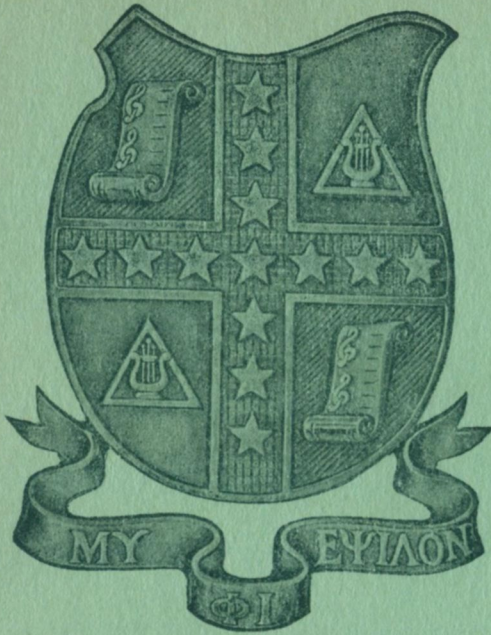


V. 49 #4



The

Triangle

of Mu Phi Epsilon

May, 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

May • 1955

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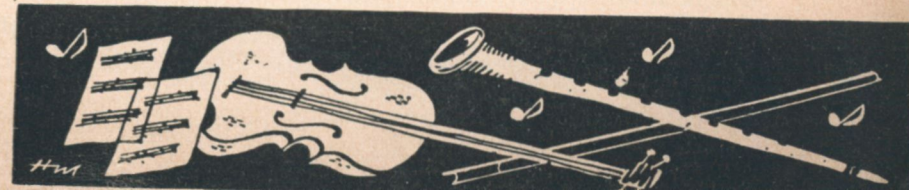
Ruth Haulik, Editor

THE TRIANGLE of Mu Phi Epsilon is published five times yearly, the first or September, November, January, March, and May, at 2642 University Ave., Saint Paul, Minnesota, by Leland Publishers, Incorporated (The Fraternity Press), for Mu Phi Epsilon, National Music Sorority. The subscription price is \$1.50 per year. Deadlines for copy: Materials for publication must reach the Editor, 1122 Adams St., N.E., Minneapolis 13, Minnesota, before the tenth of September, January, March and November. Entered as second class matter at the postoffice at Saint Paul, Minnesota, under the act of March 5, 1879.

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VOLUME 49

NUMBER 4





△ VERY old, very cold, tiny as compared to our own vast country, but progressive, warmhearted, and fairly teeming with energy—that is Belgium as I learned to know her when I was her guest for 10 months as a Fulbright senior research scholar. America has no warmer friend than little Belgium, and she must conserve and cherish this tie.

Most of the '53-'54 Fulbright group—teachers, students, and researchers—had crossed together on *The Ryndam* and debarked at Rotterdam, surrounded by a formidable assortment of wives, children, household gear, and sundries. The Belgian Fulbright officials must have anticipated the array, for a large chartered bus and an impressively capacious van were awaiting us on the dock and made the four-hour trip to Brussels quite simple. Even



the wirehaired terrier belonging to one of the group appeared completely unruffled, and took the whole interlude of debarking and customs in a haughty and detached manner.

A fine, chilly rain was falling by the time we reached Brussels, which was probably an effort to acclimatize everyone immediately, since the same sort of rain continued to fall at distressingly frequent intervals throughout the year. Temporary housing was provided in a comfortable enough pension, and the next morning most of the group commenced hunting permanent quarters, during the somewhat brief intervals available between events in the orientation program which occupied the entire first week.

The purpose of this orientation period appeared to be a threefold one: to acquaint research scholars and students with the facilities in Belgium for work in the various fields they represented, especially libraries, major art galleries, universities, and so on; to acquaint everyone with his or her host country and her customs, and to make suggestions about how not to lose friends and offend people while there; and to provide much-appreciated suggestions about handling and getting along with Belgian landlords and landladies, among whom there are about the same number of predatory or disagreeable types as in any other country.

It was during the discussion of the

BELGIAN INTERLUDE

libraries which would be of special interest to musicologists that I first learned of the Stellfeld Library in Antwerp, with no prescience at the time, however, of how majorly involved in this treasure collection I should become before the year's end.* As for the other two libraries of principal musicological importance, Bibliothèque Royale and Bibliothèque du Conservatoire in Brus-

*See *Michigan Alumnus Quarterly Review*, Winter, 1955; and "Notes," *Journal of the Music Library Association*, Winter, 1955, for articles about this. Also see music page of *New York Times* for August 1, 1954.



Dr. Louise Cuyler and one of her "treasures" that she helped the University of Michigan to acquire during her year of study as a Fulbrighter in Belgium.

sels, they were the major reasons for my journey to Belgium, and were the places of my permanent affiliation.

Many amusing (and distressing!) incidents punctuated the two weeks or so of housing-hunting which elapsed before all 31 Fulbrighters were stowed away for the year. Belgian landlords, we were told, had a custom of making a detailed inventory of furnishings and household gear at the time of leasing quarters, a practice which is not frequent in U.S.A. "Be sure you check every item on it, including cracks in the china, scratches on the furniture, and fringes off the rugs," we were warned, "or you may be sorry." This sounded amusing, but when I saw the menacing nine-page list of the contents of my own studio apartment, I began to understand. This inventory included not only furnishings, but hinges, door keys, water faucets, and even closet shelves. My relations with my own particular landlord were most amiable, he was very kind at all times, but even so we didn't trifle with this inventorial duty—three hours to check items when I moved in, and four when I moved out! My only destruction proved to have been two light bulbs and a cracked cup, which he graciously skipped in deference to a small kitchen rug I had provided.

I rented my apartment on the second day in Brussels and bought an excellent '52 Citroën on the

third, happy circumstances made possible by the fact that I knew French well enough to get around and had really incredibly good luck. Some of the others did not fare so well, notably the chap with the wheelchair, and the couple with four children of very tender ages (landlords are the same the world over); but the crowning episode concerned the youngster who went roomless for two desperate weeks, until somebody discovered she was demanding "chauffeur central" in her quest for central heating! This was the same young lady who got two boiled eggs as the result of her very un-French rendition of "dessert" for the waiter—"dessert" and "deux oeufs" are *not* too far apart if spoken with a good Yankee accent!

Eventually everyone was settled, and on the way to feeling somewhat at home in unfamiliar surroundings. All the Belgian people—those connected with the Fulbright program, shopkeepers, and just neighbors and friends—were wonderfully kind and helpful. The food, both in restaurants and in markets and shops, is wonderful, the best I have found anywhere. As is the case in most European countries, there are few supermarkets, or even combination groceries and meat markets; one buys his packaged supplies and sundries at one store, his fruit and vegetables at the green grocer's, his meat at the butcher shop, and his milk, cream, butter at the dairy store. Most housewives shop in the neighborhood and are on very chatty terms with the shopkeepers, who are a fine source of gossip about weather, politics, local scandals, or almost anything at all.

My little Citroën proved to be a

marvelously efficient car, and it was my means of seeing every nook and cranny of Belgium with a minimum of difficulty. The total area of this dynamic little state is only about 11,000 square miles—about a fifth the size of Michigan—and within her boundaries are distributed some nine and a half million people, so that there are no unsettled areas, nor much wasted space. One can, however, drive completely across Belgium in any direction in a maximum of four hours, so that any part or city is easily accessible to Brussels, which is almost exactly in the center. Of particular interest are Ghent and Bruges, wonderfully picturesque old Flemish towns, where the 14th and 15th centuries, of Burgundian lore, are seemingly only yesterday, and where churches, art galleries, and public buildings are veritable treasure troves of paintings of the Van Eycks, Memling, Rubens, and other great Flemish masters; Liège and Louvain, which are the seats of two of Europe's greatest universities; Tournai, with its great cathedral, of half Romanesque, half Gothic inspiration, and its long, long history; and the sturdy little Grand Duchy of Luxembourg, allied with, yet independent from, Belgium, where the democratic Grand Duchess and her family comprise one of the most popular ruling houses in Europe. I was in each of these places during the year for my lectures on American music; and everywhere I found the warmest welcome, and keen, intelligent interest concerning the music of our country. Mostly these lectures were sponsored by local chapters of the Belgo-American Association, but sometimes by "Les Jeunesses Musicales," of

which fine group I shall have more to say.

As for the musical life of Belgium today, it is vigorous, broad in its inclusion, and possessed of several facets which we might profitably emulate over here. Major concerts and the season's offerings of the Brussels Philharmonic are held in one or another of the three fine concert halls of the Palais des Beaux Arts, a modern structure which rivals any hall of similar function on the continent. The Philharmonic plays each season under a series of guest conductors of every nationality, and its performances, always acceptable, varied a great deal according to the skill of the particular conductor and the orchestra's response to him. It is generally conceded that most European orchestras fail to match the very high level of achievement set by the top flight organizations here in U.S.A., and I believe that most Americans who become thoroughly familiar with the situation derive a certain pardonable satisfaction from this. There is, however, far more music, orchestral and otherwise, than in our country, a much more widespread demand for it among all classes, and a general feeling that "the music is the thing"—that super-performance is fine, but that one had better enjoy a great many acceptable performances, than a few extraordinary ones. With this attitude I concur heartily, for only thus can a country or a community build up the sort of musical permeation which will make it a truly musical milieu.

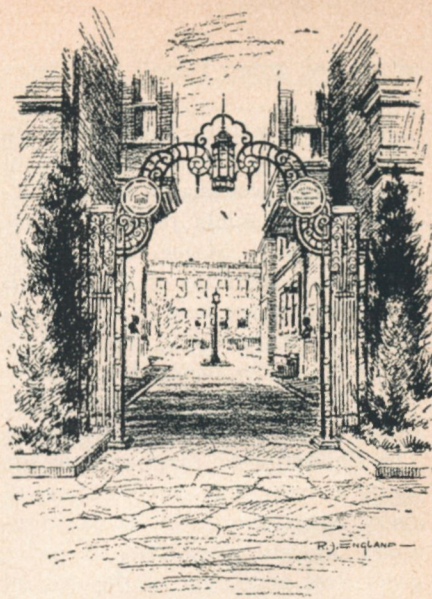
Two institutions of fairly recent origin but of great importance are "Les Jeunesses Musicales"—"Musical Youth" as we might call it, and

"Les Concerts du Midi"—"Noon Concerts"—each of which is exerting a very healthy effect on Belgian musical life. "Les Jeunesses Musicales" was established a number of years ago by M. Cuvelier, director of the Palais des Beaux Arts, to help revitalize a musical life, depleted through war and occupation, by encouraging gifted young people (top age is around 25) to develop their talents, and to take part in a sort of patriotic "musical action" movement. This organization has spread far beyond the limits of Belgium, to acquire importance and popularity in most of the countries of Western Europe; and M. Cuvelier, its founder, has been praised and decorated by heads of states throughout the world. It is one of the most encouraging and lively manifestations in nations whose cultural sap was so sadly drained by the years of war and its aftermath. Almost all major artists who come to Brussels to give concerts at Palais des Beaux Arts play a closed recital next morning, a complimentary offering to "Les Jeunesses Musicales." Many of the Philharmonic concerts are repeated for them, or, several times yearly, are given to the public under their sponsorship. The whole movement is very stimulating to watch and laudably aggressive.

"Les Concerts du Midi" were established in deference to the customary two-hour European lunch period and the fact that workers of limited means can neither afford to go home nor to eat in the more expensive restaurants, where the two hours could be easily and pleasantly spent consuming some of the Belgian super-cuisine. These recitals—mostly chamber music and solo programs

—take place in a very large hall of the Museum of Fine Arts, which place is always crowded to the rafters, with many people standing. Sandwiches, beverages, simple hors d'oeuvres served on paper plates, and pastries are available in the inner foyer from 12:00 until 12:30, when the recital begins. The programs comprise music of the highest quality, and the audience is a cross section of the population. There are students, salesgirls, stenographers, a sprinkling of executives and professional folk—and all are more than enthusiastic and appreciative. What better way to build a musical public?

The year's crowning event as far as I personally was concerned was, it goes without saying, my part in the purchase of the \$100,000 Stellfeld Library of music in Antwerp, an operation which took almost all of my time and efforts from February until May, and which involved an incredible series of events, negotiations, frustrations, and the like. I have recounted this saga so many times, both orally for interested groups or in interviews for the press, and in articles (see footnote page 3); that I shall not attempt even a résumé here. Suffice it to say that the privilege of being the personal agent of acquiring this treasure for Michigan and for our country is the supreme thrill of my life so far. I cannot tell you the profound happiness and excitement which were mine when I saw the 94 huge packing cases, weighing some 300 pounds each, and carrying around 12,000 musical items, many venerable and priceless, all safely deposited in the nether regions of the University Library. I had last seen them on the Antwerp quay on May 18, in the midst of



pouring rain, and I wondered then whether it could really be true that this wonderful collection would survive all the perils of customs, storm and tempest, careless handling, and unpredictables, and arrive safely in Ann Arbor. That it did was, of course, deeply gratifying, and the whole episode closed my Belgian saga in the most rewarding manner.

—DR. LOUISE CUYLER, *Ann Arbor Alumnae Chapter*.

BUILDING

*Upon the wreckage of thy yesterday
Design thy structure of tomorrow.*

Lay

*Strong corner-stones of purpose, and
prepare*

*Great blocks of wisdom cut from
past despair.*

*Shape mighty pillars of resolve, to set
Deep in the tear-wet mortar of
regret.*

*Believe in God—in thine own self
believe,*

*All thou hast hoped for thou shalt
yet achieve.*

—ELLA WHEELER WILCOX

THE MAY 1955 TRIANGLE OF MU PHI EPSILON

△ Don't be fooled by that title.

We don't mean the strumming of guitars on lazy moonlight beaches. We don't mean the strains of sentimental music to fit Hollywood's ideas of tropical islands.

Dumaguete City is in the Philippines, a few degrees above the equator on as tropical an island as you could find . . . but the music you hear at Silliman University is absolutely the best. To many Mu Phis this is not news, for you have been helping to keep our standards high. You have been sending gifts of music here for over two years. Want to hear about the ways we've used them?

At the center of campus life is the University church, which seats over 700. There you will hear at different times of the week three full choirs. Some of their favorite an-

them are Stainer's "God So Loved the World," "In Joseph's Lovely Garden," MacFarlane's "Open Our Eyes." Our stock of anthems is continually in need of replacements, both for growing choirs and copies wearing out. Have you a few stray copies of these or others?

It takes more than one organist to serve all of the church activities. Student organists play for the choirs and for services, and there are always apprentice organists training to take their places when they graduate. It takes a lot of organ music, of all degrees of difficulty, to keep the organists happy. We use a Hammond electric organ.

Walking towards the sea from the church, you'll come to a remodeled faculty residence which is the home of the Music School. With a number of small practice rooms for pi-

MUSIC IN THE TROPICS

BY MIMI PALMORE



anos, it also has studios for voice, piano, and violin teachers . . . and a room big enough for the orchestra to practice in. Yes, we have a beginner's orchestra of elementary and high school pupils, as well as an advanced orchestra of college students

Mimi Palmore (Mu Omicron, College of Music of Cincinnati, February, 1936; B. M. 1939, piano major, organ minor) is now on "home assignment" living in Ithaca, New York. Before leaving Silliman University she was director of organ music for the University church and was responsible for training all student organists for the church. She is director of music for the University radio station DYSR, not director of the station as was reported erroneously in the November issue.

THE MAY 1955 TRIANGLE OF MU PHI EPSILON



Silliman University Chapel.

and faculty members. Across the road, a Music Annex has rooms for music history and harmony classes, rooms for chorus rehearsals, and more studios for teachers. At student and faculty recitals, held monthly, the music school's drawing room is packed. Voice students recently had such numbers as these on the program . . . "Be Ye Faithful," from Mendelssohn's oratorio *St. Paul*, and "Thou Didst Not Leave His Soul in Hell" from *The Messiah*. At a recent two-piano recital you would have heard MacDowell's *Second Concerto*, and the *Carnival of Animals* by Saint-Saens.

Walking even closer towards the sea, you'll want to visit DYSR . . . a broadcasting station which is a non-commercial venture in Christian education. You'd hear the latest in

TWO "FIRSTS" IN AMERICA

△ EVA HEINITZ, Tau Chapter, faculty member of the U. of Washington Music School, introduced two works in America on April 3, 1955: Tartini's *Concerto in A Major* and Telemann's *Suite for Strings and*

farming news, programs for women and children, forums for the well-informed . . . and the music covers a wide range of tastes, from popular talent shows to the most "long-hair" classics you'd find anywhere.

So you see, at Silliman University we can put your idle pieces of good music to work. Your gifts have made more real to this writer the meaning of the Mu Phi Epsilon Creed. You've helped keep high our standards for Music, noblest of all the arts. You've strengthened the bonds of Friendship between peoples of different races and nations, thus bringing about greater Harmony.

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Ruth Imperial, shown here as a student organist in 1950, went on to be Acting Director of Organ Music for the University Church during the author's absence from the campus this year, and has now won a scholarship to study sacred music at Union Theological Seminary, New York City, this coming fall.

Viola da Gamba. She received the score of the Tartini work from Luigi Silva, cellist, who knew of her interest in obtaining compositions for the viola da gamba. The Telemann manuscript was given to her in Europe in 1950. See page 14 for a more complete story about this sister in MΦE.

TEACHING . . . in the Land of the Pyramids

By JANET FLOYD, *Phi Omega**

△ My year in Cairo, Egypt, was fascinating and filled with endless, interesting experiences. It definitely was a new experience for me to be teaching Western Choral Music at the Egyptian Higher Institute for Women Music Teachers, and it also was a new experience for my Egyptian students. I was the first American to be sent to the Music Institute, and news of my arrival had spread like a fire among the students. Not too much was accomplished in my classes during the first week because the girls brought many of their friends to see the new music teacher from the United States.

The Egyptian Music Institute is owned and operated by the Egyptian

government; the students do not pay to study there. This is the case with most of the higher institutes of learning in Egypt. In order to be admitted to one of the Government Institutes the students must decide at an early age their field of study in order to have their name put on the waiting list. Most of my students had been studying at the Music Institute since they were 14 years old. I taught the upper class girls; their ages ranged from 16 years to 21 years.

The language situation presented problems, for the girls spoke almost entirely in Arabic or French and very little English. However, together with an interpreter, my lessons in Arabic, a little French, and the ever faithful sign language, there seemed to be enough understanding.

Most of the oriental singing is in unison. My assignment was to teach Western Choral Music. I'll always remember the first time I had a class



THE ANCIENT AND MODERN!
The Sphinx and the Pyramids with our own Janet Floyd.

*JANET E. FLOYD, Phi Omega, was graduated from Westminster College, received her MA from Columbia University, has done graduate work at Juilliard, and has studied choral conducting two summers at the Berkshire Music Center. She is choral director at Edgewood High School in Pittsburgh where her a capella choir and Girls' Octette have won honors in the Pennsylvania State Forensic League. Janet spent a year in Cairo on a Fulbright Scholarship to teach Western Choral Music and to study Oriental Music at the Egyptian Higher Institute for Women Music Teachers.



Janet Floyd directing the graduation chorus at the American College in Cairo.

sing in three parts. We were singing the folk song "Down in the Valley" when half way through the song most of the girls stopped singing. I couldn't imagine what had happened for they seemed very excited. After several minutes I learned the explanation from one of the students who said, "The three parts sounded so nice, we all stopped to listen." Besides teaching choral music, I also supervised the practice teachers in the government elementary schools. During the past two years, special attention has been given to the educational program. Social centers have been built especially to educate the *fellahin*,* and government schools are now open to everyone.

*EDITOR'S NOTE: "Fellahin" are natives who live in the villages.

As a result, schools are crowded beyond their capacity and conditions, as yet, are not the most favorable. In Cairo large old houses which should have been torn down are being used as temporary schools. Electricity is very expensive in Egypt, and therefore school hours are planned to utilize the sunlight. Many of the music rooms I visited had one tiny light bulb for a class of 60 children. It wasn't strange to find all the classes being held outside, not only to take advantage of the sunlight but also to get warmed by the sun. During the months of November, December, January, and February it gets quite cold in Egypt. Very few buildings have central heating, which makes it necessary to wear a coat inside a building and to actually go outside in order to get

warm (at the same time removing the coat).

My hours spent in supervising the practice teachers were rather confusing. I soon discovered that our methods and techniques of teaching music were very different. Mrs. Sabry, the dean of the Music Institute, told me they used the French system for teaching music. As there was very little correlation of the various aspects of music such as rhythm, sight reading, and singing, each class period was spent in drilling on one phase of music. For instance, a class of 10-year-old children would drill for 40 minutes on nothing but rhythmic passages—speaking and clapping the rhythm. The children were taught to read music with the fixed "do" system—"do" always being on Middle C. The Egyptians seem to have a natural feeling for rhythm, young and old alike beating the most complicated rhythms on the *tablah*, their native drum. The young children in the schools had no trouble with their rhythm drills. I was impressed with their methods for teaching rhythm but couldn't help wondering if this was an inherited ability.

The main instrument at the Music Institute was the lute, which all students were required to learn to play before any other instrument. Naturally, being a choral conductor, I was interested in the vocal tone quality. The Arabic language has many sounds which are formed back in the throat. I found it difficult to make these sounds for they seemed to come from places I had never ex-

plored. When my Egyptian students sang Western songs with English words, their tone was very throaty and harsh due to the Arabic language. As for my singing their oriental songs, the girls were quite amused listening and watching me practically choke myself as I attempted to sing the Arabic words correctly.

While listening to my first oriental music concert, I soon learned that the audience must shout and stamp their feet if they're pleased with the performance. My first reaction was to be annoyed with the noise that seemed to get louder as the program progressed; many times the shouting was so loud that I couldn't hear the singer and accompaniment. My Egyptian friends explained that without this noise, the performer would believe he was not being accepted. Several years ago, when Egypt's most prominent songstress came to the United States she was quite upset during her first concert. The audience was so quiet she believed they did not like her singing.

After just a few weeks in Egypt, I discovered what is meant by oriental hospitality. It seemed as though my students and the Egyptians I met couldn't do enough to make my year in Egypt a pleasant one. There are many Arabic proverbs that are repeated frequently. The one I heard most often was, "Once you drink the water of the Nile, you will return to the country." I do hope this proverb comes true for I thoroughly enjoyed my year in the Land of the Pyramids.



... from the IMC General Assembly

△ THE Fifth General Assembly of the International Music Council was held in UNESCO House in Paris in October, 1954. Presided over by Sir Steuart Wilson, IMC president, there were representatives from 16 countries and eight international organizations. Stress was laid at the meetings upon broadening the scope of the Council and increasing its effectiveness in extra-European countries.

Newly elected individual members of the Council for the period of 1955-57 are: Samuel Barber (USA); Marcel Culvelier (Belgium); Henri Dutilleul (France); Arthur Honegger (Switzerland); Andrzej Panufnik (Stateless); Domingo Santa-Cruz (Chile); Ramon Tapales (Philippines); Sir Steuart Wilson (United Kingdom).

Under the sponsorship of IMC, the US firm of Capitol Records is issuing an album of Latin American music on LP records. These include works by: Jose Ardevol (Cuba), Carlos Chavez (Mexico), Alberto Ginastera (Argentine), Juan Orrego-Salas (Chile), Hector Tosar (Uruguay), and Villa-Lobos (Brazil). Under the label of Angel Records, the EMI have issued in the USA the record of works by Quincy Porter (USA), Amadeo Roldan, and Alejandro Garcia Caturla (Cuba), first brought out under the sponsorship of the IMC in 1953 by Pathé-Marconi in France.

The International Folk Song Book, prepared by a committee from

IMC, is being published in English by Novello and Co., London. This first volume, containing 183 songs of different European countries, is also to be published in French and Spanish editions. Negotiations between the International Folk Music Council and the Pan American Union for collaboration in the preparation of a second volume which is to be devoted to songs of the Americas are now in course.

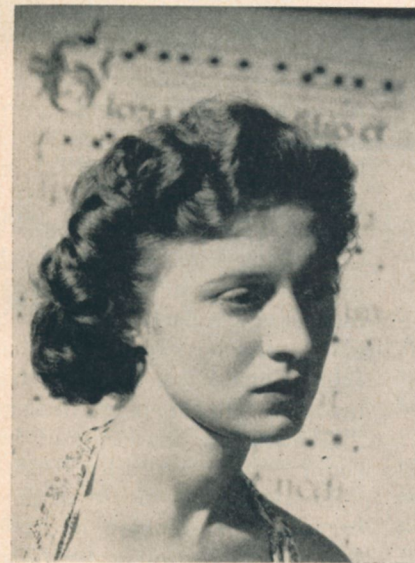
For the opening ceremony of the general conference of UNESCO in Montevideo, Uruguay, a chorus which included over 2,000 secondary school pupils and the symphony orchestra of the Uruguayan National Radio performed Hindemith's "Canticle of Hope."

The international congress on "Sociological Aspects of Music in Broadcasting" which was organized by the Radio Research Centre of the French National Radio with the collaboration of the IMC and the Documentation Centre of International Music, brought together musicians, sociologists, and professional radio experts for an exchange of views concerning this significant problem for the existence and development of music as an art. Speaking on the subject "Transformation of Social Structures through the Broadcasting of Music," Professor T. Caplow, of the University of Minnesota, USA, discussed the principles involved in the use of mass media and the resulting institutionalization of music, with the conclusion that, apart from the direct purpose of entertainment and aesthetic pleasure, the principle influence of radio-broadcasting music was to involve more people of diversified cultural backgrounds in a "generalized mechanical culture."

WE PROUDLY WELCOME *Into Our Sisterhood!*

SYLVIA ZAREMBA

△ "*La Perfeccion en Silvia Zarembo*" and "A Phenomenal Talent—The Grand Style of Piano Playing"—these plaudits by critics in *El Grafico*, Caracas, Venezuela, and *The New York Times* graphically tell us much about Sylvia Zarembo, a recent faculty initiate of Mu Kappa Chapter at University of Okla-



Sylvia Zarembo

homa. Miss Zarembo is recognized as one of the most brilliant and promising young pianists of her generation, and has been acclaimed in North, Central, and South America.

A native of Springfield, Massachusetts, Sylvia Zarembo began her concert career at the age of five,

playing the music of Bach and Beethoven. At seven she was soloist with the Boston Symphony Orchestra in a Mozart concerto; at eight she gave her first full-length recital; at the age of 10 she made her New York debut at Town Hall where the critical consensus called her "an exquisite talent." One year after her New York debut she played with the Cleveland Orchestra "in a manner that rekindled faith in miracles," *The Cleveland Plain Dealer* reported. She has since been soloist with many orchestras including the New York Philharmonic, the Chicago, Philadelphia, Cleveland, Dallas, San Antonio, and Hollywood Bowl Symphony Orchestras. Sister Sylvia is a graduate of the Curtis Institute of Music in Philadelphia where she was a pupil of the renowned Isabel Vengerova. She joined the faculty of the University of Oklahoma in the fall of 1953 and holds the rank of Assistant Professor of Music. Last season she gave the American premiere performance of the *Piano Concerto* by Jean Fraincaix with the Peabody Symphony in Baltimore, and shortly afterwards the first U. S. radio performance with the Oklahoma City Symphony over the Mutual Network. She was a featured solo performer at the convention of the Southwest Division of MTNA in San Antonio and was selected by the Steinway Company for performances with orchestra as part of the Steinway Centennial Celebration.

ELSE GEISSMAR

EVA HEINITZ

△ TAU CHAPTER proudly presents two recent initiates, both of the University of Washington School of Music faculty: Else Geissmar, pianist, and Eva Heinitz, cellist and gambist.

Else Geissmar has studied piano at the Academy of Music in Munich and with Paul Weingarten in Vienna, Isadore Phillipp in Paris, and Edwin Fischer in Berlin, holds the degree of Master of Music from the University of Michigan, and is a Licentiate of the Royal Academy of Music in London. She has appeared as soloist with the Heidelberg Philharmonic and the Munich Konzertverein orchestras. Since her arrival in the United States in 1938, she has given recitals in Chicago, New Orleans, Portland, Seattle, Yakima, and many other cities and towns in the Northwest, and has appeared as soloist with the University of Washington symphony and sinfonietta. From the year 1947, Else has devoted herself to teaching piano at the University and doing concert work in the Northwest.

Eva Heinitz studied with Hugo Becker at the Academy of Berlin and with Diran Alexanian in Paris. She began her concert tours at the age of 17 and has since appeared as guest soloist with the Paris Orchestra Symphonique, the Berlin Philharmonic, and the Dresden State Opera. In London, she made a series of appearances with the BBC.

In 1940, Eva arrived in the United States. For four years, beginning in 1942, she played assistant first cello in the Pittsburgh Sym-



Else Geissmar

phony under Fritz Reiner. Two very successful South American tours followed in 1947 and 1952 and a third is planned for this next summer. In 1949 she toured the West Coast with Alice Ehlers, harpsichordist, and in the summer of 1950 performed at the Bach Festival in Strasbourg, playing viola da gamba and cello. During her stay in Paris she made a number of recordings for "L'Anthologie Sonore" and in this country has recorded for EMS.

Eva joined the faculty of the University of Washington in 1948. In addition to her other teaching and concert work, she directs a Collegium Musicum at the School of Music. Under her guidance students have an opportunity to study and perform older and little known music on the instruments for which that music was written. Recitals, featuring performances of the School's harpsichord and viols, have created much interest at the University.



Eva Heinitz

In January, Miss Heinitz presented a university recital with Mme. Berthe Poncy Jacobsen and Helen Traverniti assisting as accompanists. Represented on the program were works of two Seattle composers: Lockrem Johnson, who dedicated his

Second Sonata for Cello and Piano to Miss Heinitz in memory of her debut recital in which he performed at the piano; and John Verrall, professor at the University of Washington's School of Music, whose "Fantasy on an Appalachian Folk Song" was played on this occasion. Other works on this program included Bartok's "Six Roumanian Folk Dances" (originally written for orchestra, later revised for violin and piano, and arranged for cello and piano by Eva Heinitz), Schumann's rarely heard "Adagio and Allegro," and Valentini's *Sonata in E Major*. Miss Heinitz is believed to be the only cellist in the world who frequently plays concerts featuring both cello and the viola da gamba, 16th century predecessor to the cello.



Jeanine Philippe,

A Fulbrighter in Paris

△ JEANINE PHILIPPE, Upsilon, is studying at the Paris Conservatoire with M. Panzera on a Fulbright scholarship which she won in the spring of 1954. She is specializing in French art song literature and French opera. On March 13, she gave a recital at the Boulevard Res-pail Students and Artists Center. A tentative recital has been set at the Antellier. She is also doing a series of recordings for the Radio Diffusion Française which includes a cantata based on the life of St. Agnes and the Mahler *Songs of the Wayfarer*.

On April 17, she competed in a contest for vocalists in Verviers, Belgium. The contest is sponsored by the Queen of Belgium and the Belgian government. She has given past performances for the USO and is now directing a choir at the Sacred Heart Chapel for Americans.

Jeanine received her B.M. and M.M. degrees from the Cincinnati Conservatory as a student of Robert Powell. In 1953 she was appointed to the voice faculty, resigning her position upon receiving her Fulbright award.—MARY ELLEN SECHLER, *Historian*.

ABOUT OUR JUDGES

for

Musicological Research Contest

△ THREE eminent musicologists, known nationally and internationally in their field, comprise our judges for the Musicological Research Contest of 1955.

Dr. Karl Geiringer is presently Chairman of the Department of History, Theory, and Literature of Music and the Department of Graduate Studies and is Professor of History and Theory of Music at Boston University College of Music, a position which he has held since 1941. He received his Ph.D. at the University of Vienna where he studied with Adler and Curt Sachs. He was curator of the archives and instrumental collections of the Gesellschaft der Musikfreunde in Vienna from 1930-38. He was visiting Professor at the Royal College of Music, London, in 1939-40; at Hamilton College, 1940-41; at University of Southern California in the summer of 1948; and the University of Michigan in the summer of 1951. Dr. Geiringer has been a contributor to *Grove's Dictionary of Music and Musicians* and has edited numerous hitherto unpublished compositions by Stamitz, Haydn, Schubert, Schumann, Brahms, and others. Among books which he has written are: *Haydn, A Creative Life in Music; Musical Instruments, Their History in Western Culture; Brahms, His Life and Works; The Bach Family* (published in 1954 and enjoying a nationwide

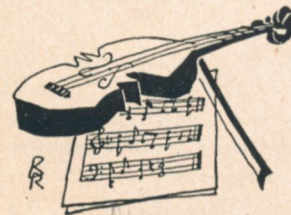
success). Dr. Geiringer is the President of the American Musicological Society for 1955-56.

Dr. Helen Hewitt is Professor of Organ and Musicology at the School of Music at North Texas State College in Denton, Texas.

From 1945 to 1954 she was Faculty Adviser at Phi Tau Chapter at North Texas State. Dr. Hewitt received her A.B. at Vassar College; her B.M. from Eastman School of Music where she studied organ with Harold Gleason and had 10 weeks of master classes in organ under M. Joseph Bonnet. While in her junior year there, she received her Associateship in American Guild of Organists. The year following her graduation from Eastman she spent the summer in Fontainebleau at Conservatoire Americain, where she studied organ with Widor and Libert and harmony with Nadia Boulanger. She then studied organ with Dr. Lynnwood Farnam at Curtis Institute in Philadelphia, on scholarship; she received her Master of Sacred Music (MSM) from Union Theological Seminary's School of Sacred Music and her



MA from Columbia University where her major was musicology under Paul Henry Lang, other courses being with Daniel Gregory Mason, Karl Weisse, and Douglas Moore. Dr. Hewitt spent two years in residence at Radcliffe College working towards her Ph.D. in music with study in musicology under Prof. Hugo Leichtentritt; the following two years were spent in residence at Heidelberg University in preparation of her doctoral dissertation under Dr. Heinrich Besseler. On her return from Germany she was awarded a Ph.D. from Radcliffe with a major in musicology. Her doctoral dissertation, *Harmonice Musices Odhecton*, was first published in 1942 and is now in its second edition. Fellowships which were awarded to Dr. Hewitt include the Juilliard Fellowship; Victor Baier Fellowship in Church Music (awarded without application by Columbia University) which included eight months in private study at the British Museum in London, three months in Heidelberg, studying medieval notation, and one month in travel (*Passion Play* at Oberammergau, *Magic Flute* in Munich, *Parsifal* in Bayreuth with Richard Strauss conducting, one week in Finland); Mary Alice Longfellow Fellowship, awarded by Radcliffe for preparation of doctoral thesis; Boston Alumnae Fellowship, administered by AAUW, to enable her to complete her doctoral thesis; Ster-



ling Fellowship, one of eight post-doctoral fellowships awarded by Yale University for independent research; the year at Yale was devoted to the editing of the *Canti B Cento Cinquanta* (Venice: Petrucci, 1502), the second of three anthologies of secular choral music of the 15th century, now in preparation for publication; in 1947-48 she was awarded the Guggenheim Fellowship for research in Paris, France. Dr. Hewitt has appeared as organ soloist, lecturer in organ forums and musicology, and has lectured before groups on music of the 15th century as well as on American music. Many of her articles have been published in *The American Music Teacher* and *Journal of the American Musicological Society*. Memberships include American Musicological Society, AGO, AAUW, American Association of University Professors, and Phi Beta Kappa.

Dr. Lincoln Spiess is Associate Professor of Music at Washington University in St. Louis, Missouri. A noted organist and musicologist, he received his A.B., A.M. and Ph.D. degrees from Harvard and also held a teaching fellowship there in 1946-47. He was associate professor, Miami University, Oxford, Ohio, from 1948 to 1951, and lecturer at University of California at Los Angeles in 1947-48. Dr. Spiess was Assistant Organist at Old South Church in Boston during the years of 1936-38 and organist at Winchester Unitarian Church in Winchester, Massachusetts, in 1938-42. He spent three years in military service with the U. S. Navy. His publications include *Speculum*, 1947, and *An Introduction to the Pre-St. Martial Sources of Practical Polyphony*.

△ DR. MAUDE HELEN WENCK, Phi Iota, in receiving her Doctor of Education degree from the Teachers College of Columbia University, in June, 1953, thus added further distinction to a career primarily concerned with training teachers in the music education field.

Maude has gone this far in music because of her love for music and for the joy music can hold for others. She is primarily interested in the teacher training aspect of music education and has devoted the major portion of her life to working in this area. She especially enjoys her contacts with college students in the classroom and in the Laboratory School.

western University who were assigned to teaching in the St. Mary's Parochial School of Evanston, Illinois. She recalls with fondest memories the many pleasant professional associations with Dr. John W. Beattie, then Dean of the Music School at Northwestern. In addition to the above, there was Studio Training in voice with Thomas MacBurney of the Fine Arts Studio, Chicago, Illinois.

In 1950 from the teachers College, Columbia University, she received the Professional Diploma as a Specialist in Music and Music Education, and in June 1953 she received the doctorate degree from the same university.

An Enthusiastic

Maude's musical training began with piano lessons at the age of six and has continued throughout her life. In high school she was active in all phases of musical activity. Maude was graduated from the Garner, Iowa, public schools as valedictorian of her class and was given a scholarship for further study which was honored at several Iowa universities and colleges. However, she finally decided in favor of a music education at Northwestern University, Evanston, Illinois. She received her Bachelor of Music Education and the Master of Music degrees from Northwestern. During her study for the Master of Music degree, Maude served as music supervisor for the student cadets of North-



Her doctorate study was entitled "Effective Musical Experiences for Prospective Elementary Classroom Teachers." The members of the doctorate committee consisted of Dr. Harry Robert Wilson, major adviser, choral music; Dr. Lilla Belle Pitts, music education; and Dr. Kenneth Herrold, guidance. Dr. Roma Ganz of the curriculum and teaching department conducted the final oral examination.

While at Columbia she was elect-



Dr. Maude H. Wenck

teaches classes in harmony, counterpoint, music methods, voice, elements of music, and conducts choral groups. In addition she also serves as music consultant for the Campus Laboratory School.

Aside from school work Maude has always been active in church and civic enterprises and has conducted many church choirs and choral groups in her various teaching positions.

Her hobbies lean toward culinary art, contract bridge, and travel.

Maude's philosophy of life and the place of music in an individual's life may be summed up in one of the little songs she has composed and dedicated as follows:

Teacher of Teachers

ed to membership in Kappa Delta Pi and Pi Lambda Theta, national honorary scholastic societies. Maude has for a number of years been a member of Delta Kappa Gamma, national organization honoring women teachers, and Mu Phi Epsilon. She is also a member of the Moorhead, Minnesota, Soroptomist Club.

Her teaching experience includes music supervision in the public schools of Algona, Iowa, and in the public schools of West Allis, Wisconsin. She has also taught in the summer extension school of the Iowa State Teachers College, Cedar Falls, Iowa.

At the present time she is on the staff at the State Teachers College of Moorhead, Minnesota, where she

SEA OF HARMONY

DEDICATION TO BOYS AND GIRLS

*Come, oh come, and sing with me
O'er a sea of harmony,
There will be for your insight
Tunes and chords of great delight.
These will blend in song and rhyme,
And in thoughts remain sublime.*

*We will sail to Bogota
With one stop at Jamaica,
Then across the ocean blue—
Down the Rhine; Wiesbaden, too.
On to London for a day,
Then o'er the channel to Calais.*

*All shall sing and happy be,
With thoughts and tunes from memory.
You will find when older grown,
Songs can always be your own.
Yes, MUSIC has for our recall
Much LOVELINESS for one and all.*

MAUDE HELEN WENCK.

CHAPTER MILESTONES

△ GREETINGS, felicitations, and best wishes are in order to these chapters as they celebrate birthdays this spring:

40 Years

UPSILON (May 10)

Conservatory of Music, Cincinnati, Ohio

TAU (May 12)

University of Washington, Seattle, Washington

PHI (May 15)

Mount Union College, Alliance, Ohio

35 Years

MU EPSILON (April 18)

MacPhail College of Music, Minneapolis, Minnesota

30 Years

MU UPSILON (February 28)

Eastman School of Music of the University of Rochester, Rochester, New York

25 Years

PHI ZETA (November 9—celebrating the event this spring)

Morningside College, Sioux City, Iowa

20 Years

PHI IOTA (May 27)

Concordia College, Moorhead, Minnesota

10 Years

PHI TAU (March 22)

North Texas State College, Denton, Texas

PHI UPSILON (March 24)

Boston University, Boston, Massachusetts

PHI PHI (April 26)

University of Kansas City, Kansas City, Missouri

5 Years

EPSILON LAMBDA (April 23)

Michigan State Normal College, Ypsilanti, Michigan

THE MAY 1955 TRIANGLE OF MU PHI EPSILON

EPSILON KAPPA (May 20)

Southern Illinois University, Carbondale, Illinois

EPSILON MU (May 27)

University of Utah, Salt Lake City, Utah

EPSILON NU (May 28)

West Virginia University, Morgantown, West Virginia

The Pride OF MU PHI

JANICE SEWARD

△ JANICE SEWARD, treasurer of Phi Pi Chapter, is a senior in the School of Music at Wichita University, Wichita, Kansas. Her home is in Leon, Kansas. She is a lyric-coloratura soprano, a voice student of Harold A. Decker, head of the vocal department at the university. Her school activities include a capella choir, opera workshop, madrigals, orchestra (oboe), Kappa Phi (national Methodist club), Kappa Delta Pi (national education), Tau Beta Sigma (national band), and the Dean's Honor Roll.

During the summers of 1949 and 1950, she attended the National Music Camp at Interlochen, Michigan. While there she sang the leading role of Josephine in *H. M. S. Pinafore*, and participated in the chorus, madrigals, operetta workshop, Giddings Chorale, and orchestra. The following summer she studied at Gunnison Music Camp in Gunnison, Colorado.

At the Aspen Institute of Music, Aspen, Colorado, she studied privately with Leslie Chabay, former

Metropolitan Opera tenor, during the summers of 1952 and 1953.

Janice was the vocal winner of the Youth Talent Auditions for high school seniors, sponsored by the Wichita Symphony Society. Also she was chosen the overall winner of the Kansas Federation of Women's Clubs' music auditions in 1952. During the spring of 1953 she was selected from approximately 80 vocalists of the southwestern states as a winner of the National Association of Teaching Singing.

While at the University of Wichita, her major opera roles included Queen of the Night, in the *Magic Flute*; Despina, in *Così fan Tutti*; the Countess, in *The Marriage of Figaro*; Lucy, in *The Telephone*, Musetta, Violetta, Gilda, and others.

While studying at the Conservatoire de Musique in Fontainebleau, France, during the summer of 1954, she won the most coveted award in the vocal auditions. As a result of this honor she sang for the Paris Radio-Diffusion, and on the American Embassy Concert also in Paris. Janice studied voice privately with

THE MAY 1955 TRIANGLE OF MU PHI EPSILON

Madame Martenelli and vocal ensemble with Nadia Boulanger. On February 26, 1955, Janice was invited to appear on the Walter Damosch Benefit Concert-Exhibit in New York City. This concert was sponsored by the Fontainebleau Alumni Association. She will receive the Bachelor of Music Education degree this spring.—JANIS ROLLO, *Historian*.

GLADYS McELHINNEY KENDALL

△ DENVER Alumnae is proud of Gladys McElhinney Kendall, gifted chapter member, who in spite of a staggering schedule of solo engagements, accompanying, and teaching has found time to appear as vocal and piano soloist, piano and organ accompanist, and mistress of ceremonies at military hospitals and establishments in Colorado and Wyoming over a period of years. Gladys' talent, friendly vivacity, and wit have brought cheer to thousands of ill and discouraged servicemen who eagerly await her regular appearance at the three army hospitals in the Denver area. She has travelled by car, bus, train, and plane to appear at Lowry Field, Camp Carson, Buckley Naval Training Station, Fort Warren, and National Guard Headquarters at Casper, Wyoming, where her programs are greeted with enthusiastic appreciation. This January Gladys received an award from Bowen's Fanfare Entertainment Group USO and the Red Cross Entertainment Service in acknowledgment of the more than 300 shows which she had given or participated in up to that time.

In paying tribute to Gladys, we want to mention that she has frequently been assisted in these pro-



Janice Seward

grams by two other Denver Alumnae, Henrietta Domke Sheldon, and Bernice Pauba Jackson. Our salute to these girls for their wonderful service!—ETHEL WILKINS NICHOLAS, *Historian, Denver Alumnae*.

FRAN HALLETT

△ ANYONE looking at the photo herewith is bound to say, "She must be a very charming person!"—which she is. Her name is Mrs. E. Sheldon Hallett, and her friends call her Fran.

When Fran sings she creates happiness in our hearts. As Frances Bolton she majored in voice, and after getting her BFA degree at the University of Nebraska she studied in New York under Percy Rector Stephens. She would likely have gone on to a successful career with her lilting voice if Sheldon Hallett had not come into her life. She has never regretted changing her vocation from concertizing to first lady of

the Hallett menage. And the Lincoln Alumnae continue in her debt for the hospitality of her home and her efficient activity in our every project. She has been our president twice and has served on innumerable chairmanships, especially for the annual "Scholarship" award.

The Hallett guest book holds the autographs of many illustrious actors, painters, sculptors, and writers as well as those of instrumentalists and singers, for Fran's wide-flung interest in the arts has brought her many splendid friends. Her vitality has brought her post after important post in community projects, such as serving on the Board of Directors for the Lincoln Symphony, chairman of its ticket drive for four consecutive years, its publicity one year, and is at present on its Artist Committee. At the same time she has been on the Board of Directors for the Lincoln Community Playhouse since 1951, and on several of its committees as chairman. Fran most defi-

nately helped make a dream come true, for the Playhouse now has a jewelbox of a theatre. And always like a golden thread in a tapestry runs music. It is easy to see that with all these committee meetings Fran just naturally has to have luncheons, snacks, and after-theatre suppers! She has a recipe that is requested by any who have tasted it once. Here is the way to make Fran's "Very Special Dish":

To 1 can crab meat add 1 tablespoon lemon juice and 2 tablespoons melted butter.

Add 1 1/2 tablespoons flour and 1/3 cup milk; cook until thick.

Add 1/4 teaspoon salt, 1/2 teaspoon dry mustard, and 1/4 teaspoon worcestershire sauce; remove from fire.

Blend in 1 egg yolk and 1 tablespoon cream.

Put in baking dish, top with mushrooms sauteed in butter, and brown under broiler.

We are proud of our Frances Hallett and we want other Mu Phis to know her too!



Fran Hallett



Gladys Kendall



△ THE owner of these talented, sensitive hands, Dr. Paul van Katwijk, is retiring this spring after 35 years as Dean of the School of Music at Southern Methodist University. A dinner honoring him and his wife, Viola Beck van Katwijk (a devoted and active Mu Phi), was held on April 15 with speakers from many school and civic organizations paying tribute: SMU President Willis Tate, representatives from MΦE, ΦMA Sinfonia, van Katwijk and Pro Musica Clubs, Dallas Symphony, Dallas Music Teachers Association, School of Music, SMU Alumni Association, and former students. Included in the program were compositions by the van Katwijks: "Prelude" to *Sixth Violin Sonata*—Bach-van Katwijk (Paul), performed by Ruth Rutherford; "Scissors Grinder," "Gamelan," "The Jester," "Dusk on a Texas Prairie" by Viola van Katwijk and "Kermesse" by Paul van Katwijk, performed by Donna O'Steen.

Dr. van Katwijk was born in Rotterdam, Holland, and began his

musical studies at the age of six with George Rijken of Rotterdam. He was graduated from the Royal College of Music, the Hague, Holland. He spent three years in Berlin and Vienna under Leopold Godowsky and was awarded a full scholarship in the Master School of Piano Playing at the Royal Academy of Music in Vienna. He studied theory and composition with Wilhelm Klatte in Berlin. Dr. van Katwijk has been head of piano departments in: Neustadt Conservatory, Germany; Helsingfors National Conservatory, Fin-

Talented

land; Columbia School of Music, Chicago; Drake University, Des Moines. He came to SMU in 1918 and was appointed Dean of the Music School in 1919.

He has toured with the famous Belgian Violinist, Cesar Thompson, in most of the leading musical centers of Europe, and in the United States he has appeared as soloist with the Minneapolis, St. Louis, New Orleans, Houston, and Dallas Symphony Orchestras as well as a recitalist in various cities. For five years Dr. van Katwijk conducted the Dallas Municipal Chorus and for three years the Dallas Male Chorus. He conducted the Dallas Symphony Orchestra for 11 years and has been guest conductor with various symphony orchestras including performances of the Kosloff Ballet with the Los Angeles Symphony, and the Houston Symphony in the performance of his own orchestral suite *Hollandia*. Under his direction the first

municipal opera was successfully produced in Dallas: *The Tales of Hoffman*, presented at the Majestic Theatre on April 28, 1923. The following year the opera *Carmen* was produced at the Coliseum. In the years beginning with 1939, he conducted operas by Gilbert and Sullivan, Rimsky-Korsakoff's *Snow Maiden*, Borodin's *Prince Igor*, De-Koven's *Robin Hood*, and *The Merry Widow* by Lehar at SMU. As conductor of SMU Oratorical Society, many great works in the oratorio literature were produced.

Hands



Dr. and Mrs. Paul van Katwijk

In 1928, the "van Katwijk Club" was organized as an expression of gratitude to Paul and Viola van Katwijk and to perpetuate an appreciation of their splendid work and influence in the musical life of the city and state. Also in this year, the Junior van Katwijk Club was formed, membership consisting of active piano teachers who are former students of either Dr. van Katwijk or his wife. Both clubs sponsor an annual award known as the Van

Katwijk Award, given to an outstanding piano student at SMU. At least four students of the van Katwijk's have won the Dealey Award in Dallas which provides \$250 and an appearance with the Dallas Symphony. Some eight or nine of their students have won the opportunity of appearing with the Dallas Symphony and others have been accepted for advanced work at the Juilliard School of Music.

The influence of two lives such as these, so selflessly devoted to music and their fellow men, is difficult to measure. And, knowing musicians, we can imagine and expect that the van Katwijks are "retiring" into other phases of music in which their influence and worth will continue to be felt and appreciated.

Great Thoughts

*There was a child went forth every day,
And the first object he look'd upon,
That object he became,
And that object became part of him
For the day or a certain part of the day.
Or for many years or stretching cycles
Of years. . . .*

WALT WHITMAN.

If we work upon marble, it will perish; if we work upon brass, time will efface it; if we rear temples, they will crumble into dust; but if we work upon immortal minds, if we umbue them with principles, with the just fear of God and love of our fellow men, we engrave on those tablets something that will brighten to all eternity.

—DANIEL WEBSTER.

MU PHI of Distinction



Jean Madeira studied voice with Bernard Ferguson and languages at Washington University in St. Louis. She was initiated into Theta Chapter.

Jean Madeira Is Representing USA Abroad this Spring

△ JEAN MADEIRA, beautiful young Metropolitan Opera contralto, has been signed for the title role in Gluck's opera *Orfeo* at the Teatre de la Monnaie in Brussels, Pierre Monteux conducting, for May 24 and 27.

Prior to her performances in Brussels, Miss Madeira sang *Carmen* in Munich and the entire Wagner Ring at Covent Garden in London.

In August, she will participate in the famous Salzburg festivals as Silla in *Palestrina*. In Munich she will sing Herodias in *Salome*, Klytemnestra in *Elektra*, two Erdas in *Rheingold* and *Siegfried*, and Waltraude in *Goetterdaemmerung*. The management of the Vienna State Opera engaged Jean Madeira for a number of leading parts, and she will be presented to the Austrian public in the new State Opera House as Amneris in *Aida*; Azucena in *Il Trovatore*; Ulrica in the *Masked Ball*; and as Carmen. In January 1956, she will re-join the Metropolitan Opera in New York City.

Lee Madsen, Young Mu Phi, Adds to List of Performances

△ LEE MADSEN, mezzo soprano, gifted Mu Phi from the Los Angeles area, is steadily adding to her growing list of performances and distinctions. Lee was winner in the 1953 Young Artist Series Contest, appearing in concert at Wilshire Ebell in December of that year, and was winner in the 1954 Glendale Symphony Contest, appearing with the symphony on January 14 of this year in a performance of *El Amor Brujo* by DeFalla. She has appeared as soloist at the Ojai Festivals in 1953 under Thor Johnson in Vivaldi's *Gloria Mass* and Mendelssohn's *Midsummer Night's Dream*, and in 1954 in performances of Rossini's *Stabat Mater* with the Modesto



Lee Madsen

Symphony Orchestra. Lee sang the opening concert of the Immaculate Heart College Concert Series in November, 1954, and will appear in the Hollywood Song Recital Series next

year. Among her operatic performances are roles in: *The Bartered Bride*, with the Guild Opera Company; *Samson & Delilah*, *Jewels of the Madonna*, *Tales of Hoffman*, *Mefistofele*, and *The Old Maid and the Thief*, with the Euterpe Opera Reading Club; *Carmen* and *Othello* with the Hollywood Reading Club; *Julius Caesar*, *Marriage of Figaro*, and *Dido and Aeneas* with the Los Angeles City College under the direction of Dr. Hugo Strelitzer; *Secret Marriage* with the Los Angeles Conservatory. Lee is mezzo-soprano soloist at First Methodist Church in Pasadena. She has also done a great deal of club, studio, and television work, and has appeared on USC Educational Channel Celebrity Night Concert.

"Mothers & Daughters" . . . Continued*

△ THE St. Louis Alumnae Chapter believes it establishes a record in possessing three mothers whose daughters are Mu Phis, especially since one of them has two Mu Phi daughters.

One of these proud mothers is Pauline James Baker, National Third Vice President, whose accomplishments are well known to her sisters everywhere. Pauline studied voice with Madame Vetta-Karst and Bernard Ferguson in St. Louis and with Dr. William Seitz in Detroit and New York. She was initiated into Theta Chapter and has been contralto soloist at the Third Baptist Church for 25 years. Her daughter,



Pauline Baker and Betty Buck

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



Helen Babcock and Patricia Burton

largest in St. Louis. She is chairman of our Musicological Research contest.

The second mother, Helen Haskin Babcock, was graduated from Kansas University where she studied piano with Carl Preyer and organ with Charles Skilton. She was initiated into Xi Chapter. She also studied piano with Allen Spencer at the American Conservatory in Chicago. Her daughter, Patricia Babcock Burton, studied cello with Pasquale De Conto and then attended Eastman School of Music in Rochester, New York. She was initiated into Theta Chapter.



Lucille Anne



Lucille Gewinner



Martha Sue

Lucille Cook Gewinner, who proudly boasts of two Mu Phi daughters, studied piano with Samuel Bollinger and Ottmar Moll. She was initiated into Theta Chapter and has served as president and delegate to conventions from both Theta and St. Louis Alumnae Chapters. Her daughter, Lucille Anne, studied piano and violin, attended Lawrence College at Appleton, Wisconsin, studied at the St. Louis Institute of Music, and took her Music Master's degree at Eastman Conservatory. She was initiated into Theta Chapter and later affiliated with Mu Upsilon at Eastman. She won a scholarship to Tanglewood, given by the Women's Symphony Society of St. Louis. Lucille Anne is now a member of the Kansas City Philharmonic Orchestra. Her sister, Martha Sue, has studied piano and cello, and at a State String Festival at the University of Missouri she won a scholarship to the National Music Camp at Interlochen. She is now at the University of Kansas, majoring in cello, and was initiated into Xi Chapter. She will represent her chapter on the music program at their regional meeting.

Honors and Scholarships

DR. HENRY AWARD

△ **THELMA CURTISS**, Phi Kappa, was one of two winners of the Dr. David D. Henry Award for Leadership and Scholarship at Wayne University in January at the annual "Swing-In" ceremonies in the Rackham Memorial at that university. ("Swing-In" is a sort of honors assembly for winter graduates.) In addition to maintaining a high average in her work toward a degree from the College of Education, Thelma is a member of Mortar Board, national women's honor society, a past president of Phi Kappa Chapter, was treasurer of the women's glee club, a member of the Wayne Concert Choir and the Music Sorority Council. In her "spare time," she is assistant organist and choir director in the children's division of St. Martin's Church; she intends to teach music.

ALUMNAE CHAPTER AWARDS

Joyce Dirk, a junior at Wichita University, Janice Seward, senior at the same university, and Carol Blocker, a junior at Friends University, were presented with scholarships awarded by Wichita Alumnae Chapter. Joyce and Janice are sharing one scholarship, and the one presented to Carol is an applied music scholarship. Presentation was made by Mrs. David Levenson, chairman of the scholarship committee, at a meeting of Wichita Alumnae.

Sara Mae Peterson, contralto, and Corinne Johnson, violinist, both sen-



iors at University of Washington School of Music and members of Tau Chapter, were presented with \$100 scholarships by Seattle Alumnae Chapter. Presentation on behalf of Seattle Alumnae was made by Mrs. Ronald Taylor.

NATIONAL MT SCHOLARSHIP

△ **GAIL LUCAS**, of Galion, Ohio, is the third person who received one of our MT Scholarships this year. She was graduated from Galion High School in 1952 and studied piano privately in Mansfield, Ohio. Gail spent one year at Otterbein College in Westerville, Ohio, and came to Peabody Conservatory of Music in 1954. At Peabody, she is working for her Bachelor of Music degree in Music Therapy. She is majoring in piano and is a pupil of Austin Conradi. She is doing volunteer work in the Phipps Clinic of Johns Hopkins Hospital and at Spring Grove Hospital, both mental institutions.

Congratulations to you all!

MΦE Musicales

△ LOS ANGELES ALUMNAE CHAPTER sponsored two outstanding Lenten Morning Musicales in March. The first concert was an all Mu Phi program presenting Dorothy Remsen, harpist, Lee Madsen, mezzo-soprano, and Ruth Taylor Swan, accompanist. Dorothy Remsen has appeared as soloist with the Buffalo, Minneapolis, National, Los Angeles, and Hollywood Bowl Symphony Orchestras. She has done extensive work in the picture studios, TV, and radio. At present she is a member of the Los Angeles Philharmonic, the Hollywood Bowl, and the Greek Theatre Orchestras, and of the re-

cording orchestra at Independent Motion Pictures.

Ruth Swan has concertized in Chicago, New York, and Los Angeles and other California cities. She has taught in colleges in Nebraska, Florida, Washington, and Ohio. She is a graduate of American Conservatory and Eastman School of Music.

The second concert in this series featured William van den Burg, cellist, noted soloist and guest conductor with many of the major symphony orchestras in the United States, and Yaltah Menuhin, pianist, who has concertized in Europe as well as being soloist with the St. Louis and San Francisco Symphony Orchestras, and for the Ojai and Carmel Bach festivals.

Kansas City Alumnae has just completed its 34th season of Mu Phi Epsilon Morning Musicales. The third concert in the series of four, featured Martha Holmes Longmire, soprano, Joanne Baker, pianist of the University of Kansas City faculty, and Eugene Stoia, violinist on the Conservatory of Music faculty, with Walter Cook at the piano. Included in the groups of songs were Chausson's "Les Papillons," Debussy's "Green" from *Ariettes Oubliées*, and Gianinni's *There Were Two Swans*. Mrs. Baker played a group of Chopin Etudes and the Brahms "Rhapsody No. 1." Mr. Stoia and Mr. Cook played the Brahms *Sonata in D Minor* and a group of compositions by Beethoven, Pagannini, and Kreisler.

THURSDAY, MARCH 3	
DOROTHY REMSEN, Harpist LEE MADSEN, Mezzo-Soprano RUTH TAYLOR SWAN, Accompanist	
Theme and Variations	Haydn-Salzedo
En Bateau	Debussy-Renit
Ballade	Eugene Goosens
Dorothy Remsen	
Von Ewiger Liebe	Brahms
Salome	Brahms
"Lebe Wohl"	Wolf
Chevaux de Bois	Fievot
Adieu, Forets from JEANNE D'ARC	Tschakowsky
Lee Madsen	
Clair de Lune sur l'Etang du Parc	Tournier
Lolita, la Danseuse	Tournier
Dorothy Remsen	
Rain Has Fallen	Barber
I Hear An Army	Barber
The Lonesome Grove	Bacon
El Pano Moruno	DeFalla
Polo	DeFalla
Lee Madsen	
Fantaisie	Galeotti
Dorothy Remsen	

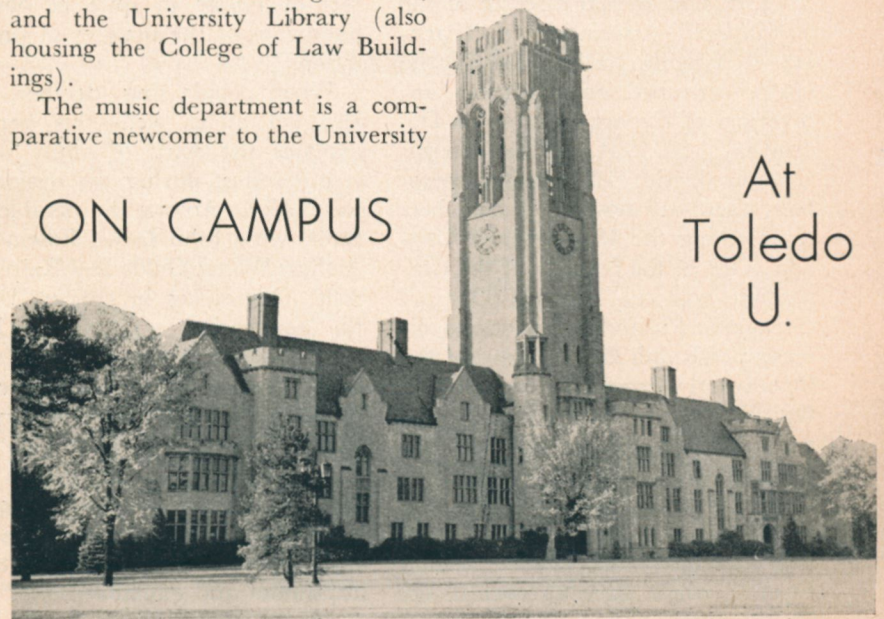
△ TOLEDO University of Arts and Trades, founded in 1872, became the University of Toledo, a municipal university, in 1884 and is now one of three such institutions in Ohio. It has six degree colleges: Arts and Sciences, Education, Business Administration, Engineering, Pharmacy, and Law, a Graduate Division offering masters' degrees and a Junior College. The University also offers four informational courses on television and slightly more than half of its 6,000 students are enrolled in evening classes. There are seventeen national honorary and professional societies on campus.

Remarkable growth in the physical plant of the University has been coupled with academic progress. In the last year, five new buildings, built of limestone in the Collegiate Gothic style of architecture, have been dedicated on the 160-acre campus: three men's dormitories housing 424 students, the Army Reserve ROTC Training Center, and the University Library (also housing the College of Law Buildings).

The music department is a comparative newcomer to the University

of Toledo and has been extremely vocal in its five years of existence. Popular for the Christmas Festival of Lights service, Easter and Thanksgiving convocations, and many civic events are performances by the vigorous 138-voice a cappella choir and the smaller 30-voice Rocket Choralists. Three bands, concert, marching and ROTC, practice throughout the year. More than 140 students enroll each semester in special music education courses and there are now 35 music majors and a large number of minors working toward one of the four music education degrees in vocal supervision, instrumental supervision, major or minor studies in piano, strings, woodwinds, brass, percussion or ensemble instruction. Degrees are fully accredited by the North Central Association of Colleges and Universities and the Ohio State Dept. of Education.

Music facilities occupy the entire sixth floor of University Hall, main



ON CAMPUS

At
Toledo
U.

administration-classroom building and include sound-proofed practice studios, a large rehearsal hall, recital auditorium, separate instrument lockers, a 1,000-volume reference library, a departmental record library and the Carnegie Library of Records with Scores. A completely sound-proofed, modernly furnished music listening room was built into the new \$1,600,000 University Library. Students may listen to the concert selected to be played in the large listening area or may use one of six smaller booths.

Mu Phi Epsilon, which became the fifth chapter in Ohio, transferred its charter from a former chapter formed in 1905 at the Toledo Con-

servatory of Music, and has two other closely knit groups in the area in Maumee Valley and Toledo alumnae chapters. Last year two music scholarships were awarded by the Maumee Valley chapter to music majors at the university. The musicians have the added advantage of being able to use excellent University and Toledo libraries and the Toledo Museum of Art music and art library. Their capable music faculty includes Ruth M. Lambertus, Donald Riggio, Barbara Beitel, J. Harold Harder, Donald Haxton, Lester Kachenmeister, Edward Knepper, Donald Seeman and Edgar Sorton. Dr. Lloyd F. Sunderman is their department head.

NATS *Conventions and Workshops*

△ THE first annual meeting of the National Association of Teachers of Singing to be held in the south, convened on the tenth anniversary of the organization on December 27-30, 1954, in Chattanooga. Organized with 100 charter members, there are now 1,600 members representing the 48 states and Canada. One of the features of the convention was a "Package Opera," *Cavalleria Rusticana*, under the direction of Ralph Errolle, head of the Opera-Arts Association in Atlanta, Ga. When they were invited to appear, Mr. Errolle pointed out that it would be impossible to transport an entire production and was told to "put it in a package, then"; he did, and hence the label "Package Opera," which gave an over-all ef-

fect of finesse in spite of obvious handicaps of the manner of presentation.

When people sing together, they also get along well—this perhaps explains the spirit of amity which was manifest during the sessions of the NATS. Among the notable lecturers were John Duke, Edwin McArthur, Walter Golde and Ralph Errolle. Appearing in concert before the convention was Naomi Farr, 1953 winner of the NFMC Young Artist Contest and initiated into our sisterhood during the MΦE convention of 1954 in Salt Lake City.

This summer six workshops will be held at various colleges throughout the country, providing free discussion and clinical demonstrations, inspiration and guidance.

... Statistically Speaking ...

MARRIAGES

EPSILON LAMBDA—Phyllis Baldwin to Thomas White; Shir'eyann Hills to Francis Campbell; Margaret Gleason to Donald Geiger.

WICHITA ALUMNAE—Phyllis Danielson to Corwin Smith, October, 1954.

SEATTLE ALUMNAE—Chlora Connolly to Wilbur Stiles.

BIRTHS

PHI SIGMA—A son, Dean Duval, to Mr. and Mrs. Joseph Grzesik (Cele Anne Duval), in March, 1955.

PHI MU—A daughter, Lois Rebekah, to Mr. and Mrs. Stephen L. Graves (Patricia Burck), in November, 1954.

DENVER ALUMNAE—A daughter, Heidi Jill, to Mr. and Mrs. Paul A. Simpson (Beverly Nord, Omega), January, 1955.

SEATTLE ALUMNAE—Sons to Mr. and Mrs. Don Brown and Mr. and Mrs. Clark O'Reilly.

WICHITA ALUMNAE—A daughter, Kim-

berly Kay, to Dr. and Mrs. Harold (Ruth Dieffenbacher) Scheer, January 12, 1955.

A son, Jay Franklin, to Mr. and Mrs. George Short (Nancy Glenn), on January 13, 1955.

A daughter, Susan Kay, to Mr. and Mrs. H. W. (Cecelia Hajak) Shennold, on November 22, 1954.

A son, William Warren, to Mr. and Mrs. Warren G. Simpkins, initiate of Mu Alpha and last affiliated with Ann Arbor Alumnae.

IN MEMORIAM

MARY HENRIETTA TRAUTWEIN, Mu Nu, died in November, 1954. She was graduated from the school of music of U.S.C. with honors in 1939 and then taught music in the secondary schools in Los Angeles until the beginning of her fatal illness in September, 1951.

EVELYN EWERT DARDENNE died in November in St. Petersburg, Florida. She was initiated into Iota Alpha in 1936, and later affiliated with Evanston-North Shore Alumnae. Evelyn was a devoted Mu Phi wherever she was, and through her efforts largely Mu Phis in the area of St. Petersburg got together for various observances.

MRS. ROBIN OGDEN died in Fayetteville, Arkansas, on December 2, 1954. She was initiated into Mu Tau at Uni-

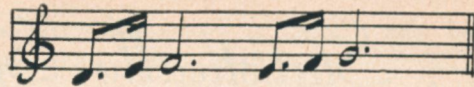
versity of South Dakota and had been active all her life in musical organizations and professional work in piano and organ. Born in Worcester, Massachusetts, she lived for many years in Waterbury, Connecticut. She was a member of AGO and in later years, of the Van Deusen Club and the Chicago Club of Women Organists.

EDNA LIVINGSTON MILLER, Toledo Alumnae, died in October, 1954. She was initiated into the Epsilon Chapter in 1906.

ROYDEN J. KEITH, husband of Marie Morrisey Keith, member of Chicago Alumnae and past president of NFMC, died shortly after the first of the year.

Our sympathy is extended to the families of these sisters.

NOTES



About Mu Phis . . .

ATLANTIC

PHI GAMMA has had numerous activities this season. On February 20 there was a Musicale at the home of Howard Thatcher. Nyla Wright, Charlotte Epstein, Eva France Anderson, Ellen Barlag, Alice Dix, and Carmen Lopez performed. A radio program was presented on station WFBR March 10 at 9:30 p.m. Among the performers were Mabel Lewis, vocalist and newly elected president of this chapter, Charlotte Epstein, violinist, Ellen Barlag, vocalist, Barbara Müller, Clarinetist, and Carmen Lopez, pianist and accompanist. The Young Musicians Group of the Baltimore Music Club, sponsored by Mrs. Paul Taylor, presented a program for the chapter and for their own group on Sunday, March 20. Quite a few of our members participated in a Bach Festival conducted by Dr. Ifor Jones on March 13, and included: Ellen Barlag, Gaylea Woodard Byrne, Mabel Lewis, Ann Meyer, Mildred Hutchins, Jeanne Gasque, and Florence Passen Litt.—IRENE JAMES, *Historian*.

PHI UPSILON Chapter at Boston University swelled its ranks this winter by initiating 14 new girls who have become active and enthusiastic members. We were also fortunate to gain as patronesses the wives of two faculty members in a ceremony which followed. Then came a welcoming banquet which was enjoyed by all. . . . The big event of the year at our school was the BU orchestra and chorus performance in November of two contemporary works—*Carmena Burana* by Carl Orff and *Prairie* by Normand Lockwood—under the direction of Leopold Stokowski. First came Symphony Hall in Boston followed by New York's Carnegie Hall. Many members of our chapter can claim the unforgettable experience of working with this great leader in the music world. . . . Also in November Phylliss Feer was our

delegate to the Atlantic conference in Washington. . . . The historian has been collecting old music to be sent to the Far East, and a package will soon be on its way. . . . Of great interest to the members entering the teaching field was the convention of the Eastern Division of the MENC which was held recently in Boston. The sessions, performing groups, and exhibits provided a liberal education in this professional field. . . . Recently officers were elected for the coming year, and each is busy learning her new duties and responsibilities from her predecessor. . . . For several weeks the chapter has been busily preparing for a recital of music by American composers. The program includes among its composers two of our faculty members. We are looking forward with excitement and anticipation to March 9.—FLORA CLIFFORD, *Historian*.

Boston University College of Music

Recital by
Members of Mu Phi Epsilon
RECITAL HALL
Wednesday, March 9, 1955, at 8:15 P. M.

PROGRAM

Polonaise	PHYLLIS FEER, Pianist	Edward MacDowell
A Nun Taken the Veil		Samuel Barber
Sure on this Shining Night		Samuel Barber
Primavera		Cecilia Dougherty
	JOAN BARRETT, Soprano	
	MARY LEE WENTWORTH, Pianist	
Night Song		Gardner Read
Primitive Idyls		Paul Creston
Prelude (from Music for Piano)		Irving Fine
	NORMA GIUSTI, Pianist	
Sonata and Scherzino		Klaus Roy
Threnody		Gardner Read
	BARBARA DEARDORF, Flutist	
	REGINA LOPEZ, Pianist	
Introspection I		Klaus Roy
Capriccio		Samuel Adler
	HELEN COIKA, Pianist	
The Cat and the Mouse		Aaron Copland
Celtic Suite		Henry Cowell
	SHIRLEY MERRILL, Pianist	
Song for a Tree		Henry Cowell
The Magic Hour		Gardner Read
	DOROTHY BRANDT, Soprano	
	MU PHI EPSILON PHI UPSILON CHAPTER CHORUS	
	MARY HANSEN, Conductor	
	ELEANOR HO, Accompanist	

ENTRANCE — 10 Roster Board

ROCHESTER ALUMNAE Chapter is having an unusual and exciting year. We are busy with long range planning for a cordial welcome to the National Convention next year. Ruth Watanabe, general chairman, recently attended the regional convention in Washington, D. C., and brought back some fine ideas. She will soon go to Pittsburgh for a meeting of the second district, at which she will discuss convention matters. Doris London, president of our chapter, combined attendance at the MENC meeting in Boston with visits to the Boston Alumnae Chapter, and two active chapters, Phi Upsilon at Boston University, and Beta at New England Conservatory of Music. She talked to them about our plans as outlined at present. Meanwhile we have managed to keep up the monthly meetings. Elvera Wonderlich gave us a fascinating evening of color pictures of her trip to Mexico last summer. This meeting was held in October at Hutchison House of the Eastman School of Music, and we invited Mu Upsilon Chapter to share Elvera's program with us. December's meeting took place at the home of Doris Dodge. Helen Howe, pianist, and Harriet Johnston Byquist, soprano, with Gladys Rosseutscher as accompanist, gave the program. In January we went to the home of Frances Dewitt Babcock and again enjoyed an evening of color films, this time of the Salt Lake City Convention and surrounding territory which she and her husband visited afterward. Helen Howe was our hostess in February, when Frances sang, with Gladys as accompanist, and Hazel Sampson Duncan, pianist, played. Our March meeting, with Harriet Byquist, presented Barbara Shattuck Tellier, violinist, and Masaka Toribara, soprano, with Gladys again as accompanist. A program of music by American composers was presented in collaboration with Mu Upsilon at Hutchison House in April.—MARGARET GILBERT, *Historian*.

GREAT LAKES

EPSILON LAMBDA Chapter of Michigan State Normal College presented its concert of American music on March 20, 1955. The members of the senior class of the sorority performed solos, and sev-

eral choral numbers were performed by ensemble groups and a chorus. In the very near future the entire group will be preparing a program for the Veterans' Hospital in Ann Arbor. On April 24, which is the date of our birthday celebration, alumnae and faculty guests performed during the program that afternoon. In January, 1955, four new members, Maria Constat, Fae Baughan, Lillian Janicki, and Barbara Magary, were initiated into the sorority. Joanne Hansen, chapter president, was featured with the Ypsilanti College-Civic Orchestra and played the *Second Concerto for Piano and Orchestra* by MacDowell. Several other members appeared on public recital. They were: Evelyn Zoeplitz, Barbara Magary, Maryellen Gilliland, and Shirleyann Campbell. Lillian Janicki sang two selections during the program of an Optimist Club banquet. On March 13, Evelyn Zoeplitz presented a Lenten program of music, directing the Junior and Youth Choirs of the Presbyterian Church of Ypsilanti.—LILLIAN L. JANICKI, *Historian*.

SIGMA Chapter's activities during the fall quarter were climaxed by the District V Conference, which was held at Northwestern on Founders' Day, 1954. The day's events included a roundtable discussion on the "Four-Point Plan" led by Elva Gamble, former National First Vice President. Following the luncheon, a musicale was held in the Northwestern Music School. Those participating were: Mary Ann Huber (Phi Sigma), Carol Kaiser, Mary Myster, and Marjorie Woebel (Sigma), Mary Potter and Neal Kayah (Mu Xi), and the Amati String Quartet from the Chicago Alumnae. Sigma Chapter is collecting music for the national drive and also for Mila Gonzales (Sigma '54) who is teaching in Korea. We have recently sponsored a fudge sale and are planning a program of American compositions. There have been several senior recitals given by Mu Phis: Marjorie Woebel, Irene Taylor, Patricia Fraher, Joy Kaufman Mullen, and Ann Humphrey. In addition, Elizabeth Wysor, faculty adviser, presented a recital in Fullerton Hall, Chicago; and Carol Kaiser performed at Lyon and Healy, Chicago.—JOY KAUFMAN MUELLEN, *Historian*.

NORTH CENTRAL

MU EPSILON Chapter at MacPhail School of Music had a delightful program of American music on January 25 at the home of Mrs. Lee Potter. The performers were Joan Fuller, organist, and Marilyn Anderson Norman, soprano. Joan's selections were "Credo in Unum Deum" and "Regina Coeli" by Titcomb and "Toccata" by Farnam. Marilyn Norman sang "The Daisies" and "Rain" by Samuel Barber and "Symphony in Yellow" by Griffes. Her last selections were "Sundown" by Hageman and "Cuckoo Flowers" by Diggle. On April 26, the Mu Epsilon Chapter held an open program at the home of Mrs. Arthur Bratrud.—RUTH SCHWARTZ, *Historian*.

MU GAMMA girls have been in the spotlights of many campus activities. Climaxing these activities was the pledging of 11 girls on March 7, following the annual Intersorority Music Rush Week. The Mu Phi party, "Fly High With Mu Phi," depicted a modern airliner with all the necessary decorations to make the trip as authentic as possible. Following the pledging, a celebration party was held at Carolyn Roxberg's home. The University of Nebraska School of Fine Arts featured Menotti's opera, *The Consul*, during February. Carolyn Roxberg played first-chair cello in the opera orchestra, Carol Newell accompanied during rehearsals, and pledge Evelyn Molzan took the understudy role of Vera Boronel. Also, the Lincoln Symphony Orchestra has appeared in two concerts thus far this season. Mu Phi President Billie Croft is tympanist for the organization. The Mu Phis sponsored a coffee hour immediately following a faculty recital recently. Included in the performing faculty members were Marilyn Schultz, Mu Gamma adviser, and Donald Lentz, Mu Gamma patron. Another outstanding recital was presented by Donald and Velma Lentz. Mr. Lentz, a renowned flutist, and his wife, an accomplished pianist, gave a varied program of solos and duets. A large percentage of Mu Phis were privileged to participate in the University Orchestra's concert with Eugene List, pianist. Mu Gamma Mu Phi do not limit their activities to music alone. Among the other activities

of the girls are: (1) Billie Croft—finalist for Typical Nebraska Coed and candidate for Nebraska Sweetheart; drummer for Trend Four, dance band. (2) Joan Marshall—skitmaster for Alpha Chi Omega skit for Coed Follies. (3) Betty Sorenson—band chairman for Kappa Delta skit for Coed Follies. (4) Sandra Mahaffie and Barbara Yokel—members of vocal trio for Coed Follies traveler act. Among the recent musical events in which Mu Phis participated were the University Symphony Orchestra concert, the University Singers concert, the ROTC concert band program and tour, and the University Madrigals concert.—GERAYNE SWANSON, *Historian*.

MU TAU at the University of South Dakota Chapter has been extremely busy

University of South Dakota		College of Fine Arts	
<i>Recital of American Music</i>			
by MU PHI EPSILON			
assisted by Usher Abelt, violist Oscar Lee, clarinetist Martin Burch, baritone			
Single Auditorium Thursday, February 17, 1955, at 8:15 p.m.			
PROGRAM			
PIANO	Polonaise Americaine	PATSY DENLINGER	Carpenter
FLUTE	Scherzino	PATRICIA SEACAT	Anderson
PIANO	Chopstin Emergence	ARLENE KRUEGER	Haskell Samuel Barber
VIOLIN	Halloween	COSETTE HERRIED	Berleigh
PIANO	The Night Winds	JANET HANSEN	Griffes Cullend Merritt Johnson
VOICE	The Bird of the Wilderness	ELEANOR NELSON	Herman
FLUTE	Poem	RUTH PARTLO	Griffes
SUITE	In the Cotton Garden	Margerie E. Dudley	
Dedicated to Evan W. R. Cotton			
I. Summer sunbake, cool, green shade, perfume bloom of richly colored flowers, singing their incense to the garden's God.			
II. The garden lies sleeping under the winter snow, calmly awaiting the approach of spring secure in its faith of ever-returning spring.			
PIANO	Evening in Sicily	KAY KIEL	Walter Niemann
VOICE	Wings of Night	EVELYN SCHILLER	Walter Watts
PIANO	Toccata	MARY WOODS	Ray Harris
VOICE with OBOE	Wind Elixir	MARTIN BURCH	Margerie E. Dudley
PIANO	The White Peacock	MARY ANN DELONG	Griffes
ORGAN	Chorus of Obedience	KAY KIEL	Creedell

this year. A recital of American music was presented February 17, with piano, vocal, organ, and instrumental numbers included in the program. Of special interest was an original suite for viola, cello, oboe, clarinet, and piano com-

posed by our own Marjorie Eastwood Dudley, head of the theory department at the University. This program of American music was thoroughly enjoyed by both participants and audience. The chapter has also been quite active in attempting to raise money to swell our scholarship fund. At the Solo Music Contest held at the University, February 19, the chapter set up a refreshment booth for participants in the contest. This sale proved to be very profitable and the chapter held another sale of this kind at the Large Groups Music Contest on April 1. We are collecting music to be sent to the Philippines. New officers were elected recently for the coming year. They are: President—Janet Hansen; vice president—Patricia Seacat; recording secretary—Arlene Krueger; corresponding secretary—Cassette Herried; treasurer—Marilyn Clark; historian—Patsy Denlinger; chaplain—Mary Ann DeLong; warden—Mary Woods; cor-recter—Elizabeth Nelson. Many of our members have been active in performing piano numbers for such groups as the Vermillion Music Club, the Faculty Women's Club Guest Day, and the DAR.—PATSY DENLINGER, *Historian*.

EAST CENTRAL

CINCINNATI ALUMNAE Chapter opened its year's program with a buffet supper at the Mt. Auburn Presbyterian Church with the active chapters, Mu Omicron and Upsilon, as our guests. We have divided our alumnae chapter into two groups designed for the convenience of our members. One meets in the late mornings for luncheon and program, the other on Sunday afternoons. Three times a year we come together, and it is always a pleasurable and highly anticipated event. Our September meeting was such a one, and we heard the convention reports and listened to some good music and felt that the year was off to a flying start. Our second get together was in November when we enjoyed Founders' Day week end which brought Bernice Oechsler as a welcome visitor. Upsilon Chapter handled all the details for the occasion and their efforts resulted in a wonderful time for us and for our guests. Now we are looking forward to the third get together which will be held in

March at the home of Talitha Klaver, a Sunday afternoon tea and musical. In the intervening months, our smaller meetings have gone on, a source of pleasure and inspiration to all of us.—LAURA M. NEELY, *Historian*.

COLUMBUS ALUMNAE members have had a most active year in and around Columbus. This is the first year we have presented a program to the public. Mrs. Henrietta Sanderson Phelps played *In Dulci Jubilo* by Bach, *Romance Sans Paroles* by Bonnet, and *Scherzo in G Minor* by Bossi on the organ at the Indianola Lutheran Church in Columbus. Dorothy Jewett sang *Agnus Dei* by Bizet, *When I Behold* by Edwards, and *Alleluia* by Hummel with Virginia Foster Payne accompanying her on the organ. Wilma Meckstroth played Bach's *Concerto in A Minor*, Franck's *Pastorale* and Jongen's *Menuet-Scherzo*. As the closing group, Glorian Butler Thomas played the following numbers on her harpsichord; *Sarabande* by Chambonnières, *Tombeau of Chambonnières* by Lulli, *Lament* by Bach, and *Sonata in D Minor* by Scarlatti. Refreshments were served to members and friends after the program. Beside participating in the public program, Glorian Thomas played in a two harpsichord numbers for the Music Study Club of Clintonville; she was both speaker and performer at the Women's Music Club; was one of three who put on a public program sponsored by Lancaster branch of University Women and included harpsichord, piano, and voice; as a participant in a four harpsichord group given on the Ohio State University campus; as a speaker on Continental Women and Emancipation before the Lancaster branch of AAUW. Dorothy Stevens Humphreys has had a busy year thus far with student participation. She had a chorus presented in an all Rodgers & Hammerstein program at the Park of Roses in Columbus; one of her students, Jodelle Penzone, inaugurated a 15-minute semi-classical program over WCOL called the Florentine Hour. The Bel Canto Singers Club, for which Dorothy is an adviser, presented a beautifully staged, costumed, and sung program of American music. Martha Bowlus has her picture in the February Ohio Wesleyan University mag-

azine instructing an organ pupil in conjunction with an article about the Music Department of OWU. Marian Kienholtz appeared in a concert sponsored by the Ohio Federation of Music and in a members concert of the Women's

Music Club. Maude Slawson spoke to the Lancaster branch of AAUW on "Music for the Non-performer." Dorothy Borschel Jennings, president of Columbus Alumnae, was pianist for the Marion Civic Chorus presentation of *The Messiah* in Marion, Ohio. Jo Supman played a piano selection for the Lancaster Music Club. This is a sort of sampling and by no means the extent of public performance of members; the press releases have been numerous. Of course, all this performing has been in addition to the well attended and enjoyable meetings.—DOROTHY KIRN COEN, *Historian*.

SOUTH CENTRAL

EPSILON MU Chapter presented Edgard Hainke, pianist, in concert on February 8, 1955. Miss Hainke, a well known pianist, is presently studying with Jack Radunsky at Oberlin where she recently received her Bachelor of Music degree. She previously attended U. of Utah where she was affiliated with Epsilon

American music was sung by the Bel Canto Singers, directed by Dorothy Stevens Humphreys, the program of which is shown below.

Bel Canto Music Club

presents
HIGH LIGHTS
from our Heritage of

AMERICAN MUSIC

COLUMBUS GALLERY OF FINE ARTS
SATURDAY EVENING FEBRUARY TWENTY-SIXTH
EIGHT O'CLOCK

Counselor and Director - Dorothy S. Humphreys
Accompanists - Mary McPherson - Owen Almy
Flute - Carol Little
Dramatic Action - Mary Ann Vetal
Make-up - Lorrie Hoag
Lighting - Dick Thrall
Costumes - Footlights

FIRE LIGHT AN INDIAN LODGE

Hi - Bi - Bi - La Anne Corvin
..... Sioux - Patty Armstrong
..... Nancy Scott
From the Land of the Sky - Blue Water..... Omaha - Sally Reeves
War Attack Song Cherokee - Glenn Dunno
Hi - De Pueblo - Diane Hance
My Silver Throated Plover Sioux - Sharon Kahn
Pahle, The Rose Louise Dollier
..... Cherokee - Sandra Nichol
Basket Song Patty Quess
..... Navaho - Nancy Scott
The Sun Worshippers Zuni - Ralph Bowman

CANDLE LIGHT A COLONIAL DRAWING ROOM

Liberty Song Ensemble
My Days Have Been so Wondrous Free Lynn White
Beneath A Weeping Willow Shade Donna Ruggs
My Love Has Gone to Sea Patty Pusker
..... Mary Finerman
..... Carol Hoag
..... Marc Brown
The Heary Hours Mary Ann Vetal
Give Me Thy Heart Mary Ann Vetal
..... Mary Finerman, Donna Ruggs
..... Mary Finerman, Carol Hoag
Minuet - Danced by - Mary Ann Vetal - Marc Brown

SUN LIGHT AN ANTE-BELLUM SOUTHERN GARDEN

Old Uncle Ned Bonnie Francis
O Suzanne Carolyn Henry
..... Joe May
Mellie Bly Jayne Tubbs
..... Glenn Dunno
Cantown Races Patty Armstrong
..... Joe May
..... Barbara Bissbaugh
..... John Watkins
..... Patty Armstrong
..... Carolyn Henry

MOONLIGHT SONGS OF THE MOUNTAINS AND PRAIRIES

Black is the Color of My True Love's Hair Kentucky - Patty Quess
The Little Pic Vermont - Marc Stewart
A Paper of Pines Tennessee - Gayle Ashridge
Grandes Grands North Carolina - Coraell Meller
Frog West A-Courtil Kentucky
..... Patty Kiehlert, Donna Ruggs, Joyce Lightfoot
..... Marianne Huffman, Patay Mistebeck, Diane Hance
How on the Range Boy's Ensemble
Whoopie Ti-Yi-To Joe May
Bury Me not on the Lone Prairie Ralph Bowman

GAS LIGHTS THE GAY NINETIES

I Don't Want to Play in Your Yard Brenda Brutt
..... Nancy Hoffman
The Band Played On Susie Butler
Coney Island Baby - Barber Shop Quartet
..... John Watkins - Glenn Dunno - Marc Brown - Kirk Cross
Daisies Don't Tell Mary C. Finerman
While Strolling thru the Park
..... Shirley Rohr - Patty Quess - Glenn Dunno - Marc Brown
..... Elaine Heath - Carol Hoag - John Watkins - Ralph Bowman

FOOT LIGHTS A MODERN CONCERT STAGE

Salutation Gales - Girls Ensemble
To a Wild Rose MacDowell - Lynn White
..... Joyce Lightfoot
..... Diane Hance
What is a Song Curran - Louise Dollier
See Fever Rogers - Kirk Cross
Welcome Sweet Wind Deenan - Mary Ann Vetal
Shoop and Lambie Homer - Carol Hoag
Bess, You is my Woman Gerabala - Patty Pusker
..... Ralph Bowman
This is My Country Finales - Ensemble



This picture was taken at the District conference at Wichita. Left to right: Wanda Burkett, Lois Gordon, former Wichita alumnae president, Fredrica Voiland, Merrilyn Coleman, Mary Sharon Cole, Sue Gewinner.

Mu. Her program consisted of: "Prelude and Fugue in F sharp" and "Prelude and Fugue in C sharp," from Bach's *Well-Tempered Clavichord*; *Sonata in B flat*, Opus Posthumous, by Schubert; *Suite, Opus 14*, by Bartok; Chopin's *Etudes, Op. 10, Nos. 6 and 5, Mazurkas, Op. 17, Nos. 4 and 2*, and *Ballade in F minor, Opus 52*. . . Gladys Gladstone, nationally known pianist, a member of Epsilon Mu, official pianist of the Utah Symphony Orchestra, appeared as soloist with the Utah Symphony on February 26, 1955, at which time she played the Mendelssohn *Concerto in G minor*. Miss Gladstone won first place in the NFMC Young Artists contest in 1943. She studied with Artur Schnabel and was soloist under Alfred Wallenstein while he was in New York. Miss Gladstone began the study of piano at the age of five and performed her first concert at six. At the age of 14 she won a \$4,000 music scholarship. . . Norma McCleod, former cellist with the Utah Symphony, is at present studying in London on a Marshall Scholarship. She was

one of a select number of students in the United States to receive this scholarship and is continuing her studies in London along with her work in Anthro-

Frances Yeend was a special guest at one of the Wichita Conference functions.





These lovely "gals" are from Epsilon Epsilon: back row, left to right: Betty Jo Denman, Harriet Snodgrass, Carol Scruggs, Ann Hogg, Margaret Schindler, Margaret Ammer, Elaine Ross, Mary White, Barbara Alford. Front row—left to right: Gloria Billington, Kay Minton, Carole Calmes, Kay Hartman, Jean Haigler, Carolyn Johnston, Judy Smith, Joan Haigler, Jo Ann Hughes.

polo. . . . Epsilon Mu held their spring concert on April 14, 1955.

PHI PI has been enjoying a very busy and worthwhile school year. The annual tea for all new women students on the campus was held in October. This tea serves the double purpose of welcoming them to our School of Music and acquainting them with Mu Phi Epsilon. Seventeen fall pledges were initiated November 23, and four more girls are now serving their pledgship. Phi Pi's most successful money-making project, the annual "Risqué Fisqué Fair," held in our music building, Fiske Hall, was just as much fun as it was profitable. At our annual Christmas caroling party we sang at children's homes, old peoples' homes, hospitals, etc., and at the homes of faculty members. Refreshments and a gift exchange between pledge-mothers and daughters were then enjoyed in the home of a member. Our members gained a broader look at Mu Phi Epsilon when we attended and participated in the district convention held in Wichita in February. Some statistics about Phi Pi Chapter: Eleven active members play in the Wichita Symphony Orchestra, 18 active members play in the University Symphony, 13 members sing in the University First A Capella Choir, 10 active members play in the University concert and marching bands.—JANIS ROLLOW, *Historian*.

OKLAHOMA CITY ALUMNAE is moving along with a great deal of interest under the capable guidance of our Millicent Akin. Our meetings always start off with a covered-dish luncheon in a member's home after which we hold our business meeting and a short program. The theme for the year is American Music. Our patronesses very graciously presented us with a financial gift to go to Gads Hill which we appreciated very much. A collection was taken at our last meeting to go to Gads Hill as a memorial to Ethel Kirkham who died recently and was a devoted Mu Phi in former years. Because of the very efficient work of our magazine chairman, Gladys Johnston, our magazine subscriptions have doubled and we shall now strive to triple them. Several members of the chapter assist in therapy work and many also bring in music to be taken to the boys.—GRACE FRANKLIN, *Historian*.

WICHITA ALUMNAE Chapter held its annual first meeting of the year in the form of a picnic at the home of Inez Pratt Jamison, on September 1. After the picnic the convention reports were given by Wanda Anderson Burkett, Donna Fenimore Namisnak, Ruth Diefenbacher Scheer, and Virginia Porter Fiser. Slides were also shown. Elsa Haury, Mrs. Carl Lawrence, and Marie Coulson Means were affiliated into the chapter

at this time from the Epsilon Phi Chapter. "Highlights of Europe" was presented by Janice Seward, a member of Phi Pi Chapter at the University of Wichita, on October 5 at the home of Ruth Diefenbacher Scheer (Dr. Harold). Miss Seward, soprano, studied this past summer in Fontainebleau, France, at the Conservatoire de Musique. She recently won the Arthur Sachs prize in a vocal competition in Fontainebleau. Miss Seward performed the compositions which won her the award in Fontainebleau. She also sang Aaron Copeland's "Dirge in Woods" dedicated to her by Mr. Copeland after she won the competition in France. Dr. Margaret Joy and Dorothy Pennington Holman were affiliated with the chapter at this meeting. Our annual Founders' Day Tea was held November 14 at the Alpha Tau Sigma house on the University of Wichita campus. Mrs. Harold Decker was hostess for the tea. Members of Epsilon Phi, Phi Pi, and Wichita Alumnae performed: Carol Burchett, soprano; Carol Blocker, contralto; Connie Converse, cellist; Darlene Duggan, flutist; Kathryn Hague Aldrich, clarinetist, Marie Coulson Means, soprano. Virginia Porter Fiser was our speaker. All but two of our past presidents were present for this occasion. Our chapter's annual money making rummage sale was held on November 22. The rummage sale was a huge success with Marjorie Hoyt Monts in charge of the arrangements. Our annual Christmas party on December 7 at the Grace Presbyterian Church featured "Art Masterpieces of the Nativity," presented by Mrs. Basil Johnson. Mrs. Johnson showed slides of the famous nativity scenes. Mrs. H. Lee Barry, soprano, sang Christmas selections, and Edla Rickard, organist, accompanied her. Bonnie Moltz Becker led the group in carol singing. The meeting was a delightful party. On January 4, auditions for the annual presentation of scholarships to the Phi Pi Chapter at the University of Wichita, and the Epsilon Phi Chapter from Friends University, were held at the Hypatia Club. Mrs. Carl Lawrence was hostess for the evening. Judges for the auditions were Zoe Kane Jensen, Elsa Haury, Dr. Margaret Joy, Dorothy Addy, Peggy Lentz Kerr and Nancy Glenn Short. Thirteen contest-

ants participated and winners of the contest were Carol Ann Blocker, contralto, a junior at Friends University, Joyce Dirks, pianist, a junior at Wichita University, and Janice Seward, soprano, a senior at Wichita University. Shirley Alpern Lebow entertained the February meeting at her home. Miss Edla Rickard directed her West High students in ceremonious carols by Benjamin Britten. Shirley Alpern Lebow and Elaine Kapp Witrogen presented two-piano numbers. Phyllis Danielson Smith, Miss Kansas of 1955, affiliated with our chapter from the Phi Pi Chapter. February 26-27 the District Conference was held in Wichita. We are working on the four points which are being stressed this year: (1) In May we are to have a large recital consisting of American music. (2) We are now gathering music for the far East. (3) We have decided to give the contribution which we have previously given to the Sterling-Mathias Fund to music therapy. (4) Next summer several of our members hope to visit Gads Hill so that they can receive enthusiasm toward their magazine sales.—MRS. GALLEN D. MEANS, *Historian*.

PACIFIC

MU BETA pledged and initiated five girls this year: Ellen Franzen, Walla Walla; Peg Bolander, Pat Freimuth, Marjorie Noblitt, Yakima, and Barbara Yeager, Spokane. The new officers just installed are Peggy Pence—president; Jane Anderson—vice president; Jackie Gault—recording secretary; Marcia Nessen—corresponding secretary; and Helen Meinhart, treasurer. Projects this year have included the patroness tea, ushering at Vespers recitals, decorations for Christmas Vespers, selling tickets for Fred Waring, and assisting with music festivals here on campus. Mu Phis have taken part in the various band, orchestra and choir concerts, student recitals, and the performance of *The Creation*. Chapter members attended the District Conference in Spokane, the annual silver tea was held, and plans have been made for the annual scholarship, given to a worthy music student.—ELLEN FRANZEN, *Historian*.

SACRAMENTO ALUMNAE Chapter has had a year of fun and work together. We assisted the Sacramento Opera Committee in sponsoring *Rigoletto*, gave 20 tickets and a preview party at Lincoln Christian Center to acquaint the children with the program of the Family Concert given by the Sacramento Philharmonic, purchased season tickets to the "Music Circus," and performed many times for ourselves and others. Two of our outstanding events were "An Evening With Two Pianos"—Jean Torvend Kopf, Jan Fink Sheldon, Kathryn Hewitt Hughes, and Bertha Melcher Normington; and "An Evening With Two Harps"—Mary Nees Bremner and Muretta Meyer Henderson. Six of our members motored to Berkeley in March for the District Conference, and we invited the next one—1957—to be in Sacramento. On our regular schedule are a pot-luck supper, a spring book review, party night with husbands and friends when we entertain them musically, a "Pops Concert" and a June luncheon when incoming president, Ann Blundell Scammon, will be installed.—MARY NEES BREMNER, *Historian*.

SEATTLE ALUMNAE'S February meeting at the home of Mildred Harris was given over to try-outs for the Frances Dickey and Sterling Mathias scholarships. We awarded the Frances Dickey scholarship to Sara Mae Peterson, vocalist, and the Sterling Mathias scholarship to Corinne Johnson, violinist. Both are students at the University of Washington School of Music. Our District Conference was held in Parkland, Washington, April 16. Representatives from two active chapters—the University of Washington and Pacific Lutheran College—were present, as well as members from both Seattle and Tacoma Alumnae groups. Seattle Alumnae provided part of the musical program in the afternoon.—JESSIE GREER, *Historian*.

SPokane Alumnae have initiated a new scholarship plan for this area which has been received enthusiastically by people of Spokane. A scholarship tea was held at the home of Ruth Sampson Ayers, presenting a double program given an hour apart. Mrs. George Melvin, violinist, accompanied by Mrs. Harold Paul Whelan, wife of the symphony director,

and Mrs. John Rodkey, vocalist, accompanied by Mrs. Byron Swanson, presented the first program. Mrs. Carol Babbitt Brown, violinist and former scholarship winner, accompanied by Mrs. John Crowder, and Mrs. Rodkey were the second program. Miss Gretchen Weed, trombonist from Spokane, active chapter member at EWC of E. at Cheney, and last year's scholarship winner, was presented to the group. Proceeds of the tea are to make up a scholarship for a deserving girl attending one of the colleges in the immediate area. Mrs. Brown was chairman for a very successful event at the local Veterans Hospital in January. Both husbands and wives were hosts and hostesses in serving refreshments after a fine program. Mrs. Carl Halverson played organ solos, and Mr. and Mrs. Clarence Ayer played violin and guitar duets. Mrs. Ayer and Mrs. Melvin presented violin duets, accompanied by Mrs. Dean Peterson. Mrs. Peterson also played several piano solos. The program was ended informally with a singing session requested by the men which was accompanied by all the musicians. The program was so well received that we felt it was a definite contribution to the national therapy program. Mrs. J. C. Langdon headed a successful rummage sale, and our annual husbands party at the home of Helen Lawrence Quaife was an occasion to present some American music in the form of vocal folk song solos by our president, Jo Miller. Clare and Evelyn Ayer also presented their violin and guitar duets. We are very proud of the number of Mu Phi who play in our fine Spokane Philharmonic Orchestra: Evelyn Ayer, Jackie Melvin, Margie Nickelson, Paige Davis, and Bobbi Comeaux. Jean Sharp, one of the past winners of our Original Composition Contest, accompanied Pat Lee of Cheney in presenting several of her songs at the District Conference in April.

TACOMA ALUMNAE Chapter started the year's activities with an informal "sing," inviting husbands as guests. Piano and vocal numbers were given by Julia and Glenn Dowlen. A wonderful banquet and Frances Butler from Seattle showing pictures and talking on "Gads Hill" was our Founders' Day celebration with Epsilon Sigma at Pacific Lutheran Col-

lege. At Christmas we enjoyed caroling in one of the hospitals. In October Marie Miller Fortier and Dorothy Niles Rouse played piano duets by Massenet and Steven Adams. Marion Lawton told the history of symphonic music using recordings of Handel, Haydn, and Richard Strauss as illustrations at our January meeting. Since our president, Carol Reed Travis, left for Germany in February the duties of president were as-

sumed by Evelyn Eustace Voth for the coming year. At this meeting Dorothy Niles Rouse talked on "History of Instrumental Music" and Persis Reynolds Shook and Eleanor Bertram gave three vocal duets by Couperin, Purcell, and Brahms. They were accompanied by Eileen Raaberg Van Slyke. We participated in the district conference at Pacific Lutheran College campus in April.—VIRGINIA WASHBURN MORRISON, *Historian*.

Annual Competition Announced

△ THE annual composition contest sponsored by The Women's Committee for the Los Angeles Philharmonic Orchestra has as its purpose to encourage young American composers and help them to achieve recognition in the field of Orchestral Composition. The contest is open to any native born American between the ages of 20 and 35, the composition must be for orchestra with a performance time of from 10 to 20 minutes, and must not have been either previously performed or published. Entry blanks must be received by the committee not later than June 1, 1955, and compositions must be mailed on or before August 1, 1955. Further information and entry blanks may be obtained from: WOMEN'S COMMITTEE FOR THE LOS ANGELES PHILHARMONIC ORCHESTRA, 427 West Fifth Street, Los Angeles 13, California.

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... GREAT THOUGHTS ...

That man is a success who has lived well, laughed often, and loved much; who has gained the respect of intelligent men and the love of children; who has filled his niche and accomplished his task; who leaves the world better than he found it, whether by an improved poppy, a perfect poem, or a rescued soul; who never lacked appreciation of earth's beauty or failed to express it; who looked for the best in others and gave the best he had.—ROBERT LOUIS STEVENSON.

One should realize how infinitesimal is the importance of the best that one can do, and how infinitely important it is that one should do it.—ANON.

Culture is simply the hospitality of the intellect. Your mind is open to new ideas and large views: when they enter, you know how to receive them, and to entertain, be entertained, and take what they have to offer without allowing them to dominate you.—TOM KETTLE.

For in what does barbarism consist, if not in the failure to appreciate what is excellent?—GOETHE.

Nothing in life is more wonderful than faith—the one great moving force which we can neither weigh in the balance nor test in the crucible.—SIR WILLIAM OSLER.

To be conscious that you are ignorant is a great step to knowledge.—DISRAELI.

It is better to be nobly remembered than nobly born.—RUSKIN.

Where you are is of no moment, but only what you are doing there.—PETRARCH.

A man would do nothing, if he waited until he could do it so well that no one would find fault with what he has done.—CARDINAL NEWMAN.

Wouldst thou fashion for thyself a seemly life?

Then do not fret over what is past and gone;

And in spite of all thou may'st have left behind

Live each day as if thy life were just begun.

—GOETHE

The final wall of the wise man's thought is human kindness. If the road of disappointment, grief, pessimism is followed far enough, it will arrive there. Pessimism itself is only a little, little way, and moreover it is ridiculously cheap. The cynical mind is an uneducated thing. Therefore do I strive to be as kind and as just as may be to those about me, and in my meager success at it I find the solitary pleasure of my life.—STEPHAN CRANE.

Nothing will ever be attempted if all possible objections must first be overcome.—SAMUEL JOHNSON.

No May lasts seven months.—DUTCH PROVERB.

MΦΕ

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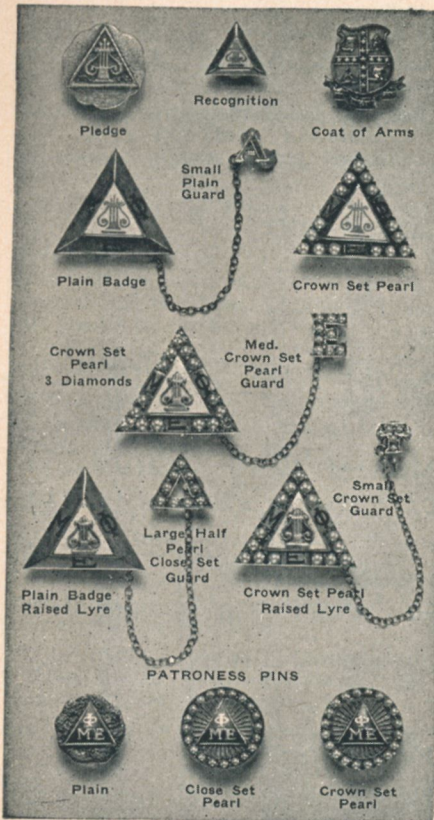
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SEPTEMBER 10—Historian: All material, other than newsletter, for inclusion in November TRIANGLE must be in the Office of the National Editor.

OCTOBER 15—Treasurer and Corresponding Secretary: Prepare and send to NEO fall membership list on official forms, check with remittance sheet to cover fall per capita taxes (\$.75 per member), 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.

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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