



*The*

*Triangle*

*of Mu Phi Epsilon*

*January, 1956*

1955-56  
Calendar

# ACTIVE CHAPTERS

**FIRST WEEK OF SCHOOL: PRESIDENT:** Call meeting of chapter officers to inspect chapter equipment, discuss fall materials received from NEO, and make plans for year.

**CORRESPONDING SECRETARY:** Report to NEO any changes in name and address of chapter officers; order supplies for the year from NEO, enclosing remittance sheet and check made payable to: MU PHI EPSILON.

**SEPTEMBER 10: HISTORIAN:** All material for the November TRIANGLE, other than newsletter, must be in the office of the National Editor. New address of National Editor: 532 S.E. Fifth St., Apt. A, Minneapolis 14, Minn.

**NOVEMBER 10: HISTORIAN:** Deadline for material for January TRIANGLE. Send newsletter either November 10th or January 10th.

**NOVEMBER 13: FOUNDERS DAY: TREASURER:** Send to NEO, with remittance sheet, check made payable to: MU PHI EPSILON, for Founders Day Pennies—your contribution of 52 pennies per member.

**NOVEMBER 15: TREASURER and CORRESPONDING SECRETARY:** Prepare and send to NEO fall membership list on official forms, with remittance sheet and check made payable to: MU PHI EPSILON, to cover fall per capita tax (\$1.50 per member), convention taxes (\$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 (if not sent November 10th). Deadline for all other material for March TRIANGLE.

**FIRST MONTH OF SECOND SEMESTER, BUT NOT LATER THAN FEBRUARY 28: PRESIDENT:** Hold election of new officers, who will be installed in office in March.

**CORRESPONDING SECRETARY:** Report names and addresses of new chapter officers to NEO, using official form.

**MARCH 10: HISTORIAN:** Deadline for glossy and biographical sketch of convention delegate(s) to be sent to National Editor, and any other material for May TRIANGLE.

**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, with remittance sheet and check made payable to: MU PHI EPSILON, to cover spring per capita tax (\$1.50 per member), convention tax (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.50 per year) not reported on November 15th list.

**JUNE 1: PRESIDENT, TREASURER, and CORRESPONDING SECRETARY:** Send annual reports to NEO on official forms.

# The Triangle of Mu Phi Epsilon

January • 1956

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### Ruth Haulik, Editor

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NUMBER 2





# MUSIC

△ ONCE upon a time there were 16 beautiful young ladies and a man. (If this sounds like the beginning of a fairy tale, it's because it is a fairy tale, except this one came true.)

The man is Prof. Boris Sirpo of Lewis and Clark College and the 16 young ladies compose the Little Chamber Orchestra of Portland, Ore. They made a two-month goodwill concert tour of Denmark, Norway, Sweden, Finland, England, and France this past summer during which time they played for presidents, kings, and ambassadors.

Mu Phi in the orchestra include Ann Kafoury Tremaine, N, first violin and graduate of the University of Oregon; Claire Hodgkins, concert mistress, attending Lewis and Clark College; Hope Jaquith Morgan, first violin; Pat Steen Olson, EA, first viola; and Muriel Fitts, viola, all graduates of Lewis and Clark College.

After working with the girls for two years, during which time they memorized two complete programs and numerous encores Mr. Sirpo felt that the Little Chamber Orchestra was ready to embark on a mission of goodwill. Mr. Sirpo long had had this plan in mind with which he hoped to repay America for the many wonderful things it had given him since his arrival from war-stricken Finland. The purpose of the tour was to show our European friends that American youth are cultured, talented, and capable of expressing themselves through serious

music.

The programs varied but the numbers the European audiences seemed to enjoy most were Teleman's *Concerto for Four Violins*, Corelli's *Concerto Grosso in c minor*, Vivaldi's "Winter" from the *Four Seasons*, Cesti's "You Fail to Torment Me, Most Cruel Hope," Dittersdorf's *Concerto in A Major* for Piano and Strings, Sibelius's "Rakastava" (The Lover), Gardner's "To a Soldier," Tansman's *Variations on a Theme by Frescobaldi*, Bantcock's "Hamabdil," and Siegl's *Concerto Grosso Antico*.

Probably the greatest thrill for the group took place in Sweden. After playing for an audience of 40,000 people in three concerts at the Halsingborg International Festival, the orchestra was invited by King Gustav of Sweden to play for him and his guests at the summer Palace near Halsingborg. Among his guests were his daughter, Queen Ingrid of Denmark and Lady Astor of Virginia. After the half hour program which was played on the rolling green lawns of the palace, King Gustav invited the orchestra to a reception in their honor. The hospitality extended by the King and Queen of Sweden is not to be soon forgotten by these young ladies of music.

One other of the many wonderful experiences shared by the group was the opportunity to play for President Passikivi of Finland. This long respected leader of Finland also left a life-long impression with the mem-

## fit for a king

bers of the orchestra. The group also attended receptions in their honor at the U. S. Embassies in Helsinki and London.

While concertizing in Finland (six concerts in six nights in six different cities) it was not unusual to hear the orchestra rehearsing aboard the train. People came from all parts of the train to hear them practice for their next program.

Everywhere the orchestra played they were received with much enthusiasm. After the concert in Tampere, Finland, the audience was so captivated they sang when Mr. Sirpo and the girls left the concert hall and followed them back to the hotel. Some critics compared them

to similar Italian groups which are concertizing around the world.

*Time* magazine (July 4, 1955) felt that the group was worth a full page story in which they told of the orchestra's 45 minute television show over National French Television while in Paris.

While rehearsing in Royal Festival Hall in London the day before their concert a man sat alone for three hours in the huge auditorium listening to Boris Sirpo extract the beautiful music from the 16 young ladies. After they had finished, the gentle-



A king, two queens, and 14 princesses might well describe this picture, taken last summer at King Gustav's summer palace near Halsingborg, Sweden, when members of the Portland, Ore., Little Chamber Orchestra performed for the king. King Gustav is shown in the center; Queen Louise of Sweden, his wife, is on his right, and his daughter, Queen Ingrid of Denmark, is at his left. The director of the Little Chamber Orchestra, Prof. Boris Sirpo, and Mrs. Sirpo are at the left.

man, Mr. John Long, came forward and introduced himself and said, "I have never heard a group play with such fire and perfection." He is first cellist with the London Philharmonic Orchestra. They also received a letter from Queen Elizabeth regretting she would be unable to attend the concert as she would be in Ireland at that time.

To bring the curtain down on Mr. Sirpo's dream come true, the people of Portland joined together and organized a homecoming concert, the proceeds of which went to the or-

chestra to help offset some of the expenses of their goodwill tour. The concert was a success, and the girls were a sight to behold in their beautiful pink net formals. And now Mr. Sirpo is considering invitations to go to South America next summer. He has received many honors since his arrival home. Just recently he was awarded the United Nations day citation for promoting better understanding among nations.

—NORMAN V. TREMAINE, *Tour Manager.*

## Philadelphia Mu Phi Honored



Left to right: Dr. Ivor Griffith, Delphine Desio, Ruth Clutcher, and Josephine C. Raiguel, Sigma Alpha Iota, Philadelphia Area PPA Vice President.

△ DELPHINE DESIO, who is a blind concert cellist and member of the Philadelphia Alumnae Chapter, was honored at a dinner on Oct. 13 by the Philadelphia Area Professional Panhellenic Association. It was held at Philadelphia's Penn Sherwood Hotel, attended by 54 members and friends representing the following professional sororities: Delta Omicron, Music; Delta Psi Kappa, Physical Education; Kappa Beta Pi, Law; Kappa Delta Epsilon, Education; Kappa Epsilon, Pharmacy; Lambda Kappa Sigma, Pharmacy; Mu Phi Epsilon, Music; Phi Gamma Nu, Commerce; and Sigma Alpha Iota, Music.

One of the distinguished guests present at the dinner was Mr. Herbert L. Brown, chairman of the National Interfraternity Conference, who has been active on the Conference's Executive Committee since 1949, and who is also a member of the Board of Trustees of the Interfraternity Research and Advisory Council; he served for more than 25 years as a member of his fraternity's National Council, Phi Sigma Kappa. Mr. Brown brought greetings from NIC and also IRAC.

Following the dinner, Jayne Daily, a soprano from Sigma Alpha Iota, presented a group of songs. The speaker of the evening was Dr. Ivor Griffith, who is dean, president, and research director of the Philadelphia College of Pharmacy and Science, and chairman of the Pennsylvania State Committee of Accreditation of Serological Laboratories. He spoke on the "Five Senses Plus," and was a very interesting and stimulating speaker.

Delphine was then presented with a Certificate of Professional Achieve-

THE PHILADELPHIA AREA  
PROFESSIONAL  
PANHELLENIC ASSOCIATION  
PRESENTS THIS  
CERTIFICATE OF  
PROFESSIONAL  
ACHIEVEMENT

to

*Delphine Desio*

*Mu Phi Epsilon*

in recognition of your outstanding accomplishments in the field of music. Through your performances on the cello in concert halls, on radio, and television, you have brought pleasure and inspiration to many people. Your informative talks about the cello have increased the appreciation and understanding of this instrument.

By your never-failing loyalty to your sorority, in both Active and Alumnae Chapters, you have aided in the advancement of Music in America and in the development of a true Sisterhood within the profession.

Your many contributions to the professional life of your community and your participation in civic welfare projects exemplify your spirit of helpfulness to others.

Given in Philadelphia, Pennsylvania, this thirteenth day of October, nineteen hundred and fifty-five.

PHILOMENA J. COCCO, *Secretary*  
MARIA L. MCGREGOR, *Treasurer*  
RUTH ROW CLUTCHER, *President*  
JOSEPHINE C. RAIGUEL, *Vice President*

ment, which was the first PPA Award to be given to one of our own local sisters. Ruth Row Clutcher, our past National President, as president of the local PPA, made the presentation. The reproduced copy of the Award to Delphine speaks for itself.—VELMA D. SHIPP, *Historian.*

△ HAVE you been wondering IF the music many of you collected had arrived and how it is being put to use? The following letter from William R. Pfeiffer, director of the School of Music at Silliman University, very graphically describes their great joy at receiving the packages. It should give all sisters who worked hard at this project a great sense of satisfaction as well as inspire all of us to share more extensively in this most worthwhile effort:

SILLIMAN UNIVERSITY  
COMMERCIAL PROGRAMS

September 19, 1955

Wrs. F. E. Wilson  
2800 34th Avenue West  
Seattle 9, Washington

Dear Mu Phi Epsilon Sisters:

You're wonderful!

So many beautiful packages of music have come from your chapters all over the U.S. that we couldn't hold ourselves. Three filling boxes with a total of 250 covers are listed below. This shows we have gained and achieved the goal. Now it is completely safe from dirt, rats and roaches and we are glad you have an excellent collection. The joy of our teachers and students is humbling, and our friends and former students writing out in the names of this and many nearby islands have begun to receive their share of our unexpected wealth of prized music.

Miss Robinson told us you were getting interested in the idea of helping to break the music bottleneck that we have here in the Philippines, and we know you will want to believe her when she says something, but I doubt if you also know how much you were going to get interested.

Maybe some day in the near future we may be able to show some of our friends by sending each of you a collection of traditional Philippine music. Things seem to be moving toward a Philippine research project under the guidance of our School of Music at Silliman University. If it materializes, you shall have some of the fruits of our labors.

In any case you shall be called Oremus Good Neighbors by thousands of Filipinos most lovers whose lives will be richer because of your interest and kindness.

May you too know the kind of joy you have given us.

Respectfully,  
*William R. Pfeiffer*  
Director, School of Music

WRP/jsp

△ ELOISE CUNNINGHAM, chairman of Music for Youth in Tokyo, sent her thanks to Mu Upsilon and Rochester Alumnae for their packages of music for the library of Music for Youth: "Thank you for your interest and coöperation in this movement to enrich the lives of the youth of Japan. The international language of music is an especially appropriate and effective means of fostering international friendship."

# OUR MUSIC and the Far East

若人への音楽

青少年シンフォニー・コンサート  
第 84 回

1955年2月26日(土) 午後1時45分  
日比谷公会堂

若人への音楽協会管弦楽団  
指揮 上田 仁  
プログラム  
(若い芸術家を迎えて)

国歌……………君が代  
ゴルターマン……………サムエル曲 第一番 イ短調  
第二楽章 第三楽章  
(チェロ) 平井丈一郎

\*ト マ……………エムコンから 第2回中巻の選

\*ビゼ……………カタルマンから ハバネラ  
(メロソフワノ) 柴 玲子

皆の歌……………こきょうの人々 フォスター曲

\*サラサーテ……………チャイコフスキ  
(ヴァイオリン) 前田 都子

\*リス ト……………ピアノ協奏曲 第一番 変ハ長調  
(ピアノ) 松岡 三恵

☆今日のコンサートはフィラデルフィア・マツナー・エムソナル・クラブから  
贈られたものであります。  
楽団員は Y.M.C.A. と東京音楽学校の皆さんです。  
\*の印の付いている曲はレコードがあります。

君が代

こきょうの人々

Stephen C. Foster  
作詞 藤 義夫

# for the Philippines IS APPRECIATED . . .

MUSIC FOR YOUTH  
YOUNG PEOPLE'S SYMPHONY CONCERT

84th Concert  
Saturday afternoon, February 26, 1955 at 1:45  
HIBIYA PUBLIC HALL

MUSIC FOR YOUTH ORCHESTRA  
Conductor: Masashi Uyeda

PROGRAM  
YOUNG ARTISTS

NATIONAL ANTHEM……………Kimigayo  
GOLTERMANN……………Concerto No. 1 in A minor for Cello and  
Orchestra. Second and Third Movements

Takekichi Hirai

\* THOMAS……………Mignon from "Mignon"  
\* BIZET……………Habanera from "Carmen"

Reiko Shiba

EVERYBODY SING……………Old Folks at Home by Stephen Foster  
\* SARASATE……………Zigennerweisen (Gypsy Airs) for violin  
and Orchestra

Ikuko Maeda

\* LISZT……………Concerto No. 1, E-flat major for Piano  
and Orchestra

Mie Matsuzaka

Today's concert is the gift of the Matinee Musical Club of Philadelphia,  
Ushers Service Club from the Y.M.C.A. and the Kitaka High School.  
Compositions marked with an \* are recorded.

ビゼーのハバネラにまつたメロディーは、かつて別のスペインの作曲家イ  
ーナド・ムラが作ったもので、イーナド・ムラはこのメロディーをあるスベ  
イン民謡から取ったのでした。イーナド・ムラは「ラ・バネラ」という曲に  
よく知られている曲を歌っていますが、これもやはりハバネラの一つです。この  
ことをご存じでしたか? カルメンが歌うメロディーの上から下へ下へ行く  
半音階の調子に注意して聞かして下さい。(音階は4からgへ行きます)。

この音階は間隔が非常に小さいので、普通の長音階より歌いにくいことがお分り  
でしょう。音階がすべて半音になっています。  
長音階の音階はどのようにもなっています。ご存じですか?  
ジプシーはよく歌いながら踊りますが、カルメンが踊りを合せるリズムがハ  
ネラのリズムです。このリズムは恐らくスペインで始まったものでしょうが、キ  
ューバに渡ってその音階がハバネラに変わりましたので、それからハバネラ  
という名が起りました。4拍の2拍子のややゆっくりしたリズムで、そのリズム  
は次のようになっています—

このメロディーの伴奏はオーケストラで次のような主題で初まります—

さきに述べたリズム形式と照らし合せて下さい。  
スペイン音楽は 19 世紀のフランスで人気を得、多くのフランスの作曲家た  
らばスペイン風のリズムをまねて自分の作曲をしたものです。多分ビゼーのオペ  
ラ「カルメン」がこの流行のきっかけだったでしょう。スペイン風をとり入れた  
他のフランスの作曲家では、シャブリエやラマールがあります。これらの人た  
ちの作品の中でスペイン風のリズムを使っているのは、どれとどれか決まらず

〔 12 〕

These pages, taken from the Young People's Symphony Concert "New Notes," contain (bottom, left) the Japanese words to our own "Old Folks at Home," and (bottom, right) an explanation of the "Habanera" from "Carmen." The program in Japanese and American is reproduced at the top.

On the Concert Scene  
△ ANDREA CANAVERA, Mu Xi, artist-pupil of Nelli Gardini, appeared on the Lyon-Healy Young Artists Recital Series in Lyon-Healy Concert Hall on Nov. 7, 1955. Her two groups of numbers included works of Poldowski, Duparc, Vidal, Chausson, Meyerbeer, Secchi, Manning, and Ronald.

SALLY PECK, violist, Salt Lake City Alumnae, will appear on an All-American program of the Utah Symphony Season, on Feb. 22, 1956. She will be heard in Ernest Bloch's Suite for Viola and Orchestra. Also to be heard on the same program will be the world premiere of Alexander Schreiner's Concerto for Organ and Orchestra. Dr. Schreiner is Tabernacle Organist and was one of the judges of our Original Composition Contest last year. Leroy J. Robertson's "Passacaglia" was heard in its first American performance at the Utah Symphony Concert of Dec. 10, 1955. Dr. Robertson was also one of the judges of the above-mentioned contest and is head of Utah University's Department of Music.

THE AIR IS FILLED WITH



NOW

BUT SOON



WILL APPEAR,

... SO ...

make your plans now to  
attend the 33rd National Convention

OUR THEME:

## Onward American Music

(Featuring our own American musical heritage  
and our American contemporary musical scene)

OUR HEADQUARTERS: *the Hotel Sheraton and the Eastman School  
of Music in Rochester, N. Y.*

THE DATES: *June 19 through June 22.*

HOSTESS CHAPTERS: *Atlantic Province.*

Dr. Howard Hanson, Director of the Eastman School of Music, will be convention speaker! Claudette Sorel, New York Alumnae Chapter, will be banquet soloist. All concerts will be held in Kilbourn Hall of the Eastman School of Music.

The March issue of THE TRIANGLE will carry many more details about this great forthcoming event.

ONWARD TO CONVENTION

## MORE JEWELS

in our  
crown

### Epsilon Omega San Francisco State

△ EPSILON OMEGA became one of our newest chapters on Oct. 15, having as its home, San Francisco State College, San Francisco, Calif. The day began with the initiation of the first pledge class of the new chapter and was followed by the installation of the chapter. Eleanor Hale Wilson, assisted by Rosalie Speciale, conducted the ceremonies of initiation and installation. These were followed by a luncheon with past national officers, music instructors, and administrative personnel from the college as honored guests. The luncheon was followed by the Installation Program which began with a transcription for two pianos, of the "Coronation Scene" from

*Boris Godounoff*, played by Mimi Scammon and Adrienne Shin, and included compositions by faculty members of San Francisco State College: Wendell Otey, whose "Psalm 133" for soprano, was sung by Louise Gentry; William R. Ward's "Lullaby for a Pinto Colt" was performed by Elaine Duckering, violinist; his song, "The Shrine" was sung by Joyce West, soprano; and his "Tempo Di Swing" from *Oread Symphony*, was played by Barbara Cannon and Yvonne Casassa, duopianists. Three Shakespearean poems set to music for women's chorus by Memory Gomez, member of Epsilon Omega, closed the program: "Under the Greenwood Tree" from *As You Like It*; "Fairy Lullaby" from *A Midsummer Night's Dream*; and "Sigh No More" from *Much Ado About Nothing*. Others appearing



Seated: *Memory Gomez, Joyce West, June Murray.* Standing: *Margaret Douglas, Audrey MacGregor, Esle Faust, La Rene Cracraft, Kathleen Kennedy Drew, Louise Gentry, Barbara Cannon, Patricia McKenzie, Marion Gardner, Muriel Braidwood Tuttle (president), Elaine Duckering, Marcelle Wynn Vernazza (faculty sponsor, initiated Mu Zeta), Mimi Scammon (back), Sandra Pease Dodson (front), Adrienne Shin, Yvonne Casassa, Dorothy Clazie, Helen Rich.*

on the program were Sandra Dodson, Helen Rich, Audrey MacGregor and Mary Rae Yelick, violinists; Kathleen Drew, dramatic soprano; La Rine Cracraft, accordionist; Marcelle Vernazza, Memory Gomez, and Adrienne Shin, accompanists.

## Columbia, Missouri, Alumnae Chapter

△ COLUMBIA ALUMNAE CLUB of Mu Phi Epsilon officially became Columbia Alumnae Chapter on Oct. 17, at the home of Irma Tholen Wheelock. Pauline James Baker, National Third Vice President and Alumnae Adviser, made the occasion a memorable event with her impressive presentation of the beautiful installation ceremony.

Officers of the chapter are: President, Irma Tholen Wheelock; chaplain, Dorothy Shoftstall Caldwell; secretary-treasurer, Marjorie Orton; historian, Inez Bringgold Duck. Other charter members include: Louise Ridgeway Henry, Rose Ven-

able, Ruth GoodSmith, Nesta Williams, Ella Ferguson Turner, Virginia Babs Sapp, Jeanne Stephens Lee, Dorothy Schwabe Scholtzhauer. Additional Columbia Mu Phis are: Alice Wilhite, Beverly Sparks Dick, Flossie Belle McDonnell, Dorothy Hart Heinkel, Ruth Jordan, Margaret Poindexter Tello, and Geneva Youngs.

A busy year has been planned with a tea and two public concerts to be given by chapter personnel. Later a studio lecture and harp demonstration will be given by our composer-member, Ruth GoodSmith.—INEZ BRINGGOLD DUCK, *Historian*.

## Pasadena, Calif., Alumnae Chapter

△ THE Pasadena Alumnae Chapter of Mu Phi Epsilon was formally installed on Oct. 17, at the home of Patricia Hellweg Arnold, social chairman, in Pasadena. We were greatly honored in having our Na-



Members of the Columbia, Mo., Alumnae Chapter.



Pasadena Alumnae Chapter members and friends.

tional President, Eleanor Hale Wilson, as our installing officer. She was assisted in the ceremonies by Gladys Stalling and Margarette Wible Walker, both of whom are past national officers. Also assisting were Vola Gribble, current president of the Los Angeles Alumnae Chapter, and Charlotte Brown who was the first president of the Los Angeles Alumnae Chapter.

Marion E. Smale was installed as the first president of the new chapter. Other officers installed were Patricia Paull Ingalls, Clare Seagrave, Patricia Arnold, Blanche Barratt, Esther Fisher, Grace Male, Bernice Stannard, Elizabeth Cook, and Susie Perkey.

Representatives were present from the local active chapters Mu Nu, Epsilon Eta, and Phi Nu and the Los Angeles and Beverly Hills Alumnae Chapters. Following the installation a musical program was presented by members of the new chapter:

Suite for Flute, Violin, and Piano .....Goossens  
Impromptu  
Serenade  
Divertissimo

Marian Bridgman, Flute; Dorothy Chess, Violin; Shirley Curtis, Piano  
Midsummer .....Amy Worth  
The Little God in the Garden .....Amy Worth  
Pygmalion and Galatea....Karla Kantner  
Mantle of Blue .....Dorothy Cadzow  
A Blackbird Suddenly....Dorothy Cadzow  
Patty Paull Ingalls, Soprano  
Susie Perkey at the Piano

Vola Gribble, president of the Los Angeles Alumnae Chapter, presented the new chapter with a very generous gift of \$100.00 from the Los Angeles Chapter. Ruth McCall and Susie Perkey presided at the tea tables. A large number of Southern California Mu Phis were present for the ceremonies and the new chapter members are full of enthusiasm and plans for their first year as an alumnae chapter.—BERNICE STANNARD, *Historian*.

## Richfield, Minn., Alumnae Chapter

△ THE installation ceremony for the new chapter, Richfield Alumnae, Mu Phi Epsilon, was held at the home of Dorothy Nieman,

member of Minneapolis Alumnae, Tuesday evening, Sept. 27, at 8 o'clock. The event was sponsored by the Minneapolis Alumnae.

Ruth Havlik, National Editor, installed the chapter, assisted by Lucille O'Connell, president of the Minneapolis Alumnae Chapter. The officers installed for the new chapter are: President, Dorothy Lundquist; Vice president, Virginia Shaw; Secretary, Jean Brunzell; Treasurer, Margaret Space; Historian, Hildegarde Franzen.

After the impressive ceremony, our president, Dorothy Lundquist, read congratulations from Eleanor Hale Wilson, National President, and from Bernice Oechsler, National Executive Secretary-Treasurer. Good wishes and congratula-



Officers of the Richfield Alumnae Chapter are, left to right, Hildegarde Franzen, Dorothy Lundquist, Jean Brunzell, Virginia Shaw, and Margaret Space.

tions were also expressed by the Mu Epsilon and Phi Iota Chapters.

#### URBANA-CHAMPAIGN ALUMNAE CHAPTER



Third row, left to right: Beth Bradley, Mrs. Verna Townsend, Mrs. Ray Simpson, Mrs. W. G. Hill, Mrs. O. R. Overman, and Dorothy Bowen. Second row: Mrs. J. Lloyd Trump, Mrs. Hugus Slayman, Eleanor Hale Wilson, Pauline James Baker, and Mrs. Ralph Cramer. First row: Mrs. Narbey Khachaturian, Mrs. Raymond Williams, Mrs. J. Robert Kelly, and Mrs. L. Thomas Fredrickson.

The program consisted of American songs with Virginia Shaw, soloist, and Jean Brunzell, accompanist. Guests included members from Mu Epsilon, Phi Rho, and Epsilon Alpha Chapters.

With this pleasant evening to remember, many good wishes to start us on our way, we hope to live up to the Mu Phi Epsilon creed.—HILDEGARDE FRANZEN, *Historian*.

### Urbana-Champaign, Ill., Alumnae Chapter

△ THE installation of the Urbana-Champaign Alumnae Chapter was held on the evening of Oct. 20, 1955, in the home of Mrs. Verna K. Townsend, following a formal dinner in the University of Illinois Women's Club. Eleanor Hale Wilson, National President, was the installing officer, assisted by Pauline Baker, National Third Vice President. The Misses Dorothy Bowen and Beth Bradley of the University of Illinois Music School faculty and Carolyn Backus and Joan McLetchie of Epsilon Xi Chapter, joined us for this important event.

A delightful musical program was presented by Alcestis Bishop, violinist, graduate of Eastman School of Music and now a graduate student in the University of Illinois School of Music. She played the *Sonata No. 1 in G minor* by Brahms, accompanied by Mr. Moyme Miller, also a graduate student at the University of Illinois School of Music.

Our alumnae group was first organized four years ago following the installation of Epsilon Xi on the University of Illinois campus. It is

a great source of interest and friendship for us to be associated with these younger women.

The alumnae officers enjoyed a tea and visit with Eleaor Wilson and Pauline Baker at the home of Margaret Miles Khachaturian, which afforded us a better chance to become acquainted and receive valuable advice and suggestions for our new life as an alumnae chapter. The officers for this year are Mrs. J. R. Kelly, president; Mrs. Narbey Khachaturian, vice president; Mrs. Thomas Frederickson, secretary; Mrs. Jose Otis, warden; Mrs. Raymond Williams, chaplain; Mrs. Ralph E. Cramer, historian; and Mrs. E. L. Wineman, treasurer.—GERALDINE SHANE CRAMER, *Historian*.

### ... Great Thoughts ...

*Build thee more stately mansions, oh my soul,*

*As the swift seasons roll!*

*Leave thy low-vaulted past!*

*Let each new temple, nobler than the last,*

*Shut thee from heaven with a dome more vast*

*Till thou at length art free,*

*Leaving thine outgrown shell by life's unresting sea!*

from "The Chambered Nautilus"

—OLIVER WENDELL HOLMES

To consult with the wisest and the greatest men. . . . To use books rightly.—RUSKIN.

A good anvil is not afraid of the hammer.

—GREEK PROVERB.



Abstracts from . . .

## Our PRIZE WINNING

### "De Profundis— Its History and Development"

△ THROUGH the centuries of musical history composers have created works which have been inspired not only by well-known plays, fables, or poems, but also by the greatest of all great books—the Bible. There is one book of the Bible in particular which has been and still is the

source of musical works and that is the BOOK OF PSALMS.

Although much has been written concerning the Psalms *per se*, little has been done to show how one psalm has affected men of all ages. The aim of this thesis is to trace the history and development of one particular Psalm, *De profundis*, from the time of its possible origin to the 18th century.

The question concerning the authorship and origin of the Book of Psalms has long been a debatable one. Some place the compositions of nearly all the Psalms after the Babylonian exile, i.e., after 586 B.C., and others maintain that the majority of the psalms, if not all of them, were written during the time of David, about 1000 B.C.

In the Hebrew Old Testament

## Musicological Theses



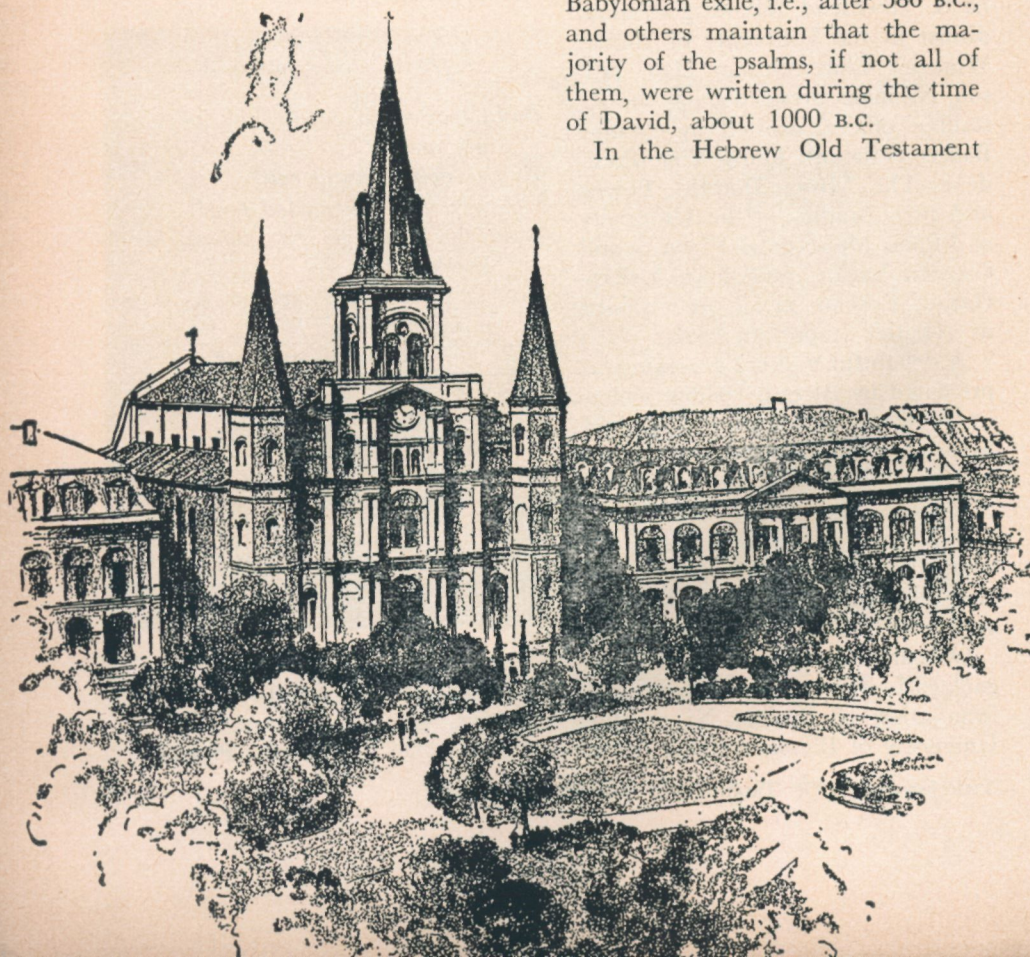
Mary Rame, a native of Middletown, Conn., is at present a staff member of the Sibley Music Library of the Eastman School of Music, and an organ pupil of Louis H. Huybrechts, organist of Sacred Heart Cathedral in Rochester. She did her undergraduate work at the Eastman School of Music and continued there for her graduate studies. In 1954 she received the M.M. degree in Musicology at which time she wrote her thesis to fulfill the requirements for this degree. In 1950 she was initiated into Mu Upsilon Chapter and held the offices of secretary, corresponding secretary, treasurer, and conductor of the Mu Upsilon Chorus. As a graduate student she has held a two-year Fellowship as staff member of Sibley Music Library.

called *Writings* or *Hagiographa* the Book of Psalms appears as its third division. There are five Books which comprise the Psalter, the *De profundis* appears in the last of these Books. This Psalm, (Vulg. CXXIX, Heb. CXXX), is one of the psalms

whose title indicates its liturgical use. The authorship is unknown; hence, it is one of the 27 anonymous or orphan Psalms out of the 44 in Book V of The Psalter.

It is found that "the titles of Psalms CXX-CXXIV which includes the *De profundis*, is Hamma'aloth, or according to St. Jerome, *canticum gradum*, the 'song of the steps'."\* There are several theories as to the interpretation of this title. The word Hamma'aloth is used in Exodus XX:26 to denote the steps leading up from the women's to the men's court of the temple plot. There were 15 such steps and some Jewish commentators and Fathers of the Church have taken it that, on each of the 15 steps, one of these 15 Gradual Psalms was chanted by Levitical singers on the Feast of Tabernacles. The Talmud, however, does not verify this; it merely draws a parallel between the 15 steps and the 15 Psalms. There have been many more theories and allegories. The *De profundis*, as well as the other 14 Gradual Psalms were known as pilgrim-songs "for the goings up," that is, "going up to Jerusalem for the festivals," (Kings I:3). This theory is now the one commonly received. A less likely explanation is that the Gradual Psalms were sung by those "going up" from the Babylonian exile about 586 B.C. Some authorities

\*The *Catholic Encyclopedia* (New York: The Universal Knowledge Foundation, Inc., 1913), XII, 536.



believe that the *De profundis* was composed or adopted as a prayer for the day of public repentance appointed by Esdras (vii:9).

This psalm is also contained in a minor psalter of the Greek period called the *Pilgrim Psalter*. It, as well as the others in this collection, was chanted by pilgrims going to Jerusalem for the three great feasts. This strongly helps to defend the theory that the Gradual Psalms are Pilgrim Songs and not Temple Songs.

The biblical name Seliha, meaning forgiveness, has an important connection with the *De profundis*. It occurs in line four of this Psalm. Selihoth were used for biblical fast days and for special fast days which were proclaimed on occasions of drought or other such calamities as described in the Mishna Taanith I-III. In the Mishna Taanith II, the *De profundis* is quoted as a part of the service of the fast days.

Between Tabernacles and Passover, a selection of psalms is read after the afternoon service. According to the Ashkenazic ritual, Psalms CIV, CXX-CXXXIV, which includes the *De profundis*, are recited. These are also found in the Italian ritual and in the Sephardic ritual. Later we find that in the Reformed Synagogue the evening service for the Day of Atonement opens with Psalm CXXIX.

There is no clue as to the tonality of the scales and modes of the ancient Jewish song. As far as it is known, there never was written, as in the case of Greek music, a theory of Hebrew music. However, one authentic source is preserved and that is oral tradition. The Psalms, i.e., those of emotional texts the con-



tents of which are pleading or fervent, were sung in the mode of the Prophets. It is likely, because of its content, that the *De profundis* was sung in this mode. This mode is d-e-f-g- plus a-b-c-d. It is the same as the Dorian mode. Some attempts were made to preserve the intonations. The earliest preserved intonation or cantillation of the *De profundis* is the Persian-Morocian or Bagdad tradition which was known in the second and third centuries. This appears in the Rabbinic Bible, Fol. A., Page 92. The earliest cantillation is the Sephardic-Oriental dating to the first century, but this has not been preserved. The next known cantillation of the *De profundis* is that sung according to the Yemenite tradition of the seventh century. In the ninth century appeared the Cardenteras tradition called Ashkenazik.

In the Christian Church the liturgical use of psalms was customary from the beginning; and this can only have been adopted from the Jewish services. Apart from the New Testament, however, little light is thrown on the liturgical use of psalms in our earliest sources. At the same time, the frequent quotations show great familiarity with them. The Psalms became and have continued to be the principal text of the liturgical service of the Church. They were as essential a part of the Liturgy as were the Lessons. They were sung while the celebrant and the assistants listened. These were sung in three principal manners which were similarly used in the Mosaic Liturgy: the Responsorial, Antiphonal, and the Tract forms.

There are many musical settings of the *De profundis* both in the Ambrosian Psalm-tones and Gregorian Psalm-tones. An example of a Gregorian Psalm-tone of the *De profundis* may be found in the *Liber Usualis*, 1950 edition, page 178. There is a setting of the *De profundis* known as a Psalmic Antiphon, which is in the *Liber Usualis*, Page 291. The Gradual is the oldest and most important of the chants that make up the choir parts of the Proper of the Mass. This piece with its supplement, the Alleluias or the Tract, represents the singing of the psalms alternating with readings from the Bible, a custom as old as the readings themselves. During the period when the number of Biblical Lessons was still indefinite, apparently an entire psalm was sung after each Lesson. The first of the psalms produced our Gradual and from the second the Verse of the melismatic Alleluia resulted. The

*De profundis* found in the *Liber Usualis*, Page 1076, illustrates this clearly. Settings of the *De profundis* in the *Liber Usualis* can be found as a *psalmus tractus*, introit, antiphon, and offertory. In the liturgy of the Church the *De profundis* known as one of the Seven Penitential Psalms was in the East and West already used as such by the early Christians. It is used in the Office of the Dead at Vespers and even today it is recited at funerals by the priest, before the corpse is taken out of the house or funeral home to the Church. Another service in which this Psalm is used is for the solemn rite for the blessing of bells which can be traced back as far as the eighth century.

In Italy, especially in the Renaissance period, a vast number of composers wrote sacred music for voices alone or for voices with instrumental accompaniment based on this famous psalm. Not only were the composers of Italy attracted by the dramatic greatness of Psalm CXXIX, but so were many composers in Germany, France, the Netherlands and England.

A most interesting use of the *De profundis* was known in Italy during the Renaissance period; it was the setting of this psalm in two parts with the interval of a second very predominant. This type of two-part singing was condemned by the famous Italian theorist Franchino Gafurius, in his *Practica Musicae* (c. 1496), which was still in vogue at Milan during his lifetime. Gafurius calls this type of singing *false contrapunctus*. This counterpoint is so-called because the relationships used in organum and in discant are here replaced by relationships re-

garded as unnatural. The sharpest dissonances—major and minor seconds, ninths, and sevenths—predominate, instead of the consonances of the fourth and fifth. According to Gafurius, this remarkable survival of a primitive polyphony was used in the Ambrosian liturgy at solemn vigils in honor of martyrs, at lamentations, at masses for the dead. In view of this special usage, it is very probable that the dissonances were employed deliberately as an expressive means for achieving dramatic effects. The example found in the Gafurius *Practica Musicae*, c. 1496, Fol. ce iii, recto is that of the *De profundis*. There are other settings in Latin of interest such as those by Orlando de Lasso, Josquin des Prez, Andrea Gabrieli Viadana, and the Jew, Salamone Rossi.

In Germany the chorale and not the motet, as was the case in Italy, had a great influence on German music. The translation of the *De profundis* into German is known as the *Aus tiefer Noth*. Upon hearing this title one immediately refers to the melody by Martin Luther which was to be made famous by the settings of this tune by J. S. Bach. Psalm CXXIX (CXXX) was a great favorite with Luther; he called it a Pauline Psalm. He must have written this hymn during 1523, or earlier as is gathered from his letter to Spalatin during the opening days of 1524. But was this famous melody original with Luther? This question has been debatable for years. It is the opinion of many scholars that it was not composed by Luther at all. Dr. Reese in *Music in the Renaissance*, p. 675, compares the beginning of the Phrygian melody with part of a Marion

song by the Minnesinger Frauenlob (d. 1318), the bass part of Ockeghem's *Mi-Mi* Mass, and the tenor of Josquin's *Petre tu pastor omnium*.

Outstanding translations of the Psalms were not only made into German but also into French and English. Many psalters appeared, especially under Calvin. They contained translations of the Psalms into French by two very famous men, Clément Marot and Théodore Beza. It is to be remembered, however, that this was not the first time that the Psalms were translated into French verse as they appear in the literature of the Middle Ages. The Psalms became so well-known especially in the Court of the Dauphin (afterwards Henry II) that they were even sung to secular tunes. The *De profundis*, known in the French as *Du fond de ma pensee*, was said to have been sung to the popular air *Baisez-moi donc, beau Sire* (*Kiss me now, handsome sir*) by Diane de Poitiers. Another secular tune to which this Psalm was sung was *C'est une dure departie* found in Douen, *Clement Marot et Le Psautier Huguenot*, I, Page 711. Many liturgical tunes were composed to this Psalm by Bourgeois, Goudimel, Janequin, Gobert, and others.

The first stage in the production of English metrical versions of the Psalm is a little later in date than Marot's corresponding efforts in French. It is associated with the name of Thomas Sternhold (?-1549), who was groom of the robes to Henry VIII. After his death, his work was carried on by John Hopkins (?-1570). Other translations appeared by Sir Thomas Wyatt in 1549, Cosyn, Farnaby, Thomas

Ravenscroft, Ainsworth, and many others. A much admired psalter, in which the *De profundis* may be found, which contained music by Alison, was published in 1599. The title page reads: *The Psalmes of David in Metre. The plain song beeing the commun tunne to be sung and plaide upon the Lute, Orpharion, Citterne or Bass Violl, severally or altogether, the singing part to be either Tenor or Treble to the Instruments, according to the nature of the voyce or for foure voyces*. From this one can readily see that instruments were used with the rendition of the psalms but these were possibly used in the home rather than in the church. Yet, it may be very probable that these instruments were used in the church, as only large city churches and cathedrals had organs in England at the time and hence, these instruments may have been used for lack of the organ. The most popular tenor used for the *De profundis* (*Lord to Thee I make my mone*) is known as the Genevan melody and the so-called Lutheran melody to the English translation *Out of the depe crye I to the*. A very interesting translation of the *De profundis* is that into Anglo-Saxon which begins *Ic of grundum to be*

*gemomur cleopode . . .* taken from the *Paris Psalter* Fol. 64a-175b.

Transcriptions of five motets by 16th and 17th century composers have been made and added as an appendix. The first of these is by the composer Innocenzo (Nocentio) Alberti who appears to have been a prolific writer of the 15th century. Other than the fact that Alberti was born in Treviso, and was a musician in the service of Duke Alfonso of Ferrar in the 1600s, Eitner has no more to say concerning his life. The author however, has been very fortunate to receive more extensive biographical data about this composer from the Italian musicologist, the Rt. Rev. Msgr. Giovanni d'Alessi, who is at present located in Treviso, Italy. The Alberti family, a musical one, supposedly came from Padua and settled in Treviso about 1450. Innocenzo, the son of Archangelo, was born about 1535 and was in the service of the Duke of Ferrar, Alfonso II of Este. In 1560 he moved to Padua according to a notary public dated November 14, 1560, and he was a member of the faculty of the Paduan Academy known as "Elevati." From Padua he moved to Ferrara.

The *De profundis* by Alberti is the sixth in a collection called *Salmi penitentiali*. Although the composition is written for six voices, it appears more likely to be for five voices because throughout the work the alto voice appears twice and only for a few measures. This is quite unusual and the author suspects it was left unfinished by the composer.

Another obscure composer to have made a musical setting of the *De profundis* was Simon Madelka Barjona. The only biographical ac-



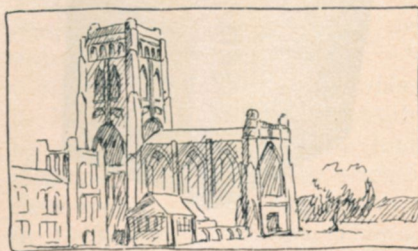
count of this composer comes from Eitner's *Quellon-Lexikon*, and this, in itself, is very scant. Barjona was born at Oppeln in Silesia and around 1581 and 1586 lived in Pilsen. Eitner is of the impression that between the years 1581 and 1586 he added the sur-name *Madelka* to his own, perhaps through a marriage because he is missing in the press notices in [from] 1581. The sixth, in the set *Septem Psalmi poenitiales, 5 voc.* . . . 1586, is the *De profundis*. It is a composition in the Lydian mode and based on the text according to the Vulgate. The composition is divided into two main parts. The first part opens with a theme in the cantus which is very similar to that used by Viadana in his *Missa L'ora passa*. A very interesting feature of this work is his use of the antiphonal style between the four upper voices and then the four lower voices.

The third *De profundis* transcribed is that by Giovanni Croce. Caffi probably gives the most extensive information. Croce was born in Chiozzia, near Venice, in 1557 or 1559. He was a student of Zarlino and in 1603 became maestro di cappella at the Cathedral of St. Mark. Some of his liturgical compositions are still in the principal chapels and libraries of Italy. Croce's collection *Li sette Sonetti poenitentiali a 6 voci*, was published in Venice in 1603, six years before his death in 1609. The verses used for Croce's music was not drawn from the texts of the Seven Penitential Psalms as found in the Vulgate but were taken from the Seven Sonnets composed by a

Francesco Bembo. The composition is in the Lydian mode and is one of rhythmic complexity and contrasting tone color.

Although at the present time little is known about Leonhard Lechner and his works, he seems to have been well-known in his life time. Lechner was born in the first half of the 16th century in Etschtal in the Austrian Tyrol. He was brought up as a chorister in the Bavarian court chapel at Munich under Orlando Lassus. In 1570 he held a post as a school teacher in Nuremberg, and while there began to be known as a composer of motets and German songs, also as editor of various collections of music. In 1579 he introduced some degree of order into the chaos of the frequent republications of earlier works of Lassus, by bringing out, evidently in concert with the composer himself, a revised and enlarged edition of his two books of motets of 1568. In 1581 he brought out a book of five previously unpublished masses *miscellae*, containing motets a 5 and 6, mostly by the composers connected at one time or another with the Bavarian chapel.

In 1584, Lechner was appointed Kapellmeister at Hechingen to Count Eitel Friedrich of Hohenzollern but gave up this post in 1585. In 1587 he became Kapellmeister at Stuttgart to the court of Würtem-



berg, where he remained till his death.

The *De profundis* is the sixth motet in a collection titled *Septem Psalmi poenitiales 6 vocib.* . . . The verses correspond to that found in the Vulgate.

Another obscure composer of the 16th century was Alexander Utendal, who, according to Eitner, identified himself as a Belgian. As a youth Utendal served the Austrian House, first as a boy singer and later as musician in Innsbruck. In printed notices in 1573 and later, he refers to himself as composer to Archduke Ferdinand, but in a letter of July 15, 1580, he calls himself Vicekapellmeister of Archduke Ferdinand in Innsbruck. Other than these bits of information nothing is known about his life.

Utendal's *Septem Psalmi poenitiales adjunctis ex prophetarum scriptis orationibus* . . . appeared in 1570. The *De profundis*, the sixth motet in this collection is written for four voices. From the point of style in this work by Utendal, the structure is not one of intricate counterpoint.

The foregoing study would seem to show that the *De profundis* has held an important position as a literary composition exerting much influence upon musicians and writers of all ages. The author hopes to have succeeded in acquainting the reader with the potentialities of one psalm as a source of much creative work.



## The "Mystery" Sonatas Of Biber

△ AMONG German violin-composers in the generation preceding J. S. Bach, preëminence has long been accorded Heinrich Franz Ignaz Biber (later von Bibern). A Paganini of the Baroque, he evidenced an astonishing technical resourcefulness and an inventive imagination which brought him renown beyond the borders of his homeland. Since the appearance in 1898 and 1905 of his violin music in the great Austrian Denkmäler, scholars have become more aware of Biber's place in the annals of violin literature, but even their cognition has failed to bring Biber's intriguing music to anything like frequent performance. Since both serious technical problems and troublesome aesthetic questions are raised by Biber's violin music, especially in the set of "sonatas" called the "15 Sacred Mysteries of the Virgin and Christ," we have devoted our study to this set of compositions.

Biber was born on Aug. 12, 1644, near Wartenberg in upper Bohemia. Biber's first important position seems to have been in the service of the Prince Liechtenstein-Kastelkorn, after which he obtained employment from the famous Maximilian Gandolph, the Archbishop of Salzburg, in whose service he enjoyed an ever-widening fame. In 1690 he was even granted the patent of nobility, after which he signed himself "von Bibern." In this position he remained until his death in 1704.

The many letters and petitions that remain as relics of Biber's Salzburg years point to the fact that his



Lois Hunter grew up in Alliance, Ohio, where she received her early training as a violinist. She attended Duquesne University in Pittsburgh from 1946 to 1950, during which time she acted as concertmistress of the university orchestra and appeared in numerous public recitals. After her graduation from Duquesne she studied at the Manhattan School of music in New York. Returning to Pittsburgh, she attended Carnegie Institute of Technology, earning her Master of Arts degree in 1954. From 1952 to 1954 she was a member of the Pittsburgh Symphony Orchestra under William Steinberg. Her husband is an associate professor of music at Duquesne University.

fame extended far beyond the boundaries of Salzburg itself. More than letters and documents, however, Biber's truly great memorial is his music itself, the violin pieces we are discussing revealing him in a clear light both as a composer and player. These "sonatas" bear no verbal titles. The only clue to their meaning is afforded by a series of little engravings at the beginning of each set of pieces which portray clearly 15 events in the life of Mary and

Christ, from the Annunciation to the Crowning of the Virgin, while the 16th portrays an angel leading a child by the hand. They have been thought of as being early specimens of program music, if not in a literal sense, at least as conscious mood projections. Not infrequently in these pieces we do find correspondences of mood between the picture and the music, but at times this affinity seems quite lacking, pointing up the undeniable fact that Biber was not at all times purposefully painting in tones. If it can be shown that the composer had in mind some purpose other than the simple tonal rendering of certain biblical scenes, these inconsistencies may seem less startling. The dedication to the Archbishop ends with the words: "all these (the pieces in the collection) I dedicate to the honor of the 15 Sacred Mysteries which Thou honorest most fervently, and to Thine Highness, etc." These 15 mysteries are the subjects for the engravings, and they turn out to be not arbitrarily selected scenes then, but the 15 subjects of religious meditation prescribed in the recitation of the Rosary. That Maximilian von Gandolph (Biber's patron and Archbishop of Salzburg from 1668 to 1687) should have made an especial effort in behalf of such Marian feast days as the Rosary celebration the first Sunday in October, is evident not only on the evidence of Biber's dedication, but also from his sponsorship of the beautiful new church of Maria of the Plain. The hypothesis that the Biber "sonatas" were connected with the observance of the Rosary feast is strengthened rather than weakened by the hitherto mystifying appearance of a 16th

item in the series of pieces.\* This is the one-movement passacaglia with the engraving of the angel and child. Clearly the purport here is a portrayal of the Guardian Angel, whose feast is celebrated on Oct. 2. The second of October might occur in close proximity to the first Sunday of the month with its Rosary celebration. We therefore can be sure that the entire series, including the 16th item, are tied up with related festivals in the first week of October. It seems reasonable to assume, then, that Biber's "sonatas" are not to be thought of simply as little subjective vignettes inspired by a religious theme, so much as real church pieces intended for performance in church on a specific occasion, with organ and probably the violone bass. It also seems clear that they should be called outright "Rosary Sonatas," instead of by any of the vague aforementioned terms.

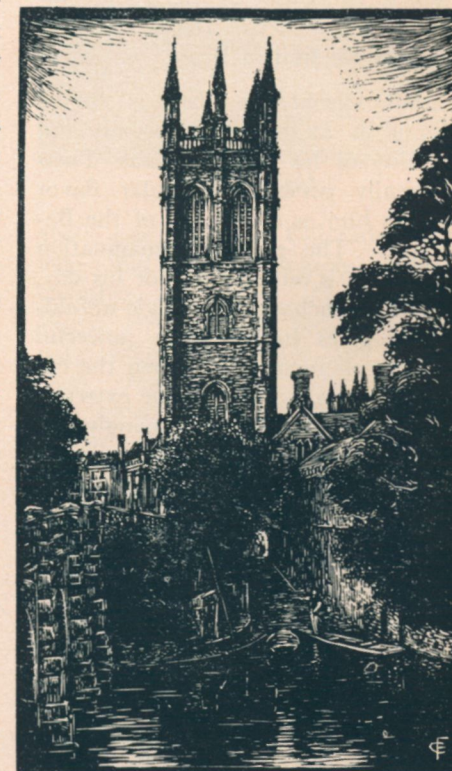
An examination of the works shows first of all that no two of the sets of pieces have identical forms. The unity of key preserved in the several pieces in each set is the only external unifying attribute common to all the "sonatas." Among the movements that go into the collection we find four form categories—the improvisatory, formally loose type held together as a rule by motivic development; the freely imitative texture type exemplified in many of the "sonata" titled sections and in the concluding canzona of number 15; dance movements, all in binary form; and lastly, variations over a ground bass.

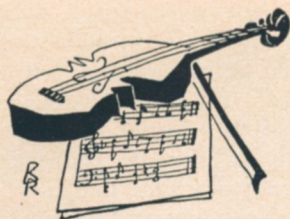
\*Lutz, in his "Denkmäler" preface, refers to it as an appendage to Sonata No. 15, "without inner relation."

The varying of a bass is decidedly Biber's favorite constructive feature. It is the technique employed in the "doubles" of the dance movements and in all the "Variatio" movements, reaching its ultimate application in the great passacaglia that constitutes the "Guardian Angel" section. Practically no attention is given the idea of varying the ground bass; all embellishment is assigned to the upper voice or voices. Only in three of the sets in the collection is this technique absent (Numbers 2, 6, and 13).

The other regularly recurring form is the binary dance, the wonderfully asymmetrical phrasing of which is noteworthy.

Biber, then, must be classed as a composer who makes no great contribution to the stabilizing of the





would be asking too much to have all the 17th century properties restored, but the gut strings, the lower, flatter bridge and even, or should we say especially, a modified bow which could be used for old music, all are feasible enough to ask a present-day performer to use when aiming at a faithful presentation of baroque music.

forms or to the origination of new ones. The keyboard toccatas of the Italians, especially the Venetians, show the same type of approach as Biber shows to his rhapsodic movements. The binary dance and ground bass blueprints had ample currency among his predecessors, and the canzona type movements had in the hands of the Italians already acquired the freely imitative texture we find in Biber.

His significance then is to be found in the innate expressivity and vitality of his musical ideas. Their typically personal, irregular flavor marks him as a true son of the Baroque. The rhythmic imagination he shows is outstanding for his day, and his penchant for motivic unfoldment gives his music a powerful inner coherence, even when the external form is loose in the extreme. It is, however, in the amazingly free imaginative flights of his violinistic conceptions that his greatest contribution is to be marked.

Although the old instruments still remain the prized vehicle upon which our modern violinists play their brilliant classic, romantic, and modern repertoire, we must acknowledge the difference between their sound in the 17th century and their present sonority. Perhaps it

The most startling thing about the pieces under discussion is their use of the "scordatura" or altered tuning of the instrument. Biber was by no means the originator of this device, but it was in Biber's "Rosary Sonatas" that the scordatura was first used to such an extent. Only the first and last of the 16 sets of pieces use the normal tuning.

Tuning some or all of the strings necessitates a transposed notation of actual pitches so that normal reading and fingering will result in the new sounds occasioned by the new tuning. In the luxuriant multiple stop passages this sort of thing requires some mental agility on the player's part. A careful contextual examination of the works leads us to the conclusion that in order to correctly interpret the written notes, the first position is the only one employed, except on the highest string, where positions are as high as the sixth. If our hypothesis about these works being intended for performance in church is correct, the organ is the only instrument to be entrusted with the continuo function. We, who have performed Biber's music in the atmosphere of a church building, with its broad, lively acoustics, to the sustained accompaniment of a discreetly handled organ, can testify to the convincing quality it assumes under such conditions.

# The Pride

# OF MU PHI

## MADELYN ROBB

△ MADELYN ROBB is a member of our newly installed Conn. Valley Alumnae Chapter. Madelyn was born in Waterbury, Conn., and received all her schooling there until she went to Rochester, N. Y., where she received her Bachelor of Music degree from Eastman School of Music, and where she was initiated into Mu Upsilon Chapter. She now resides in Hartford, Conn. She was the first woman to receive the Master of Music degree from Hartt College of Music, where she is now on the faculty teaching piano and theory in the college and acting as chairman of the Junior Department activities.



Madelyn Robb

For her seventh birthday Madelyn's parents bought her a piano, and she still remembers the way it was hoisted up to the second floor by ropes through the window of the living room. She started her lessons a week later with Mr. Andrew Sengstacken of Waterbury, who guided her study until her entrance at Eastman. At Eastman she was a student of Max Landow, who was a great friend of MΦE at Eastman. After her graduation she continued piano study with Harold Bauer, Maxim Shapiro, and Moshe Paranov, director of Hartt College.

Summers have found her, one season with Robert Casadesus (Blythe Owen was studying that summer,

also), one season at Colorado College, and another season playing chamber music at Tanglewood. When not studying summers, she plays dinner music for fun at resorts. Madelyn has performed in solo, chamber music, and two-piano concerts in Connecticut, and is one of our chapter's busiest members professionally.—MARGARET J. DANALS, *Historian*.

## OLGA PRIGGE

△ CINCINNATI ALUMNAE CHAPTER is proud to claim as one of its members Olga Prigge, whose outstanding work as a teacher of piano in our city has gained her an enviable reputation. Olga's latest ac-

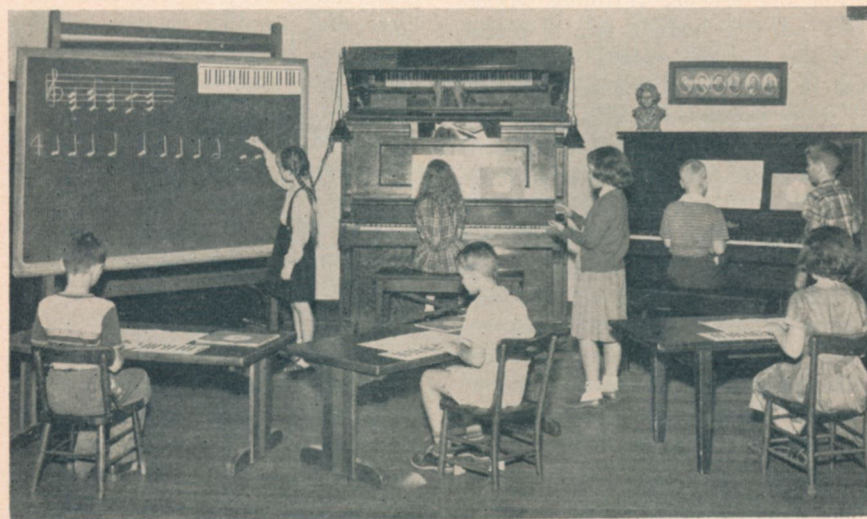
accomplishment was a remarkable demonstration of class piano work presented for the Southwestern Ohio Teachers Association Music Section on Oct. 28, at the Sheraton-Gibson Hotel in Cincinnati. Thirty children representing four classes from the third through the sixth grades demonstrated procedures for each grade, from beginning work to the transposition of a Concone "Prelude" to any key called for by the audience, and an analysis by ear of "America" and similar songs. The program closed with a group of solos and duets performed by members of each class.

Olga Prigge is a faculty member of the College-Conservatory of Music of Cincinnati, and she teaches piano classes at Hyde Park Public School. She has been a guest instructor of summer classes at Southwestern University at Memphis, Tenn.; Peabody Conservatory of Music, Baltimore, Md.; and Southern Methodist University, Dallas, Texas.



*Olga Prigge*

A number of piano solos and books for children are among her published works. Recently the Willis Music Company printed her new beginning course of study for children called "Meet and Know the Piano."—MARTHA M. SEIFRIED, *Secretary.*



*One of Olga Prigge's piano classes.*

MARGARET GOHEEN  
ARNESON  
and  
BETTE MARGELLI

△ TACOMA Alumnae Chapter is proud of the honors that have come to two of its members this fall.

Margaret Rawson Goheen Arneson terminated 27 years of service to Tacoma Youth when she laid down her baton to retire last spring as director of the a cappella choir and head of the music department at Lincoln High School. She has won unprecedented recognition for public school music in Tacoma.

After Margaret graduated from Washington State College where she was a member of Mu Beta she came to Lincoln in 1928 where she first perfected a 125 member symphony orchestra. Pioneering in a cappella singing in the Northwest, she organized the Lincoln Choir in 1936. The result met the critics' standards for the year 1938 saw the Young Men's Business Club raise \$4,000 to send the choir off to St. Louis to win top honors at the Music Educators' National Conference. Recognition did not lull Margaret into complacency, for she continued to set and attain new goals. Year after year music groups at Lincoln won "superior" ratings in competition; twice choir robes were purchased; an organ was purchased for the school's auditorium; Christmas vespers became a tradition in the city; difficult music was perfected; and top Broadway shows were performed.

Margaret has always been wont to pass congratulations on to the



*Margaret G. Arneson*

boys and girls with "they did it all." But the students always have been quick to credit the guidance of the teacher who has become "the students' friend, counselor, and just plain listener."

And thus 50 present and past members of the choir got together to spend many hours planning and practicing for a benefit concert which was given for the Margaret Rawson Goheen Scholarship Fund recently. The scholarship has been given to one student already and will be awarded annually at commencement time to the outstanding choir member who in the opinion of a joint faculty-student committee is qualified "in scholarship, musicianship, character, college and professional possibilities as well as need." Truly Margaret through her chosen career has inspired many young people to the ideals and aspirations for which our sorority stands.

The concert was more, much more than a good concert given at

the College of Puget Sound and directed by Richard Gray, a choir alumnus. It was a public expression—sincere, sentimental—of the regard in which a city holds one of its long-time teachers. Mayor Harold Tollefson presented her with a plaque from the city; Dr. Blankenship, Superintendent of Tacoma Public Schools, presented her with a diploma for outstanding service; and Tacoma Mu Phi Epsilon alums presented her with a crested bracelet.

Margaret resigned from Tacoma schools in June to become Mrs. Gus Arneson, wife of an Anacortes veneer manufacturer, and now makes her home in the Skagit County city.

The second chapter member we are proud of is Bette Mitchell Margelli who was the target of many congratulations in Tacoma recently when she attained the coveted Associate degree of the American Guild of Organists. In winning the



Bette Margelli

degree which allows her to now sign the coveted AAGO after her name, she climaxed many years of study which started with her mother, Edith Rawlins Mitchell, a former Epsilon Kappa Chapter member and now a member of Tacoma Alumnae Chapter. Before coming to Tacoma Edith taught piano and organ and was organist at First Methodist Church in Carbondale, Illinois, for 27 years. She started teaching music to her daughter, Bette, at the age of 18 months and at two years Bette took part in a recital. She also studied with Helen Matthes Vogler in Carbondale, Leo C. Miller of St. Louis, Robert Mueller at Southern Illinois University, and Louis Crowder of Northwestern University from which she graduated. In 1954 the AAGO degree was earned by only 23 American organists. It is granted only after rigorous examinations, written and practical. There were six hours of written examinations including composition in strict counterpoint, composition of a fugue, choral writing, theme and unfigured bass harmonization, and composition of a descant and church response. She also had to play three required numbers and sight read organ trios and open vocal scores. Harmonization of given melodies and unfigured bass at sight, reading from a figured bass, and transpositions, improvisations, and modulations also were required. Bette's husband, Paul, is director of vocal music at Stadium High School; and, he with the aid of Skipper, their four-year-old son, coached Mother. Bette says, "I would never have made it without Paul's tutoring."

## GERTRUDE GRANER

△ GERTRUDE GRANER, talented member of the Los Angeles Alumnae Chapter, is now making a name for herself as a character actress. At the University of Southern California where she was a member of Mu Nu Chapter, she majored in voice and for several years has had a career as soloist in church, opera, musical comedy and as entertainer for veterans in the hospitals.

Gertrude has appeared as a character actress with the Pasadena Community Playhouse and in such plays as "Blythe Spirit," "Apple of His Eye," "Constant Wife," and "The Late Christopher Bean." She is now doing considerable work in both motion pictures and television, having appeared in "The Glass Menagerie," "The Tall Man," in the Lassie Series, "The Witch" in pictures and the Fireside Theater, My Little Margie, Stage 7, Cavalcade, and the live NBC Wesley Rugles show on television.

The Los Angeles Alumnae Chapter is indeed proud of this most outstanding member and wish her continued success in her new field.—VIVIAN PAGE JOHNSON, *Historian*.

## DOROTHY GAYNOR BLAKE

△ ALTHOUGH Dorothy Gaynor Blake, a member of the St. Louis Alumnae Chapter, is a composer and well-known pianist in her own right, her main musical interest is developing an appreciation and understanding in young children. Upon this, Dorothy believes, rests the musical future of the country.



Gertrude Graner

Dorothy is the daughter of the late Jessie L. Gaynor, composer of children's songs, and a teacher who, before the turn of the century, was brave enough to try out and develop new methods of teaching music to children. She started a pre-piano group, believed to be the first such group instruction for tiny tots. Here the children learned to sing, to participate in rhythmic games, and were given ear training and musical dictation. Dorothy, who was almost inseparable from her mother, attended most of the classes, beginning at the age of two. She learned all her mother's songs, and soon was reading music readily at sight. At four years she was ready for the first grade in school, which greatly confused the teacher to whom she was sent.

At the age of 14 Dorothy left on the first of three consecutive trips abroad for study, and at 16 had published three piano pieces. She has given many public concerts and, for a number of years, was a church



singer, but she preferred composing instead of performing, so that she might be at home with her husband and three sons.

Her first book for children was "Melody Book," which has been especially successful, being published in Canada and Germany as well as the United States. In this she made the innovation of adding her own illustrations to the title pieces. Subsequent books were "Keyboard Secrets," a book of technique for very early beginners; "Notes Go Walking," which teaches sight reading with no skips; "Notes Go Skipping," which teaches intervals; "The Eight Intervals," "The Three Majors," and "Chord Playing at the Piano," all of which present keyboard harmony, the construction of intervals and chords, and their uses at the piano.

Besides these instruction books Dorothy has written a number of songs, duos and duets, and piano pieces which also have been published abroad. Her "Irish Dance" has been extremely popular, having been played in England and Australia. Her "Oriental Night" won the second prize in the choral division of the Mu Phi Epsilon contest several years ago. She is now working on an album which will combine her mother's and her own works.

Dorothy was chosen to be an honorary member of Mu Phi Epsilon, as her mother had been, but when honorary memberships were discontinued she was initiated into Theta Chapter, where her sister was also a member.

When the children's symphony concerts of St. Louis were organized, Dorothy was an early supporter and assisted with ticket sales and transportation problems, but her greatest

contribution has been the program notes which she has been writing for many years and which are distributed to the schools six weeks in advance of each concert. They are not merely program notes, but have been termed "a true course in music appreciation." She not only describes the period in which the composition was written, the national characteristics of its music, and some biographical data of each composer, but she analyzes the character and mood of the individual themes. She believes that children should have this background knowledge when listening to music.

Dorothy is married to Robert E. Blake, distinguished attorney and former Rhodes scholar. Because her husband is fond of hunting and fishing, she, too, became interested and for six years was Missouri State Champion in skeet shooting. Also, she proudly displays a 103-pound tarpon which she caught in the Gulf of Mexico. It is 10 inches longer than she is. And she says, "Once I caught a 90-pound shark." One might say that Dorothy does everything well.—RUTH ROGERS JOHNSON.

## THELMA RAGLE COOMBS

△ THELMA RAGLE COOMBS, prominent musician, and member of the Wichita Alumnae Chapter of MΦE, has devoted her entire life to music. This has been accomplished both as an artist in her own right as well as in teaching hundreds of young Americans the art of playing. She is a pianist and an organist and devotes some time to composition.

Thelma received her BM degree

from Friends University, Wichita, where she spent seven years teaching piano and organ. Her instructors which followed graduation were Powell Weaver, Kansas City, Mo.; Frank Van Dusen and Edward Eigenschenck, at the American Conservatory, Chicago, Ill.; and Frederick Marriott, at the University of Chicago. She spent six years in New York and Boston. While in the East she spent much time in composition and studied with E. Power Biggs in Boston.

Upon her return to Kansas she affiliated with the University of Wichita Music School as instructor of organ, a post she has held since 1943. She has been organist at St. Paul's Methodist Church since 1928 with the exception of the six years she spent in the East. Also four of those years she worked in a dual capacity as organist-director. She teaches a heavy schedule and spends much time in helping promote the musical life and growth in Wichita. She has been an active member of the Saturday Afternoon Musical Club in giving concerts for the Club and serving on the Board as well.

Thelma's daughter, Lueanne Ragle, is also filled with a wonderful dream of a life of music. Although she has studied piano since a very small child she has a great desire to sing. Fortunately, she is endowed with a lovely soprano voice and has been singing solos since third grade activities in school. She has sung in school programs, junior choir solos, and during the past year has sung solos in three of Wichita's major Methodist churches.

During the past summer Lueanne enrolled in the Music Camp on the



*Thelma Ragle Coombs, a member of the Wichita Alumnae Chapter, often accompanies her talented daughter, Lueanne Ragle.*

Western State College Campus, Gunnison, Colo. Peter J. Wilhowsky, noted choral director and composer from New York City, had charge of all choral work during the Summer Camp. Mr. Wilhowsky chose Lueanne to sing the solos for the Choral Concert which was given at the close of the camp session. This was a decided honor and the solos she was asked to sing were: "Turtle Dove" by Vaughn Williams and the "Prayer Song" from *Cavalleria Rusticana* by Mascagni.

On Oct. 8, the Wichita Alumnae Chapter, of which Ruth Scheer is president, planned and presented an American Musicale in honor of Norma Lee Madsen, National Second Vice President. For this occasion Mrs. Coombs presented three of her piano compositions entitled, "Modicum Moderns," and a soprano solo, "In Spring," which Lueanne sang for the group. This is a musical memory which they will always cherish; one of Lueanne's fondest dreams is to become a member of MΦE as soon as she has reached that appointed time.

# COMPOSITION CONTEST

## DIVISION I

*Mrs. H. H. A. Beach Memorial Award  
(Former First Prize Winners)*

FIRST PRIZE AWARDED TO TWO MEMBERS:

"Concerto for Piano and Orchestra"—BLYTHE OWEN, *Chicago Alumnae Chapter*

"Holiday Overture" (for Orchestra)—RUTH S. WYLIE, *Mu Upsilon* (now unaffiliated)

HONORABLE MENTION:

"Overture on Stephen Foster Themes" (Orchestra)—HARRIET PAYNE, *Beverly Hills Alumnae Chapter*

"Dialogue" for Viola and Piano—MILDRED HUNT HARRIS, *Seattle Alumnae Chapter*

"Sonata for Oboe and Piano"—WILLIAMETTA SPENCER, *Beverly Hills Alumnae Chapter*

"Three Songs" from William Shakespeare for Voice and Five Woodwinds—WILLIAMETTA SPENCER

## DIVISION II: (*Undergraduates*)

### CLASS A

FIRST PRIZE:

"Sonata for Violin and Viola"—MARLENE SHEPARD, Epsilon Xi Chapter (University of Illinois)

HONORABLE MENTION:

"The Gracious Invitation" (Mixed Chorus with Piano)—Sharon Hilgenberg, Omega (Drake Univ.)

"Coral Sea" (Piano)—Hazel Volkart, Mu Delta Chapter (Conservatory of Music of Kansas City)

### CLASS B

FIRST PRIZE:

"Three Chinese Poems" (Women's Chorus)—Lou Rodgers, Beta (New England Conservatory of Music)

HONORABLE MENTION:

"Variations on an Israeli Theme" (Piano)—Phyllis May Pehr, Phi Phi Chapter (University of Kansas City)

"Conversational Sketch" for Viola, Cello and Piano—Jeanette Boyack, Epsilon Chi (Brigham Young Univ.)

"Reverie" (Orchestral arrangement for piano, two violins and cello)—Hazel Volkart, Mu Delta

# PRIZE WINNERS

## DIVISION III:

*(Graduate and all other members of Mu Phi Epsilon)*

### CLASS A

FIRST PRIZE:

"Chamber Concerto for Violin and Orchestra"—Jean Little, Beverly Hills Alumnae Chapter

HONORABLE MENTION:

"Rhapsody for Orchestra with Piano"—Nancy Plummer Faxon, Boston Alumnae Chapter

### CLASS B

FIRST PRIZE:

"Quartette for Piano, Violin, Viola and Cello"—Emma Lou Diemer, Mu Delta Chapter

HONORABLE MENTION:

"Quartet No. 1 in B for two Violins, Viola, and Cello"—Jean Little, Beverly Hills Alumnae Chapter

"Suite for Women's Voices with two Pianos"—Nancy Plummer Faxon, Boston Alumnae Chapter

"Sonata in Three Moods" for Flute and Piano—Berenice Wilson Wiers, Washington Alumnae Chapter (inactive)

### CLASS C

FIRST PRIZE:

"Four Songs for Soprano or Tenor"—Emma Lou Diemer, Mu Delta Chapter

HONORABLE MENTION:

"Wings of the Morning" for Soprano—Jean Little, Beverly Hills Alumnae

"Lament" (Voice and Piano)—Nancy Plummer Faxon, Boston Alumnae Chapter

"Epitaph" for medium-high voice—Joyce Gilstrap Jones, Ft. Worth Alumnae Chapter

"Passacaglia" for two pianos—Joyce Sadler Orr, Denver Alumnae Chapter

"Hymn to the Night"—(Women's Chorus)—Alice Yost Jordan, Des Moines Alumnae Chapter

SILVER LOVING CUP for best composition in Division II awarded to Beta Chapter, New England Conservatory of Music, for "Three Chinese Poems" by Lou Rodgers.

△ THOUGH separated by 2,000 miles, Louise Miller Cook\*† (in Arcadia, California) and Jane Eldred Miller (in Evanston, Illinois) form a loyal mother-daughter team of Mu Phi Epsilon, originating in Sigma Chapter.

Louise graduated from Northwestern University School of Music, majoring in piano under Arne Oldberg and becoming a member of Pi Kappa Lambda, honorary music fraternity. Jane, now at Northwestern, will receive both her Bachelor's and Master's degrees this year, majoring in piano under Harold Van Horne.

As an undergraduate, Louise interrupted her course for one year to teach piano and theory at Henderson Teachers' College. After graduation she was head of the piano department and taught theory at Hiram College. This was followed by study in Europe with Jan Smetzerlin and Emil Sauer. Sauer, himself a world virtuoso, was a pupil of Liszt, and Louise is proud of her near relationship, musically speaking, to the great Hungarian. Returning to America and moving to Los Angeles, she became for a time staff pianist for KHJ, and played before clubs and other groups in Southern California. In 1927 she affiliated with the Los Angeles Alumnae Chapter of MΦE. She has served on many committees and as historian, corresponding secretary, recording secretary, and vice presi-

\*NOTE: Louise's "Mu Phi husband" Laurence, has long been interested in Mu Phi affairs and is always ready to assist in promoting MΦE projects.

†Word has been received of the death of Louise Cook on Dec. 10, 1955.

## Another MU PHI



Louise Miller Cook

dent. This year she is a charter member of our new Pasadena Alumnae Chapter.

In recent years she has devoted all her musical enthusiasm to private teaching. In the past two years, four of her pupils have won music scholarships at Occidental, Pomona, Redlands, and Mount St. Mary's Colleges in California. Another student went to Juilliard, and Jane, who had had all her training under her mother, went to Northwestern. While she enjoys advanced teaching, her great satisfaction is to take a beginner at seven and guide him through the years to the highest levels of piano music. Her pupils play on radio, school, and club programs. Two of them have won the Young Artist concert competition with the San Gabriel Valley

## Mother and Daughter



Jane Eldred Miller

Symphony Orchestra. Central in her teaching philosophy is her conviction that music, properly taught, is a character-building experience and improves grades in school subjects other than music. Many parents of her students have come to her in their eagerness to announce this discovery.

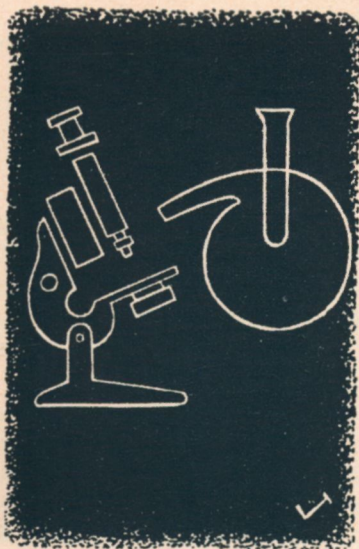
Jane, although playing Bach "Inventions" at six, decided at first against a musical career. But after two years at Occidental College (where she took some music theory, was a member of the Glee Club and the board of the Student Church, and was elected to Tiger Taps, sophomore honor group), she decided to devote herself to music. She transferred to Northwestern, where she is a loyal Mu Phi, serves as corresponding secretary of her chapter, and has been on the YWCA

board. In this, her third year at NU, she is giving both her Bachelor's and Master's recitals, and is obviously a very busy girl. Next year she hopes to teach in a college.

## Dr. Sigmund Spaeth Honored by Testimonial Concert

△ IN a testimonial concert Dr. Sigmund Spaeth, president of the Louis Braille Music Institute of America, was honored for 50 years of service to Music. Scholar, musicologist, lecturer, writer, inspired enthusiast, tireless protagonist for music and musicians, Dr. Spaeth is a composer, critic, and music commentator. He is the author of 23 books on both popular and classical music and has been staff writer of music for various magazines; his articles on music for both specialized music magazines and general circulation magazines are too numerous to count. Dr. Spaeth was the first to introduce spoken commentary on classical phonograph records. He is a recognized expert in the field on music and often has been consulted in law suits involving musical infringements. In 1941 he was awarded the Henry Hadley Medal for distinguished service to music. He currently edits the magazine, *Music Journal*.

Mu Phi Epsilon is proud to have been one of the sponsors of the fine tribute to this noted "man of music."



# NAMT

BY VIOLA ANDERSON

△ THE National Association for Music Therapy held its Sixth Annual Conference at the Detroit-Leland Hotel, Detroit, Mich., Oct. 6-8, and again it was my privilege to attend these very interesting sessions. Dr. Arthur Flagler Fultz, director, Musical Guidance, Boston, Mass., and president of NAMT, presided over the opening meeting. Following general business and reports of committees, Myrtle Fish Thompson, chairman of Public Relations NAMT and director of Music Therapy at Essex County Overbrook Hospital, Cedar Grove, N. J., submitted a brochure "Music Therapy, What and Why." It is a splendid résumé on the status of music therapy in hospitals and institutions and gives an insight into the potentialities and purpose of NAMT. To quote from this pamphlet, "Its aims are the progressive development of the uses of music in medicine, the advancement of research, the dis-

tribution of helpful information, the establishment of high standards of qualification and training for therapists, and the perfecting of techniques of music programming which will aid medical treatment most effectively."

Dr. Roy Underwood, Education Committee chairman, head of Music Department, Michigan State University, East Lansing, talked on "Academic Training of Music Therapist." A panel with Dr. Jules H. Masserman, Northwestern University, Evanston, Ill., as chairman discussed various aspects of "The Sociological and Psychological Implications of Music Therapy." We heard of the therapeutic powers of music in primitive times, listened to recordings of Australian Aborigines chanting their "karma" songs, those of work and play, ceremonials and rituals. Prof. Bruno Nettl, Mr. Jason Tickton, Dr. W. C. F. Krueger, all of Wayne University, Detroit, Mich.; Prof. Alexander A. Schneiders, Fordham University, Bronx, N. Y.; Leonard Meyer, University of Chicago; Dr. Richard A. Waterman, Northwestern University; and Dr. Heinz Kohut, Institute for Psychoanalysis, Chicago, were other members of this group who brought out the power of music on humanity throughout the history of man.

Friday morning, Dorothy Brin Crocker led the discussion "Music Therapy with Children." We heard a report on "Music for the Retarded

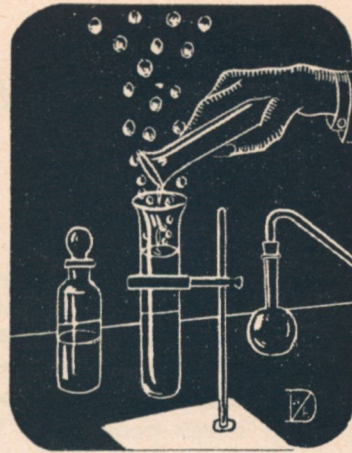
## Conference Report

Child" by Mrs. Louise Whitbeck Frazer, Director, Frazer Home Study School, Minneapolis, Minn. She works with children whose ages range from five to 18 and whose mental age ranges from two to 12. These children have many handicaps which are physical as well as mental. The child is helped to feel that he "belongs" to the group; he is aided to participate in group activities and is shown that he is loved. She finds that music helps the child to lose his inhibitions; they can act out stories and learn to draw to music. Dr. J. W. Eberly, director, Department of Music, Texas State College for Women, Denton, gave a paper he titled "Piano Performance as Creative Self-Expression." He believes that a player must first learn something musical not just repetitious beatings of rhythm patterns and that study should be intensive as well as extensive as far as possible. The report of findings of Dr. Rudolf Dreikurs, Community Child Guidance Clinic, Chicago, was a treatise on "Music Therapy with 'Psychotic' Children." Music serves as an approach which is not verbal to these children who tend to go into a fantasy world of their own. Louise Weir, MT at Devereaux Ranch School, Santa Barbara, Cal., spoke on "Merging the Therapeutic and Educational Aspects of Music" and brought out the idea that the real purpose of music in therapy is to

minister to the emotional, recreational, and spiritual needs of the world of children. To do this music should be creative, stimulative, and flexible. A very fine display of "Devices for Musical Instruments to Aid the Physically Handicapped" was offered by Mary Helen Brown-Wynkle, MT, Gonzales Warm Springs Foundation, Gonzales, Texas. Mrs. Crocker concluded the panel with a report of her work on "A Method of Using Music as a Projective Technique." She is presently director of MT at Shady Brook Schools, Richardson, Texas. A series of four chords upon which she improvises is employed and at the first playing the child is encouraged to tell what each makes him think of; secondly, what person it brings to mind; next, he is asked to tell a story and lastly, he is to relate his earliest memories. The music therapist always makes a full report of the responses and reactions of the child to the psychiatrist who then uses it in his diagnosis and treatment. The seven regional presidents told of the meetings and activities of NAMT within their boundaries. Exchange and pooling of ideas, materials, demonstrations, and lectures by prominent speakers make these annual meetings worth-while and stimulating. Two Mu Phi serving as regional chairmen are Wilhelmina Harbert, of Stockton, and Lois Benedict, of Los Angeles, Cal. Friday's luncheon

was served at Wayne County General Hospital and Infirmary, Eloise, Mich., during which a patient Orchestra of Ypsilanti State Hospital furnished music. Dr. Ira M. Alshuler, director of Group Music Therapy at the Hospital, presided for the afternoon. Spencer B. Sterne, chief clinical psychologist of Wayne County Hospital, spoke on "The Validity Of Music as an Effective Group Psychotherapeutic Technique;" Sydney B. Jenkins, assistant psychiatrist, talked on "The Development and Evaluation of a Musical Thematic Apperception Test." Patients demonstrated original dances as therapists from Pontiac State Hospital and Wayne County General spoke on "The Therapeutic Significance of the Dance;" "Religion and Music;" "The Attendant and Music Therapy;" "The Otolaryngologist, the Vocal Teacher, and the Psychiatrist Converge" and "Music, Potentiating Drugs" were other subjects discussed. A banquet in the evening ended a very busy day.

Dr. Abe Pepinsky, Norristown, Pa., presided at the research session Saturday morning. He stressed the value of research, the necessity of freedom from bias, and the need for valid estimates of the precision. The Rev. Fr. Reineke, of Cincinnati, gave a report on his work in clinical psychology. There followed "A Review of Recent MT Literature" by Donald E. Michel, Florida State University; "Music Therapy Research for Physically Handicapped," Erwin Schneider, University of Tennessee; "Music Therapy with Mental Patients," James Gregory, director of MT and Radio, VA Hospital, Salisbury, N. C.; "Music with Blind



Patients", Robert Unkefer, State Rehabilitation Center for the Blind, Topeka, Kan.; "Research on Clinical Training Problems," Wayne Ruppenthal, director, MT, Topeka State Hospital;" and "The New Look Given Music Therapy by VA," Lenard Quinto, chief of music, Special Services, VA, Washington, D. C. Mr. Quinto has done a wonderful service to stimulate greater interest in patient programs and bring about a better understanding and relationship between physician and musician. After luncheon a Summary of the Conference Sessions was given by Dr. E. Thayer Gaston, Past President NAMT, chairman, Department of Music, University of Kansas, Lawrence, Kans.

It was brought out during the meetings that there are more job opportunities open than there are adequately trained personnel to fill them. There is a trend for better remuneration with Civil Service positions, as, for example, in Veterans Hospitals, where the highest salaries generally are provided.

For those of my readers who may wish the brochures, "Music Therapy, What and Why" and "Music Therapy as a Career," both published by NAMT, I shall be happy to send them upon request. I shall also have available the latest listing of schools and colleges offering courses and degree work in MT as given by the Education Committee of NAMT. There have been many names given in this report and it was done with a purpose, namely, Music Therapy is so new we often wonder WHO is working as a therapist, a teacher of therapy or related subjects or who is carrying on research projects. Now you have the roster of speakers the delegates to this national conference were privileged to hear. Some you will know

as your instructors or faculty members on your campus; others you will recognize as nationally known men and women in their particular work; others may become a source of information for further inquiry into music therapy and its opportunities. All are highly regarded in their singular service to this field. I trust you may find the inclusion of their names a benefit. It was an inspiration to me to be your delegate to this convention, and when President Fultz introduced me as such and asked for a few words it was with pride that I told them of the five wonderful scholarships Mu Phi Epsilon awarded during the past two years and pledged our continued support of Music Therapy throughout the coming year.

## Chapter sforzando!



Texas Tech's  
Autumn Fantasy

△ MU PHIS played a major part in Tech's fall musical production, "Autumn Fantasy," on Nov. 14 and 15, 1955. Two eight-piano teams were starred in this production, one of them (pictured) consisting entirely of Mu Phis from Epsilon Pi. The eight-piano arrangement of Bach's "Tocatta and Fugue in D minor" was arranged by Mary Jeanne van Appledorn, and sent this musical extravaganza off to a rousing start. Later in the program, a second eight-piano group (with Annita Powers, Joy Sue Downing, and Mary Jeanne van

Appledorn from Epsilon Pi) combined forces with brass, percussion, and organ in Miss van Appledorn's arrangement of Moussorgsky's "Pictures at an Exhibition." Co-featured with this was the first Lubbock showing of watercolor impressions of the original Hartmann paintings which inspired the music, as done by Fred Griffin, an art student, who painted eleven paintings for this exhibition. Among the Mu Phis in the chorus were: Margaret Ammer, Ann Hogg, Sandra Hemmle, Annita Powers, Margaret Schindler, Carol



*Epsilon Pi Chapter's eight pianists are standing, left to right: Celia Pember, Carol Tollin, Mary Jeanne van Appledorn, Sarabeth Simpson. Seated: Carol Schultz, Margaret Schindler, Sandra Hemmle, Roberta Elliott.*

Schultz, Sandra Shook. Kathy Gilbert played in the brass ensemble and Joanne Dean, pianist, also participated. — DANA WAMPLER, *Historian*.

### Phi Sigma's Concert

△ PHI SIGMA Chapter at DePaul University presented Katja Andy, concert pianist and faculty member at DePaul University School of Music, in concert on May 16, 1955. Noted for her concert work both here and abroad, Miss Andy programmed works of Bach, Haydn, Beethoven, Chopin, and Prokofieff. This very successful concert (artistically and financially) was followed by refreshments.



*Katja Andy*

### Mu Tau—M. M. Keith Award Winner



*Mu Phi Epsilon chapter at the U. of South Dakota received the M. M. Keith Award. MT's are, left to right: Janet Gilbertson, Pat Denlinger, Arlene Krueger, Mary Sommervold, Mary Ann Studenberg, Pat Seacat, Elizabeth Nelson, Janice Weaver, Marilyn Clark, Sharon Dolan, Genevieve Truran, adviser. Ella Lokken is seated at the piano.*

dinner followed by a musical program. Helping to celebrate were the Toledo and Maumee Valley Alumnae Chapters. Honor guests were Bernice Oechsler, our National Executive Secretary-Treasurer, and Mrs. John Worley, Ann Arbor, one of the six charter members of Epsilon Chapter. Dr. Bess Cunningham presented a history of local activity, and Mrs. Clyde Redman spoke for the Maumee Valley Alumnae Chapter. After a dinner at the Tally Ho, a musical program was presented at the home of Helen Baer with the following participants: Cecile Washaw, violinist; Ruth Werchman, cellist; Marana Baker, pianist; Rose Bruno, contralto; Mrs. Albert Miller, violinist; and Mrs. Byron West, pianist.



### Epsilon's 50th Anniversary

△ EPSILON CHAPTER celebrated its 50th birthday anniversary in splendid fashion on Dec. 5, with a

Toledo Conservatory of Music was visited in 1905 by Myrtle Palmer, then our National President. Her hopes of organizing a chapter were fulfilled that same year when on Dec. 9, Epsilon Chapter was installed.

# MU PHIS

## In Spokane Philharmonic

△ THE Spokane Alumnae Chapter is very proud of the many members who play in the Spokane Philharmonic Orchestra.

EVELYN SPARLIN AYER, violinist, Mu Beta, '35, has played with the orchestra for eight of its 10 years. She was pledged at Cincinnati College of Music. Evelyn is one of the most active musicians in this area, playing for all the shows that come through Spokane, and conducting her own trio which plays for many weddings and banquets. Her husband and three children all are musical.

BARBARA BARNES COMEAUX, violinist, Mu Zeta, '42, drove 120 miles each week to attend rehearsal for three years. Now living in Spokane, she directs a church choir and also teaches kindergarten. Twin girls and a boy are all singing in junior choirs as well as taking music lessons.



PAIGE ELLIS DAVIS, Mu Beta, '33, was a member of the varsity quartette with Frances Yeend while in college. She was concertmistress of

the college orchestra and has played with the Spokane orchestra for seven years, both in the violin section and currently in the viola section. Paige teaches Musical Kindergarten.

CAROL BULLOCK GRAEF, Epsilon Iota, '49, has returned to Spokane this year. While attending Cheney and playing in the Spokane Philharmonic in 1950 she won a \$200 string award in the Greater Spokane Music Festival. She was featured along with her mother, Grace Bullock, of Seattle Alumnae Chapter, and sister, Peggy, in the mother-daughter section of THE TRIANGLE. Carol is a cellist, taught school for two years in Seattle, and is a fine vocalist, singing in Bobbi Comeaux's choir. She directed the junior choir in Seattle where her mother now is choir director and father is organist.

JACKIE MAXWELL MELVIN, violinist, MacPhail College, Mu Epsilon, '47, has come from both Plummer, Idaho, and Great Falls, Mont., to play with the orchestra. Now living in Spokane, she is teaching at Whitworth College and plays in the shows that come here. She studied at the Music Camp of the West and also at Interlochen, Mich. Two children are promising musicians. Jackie's husband is band teacher at Lacrosse, Wash.

LOIS THOMAS ILLER, flutist, Epsilon Iota, '52, is a kindergarten

teacher, as well as flute teacher. She has played for seven years with the orchestra, and was president of EI while at school.

GEORGIANA WALLACE PLOWMAN, flutist, Epsilon Iota, '52, has played solo parts with the orchestra and is first flutist. Georgie also played in the Tacoma Symphony while her husband was in Air Force; she is also a fine pianist. Her husband plays the oboe and English horn with the Philharmonic.

DELORES GIBLER, Epsilon Iota, is teaching at Sprague in elementary schools as well as giving French horn and vocal lessons privately. She has played for four seasons in the horn section.

GRETCHEN WEED, trombonist, Epsilon Iota, '54, was a Mu Phi alumna scholarship winner in 1954. She is teaching choral music as well as trombone both privately and in elementary schools at Chewelah.

MARJORY CURRELL NICKELSON, violinist, Phi Mu, also plays with an ensemble "No Holds Barred" which has stirred up much interest in Spokane. — BARBARA BARNES COMEAUX, *Historian*.

## And At Tanglewood

△ AMONG the 405 students from 38 states and 18 foreign countries studying at Tanglewood, Lenox, Mass., this summer, quite a number of Mu Phi were active in and around the Berkshire Music Center (the summer home of the Boston

Symphony Orchestra). The chapter having the greatest representation was Beta of the New England



Conservatory of Music in Boston, with Phi Pi of Wichita University in Kansas, in second place.

Those from Beta in attendance were: Janet Cardwell, Billings, Mont., French horn, orchestra, and chamber music. Annette Guay, Providence, R. I., piano, chamber music, Tanglewood full scholarship, and New England Conservatory full scholarship. Louise Rodgers, St. James, N. Y., composition major, stage directing (under Boris Goldovsky), a Tanglewood scholarship winner for three years, and recipient of various New England Conservatory scholarships. Sally Rohrman, Chagrin Falls, O., chorus leader and former president of Beta. She plans to study in Europe in the coming year.

PHI PI was represented by: Connie Converse, Hays, Kan., music education, cello, orchestra, and



chamber music; Janice Seward, Leon, Kan., voice major and opera. MU DELTA's Emma Lou Diemer, Warrensburg, Mo., composition major, was a student of Roger Sessions this summer. MU UPSILON's Patricia Ashley, Canton, Mo., graduate of the Eastman School of Music and the Cleveland Institute of Music in theory, now teacher of history and theory at Culver-Stockton College in Canton, Mo., instructed the Tanglewood small choir and study group.

EPSILON's XI's Carolyn Backus, Decatur, Ill., studied voice and was an opera auditor. MU GAMMA: Lorraine Coats, Omaha, Neb., who now teaches music in Omaha, was oratorio soloist and opera associate.

## A Mu Phi of Distinction

△ PHI OMICRON's Eunice Podis, a pianist whose performances are more and more in demand, is now in the midst of a very busy season. On Nov. 9 she played her seventh New York Town Hall recital. Her program consisted of Bach's "Chromatic Fantasy and Fugue;" *Sonata* by Herbert Elwell; *Sonata Pathetique*, Opus 13, Beethoven; Chopin's "Ballade in G minor" and two "Mazurkas;" B flat Major and A minor; and "Islamey, Fantasie Orientale" by Balakirew.

She often has appeared as soloist with the Cleveland Orchestra on their Sunday Twilight concerts and summer "Pops" and George Szell presented her as guest artist on the regular subscription series, Thursday and Saturday evenings, Dec. 29

EPSILON TAU: Janet Sillars, St. Louis, Mo., flute major, orchestra; Janet was awarded a \$300 scholarship by the Women's Association of St. Louis Symphony and studied at Aspen for two years. She also studies piano and voice.

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, is faculty member at the New England Conservatory of Music and at Tanglewood.

and 31, playing the Khatchatourian *Concerto* with the Symphony. On Oct. 21 Eunice was called upon to substitute for a last minute recital cancellation, to have been played by a nationally known artist, and in one day's notice she gave an entire recital program with great success. So far this season she has appeared as soloist with the Akron, Ohio, and Fort Wayne, Ind., orchestras and will soon be filling an engagement with the Norfolk, Va., orchestra. She was presented twice on last summer's Cleveland "Pops" concerts, once as first piano in the Mozart *Concerto for Three Pianos* and the second time in the Liszt *Concerto in E flat*. She is a great favorite in Cleveland in many chamber music programs also, and always draws a packed house.



In

MEMORIAM

### CLARA ELLEN STARR

△ CLARA ELLEN STARR, *Detroit Alumnae*, died of a heart attack at the Masonic Temple Auditorium in Detroit on Oct. 20, 1955. She had planned to attend a performance of the Detroit Symphony Orchestra of which she was a staunch supporter and to which she had given much of her time and energy. She graduated from the University of Michigan School of Music and Liberal Arts where she was initiated into Gamma Chapter. She became a fulltime music teacher in the Detroit Public Schools and later, she established the Music Department at Northwestern High School in Detroit and was appointed supervisor of Music in junior high schools. She also conducted a teacher training course at Wayne University.

In 1935, when Phi Kappa Chapter at Wayne University was chartered, Clara Ellen acted in the capacity of adviser for the group. It was she who earnestly and with great understanding guided that new chapter through its "growing pains." She truly led through Faith, Hope, and Love. When she retired from the Detroit system, she became a member of the Detroit Alumnae Chapter. Clara Ellen held memberships in MENC, MTNA, Women's Symphony Committee of the Detroit Symphony Orchestra, Board member of the Women's City Club, the Royal Oak Business and

Professional Women's Club, and Delta Kappa Gamma.

The great kindness, gentleness, sincerity and nobility which this fine woman brought to all who knew her can only be "measured by the Gods." She is, indeed, a great loss to MΦE.—DOROTHY DORJATH, *Detroit Alumnae Chapter*.

### JOAN ARANZA

JOAN ARANZA, Phi Sigma Chapter member, died in September, 1955, from cancer. Her major was music education, with her main instrument piano.

### LEONA SPRAGUE HECKER

△ ST. LOUIS Alumnae Chapter was saddened on Sept. 3, at the death of a dear member, Leona Sprague Hecker. A memorial service for her was held at their first meeting on Sept. 20.

### ANNA DEGRAW

△ ANNA BURTON DEGRAW, Chicago Alumnae, passed away in August, 1955. Anna was initiated into Iota Alpha Chapter; a vocalist, she was a pupil of "Mother" An-cella M. Fox.



# . . . Statistically Speaking . . .

## MARRIAGES

EPSILON MU: Patricia Judd to Ronald Stone.

EPSILON TAU: Margaret Pillow to Philip Muth, June, 1955.

MU ALPHA: Isabelle May Macklin to William Fox, June, 1955.

MU CHI: Susan McLaughlin to the Rev. Kermit Smith, May, 1955. Patricia Lee Bandor to Ernest Eugene Specks, August, 1955.

NEW YORK ALUMNAE: Norma Holmes to Irvin Auchter. Jean De Kyzer to Dr. Ronald Evans Shaw.

SAN FRANCISCO ALUMNAE: Beverly Carpenter, retiring recording secretary, to Stanley H. Hoyt, Aug. 6.

PHI OMICRON: Marcella Marsh to Malcolm Langman, April 19. Joyce Dun-

ker to Rolla Lowery, Aug. 6. Ann Wohrmann to Richard F. Aul, Aug. 6.

DETROIT ALUMNAE: Grace Shaffmaster to Harry Farwell. Marian Heinzelman to Charles Wingert. Nancy Chesna to Harold Sherman. Ruth Dayer to George Don Luce.

PHI SIGMA: Mattie Tucker to William Robinson, Aug. 28, 1955. Mattie is teaching in Chicago. Ella Rita Clauss to Mr. Nicko, July 9, 1955. They moved to Baltimore, Md., where Ella Rita is teaching. Rita Gordon to Mr. Moltz, Dec. 26, 1954. Rita is living with her husband in Germany; he is with the U. S. Special Service.

EPSILON PHI: Carol Blocker to Kim Bibler, June, 1955.

## BIRTHS

CHICAGO ALUMNAE: A daughter to Mr. & Mrs. Willard Norberg, (Shirley Pierson) in April.

EPSILON TAU: A son to Mr. & Mrs. Milton Fry (Eleanor Futterman) in June.

NEW YORK ALUMNAE: A son to Mr. & Mrs. S. Jay Levy (Barbara Henly) in February. A daughter to Mr. & Mrs. E. K. Fretwell (Dorrie Shearer) in April.

PHI OMICRON: A son, Harry, to Mr. and Mrs. Jacob Levinson (Mirian Spero), June 2. A son, Peter Laurence, to Mr. and Mrs. William Kurzban.

SAN FRANCISCO ALUMNAE: A son, Roger Allen, to Mr. and Mrs. Fred Beards-

ley Sept. 30, 1955. Virginia is president of the San Francisco Alumnae Chapter this year.

DETROIT ALUMNAE: A daughter, Ann, to Mr. and Mrs. James Skilman, April 16, 1955. A son, Richard Prouse, to Mr. and Mrs. W. H. Cravens, Feb. 21, 1955.

EVANSVILLE ALUMNAE: A son, Daniel Edward, to Mr. and Mrs. Robert Heater (Shirley Buford) Omega, Dec. 9, 1954.

INDIANAPOLIS ALUMNAE: A daughter, Heidi Elise, to Mr. and Mrs. Kenneth O. (Elise Stefan) Marshall, June 7, 1955. A daughter, Susan Nell, to Mr. and Mrs. David B. (Carol Roberts) Folger, July 14, 1955.

What

are YOU doing for our  
5-Point Program?

# NOTES

## About Mu Phis . . .

### ATLANTIC

BETA CHAPTER sends greetings to all! We are all proud of Louise Rodgers Halsey and her prize winning composition "Three Chinese Poems," which we had the pleasure and privilege of premiering. The annual Mu Phi Epsilon medal for the outstanding freshman was won by Norma Potter of Bombay, N. Y. Norma led her class in scholastic average. Jerriann Trask, Augusta, Me., was soloist with the Metropolitan Singers at Jordan Hall on Dec. 18. Beta's fall concert was held Nov. 7 in Recital Hall. On the night before six Beta girls gave a concert for the blind at Woolson House in Cambridge, Mass. Eleven girls from Beta participated in the student production of *Good News*, given in Jordan Hall on Oct. 28 under the sponsorship of the New England Conservatory Alumni.

PHI OMEGA is well on its way in another year's activities. The annual party for freshmen was an enjoyable success. We began work on our projects and program for the year. We are planning to purchase new chairs for our chapter room. In connection with Music for the Blind Week, we worked with the Youngstown School for the Blind. On Oct. 17, Lorraine Adams, senior organ major from Watertown, N. Y., attended the Ohio Valley Regional Convention of the American Guild of Organists in Louisville, Ky. She was a contestant in the Young Organists competition sponsored by the Guild. Previous to this, she won the preliminaries in the Youngstown chapter and was therefore entered in the regional competition. Phi Omega was very pleased on Nov. 8, to pledge Constance Mohr, senior voice major from Westwood, N. J., and Virginia Borden, sophomore voice major from Reynoldsville, Pa. We were also happy to welcome as a pledge Mrs. Gladys Fisher of Indiana, Pa. Several of our members are participating in Youngstown civic groups. Barbara Rankin was

accepted as a member of the viola section of the Youngstown Philharmonic Orchestra. Margaret Ihnat, senior voice major, was accepted as a member of the Youngstown Chorus and will be contralto soloist in the "Gloria" by Vivaldi. Many of our alumni have been active and have written us about their work. Patricia Agnew, ex-55, recently toured Europe as a member of the Penn State Choir. Charlotte Weimer Thomas, '48, writes us from Toluca, Mexico, where she and her husband are teaching.—MARGARET IHNAT, *Historian*.

### GREAT LAKES

GAMMA CHAPTER pledged 32 new girls and gave them three parties: a joint musicale with Sigma Alpha Iota; an informal, wild-west party featuring games and refreshments as well as a skit by the girls called "Pistol Packing Carmen;" and our formal musicale. Each girl who was eligible for pledging was sent a booklet containing our Michigan, as well as our National, projects. On Oct. 27, Eleanor Hale Wilson visited the chapters in the Ann Arbor vicinity. On her last evening here, we gave a joint musicale with the Ann Arbor Alumnae Chapter and Epsilon Lambda, from the Ypsilanti State Normal College. Music therapy has been our project each year. The Ann Arbor alums, the Patronesses, and Gamma pay a musical therapist to work at the Veterans' Hospital and also assist with special programs and entertainment as often as possible. On Dec. 10, we, along with the Michigan Women's League and Men's Union, co-sponsored parties at all of the hospitals in the area. Gamma provided song leaders, accompanists, and various "acts." In this way we hoped to be using our music to benefit others. This has been one of the most rewarding of our activities. In observance of the 90th birthday of Sibelius we included in our Christmas Musicales a speaker, Mr. Orien Dalley, who had

the privilege of studying with the renowned composer. He gave us some personal insight into his life and music. At this time the Mu Phi Choir gave its first performance of the year. Outstanding honors received by chapter members are: Mary Mattfeld, a contralto, was a finalist in the Grinnell Contest for voice students. Alice Dutcher, a mezzo-soprano, was one of the winners in the Concerto Contest at the University. The leads in the School of Music's presentation of *Aida*, went to Hildred Kronlokken as "Aida," and Mary Mattfeld and Alice Dutcher as "Amneris." Joan Holmberg took the lead in the University Gilbert and Sullivan Society's production of *Gondoliers*. The final awards of last spring given to Gamma girls included: The Stanley Medal, the highest honor given here, to Camilla Heller, a cellist; the Babcock Scholarship to Faith Cook; the Delta Omicron Scholarship to Lucille Stansbury; the Sigma Alpha Iota Scholarship to Betty Jo Richter; Pi Kappa Lambda award to Phyllis Elson, Patricia Hames, Camilla Heller, Ann Pletta, and Ann Young; and Phi Beta Kappa to Camilla Heller, Ann Pletta, Jane Stoltz, and Ann Young.—JANET L. WIRTH, *Historian*.

PHI CHAPTER combined both initiation and pledging ceremonies with the visit of their Province Governor, Eleanor Hale Wilson, on Nov. 7. A buffet supper at the home of adviser, Mrs. Cecil Stewart, preceded the pledging of six girls and the initiation of Natasha Andreevsky, Mariann Cox, Evelyn Paris, and Jane Purviance. A feature of the evening was the showing of slides by Eleanor Wilson of scenes taken at Gads Hill. In addition to carrying out the four points in last year's program, the members sold refreshments at the annual Orchestra Pop Concert; held a reception for guest soloist, violinist Herman Berg; and celebrated their 40th anniversary with a tea at the home of patroness Mrs. Sturgeon. New music students were honored with a tea on Oct. 30. For the first recital of the year, a Schumann-Mozart program was planned for Jan. 15, to commemorate the 100th anniversary of Schumann's death and the 200th anniversary of Mozart's birth. We are very proud of our president, Marie Dorff, who was this



Marie Dorff, Phi President

year's Homecoming Queen. Marie is not known for her beauty alone but is also active in campus affairs. She is a past member of Alpha Lambda Delta, freshman honorary for women; vice president of the Student Christian Association; an officer in the A Cappella Choir; a member of Lauriger, senior women's honorary; and the chapel organist. In addition this busy girl finds time to give private piano lessons. With such a girl as our leader, we are sure to have a good year ahead of us.—MARY CARR, *Historian*.

PHI OMICRON CHAPTER of Western Reserve University started the fall season with nine new members initiated one Sunday afternoon last May. Last summer found many of our members busy in various places. Our president, Jeanette Drinkall, who was graduated cum laude from Mather last June, spent eight weeks in Elizabethtown, N. Y., where she studied violin with Josef Gingold and chamber music at the Meadowmount School of Music. She is now actively engaged in teaching a large class of violin students in Cleveland, both privately and at the Music Settlement School. Betty Belkin and Margaret Heller, both well known piano teachers in Cleveland, studied at Columbia University for a few weeks, attending classes given by Dr. Pace in piano class instruction. Betty

Belkin brought Dr. Pace to Cleveland early in the fall to speak to the Cleveland piano teachers. Gratian McRae spent the summer studying in New York. She studied pipe organ and sacred choral music at the Union Theological Seminary and Education and choral directing at Columbia University. Bonnie Lake played at a Musical Festival in New Hampshire during the summer. She has accepted a position as flutist in the Indianapolis Symphony this season. Bonnie received her Masters from Oberlin last June. Phi Omicron's first fall meeting took place at the home of Mrs. William Kurzban. Both William and Judith Kurzban are on the piano faculty of the Cleveland Institute of Music. After this meeting, our chapter had the pleasure of hearing a preview of the Mozart Duo Concertante played by Josef Gingold, concertmaster of the Cleveland Orchestra, and Abraham Skernick, leader of the viola section. Bill Kurzban ably took the part of the orchestra at this preview. The Duo was performed on Oct. 13 and 15 with the Cleveland Orchestra, George Szell conducting. Gratian McRae is our program chairman this year, and she has planned some very interesting programs which will take place at each meeting. We are proud of the two composers in our group. Susan Krausz (Mrs. Laszlo) has written some delightful pieces for young pianists and Gratian McRae surprised and delighted us one day with a perfectly beautiful piano composition. Phi Omicron has made all its plans for fulfilling the Five Point Plan of Mu Phi Epsilon. We expect to give it our very best efforts.—GLADYS GINGOLD, *Historian*.

DETROIT ALUMNAE CHAPTER, with vivacious Betty Moore, president, at the helm, launched the year's activities with a meeting at the home of Marjorie Bernat. Ellen Jones, program chairman, outlined the year's musical activities. It was agreed that the sale of Georgia pecans be undertaken as a project for increasing our treasury. Following the business meeting, Doris Houghton, who had recently returned from a four-month tour of Europe with her husband and daughter, gave an account of her sight-seeing experiences. Now making their

home in Englewood, N. J., Doris will be greatly missed, as will Ruth Dayer Luce, who has moved to Cincinnati. Founders Day was observed as guests of Epsilon Lambda; they host the District Conference at Michigan State College, Ypsilanti. A joint concert with Phi Kappa of Wayne University will be held at the Art Institute in March. Dr. and Mrs. Carl Beutel, our gracious patron and patroness, will host the April concert at their studios.—HAZEL MARK SMITH, *Historian*.

ANN ARBOR ALUMNAE opened its fall season with a buffet supper at the home of Mrs. Fielding H. Yost, patroness, assisted by Mayme Worley. The business meeting, conducted by our new officers, was followed by a delightful program. We were honored in having our National President visit us in October at which time a luncheon was given by the officers of the alumnae chapter, and a joint musicale with active chapters Gamma and Epsilon Lambda was held at the Michigan League.

TOLEDO ALUMNAE CHAPTER: Our chairman of magazine sales, Ethel Slayton Thurston, has really given us something to boast about—with only 13 members, we came out on top and earned 41.55. All Mu Phis take notice! American Music is our subject for study this year. Program: October: "Latter-Day and Present-Day Church Music"—soloists, Mabel Hicks Brady, soprano, and Norma Schelling Emmert, contralto, Helen Baer, pianist. November: "South American Music" and "Virgin Island Recital"—Cecile Vashaw, violinist, and Marana Baker, pianist. January: Florence Miller Cramer, organist, subject, "Latin American Music." May: Georgia Gotshall Blair, chairman—subject, "American Symphony Orchestras," and response to roll call, "American Conductors." On Nov. 12 our group joined the Detroit, Ann Arbor, and Ypsilanti Chapters for District Conference at Ypsilanti. With Maumee Valley and Epsilon Chapters, we celebrated 50th anniversary of installation of Epsilon Chapter in Toledo, Dec. 5.—MARIE B. WHELAN, *Historian*.

## NORTH CENTRAL

MU EPSILON members are very active about town (Minneapolis) and suburbs. LaDon Dusbabek, our president, appeared on the opening program of the Thursday Musical all-member tea in the American-Swedish Institute and for the Morning Musical given by the patronesses at the home of Mrs. Lee Potter, for the scholarship fund. Patricia Coffey, a busy accompanist, has been playing in recital and at the NADAA for impromptu demonstrations of Russian Dance and Modern Ballet. Andrea Brodd, versatile winner of the alumnae scholarship for 1955-56, frequently sings for various churches and clubs. For a recent Thursday Musical student program she sang Mimi's aria from *La Boheme* and played "Rhapsody No. 2 in G minor" by Brahms. Mrs. William MacPhail, Sr., graciously opened her lovely home to us for our rushing party this fall. Those performing on the program were: Ruth Schwartz, who played Chopin's "Waltz in A minor"; LaDon Dusbabek, accompanied by Marilyn Abbott Singaas, who sang "Chanson Triste" by DuParc, "Chacun le Sait" from *The Daughter of the Regiment* by Donizetti, and two numbers by Dungan, "When in My Heart" and "Pale Blue Slippers;" Marlene Lambert Farley concluded the program with "In Autumn" by Moskowski.

MU GAMMA at U. of Nebraska is this year under the leadership of Joan Marshall Reist, with Billie Croft as Vice President. Besides our regular officers we have an Alumnae Secretary, Carolyn Roxberg Jordan, who regularly attends the Lincoln Alumnae Chapter meetings. Carolyn Boswell, our Bulletin Board Chairman, is responsible for the clever posters on the Mu Phi Epsilon Bulletin Board in the Music Hall. We are proud of our three seniors who performed their Senior Recitals this semester—Karen Beghtol, organ; Billie Croft, percussion; and Carolyn Roxberg Jordan, voice. Marilyn Shultz, our Faculty Adviser, performed a Chopin "Ballad" on the Faculty Recital Oct. 13. We gave our annual tea honoring the faculty after the concert. We, in cooperation with Delta Omicron and Sigma Alpha Iota, sponsored an Intersorority Music Week, Oct. 17-22,



*Dr. David Foltz, Chairman of the Department of Music; Betty Sorenson; Joan Marshall Reist, Mu Gamma President; and Mrs. Foltz are shown at Mu Gamma's annual tea held for the faculty.*

to get acquainted with the new girls in music school. The three groups presented a concert on Oct. 20. In addition to the chorus, these Mu Phis performed in special numbers: Karen Beghtol conducted "Prelude" by Schumann; Shirley Hurtz, piano, and Billie Croft, percussion, in "Sonata for Two Pianos and Percussion" by Bartok; Pat Alvord, member of a duo-piano team, played "Rhapsodie on a Theme by Paganinni" by Rachmaninoff; Carolyn Roxberg Jordan, cellist, played "Trio Sonata" for strings composed by Robert Beadell, Professor of Theory and Mu Phi Epsilon Patron; Carol Newell, pianist, and Joan Marshall Reist, cellist, presented "Wachel Auf! Ruft Uns Die Stimme" by Tunder. A Christmas party and exchange of gifts was enjoyed on Dec. 8.—JEANNE BROADY, *Historian*.

MU PSI CHAPTER has been working hard this year. The first big event was hearing the wedding bells ring for Betty Howe who is now Mrs. Ramon Hass. Another event at the first of the year was the Czech Festival in which our alums had a booth, and we participated by helping to sell the candy. Our weekly meetings have been spent talking about and working on our "five-point" program. One evening we sang some of our favorite songs for the Psychopathic Ward at St.

Luke's Hospital. For Founders Day our alums held a program in which we participated by having some of our girls perform. The theme was "Music for Moderns." Our part of this program was then taken to the Oakdale Sanitarium. Through the year we have been trying to collect all old music we can find to send to the Far East.—JANET BAUSCH, *Historian*.

MU TAU CHAPTER at the U of South Dakota has been exceptionally active this fall. First of all a tea was held to which new freshmen music majors were invited. After the tea three girls were pledged to the chapter. In carrying out one of the aims of the five point program for this year, "serving others through music," Mu Tau Chapter arranged with the Yankton Mental Hospital to put on a program for the patients. A wide variety of numbers were given, including a voice solo, a sextet number, a flute solo, and several piano solos and duets. On Nov. 13, Founders Day, a tea was held for actives, pledges, and alumnae. The chapter has planned a wide variety of activities for this year, and everyone is anticipating an eventful and worthwhile year.—PATSY DENLINGER, *Historian*.

## EAST CENTRAL

CINCINNATI ALUMNAE CHAPTER: The newly organized Cincinnati College-Conservatory of Music, which was formed by the recent merging of Cincinnati's two great schools of music, counts these members and patronesses on its staff: Eleanor Allen, Olga Conus,\* Blanche E. K. Evans,\* Joanne Fuller Hopper, Mary Sims Leighton, Margaret McNamara, Jeanine Phillippe, Olga Prigge, Norma Richter,\* Rebecca Shoup, Elizabeth Medert Taylor, Barbara Wagner, and Linda Wellbaum. Olga Prigge and Marguerite Remark both have had piano books published by Willis Music Company recently. The title of Olga's latest is "Meet and Know the Piano." Marguerite's books, "The Ideal Piano Series" and "The Ideal Writing Series," are intended to be studied together. The publications of June Weybright Reeder are well known, and since June is now a

\*Patroness.

Cincinnati MΦ, we are proud to claim three members whose works are in print. Nelle Murphy and Mary Bennett heard Paula Lenchner sing in *Parsifal* at Bayreuth this past summer. Paula has met with great favor in the many European cities where she has been singing operatic roles.—MARTHA M. SEIFRIED, *Secretary*.

COLUMBUS ALUMNAE CHAPTER held its first meeting in September. Many were the cards handed around from Mable Leffler, our most traveled member, from all over Europe and the Middle East with special attention always being given to things musical. Just as exciting a summer was spent by Bertha Bennett Woodin, who spent three months touring Europe as a member of a group sponsored by Temple University and which was primarily a musical tour. We all enjoyed vicariously a glimpse of the British Isles and the continent when Bertha shared with us her beautiful color slides and experiences at the October meeting at the home of Helen Shaffer. We heard, second-hand, that Glorian Thomas had a trip to Alaska during the summer but we have not had a "full report" of her experiences yet. We do note from the Columbus YWCA's "New Horizon Group" brochure that Glorian is participating with two lectures, one on "Greek Art and Culture" and one on "Modern Greece." We can always count on her to be active and busy. The scrapbook also shows a picture of Marian McPartland and tells what a thrilling experience she found playing at the State School for the Blind to be. She was there at the invitation of Edwina Monger Duncan, their music teacher. Needless to say we were especially interested in Music for the Blind Month; and, with the aid of Dorothy Stevens Humphreys and Edwina, we are investigating what we can best do in the Columbus area. Edwina says large note music is one of the most crying needs at the State School and by next month, we hope to have some concrete plan for making some music for them ourselves. Frances Goodeman Hamlin shared with us a letter from her son, Lt. Irving Hamlin, currently stationed at Wiesbaden, Germany. He had taken off in his Volkswagen with only hopes and had had a memorable visit with Dr. Albert Schweit-

zer. Since Irving spoke French and had clambered up in many an organ loft in France, they found much in common to speak about. His final prize was a picture he had been permitted to take which he enclosed, a superb picture of the impressive Dr. Schweitzer, taken in front of his home. Enthusiasm runs unusually high and we are anticipating an active year.—DOROTHY KIRN COEN, *Historian*.

INDIANAPOLIS ALUMNAE opened the 1955-56 season with a meeting in the home of Ruby Winders. After the six o'clock dinner, a business meeting and program of contemporary music followed. This summer Helen Binkley, president of the alumnae chapter, enjoyed meeting, by telephone, Helen Riser, president of the Salt Lake City Alumnae Chapter. Mrs. Riser was visiting Mrs. Leland K. Fishback, president of the Indianapolis Patroness Club. We are pleased to have two of our members, Marjorie Dean Gaston and Ruby Winders, teaching on the music faculty of DePauw University. The following sisters, Melva Shull Crain, Joann McCord Fisher, Marjorie Dean Gaston, Madge Cathcart Gerke, and Charlotte Moore, worked on various committees to compile the Elementary Vocal Music Guide, used for the first time this year in the Indianapolis Public Schools.—CAROL R. FOLGER, *Historian*.

ST. LOUIS ALUMNAE: Our study for this year, planned by our efficient program chairman, Edith Parker, is based upon the book, "The Other Side of the Record," by Charles O'Connell. A chapter is discussed at each meeting by one of the members, beginning in October with the chapter on Lily Pons, reviewed by Lillian Gorham. Other chapter subjects to be presented are: Eugene Ormandy, Kirsten Flagstad, Jose Iturbi, Pierre Monteux, and Jascha Heifetz.—RUTH ROGERS JOHNSON, *Historian*.

### SOUTH CENTRAL

MU RHO CHAPTER initiated the following on Oct. 22: Jo Ann Pieper, Charlotte Worley, Mary Ann Clark, Mary DiPilla, and Marjorie Warburton. Miss Ruthanne Huser, Mu Phi from Texas, has joined the faculty of Lamont School

of Music, University of Denver, and is to be faculty sponsor for Mu Rho Chapter. Miss Hauser sang at the Founders Day banquet program held at the Denver Athletic Club. Beverly Christiansen played her violin on the same program. Charlene Reynolds Smith has resigned from the presidency of Mu Rho Chapter and the office is being ably filled by Marilyn Winters. Wilma Metz and Jaunita Dieterich attended the Colorado Education Association Music Section meetings. Wilma is teaching music in Englewood Schools and Jaunita in Lyons Schools. Sally Manion and Jaunita Dieterich attended the convention of the Colorado Music Teachers at the University of Colorado, Boulder, Colo., in November. Sally was appointed a member of the resolutions committee. Dorothea Seaman and Virginia Rigg, of the alumnae chapter, were also elected to offices of the Music Teachers.—JUANITA E. DIETERICH, *Historian*.

PHI TAU began the fall with eight fine new pledges. After the excitement of our District Conference we had a Coke Party for freshmen and transfer girls. The pledges furnished a skit on the college life of vocalists and instrumentalists while the members served refreshments. A musicale by the pledges was given in observance of Founders Day in the home of one of our faculty Mu Phis, this program containing some American music. In the month of December we gave programs at the Cumberland Orphans Home in Denton, the Denton County Home for the Aged, and Christmas Caroling to the local homes. A party at the home of Una Callahan, well-known Mu Phi in Texas, was held following the initiation of the pledges in December. The Presentation Dance of the SAI,  $\Phi$ MA, and  $M\Phi E$  pledges will mark the end of the semester in January. We are proud of our Sarah Mallory and Wanda Thornton, who made Alpha Chi, national scholastic honor society, this fall.

PHI XI CHAPTER at Baylor University has begun a busy year of activities. Emma Anne Geer, president, and Betty Bob Dove, recording secretary and music representative, were delegates to the district conference. The day following the conference, Norma Lee Madsen, National

Second Vice President, visited Phi Xi Chapter for national inspection. A formal business meeting, coffee, musicale by members and pledges, and initiation service were held during her visit. Phi Xi has 10 pledges who take part in service activities and have as their special project the construction of a new bulletin board. The Mu Phi Epsilon and Phi Mu Alpha Chapters sponsored a float, with Dannylu McGuire as queen nominee, in the Baylor Homecoming parade. Another Homecoming feature was an alumni breakfast held with Phi Mu Alpha. Future plans include a Christmas party, carolling at hospitals, American music program, selling tickets and ushering at concerts, selling coffee and doughnuts in dormitories on Saturday mornings, and magazine subscriptions for Gads Hill.—SHIRLEY ETHERIDGE, *Historian*.

EPSILON MU presented Melba Egbert, mezzo-soprano, at the annual fall concert. The concert was held in the Union Building Ballroom on the University of Utah campus. The chapter is using the proceeds from the concert in a scholarship fund to aid worthy music students in the 1956 Utah State Fair Music competition. Miss Egbert is a former leading performer of the Utah Opera Theater. She has studied with the Pittsburgh Opera Workshop and at the Music Academy of the West in Santa Barbara on vocal scholarships. She also has been heard in several oratorio performances locally, including an appearance in the solo cast of the original production of Leroy J. Robertson's "Book of Mormon Oratorio." Her program included arias of Handel and Rossini, a group of five Brahms Songs, a French group, and a group of Contemporary American compositions. Her accompanist was Helga Hummell. We held our annual Founders Day Banquet at the Doll House. We were the hostess chapter with active and alumnae members from the University and from Brigham Young University attending. General chairman was Jeanette Boyack with Barbara Vance assisting. The program consisted of musical numbers, a toast to the founders by Helen Riser, president of the Salt Lake Alumnae Chapter, and slides of Mu Phi Epsilon activities shown by Norma Lee Madsen, National Second Vice President. Marilyn Cook, president of the U. of U.

active chapter, was toastmistress. Girls that belong to honorary organizations are: Suzanne Burbidge—Mortar Board; Joan Roberts and Marilyn Cook—Cwean (junior honorary); Nereece Hunt—Spur (sophomore honorary).—ANN GILHOOL, *Historian*.

FORT WORTH ALUMNAE CHAPTER honored Norma Lee Madsen, National Second Vice President, with a dinner and program at their October meeting. The program included two-piano numbers by Louise Turbeville and Shirley Counts; vocal numbers by Rebecca Breining, accompanied by Ruel Hudspeth; two-piano numbers by Joyce Jones and Shirley Van Cleave. A benefit concert and an All-American program will be given by the chapter in the spring.—VERA LINDER, *Historian*.

OKLAHOMA CITY ALUMNAE began the year by having Registration Coffee in September honoring patrons and patronesses. Founders Day was celebrated with Mu Kappa from the University of Oklahoma. This year the group met at the Oklahoma Club for a lovely luncheon, followed by a musicale presented by Mu Kappa girls. Hettie Baum read excerpts from her thesis for her Master's degree on the "Therapeutic Value of Music and Art in School Children." Hettie is the visiting Home Counselor for the Board of Education in Oklahoma City and we are all very proud of her. On November 22, our chapter presented Elvina Truman, well-known Mu Phi pianist, in a benefit musicale. The program was beautifully played, well received, and proceeds from the evening will go into a scholarship fund to aid worthy Mu Phis of Mu Kappa chapter.—MARTHA GENNE SANDFORD, *Historian*.

### PACIFIC

TAU CHAPTER has been engaged in a busy season this fall quarter. October found the chapter off to a fast start with annual "Hello Tea" preparations. On Oct. 26, the chapter honored Rosalie Speciale, National First Vice President, at a luncheon in the HUB's Evergreen Room and later that evening at a dinner in the Meany Hotel with Tau offi-

cers and members of the Music School faculty. Miss Speciale met with chapter officers and the officials of the Music School during her visit, and the chapter presented a model pledging, initiation, and business meeting for her inspection. November activities included a dessert party at the Meany Hotel celebration Founders Day on Nov. 12. International relations projects occupied meetings where foreign students performed and discussed music in their native countries. December was highlighted by the annual Christmas party, sponsored by Tau Chapter for the entire Music School and their families, Dec. 9. Christmas carols were sung by all attending, and the party ended with cookies and the traditional Wassail Bowl after the program.—LOUISE REIGHARD BRINCKEN, *Historian*.

MU BETA CHAPTER was happy to welcome Rosalie V. Speciale Oct. 28. The Founders Day Banquet was held early this year to honor her, and everyone enjoyed her slides of Gads Hill. Seven girls were pledged that night: Donna Balcom, Hazel Crowder, Pat Franklin, Pat Hall, Nancy Bolin Miller, Wilma Raymond Sprague, and Suzanne Springer. Miss Winifred Knox is our new adviser replacing Miss Amanda Just. We have worked closely with Phi Mu Alpha this year by sponsoring a new music students' party; we plan to give our American Music concert together, and will join in displaying a booth at the campus activities round-up. Helen Meinhart recently published an article, "Piano Pedagogy at Washington State College," in the *American Music Teacher* magazine. In the Greater Spokane Music Festival last spring several Mu Betas won top prizes: Patricia Freimuth, first-prize violin; Kathryn Downey, second-prize piano concerto; Dorothy Hodde, first-prize Bach festival and the award for the college-age student showing the most promise.—ELLEN FRANZEN, *Historian*.

MU ZETA: Because it is down in the corner of Washington state in a rather out of the way place, Mu Zeta Chapter enjoyed a special treat this fall with a visit from Rosalie Speciale, First National Vice President. We entertained

her with some ritual work, a short recital, and an evening seeing the Dublin Players, while Miss Speciale showed us the latest with her slides of Gads Hill. Freshmen at Whitman were introduced at the start of the year to talent from our Conservatory in the form of violin, several vocal—one with flute obligato, and piano numbers. A reception followed this recital. But *collegiate* Mu Phis were recently the guests when they were hostessed by a group of alumnae to a dinner (real home cooking) in honor of Founders Day. Honors came to Mu Zeta Chapter this year when Dwyla Donohue, soprano and president of the chapter, was chosen Sweetheart of Sigma Chi for the year. Mary Ann Moren, violinist and vice-president, was elected by the students as Whitman's 1955 Homecoming Queen.—KAREN McCORMICK, *Historian*.

PHI NU CHAPTER began the semester's activities led by President Patricia Haglund with a reception for Sir William Walton, noted British composer, following his lecture for Composer's Conference on the UCLA campus Oct. 3. His new opera *Troilus and Cressida* was performed in Los Angeles this season by the San Francisco Opera Company. We are very pleased to announce our 10 pledges for this semester. Our orchestra possibilities are growing with the addition of Lois Parriott, cellist, and Gail Nelson, clarinetist. Estelle Cohn, Sarahlie Novino, and Beverly Southard are pianists, as is Sally Penny, who also plays the organ. Corine Jordan and Sandi Zipser are vocalists. Sylvesta Wassum is a member of the Music Faculty, and Barbara Allen teaches and plays piano. Our first Patrons' Program of the year featured Dr. Henry Leland Clarke, a member of the Music Faculty, who spoke to us on Moll Davies, first lady of English Opera. Members of the chapter presented examples of 17th century instrumental and vocal music in connection with Dr. Clarke's talk. Valerie King, Wendy Hayward, and Lois Parriott performed an "Ode" by Purcell for two flutes and cello, and Patricia Palmer and Dorothy Considine presented vocal selections by Purcell and John Blow. The program was held at the home of Mrs. C. M. Hazard, who was installed as a patroness of the chapter last spring. We are thrilled to be in the new Music

Building at last. It has a room for PHI NU Chapter, 66 practice rooms, and an auditorium in addition to the classrooms and offices, and features the latest construction and design in music facilities.—LOUISE HARDING FALL, *Historian*.

BEVERLY HILLS ALUMNAE started a busy year with a September dinner meeting. Descriptions of summer vacations formed the program with special interest in the accounts of European music tours enjoyed by Beatrice Carpenter, Opal Hornback, and Harriett Rice. At the November meeting Beatrice Carpenter recreated her trip for the chapter with outstanding color pictures which she had taken. The annual Christmas tea for members and guests featured on its program Esther Wiedower at the organ; a string trio, composed of Esther Funk, and her talented daughters, Janitta and Carolyn; and vocal solos by Thyra Snyder. A theatre party to see "Front Page" presented at a local theatre workshop combined a pleasant social occasion with a benefit to provide a piano scholarship for Tassoula Vosnokidou, charming Greek exchange student at Pepperdine College. At a spring meeting Miss Vosnokidou will give a program, "An Evening in Greece," for our chapter. This year we have continued our policy of providing a musical program for patients at the Annex of Wadsworth General Hospital of the Veterans Administration one Saturday each month.—HARRIETT RICE, *Historian*.

EUGENE ALUMNAE are a happy group of Mu Phi alums, for our big yearly project is going over "with a bang." Now in its fourth year, our Morning Musicale series has already netted \$340.00 in season tickets, and we have just had our first program: "Music USA." Each year we present three illustrated lecture-type programs with the commentators being members of the University of Oregon faculty, and the musical talent for the most part being Mu Phis. This year the Patroness group is sponsoring a coffee hour preceding the morning program. All proceeds are for scholarships, so it is no wonder we feel somewhat mercenary! At our Founders Day banquet, we presented a \$100 scholarship to an active chapter member. Our monthly meeting programs

are: "An Emphasis on American Music."—CONSTANCE BAXTER BITTNER, *Historian*.

LONG BEACH ALUMNAE CHAPTER held our first meeting of the year at the home of our new president, Marion Viersen, on Sept. 27. We learned that a few of our members will not be with us this year: Ellen Liebe has accepted a teaching position in the State of Washington; Madge Lewis is working on her Doctor's degree at Chicago University and is also a member of the staff; and Pearl Weidman's teaching duties and organ work make it impossible for her to be an active member this year. She shall miss them all and wish them good luck. The rest of us, after an exchange of pleasantries, settled down to planning a busy year. On Nov. 7, a gift and gadget party was held at the home of Verna Rae Harkey, our former president. The addition of friends to our already growing membership assured a nice crowd and a successful evening. On Oct. 25, we met at the home of Le Noi Steckley. For the musical program, Le Noi gave several accordion numbers which were delightful. Plans were made for a program of recordings for the next meeting in November to be held at the home of Kathleen Ackerman.—CARYL E. HIGLEY, *Historian*.

SAN DIEGO ALUMNAE CHAPTER: A number of our members are contributing to the important field of sacred music. Recent appointments include Virginia Cox (B.M., University of Southern California), as organist of the large First Presbyterian Church, where Leona DuPaul is contralto soloist. In her first full scale organ recital at the church on Oct. 16, Virginia proved herself not only an able technician but a sensitive colorist and interpreter of well chosen material. In February, Constance Virtue (M.S.M., Union Theological Seminary, N.Y.C.) was appointed Minister of Music at Mission Hills Congregational Church, where she plays the organ, accompanies three choirs of 135 voices, directs the Senior Choir, and administers the work of the Music Department. Recent meetings included a summer picnic at San Diego's beautiful Balboa Park, an installation banquet at Manor Hotel, and a program

at Dorothy Granger's, where our versatile hostess provided a refreshing vocal menu ranging from Scarlatti to Ravel. The evening program, Oct. 19, at Marguerite Hopkin's featured vocal and piano compositions by our own gifted Mary Halliday Walker, performed by soprano Dorothy Granger and the composer. Cheers for American music!—CONSTANCE VIRTUE, *Historian*.

SEATTLE ALUMNAE CHAPTER had the pleasure of meeting our National First Vice President, Rosalie Speciale, while she was on an inspection tour. We entertained for Rosalie with a luncheon at the Women's University Club. Later she attended our meeting held at the home of Katherine Whitmore White. Mildred Hunt Harris, Program Chairman for our meetings, is following the five point plan and our October meeting, at which Rosalie was present, was devoted to American music. Dr. Hazel Gertrude Kinsella gave an enjoyable talk on early American musical instruments and music, and told of interesting incidents in her search for material. Mildred played two of her own compositions, "Suite in Friraga" and "Three Epitaphs," both intriguing. Jane MacGowan is Chairman of our Artists' Concerts programs, and our first concert of the season featured the MΦE String Ensemble under the direction of Vilem Sokol, with Suzanne Shawger as guest soloist on the trumpet. These concerts provide revenue for our scholarship fund, and are being received with much praise from music lovers. Two Mu Phis who have appeared in grand opera in Seattle this fall are Frances Yeend, of international fame, in *Tosca*, and Janice Pearl in *The Barber of Seville*. They both gave excellent performances. Rachel Swarner Welke, conductor of Seattle's Women's Symphony, is a busy Mu Phi with one concert already given and another to be performed in January. The September concert included the premiere perfor-

mance of John Verrall's "Variations on an Ancient Tune," which the critics acclaimed as colorful and intriguing and agreed should be given again. Our Mu Phi String Ensemble appeared on TV in October.—JESSIE GREER, *Historian*.

TACOMA ALUMNAE CHAPTER members were very proud to see and hear Frances Yeend in the title role of *Tosca* with the Northwest Grand Opera Company in Tacoma on Oct. 3, 1955. Following the performance a group representing the Tacoma Alumnae Chapter presented her with a crested bracelet. Our first fall meeting was held at the home of Dorothy Rouse with Evelyn Voth presiding. We welcomed the following new members: Edith Mitchell, Virginia Birkeland, Dorothy Patterson, Carolyn Harer, and Jacques Radant. Bette Margelli and her mother, Edith Mitchell, entertained with piano duets. Our October meeting was highlighted with the inspection visit of Rosalie Speciale and was held in the home of Lois Beckman. Following a buffet supper Eleanor Bertram and Persis Shook sang vocal duets; their voices blend superbly. Carolyn Harer gave us several fine American composers' piano works. On Nov. 14 Founders Day was celebrated with Epsilon Sigma at Pacific Lutheran College. Delphine Danielson was toastmistress and Eilene Risegari of the U. of W. faculty spoke on "Modern American Music." Again Carolyn Harer played two modern American numbers, "The Alcotts" and "The Concord Sonata" by Charles Ives and "The Three Burlesques" by Bela Bartok. Jacques Radant played a flute solo, "Fantaisie" by Georges-Hues, accompanied Bette Margelli, and Shirley Lewis, soprano, accompanied by Pat Gahring sang "Chinese Nursery Rhymes" by Bainbridge Crist. Mrs. Henry Baird, guest of the group, played one of her own compositions, "The Formosan Suite."

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# ALUMNAE CHAPTERS

1955-56 Calendar

**SEPTEMBER: PRESIDENT:** Call meeting of chapter officers to make plans for year.

**CORRESPONDING SECRETARY:** Report to NEO any changes in names and addresses of chapter officers. Order supplies for year from NEO, enclosing remittance sheet and check made payable to: **MU PHI EPSILON.**

**SEPTEMBER 10: HISTORIAN:** All material for the November TRIANGLE, other than newsletter, must be in the office of the National Editor. New address of National Editor: 532 S.E. Fifth St., Apt. A, Minneapolis 14, Minn.

**OCTOBER 15: TREASURER and CORRESPONDING SECRETARY:** Prepare and send to NEO fall membership list on official forms, with remittance sheet and check made payable to: **MU PHI EPSILON**, to cover fall per capita tax (\$0.75 per member), convention taxes (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.50 per year).

**NOVEMBER 10: HISTORIAN:** Deadline for material for January TRIANGLE. Send newsletter either November 10th or January 10th.

**NOVEMBER 13: FOUNDERS DAY: TREASURER:** Send to NEO, with remittance sheet, check made payable to: **MU PHI EPSILON**, for Founders Day Pennies—your contribution of 52 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 the National Editor (if not sent November 10th). Deadline for all other material for March TRIANGLE.

**NOT LATER THAN FEBRUARY 28: PRESIDENT:** Hold election of new officers, to be installed at annual business meeting.

**MARCH 10: HISTORIAN:** Deadline for glossy and biographical sketch of convention delegate to be sent to National Editor, and any other material for May TRIANGLE.

**MARCH 15: TREASURER and CORRESPONDING SECRETARY:** Prepare and send to NEO spring membership list on official forms, with remittance sheet and check made payable to: **MU PHI EPSILON**, to cover spring per capita tax (\$0.75 per member), convention taxes (\$1.25 per member), and TRIANGLE subscriptions for annual subscribers (\$1.50 per year) not reported on October 15th list.

**APRIL 1: PRESIDENT:** Write spring report-letter to National Third Vice President; send copy to Province Governor.

**MAY 1: CORRESPONDING SECRETARY:** Send names and addresses of new officers to NEO.

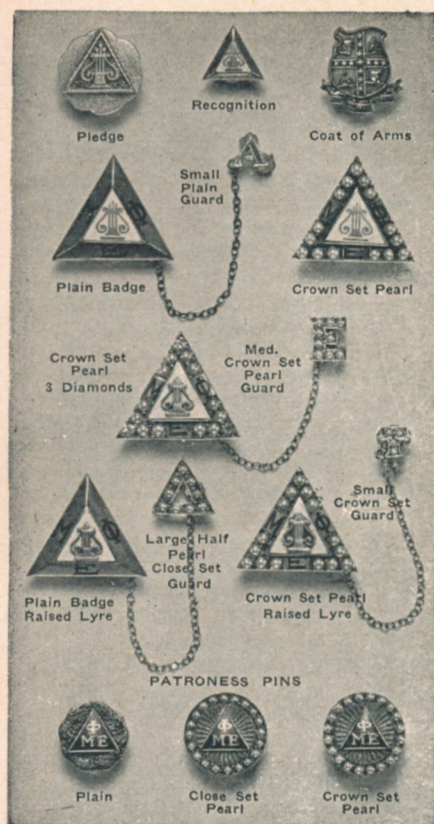
**JUNE 1: PRESIDENT and TREASURER:** Send annual reports to NEO on official forms.

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—RUTH JANE KIRBY, Omega