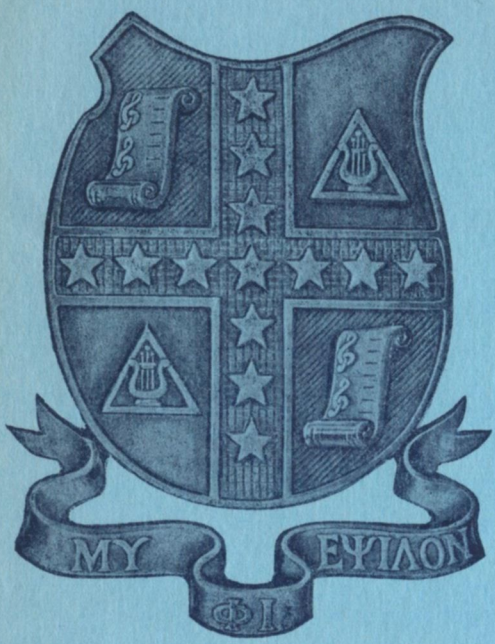


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The

Triangle

of Mu Phi Epsilon

January, 1955

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

January • 1955

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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.

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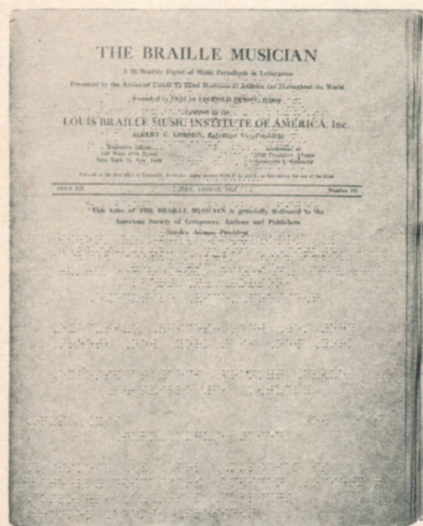
ANOTHER AREA of SERVICE

△ THIRTY-SEVEN pages of raised dots, so confusing to those of us who are blessed with sight, but so meaningful and precious to those without sight—this is *The Braille Musician* magazine. Imprinted on a light weight cardboard these 11" x 13½" pages bring to blind musicians the ideas of others and is the only voice which keeps them informed of what is going on in the music world. Thus, it is helping to remove another stumbling block for blind musicians. Founded in 1942 by Leopold Dubov, a blind pianist-teacher, it is opening doors to richer lives to all blind musicians and music lovers. As one

of the services of the Louis Braille Institute, members of the Institute receive the magazine without charge. Yearly membership dues are \$3.00 and come largely through the contributions of interested and concerned groups and individuals.

Another important service of the Institute is The American Record Club for the Blind. This Club distributes standard, long-playing, unbreakable phonograph records with braille labels and jackets containing explanations of the music contained in each record. Twenty titles from the Columbia Masterworks list—a fine basic library of classical music—are now available at approximately one-half the usual \$5.95 retail price, with additional titles from the Remington list in preparation which will be added as soon as sufficient distribution makes it practical. Arrangements with the Postmaster General for the free mailing of records to and from lending libraries make it possible to maintain a library with little cost except for the purchase of new records from time to time. Thus, one can be set up at local public libraries, recreation centers, or, if there is one, a local institution for the blind. A permanent record library provides an important service to the sightless in the community.

Helping to sponsor a local chapter of the Institute is still another project which is valuable and feasible in many communities. The New York Chapter meets once a month at the



The July-August, 1954, issue of "The Braille Musician" contained 37 pages of news about events in the world of music. The magazine, printed in braille on lightweight cardboard 11" x 13½", is bi-monthly.

for MU PHI EPSILON

Julliard School of Music for an informal musicale and a social get-together. Through newspapers and radio and by personal letter, blind music lovers of New York were invited to the first meeting. The musical part of the program was the playing of Mozart's *Piano Concerto in D minor* with Rudolf Serkin as soloist, conducted by Eugene Ormandy with the Philadelphia Orchestra.*

After the concerto the group was privileged to hear from James Fassett, Director of Music for CBS and regular Sunday afternoon commentator for the New York Philharmonic Symphony broadcasts. After his talk, two or three of the blind guests demonstrated unusual virtuosity at the piano. Local chapters like this provide rewarding happiness for the sightless, providing fine entertainment and enabling the blind to make new friends and broaden their social life. A suitable hall should be available free from some local club, school, or church, with local radio stars and musicians enlisted as guest speakers.

New projects and expanded services are being planned which include: (1) Addition of many more titles to the Record Club list; (2) Giving more of these records free to the blind; (3) Increasing the cir-

*EDITOR'S NOTE—This record is a Columbia Masterworks recording and is No. 8 in Library No. 1 of The American Record Club for the Blind.

ulation of *The Braille Musician*; (4) Creating and distributing a comprehensive library of music instruction and reference texts in braille; (5) Establishing a clearing house for all known braille music throughout the world; (6) Undertaking a teaching and certification program for braille music transcribers; (7) Establishing a transcribing unit to transcribe into braille code the great bulk of music that is now only in printed form; (8) Organizing and completely equipping a music school for the blind; (9) Initiating research for a complete index of *The Braille Musician*, an essential reference work.

In the broadcast of the New York Philharmonic Symphony orchestra on November 28, James Fassett had as his guests several sightless musicians all of whom expressed their great appreciation of the fine work being done by the Louis Braille Institute and how much it has meant to them in their personal and musical development.

Inasmuch as Mu Phi Epsilon has now joined the Louis Braille Institute's Council of Organizations, there is open to us another area of service which is receiving the attention it has long needed and rightly deserves. Individual chapters can do much for the local sightless persons in their community and it is our hope that a keener awareness of the needs will stimulate active participation and help.

RECREATING *the World's* Music for the Unighted

△ THE privilege of recreating the wonderful music of the masters and the great joy of self-expression in this recreation is something all musicians commonly enjoy. For most of us this is relatively easy, though the demands on our time and selves is often quite great and we may make complaints (sometimes justified—more often not), offer excuses, and become most impatient. However, whatever we need in the way of textbooks, references, magazines and music awaits us in our own libraries, school, and public libraries. We need only take the time and impose the necessary discipline in order to avail ourselves of these golden opportunities.

But it is not so with the unighted! Your Editor had the privilege of attending college with a blind girl (who is also a Mu Phi), who was willing to go to "trouble unlimited" to attain in music. The many lessons learned from being with this fine sister, to say nothing of the privilege of helping in a small way, have taught much and pointed the way to more useful service.

Inasmuch as there are so few books written in braille, as well as music available in that medium, this information has had to be dictated to blind students. This was done by hand using the "stylus and slate," a small device by which the raised dots were punched into stiff paper by hand, or by using a machine similar to a typewriter and operated



like one. Either one of these methods has, of course, been painfully slow, and in the case of the dictation of music, the one dictating had necessarily to be on his toes because the symbols must be dictated in a certain order in order to make note-reading and the dynamics markings easy to study and to remember. Notation is most often dictated a phrase at a time, one hand at a time and studied in that manner.

In spite of the many difficulties involved in this process of learning music, to say nothing of performing it beautifully, there were no complaints—in fact there was infinitely more patience than many of the rest of us had with perfectly fine eyesight and the same amount of time to spend on practicing. Those of us who know these talented, sightless sisters in Mu Phi Epsilon have somehow from them learned to make more complete use of the time allotted to us, to become more patient and humble. For when we see and hear them perform outstanding programs in recital and in concert

with orchestra, we are at once proud of their achievements and the courage which makes them possible. We also take stock of our own selves as we ask the question, "what am I doing that can really be compared to this?" And a resolve to do more, complain less, and make no excuses!

So the wonderful strides made in

the comparatively short time in making the study of music easier and possible for blind musicians is truly the dawn of a new day and we can rejoice. Yes, and we can do even more! We can hope for a realization of the plans for the expanded program and help in that realization.—RUTH HAVLIK, *Editor*.

CLAUDETTE SOREL: *Brilliant* MΦE *Pianist*

△ TAU CHAPTER was proud to entertain Claudette Sorel, one of our sisters and a brilliant pianist, at the time of her appearance in Seattle on the Ladies Musical Club concert series on October 18, 1954. Claudette is a member of the New York Alumnae Chapter. Miss Sorel's program was most varied and refreshing, with Beethoven's *Sonata in F Major*, Op. 10, No. 2, opening the concert, followed by Brahms' "Variations on a Hungarian Song," Chopin's *Sonata in B^b minor*, Kabalevsky's *Sonatina No. 2 in G Major*, Scriabin's "Nocturne for the Left Hand," Nordoff's "Three Festivals" from the *Festivals Suite for Piano*, and the

Paganini-Liszt "Caprice in A minor." In his review of the concert, Louis R. Guzzo of *The Seattle Times* said: "Claudette Sorel, a 22-year-old pianist, painted a series of colorful musical panels whose brilliance and vigor delighted a large audience. . . . She has an incredibly facile technique for one so young . . . the power to burn in her strong fingers . . . a drive that sustains her past all crises and emotions in her music; she applies the pedal with the skill that might come from a third hand and she is obedient to the composer's will in dynamics." Another Mu Phi whose star continues to soar!



Back row, left to right: Louise Brincken, Carol Funk, Claudette Sorel, Sara Mae Peterson (president of Tau), Myra Waterhouse, Janet Spencer, Phillys Compaan, Charlotte Barclay, Marlene Bentley; front row: Eleanor Hall, Jane Noble, Karen Russell, Julia Detrick.



“MUSIC is
communication
less subtle

△ *A stutterer does not stutter when he sings.* These are two of the many thought-provoking statements made by the specialists who appeared on the program at the Fifth Annual Conference of the National Association for Music Therapy in New York City, October 13-15, 1954.

Under the capable leadership of Myrtle Fish Thompson, outgoing president, and Arthur Flagler Fultz, incoming president, the program was planned to show what Music Therapy has already done and its goal for the future. Some phase of all basic features of Music Therapy (theory, research, training, operations and professional scope) were discussed or demonstrated.

Theory was divided into four different classifications: developmental education, communication, group dynamics and perception. In her discussion of developmental education, Wilhelmina Harbert, College of the Pacific, Stockton, Calif., cautioned against too much emphasis on the healing power of music. Dr. Fultz, New England Conservatory of Music, Boston, urged workers to be certain that their musical signals are capable of arousing an adequate response. He played an interesting record made by James Fassett, called

*basically a means of
and often succeeds where
means fail.”*

—From the NAMT Conference

“Strange to Your Ears,” in which some tones were altered in such a way that the signals, or sounds, were unrecognizable. For example, the cheeping of baby chicks lowered 5 times sounded like a sea lion. The message sent out was distinctly different from the message received, as so often happens between the Music Therapist and the patient. During the panel on group dynamics, Dr. Joseph Sutton, Overbrook Hospital, Cedar Grove, N. J., Leta Whitney, New England Conservatory, Mrs. Thompson, and Dr. Fultz brought out the desirability of the patient being able to utilize the complete communication network; that is, the intra-personal “within oneself, or one to one”; the group, “one to many and many to one”; the cultural, “many to many.” Dr. Martin Palmer and Dr. Wayne Ruppenthal, from Wichita and Topeka, Kans., respectively, showed the relationship of the eye to the ear from a physical standpoint and noted that since patients trust music, it may serve as a bridge between patients as well as between the therapist and the patient. The fact that the patient perceives that music is “non-threatening” makes it a valuable ally.

Dr. Abe Pepinsky, Norristown State Hospital, Norristown, Penn., had charge of the two research sessions. Lenard Quinto, Chief of

Music, Recreation Service for the Veterans Association, Washington, D. C., gave an account of the progress made in Music Therapy under his supervision. An unusually interesting experiment has been conducted at the Veterans Hospital in Albany, N. Y., where the effect of listening to different types of recorded music was studied.

A mimeographed outline of the course offered by the Topeka State Hospital for those interested in Clinical Training in Psychiatric Music Therapy, was presented by Dr. Ruppenthal. The total number of hours required to complete this course is 1,092. Dr. Howard Hanson, Eastman School of Music, Rochester, N. Y., outlined the professional scope of the music therapist and the part that training plays in its evolution. Dr. Roy Underwood, Michigan State College, East Lansing, told of the function of the Music Education Committee, etc. One could go on indefinitely.

Little jottings that may be of interest to volunteer workers who want to do what they can to help patients through music activities are:

Repetition provides security.

Patients are more sensitive to music than to what people say.

Group work gives opportunity for success experience.

Music functions as an emotional cathartic.

The patient should be inoculated with music.

Music clothes reality with illusion so that the patient may feel freedom and experience pleasure.

Music dissipates "aloneness," for at least the time of the activity, by reestablishing emotional ties.

Music participation, either listening or performing, provides an easily accepted segment of reality where both patient and therapist may stand without disagreement and in confidence.

Attitudes are not changed by Platitudes, but human conduct is changed by human contact.

The careful, conscientious attitude of everyone who appeared on the

program showed that the members of the Music Therapy Association put the welfare of the patient above musical accomplishment and their own personal aggrandizement. The infinite patience shown by the teachers whose students performed and the joy of the handicapped students when the audience cheered brought tears to the eyes. One 12-year old, playing the piano in a very inadequate manner, was all the proof that was needed to show the value of the work of these warm-hearted people who are interested in helping the less fortunate . . . because this 12-year old is a victim of a disease that has confined her to a wheel chair for life.—As written by MERLE MONTGOMERY and reported by LORENE McCLINTOCK and RUTH KEMPER.

Flash from . . .

Gads Hill School

△ A BULLETIN from Gads Hill School comments on the heavy registration this fall with schedules in the early fall having been filled to capacity, thus making it very possible that another teacher might have to be added. This need for "expansion" is wonderful to hear and presents more challenge to us. How are our Magazine Subscriptions coming? Some of our chapters are responding beautifully—how about YOURS? Also in this same bulletin is contained information about the school's annual Frolic, proceeds of which will go toward a fund to replace the two pianos which the tuner can no longer fix—something to remember if

our chapters want to send an extra gift to Gads Hill, one of OUR National Projects.

The March of Dimes

△ JANUARY is the March of Dimes Month. The year of 1954 was a rich and rewarding time in the fight against polio, for early in the year we saw a cherished dream come true—the Polio Vaccine Field Trials—which was a thrilling climax to 16 years of March of Dimes research. These Field Trials have proven to be milestones in the records of public health, community coöperation, and clinical research. This voluntary health agency, the National Foundation for Infantile Paralysis, is more a vital part of our American way of life than ever before. Join the March of Dimes!

MT SCHOLARSHIPS

To Ethel Blanchard

△ Two of the five colleges and universities wherein we have placed our Music Therapy Scholarships have already selected their Scholarship Recipients. We are happy to note that one of the delegates to our 1954 Convention, Ethel Blanchard from College of the Pacific, is one of them. She is from Dallas, Oregon, and was graduated as valedictorian of her high school class. Ethel received a scholarship from Linfield College at McMinnville, Oregon, where she studied two years as a piano major and was initiated into Epsilon Theta Chapter. In 1953 she transferred to the College of the Pacific to major in music therapy and last year studied under a Rosenberg Fellowship. Dean Elliott of College of the Pacific says this of Ethel: "Ethel Blanchard, a senior major in music therapy, has high qualifications in every respect, together with professional promise in the future." Wilhelmina Harbert, a Mu Phi noted in the field of Music Therapy and faculty adviser at College of the Pacific, says "Ethel is a high senior and is preparing to do her musical internship at Stockton State Hospital next spring. She is an outstanding student and a very conscientious worker."

To Joan Petrunick

△ MICHIGAN STATE COLLEGE has chosen Joan Petrunick for the MΦE Scholarship. Dr. Roy Underwood, head of the Music Department at Michigan State, writes, of her: ". . . She is an outstanding student



Dr. Roy Underwood and Joan Petrunick

in every way and has tremendous enthusiasm for her chosen field of Music Therapy. She was born in Buffalo, New York, is a graduate of Amherst Central High School there, where she was concertmistress of the high school orchestra. She was the recipient of an Honor Society \$100 scholarship while in high school, and during this period she also played viola in the Amherst Community Symphony and in the Buffalo Symphonette Chamber Society. . . . Miss Petrunick came to Michigan State College in September, 1950, where she held an Orchestra Scholarship during the past three years. In the 1953-54 academic year she was vice president of the music student body. This year she is president of Delta Omicron and president of Mortar Board. She is a member of Tau Sigma, scholastic honorary on campus, and her college average for three years is 3.3."

... PPA ...
Receives Citation



The National Committee for Educational TV Citation was presented to the Professional Panhellenic Association by F. B. Bate, center. Present at the ceremony were, left to right: Mrs. Virginia Osol, Lambda Kappa Sigma; Miss Adele Brisbie, Phi Gamma Nu; Mrs. May Peacock, Kappa Beta Pi; Mr. Bate; Miss Vera A. Gerhardt, Phi Gamma Nu, PPA President; Mrs. Ruth Row Clutcher, past president, Mu Phi Epsilon; and Mrs. Eloise McKnight, Sigma Alpha Iota.

△ "THE true servant of a profession knows humility. He regards himself as an instrument of service first to the profession itself and then to his fellow men and the world in general. He is a guardian, an initiator and a giver of light. He has committed himself to a public trust which is bigger and more important than himself; and it is in his selfless dedication to that trust that he differs from his neighbor who labors, solely and frankly, to acquire worldly goods."

—FROM THE Handbook of PPA.



Why
 PIANO LESSONS
 Are an Essential Part of a
 Good Education

△ WHETHER you live on a farm, in a small town or in a great metropolitan city, the chances are that your child's school is now offering music lessons either as part of the regular program, or as an available extra activity. If this is not now the case, you can be reasonably certain that it will become so in the not-too-distant future.

Why? The principal reason why more and more schools are adding music lessons to their regular courses is that modern educators are learning that *children who play the piano are better, happier students because of the mental training they get from their music studies.* As a result, piano students usually get better grades in all their courses.

No other "subject" taught in school can compare with piano lessons simply because no other study teaches a child so many different skills and abilities, while at the same time giving him so many rewards and returns on his efforts.

First of all, piano training involves a far greater amount of *coördination* than any other subject. Think of the faculties involved: eyes, ears, fingers, feet—all must be synchronized to achieve a harmonious pattern. Even the youngest beginner can soon make remarkable progress in this feat of coördination—yet no matter how skilled the student may become, there are always new and rewarding fields to conquer, which encourage more and better coördination. These "new fields" always stand as a challenge, beckoning the pupil on to greater achievements. . . .

Now coördination is not something that applies only to the piano (or dancing or swimming); it is a *fundamental principle of learning* applicable for instance to learning how to walk, to write, to sing, to talk, or to think. The surgeon performing an operation must have it in both his hand and his brain. So must the pilot of an airplane. In its most subtle form (and perhaps most important) there is coördination in all

forms of action and thinking—the relating of hundreds of isolated bits of “knowledge” into a new unit of thought. Thus if taking piano lessons did *nothing* except develop and improve the student’s coordination, and to train him *instinctively* to translate knowledge into *action*, it would be worth the time and money invested. Actually, however, studying the piano does far more. . . .

Much like the aspect of coordination is the factor of *speed*. By this, we don’t mean the twentieth century conception of speed in our super-sonic aircraft, etc. Once again, we’re referring to a *fundamental principle of learning*: quickness of the mental process. The most basic test of intelligence, the so-called I.Q. tests, really measure just two things: first ability and knowledge, and second, the speed with which a person can draw upon his knowledge. To what extent does learning to play the piano develop this ability to act and think quickly? Well, here is an amazing and enlightening fact: when a nine-year-old child is playing a simple composition, it has been proved that up to *60 distinct and separate mental operations are required in one second*. It is unlikely that any other form of human activity can match this emphasis upon quickness and the effect it has upon the training of the mind—yet *piano lessons* quickly and easily develop that ability, and yield real pleasure at the same time!

Of course piano lessons develop many other fundamental qualities besides coordination and speed. Three of the more obvious ones are the ability to *concentrate*, to *analyze*, and to *remember*.

Piano playing is unusual in that

it is a complex process; and yet for the beginner it can be presented in such a way that even very young children can master the fundamentals, and enjoy doing it. This requires concentration, and the more advanced the pupil becomes, the more he must concentrate *in order* to have the speed and coordination mentioned earlier.

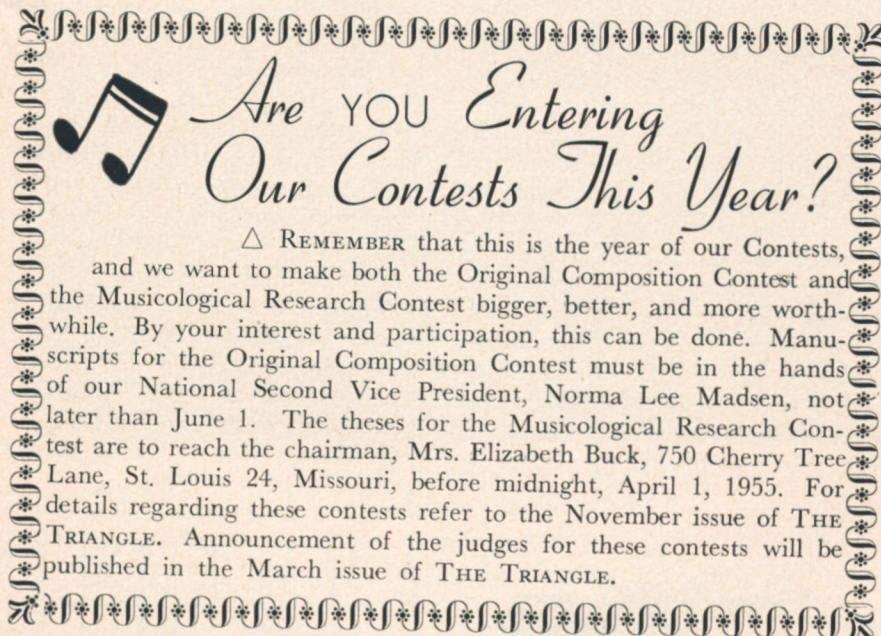
With increasing ability to play, there is also a corresponding improved ability to analyze. Piano playing is something like reading a foreign language (one made up of notes, bars, and measures) and then immediately translating these signs into an intricate pattern of action—the striking of the proper keys. This whole process requires a trigger-like analysis of what is being read and what specific movements must be made in response. Again, then, a *fundamental principle of learning* is stimulated and developed when a child takes piano lessons.


Finally, the ability to remember is constantly being trained as the months and years of playing roll by. A greater and greater fund of knowledge is stored up, and the piano player learns how to remember what he has learned and to recall it whenever necessary. What could be better memory training than this?

So the next time you’re considering piano lessons for your son or daughter, think of these *educational features*. They’re *important*. If you fear that your child “isn’t talented,” just remember that the lessons themselves will increase your child’s natural talents and abilities. If you think your child “won’t practice,” remind yourself that very few children learn even to read or write without work, and it’s worth real

effort to *have* the child practice. If you think piano lessons are “nothing but a social pastime,” remember what a *wonderful contribution* they can make to the child’s

all-around educational development, and how greatly they can improve his chances for *future security and happiness*.—Reprinted with the kind permission of Story & Clark Piano Co.



 Are YOU Entering Our Contests This Year?

△ REMEMBER that this is the year of our Contests, and we want to make both the Original Composition Contest and the Musicological Research Contest bigger, better, and more worthwhile. By your interest and participation, this can be done. Manuscripts for the Original Composition Contest must be in the hands of our National Second Vice President, Norma Lee Madsen, not later than June 1. The theses for the Musicological Research Contest are to reach the chairman, Mrs. Elizabeth Buck, 750 Cherry Tree Lane, St. Louis 24, Missouri, before midnight, April 1, 1955. For details regarding these contests refer to the November issue of THE TRIANGLE. Announcement of the judges for these contests will be published in the March issue of THE TRIANGLE.

Another Fulbrighter!

△ MARJORIE JACKSON, Mu Xi, is another of our Fulbrighters, having been awarded a full scholarship in music at the Royal Conservatory of Music at Antwerp, Belgium. She is studying organ with world famous Flor Peeters and is on leave of absence from her position as head of the Organ and Theory Department at Mississippi Southern College at Hattiesburg, Mississippi. An outstanding organist, Marjorie has done much recital work throughout the South, and her career is marked by an impressive number of honors and awards which began in New Philadelphia, Ohio, High School when 13

years of age. At that time she won the award for music composition in national high school competition; since then she has won awards in composition scholarship at the Peabody Conservatory, first award for organ soloist by American Conservatory at Chicago, first place in regional organ competition conducted by the Society of American Musicians in Chicago, and an award from AGO.

Marjorie’s mother, Mae Hurst Jackson, Beta, is also an outstanding organist, now at First Methodist church in New Philadelphia.

△ PROMINENT musically in Wichita is the Decker family, in which the talented wife and mother is our sister Peg Decker, Wichita Alumnae Chapter. She and her husband, Harold, are graduates of Morningside College in Sioux City, Iowa, both having graduated in 1934. Mrs. Decker majored in English and Speech and studied piano and voice there, being active in music groups, such as the A Cappella Choir and her sorority chorus, and took special work in summer camps. She has always sung in church choirs and is now a member of the Wichita Choral Society, a member of the Board of Saturday Afternoon Musical Club, chairman of the Scholarship Fund in this club, Vice President of the Women's Association of the Wichita Symphony, being in

roles in operas and plays at Wichita University.

Jay, is a Junior at Wichita University, is a cello major and studies with David Levenson. He is the principal cellist in the University Symphony and is also a member of the Wichita Symphony Orchestra. Jay attended Interlochen in 1950 and this last summer attended the Meadowmount School of Music where he was a pupil of Leonard Rose. He has received many awards, among them being the Saturday Afternoon Musical Club Scholarship award in 1953, and one of the awards in the Naftzger Young Artist Audition in 1953.

Harold Decker did his undergraduate work at Morningside College and his graduate work at Oberlin. He was head of the music de-



A TALENTED

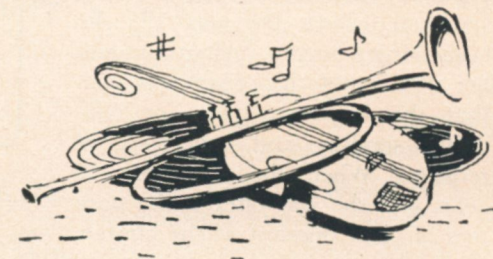
charge of the membership drive for this season; she has done extensive work in the Wichita Community Theatre, and is past president of our Wichita Alumnae Chapter.

The Deckers have two musically talented children: Kathe, aged 12, attended Interlochen in 1953, and is in the Intermediate School, and studied violin with Catherine Lombard; she is concert-mistress of her own school orchestra and is a member of the Wichita Youth Symphony. She has also taken several youth

partment at Shurtleff College for several years and then taught at Oberlin College. In 1943 he became head of the Voice and Choral Departments at Wichita University. He conducts the Wichita Choral Society, a group of 200 lay and professional people, is the Minister of Music at First Presbyterian Church of Wichita, and conducts several choral groups at the University: a 60-Voice Concert Choir, A Cappella Choir, and the Madrigal Singers. He also conducts the Opera Theatre



FAMILY



in which the choral groups and University Symphony Orchestra combine to present operas such as *The Marriage of Figaro*, *Gianni Schicchi*, *Cavallera Rusticana*, *The Magic Flute*, *The Bartered Bride*, and *Così Fan Tutti*. Mr. Decker also conducts many festivals throughout the year in various states and during the summers he has taught on the campus of the U of Illinois, George Peabody College for Teachers, and the U of Michigan. He has also conducted the Lutheran Ministerium of

Pennsylvania and the Virginia State High School Vocal Camp.

In 1953 the Deckers spent the summer in Europe where Mr. Decker attended the American School of Fine Arts at Fontainebleau, where he studied choral conducting and choral literature with Nadia Borlanger. The two also attended the International Music Festival in Vienna and the Edinburgh Music Festival as well as many concerts in Italy, France and England.

△ FOUNDERS' DAY in Rochester was highlighted by a reception given for Claire Coci, noted organ virtuoso, by Mu Upsilon and Rochester Alumnae Chapter—a thrilling event at any time, but especially so on Founders' Day. This world-famous artist, whom we are privileged to call "sister," again astonished and delighted her audience with an impressive and most interesting program.

Miss Coci is official organist of the New York Philharmonic Symphony Society, one of the accredited teachers of the Union Theological Seminary in New York, and heads the organ departments at the Dalcroze School of Music and the Mannes School.

Claire Coci began piano study at the age of four but the organ had begun to fascinate her at an early age and, when she was 13, she began organ lessons. After a month her mastery of the organ was such that she began to play for children's services and other special services. When she was only 16 years old, she was offered the position of chief organist at the church. Modestly she said she would try it for six months, but she was very doubtful if she could make good. When this youngster walked into the choir loft to take charge, the paid choir quit—walked out in a body. With the daring and imagination and personal charm that characterized Miss Coci's career, she appealed to the congregation and recruited a volunteer choir. In a few months she had a choir of 50—all volunteers! In a short time her work was the talk of her native New Orleans.

One of Miss Coci's most prized possessions—adorning the wall of



Harry Watts, Dean, Rochester Chapter, AGO; Margaret Gilbert, Rochester Alumnae; Miss Coci.

CLAIRE COCI

her New York studio-apartment—is an original etching of Mme. Ernestine Schumann-Heink, the distinguished contralto of opera and concert stage. When Miss Coci was just beginning to practice on the organ at her church, Mme. Schumann-Heink came to New Orleans for a concert. Unknown to anyone, the great singer went to the church for meditation and prayer; there she heard and was deeply moved by the organ music. The pastor was very anxious to get a message to the singer, and asked that Miss Coci take it to her. This "mere slip of a girl" telephoned and said she was the church organist and had a message

from the pastor. Mme. Schumann-Heink told her to come up to her hotel room. When Claire Coci entered, the great singer thought she had been tricked by a cunning girl who wished to meet her. "You said you were the organist; you lied to me," stormed the great artist. "But I *am* the organist," Miss Coci said. "I was asked to come to you with this message." "You cannot be the organist, you are a mere child," insisted Schumann-Heink. "As a matter of fact, I was in your church only this afternoon, and a man was playing the organ." Embarrassed, Miss Coci stood her ground politely but firmly. Finally, seeking to end

Highlights Rochester Founders' Day

once and for all this deception, the great singer demanded, "Do you play Schubert's 'Ave Maria'?" On hearing Miss Coci's answer in the affirmative and that she had practiced it that afternoon in the church, Schumann-Heink was convinced. For that afternoon as she prayed alone in the great church she had listened to the deeply moving strains of the "Ave Maria" and felt closer to her God. It was Miss Coci playing. "Child, forgive me. I was there when you played. It was beautiful . . . you are a great artist." And she presented to Miss Coci an etching of herself, a gift that is inscribed in the great contralto's own handwriting.

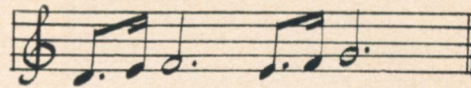
A turning point in her life came quickly. Bernard R. LaBerge, the celebrated manager of organ virtuosi, came to New Orleans on a booking tour. He was then managing, among others, the great Pietro Yon. Highly impressed, on hearing and meeting her, he urged Miss Coci to study with his friend and artist, Palmer Christian, then teaching at the University of Michigan. The impersonal guidance of a business manager of an aspiring artist slowly changed into a deep, understanding love. While she was still a student at the university, they were married. Miss Coci went to Europe for six months' travel and study where she met and played for Marcel Dupre, great organist and teacher. The next year she began to concertize, but still studied part of the time with Charles Courboin in New York.

On coming to New York, she became associated with the Westminster Choir College of Princeton, New Jersey, headed by the distinguished Dr. John Finley Williamson.

From 1939 on, Miss Coci's rise to eminence among organists of the world has been rapid. She has performed with major symphony orchestras, has given recitals from coast to coast, including some for her colleagues of the American Guild Organists, has performed in ensemble with the Guilet String Quartet in New York and on the West Coast with the celebrated Hungarian Quartet, and was the first organist of her sex to be invited to perform at West Point.

Claire Coci has been the leader in the fight for equality of recognition for women organists and has paved the way for them.

NOTES



About Mu Phis . . .

ATLANTIC

NEW YORK CITY ALUMNAE CHAPTER These ubiquitous New York Alums! Dr. Gladys Couth Hodges is currently on a two-year tour with *The King and I* in the capacity of tutor to the children in the company, of which her grandson is a member. Carol Smith, contralto, appeared as guest artist at the Brevard Music Festival, and was heard both in works of Mahler and De Falla. Betty Lou Scandling recently returned from an extensive tour with a group known as "An Evening with Sigmund Romberg." Another of our sopranos, Ruth Kobart, appeared as one of the soloists in a performance of Handel's *Judas Maccabeus*. Naomi Farr, pianist, and Doris Frerichs, soprano, presented the first concert in a series sponsored by the chapter. Frances Yeend, a very busy concert and opera singer, had the unusual task of singing three roles in a performance of the *Tales of Hoffmann* at the New York City Opera Company. Norma Holmes, pianist, appeared at Carnegie Recital Hall in a most successful joint concert.—BERNICE HOROWITZ, *Historian*.

WASHINGTON ALUMNAE enjoyed a gay midsummer get-together at the home of Rosamund Davis when our President, Ruth Morgan, returned from Convention with many interesting things to tell and show us. Flora Ann Bunker presented a delightful program of viola music at the September meeting, with Mary Louise Hill as hostess. We invited husbands to our October meeting at Emory Methodist Church to see Helen Bellman's pictures and to hear about her recent European Music Festival Tour. One uninvited guest called "Hazel" blew into Washington, tearing down power lines and nearly spoiling our evening, but the Boy Scout troop of the church staged a last minute rescue and offered their adjacent cabin which had not been damaged by the hurricane, and a most interesting program

was enjoyed after all! Founders' Day was celebrated as part of our Regional Conference, with business meetings and luncheon held at Friendship House followed by a banquet, program, and social evening at the Cosmos Club.—GERTRUDE PARSONS, *Historian*.

BETA at New England Conservatory had many exciting events last year, chief of them being part of the First Annual Spring Sing, inaugurated by the NEC Alumni Association. Each entertaining organization had to present five minutes of choral music, choosing its own dress, music, conductor, and mode of presentation. Beta dressed in pastel formals and sang Brahms' "Song" from *Ossian's Fingal*, accompanied by pianist Mary Lee Wentworth and two French hornists and conducted by Ibbey Gill. After an evening of unprecedented enthusiasm, beauty, and originality by all, Beta Chapter was awarded third prize, a certificate of honorable mention. Lou Rodgers added to their trophies by submitting a prize-winning poster. First place is the goal for this year! Corinne Curry won a \$200 scholarship offered by the Rhode Island Federation of Music Clubs and Station WPJB in Providence; Annette Guay was awarded the William Petteplace Frye scholarship which offers full Conservatory tuition to a Providence girl majoring in piano; Elizabeth Gill played Saint-Saens' *Second Concerto* with the Boston "Pops" under Arthur Fiedler on June 5, and Valentina Sobalvarro appeared frequently at the Gardner Museum and other musical gatherings. A small start for what is hoped to become an annual affair was the Open House in the Chapter Room for any former members at the Conservatory who came for reunions.—ELIZABETH GILL.

PHI GAMMA initiated four girls in May—Carmen Lopez, Eileen Talbott, Linda Prichett, and Irene James. At the same time, three new patrons were installed:

Mr. and Mrs. Fraser Gange and Dr. Lubov Keefer. Sylvia Betts Dodd and Eva Frantz were delegates and visitor, respectively, to the Convention in Salt Lake City. Both report an inspiring and thrilling experience that they will long remember. They particularly enjoyed meeting many sorority sisters from far-away places. On the way home, they detoured to include a visit to the Grand Canyon and Denver, Colorado. Mrs. Ethel Kimball Vance, a charter member of Alpha Chapter, now resides in Baltimore. At the Convention it was announced that a special certificate of appreciation had been made up in her honor. This was brought back from Convention by our representatives, who then arranged to deliver it to Mrs. Vance personally. Several of the Phi Gamma girls made the presentation to Mrs. Vance in the name of Mu Phi Epsilon and she was truly pleased and delighted. The occasion was a most enjoyable one for all concerned.

EAST CENTRAL

MU PHI CHAPTER at Baldwin-Wallace College took a pledge class of ten into their number on October 14. On November 7 the chapter held its annual tea for freshman women, followed by a short musical program. Mu Phi Chapter acted as hostess for the Founders' Day banquet on November 14.—MARTHA LOVE, *Historian*.

ST. LOUIS ALUMNAE CHAPTER began the year's work in September, after a dessert luncheon at the home of Elizabeth Albin, where we were delighted to hear that our own member, Pauline Baker, has been elected National Third Vice President. We were also honored to see that Maurine Vredenburg's artistic work with pressed flower pictures was written up in the September issue of *Crafts and Hobbies*. Our study for the year is American Music, and at the October meeting Orah Lamke spoke on the "Lure of the Southwest," illustrated by musical numbers from several members. The Founders' Day party was held at the College Club with four chapters participating: Phi Theta of Lindenwood College, St. Charles; Epsilon Tau of Washington University; St. Louis County Alumnae Chapter; and St. Louis Alumnae Chapter.—RUTH ROGERS JOHNSON.

COLUMBUS ALUMNAE CHAPTER. The end of the summer found the Mu Phi in central Ohio congregated in Westerville for their first fall meeting. Edwina Duncan brought to the group her interesting experiences in "Music for the Blind," and Wilma Meckstroth played "Bagatelles," 10 dances, by Alexander Tcherepnin on the piano. In October the Delaware group presented a varied program of organ, piano, and violin. "Nocturne" by Ernest Kroeger was played by Marguerite Gross at the piano and Dorothy Bussart at the organ. Martha Bowles played "Suite Modales" by Flor Peeters. Joan Mack played "Sonatina" by Schubert, and the program was concluded with "Rhapsody" by Damarest. There is always much catching up to be done at the fall meetings. Glorian Butler Thomas had spent another summer abroad (she is speaking before Lancaster Branch of University Women on November 18). A death in the family took Maude Slawson to Texas (she spoke before the same group on music appreciation October 28). Mable Leffler, our perennial traveler, spent the summer in Canada and California. She came in to Columbus just in time for the October meeting and was off the next day for New York!—DOROTHY KIRN COEN, *Historian*.

GREAT LAKES

CHICAGO ALUMNAE CHAPTER held its September meeting at the home of Cora Knapp in Chicago Heights. Much interest was shown in the convention report given by Grace Seiberling, our President, and many interesting projects for the season were discussed. Marie Keller played a group of magnificent piano solos after the luncheon. In October Della Borders, cellist, opened her home in Wheaton, at which time we were privileged in hearing the accounts of trips to Europe by Octavia Gould and Lola Fletcher; both were entertaining and enlightening. Octavia is again chairman of the annual contests held by the Crescendo Club of Beverly Hills. Brenda Baum is doing an excellent job as president of the Musicians Club of Women.—EBBA SUNDSTROM NYLANDER, *Historian*.

EPSILON XI CHAPTER had as one of its first activities a Freshman-Transfer Welcome given on October 26 in conjunction with Sigma Alpha Iota. Entertainment

from both organizations was featured. Many girls were welcomed, and considerable interest was expressed. In November weekly radio broadcasts featured performers: Carolyn Backus—November 8; Enid Ewing and Harriet Godeke—November 15; Marcia Painter and Judy Friedman—November 22, and Alice Mahler and Joan McLetchie—November 29. A joint benefit concert with the Champaign-Urbana Alumnae was given December 3 at the University Place Christian Church. Bonnie Trankle Van Fosson and Margery Burger performed for the actives.—NORMA BROOKS, *Historian*.

NORTH CENTRAL

PHI ZETA at Morningside in Sioux City initiated two new members on December 2, and are all busy with various projects designed to swell the chapter coffers: selling popcorn balls and caramel apples every week after student recitals and also making and selling sandwiches in the girls' dorm on Sunday evenings when meals are not regularly served. Their music conservatory has been remodeled and open house was climaxed with a recital given by members of Phi Zeta and Mu Tau from the U. of South Dakota. The combined concert was a big success and thoroughly enjoyed by audience and participants.

EPSILON ALPHA members are more than busy at various activities, the least not being preparation of recitals to be given later in the winter. Rita Gurley, Vice President, is president of the St. Catherine College Music Club which club's opening program served as show case for Mu Phi talents. On November 11 an octette of singers from the Department of Music was heard in a choral setting of the Pledge of Allegiance at the great public naturalization program in the St. Paul Auditorium. Sister Lucina and her violin with Sister Mary Davida and the piano have been heard in and about the Twin Cities. The chapter hosted for the opening program of the Trio da Camera on October 17 on their campus and met with Twin City Mu Phis at the Founders' Day Dinner on November 16. Margaret Sheridan is state Voice Chairman for 1953-55 on the board of the Minnesota Music Teachers' Associa-

tion and performed in a second repeat performance as guest soprano with the Trio da Camera in July, in three of the evening sessions on repertory at the National Workshop of the National Association of Teachers of Singing in August, being hostess of the opening reception of that workshop. In October she sang at the opening festivities of the Thursday Musical of Minneapolis and shortly afterward turned her attention to organizing a mixed quartet of members of the Twin Cities Chapter of NATS of which chapter she was reelected president. Writing more "Ink Blobs from a Singing Pen" provides recreation, and Margaret looks forward to Christmas week in Chattanooga at the Annual Convention of the NATS wherein she is listed for an active chairmanship in the program activities (she also hopes to meet Mu Phis!).

LINCOLN ALUMNAE met in April at the home of Charlotte Hummel and installed the new officers for 1954-55. Adelaide Spurgin is serving as President again this year. It testifies to her personality and ability to guide us through another successful season. New Vice President is Ruth Haberly; Secretary, Margaret Waggener; Treasurer, Irene Barber; Chaplain, Irma Jean Croft; Warden, Alice Bieberstein; Historian, Marjorie Shanafelt, and Chorister, Margaret Lindgren. . . . In May we met at the home of Audrey Cadwalleder. Our program featured Audrey's talented 14-year-old son, James, who with his mother gave us duo piano numbers. As "Jimmie," most of us can remember his playing for us at a much younger age. We are proud of all our members' children. . . . June was a time for goodbyes and *au revoirs*, so it was surprising that we had a grand attendance at a July picnic! Satisfaction of our gastronomic demands was followed by an hour of informal discussion of future plans, short reports from the delegates to the Convention, and a "Good-bye and God Bless you" for our vivacious Virginia Duxbury who is following her husband to a military post in September. Virginia has been doing beautiful television on KOLN this past season and her lovely voice and charming face will be missed by her many fans. So we are off for another season.—MARJORIE SHANAFELT, *Historian*.

CEDAR RAPIDS ALUMNAE participated in an "Italian Street Fair" which netted nearly \$4,000 for the Cedar Rapids Symphony Orchestra drive. We have also voted to subscribe to the symphony orchestra this season and have increased the amount of the senior award to a Coe College senior Mu Phi which is awarded annually. Founders' Day was celebrated at the home of Miss Nelle Erwin, one of our patronesses, and the program which followed included both the active and alumnae members and was highlighted by the appearance of Jane Mauck, Omega, voice instructor at Iowa State Teachers College in Cedar Falls. Mrs. Bruce Dixon was installed as a patroness.—BETTY PONDER DEBAN, *Historian*.

PHI IOTA's first big venture this fall was the making of a float depicting Greek music for the Homecoming activities. The members also sponsored their annual breakfast for actives and returning alumnae. On November 21, 13 girls were initiated and six girls were pledged. The program for the Founders' Day was given by the patrons and patronesses of the chapter. Allura Amdal, magazine chairman, is conducting a fine campaign, and the chapter held a rummage sale this fall to raise money. The Christmas party in December and the reception for Eileen Farrel in January are highlights of the chapter activities this winter. Programs this year are centering around the historical periods of music.—NAOMI LARSEN RICE, *Historian*.

SOUTH CENTRAL

FORT WORTH ALUMNAE held a meeting at the home of Mary Neita Johnson following National Convention at which time they heard a complete report of Convention and made plans for the year to build the chapter and to support the National Organization. Their October meeting featured a buffet supper followed by a meeting and program. Plans for Founders' Day were made and the program consisted of a cello duet "Variations for two cellos" by Lee, played by Mary Neita Johnson and Dixie Bennett, and a clarinet and piano sonata by Eugenia Schuler and Doris Ray Taylor. On October 12 Joyce Jones was presented in an organ concert by the Cecilian Club.—HESTER WHITEMORE YOUNG, *Historian*.

EPSILON EPSILON held a welcoming desert party for new women music majors at Texas Christian University the first week of school to tell them about MΦE. A rush party was held at the home of one of our patronesses in October at which time six girls were rushed; all six pledged at a service held in October. All of us had fun working on our float for the TCU Homecoming Parade. Song titles were used—ours was "Make Mine Country Style." We presented a joint recital with Phi Mu Alpha on November 8, after which a reception was held. Founders' Day was celebrated on November 14 by a tea and program with the Fort Worth Alumnae Chapter. We have added a new faculty sponsor, Miss Ruth Krieger, cello teacher at TCU, and a member of MΦE from Seattle. A Christmas party with Phi Mu Alpha and an American Music recital are among things planned at this writing.—JOAN HAIGLER, *Historian*.

PACIFIC

SEATTLE ALUMNAE members are thrilled and proud that Eleanor Wilson has been chosen to the office of National President. Their September meeting was highlighted by a vivid account of their delegate's impressions of the Golden Anniversary Convention. Ilo Liston talked on her experiences with Traveling Art Exhibitions, and Helen Belvin played numbers by Chopin. This fall we had an unexpected treat in hearing Claudette Sorel in piano recital. Amy Worth and her committee have prepared some excellent programs for our meetings. In October, the music of Schumann was featured. Barbara Walker, clarinetist, accompanied by Sylvia Taylor, pianist, played numbers from the song cycle *Frauenliebe und Leben*. Janice Pearl sang; and Gwendolyn Remy played Schumann's "Symphonic Etude." The two concerts of our Artists' Series held to date have been most successful. The first one featured the Mu Phi Epsilon String Ensemble, directed by Vilem Sokol, with Dorothy Bjarnason, flutist. The second one held in November presented Edith Woodcock in a program entitled "Adventures in Music Hunting." She told of her trip abroad in search of music manuscript, and played three sonatas by Galluppi. Athena Lampropoulos sang. Many

Mu Phi attended the concert of the Seattle Women's Symphony, directed by Rachel Welke, in the afternoon on the day of Founders' Day and joined in the fun of the Founders' Day celebration with members of Tau Chapter that evening at the Wilsonian, with a musical program afterward by members of both groups.—JESSIE GREER, *Historian*.

LOS ANGELES ALUMNAE under the leadership of Ruth Mellon McCall, President, has emphasized a program of better public relations for the year. A picnic supper was given at the home of Mr. and Mrs. Robert Lawson in September for new members and guests. We were hostesses for the Founders' Day banquet held at the Huntington-Sheraton in Pasadena for the Southern California active and alumnae chapters. The program included a piano, viola, and clarinet trio played by Frances Wishard, Harriet Payne, and Leola Blair, Beverly Hills Chapter; a harp and flute duo composed by Grace Good Reed played by Lois Craft and Marian Bridgman, Los Angeles Chapter; a group of American songs by Vola Gribble, contralto, accompanied by Minabel Hunt, Los Angeles Chapter; Harlow Mills, manager, Coleman Concerts, was the speaker. Honored guests were Mrs. James Newcomb, president, Pasadena Civic Music Association, and Dr. Richard Lert, conductor of the Pasadena Civic Orchestra.—VOLA GRIBBLE, *Historian*.

SAN DIEGO ALUMNAE CHAPTER, after a very active season last year, is looking forward with enthusiasm to an even greater year to follow. At several meetings, programs were presented by various of our talented soloists. Two of our meetings were "open," enabling our friends and guests to enjoy the musical programs with us. On July 18, we had an outdoor picnic on a shady lawn at Balboa Park. The husbands and children came along, and we really had a grand time. We all looked forward to the September 18 meeting, when our President, Margery McIntosh, told us all about the exciting

National convention.—DOROTHY GRANGER, *Historian*.

STOCKTON ALUMNAE CHAPTER formulated its plans at its opening fall meeting in the home of Dorothy Sue Noland. Alice Martin reported on the inspirational Golden Anniversary National Convention. We welcomed back to our chapter Jane Scott who told of her experiences in Alaska and Equador. The November 3rd meeting was held in Modesto at the home of Pauline Cruinshank, who was just back from two months in Scotland and abroad. Members gained entrance by donating music for the old music drive to be divided between the San Joaquin Welfare Society and the Schools of Japan and the Philippines. In December, Past President Jody Lancelle opened her home to our annual Christmas party and carol singing.—GLADYS CRANE, *Historian*.

BEVERLY HILLS ALUMNAE CHAPTER opened 1954-55 season with a dinner meeting. Table conversation made summer "stay-at-homes" envious. Helen Dill summered in England, making trips from her London residence. Ruth Plough took hula lessons aboard the *Lurline* preparing for her visit to Hawaii. Harriett Rice wore out shoes and pencils walking and taking notes on a study tour of Scandinavia. Eight of our members attended our National Convention. Edna Glassbrook now on special duty with the Red Cross vacationed in Yellowstone National Park. Ethel Croft picked up a new car at the factory then toured the South. Elfrieda Dolch was elected secretary of the Los Angeles Chapter of AGO, while Esther Wiedower is treasurer of the same organization, plus being executive secretary of the Los Angeles Chapter of the Choral Conductors Guild of California. We were represented on the program of the Founders' Day Banquet by a viola, clarinet, and piano trio. In December a choral group from our chapter sang at the Christmas tea for Mu Phi and their guests.—HARRIETT RICE, *Historian*.

... and Otherwise

Leopold Stokowski has this to say about Carl Orff, connoisseur of late Classic and

Medieval poetry, composer of music to Shakespeare's *A Midsummer Night's*

Dream, and more recently a scenic tryptich, including "Carmina Burana," "Cattulli Carmina" and "The Triumph of Afrodite"; "The genius of Carl Orff will be recognized by future generations as a major departure in the development of the art of music" . . . this season marked Cincinnati Symphony Orchestra's 60th season. . . . Phi Omicron Chapter of MΦE presented a scholarship concert at which the Cleveland Settlement String Quartet, with Eunice Podis, pianist, and Josef Gingold, violinist, as soloists, performed the rarely heard *Concerto in D Major* by Chausson; after intermission, Mary Simmons, soprano, with Leonard Shure at the piano, performed Schubert's song cycle *Die Schoene Muellerin*. . . . the 82nd birthday of Ralph Vaughan-Williams was celebrated in London by the first performance of his new violin *Sonata*; his Christmas Cantata *Hodie* will be premiered in London early in the New Year . . . the fifth General Assembly of the International Music Council, founded by UNESCO in 1949, opened recently at UNESCO House in Paris. Among its purposes are the coordinating of the organization of music festivals, competitions and meetings of experts, facilitating the dissemination of musical work, studying of the social and economic status of musicians, and encouraging the use of music in general education. . . . of comments heard abroad during his engagements this summer about the state of musical life in America, Dimitri Mitropoulos says this: "Many of my European colleagues pointed to the increasing sophistication of American programs over the past two decades as evidence that our interests and talents are not confined to the invention of new advertising slogans and the proliferation of ingenious gadgets." . . . Dr. Howard Hanson observed the 30th anniversary of his directorship of the Eastman School of Music this fall. In speaking on the general theme of "Self-Fulfillment," Dr. Hanson said, "High in the category of virtues which makes self-fulfillment possible I would place the quality of enthusiasm. . . . There was a time when to be enthusiastic was juvenile, to be devoted to an ideal or a purpose a sign of immaturity. I have never met a great man who was not enthusiastic. He might possibly be a cynic in every other relationship, but

not in regard to his own work." . . . First American performances of Ralph Vaughan-Williams' "The Running Set" and "Five Variants of Dives and Lazarus" were given at Peabody Conservatory on October 19. . . . Mary Kate Parker, last year's \$1,500 winner in the Recording Festival, played in Kansas City on October 12, sponsored by Mu Phi Epsilon. . . . the Metropolitan Opera Association has happily broken with previous tradition by inviting Marian Anderson to sing the role of Ulrica in Verdi's *A Masked Ball* this season . . . an important event at the Venice Festival of Contemporary Music this year was the premiere of Benjamin Britten's new opera, *The Turn of the Screw* . . . the Concertgebouw Orchestra of Amsterdam made its New York debut at Carnegie Hall on October 13 . . . the Umbrian festival of sacred music, held in Italy since 1937, included Mario Castelnuovo-Tedesco's oratorio (written in California in 1951) *The Book of Jonah* at the Basilica of San Pietro. The festival opened with Bucchi's *Laudes Evangelii* and closed with Wagner's *Parsifal* . . . a famous musical encyclopedia, Grove's *Dictionary of Music and Musicians* will soon appear in a fifth edition. First published under Sir George Grove's direction in 1878-89, the forthcoming new edition is being produced by Eric Blom and contains some 4,000 articles on subjects not treated in Grove before. . . . The St. Louis Symphony this year launched its 75th Anniversary Year. . . . ASCAP is now 40 years old; Raymond Hubbell, only living founder, tells the story of how ASCAP got its name: when George Maxwell, first president, suggested American Society of Composers, Authors, and Publishers, it was pointed out that in this country it was customary to use the author's name first on a song; but Maxwell countered, "But think what a good cable address the initials would make the other way around!" and ASCAP it has remained—dedicated to protecting the rights of creative artists. . . . Mozart's *The Abduction from the Seraglio* opened the sixth season of the NBC Opera Theater in October; it was broadcast in color television as well as in black and white. . . . America saluted the memory of John Philip Sousa on the occasion of his 100th birthday, Novem-

ber 6, with a new march "The March King" composed by Leonard B. Smith, Detroit band director and composer, being one of the notable salutes; royalties from this march are donated to the Sousa Band Fraternal Society as long as that organization remains in existence. . . . Roy Harris composed a short orchestral work, *Symphonic Epigram*,

based on the letters CBS to honor the 25th year of the New York Philharmonic Symphony Broadcasts on CBS Radio. . . . "Lady in the Wings" was the title of the televised interpretation of the life together of Edward and Marian MacDowell, presented on NBC's Hallmark "Hall of Fame" on October 24; Mrs. MacDowell's appearance climaxed the hour.

. . . Announcing . . .

△ THE Friday Morning Music Club Foundation, Inc., announces a National Competition for a \$1,000 Scholarship for Strings on April 12 and 13, 1955. Contestants must be American citizens between the ages of 16 and 25. The Friday Morning Music Club, Inc., is now

in its 68th season, and The Friday Morning Music Club Foundation, Inc., was established March 22, 1948. For Applications, Reference Forms, and further information, contact: Mrs. Kathryn Hill Rawls, Chairman of Auditions, 1805 37th Street, N.W., Washington 7, D. C.

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

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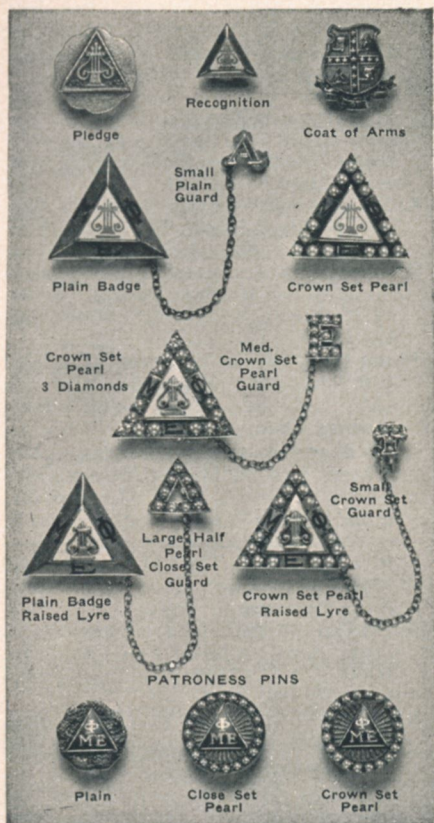
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SEPTEMBER 10—Historian: All material, other than newsletter, for inclusion in November TRIANGLE must be in the Office of the National Editor.

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.

APRIL 1—President: Write spring report-letter to National Third Vice President, with copy to your Province Governor.

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

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

The
Mu Phi Epsilon
Creed



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

—RUTH JANE KIRBY, Omega