology" by Dr. Glen Haydon. We recommend limits for the papers of 6,000 to 18,000 words.

Participants will please note the following:

1. **Eligibility:** Contest shall be open to all members of Mu Phi Epsilon. Applicant shall give name, address, name of chapter of initiation, and present affiliation, chapter or non-affiliate.
2. **Application:** No special form of application blank is necessary but a letter must be sent to the Chairman by February 1, 1955, indicating the desire of the writer to enter a thesis in the contest.
3. **Subject:** Choice of subject for thesis to be submitted is, of course, yours. Applicant shall submit material of a research nature, and shall exhibit evidence of creative ability. Applicant shall not submit the same thesis in more than one contest, but may sub-

mit a revision and further development of a subject already presented.

4. **Entries Due:** The thesis must be in the office of the chairman, Mrs. Elizabeth Buck, 750 Cherry Tree Lane, St. Louis 24, Missouri, before midnight, April 1, 1955.
5. **Expenses:** There are no entry fees, but packing, mailing, and insurance expenses of thesis in transit both ways, must be paid by the entrant. Mailing and insurance of thesis to judges will be paid by Mu Phi Epsilon.
6. **Awards:** Two cash prizes will be awarded if, in the opinion of the judges, any of the theses merit the awards. First prize, one hundred dollars (\$100); second prize, fifty dollars (\$50). First prize winner receives a one-year membership in the American Musicological Society which includes a subscription to the *Journal*.
7. **Judges:** All contest theses shall be passed upon by a group of judges, well known in the field of Musicology.
8. **Publication:** Abstracts or summaries of the two winning compositions are to be published in the fall issue of THE TRIANGLE. A short biographical sketch of not more than one hundred words and glossy print of the author should accompany the article sent in to the National Editor not later than September 1, 1955.

This Is

MUSIC FOR THE BLIND MONTH

△ As we near press time, we are reminded that November 15-December 15 is Music for the Blind Month. The work of the Louis Braille Music Institute in America is doing notable work in this field through their publication of *The Braille Musician* and their sponsorship of The American Record Club for the Blind, to name two of the many services.

The Month has three objectives:
(1) To acquaint more of the

300,000 blind in the United States with the services that are available to them through the Institute; (2) To encourage the wider employment of competent blind musicians; (3) To raise funds to aid them in continuing their present work and undertaking new needed projects. Individual clubs may undertake any number of local projects such as establishing record lending libraries, providing memberships in the Institute to all local blind at \$3 a

year each (all members receive *The Braille Musician*, free), establishing a local chapter of the Institute, providing Record Club memberships for all local blind, sponsoring local radio and TV programs featuring blind musicians, with interviews explaining the work of the Institute, and a musicale featuring one or more blind musicians.

It is interesting and valuable to know that Louis Braille himself was a distinguished musician, an able

cellist, and one of the outstanding organists of his time. A major impulse behind his drive to perfect the system of raised dots which we now know as the Braille System, was his intense desire to extend printed music to the non-sighted. Besides his personal love of music, Louis Braille realized the great void it might help to fill in the lives of the blind, who until his own time and his own accomplishments, had little with which to develop their cultural interests and their personalities.

University of Michigan Acquires Famed Stellfeld Library

△ THROUGH the alertness of Dr.

Louise Cuyler, Gamma and Ann Arbor Alumnae, who negotiated its purchase, the School of Music at University of Michigan has acquired the Stellfeld Music Library, one of the three or four finest in the world. The man who made this collection was the Belgian jurist, J. A. Stellfeld, who had music as his avocation, particularly the playing of the violin, and who had devoted a half-century of his life to amassing the collection. This important collection is especially rich in scores of the 17th and 18th centuries and contains a very large collection of works of the sons of J. S. Bach, with an almost complete collection of the symphonies of Johann Christian Bach, not in full score but in copper-engraved parts.

Dr. Stellfeld began by assembling manuscripts and bibliographical material, and then went about obtain-

ing printed music. By 1934 the library was said to comprise the history of music from the start of music printing to the present. Dr. Stellfeld had indicated to his heir a desire to have the library go to some institution which might preserve it in its entirety and usefulness. His daughter, Madame van Strydonck, was therefore pleased when Dr. Cuyler suggested the University of Michigan as a possible purchaser. According to Dr. Cuyler, who negotiated the purchase and supervised the packing, it took a group of professionals three weeks to pack the material—about 94 large packing cases of printed music and books about music.

The happy combination of Louise Cuyler's learning of its being for sale, rapid action by the administration and Regents, the speed of the survey, and Alumni Fund gifts brought this library to America.

CHICAGO'S

"Mu Phi of the Year"



Evelyn Fagg

△ THE Chicago Alumnae Chapter of Mu Phi Epsilon announced its fifth annual award, the naming of the "Mu Phi of the Year," Tuesday evening, May 4, at a program and reception at the Cordon Club. The honor, which carries with it a gift of \$100, was presented by Grace Seiberling, president of the alumnae group, to Evelyn Fagg, of North Platte, Nebraska.

Miss Fagg, a soprano, received her Master of Music Degree at the American Conservatory in 1952, where she is a voice student of Theodore Harrison. She received her Bachelor's degree from Phillips University, in Enid, Oklahoma, having been soloist with the Phillips University Choir on a tour of 18 states. After teaching three years in the Musical Arts Conservatory, Amarillo, Texas, she is holding a full time business position in Chicago, while continuing her studies at the American Conservatory. She is also soprano soloist at First Congregational Church in Evanston.

Two other awards were presented to runners-up in this competition. They were won by Joan Kornell, Chicago, and Patricia Fraher, Miles City, Montana. Miss Kornell represented her Phi Sigma Chapter at

DePaul School of Music. A piano student of Herman Shapiro, teacher at Gads Hill, and church organist, she received an invitation from the Adjutant General of the U. S. Army to entertain in army camps in Europe this past summer.

Miss Fraher, mezzo-soprano, received her Bachelor's degree from the University of Montana, and has filled solo engagements on CBS and MBS radio stations. She was one of the soloists in the "Waa-Mu" show, staged by Northwestern University the same week as the reception and consequently was unable to sing on the Tuesday evening program.

Other candidates in the final contest were Marilyn Sobbe, pianist, from the American Conservatory; Adele Bykowski, soprano, from DePaul, and Helen Thompson, Cayuga, Indiana, a music education major from Northwestern University School of Music.

△ DOROTHY STEVENS HUMPHREYS took her 60th group of students to New York this summer for auditions and lessons. She started taking such groups back in 1930 and for a time took three trips a year but recently has made only one trip each year.

These trips have placed many of Dorothy's pupils in radio, television, and show business; in *Blossom Time*, *Bitter Sweet*, *Brigadoon*, *The Chocolate Soldier*, *Annie Get Your Gun*, *Roberta*; at Music Hall, on tour in quartets, with Spitalny, and in concert work.

Of the very first group she took, Dorothy remembers that one girl was signed to *Manhattan Merry-Go-Round* and another, the part of

Fritzi in *Blossom Time*. Currently, she has nine pupils in New York, several of them singing professionally. Probably, the best known is Susan Johnson, who did Meg in *Brigadoon* and is a New York favorite at such places as Reuben Bleu, the Vanguard, and No. 1 Fifth Avenue. Another student took her teacher's name and is a well-known Boston TV star. Her name is Wynn Stevens.

Dorothy Stevens Humphreys has been able to both teach and inspire many by virtue of being herself no novice in a number of musical fields. She first went to New York in 1918 to study voice with Oscar Saenger, specializing also in languages, dancing and acting. That winter

she was in a production of *The Marriage of Jeannette* at the Criterion Theater.

The next year, Dorothy went to Chicago Musical College where she won a scholarship. In 1920, she went on the road in repertory theater doing ingenue parts, always returning to New York to study whenever she had "time off."

In 1922, Dorothy Stevens was married and the following year her daughter, Suzanne, was born. Those were busy days with many singing opportunities and with her mother's coöperation and enthusiasm, she was allowed to dash off to New York for more study while her mother kept her Suzanne.

Then came radio and new oppor-

"Joie de Vivre" & A Voice

Dorothy Stevens Humphreys (far right) and her latest group of students. On opposite page: Mrs. Humphreys.



tunities. Dorothy Stevens Humphreys was the first woman to sing over the radio in Columbus and continued to sing regularly over the air for 25 years until she gave her "notice" and retired from active singing at the time in her life when she had long promised herself that she would. This decision also rounded out 30 years as church soloist in various churches, the last nine years for the First Congregational Church. "Retire" seems an ill-advised choice of words, as it only meant that Dorothy had more time to devote to another of her loves: teaching and doing some more studying herself.

Dorothy's affiliation with Mu Phi Epsilon began when she was teaching at Ohio Wesleyan University, Delaware, Ohio. She gave up commuting to Delaware only when studio teaching demands were so great as to make the trips seem inadvisable. She now continues her

fraternal tie as a member of the Columbus Alumnae Chapter which she was instrumental in organizing.

Having more time at home, Dorothy decided to round out her languages by studying Portuguese, having studied conversational German, Italian, French, and Spanish. She also studied Hebrew and Yiddish while singing at the synagogue.

Dorothy feels that she is living a charmed life and loves every minute of it. She is, I suppose, charmed by her own rare combination of unstinting hard work, tremendous energy and enthusiasm, efficiency, unselfishness, and a wonderful sense of humor.

I am sure her rewards have been many, more than she will allow herself to admit, out of a sense of modesty, but they do include scholarships, personal recognition, a governmental citation during the war, grateful students and delighted friends, and last but not least a granddaughter and grandson. Somewhere along the way, I am not sure just when, she has drunk deeply from the Fountain of Youth. Dorothy Stevens Humphreys, we salute you!—DOROTHY KIRN COEN.



Mu Phi Epsilon scholarships of \$200 each toward 1954 camp fees at the National Music Camp, Interlochen, Michigan, were presented to six students: seated left to right, Nancy Burgheim, St. Louis, Missouri, and Benita Gordon, Faribault, Minnesota, harp; Pauline Shirk, Fresno, California, flute; Mary Ceo, Wheeling, Ohio, harp; Myra Crow, Amarillo, Texas (standing) tuba; and Linda McCallum, Ferndale, Michigan, French horn, missing from the picture. Two additional awards are given at the close of the camp season to girls who have achieved the highest scholarship and all-around camp rating.



The Pride

OF MU PHI

EDITH SHAW STEWART

△ THE Pittsburgh Alumnae Chapter of Mu Phi Epsilon is proud to present to other Mu Phis a member whose talents are varied.

Edith Shaw Stewart is not only a talented musician but an outstanding director of fashions. She is a pioneer in presenting style shows and has shared the responsibility of making benefits a success. Her education began in the schools of McKeesport, Pennsylvania, and was followed by work at the University of Pittsburgh, University of Miami, and Columbia University. From early childhood she has studied music; piano at first, and later voice, under Morris Stevens of Pittsburgh.

While at the University of Miami she concentrated on voice and on work preparatory to gaining a degree in music. Edith was married at that time and had planned to make music her avocation. Following the death of her husband, she continued her studies at Columbia University and then returned to Miami to take the necessary examination for the specialized music certificate for the State of Florida. While at Miami, she became a member of Mu Phi Epsilon. This was during the period when Professor Sterling, our Founder, was in charge of the music department.

Although she did receive the special music certificate for the State

of Florida, she never used it, but decided to return to her birthplace, Pittsburgh, where she would be near her family and most of her friends.

At this time Edith decided to follow the second interest in her life—a business career—as in 1929 it was necessary to plan for her family from an economic standpoint. Her work in designing had paralleled her studies in music, and when she was offered a position by the Joseph Horne Co. to promote children's fashions, it seemed a logical beginning in this field.

Her work in the children's departments was a happy beginning and, at Christmas, she had the opportunity



of establishing a gift shop for children called the "Chimney Shop." The following year her interest had broadened, and she was working in fashions in the ready-to-wear and accessory divisions. During those first years, she did a great deal of lecture work in the promotion of fashions. Eventually, a fashion department and other related departments were combined under her supervision.

As Fashion Director of the Joseph Horne Co., her work has many facets—reviewing the markets; presenting plans for future promotions; presenting fashion shows to promote present fashions; analyzing stocks; and supervising the research and comparison of merchandise.

Having been a pioneer in fashion work, it has been her pleasure to plan many unusual fashion presentations. Some of the most interesting

have been the dramatized showings at the Syria Mosque; a showing around the fountain in Schenley Park; and recently the Opera Fashion Show in conjunction with jewels from the House of Winston.

Each new project is a challenge, with a fashion show at Fox Chapel, civic projects in conjunction with Gateway Center and new ideas for Christmas being among them.

Edith was selected by *The Pittsburgh Post Gazette* as a Woman of the Week for her outstanding work in the field of fashions.

Personally she has a flair for fashion, enjoys wearing a Lilly Daché hat or some Hattie Carnegie jewelry. But sometimes she wonders how she was catapulted into a fashion career for she was trained in music and sang and played a great deal.

Phyllis Murphy Wins Eisamann Scholarship

△ PHYLLIS MURPHY, Epsilon Xi of Mu Phi Epsilon, is the winner of the Selley A. Eisamann Scholarship. While in high school, she studied voice with Mrs. Grace Record Houghton, Decatur, Illinois, and continued her studies in piano. She was awarded a Golden Jubilee Scholarship of \$1,000 for Teacher Training by the Illinois Congress of Parent-Teacher Association and entered the University of Illinois to study music education in the fall of 1950. At the University she was a

voice pupil of Miss Dorothy Bowen, well-known soprano, who is also a member of Mu Phi Epsilon. During the past summer, Phyllis appeared in the leading role of Aaron Copland's "The Tender Land," and was one of seven students chosen from among 375 at the Berkshire Music Center to receive a scholarship for outstanding achievement. She was president of Epsilon Xi Chapter in her sophomore year and is teaching vocal music in Freeport Junior High School in Freeport, Illinois.

In

MEMORIAM

△ COUNTESS HELENA MORSZTYN, beloved sister in Mu Phi Epsilon, died in New York in May. Internationally known pianist, Helena Morsztyn played before kings, queens, and princesses every season on foreign tour in journeys from India to Egypt, being especially noted for her poetic interpretations of the music of Chopin. Countess Morsztyn belonged to one of the oldest Polish families, well known in the history and literature of that country and was a close friend of Paderewski. She was made a member of Mu Epsilon Chapter in 1928 and was presented by them in many concerts throughout the years. She appeared

in a special concert at the Mu Phi Epsilon Convention in Kansas City in 1932. Countess Morsztyn conducted master piano classes in Minneapolis and New York, the last in Minneapolis being last summer and fall at the Minneapolis College of Music. A requiem mass at Newman Hall on the University of Minnesota campus was sung in her memory in August. All who came in contact with this fine artist and friend were much enriched and inspired through knowing her.

* * *

△ BERNICE BONESTEEL, Cedar Rapids Alumnae, was killed in a tragic automobile accident on



Helena Morsztyn



Bernice Bonesteel

August 19, 1954. She was president of the Cedar Rapids Alumnae Chapter for two years, was chairman of the District Birthday Observance held in Cedar Rapids last November, and also was a member of the National Alumnae Board. In addition, she was active in Beethoven Music Club (a club of 100 members), and in Mozart Music Club

(an organization of students and teachers), both of which are affiliated with National Federation of Music Clubs. The alumnae chapter of MΦE is sponsoring a special scholarship prize in her name as a memorial to her in this coming year which musicians in the city are giving. She truly was a loyal and faithful member of Mu Phi Epsilon.

I AM MUSIC

△ SERVANT and Master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate, the story that saves, and the story that damns. I am the incense upon which prayers float to heaven. I am the smoke which falls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar, and when the grave opens, I stand thereby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

One I serve as I serve all; the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of the wind in the trees, and I am ever heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am in them, and they are of me. *For I am the instrument of God.*

—AUTHOR UNKNOWN.

MΦE

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DR. WINTHROP S. STERLING, *Died November 16, 1943*
ELIZABETH MATHIAS FUQUA (MRS. JOHN W.), *Died May 17, 1950*

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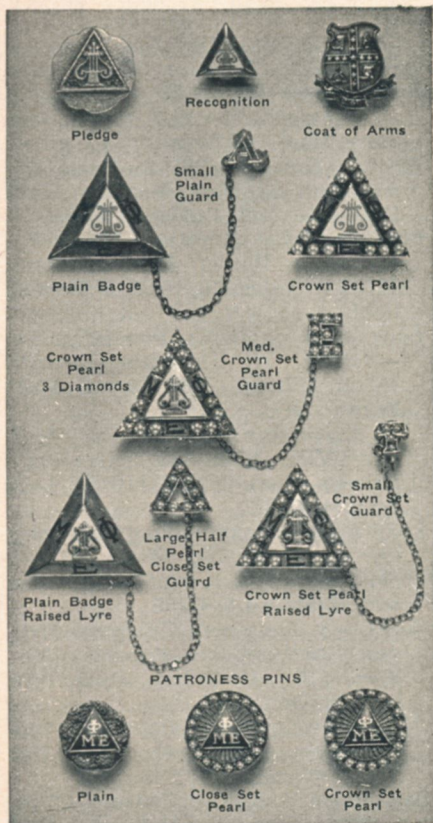
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1954-55 CALENDAR

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

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), and annual subscriptions to the TRIANGLE (\$1.50 per year) for all annual subscribers. Alumnae Clubs do not pay Convention tax.

NOVEMBER 10—Historian: Deadline for material, other than newsletter, for January TRIANGLE.

NOVEMBER 13—Founders' Day. Treasurer: Send to NEO, with remittance sheet, check for Founders' Day Pennies—your voluntary contribution of 51 pennies per member.

DECEMBER 1—President: Write fall report-letter to National Third Vice President, sending copy to your Province Governor.

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

FEBRUARY 1—Contestants, Musicological Research Contest: Send notice of your intention to enter contest to: Pauline James Baker (Mrs. Paul W.), National Third Vice President, 2 Homestead Acres, St. Louis 24, Mo.

MARCH 10—Historian: Deadline for material, other than newsletter, for May TRIANGLE.

MARCH 15—Manuscript for Musicological Research Contest due at office of: National Third Vice President (see February 1—above).

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, and subscriptions to TRIANGLE for annual subscribers (\$1.50 per year) not reported on October 15 membership list. Alumnae Club members do not pay Convention tax.

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

JUNE 1—Manuscripts for Original Composition Contest due at office of National Second Vice President, Norma Lee Madsen, 2809 Connor Street, Salt Lake City 6, Utah.

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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.

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