

v. 49 [# 3]



The

Triangle

of Mu Phi Epsilon

March, 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

March • 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.

POSTMASTER: Send all changes of address to 6604 Maplewood Ave., Sylvania, Ohio.

VOLUME 49

NUMBER 23



AMERICAN MUSIC

△ SINGING SOCIETIES in New England, formed about 1720, marked the dawn of musical cultivation in this country. Ever since that time so long ago, when these societies or "schools" served as one of the primary forms of community entertainment, there has been a constant evolving of this early idea of making music together until the present day when festivals of great dimensions are held, each one with its own unique features, traditions, and locales. Long a part of the American scene, these festivals were sometimes developed by national groups who patterned them after remembered festivals of their European homelands. Always founded and nurtured by that great need for hearing and making music, these festivals were designed "for education as well as entertainment," then indeed as now.

Perhaps the first great effort to establish the festival spirit in America was made by the Handel and Haydn societies of Boston, first in a rather tentative way in 1857, and more successfully in 1865. From that time on, these were held every three years after the manner of the

Birmingham festival in England. Simultaneous festivals were inaugurated in Worcester, Massachusetts, and Norfolk, Connecticut. In 1858 the Worcester County Musical *Convention* was inaugurated; the early programs of these festivals were heavily loaded with church music, but by 1871, in recognition of growing popular appeal, it was voted to rename the annual meetings *Music Festivals* and before long the programs regularly included performances by some of the most renowned guest artists from both Europe and America. Since 1944, the Philadelphia Symphony under Eugene Ormandy has been a part of each Festival, and the 1954 Festival consisted of six programs, each with an intriguing title of its own.

Cincinnati May Festivals owe their origin to the German Sangerfesten; in fact, Cincinnati owes much of its music to the influx of German refugees after the German 1848 revolution, who were reminded of the Rhine by the yellow Ohio river. In 1873 Cincinnati German-American "burghers" decided to have a big music festival which was so successful that five years later they decided

FESTIVALS

it needed a permanent home and built the many-spired, acoustically perfect Music Hall. Theodore Thomas inaugurated these as well as festivals in Chicago, and great artists of the day took part in them, as do artists in present times. In the early 1900's Cincinnati was considered "in the west" and we note from an announcement dated in 1916 that a 2-years' training period was necessary for a chorus before it was permitted to appear in a May Festival. These choruses included children from schools and people from all over the city and were considered a great source of education.

Philadelphia held its second May Music Festival in 1884 which included works such as *Elijah*, Verdi's *Manzoni Requiem*, Hiller's *Song of Victory*, Brahms' "Ave Maria" for female voices (all of these for the first time in Philadelphia) with a chorus of 600 and orchestra of 100 participating.

Ann Arbor May Festivals were inaugurated in 1893 with A. A. Stanley as the guiding spirit. Programs of great variety and magnitude have made these festivals outstanding through the years.

Music had always played an important part in the Moravian community of Bethlehem, Pennsylvania, and education was always emphasized. In 1820 Handel's *Messiah* was sung in America for the first time by Bethlehem singers, and in 1898, with the choir of the Moravian Church serving as a nucleus, the renowned Bach Choir was organized. Spending 14 months preparing the *Bach Mass in B minor*, this choir under the direction of its instigator, Dr. J. Fred Wolle, presented the first complete performance in America of this great work. Their now famous Bach cycles have drawn reverent throngs to this mecca, with professional musicians and laymen alike making regular pilgrimages. These Bach Festivals are traditionally heralded by a trombone choir playing chorales from the tower of Packer Memorial church on the Lehigh University campus.

Chautauqua Music Festival, part of the broad program of the non-profit Chautauqua Institution in western New York state, provides the oldest continuous summer festival of music in this country. Music and



song have played a large part in every Chautauqua season since the first Assembly opened under the stars August 4, 1874. But it was not until 1909 that a symphony orchestra was first brought there—the New York with Walter Damrosch conducting. This famous musical organization was engaged every season until 1928 when a Chautauqua Symphony Orchestra composed of outstanding musicians from leading orchestras of the United States, was organized. This festival has grown in quality and breadth of appeal with a well rounded program of chamber music concerts, a number of operas, organ recitals, Sunday evening programs by the Chautauqua choir of 200 voices, and periodic programs by visiting choirs.

The turn of the century saw festivals of great community interest and participation, such as the famous Messiah Festival in Linsborg, Kansas, take root and flourish. These performances are held during Holy Week, with recitals alternating with Messiah performances and noted soloists as guest artists.

The year 1914 saw the inception of the MacDowell Memorial Festival in Peterboro, the North Shore Festivals in Chicago, and Converse College Festival in Spartanburg, N. C. Indianapolis May Festival was first given in 1915. On June 4, 1916, New Yorkers attended their first great open air music festival which featured Verdi's *Requiem*.

Elizabeth Sprague Coolidge, the "Fairy Godmother of Chamber Music," inaugurated the Berkshire Chamber Music Festival in the autumn of 1918. Hailed as the "American Beyreuth," many prize-winning and epoch-making works

were given their first performances, among them Leo Sowerby's *Trio in E minor* for flute, viola, piano (then a novelty), Ernst Bloch's *Suite* for viola and piano; Wallingford Riegger became the first native American to receive the \$1,000 prize in 1924 for his *La Belle Dame Sans Merci* for voices and chamber orchestra. Although the Berkshire Chamber Music Festival was most widely noted for its featuring of the works of Bach and Mozart, American and foreign works were introduced here in great numbers with notables in the music world performing and conducting.

The year 1930 found the Eastman School, under the direction of Howard Hanson, presenting its first Festival of American Music, bringing our own American Composers to the fore and introducing their works.

Baldwin-Wallace Bach Festival is an annual event begun in 1933, and is believed to be the only Bach Festival which includes works from all the various classifications in which Bach wrote. Each Festival has the traditional introduction—the playing of Bach chorales by a group of brass instruments stationed in one of the college towers.

The first Berkshire Symphonic Festival, in the summer of 1934, consisted of three concerts with 65 New York Philharmonic symphony players performing under the direction of Henry Hadley. Since 1936, the Boston Symphony has played each season; also in this same year, the 210-acre "Tanglewood" estate was given to the Boston Symphony by Mrs. Gorham Brooks, thus providing a permanent home for these festivals. In 1940 the Berkshire Music Center was established, making the dream of the late Serge Koussevitzky come

true—that of a seminar of music providing opportunity for professional refining and drawing the musical youth from South and North America.

The Carmel Bach Festival, at Carmel-by-the-Sea, California, originated in 1935 and features cantatas, orchestral, piano, and vocal chamber works, together with lectures. Amateurs and professionals of the Monterey Peninsula participate in these programs which attract the interest of many.

In the spring of 1938 a Music Festival comprising music of the 18th Century was held in the ballroom of the Governor's Mansion in Williamsburg. Its success made another concert in the fall an enjoyable one. In contrast, the Coolidge Festival at the Library of Congress concerned itself chiefly with modern chamber music. Also in this year, the Connecticut State FMC sponsored the Silvermine Guild Music Festival which featured a chorus of men and women of 500 drawn from various sections of southwestern Connecticut in the *Ninth Symphony* of Beethoven, under Eugene Ormandy.

By 1940 American Festivals were having more of a profile of their own, distinct from Europe's past. Whereas the backbone of the popular European festivals had been operatic repertory, in which it was leading America in styles of production for some 25 or 30 years, it was in the performance of symphonic music that America set world standards and was much farther ahead of Europeans, and it was in orchestral and chamber works that these festivals had distinguished themselves. Thus the contrast of Europe's traditions versus America's adventures. 1940



saw the first American Music Festival given by WNYC. It also found Central City, Colorado, in its ninth annual Play Festival, presenting the *Bartered Bride* (sung in English) and having to run an additional week because of tourists' interest. Every year a new production has been added to its varied roster of operatic repertory. The annual June Music Festival in Albuquerque, N. M., was inaugurated in 1941. The war interrupted many of the music festivals and curtailed the activities of others.

Cornell University presented a Festival of Contemporary American Arts in 1945, with works of George McKay, Charles Vardall, Quincy Porter, Norman Lockwood, William Schumann, Ross Lee Finney, and Randall Thompson represented. Columbia Festival of Contemporary American Music in 1946 devoted an entire evening to the works of Charles Ives; in May Menotti's *The Medium* was given its first performance. The Brevard Music Festival, with the Big Smokies of North Carolina as a backdrop, was estab-

lished in this same year. With the Transylvania Music Camp as a nucleus, this Festival attracts many visitors and the music performances are broadcast over many stations. The 1954 Festival included the American premiere of Dvorak's *The Wood Dove, Opus 110*, and the world premiere of Richard Strauss' *Serenade in E flat major for 13 Wind Instruments*.

The first Red Rocks Music Festival consisting of six concerts was presented in 1947, with Leonard Pennario as featured soloist. Built around the Denver Symphony Orchestra, artists of international renown have delighted music lovers in this lyre-shaped, intensely red sandstone theatre, which seats 10,000 and is as sensitive as a valuable musical instrument in picking up the tone of any instrument and giving it astonishing vibrancy. Neighboring Aspen opened its first season in this

same year. Two years later it was the site for the Goethe Bicentennial commemorating Goethe's 200th birthday anniversary. Distinguished and notable artists included Albert Schweitzer, Dimitri Mitropolous and the Minneapolis Symphony orchestra, Erica Morini, and many others. The following year the Aspen Institute for Humanistic Studies was formed which offers a 9-week school session in conjunction with the Festival.

Many colleges and communities conduct successful festivals with or without imported soloists. While we see with distinct pride the many music festivals created through the years in the varied sections of our country, we also look forward to the time when American music and American Music Festivals will come into their own with greater force in the years to come.

. . . Great Thoughts . . .

CREATIVITY

When the sun rises, I go to work;
When the sun goes down, I take my rest;
I dig the well from which I drink;
I farm the soil that yields my food.
I share creation; kings do no more.

(This poem is recognized as one of the oldest Chinese folk-poems which has come down to the present time. It is roughly dated 2500 B.C.)

Great men are they who see that the Spiritual is stronger than any material force, that Thoughts rule the world—Emerson

*I need not shout my faith. Thrice eloquent
Are quiet trees and the green listening sod;
Hushed are the stars, whose power is never spent;
The hills are mute: yet how they speak of God!*

—CHARLES HANSON TOWNE

GARDENS

*Go make thy garden fair as thou canst,
Thou workest never alone;
Perhaps he whose plot is next to thine
May see it and mend his own.*

—UNKNOWN

△ "TURECHEK checks Czech Folk Songs," heading of an article in Coe College student paper, thus describes Alma's chief hobby. She translates, arranges, and composes piano accompaniments chiefly for Czechoslovakian folk tunes but has done the same for folk songs of Germany, Moravia, and France. Many have been published in pocket editions for use by recreational groups. Others are published by Ginn Music Company of Boston in a new series of music texts for schools, grades two through eight. "Whither Little Path" is her own book of folks songs published in 1943. Some of her songs have gone through many editions.

Alma is a charter member of Mu



Alma Turechek received her B.M., and B.A. (summa cum laude), at Coe, and her M.A., at State University of Iowa. Besides Mu Phi Epsilon, her affiliations include Phi Kappa Phi (scholastic), Delta Kappa Gamma (women in education), Delta Zeta Alumnae Chapter, P.E.O., American Association of University Professors, N.F.M.C., Iowa Music Teachers Association, M.T.N.A., Beethoven Club (former president), Mozart Club, and Cedar Rapids Art Association.

Mountain- Climbing Mu Phi—



A DELIGHTFUL PERSONALITY *Summa cum laude*

Psi chapter of Mu Phi Epsilon and of the Alumnae chapter of Cedar Rapids. She is the only member having been continually on the Coe campus since the beginning of Mu Phi activities there, at one time being president of Mu Psi and delegate to the national convention held at Mackinac Island. She started a MΦE fund for a piano at Coe and

gave the first program for it jointly with Edna Dieman (dancer, Mu Phi member) and Julia Bennett (vocalist). At present she is faculty adviser to Mu Psi.

Special studies include a year in New York with Madame Olga Samaroff of the Juilliard School of Music, one year in Berlin on a scholarship in the German-American ex-

change student project, and at Stern Conservatory she studied piano with Theo Schoenberger, and choral conducting with the famous Bruno Kittel. A fond recollection of those days is singing in the Berlin Civic chorus of 300, to whose concerts Richard Strauss and government dignitaries such as Hermann Goering often came.

She is a member of the board of Iowa Federated Music Clubs, for the past three years being State Folk Music chairman, and lectures extensively over the state on folk music and folk customs as well as on modern trends of music. She has been instructor of folk music in recreation schools in Ohio, Minnesota, Illinois, Wisconsin and Iowa where directors of recreation in churches, schools, and camps come for training. She was also a board member and secretary of Area School for Leaders of Recreation, sponsored in Iowa by the Methodist church, and is annually invited to attend the Iowa Governor's conference on recreation held in Des Moines. This interest and the desire to make available to all the wealth of folk material of Middle Europe gave spark to the impulse of translating little-known songs and having them published. Soon publishers in the East, such as the Ginn Music Company, were sending her valuable manuscripts asking her to translate texts and arrange accompaniments for publication. Some songs date back to the 13th century. Perhaps one reason for her success is her Czech background. Her own grandparents lived in Czechoslovakia and from the time she was a youngster she heard the Czech music sung at large family gatherings. When she visited in Czechoslovakia in 1935 she was

conditioned to absorb the vastness and the richness of the Czech folk material. She now owns a large collection of folk music from many countries which is constantly growing as friends from Norway, England, Scotland, Germany, and Czechoslovakia send volumes of native songs as gifts.

Sister Alma has taught music at Coe since her graduation there (with leave of absence several times for advanced study), and is now Associate Professor of Piano and Music Theory. Among other duties, she is adviser to music students and for three years has been Foreign Student Adviser, a position she fills particularly successfully since, as a former foreign student herself, she understands the problems of the stranger in America.

Her genuine interest in people of all countries leads her to travel third class and tourist whenever possible. She explores inland spots not frequented by the average tourist. She has traveled extensively in Europe, Mexico, West Indies, Canada, as well as in the United States, and is always on the alert for the folk element, native songs, dances, exhibitions, crafts and art.

She is an enthusiastic mountain climber and has scaled most of the peaks in the Colorado Rockies. She prefers camping in tents or spending nights in sleeping bags and truly roughing it. Other hobbies include mushrooming, working in metals and wood, collecting English bone china teacups and brass articles.

Alma possesses a warm, sparkling personality. In spite of her many accomplishments her friends do not think of her as the nose-in-the-book type.—ELEANOR HOUTS, *Cedar Rapids Alumnae*.



Alexander Schreiner

many. He received his A.B. and Ph.D. from the University of Utah, where he studied organ with John J. McClellan. He also studied with Charles Marie Widor and Louis Vierne, organist at Notre Dame in Paris. Dr. Schreiner played his debut recital in August, 1921, at the Salt Lake City Tabernacle and has been organist there since 1924. He has been lecturer and organist at UCLA for nine years concurrently with his teaching at University of Utah. He

ABOUT OUR JUDGES



Crawford Gates

has concertized extensively throughout America as an organ recitalist, having made eight trans-continental tours since 1942. His recitals have evoked brilliant reviews from critics who have called him the "Wizard from Salt Lake City," and have commented on his brilliant technique, his interpretive genius and his supreme "foot-work." Dr. Schreiner is author and compiler of three volumes of organ music published by J. Fischer & Bro. He is a Fellow, American Guild of Organists, Phi Beta Kappa, and Phi Kappa Phi.

Crawford Gates, Assistant Professor of Music at Brigham Young University since 1950, received his elementary education in Palo Alto, California, City Schools. He attended College of the Pacific and San Jose State College where he was awarded his B.A. degree. He attended State Teacher's College, Valley City, N. Dak., and University of Utah during the summers of 1943 and 1952, and attended Columbia University for four months while in NROTC. He received his M.A.

△ THREE distinguished musicians, composers, and lecturers comprise our judges for the Original Composition Contest.

Alexander Schreiner, organist of the Tabernacle in Salt Lake City and lecturer at the University of Utah, was born in Nuremberg, Ger-



Leroy Robertson

degree at Brigham Young University and in June, 1954, received his Ph.D. at University of Rochester. Dr. Gates studied conducting with Maurice Faulkner, San Jose, and his study of composition has been with Adolph Hanson, Russell Bodley, Erlandsen, in California, Leroy Robertson in Provo, Bernard Rogers and Howard Hanson at the Eastman School, and Ernst Toch in Salt Lake City. Dr. Gates has composed a total of 212 original works and has 259 arrangements to his credit. All works and arrangements since 1946

have been performed. Best known is the musical play "Promised Valley" produced by State of Utah for its centennial in 1947. Dr. Gates has been guest conductor for many festivals, with the Utah Symphony Orchestra, and conducted the BYU symphony orchestra in recording sessions of his own scores for motion pictures produced by the University.

Leroy Robertson, internationally acclaimed composer, was named winner of the \$25,000 Reichhold Award for the outstanding symphonic work by Western Hemisphere composers a few months before his appointment to head the department of Music at University of Utah in 1948.

Mr. Robertson received his B.A. from New England Conservatory of Music and his M.A. from Brigham Young U. He studied with George Chadwick at Boston, Carl Busch at Provo, Ernest Bloch in Switzerland, Hugo Leichtentritt at Berlin, Arnold Schoenberg and Ernst Toch at Los Angeles. Other compositions include the oratorio from the *Book of the Mormon*, a Concerto for Violin and Orchestra, a string quartet, "Punch and Judy" overture for orchestra, a Quintet for piano and strings, and Rhapsody for Piano and Orchestra.

ATTENTION MU PHIS ATTENDING MENC DIVISION MEETINGS

BERKELEY, California—Western Division, Shattuck Hotel on April 3-6.

Noon luncheon, April 5, for all Mu Phi delegates and visitors, with Helena Munn Redewill in charge.

EUGENE, Oregon—Northwest Division, on April 13-16, with Barbara Dietrich, Chairman, president Eugene Alumnae, in charge.

CLEVELAND, Ohio—North Central Division, on March 5-9, with Laila Mack, 3754 Highland Road, Cleveland 11, Ohio, as chairman.

Circle these dates in your calendars!

△ OUR own Carol Smith, contralto, gave her second Town Hall recital in January, and will be a featured artist at the National Federation of Music Clubs convention in Miami in April. Included in her Town Hall program was a premiere of Joachim Nin Culmell's "Tres poemas de Gil Vicente," described as a perfectly wrought little set of songs, deeply "folk" in mood and genre rather than in materials, with the character of his regional material

singing forth with a golden age quality expressed by a wholly modern and highly cultured musical mind. A critic has said of this performance: "These songs are gems, and Miss Smith was again at her best with their purity and their potent simplicity." High points in the recital were Schubert's "Gott im Fruhlinge" and Wolf's "Nachtzauber," with the difficult aria "Non piu di fiori" from Mozart's *Clemenza di Tito* calling forth such plaudits as "a technical freedom surprising in this day of tight singing."

Since her New York debut recital in December, 1951, as the winner of the NFMC 1951 vocal award, Miss Smith has filled a wide variety of musical engagements throughout the country. She has appeared as soloist with such orchestras as the Chicago, Pittsburgh, Minneapolis, Detroit, and Indianapolis Symphonies, twice with the orchestras of Oklahoma State and Nashville. With the Bach Aria group she appeared regularly for the past three seasons in New York on tour and on Victor records. She has sung oratorio with many choral groups throughout the country and in opera she has appeared in *Rigoletto* in Chicago, and in *Falstaff* at the New York City Center Opera. In the Victor recording of *Cavalleria Rusticana* she sings the rôle of "Lola," and this same company has also released a disc of Carol Smith in song recital. Carol has made several television appearances and each season she has toured extensively in recital. Her programs are varied and interesting with a generous sprinkling of works by our contemporary American composers along with those of the old masters. Critics throughout the country have acclaimed her enthusi-

MU PHIS of Distinction

Carol Smith
will be soloist

at NFMC Convention



THE MARCH 1955 TRIANGLE OF MU PHI EPSILON

astically, calling her "Velvet Smith (gem grade)"; "One need only hear that beautiful voice and see her vivid personal beauty and the charming dignity of her stage presence; Silver-clear on top and velvety in the middle and lower tones, it is one of those rich and lovely contralto voices come by only rarely." "Carol Smith can create an aura of mysticism which leaves one dazed by purity," "Superb is the word for Smith."

Suite for Orchestra Wins Louisville Award



△ EMMA LOU DIEMER, Mu Delta, now Kansas City Alumnae, is one of the ten young composers selected this season by the Louisville Symphony orchestra to be honored by performance of their original compositions. She is also the *first* feminine composer to achieve this distinction!

Her *Suite for Orchestra* will be played by the Louisville Symphony orchestra four times this season and besides this recognition, Miss Diemer receives \$500 from the Louisville Philharmonic society. Similar awards go to each of the other nine youthful composers who have not yet established a reputation for themselves. The four performances on successive Saturday afternoon concerts afford the work several opportunities to be heard and thus the new music has a better chance to survive. This is the second year of these awards and each composer receives a recording of his or her composition.

The suite, her third attempt at writing for full orchestra, consists of three movements: "The Forest," "The Harbor" and "The Mountain." In discussing her *Suite*, Miss Diemer said it is program music in the sense that there was an extramusical idea for each movement, inspired by the year she spent in the Northwest when she taught at the Annie Wright seminary in Tacoma. However, there is not a dependence of music on the titles and no "play-by-play" description as is found in a Richard Strauss tone-poem, for example. Her program notes say in part: "The forest is not the moss-hung dwelling of deer but one busy with the activity of lumberjacks. . . . The harbor is small, peaceful on a Sunday afternoon, and not void of a mystic charm—a memorable voyage could begin at these quiet wharves. . . . The mountain is one of the highest, a symbol of strength and dignity as it watches over the city in omni-present silence." An American folk tune, "The Jolly Lumberman," furnished the entire material for the first movement and

is developed by fragments as well as being used intact.

Emma Lou has also written a symphony and a piano concerto. Last spring, the Seattle Symphony orchestra played a movement of her symphony.

Miss Diemer has bachelor of music and master of music degrees from Yale music school, studied in Brussels, Belgium, in 1952-53 on a Fulbright music scholarship, and taught piano and organ at Northeast Missouri State College in addition to the Annie Wright seminary at Tacoma. She attended the Berkshire camp last summer at Lenox, Massachusetts, and it was there that she wrote the suite, orchestrating it in September. She is, at the present time, organist at Central Presbyterian church in Kansas City.

Blanche Thebom Scholarship Won by Marlys Watters

△ "A DREAM COME TRUE" sums up the feeling of Marlys Ann Watters, Kansas City Alumnae, on winning the Blanche Thebom Scholarship of \$750 for a year's study in New York. The money involved is fine, but, more important, Marlys Ann, in effect, becomes a protegee of Miss Thebom, prominent member of the Metropolitan Opera company. In her comments about Marlys' voice, Miss Thebom has given her a magnificent boost: "I think Marlys has an exceptionally beautiful voice. She has a remarkable musical maturity. Her voice is quite bigger than one expects to find in a girl of her age and experience. I



Marlys Watters with her teacher, at Kansas City Conservatory of Music, Latonia Barnett (also a MΦ).

feel absolutely sure that in a year's time she will be ready for a large step forward. She is ideally suited for opera. Kansas City will be proud of her."

Miss Watters had made an application for the scholarship months ago and was called to the finalists' test one Sunday in December. There had been 300 applications, some thirty semi-finalists and ten finalists. Of the ten she least expected to win. She had intended to do the mad scene from Thomas's *Hamlet*, but another girl sang it before her, so she did her second choice, the "Una Voce Poca Fa" from *The Barber of Seville*. When she was told that she had won, Marlys called her mother to impart the happy news—a happy climax to an exceedingly tough time. Of the struggles and discouragements when morale was so low that a retreat back home seemed the practical thing to do, Marlys says: "My teacher, Franz Prochowski, has been very encouraging, and each time I got a job, that was a good pickup, too. But the jobs were scarce, and when you got to auditions, and the answer

was "Thank you, Miss Watters," and you knew that meant you weren't wanted, you sank way down again. This summer I worked for a Hungarian night club on Broadway where I did some popular songs and an occasional aria for the floor show. Things were beginning to look up and then the place closed. Broadway can look pretty dreary when you're jobless."

On the thirteenth of December, Marlys was taken to the Metropolitan Opera House to Miss Thebom's dressing room. Miss Thebom was to appear that afternoon at a dress rehearsal of *Salome* in which she sings Herodias. With Ramon Vinay, who was the Herod, to help out, Marlys received the award—an always-to-be-remembered experience.

Marlys Ann received her degree in voice in June, 1949, at the Conservatory of Music of Kansas City, studying with Latonia Barnett. She was president of Mu Delta chapter for two years and while in school received many honors: In 1947 she won the Kansas City Musical Club Contest receiving a scholarship and an appearance with the Kansas City Philharmonic Orchestra. She also

won the State and Tri-State Contest for Young Musicians, sponsored by NFMFC. In 1948 she was winner in State and Tri-State Lavelle Contest and winner in auditions for radio WDAF *Kansas City Star*, sponsored by the Index Company of Kansas City—a position she held three years. In 1949 she won a Fulbright Scholarship for study of voice and opera in Italy. In 1953 she won State and Tri-State Young Artists Contest of NFMFC and represented the district in the finals in New York City.

Marlys is the fourth winner of the Thebom scholarship. Her three predecessors are all presently singing with opera companies in Europe, and one of them was in a Fulbright scholarship group with Marlys two years ago in Italy. If Marlys should need a second year's scholarship, she can apply once more. But Miss Thebom doesn't think she'll need it. When she was asked if she would speak to Mr. Rudolph Bing about her, Miss Thebom replied, "I certainly will." So we are again pleased to see the star of another sister beginning to rise and to wish her and those others our very best!

You Are Invited to Europe

FRANCES ROBINSON will conduct her sixth annual tour of Europe this coming summer with 13 countries to be visited: Portugal, North Africa, Spain, France, Italy, Switzerland, Austria, Luxembourg, Belgium, Germany, Holland, England, and Scotland (with extensions to Ireland and Scandinavia, if desired). Among the fascinating things to be seen and heard will be opera in Rome, the Salzburg, Lucerne, Bayreuth, and Edinburgh Festivals, opera ballet in Paris, and a Shakespearean play at the Memorial Theatre in Stratford-on-Avon. Detailed information and brochures may be obtained from Frances Robinson, 319 South Fifth Street, San Jose, California.

"Mothers & Daughters" . . . Continued*



△ THE Denver Alumnae Chapter and Mu Rho are justly proud of their lovely Mother-Daughter team of Sara and Marilyn Winters. Sara was initiated into Mu Pi Chapter at Ohio Wesleyan University. She did graduate work at New York University and Ohio State University, and was supervisor of vocal music in public schools in Ohio for a number of years. When Sara came to Denver in 1945, she affiliated with the Denver Alumnae Chapter and immediately won our hearts with her gracious charm. She has served as treasurer, vice president, and now is president of the Denver chapter.

Marilyn is a sophomore, majoring in music, at the University of Denver, where she was initiated into Mu Rho last spring. She studies piano as well as voice, and also

*EDITOR'S NOTE: This is another in the series of MΦE mothers and daughters.

studied flute during the elementary grades and junior high school. Singing in church choirs, she has been soloist at Hillside Presbyterian and St. Paul's Methodist, and is now choir director of Hampton Heights Baptist Church. Marilyn was a member of the a cappella choir in high school and the University of Denver choir during her freshman year, and has been a member of the Lamont Singers for four years.

For two summers she sang in the *Denver Post* Opera chorus, and, in 1953 and 1954, was a member of the Central City Opera chorus. In October, 1954, she sang the part of the Countess in *Rigoletto* with the new Denver Greater Opera Association, and is to sing *Frasquita* in *Carmen* with that organization in April.

In spite of her busy schedule, Marilyn is active in Mu Rho and

on the campus. She is a member of Delta Gamma Sorority, and during her freshman year directed the group in the competitive Twilight Sing, with ΔΓ winning first place.

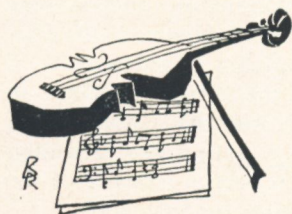
Incidentally, Sara's sister and Marilyn's aunt, Mary Engle, wife

of Dr. Earl Engle of the University of Denver, has been a patroness of Mu Rho Chapter for several years, which neatly rounds out their "family relations in Mu Phi Epsilon."—*ETHEL WILKINS NICHOLAS, Historian.*

Outstanding in Their Fields



Louise Cuyler, Ann Arbor Alumnae, recently returned from a year's study on a professional Fulbright scholarship in the Lowland Countries, was elected National Secretary of the American Musicological Society at the annual conclave of the American Council of Learned Societies in Washington, D. C., in January!



△ WHEN the curtain rose on *Rigoletto*, September 17, it ushered in a brilliant season for the San Francisco Opera Company with celebrated stars from the Met in leading rôles and some very promising local aspirants in the minor parts. No one, however, in that beautiful War Memorial Opera House could have shared quite the emotion that this opening night stirred in our own Marjory Fisher.

For her it marked an anniversary, the twenty-fifth since she reviewed her first opera for the *San Francisco News*. And the opera? *Rigoletto!*

As a girl Marjory had hoped to become a concert violinist. After earning her music degree in violin she came to San Francisco to study with Louis Persinger. Eight-year-old Yehudi Menuhin was having a lesson. When Marjory heard what that little boy could do, she realized that great success on the concert stage was beyond her. She became a music critic and is highly successful in that field.—*ALICE HOWATT, Historian.*



△ LENORE ENGDAHL, Minneapolis Alumnae, and well known Twin Cities pianist, made her first LP recordings for the M-G-M Record Company in New York City during December. The records were released in February and feature music of Brazil with the "Saudades Do Brazil" of Milhaud and various piano works of Villa-Lobos. Lenore will return to the East in the near future to make an LP record of music of Charles Griffes.

Miss Engdahl played at the opening luncheon of the Mu Phi Epsilon convention in Minneapolis in 1952, has appeared in concert extensively in the East and Middle West and has made NBC radio and television performances. Critics have paid tribute not only to the excellency of her technique, but more especially to her rare, intuitive grasp and sensitive interpretation, plus her fresh and natural presentation.

Lenore won the Helena Morsztyn Summer scholarship in 1939 and a group of far-sighted Twin City music lovers, on hearing the talented pianist, raised a fund that would enable her to continue her studies abroad. World War II cut short the trip but not the years of extensive study. For nine years she studied, taught, accompanied, and concertized in New York City. She appeared at the World's Fair, Young American Artist series broadcast, and played Carnegie Chamber Hall and Town Hall.

This busy young artist and teacher (who has presented pupils of distinction) is married and the

mother of three children, Eugene, Kristine, and baby, Jan.




△ DALLAS CHAPTERS of Mu Phi Epsilon are co-sponsors, with the Dallas Museum League, of twenty music and dance events which are presented annually on a Sunday afternoon series at the Dallas Museum of Fine Arts Schools and studios from the area are represented in the programs. The first solo recitalist on the series was Sarah Jane Herron, Dallas Alumnae, and pianist of the Hockaday School music faculty. Miss Herron's program included works of Scarlatti, Brahms, Liszt, Tcherenpnie, and Faure. She holds a bachelor's degree in piano and organ and a master's degree in music literature from Eastman School of Music and has taught previously at Mary Hardin-Baylor College in Belton, and the Knox School in Cooperstown, New York.

ANTHEM COMPETITION

CAPITAL UNIVERSITY's Chapel Choir Conductors' Guild annually sponsors an anthem competition, open to all composers. The purpose is to encourage well-known composers to write church music, to discover young or unknown composers, and to develop good church musical literature. Anthems should be suitable for average church choirs and the contest closes September 1, 1955. Complete contest rules and information may be obtained from the Contest Chairman, Everett W. Mehrley, Mees Conservatory, Capital University, Columbus 9, Ohio.

Remember to Enter Our Contests!

(See deadline dates on Cover III.)


A
**Notable
 Birthday**

△ FRITZ KREISLER, beloved musical artist, became 80 years young on February 2, 1955. To make the occasion memorable, a birthday celebration was held at the St. Regis Hotel in New York at which the nation's and indeed, the world's musical "greats" gathered to pay honor and tribute to this great artist and friend. On this occasion, the Musicians Emergency Fund and the Hospitalized Veterans Service, of whose respective Boards Mr. Kreisler has been chairman ever since his retirement from the concert platform, presented him with a check for \$80,000, one thousand dollars for each year of his life. This will be held in a special fund, named for him, and administered by the two organizations for the three groups of musicians for whom Mr. Kreisler has shown such deep concern—Young people just launching their careers; hospitalized veterans, to whom musical therapy has proven so beneficial; and musicians of fine talent who because of age or illness can no longer support themselves through music.

All individuals and groups who have experienced the magic of his

music were given an opportunity to participate in this birthday tribute. A substantial sum had been voted from the National Federation of Music Clubs. Mu Phi Epsilon joined the organizations participating in this tribute by your National Council's voting a sum earmarked for work with hospitalized veterans. In addition to the check, Mr. Kreisler was given an illuminated scroll which not only bears the signatures of the members of the Birthday Celebration committee, but also the names of organizations and all contributors to the fund. Violinists of the Birthday Celebration committee, with Jascha Heifetz as chairman, were Mischa Elman, Zino Francescatti, Yehudi Menuhin, Nathan Milstein, and Joseph Szigeti.

The gala celebration, held on the Hotel St. Regis Roof, was attended by 500 notables from the world of music and allied arts. Mrs. Lytle Hull, president of the Musicians Emergency Fund presided, and speakers included Ben Grauer, commentator; Father Sheen, close friend of the Kreislers. Mrs. Kreisler spoke on the value of friends of musicians establishing worthwhile philanthropic music projects as tributes to well known musicians, and Mrs. Frederick Steinway presented the scroll bearing the names of the donors.

"Happy Birthday" was sung by Blanche Thebom, Gladys Swarthout, Risë Stevens, and Eleanor Steber. Five veterans, representing different branches of the service benefiting by the music courses made available through the Musicians Emergency Veterans Hospital Fund, presented Mr. Kreisler with an enormous four-tiered birthday cake from which he cut the first piece.

Fritz Kreisler, great mind and intellect, looked upon reaching the age eighty with some indifference when he said, "Eighty means nothing. It is nothing more than another phase of life unless nature forces you to think of it by illness or an organic fault. Otherwise you forget it."

In addition to his musical accomplishments, Mr. Kreisler has also earned the reputation of an intellectual giant. He once said, "Nature requires a balance. I am interested in everything. The artist should live in his age. . . . Those who are interested only in their art are not great artists." Mr. Kreisler's cultural background embraces mathematics, art, medicine, engineering, languages, philosophy, philology and iconabula (books printed before 1500 A.D.). He has an expert knowledge of chess and has been credited with having as great a skill with the piano as the violin. At a dinner party he once threw the guests into consternation by explaining the Einstein theory.

When asked for comments about music in general, Mr. Kreisler said that it is "unthinkable" for any area of our human life, be it religion or patriotism, to be without music and what that music expresses. In this same interview he was asked if he feels that his life is finished or does he still have things planned to do. He replied, "No, I have no ambition for personal accomplishment but only a desire to be of benefit to others."

In the face of his accomplishments, Fritz Kreisler resists the designation of genius—"an overused word. The world has known only about a half dozen geniuses. I have achieved only a medium approach



Gertrude Otto presenting our check to Mrs. Lytle Hull, president of the Musicians Emergency Fund.

to my ideal in music. I got only fairly near." Despite the acclaim from presidents, kings, statesmen, scholars, musicians and world leaders, here is a man completely dedicated to simplicity and his fellow men.

SONG MAKING

*My heart cried like a beaten child
 Ceaselessly the whole night long;
 I had to take my own cries
 And thread them into a song.*

*One was a cry at black midnight
 And one when the first cock crew—
 My heart was like a beaten child,
 But no one ever knew.*

*Life, you have put me in your debt
 And I must serve you long—
 But oh, the debt is terrible
 That must be paid in song.*

—SARA TEASDALE

AT 70—She Is A Protege

△ THE members of the St. Louis Alumnae Chapter first heard of Leonore Pfund from some distant cousins of hers living in St. Louis. In talking to Concordia Bode they mentioned Mrs. Pfund's experiences of life in the Russian Zone, and they told of her brilliant years as a musician in Germany, showing Concordia a page from a German magazine, which stated: "We often listened to her, full of wonder. Dresden and Berlin frequently gave evidence of her artistic talent. Many famous singers have performed her compositions. . . . Leonore Pfund has made a name for herself in all Germany. . . . One contemplates the works of the many-sided composer and rejoices in encountering artists of Leonore Pfund's rank."

Concordia began to correspond with Mrs. Pfund. So did Maurine Vredenburg, another chapter member. Through their correspondence they realized she was still an artist of importance, although she was past seventy years of age. She had studied with Arthur Nikisch, who had been a pupil of Liszt. In her letters she mentioned a medallion she had of Franz Liszt as a young man, which the great teacher had given to Arthur Nikisch, his pupil. Nikisch gave it to her after a concert of her own compositions in Gewandhaus at Leipzig.

Before the Russians came, Mrs. Pfund and her husband were owners of a large dairy farm near Dresden.



The farm and the fourteen-room manor house have now been taken over by the Russians, who have allowed her to keep two rooms. All of her letters, coming and going, are opened.

Until last year she taught private classes in one of her rooms, and taught piano and voice in an academy. She wrote that many of her pupils had tuberculosis. Last year the academy was closed. She coaches singers for operas, and last summer coached them for the Bayreuth Festival.

Our first CARE package to her was sent three years ago, and upon receipt of it she wrote a composition "Fantasia," for violin and piano, and sent it to Maurine. She wrote, "I cannot send you money. But the manuscripts I send; if you can get them published, you may use the funds for scholarships." She has sent about 25 compositions for piano, violin, and voice, and her work is unusual because of her understanding of what can be done with voice and violin.

Also, she has sent to Maurine the medallion of Liszt, one of her greatest treasures. And when she heard that her box for this last Christmas was on its way, she wrote the following letter:

"TO THE DEAR MEMBERS OF
PHI EPSILON!

"Very honorable Ladys,

"I got of the kind Mrs. Vredenburg the account, that You had the goodness to send me some cheer for Christmas and I dont find words to say you, how I am touched of such love and bonity and how I could say you my deepest thank! I dont know, why I could have such distinction, I did not do anything for You, dearest Ladys, and you are

so good, so good with me—! Now I wait hardly and with so much joy for your sweet sending, and if I just will get it, I will say you again my thank. . . . So your sweet sending will give again courage and trust to the High Lord—I press the hand of all you dearest Ladys and pray, that the High Lord will reward you for your goodness! If I can do anything for you with my music, please say the word—With deepest thank

Your devotest
LEONORE PFUND"

And the members of the St. Louis Alumnae Chapter say, "May the High Lord bless and protect Leonore Pfund!"—RUTH ROGERS JOHNSON.

About Claudette Sorel

BY GERTRUDE OTTO in the *Christian Science Monitor*

△ At a time when most artists are beginning their professional careers, Claudette Sorel, at 22, has had 11 years packed full of professional piano playing, awards, degrees, and travel, with plenty of study and fun in between.

Her successful debut at Town Hall at the age of 11 was followed by winning the New York Philharmonic Young People's Concert Award; the New York Little Symphony Award in 1945; and the Philadelphia Orchestra Audition in 1950, when she played under Eugene Ormandy. The following year she capped her achievements with a Fulbright Scholarship, and the Na-

tional Federation of Music Clubs Young Artist Award which she won in competition with performers from every state in the Union.

Besides appearing as soloist with the New York Philharmonic, Boston, Cincinnati, and NBC Symphonies and the Philadelphia orchestra, this young artist recently completed her fourth coast-to-coast tour in recital, appearing in as many as 50 cities a season.

Now, just in case you're wondering what Miss Sorel did to fill in the hours between her concert, radio, and orchestral appearances we'll go back a few years to see how education, both academic and music, have



Claudette Sorel at the piano.

fitted into her active career. At the age of four, while living in her native France, Claudette Sorel started playing duets with her mother, a concert pianist, and was encouraged by her father, an amateur violinist. Serious study of the piano began when she was five. The Sorels visited the United States when she was eight, and when France was invaded they remained here. Miss Sorel has since become a citizen.

Hustling through grade school, although she knew very little English, completing high school in three years with valedictorian honors, then entering Columbia University, where she graduated "cum laude" in 1954, by no means limited the time she wished to devote to her music. So, along with the regular schooling came the honor of being the youngest student to graduate from the Juilliard Graduate School of Music, from which she carried off the top two awards. In 1953 she was graduated from the Curtis Institute of Music in Philadelphia.

Among the amusing encounters met with because of her youthful

appearance was one which occurred in a southern city several years ago. With the concert hall almost filled and the audience waiting, an elevator operator, under strict orders not to let anyone go to the stage at concert time, would not believe that little Claudette was the attraction for the evening and refused to take her up. She reasoned, then wheedled, then won. That was the first time she had been late for any concert.

Too much music and no other interest is apt to make a musician one-sided, said Miss Sorel, so in order to sharpen her perception she majored in mathematics and developed especial interest in sociological problems while at Columbia University.

Hobbies? Plenty of them: traveling, painting, sculpturing, worldwide stamp collecting, and cooking unusual dishes. Pleasure is derived too from assisting with the national projects of her professional sorority, Mu Phi Epsilon.

WORK

Work thou for pleasure.

Paint or sing or carve

The thing thou lovest,

Though the body starve.

Who works for glory

Misses oft the goal,

Who works for money

Coins his very soul.

Work for the work's sake,

Then, and it might be

That these things shall

Be added unto thee.

—KENYON COX

Truth is often hidden in simple poetry.

AMERICAN MUSIC

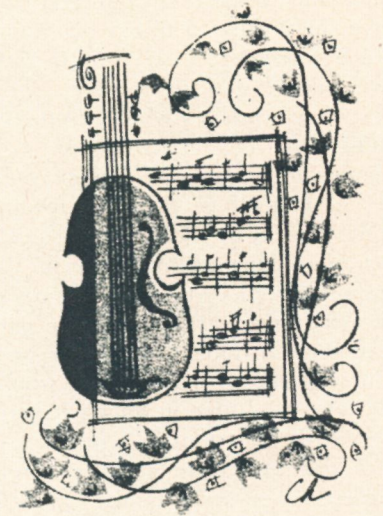
at the CROSSROADS

△ THE following excerpts are taken from an address by Howard Hanson to the General Meeting of the National Music Council in December, 1946. Although we are aware of the many important steps which have been taken to remedy the lamentable lack of promoting American music and do not wish to minimize those efforts, we recognize the need to further intensify our efforts along these lines. Therefore the words of Dr. Hanson are ever more important and challenging:*

"... There is an increasing amount of concert activity which is taking place outside of the concert hall. One interesting example of this is the increased activity at art museums in the field of music. In the National Gallery of Art in Washington, for example, Richard Horner Bales has carried on for a number of years a highly important series of concerts, many of which have been devoted to the performance of contemporary American music. The concerts in the Coolidge Auditorium of the Library of Congress is a striking example in the library field.

"... There is one problem which I should like personally to bring to the attention of the Council. The United States is, I believe, standing at the crossroads of its creative development. We can, I am convinced, take one path which will lead us to a future filled with the development of the rich possibilities which are a part of us. The other

*From *The Bulletin of National Music Council.*



leads down the road to creative frustration and the perpetuation of a second-rate, non-creative, imported culture. I believe that it is of very great importance that we choose the first of these paths.

"I believe, furthermore, that the choice of paths is in our own hands. Fifty years ago, perhaps even 25 years ago, there might have been a reasonable doubt as to whether or not there existed in the United States a creative talent which would give this country a voice with which to speak. Today I examine the creative achievement of the composers of today in the United States and compare it with that of the Russians, the Germans, the French, the Italians, the English composers of today. I can see no reason for any excess of modesty on our part for we compare very well indeed.

"There are, however, certain things which are lacking. The lack is not in our creative talent but in the support which that talent receives from the country. In the first place our people do not seem to have the loyalty to things American which foreigners have toward their own people and institutions. This lack of nationalism which, from the standpoint of international collaboration, makes our foreign policies in general so generous toward others has, in the field of art, the effect of making us niggardly in the support of our own. Our generosity toward foreign artists and our parsimonious attitude toward our own is a well-known story and I would not take your time in telling it here, even with variations in a new key—if I did not have some concrete suggestions to make to the Council.

"... In order to use American music intelligently abroad we must be much more intelligent about its development here at home. If we are, for example, to use American music to convince other nations that we are not the barbarians that we have been labeled throughout the past years in enemy propaganda, we have first to secure the coöperation of our own people, our own American citizens.

"In doing this we must rely upon our own private initiative. The American composer and artist has no government agency in Washington looking after his interests. There is no cultural agency which bombards the world with propaganda for our art. We have no counterpart here of the Russian cultural organization which informs us about every new Russian work, good or bad, which comes from the pen of Russian composers. It is necessary

for us to rely upon private organizations, organizations not set up for that express purpose, and functioning under a large amount of basic inertia. Nevertheless, I believe that free enterprise with a minimum of state support may function effectively if we as musicians are determined to make it work.

"... I believe that the members of the Council should give every support to organizations such as ASCAP, which are seeking by legal means to see to it that the American composer receives some compensation for his work, not in the form of charity, or of grants-in-aid, or of prizes—important as this aid may be—but as a legal compensation for the uses of his music. ASCAP has made great progress recently in licensing symphony orchestras; it has for many years licensed radio stations; it is now licensing concert-halls for the performances of non-symphonic works. There will be those managers, and perhaps artists, who will object to the payment of any fee for the performance of works by living composers but such men are, I believe, no friends either of the American composer or of the American people.

"... I believe that the Council should in every possible way—perhaps by special citations—honor those forward-looking publishers who are making available American symphonic works in printed scores, in printed parts, and in printed study-scores. I have talked with a number of publishers and this important work is already being undertaken by several firms. American music cannot compete with other music until it is physically available—so that the conductor can own his own scores for study; so that an

orchestra can own its own set of parts, available and ready for playing whenever the composition is desired.

"... I believe that something must be done to persuade the great recording companies to make some modest contribution to the recording of American music—even if they do it only as a patriotic gesture.

"... I believe that the artists who operate in this country should realize that in return for the large sums of money which they are collecting from American audiences they have a responsibility in assisting America to develop her own music. This sense of responsibility seems to be sadly lacking.... The percentage of the total time devoted to American music is negligible.

"I understand that certain South American countries faced with a similar problem to ours require by law that each program performed in these countries contain at least one work by a native composer, and that in certain other countries the artist finds it highly expedient to include a native work on each program though it is not required by law. It is not my desire to urge the passage of any law compelling the artist performing in the United States to perform an American work, but I do believe that something must be done to convince the artist of his responsibility to the land which is giving him both fame and fortune.

"Rather than proposing a restrictive policy, however, I would suggest to the Council that the Council inaugurate a series of citations to be made to that conductor, pianist, violinist, and singer who during the season makes the greatest contribution in his field to the dissemination of American music through his or

her performances. Such citations should be carefully planned and presented through a national radio network with all due dignity and in a manner which would emphasize the debt which our country owes to the artist who makes such a contribution to the creative development of our country.

"... American music today stands at the crossroads. We can go forward to the development of the creative expression of our country in music or we can become the lifeless repository of whatever art is brought to us from other countries—countries which have proven more progressive than we, for they have maintained a living art. I believe that we shall choose creation rather than stagnation, life rather than death, even though the cost in effort is seemingly higher. But we must choose and we must choose now! It is truly later than we think."

BUT . . .

It has just been announced that the National Music Council has decided to omit its Conductor Citation this year because of a lack of programming works of American composers. This citation has been given for a number of years past to the conductor of a major symphony orchestra who has presented during a single season the greatest number of compositions in larger forms by native-born American composers. Recipients of past awards include the late Serge Koussevitzky, Eugene Ormandy, Izler Soloman, Leopold Stokowski, Alfred Wallenstein, George Szell, Howard Mitchell, Pierre Monteux, and Guy Fraser Harrison.



Since 1939-40, when the National Music Council began these yearly surveys, the number of major symphony orchestras (those having budgets of \$100,000 or more) has risen from 16 to 30. In 1939-40 there

was not a single major orchestra with a regularly engaged native-born conductor, while in 1953-54 there were nine. Yet, fewer American works appeared on the programs this past season. The season of 1945-46 saw the largest number of works by American-born composers (175) played by the major symphonies. Since that time there has been a gradual falling off in these performances. There exist a great number of fine American compositions for symphony orchestra, only a small portion of which have received performances by our major orchestras. However are the patrons and supporters of our principal orchestras to become familiar with them if most of these works remain unplayed, or at best played once and then not repeated; and how is the American composer to receive due recognition in his own country?

EUROPE BY BUS:

△ THE European tour which I took was a sight-seeing tour and any music I heard was strictly accidental (a far cry from music tours). The first music I heard was on the ship. The crew was almost entirely German and the musicians played string ensembles in the afternoon and doubled on brass band instruments, including strange-looking alto horns and unfamiliar brasses, for morning concerts on deck.

The season was wrong for music in Paris, but we literally heard ballet at the Paris Opera, since the



THE MARCH 1955 TRIANGLE OF MU PHI EPSILON

French ballet dancers wear hard-soled ballet shoes; as a school music teacher I was fascinated to see the orchestral French horn players of the Paris Opera playing quite successfully silver French horns with piston valves, the equivalent of which my own students had spurned in favor of the shinier gold rotary valve model.

We left Paris in the bus which was to take us all over the continent, a 34 passenger affair driven by an Alsatian who drove a taxi in Paris in the winter. He was a wonder at driving with one hand on the horn and the other on the wheel while avoiding pedestrians and motorcyclists—no mean feat in the narrow, twisting one-lane streets of most French and Italian towns. From Paris we drove to the Riviera, along the French Riviera into Italy, and down the Italian coast to Rome. There we took the train to Naples

and a boat to Capri, then back to Sorrento, up the Amalfi Drive to Pompeii, and back to Rome. The one musical event which we heard in Rome was a performance of two modern Italian operas at the Baths of Caracalla. The operas were not quite up to the magnificent natural setting, but the orchestra was fine. We took our bus again across Italy to Florence and Venice where we had one of the most exciting musical experiences of the trip—a concert by moonlight in the courtyard of the Doges Palace by an excellent symphony orchestra. The next day was Sunday and we were fortunate enough to arrive at the Milan Cathedral for vespers and to hear the enormous organ and choir.

I left the group in Switzerland to go on my own to Bayreuth and the Wagner festival. The first day I arrived I heard a performance of *Die Meistersinger* that was quite conventional except that the orchestra is

Wherein Music Was Accidental But not Incidental!



hooded and visually does not exist. The next night I saw the Wieland Wagner production of "Tristan," an experience I will never forget. The stark simplicity of the stage settings and costumes and the lighting of the second and third acts, especially, lifted it to a plane in which reality dies and only music seems to exist.

After spending several days in Wiesbaden I rejoined my group in London. Again, it was the wrong season for music, but we did get to see, of all things, the New York City

THE MARCH 1955 TRIANGLE OF MU PHI EPSILON

Ballet at Covent Garden. A European I met on a train had told me that Covent Garden is the most beautiful opera house in the world, and he is not far wrong. It is in the best tradition of Victorian taste—all red velvet and gold with lackeys in wigs and knee-breeches to open the curtains. The ballet was beautiful, and as a Californian, I was glad to be introduced to such a fine product of my own country. It proved to me first-hand that music and the arts are international.

All this traveling took place within six weeks and left me with one desire—to go back and do it all over again with more time to spend in some places, and in the winter season when music is in full swing.—MARGARET L. SPILLER, *San Francisco Alumnae Chapter.*



. . . Statistically Speaking . . .

MARRIAGES

- PHI NU—Joan V. Rosbach to William E. Kuhns.
- PHI GAMMA—Eva M. Frantz to John Meredith Anderson, September, 1954.
- EPSILON PI—Shirley Shields to Lt. Marlis Smith, November, 1954.
Joyce Miller to Glenn Cunningham, December, 1954.
- ROCHESTER ALUMNAE—Catherine McFadden to Anthony Dunning of the Eastman faculty.
- EPSILON EPSILON—Margaret Lindsey to Harold Eudahy, June, 1954.
Maxine Veltman to Alex Emms, July, 1954.
Damaris Porter to Eugene Peters, July, 1954.
Suzanne Stuck to Vernon Hendrix, August, 1954.
Judy Smith to Jimmy Newman, September, 1954.

- DETROIT ALUMNAE—Elenora McRobbie to James McKay Skillman, May, 1954.
- DENVER ALUMNAE—Ollie Jane Stohlman to James Hancock, August, 1954.
Arlene Holmes to Bruce W. Chapman, December, 1954.
- CLEVELAND ALUMNAE—Barbara Jane Loomis to D. N. Hodgkinson, August, 1954.
Ethel Alice Witt to Charles W. Soladay, September, 1954.
- INDIANAPOLIS ALUMNAE—Marilyn Severson to George G. Morrison, Jr., June, 1954.
Marian Laut to Bernard R. Batty, October, 1954.

BIRTHS

- PHI GAMMA—A son, Richard Karl Weber, to Mr. and Mrs. Richard Weber (Beverly Dietrich), in April, 1954.

- MU PHI—A daughter to William and Carla Ruhe Sprague.
A son to Richard and Patricia Wagner Smith.
- DETROIT ALUMNAE—A daughter, Nancy Gail, to Mr. and Mrs. Charles Payor, in June, 1954.
A daughter, Candace Ann, to Mr. and Mrs. Archie Brown, in September, 1954.
- DENVER ALUMNAE—A daughter, Kathleen, to Emily (Braxmeyer) and Anthony J. Joy, in October, 1954.

- CLEVELAND ALUMNAE—A son, Craig Arthur, to Mr. and Mrs. Robert E. Ralls, in April, 1954.
A daughter, Julie Kay, to Mr. and Mrs. James E. Morgan (Evelyn Treger), May, 1954.
A daughter, Janet Elaine, to Mr. and Mrs. Robert W. Sharp (Norene Wines), June, 1954.
A daughter, Leslie Ann, to Mr. and Mrs. Douglas Mitchell (Merle Parker), August, 1954.

Change of Name and Address

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USE THIS FORM

Chapter of Initiation..... Date of Initiation.....

Name at time of initiation.....
(Family) (First) (Middle)

Present Name
(Family) (First) (Middle)

Husband's Name, if married.....
(Family) (First) (Middle)

Former Address
(Number) (Street)

Former Address
(City) (State)

New Address
(Number) (Street)

New Address
(City) (State)

NOTES



About Mu Phis . . .

ATLANTIC

MU UPSILON CHAPTER started the fall season with the pledging of 18 new girls. Initiation was held on December 12. The second big event of the season was our Founders' Day Tea on November 8. This served as a reception in honor of Claire Coci, concert organist and a Mu Phi, sponsored in a recital by the Rochester Chapter of the American Guild of Organists. Donna Brunnsma, Catherine Dufford, and Dr. Ruth Watanabe were our representatives to the District No. I conference of Mu Phi Epsilon held in Washington, D. C. We presented our own noon recital in Kilbourn Hall, November 18, in which 15 girls participated. Thirteen girls have appeared in regular student recitals this season; and three Mu Phis, Alcestis Bishop, Marion Anderson, and Ruth Landes, have performed with the Eastman-Rochester Orchestra, Dr. Howard Hanson conducting. The entire sorority participated in a program of Christmas music which was performed for various groups throughout the city. We are especially proud of Charlene Chadwick, who has been appointed assistant to Julius Huehn at Chautauqua for the coming summer season. She will serve as a faculty member and give her own voice recital.—PATRICIA PROPST, *Historian*.

We of Philadelphia Alumnae, presented our Founders' Day program Saturday afternoon, November 13, at the Ornstein School of Music, of which Helen Behre Brawn, one of our Mu Phi sisters is the director. Participating artists were Shirley Wickler Kaplan, Margaret Thomas Weyand, Emilie Bower, and Maydell Eksbergian. We had, as our special guest, Mabel Dodge Holmes, who gave a talk on UNESCO. The program was followed by a dinner at The Inn. Seven of our members attended the Regional Conference in Washington, D. C., on November 20-21. Ruth Row Clutcher presided over the conference, and Mar-

garet Weyand, soprano, accompanied at the piano by Emilie Bower, participated in the musical program. On Sunday, December 12, we met at the home of Hilda Radey, our president. Following the business meeting, Mary Jane Warner gave us a very interesting history of the carol after which we all joined in singing many well-known Christmas carols. We had a Christmas gift party. At our January meeting, Mary Foley Smith gave an illustrated talk on the highlights of her recent trip to South America.—DELPHINE DESIO, *Historian*.

BOSTON ALUMNAE started the year with a very enjoyable meeting at the home of our president, Elizabeth Moon Pinkham. After an interesting report on the convention, Elizabeth showed us colored slides of her first airplane flight and scenes of Salt Lake City. Founders' Day was celebrated at the Hotel Beaconsfield, Brookline, with a supper and concert. The program was provided by the two active chapters and the Alumnae Chapter. Hope Wright was our delegate to the Regional District Convention held in Washington in November. She brought back an enthusiastic report on plans for the 1956 Convention. A Christmas party was held at the home of Nancy Faxon. At this meeting Frances Eaton Ruggiero told us of her thrilling experience when she played under Leopold Stokowski with the Boston University Orchestra in Symphony Hall on November 19. The concert was repeated on November 21 in Carnegie Hall. Nancy Faxon had her composition for two pianos and chorus performed at the 150th Anniversary exercises of Bradford Junior College at Bradford, Massachusetts, during the summer. Our January meeting was held at the home of Stella Dizon Levenson who had just returned from a winter vacation in Miami. Andrea Jacobson and Maria Pia Antonelli are teaching again this year at Perkins Institute. Louise Beach Whenman is a

member of the Literature Committee of the State Federation of Women's Clubs.—FRANCES EATON RUGGIERO, *Historian*.

PHI GAMMA members have been participating in several noteworthy performances. On November 28, the east coast premiere of Hugh R. Newsom's *The Three Miracles*, oratorio, was given with Nyla Wright as soprano soloist. This oratorio, composed in 1945, is a dramatic oratorio concerning three miracles performed by Christ: the first, the calming of the sea, reveals his mastery over nature; the second, the giving of sight to Bartimaeus who had been blind from birth, concerns one of his many triumphs over disease and affliction; the third, the greatest of all miracles, portrays the raising of Lazarus from the tomb. On December 5-6 Nyla was again soloist in performances of Handel's *Messiah*. On December 16 Phi Gamma presented a Christmas Carol program at the Methodist Home for the Aged and the Augsburg Lutheran Home. Candy and gifts were presented to the patients. We have initiated a new fund-raising project—the selling of perfume at a good profit, which is in addition to our monthly raffle and our annual Christmas card sales.—NYLA WRIGHT, *Historian*.

GREAT LAKES

URBANA-CHAMPAIGN ALUMNAE'S chief activity thus far this year has been a benefit musicale, given with the active chapter at the University of Illinois, on December 3 in the Great Hall of the University Place Christian Church, Champaign. Proceeds from the program were for the benefit of three projects: the Gads Hill School; scholarships to music therapy students; and a scholarship for an undergraduate student at the University of Illinois. Preceding the program, Dorothy Bowen gave a short talk on the purpose of the program. A refreshment hour followed the program, with Beth Bradley (faculty, Mu Phi) and Betsy Ross (patroness), hostesses. Mrs. Thomas Frederickson (Betty Blessing Frederickson) was chairman of hospitality, assisted by Donna Blake Simpson, and Geraldine Shane Cramer. Mary Wilson Kelly was program chairman. Others on the committee included Alfreda Aldrich Slayman, alumna, and Nell Walter Wainwright, president of the alumnae group. Ernestine Hanks Lawler, president of the active chapter, and Audrey Schulz represented the active chapter.—MARGARET MILES KHACHATURIAN.



Left to Right: Margery Burger, Ernestine Hanks Lawler, Helen Lambrakis, Margaret Miles Khachaturian, Bonnie Trankle, Donna Blake Simpson, Dorothy Bowen, faculty advisor of Epsilon Xi.



Musicales Planning Committee: L. to R.: Nell Walter Wainwright, Mary Wilson Kelly, Betty Blessing Fredrickson, Alfrieda Aldrich Slayman.

MU PHI EPSILON
presents
AN EVENING OF MUSIC
Great Hall of the University Place
Christian Church
Champaign, Illinois
Friday, December 3, 1954

PROGRAM

- I
Sonatina, Op. 137, No. 1.....Schubert
Allegro molto
Andante
Allegro vivace
Mary Kelly, violinist
Harriet Koehler, pianist
- II
Oh, Sleep Why Dost Thou Leave Me Now.....Handel
Man is for the Woman Made.....Purcell
Ridente la calma.....Mozart
Dans un bois solitaire.....Mozart
Vergebliches Standchen.....Brahms
He's Goin' Away.....North Carolina Folk Song
Bonnie Trankle, soprano
Helen Lembrakis, accompanist
- III
Three Fantasy Pieces, Op. 73 for
'Cello and Piano.....Schumann
Margaret Miles Khachaturian, 'cellist
Nell Wainwright, pianist
- IV
Rhapsody, Op. 79, No. 1.....Brahms
Reflections in the Water.....Debussy
Etude, Op. 10, No. 3.....Chopin
Etude, Op. 10, No. 12.....Chopin
Margery Burger, pianist

CLEVELAND ALUMNAE CHAPTER started off with the extra bit of enthusiasm which always follows Convention. Our president, Frances Koma Kelley, gave us her report at the first meeting while dinner was still in progress. We then

rushed off to the home of Margaret Heller where Phi Omicron gave us a "teaser" for their forthcoming scholarship concert. Eunice Podis, pianist, and Joseph Gingold, concertmaster of the Cleveland Symphony Orchestra, played the *Schubert A Major Duo* and the Beethoven *Spring Sonata*. At the October meeting Laila Mack conducted a music quiz which left us in a nicely balanced state of satisfaction and humility. We celebrated Founders' Day with Phi Omicron and Mu Phi Chapters at Berea. Our contribution to the event was in presenting each of the active chapters with a check to be used at their discretion. The entertaining chapter presented several of their members in a beautiful program. One of the joys of visiting at Baldwin-Wallace is listening to the excellent chorus work of the complete chapter. This year our Guest Musicales will be in April at the studio of Frieda Schumacher. In an "All-American Music" program Norene Wines Sharp, clarinetist, and Bernice Austin Huestis, pianist, will play the Leo Sowerby *Sonata* and the Noble Singers, directed by Evelyn Morgan will sing a group which includes a major work by Mrs. H. H. A. Beach. There will also be guest soloists from each of the local active chapters. Mildred Martin Christian is in charge of our

hospital programs. One has been given at State Hospital and another is in preparation. Gretchen Nobis Garnett, soprano, was soloist in both *The Requiem* by Faure and *The Messiah* by Handel. Evelyn Morgan, with Vera Otto at the piano, appeared as soloist at the Three Arts Club and also the Fortnightly Musical Club. In conjunction with the Cleveland Museum of Art, the Fortnightly Musical Club sponsored the annual Chamber of Music and Lieder concert in which Frieda Schumacher, pianist, and Norene Wines Sharp, clarinetist, appeared in works by Francaix, Hindemith, and Johann Christian Bach. Frances Koma Kelley is booking dates for her opera lectures.—BERNICE AUSTIN HUESTIS, *Historian*.

ANN ARBOR ALUMNAE: Marguerite Bragg Fairchild was the hostess for the October meeting. After a buffet supper, our enthusiastic president, Ava Comin Case, and our master budgetmaker, Dorothy Paton, brought us up to date on the varied activities of Mu Phi Epsilon. November found us at a musical at McKenny Hall in Ypsilanti for which the alumnae in that area were hostesses and attending the regional meeting in Toledo. The Christmas season brought us our traditional party to which husbands are invited. Again Edith Staebler Kempf and her husband, Paul, welcomed us into their home. A festive dinner, friendly chatter, and good music were enjoyed by all. At the January meeting, Margaret Matteson told us about her experiences as a Fulbright exchange teacher at Salford, England. Dr. Louise Cuyler reported on her year of study in Belgium as the recipient of a professional Fulbright Scholarship, and Lydia Courte, a native of Belgium, played *Sonatina* by Jean Absil.—CLARA WILSON DODGE, *Historian*.

DETROIT ALUMNAE CHAPTER, comprising 81 members, send greetings to all Mu Phis. We have two meetings a month—one of them being an evening affair which includes business, program, and refreshments, and the other a luncheon meeting. We have pledged \$100.00 annually to the Detroit Symphony and contribute to the Detroit Women's Symphony and to a scholarship at Wayne University where we maintain a music

student loan fund. To increase our treasury, a rummage sale under the supervision of Viola Sagel, proved successful. Another project, with Betty Moore in charge, is the sale of Georgia pecans. With Lorena Cole, chairman, members have organized groups who give programs at the various mental hospitals. We have also increased our aid in Music Therapy. Our magazine chairman, Hilda Humphreys, together with our president, Helen Ramage, give lively sales talks at our meetings to further this cause!—HAZEL MARK SMITH, *Historian*.

MAUMEE VALLEY ALUMNAE: Many of you met our charming president, Rose Bruno, when she was our business and music delegate at Convention last summer. It was our privilege, with other Toledo chapters, to entertain our district conference in November, with 95 Mu Phis here from Michigan and Ohio. Janet Rankin, program chairman, arranged a public concert in the Museum auditorium on January 23, by Berenice MacNabb and Gladys Chisholm, pianists; Florence Miller, violinist; Rose Bruno, contralto; Esther West and Marana Baker, accompanists. Short programs are given at all our monthly meetings. Social activities started in August with the house-party at Clear Lake, Indiana. Eva Franklin was hostess for our lovely Christmas party. Fancheon Schneider showed pictures of her European trip. A bazaar will benefit our Scholarship Fund, now aiding four talented girls. Our Philanthropic project for the year was a contribution to the Child Study Institute for which Janet Lindecker is music therapist.—MARGARET RINDERKNECHT, *Historian*.

EAST CENTRAL

MU DELTA is being guided by Claire Jones, vice president, pinch-hitting for Beverly Evans, not yet back in school. Shirley Frisbey, soprano, who won the scholarship given last summer by the Missouri Federation of Music Clubs to the Opera Workshop at Inspiration Point near Eureka Springs, Arkansas, sang at the first alumnae meeting in October. She was a guest soloist for the Kansas City Musical Club in January. A most interesting program was presented at a Conservatory Convocation in November

at which Vicky Whyte and Katherine Belser Brown, pianist, played and Joan Adams, soprano, sang. The second part of the program was given in costume and was devoted to songs from different countries. The following girls took part: Chai Ok Lee, Korea; Shirley Frisbey, Italy; Elizabeth Jardes, France; Claire Jones, Germany; Virginia Storm, Ireland and Scotland. The narration was skillfully done by Lucille Partridge, assisted by Hazel Volkart. Pearl Roemer Kelly was the expert accompanist. On December 14 members visited the Veterans Hospital and sang carols in several wards. They plan to go once a month to sing for the patients. After the carol-singing a Christmas party was held at Claire Jones' home. Claire was contralto soloist at the State College in Manhattan, Kansas, in December for the performance of Handel's *Messiah*. A rummage sale is being planned for January. Many of us have made plans to attend the district conference in Wichita in February.—VIRGINIA STORM, *Historian*.

THE KANSAS CITY ALUMNAE CHAPTER began its 34th year of Morning Musicales at the Playhouse on the campus of Kansas City University. Four concerts are held each year, proceeds of which go to outstanding young musicians as scholarships. The first concert presented Mary Kate Parker, pianist, who is now teaching and playing in New York City. Critics remarked, ". . . she displayed skill of technique, dynamic capacities that include a big, masculine-like tone when needed, and mature grasp of style and interpretation." Our second concert was a delightful program featuring Linda Stormont, vocalist, graduate student at Kansas University, and Verna Brackinreed, pianist, director of the preparatory school at the Conservatory of Music. Irene Sees is program chairman of the Musicales. We entertained our patronesses with a tea in October, and a musical program was given by Martha Longmeir and Dorothy Moulder. Pauline Kempe Houts has given us a colorful report of the Golden Anniversary Convention.—PEARL CLOTHIER CAMPBELL, *Historian*.

INDIANAPOLIS ALUMNAE: Even with a membership of well over 50, our chapter

has maintained its policy of meeting for supper and program in homes of members, with one exception—the January meeting, held at Atherton Center of Butler University. Here a review of Bertita Harding's book on Wagner, *Magic Fire*, given by Dorothy Arnold, was much enjoyed. Our Christmas party in the home of Dorothy Test Hiatt was marked by beautiful favors of Christmas corsages for everyone, turkey dinner, small gift exchanges, and a program of Christmas music. The vocal ensemble, directed by Charlotte Moore, with Myla Herrmann Luessow at the piano, and Marilyn Stevenson Morrison, flutist, featured carols by contemporary American composers. Later the entire chapter sang the traditional carols, interspersed with Biblical verses read by Edythe Gunter Burdin.—VIRGINIA C. JARVIS, *Historian*.

ST. LOUIS ALUMNAE CHAPTER joined Epsilon Tau and St. Louis County Alumnae Chapter in Christmas caroling at the Scruggs, Vandervoort and Barney, department store, on December 22. Our chapter's Christmas donation, consisting of a box of food and manuscripts, went to Leonora Pfund, a protegee of ours in Dresden in the Russian zone, who has always been most appreciative of the boxes we have sent her. She herself is a composer and we have received some interesting manuscripts from her. Our study of American music continues with the life and works of Edward MacDowell in January, a miscellaneous program of organ music in February, a study of the works of Ernest R. Kroeger in March, and of present-day American composers in April.—RUTH ROGERS JOHNSON, *Historian*.

EPSILON GAMMA, participated in an October wiener roast to which all the music majors and minors on the campus were invited. After everyone could eat no more we sat around the fire and talked. At one of our meetings, President Sarah Emily Kersh told us about the trip to the Convention in Salt Lake City. From all accounts she and Betty Monette had a wonderful and inspiring trip. For our Founders' Day program we presented Marvin Zoschke, violinist, and Mary Sigman, pianist. Marvin Zoschke is a fraternity brother and Mary Sigman was the first faculty adviser of our chapter.

We are looking forward to the time when we will find out who our prospective members are.—ZELMA BLACKWELL.

COLUMBIA ALUMNAE held its first meeting in November at Gauntlett Hall, Stephens College, where plans for the year were discussed, including programs and the collection of music to be sent to the Philippines. Margaret P. Tello and Irma Wheelock played a sonata for piano and violin by Guillaume Lekere. Hostesses for the meeting were Marjorie Orton, Louise Henry, Ruth Goodsmith, and Ella Turner. The annual concert by members was given February 13 in the auditorium at Stephens College. The program included four groups: Virginia Babb Sapp, pianist, playing works of Bach; Nesta Lloyd Williams, organist, played music by Dupre and Widor; Margaret Sheldon sang a group of songs; and Irma Wheelock, violinist, played *Zigeunerweisen* by Sarasate. Members have given several concerts at Stephens College. Nesta Williams played organ recitals at St. Paul's Church in Illinois in January and a faculty recital at Stephens; Margaret Sheldon gave a faculty concert at Stephens College in the fall; Margaret Colby directed the Stephens Concert Chorus in its annual Christmas concert. Elizabeth Mulchy, cellist, played with the string trio of the Missouri University in a summer concert and also in the University string quartet for a TV program. Our March meeting is our guest meeting of the year and will be held in the Student Union building at the University of Missouri. Guest speaker will be Dr. John G. Neihardt, internationally known author and poet.—ELLA TURNER, *Historian*.

NORTH CENTRAL

EPSILON ALPHA: Musicians keep busy! Just before recess, Marilyn was chairman of the all-college Christmas program. Donna and Rosey ran their church Christmas music program, and everybody was engaged in some seasonal music. Sisters Lucina and Mary Davida went off to Cincinnati where they worked, not on Christmas music, but on two violin programs to be presented by Sister Lucina for her Master's there. Margaret Sheridan moderated three meetings at the NATS in Chattanooga dealing with "Repertoire

for the Female Voice," sang for John Duke to help illustrate his lecture-recital before the body in convention, and assisted on the Committee on Style and Interpretation. Singing for that enthusiastic Kiwanis Club at luncheon the first day, on 40 minutes' notice, was one of her greatest pleasures—besides being greeted by several Mu Phi sisters.—MARGARET SHERIDAN, *Historian*.

MU GAMMA members have really kept themselves busy! Sandwiched in among the many Christmas festivities were the Founders' Day banquet in connection with the initiation ceremony and the installation of two patrons, a bake sale, a senior recital, a Madrigal broadcast, and rehearsals for the opera. The Founders' Day banquet was preceded by the initiation of Doralee Wood. The dinner, held at the Cornhusker Hotel on Sunday, November 14, was attended by active members, pledges, the faculty adviser, patrons, and patronesses. Following the dinner program, Robert Beadell and Thomas Wikstrom were installed as patrons of the chapter. On December 8, a bake sale was held in the Music Building to raise funds for the chapter treasury. The theme "Mu Phi Sleigh" was carried out through the use of a cardboard replica of a sleigh with a table behind it. The alumnae, patrons, patronesses, and actives contributed the food for the sale. The sale was a financial success, so another one is scheduled for the spring. Andonea Chronopulus, Grand Island, Nebraska, presented her senior recital on December 8. Her program included *Deh viene, non tardar* by Mozart; *La Mandoline* by Debussy; *Der Tod, das ist die Kuhle Nacht* by Brahms; *My True Love* by Hadley. On Christmas Day, the University of Nebraska Madrigal group broadcast their holiday program on CBS. Mu Phi's Joan Marshall and Carol Newell are members of this 30-voice group. Pat Alvord was initiated into the Nebraska chapter of Alpha Lambda Delta, national scholastic honorary for freshmen women, early in November. Mu Phi Gerayne Swanson is secretary of this organization, and Jean Hueftle is also a member. Other individual honors include: Mu Phi President Billie Croft is tympanist with the Lincoln Symphony; Sandra Mahaffie is a member of a

curtain-act group for "Coed Follies" (a variety show staged by the women's organized houses on the campus); Carol Newell is an accompanist for the University's production of Menotti's opera, *The Consul*. A feature of the MΦE bulletin board recently has been articles and pictures of the chapter's patrons and patronesses. Especially illustrious among them are Mrs. George Abel and Milton Roberts. Mrs. Abel, a United States Senator from Nebraska, has been prominent in the news recently for her good-will tour of Europe. Mr. Roberts, professor of organ at the University of Nebraska, received the honor of being the first American to give a recital in the Cathedral at Amiens, France. Included in his program were two numbers which he composed especially for the occasion. Other prominent patrons and patronesses include Dean and Mrs. George W. Rosenlof. Dean Rosenlof is the Dean of Admissions and Inter-Institutional Relationships at the University of Nebraska.—GERAYNE SWANSON, *Historian*.

MU ALPHA CHAPTER is enjoying a busy and varied year. On October 3, in cooperation with Phi Mu Alpha Sinfonia, we held our annual tea at the home of Mr. and Mrs. Sven Lekberg, chairman of the School of Music, in honor of all people participating in music groups on Simpson's campus but especially for the freshman and other new students. Pledging was held before the tea for Linda

Grubb, a sophomore from Gibson, Iowa. The second annual event sponsored by the Mu Phi and Phi Mus was the Con picnic which provided an evening of eating and singing for those people in music groups. The biggest undertaking by our chapter was the production of Gian Carlo-Menotti's opera *Amahl and the Night Visitors*, given on December 7, 8, and 9. The two lead parts were taken by Mu Phi, Carol Stuart as Amahl and Jo Guthrie, the mother. The entire production, done by students, was deemed a great success by all those who witnessed the opera.—CYNTHIA JONES.

SOUTH CENTRAL

EPSILON PI: On December 9, 10, 11, and 12 Texas Tech held its first Fine Arts Festival, with the departments of music, applied arts, speech, physical education for women, architecture and allied arts participating. This was the first project of its kind to be undertaken at Tech. The music department and the members of Mu Phi Epsilon played a large part in it. Mu Phi members participating were: TECH CHOIR: Margaret Ammer, Ann Hogg, Joyce Miller, Annita Powers, Margaret Schindler, Sandra Shook, Gloria Snell, Carolyn Taylor, Alice Ann Yates; TECH SYMPHONY ORCHESTRA: Margaret Ammer, Phyllis Elson (Alumnae), Dana Wampler, Kathlyn Veazy; MADRIGAL SINGERS: Joyce Miller, Alice Ann Yates; TECH BAND: Patty Crain, Kathlyn Veazy,

Ann Mason; THE COFFEE CANTATA: Joyce Miller, Phyllis Elson; DECEMBER 12 CHAMBER MUSIC CONCERT: Alice Ann Yates, Mary Helen McCarty (Alumnae).—DANA WAMPLER, *Historian*.

TEXAS TECHNOLOGICAL COLLEGE
Department of Music of the Arts and Sciences
Division, Lubbock, Texas

presents
AN EVENING OF CHAMBER MUSIC
and Chamber Opera
Music Building Recital Hall, 8:00 P.M.,
Saturday, December 11, 1954

PROGRAM

Toccata Edmund Haines
Tech Brass Quartet
The Coffee Cantata J. S. Bach
Cast (In order of appearance)
Just a Tenor Bill Cormack, Tenor
Schlendrian, the Father
Don Armstrong, Baritone
Lizzie, the Daughter Joyce Miller, Soprano
Phyllis Anne Elson, Pianist
Robert Elson, Director
Intermission
Music for Brass Instruments Ingolf Dahl
(1912)
Chorale Fantasy on "Christ Lay in the
Bonds of Death"
Intermezzo
Fugue
Brass Quintet
Canzon Noni Toni Giovanni Gabrieli
(1557-1612)

Tech Brass Ensemble
PERSONNEL OF BRASS ENSEMBLES
Robert Taylor, Director

Tech Brass Quartet
Scott Couch, Trumpet
Phil Pearce, Trumpet
David Wiggins, French Horn
James Carthel, Trombone
Brass Quintet
Scott Couch, Cornet
Phil Pearce, Cornet
David Wiggins, French Horn
Robert Taylor, French Horn
James Carthel, Trombone

TEXAS TECHNOLOGICAL COLLEGE
Department of Music of the Arts and Sciences
Division, Lubbock, Texas

presents
CHAMBER MUSIC RECITAL
Music Building Recital Hall, 4:00 P.M.,
Sunday, December 12, 1954

PROGRAM

Chromatic Fantasy and Fugue J. S. Bach
Herbert Colvin, Pianist
Sonntag Brahms
Er, der Herrlichste von allen Schumann
Alice Ann Yates, Mezzo Soprano
Jane Ann Whitfield, Pianist
Morgenmusik (1932) Paul Hindemith
Largo
Adagio
Allegro
Horn Quartet
Intermission
Sonata for Horn and Piano (1939)
Paul Hindemith
Moderato

THE MARCH 1955 TRIANGLE OF MU PHI EPSILON

Robert Taylor, French Horn
Helen Taylor, Pianist
Trio in E-flat for Piano, Clarinet and Viola...
W. A. Mozart

Andante
Menuett
Allegretto

Mary Helen McCarty, Pianist
Keith McCarty, Clarinetist
Paul Ellsworth, Violinist

HORN QUARTET

Robert Taylor, Director
David Wiggins
Kathy Gilbert
Patti Crain
Gordon Collins

MU RHO started its year by meeting with the alumnae. Reports were given on the 1954 National Convention. Our chapter holds meetings every other Wednesday night preceding the University Music School recitals. Following our meeting, the Mu Phi as a group attend these required recitals. We have a potluck supper every other meeting. On October 31, the Panhellenic Association of the College gave a tea at the home of Dean of Women for prospective members. This association consists of five professional sororities for women in the fields of music, theatre, and business. On November 9, the regular Tuesday morning recital was presented by six Mu Rho girls. This recital was considered excellent publicity for the chapter as attendance is required by all music students. The alumnae have invited our chapter to present the music program at their January meeting.—MARILYN WINTERS, *Historian*.

DENVER ALUMNAE: We got off to an early start with a potluck supper at Rachel Isbell's home in August, with our beloved Orah Lamke as guest of honor. At our September meeting (with Mu Rho) at Loraine Lord's home we heard Greta Lea Ferris' and Sara Winters' Convention Reports. Beverly Simpson was our hostess in October, with Janet Fee Stark as soloist and Violette McCarthy, Bernice Jackson, Virginia Rigg, Jane McCluggage, and Myrtle Freeland giving comprehensive reports on music in Denver and Colorado. Founders' Day was celebrated with a dinner at the Denver Athletic Club, when we were happy to present our scholarship award to Mu Rho's Betty Lou Guenther. Betty Lou and Charlene Reynolds (Mu Rho) and Joyce Orr and Gladys Kendall of the alumnae group gave a beautiful program.



Our December meeting was our annual Christmas party at Irene Heppner's home. We are still full of "Convention Inspiration" (15 of us were in Salt Lake in June) and are looking forward to 1955 with high hopes.—ETHEL WILKINS NICHOLAS, *Historian*.

THE DALLAS ALUMNAE CHAPTER, in cooperation with the Dallas Art League, presents weekly Sunday afternoon concerts in the Dallas Museum of Fine Arts. These concerts present outstanding artist students of Dallas and other cities in this



San Jose Founders' Day music program included, left to right: Helen Harper Caldwell, solo violinist; Martha Willits, vocalist; Mrs. Sarajane Trumbo, hostess; and Barbara Welch, Alumnae Chapter president.

vicinity. Gloria Turquette Brydon sang *Brangaene* to Margaret Harshaw's *Isolde* in excerpts from *Tristan and Isolde* with the Dallas Symphony, under the direction of Walter Hendl, on November 21. Donna O'Steen, 1953 winner of the G. B. Dealey Memorial Award and Young Artist competition, presented her delayed prize recital on December 29. Donna appeared as soloist with the Dallas Symphony Orchestra in 1954, but had to postpone her recital scheduled for last May because of a wrist injury. The alumnae chapters of MΦE and ΣAI presented a joint concert on January 10.—DOROTHY HAGARD HENDERSON, *Historian*.

PACIFIC
SAN JOSE ALUMNAE gathered at the home of Mildred McKee for the first fall meeting. We were proud to welcome Rosalie Speciale who was elected National First Vice President. Rosalie gave us a vivid account of Convention with Violet Thomas and Marjorie Sherman adding their interesting comments. Lydia Boothby and Frances Robinson conducted summer tours to Europe. In October Marjorie Sherman was hostess in Los Altos. Roberta O'Connell sang a group of songs. Sara Jane Trumbo entertained

at the Palo Alto Women's Club honoring the Founders in November. The program included cello solos by Dorothy Lichty with Lillian Giskin at the piano; vocal solos by Martha Holland Willits, accompanied by Alice Corr Kimball; violin solos by Helen Harper Caldwell with Rosalie Speciale, accompanist; and piano solos by Violet Thomas. Tea was served following the musicale. The affair was well attended and benefited the scholarship fund. In December the Christmas party was held at the home of Margaret Matthews. Featuring American women composers, and this time especially Mu Phis, Marjorie Sherman sang com-

positions by Blythe Owen, Ruth Sterne Kelly, Sibyl Schneller, and Florence B. Price, accompanied by Rosalie Speciale, at the January meeting. Edith Eagan and Dorisse Kelley were co-hostesses. Violet Thomas has appeared as soloist for the American Guild of Organists. Edith Eagan was piano soloist for the P.E.O. Christmas tea. Janet Meyer, Roberta O'Connell, and Marjorie Sherman sing in the Peninsular Women's Chorus. In their fall concert the San Jose Symphony featured the Kodolai *Te Deum*, sung by the A Capella Choir of San Jose State College. Many Mu Phi musicians are members of the orchestra and choir. Mildred McKee is chairman of the Women's Auxiliary of the symphony. It was such a stimulating experience to host the Regional Conference in San Jose that we are all looking forward to this March event in Berkeley.—MILDRED MCKEE, *Historian*.

EPSILON IOTA: Two of our sisters have received scholarships this year and we of Epsilon Iota are proud of them. Gretchen Weed, president, was awarded the Spokane Alumnae Chapter Scholarship of \$50. It was presented to her at a silver tea, given by the alumnae for our chapter. Chosen for her outstanding work with MΦE, Gretchen, in return, played her trombone at the Founders' Day banquet. The Spokane Panhellenic chapter presented Deloris Gibler with a scholarship for \$150. This award is given to a Spokane County girl enrolled at Eastern who has a high grade point and is active in campus. Our chapter has also been on its toes this year. We opened the school year with a successful Registration Ball for the new students. An initiation took place this fall bringing in three sisters to our chapter. Plans are in the making for a spring initiation and an American Composers' Concert.—ZELMA BERRY, *Historian*.

TACOMA ALUMNAE CHAPTER fall affairs were off to a start on September 20 with an evening informal "sing" with husbands as guests. Jane Powers was at the organ and Betty Mitchell Margelli at the piano. Julia and Glenn Dowlen also presented piano and vocal selections. In October we had a guest speaker on the growth of the local symphony and Marie Miller Fortier and Dorothy Niles

Rouse played piano duets. November Founders' Day was celebrated with a banquet at Pacific Lutheran College with our new active chapter, Epsilon Sigma. Frances Butler, president of Seattle Alumnae, traveled to Tacoma with slides and slide projector to show and tell the story of Gads Hill. December found us caroling in the halls of a state hospital. Our president, Carol Reed Travis, played a program of piano selections and dialogues for the Blind Association also during that month.—VIRGINIA WASHBURN MORRISON.

TAU CHAPTER'S fall activities began with a Hello Tea for the freshmen women in the School of Music. Chapter members provided entertainment. Our president, Sara Mae Peterson, addressed the girls, acquainting them with the objectives and the activities of Mu Phi Epsilon. Our Founders' Day observance was an informal buffet dinner. Eleanor Hale Wilson spoke and a musical program was presented by active members and alumnae. With Sigma Chapter of Phi Mu Alpha Sinfonia we sponsored a concert by the University of Washington Collegian Choir on December 5. On December 10 we presented the annual school Christmas party. The party started with carol-singing, followed by a program of chamber music and madrigals. We then sang more carols and adjourned for cider and doughnuts.—MYRA WATERHOUSE, *Historian*.

PHI NU: Nearing the completion of a most active semester at UCLA, the members of the Phi Nu Chapter are already looking forward to next semester's activities. As a fitting climax to the semester, the chapter gave a reception on January 12 for Julius Herford, noted music educator, composer, and pianist. The reception followed his lecture on "The Position of a Composer in Music Education." Earlier in the school year when the Dean of English composers, Dr. Ralph Vaughn Williams, lectured on the campus, the chapter members assisted the music faculty at a reception in his honor. Another function in which the girls took part was the UCLA Music Panhellenic Council's reception honoring Mrs. Marilyn Egenes Syme. Mrs. Syme is the winner of the Los Angeles Alumnae Chapter's Performance Con-

test. The reception followed her concert on January 23. Probably the outstanding activities of the semester have been the Patrons' Programs, two of which have been held so far this year. These programs have helped acquaint the chapter members with the patrons and have given the patrons an opportunity to meet the girls and learn more about the sorority, its members, its activities, and its ideals. In addition to this, in so far as many of the patrons are on the music faculty, these programs serve to promote good relations between the girls and the faculty and offer an opportunity for an exchange of ideas between the music department and some of the students therein. The first program of this type featured as speakers two professors in the music department who compared their education in European conservatories with that which one receives here in America. At the second Patrons' Program the Chapter was fortunate in having Dr. Jan Popper speak. Dr. Popper, a professor at UCLA and head of the Opera Workshop, is noted for his work in Europe as a conductor and for his activities while in the Music Department at Stanford University. The many patrons who have attended these programs have expressed their pleasure in them. Outstanding among those in attendance has been Dean David Jackey of the College of Applied Arts. This semester the Phi Nu Chapter took four new members into its sisterhood. Three of them are outstanding pianists: Louise Harding, Gwendolyn Moore, and Ann Marie Powers. The fourth, Patricia Palmer, is a very fine mezzo soprano. Following the initiation ceremony and an excellent program presented by the initiates, the chapter members enjoyed a dinner in Los Angeles' famous Chinatown. Another lovely dinner this semester was, of course, the Founders' Day Banquet which was held at the very beautiful Huntington Hotel in Pasadena. The many actives who were present at that dinner enjoyed a truly wonderful experience. Phi Nu girls have been busy making plans for the first District Conference to be held in this area on Feb. 19. Any spare time between now and March finds the members of the chapter practicing for the annual Spring Concert, a public performance in which all

of the actives will participate. The girls have been keeping in good shape for the concert all year by taking part in the monthly musical programs which they have presented and will continue to present in the Veterans Hospital in West Los Angeles. In addition to keeping the members in practice for the Spring Concert, the programs have brought a great deal of satisfaction to both the veterans and to the girls themselves. One never really appreciates her talents until she shares them with others.

EPSILON RHO started out with energetic plans which we hope to carry out. Our happiest resolution was the serving of refreshments at each meeting. Among our plans were 5-minute talks throughout the quarter on subjects such as stage conduct, musical therapy, and American composers. This quarter, Miss Florence Renolds, our adviser, and Miss Carol Critelli, our president, each gave an inspiring cello recital with Susan Slavens as Carol Critelli's accompanist. Later, Arlene Werle, clarinetist, and Berta Huebl, soprano, were soloists in fall concerts. Our three pledges, Pamela Brechbill, Shirley North, and Patricia Milne, were initiated with a'l alumnae and our adviser present. The latest project was a rush party given by Mu Phi and Sinfonians for all freshmen. The party was organized by Arlene Werle, rush chairman.—DONNA TERPENING, *Historian*.

SAN DIEGO ALUMNAE CHAPTER: "I have to leave for Hawaii!" That's the cheerful complaint of Mari Wagner Grimm, whose husband, a Marine sergeant and Korea veteran, received orders recently. Their delightful baby, Heidi (born last July), has two Mu Phi godmothers—Harriet Payne of Hollywood and Dorothy Granger of San Diego. Talented Louise Ridgeway Milner will be guest conductor for the San Diego Federation of Women's Club Festival Chorus: in addition, her own choral group will sing in June for the California Federation of Women's Club State Convention. More honors came to Leona Gregory DuPaul recently, when she was invited to join the Music Makers, an established and well-recognized musical organization; in June she will sing in a program with three other new members.—DOROTHY GRANGER, *Historian*.

MΦE

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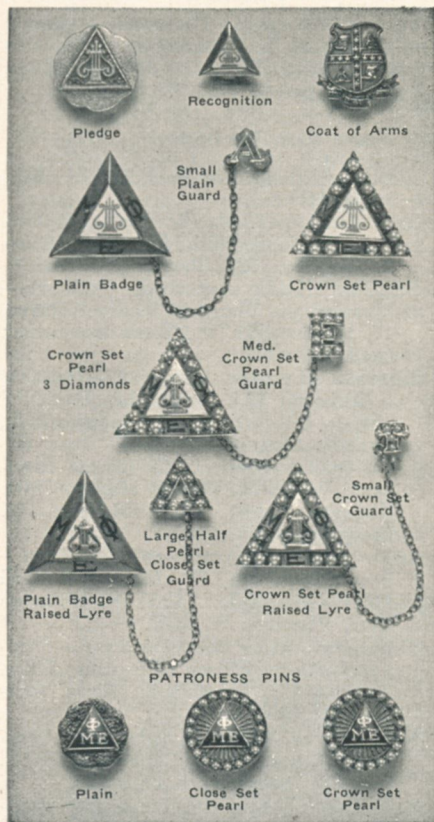
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MΦE

Alumnae
Chapters

1954-55 CALENDAR

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

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*