

NOVEMBER
1956

V. 51, no.



The

Triangle

of MU PHI EPSILON

NEW N.E.O. ADDRESS: 737 S. Fountain, Wichita, Kans.

FIRST WEEK OF SCHOOL: President: call meeting of chapter officers to inspect chapter equipment, discuss fall materials received from NEO, and make plans for the year. Corresponding Secretary: Report any changes in name and address of chapter officers to NEO and order supplies for the year from NEO, using new remittance sheet Form #3, enclosing check. Corresponding Secretary: Send name of Magazine Chairman to Kay Asay (Mrs. Frank), 1775 Sherwood Pl., Eugene, Ore.

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

NOVEMBER 13—Founders Day. Treasurer: Send to NEO, with remittance sheet, check for Founders Day Pennies—your voluntary contribution of 53 pennies per member.

NOVEMBER 15—Treasurer and Corresponding Secretary: Prepare and send fall membership lists on official Form #2 to NEO with check and remittance sheet to cover fall per capita tax (\$1.50 per member), Convention tax (\$1.25 per member). Send TRIANGLE subscriptions for annual subscribers (\$1.50 per year) (Form #1) to Ruth Havlik, National Editor.

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

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

FEBRUARY 1—Contestants, Musicological Research Contest: Send notice of your intention to enter contest to

Mrs. Elizabeth Buck, 750 Cherry Tree Le., St. Louis 24, Mo.

FIRST MONTH OF SECOND SEMESTER OR NOT LATER THAN FEBRUARY 28—President: Call meeting of chapter for election of new officers, who will be installed in office during March. Corresponding Secretary: Report names and addresses of new chapter officers to NEO, using official form (seven copies).

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

MARCH 15—Manuscript for Musicological Research Contest due at office of Mrs. Elizabeth Buck, 750 Cherry Tree Le., St. Louis 24, Mo.

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

APRIL 15—Treasurer and Corresponding Secretary: Prepare spring membership list on official Form #2 and send to NEO with check and remittance sheet to cover spring per capita tax (\$1.50 per member) and Convention tax (\$1.25 per member). Send TRIANGLE subscription on Form #1 for annual subscribers who were not in chapter in fall to National Editor. Also send her any name or address changes.

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

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

The Triangle of Mu Phi Epsilon

NOVEMBER • 1956

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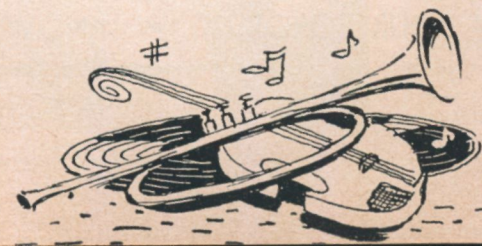
RUTH HAVLIK, Editor

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VOLUME 51

NUMBER 1



KNOW YOUR SORORITY • KNOW YOUR SORORITY • KNOW YOUR SORORITY • KNOW YOUR SORORITY • KNOW YOUR SORORITY • KNOW YOUR SORORITY •

TO KNOW: to have knowledge; to be informed; to have a clear and certain conception of; to be thoroughly acquainted with; to have information of; to be aware.

Message for Founders Day

There is no better way to honor our Founders this November 13th than to resolve, as chapters and as members, to

Know Your SorORITY

Have a working knowledge

Plan effectively

Perfect the routine of sorORITY procedure

Practice the ideals set forth in our ritual

Establish good public relations in school and community

Set a STERLING example for all to see.

Loyally,

Eleanor Hale Wilson

We had the privilege of having four past national presidents with us: Elizabeth Ayres Kidd, Orah Ashley Lamke, Ruth Row Clutcher, and Dorothy Paton. Their active interest and participation was an inspraion to all of us.



Introducing Convention:



Eleanor Wilson presents Dr. Sigmund Spaeth with Mu Phi Epsilon's check for \$1,000 to underwrite one issue of "The Braille Musician."



Our own Jewel Bethany Hughes looks on as Norma Lee Madsen presents the compilation of MΦE Composers to her husband, Dr. Edwin Hughes, Executive Secretary, National Music Council.



Everyone was visiting in the Corridor at Eastman's Kilbourn Hall before one of the concerts. Here and there are familiar faces to "convention goers" and others reflect the excitement and thrill of being present for the first time.

ces Babcock included Mrs. H. H. A. Beach's "The Year's at the Spring" and Hopkinson's "My Days Have Been So Wondrous Free." Together we sang patriotic songs at the dinner hosted by Washington Alumnae, Phi Psi, and Phi Gamma. We were all pupils in an early 19th century Pennsylvania Dutch Singing School at the luncheon hosted by Philadelphia Alumnae. This colorful occasion began with a Moravian "Hymn of Thanks" and later we sang hymns which were "lined" for us by the enthusiastic, energetic Rachel Marcks Kooker. By the "end of school" we were all singing "Johnny Schmoker" and fairly raising the roof! Hex signs, individual shoo-fly pies, and Old Dutch recipe favors helped trans-

port us to that "Hour with Early Pennsylvania Dutch Folk." . . . Pitts-



The three distinguished gentlemen shown with our president, are Drs. Sigmund Spaeth, Edwin Hughes, and Gid Waldrop, editor of "Musical Courier."



Your National Council met long and late hours but were somehow buoyed up with their own enthusiasm and the inspiration derived from association with their sisters throughout the nation: Seated, l. to r.: Bernice Oechsler, Rosalie Speciale, Eleanor Wilson, Ruth Havlik. Standing: Pauline Baker, Elizabeth Bothwell and Norma Lee Madsen.



Outstanding Mu Phi Epsilon composers of published works and several winners from past Original Composition Contests gathered for this picture after one of the convention banquets.



Ruth Watanabe, Convention Chairman, Mrs. Richard Bales, Richard Bales, Music Director of National Gallery in Washington, Ruth Anderson, Washington Alumnae, and Eleanor Wilson. Mr. Bales described the nature and variety of the programs given in the National Gallery throughout the year and spoke of their contribution in the musical life of Washington. Many composers are given the opportunity to hear their works at these concerts and Mr. Bales is of the opinion that "composers are writing better music."

burgh chapters featured the music of Stephen Foster at another lunch-

eon when several of his songs were sung by members of $\Phi\Omega$ Chapter in costume, and all of us joined in singing some of his best loved songs. Our final banquet program included two winners of the 1955 Composition Contest sung by the Mu Upsilon singers under Patricia Hurst: "Three Chinese Poems" by Lou Rodgers, Beta; and "Hymn to the Night" by Alice Yost Jordan, Des Moines Alumnae.

Friendship . . .

. . . The thrill of meeting sisters from chapters throughout the country, especially for the delegates to whom this convention was a "first," can hardly be described or measured. Equally thrilling was the renewing of acquaintances for those who have attended many conventions. So, friendships were made and renewed in that precious bond of sisterhood in our beloved M Φ E.

Harmony . . .

. . . From that hushed moment of the actual opening of convention with its special spoken invocation written by Louise St. John Westervelt and the beautiful "Our Father, Bless Us" composed especially for this convention by Amy Worth, Seattle Alumnae, we enacted legislation in a friendly and harmonious spirit, exchanged ideas and viewpoints, and learned new ways and procedures—all of which made this convention so informative that we all went away feeling we "Knew our Sorority" as we had not known it before. The attractive displays made us proud of the many sisters who are distinguishing themselves in the profession, and the accomplishments of individual chapters gave delegates and visitors inspiration and incentive. This pride in individual sisters and in the accomplishments of Mu Phi Epsilon was accompanied by the resolve to continue to expand its influence and prestige in all national, international, and local efforts.

Convention Echoes . . .

. . . The Convention Banquet will be long remembered for its many brilliant features. We were thrilled with the endearing message by tape-recording from Mrs. Edward MacDowell about the MacDowell Colony. Her amazing vitality and vision, when at the age of 50 she began giving piano concerts to interest others in living support to this wonderful dream made it come true. Among those who have benefited from their association and study at the MacDowell Colony are our own Dorothy James and Ruth

Wylie; Aaron Copland and Thornton Wilder are included in the hundreds of men and women who have had the opportunity to do much of their creative work at the Colony. The material and spiritual legacy which we in America have inherited cannot be measured.

Dr. Howard Hanson's inspiring address, "Onward American Music" contained much food for thought. "The public must show a more positive interest in the music and be more forceful in making its opinions known. . . . Public interest in the progress of new music, without expecting too much too soon, is a necessary element in the development of native art", he said. Dr. Hanson went on to say that "creation must have quality and quantity, there must be opportunity for study and listening, and that we must have large numbers of young composers writing new music. The more we have the more likely we are to produce great ones. The great composers of the past—the Mozarts and Beethovens and Bachs, were among the few who stood out among the many of their contemporaries."

The magnificent pianism of our beloved Claudette Sorel, brought to an end a beautiful evening.

Mu Phi Epsilon Soloists and/or Ensembles

TAKE NOTE:

△ NEW YORK ALUMNAE CHAPTER hopes to feature tape recordings by outstanding members of MΦE on their monthly programs broadcast over WNYC in New York City.

The tapes must be:
Excellent broadcast quality.

Single track, 7 or 10 inch standard reel, 7½ or 15 inch per second.

Vocal soloists—13 minutes actual performing time.

Piano, instruments or ensemble—either 13 or 26 minutes actual performing time.

A typewritten copy (in triplicate)

of your *program*, indicating exact timing of *each number* and a brief *musical biography* of individual performer or group.

The expense of the tape recording will be borne by the individual, group, or chapter, in case it wishes to be the sponsor.

MU PHI EPSILON *and* WNYC

△ OUTSTANDING among the winter events in New York City is the Annual WNYC American Music Festival beginning on Feb. 12 and concluding Feb. 22—eleven days and evenings when the air is filled with American music, some of which is written and performed by members of MU PHI EPSILON.

The New York City Alumnae Chapter has been privileged to sponsor programs of one hour or more during many of the Station's 17 Festival Seasons. The earlier broadcasts originated in the WNYC Studios, as do the current regular monthly MΦE programs on the "Chamber Music Hour." Later, the Carl Fischer Concert Hall and the National Arts Club were offered the sorority as the setting for its Festival broadcasts, and the event became of national interest.

Many winners of the MΦE Original Composition Contest awards have heard their works in public performance for the first time on these programs or have been invited to come from all parts of the country to appear in a first performance themselves. A few of our composers represented on these broadcasts are: Mabel Daniels, Blythe Owen, Mrs. H. H. A. Beach, Amy Worth, Eliza-

beth Gould, Ruth Wylie, Dorothy James, Ruth Bradley, and Joanne Baker. The number written by a Mu Phi in the West is apt to be performed by one of her sorority sisters who is a member of the Metropolitan Opera Association. Or, the Boston composer may hear her composition played by a Mu Phi who is a member of one of the country's leading orchestras. Some of these performers have been: Jean Madeira, Frances Yeend, Mildred Wummer, Carol Smith, Claudette Sorel, and several string groups representing collegiate chapters.

Mu Phi Epsilon's part in Station WNYC's endeavor to encourage American composers was recognized in the following excerpt from a letter received from Dr. Hermann Neuman, director of the Station: "Now that the American Music Festival is over, may I tell you how delighted we were to have had the privilege of presenting Mu Phi Epsilon's outstanding program as an integral part of the Festival. I have for a long time wanted to compliment you on the many excellent contributions to the culture of the people of this city which your organization has made via its programs on WNYC."—GERTRUDE OTTO

△ A PANORAMA OF AMERICAN LORE was the culmination of our project of 1955-56. We wanted to do something different, to get away from the "set programs" of former years, to make a broader use of the talents of which we were aware, and to uncover and utilize every latent and/or hidden talent in the chapter. The use of American Music, as suggested by our National



L. to R.: Rosaneil Reynolds Schenk, Vera Dragesick Zugich and Lucretia Jones Valentine.

Council, offered the perfect vehicle. With the aim of complete group participation we determined to develop a Pageant of Music, Dance, and Verse covering early American history.

First, which phases of the American story were the most feasible histrionically? We chose for our monthly meetings: The Beginnings

of American Music; A Virginia Holiday; Go West, Young Woman, Go West; "Lift Every Voice and Sing"—American Negro National Anthem; Music on the Mesa; The Melting Pot. As we worked through the year we found some changes necessary. The final program read: Act I—Faith of Our Fathers; Act II—The Spirit of '76; Act III—The Melting Pot; Act IV—A Southern Holiday; Act V—Westward Ho!; Act VI—The American Negro; Act VII—Cowboy Serenade; Act VIII—The American Indian.

Next was the making of a talent sheet. I personally contacted every

... PANORAMA

member, telling her of the year's plan and questioning her about instruments she had which could work into the show; experience in costuming and sewing; her special interest in the over-all picture; other members of her family who could sing or dance, etc. This information was tabulated as reference for the monthly chairmen. Actually there was so much talent we could not possibly use all of it in one show.

Then we selected a chairman for each monthly meeting. As nearly as possible this was done according to personal interest in or knowledge of a particular era. There were reasons for this. The most important point in the whole project was group participation. Having a different chairman each month was one attempt to accomplish this. Every program required considerable research. It would have defeated our

purpose if one person, namely the General Chairman, had done all of it.

Although each monthly chairman worked in close touch with the General Chairman she was free to develop her subject as she desired. The resultant variety in presentation helped us to live our history. Some suggested our bringing heirlooms of the period or coming in costume. Frequently she chose performers seldom or never heard. This added to our enjoyment and also removed the strain of "set program"

of AMERICAN LORE...

BERNICE AUSTIN HUESTIS
Program Chairman
Cleveland Alumnae

perfection. Unsuspected talents appeared. One of our past presidents whom we had always thought of as being long on dignity turned out to be a superb comedienne; then one of our pianists brought out a long neglected flute and played beautifully; a string player was a whiz on the accordion; two others are authorities on folk dancing. Every meeting was an exciting experience. And always we sang together, read together, laughed together.

Another interesting angle was the food. We have always eaten to-

gether but this year we feasted, and, at no extra cost. The meals set the mood which was heightened by service ranging from Royal Doulton, sterling silver, and crystal to iron skillets, wooden ladles, and tin plates. On the Melting Pot menu every dish was from a different country. It was fun.

The pageant format was chosen because it offered the best medium



L.: Frieda Schumacher; R.: Ione Coy.



Seated: Helen Leino Cartmell; Standing: Laila Elmey Mack, Tina Cartmell, and Frances Koma Kelley.

for employing the entire chapter roll. As pageants go, our acting cast was relatively small. This was important. Since no words were spoken on stage, the bulk of the continuity was choral reading as in the old Greek plays. Also it facilitated casting, costuming, and rehearsing.

Preparing ourselves for the speaking choir was one of the most gratifying things we have ever done. It was new to most of us, so we started at the first meeting and continued straight through the year. At first we read a variety of things to get the "feel" of it but from January we worked on the actual script. We stood shoulder to shoulder and read sonorous, thrilling American poetry, aloud, directed, as though we were a symphony. The unifying effect was electric. Rosaneil Reynolds Schenk, who has long been associated with the Cleveland Play House, and who compiled the script and directed the show, trained us in this beautiful form of expression. In the performance she read the prose part of the continuity with rich insight, depth, and artistry.

When we were ready for casting, the enthusiasm for the show had grown so that we were able to enlist husbands with less difficulty than we ever dared hope. Children, of course, were no problem—they all wanted to be in it. Several husbands are professional musicians, many have had chorus experience, and a number do square or folk dancing for the fun of it. Due to distances the casting finally hinged on accessibility to rehearsals. No act had more than three rehearsals and the only time the whole group was together was at the dress rehearsal the night before the show.

One person in each act was appointed to check costumes. Most of it was simple but effective. Our lighting, although limited to ceiling spots, helped to cover discrepancies in costumes. For instance, in the Pilgrim act the basic black outfits were not uniform. Low blue lights

focused attention on the white caps, cuffs and collars (crepe paper). The scene became entirely believable. The most elaborate was the Southern Holiday scene. Our harpist wore a shimmering gold dress from a Natchez Pilgrimage. The rest of the dresses were formals over hoops. The men wore straight dark trousers, white shirts with the collars turned up and Stephen Foster ties, currently known as Bolos. Most of the cast in the Melting Pot owned their own authentic native costumes. The rest were borrowed. In both Westward Ho! and the Cowboy scenes the men wore jeans and checked or bright colored shirts. In the former, dresses were borrowed from a friend who puts on operettas for schools and churches. A ruffle on a peasant skirt and a tight bodice would have sufficed. The American Negro act was sung by a husband and wife team. They put on their gardening clothes and added a few bandanas. We were very fortunate in having the American Indians interpreted by the Oglewanagi Dancers, a group with years of research behind them. Their dances and costumes are authentic and exceedingly striking.

The 14-piece orchestra was made up from our own members, two husbands, and one son. We had no printed programs. Instead, our artist, Vera Otto, painted a beautifully illuminated 4x6' programme upon which spots were played. The acts and cast were in the center and the border was scenes from the show. Perhaps some of you remember seeing this at Convention in Rochester. The music and dances were drawn from material used in the monthly meetings. The only

words memorized were those in the vocal solos. The Pilgrims had small books (they happened to be Shakespeare) that looked like the Ainsworth Hymnals. Their words were typed and laid inside. Cowboys on the "ground" propped their words against the camp fire. The speaking choir carried 5x8" filing cards on which their poems were mounted. Rosaneil used a large, handsome notebook from which she read.

Our president, Alice Torbet Jerabek, wrote invitations to all local musical organizations, the Cleveland PTA, and the Lakewood Women's Club. We had excellent publicity. The club editor of *The Cleveland Plain Dealer* was intrigued by the project and its development. She wrote a glowing account, including three pictures, announcing that the public was invited. Consequently, in our audience were librarians, Scout leaders, members of the DAR, the League of Women Voters, and clubs. Attention was so rapt that there was complete silence after the last curtain. Then came an ovation.

In September some of our members could not see where we were going or how we were to get there. In May a few still were not sold even through the dress rehearsal.

Curiously enough, they acted as whetstones against which general enthusiasm was sharpened. The performance itself was so comprehensive and so inspiringly done that the most vocal critics turned into the most ardent applauders. Attendance at the meetings increased until the dinner committees would have been overwhelmed except for the spark of integration with the programs. Monthly chairmen have expressed thanks for having been asked to do their programs. In general, most of us have learned a great deal. We are alive to our American heritage. We have the joy of having created an impressive dramatic spectacle. But the biggest and most important gain to the chapter is the deeper friendship born of working together. There were no stars. Everyone was important, everyone was responsible, everyone felt that what she did was vital to the success of the Panorama of American Lore. Music, Friendship, and Harmony have a deeper meaning.

Would you like to try such a project? MΦE chapters are welcome to use our script, either as it stands or as it might suggest a similar program.

IMPORTANT NOTICE:

Your TRIANGLE subscription MUST BE RENEWED within 60 days after its expiration. If not, further issues will not be sent you.

Please send new subscriptions and renewals to the National Editor at 532 S.E. Fifth St., Minneapolis 14, Minn.

Annual subscription—\$1.50

Life subscription—\$25.00

MORE JEWELS

*in Our
Crown*

Alpha Beta at Hartt College

△ THE first collegiate Connecticut chapter of Mu Phi Epsilon was installed on May 20, 1956, at the Hartt College of Music, Hartford, Conn.

The pledge ceremonies for the members of Alpha Beta were held on Saturday, May 19; they were followed by a musicale and supper at the home of Miss Helen Hubbard in honor of National President, Eleanor Hale Wilson.

The program was as follows:

Jeune Filletes	Dalryair
Mein Schoner Stern	Schumann
Mon Coeur S'Ouvre Ta Voix	Saint-Saens
If I Loved You	Rodgers
BARBARA CARR— <i>Contralto</i>	
ROSE MENDE— <i>Accompanist</i>	
Sonata Op. 3 No. 1 in F Minor	Beethoven
ROSE NIGRI— <i>Pianist</i>	
The Smiling Dawn (Jeptha)	Handel
My Johnny was a Shoemaker	English Folk Song
Cherry Stones	Anonymous

COMBINED CHORUS

ROSE MENDE— <i>Accompanist</i>	
Arabesque	Schumann
Children's Corner Suite (Selections)	Debussy
JEUNG-HEE PARK— <i>Pianist</i>	
O Del Mio Dolce Ardor	Gluck
La Belle Table est Mise	Old Provincial Noel
Now Sleeps the Crimson Petal	Quilter
Little French Clock	Kountz
PATRICIA HUGHES— <i>Mezzo Soprano</i>	
ROSE MENDE— <i>Accompanist</i>	
Elegie	Faure
Quitarre	Mozkowski
ANNE KRUPENEVICH— <i>Cellist</i>	

O Quand Je Dors	Liszt
Una Voce Poco Fa	Rossini
Aria (from The Telephone)	Menotti
MARIA KALLITSI— <i>Soprano</i>	
ROSE MENDE— <i>Accompanist</i>	

The new members were installed on Sunday by Eleanor Hale Wilson, who was assisted by Gertrude Otto, past National Officer from New York City, and members of the Connecticut Valley Alumnae Chapter. The ceremonies were concluded with a dinner in honor of the event.

Student members of Alpha Beta are as follows: Cheril Slayton, president; Patricia Hughes, vice president; Rose Nigri, recording secretary; Patricia Whitaker, corresponding secretary; Yvonne Redondi, treasurer; Barbara Carr, historian; Jeung-Hee Park, chaplain; Patricia Cooke, chorister; Colette Cote, warden; Nancy Dewing, alumnae secretary; Marilyn Loyzim, Anne Krupenevich, Maria Kallitsi Cohen, and Carolyn Kuettzer.



*Alpha Beta Chapter with Eleanor
Wilson.*



Salem Alumnae and guests.

The Salem Alumnae Chapter

△ THE SALEM ALUMNAE Chapter of Mu Phi Epsilon was officially installed on Monday evening, April 9, 1956 at the College of Music on the Willamette campus at 8:00.

Preceding the installation program was a dinner at The Golden Pheasant at 5:30 with more than 30 attending. Violets featured the decor for the dinner. Corsages of violets were placed the full length of the tables at each place.

Lena Belle Tartar, chaplain, gave the invocation. Doris George Hale was toastmistress and the speaker was Dean Melvin H. Geist of The Willamette College of Music who briefly highlighted the status of music in America from an institutional standpoint. He discussed the professional status for musicians, the intellectual and emotional discipline provided by music, pointing out the high scholastic attainments by music students and leaders, including the therapeutic value of music. Special entertainment for the dinner was a group of vocal solos by Clorinda Topping, associate professor of voice, and advisor for Phi Lambda Chapter at Willamette University. Kathryn Asay, past president of the

Eugene Alumnae Chapter, was the installing officer. She was assisted by Sharon Pedersen, president of Nu Chapter at the U of Oregon; Barbara Dieterich, past president of Eugene Alumnae; and Margaret Huson, past president of Phi Lambda at Willamette.

Doris George Hale was installed as first president of the new Salem chapter. Other officers installed were: Edith Fairham Gunnar, vice president; Virginia Knight Seamster, recording secretary; Ann Gibbens Todd, corresponding secretary; Catharine Schnelker, treasurer; Gayle Finley, historian; Muriel Fitts, warden; Lena Belle Tartar, chaplain; Violet Burlingham, chorister. Other members are: Sally Bolliger, Coralie Doughton, Ruth Geist, Alice Rose Jones, Hope Morgan, Denise Redden, Lorene Roberts, Clorinda Topping, and Gloria Wayne. Representatives were present from Nu Chapter and members and patronesses of Phi Lambda Chapter.

Following the installation ceremony, a musical program was presented by members of the new Salem Alumnae Chapter.

String Quartet, Opus 76, No. 3...Haydn
Adagio

LORENE ROBERTS, First Violin
MARGARET HALL, Second Violin
GRACE GATES, Viola
MARY JOHNSON, Cello

Der Tod Und Das Mädchen.....Schubert
 Yesterday and Today.....Spross
 ALICE ROSE JONES, Soprano
 CATHARINE SCHNELKER, Piano

"A. D. MDCXX".....From *Sea Pieces*
 MacDowell
 "Minuet Waltz".....From *Sketches from*
 FinlandPalmgren
 DORIS GEORGE HALE, Piano

Loveliest of Trees.....Duke
 "La Mamma E' Come Il Pane Caldo"
 Respighi

From *Four Liriche*
 EDITH FAIRHAM GUNNAR, Mezzo-Soprano
 CATHARINE SCHNELKER, Piano

Le Tombeau De Couperin
 Forlane
 RigaudonRavel
 ANN GIBBENS TODD, Piano

Ich Wollt' Meine Lieb Herbstlied
 Mendelssohn
 ALICE ROSE JONES, Soprano
 EDITH FAIRHAM GUNNAR, Mezzo-Soprano
 CATHARINE SCHNELKER, Piano

Sonata, Opus 18, No. 4.....Beethoven
 Allegro Ma Non Tanto
 Andante Scherzoso Quasi Allegretto
 Menuetto
 Allegro

LORENE ROBERTS GRACE GATES
 MARGARET HALL.....MARY JOHNSON
 GAYLE FINLEY, *Historian*



About Our New Cover and Its Designer

△ OUR attractive new cover designs have been done for us by Horace Graf. For 32 years he has been a Mu Phi husband of Ellen Graf, St. Louis Alumnae, and has contributed in these years much of his fine talent and time to the St. Louis Alumnae and former Theta Chapters. Because of his art training and ability, Mu Phis have felt free to call on him for many things among which have been elaborate full stage settings for yearly costumed Musicales and Founders Day celebrations. One such occasion was oriental in theme given for the "Slaves" of Music. Another was a takeoff on "Don Quixote" with Spanish flavor and Richard Strauss for listening pleasure. In 1947 St. Louis Alumnae had an all modern stage and in 1948 three settings for the life of Chopin. Among the "smaller items" are five-foot carved candlesticks for initiation ceremonies, a gift to Theta in 1925 now

used by Epsilon Tau. In collaboration with Ellen, these two have made place cards by the hundreds and in 1952 made 300 plates for the final convention banquet together with the 30 statuettes of "Mu Phis reaching for the stars."

Horace Graf's education was at the School of Fine Arts, Washington University, St. Louis, Mo., and Ellen received her education in music at Rockford College, Rockford, Ill., plus some courses in creative writing at Washington U.

Their latest projects—designing and firing decorative tiles and experiments with the MΦE crest—are working beautifully. Also in the making are a series of sketches of St. Louis landmarks on tiles with the hope of expanding to those of other cities. Recent works of Mr. Graf in lithograph crayon and oil are being shown in current St. Louis exhibitions. Our salute of thanks to this gifted Mu Phi husband and wife!

"Hail and Farewell"



Bernice Swisher Oechsler



Virginia Porter Fiser

△ THE accompanying picture shows

Bernice Swisher Oechsler at the 1956 convention banquet, responding to the presentation by National President Eleanor Wilson of a silver bowl with an inscription of appreciation from members of National Council. Bernice has served as National Executive Secretary-Treasurer of Mu Phi Epsilon for 10 years—one of the longest terms of continuous service in the history of the sorority. To Bernice go our thanks for these years of service to us and our beloved sorority.

Introducing . . .

△ VIRGINIA PORTER FISER, newly appointed National Executive Secretary-Treasurer, has been trained in music and in business. A flutist and choir director, she received her training at University

of Kansas and while in school she won the Miller Hall Scholarship, Elizabeth Watkins Scholarship, the Luella Stewart Award, and the Innes Award. She has had extensive business experience, having served as secretary to her high school principal, Kansas U law professor, for the Dean of School of Fine arts, KU, for construction manager of Sunflower Ordnance Works, for Purchasing Agent of Kansas Electric Power Co., and secretary to supervisor of Scheduling Dept. of Boeing Airplane Co. She has also worked in a Wichita federal savings and loan company and has worked on all bank audits of her CPA husband's firm. Virginia is past president of Wichita Alumnae and at present is vice-president of Saturday Afternoon Musical Club and is a charter member of CPA Wives.



Those attending the presentation of the Citation of Merit to Jean Madeira were Claudette Sorel, Gertrude Otto, past National Fourth Vice President, Gwendolyn Thomas, President of New York Alumnae, and Eleanor Hale Wilson, who made the presentation.

A Citation of Merit

to

Jean Madeira

in recognition
of her achievements in the
field of music
which have reflected honor
upon her
country and sorority
presented by

Mu Phi Epsilon

with affection and admiration
1956

Mrs. Edward MacDowell's *Last Letter* to Mu Phi Epsilon



Mrs. Edward MacDowell

△ MRS. EDWARD MACDOWELL, beloved figure in the world of art, and particularly in music, died in August, 1956. This tiny, spry woman, possessed with indomitable courage, a beautiful humility and sparkling humor has done for the perpetuation of the arts in America what few would have the vision and patience to do. It is largely through her personal efforts that artists can

stay in surroundings peculiarly planned to inspire their best creative efforts: The MacDowell Colony. This is indeed an everlasting memorial not only to her late husband, Edward MacDowell, but now also to her.

Mrs. MacDowell's last letter to us, dated June 20, 1956, again indicates her great enthusiasm and appreciation:

"DEAR MRS. WILSON:

I have wanted for a long time to write a few words of deep appreciation for the generosity and interest that Mu Phi Epsilon has shown.

I have had the list of subscribers to the Beach Fund read to me, and I was so glad to see that you were among them. This is a badly expressed way of telling you of my deep appreciation of what your fraternity has done for the Colony, not only contributions, but deep interest. If I were 30 years younger I would try so hard to get some representative from all these clubs to have a meeting at the Colony, but as I will be 100 if I live less than a year and a half, that shuts out any such scheme and here I am in California and will never be able to go East again.

I can't really tell you what it has meant to me to have your fraternity doing what it has for the Colony, and I thank you with all my heart—you and every member. Perhaps you will personally be able to say that I had written you.

With deep appreciation and affectionate good wishes to you all,

(Signed) MRS. EDWARD MACDOWELL

Interlochen Winners



L. to R.: Suzanne Wilson and
Melinda Dalley.

△ WINNERS of the 1957 season of Mu Phi Epsilon scholarships to the National Music Camp were announced in August at the final camp assembly by Dr. Joseph E. Maddy, Camp president and co-founder.

The winners, both excellent 'cello players, are Suzanne Wilson, 16, Columbia, Mo., and Melinda Dalley, 15, Ann Arbor, Mich.

Suzanne has played 'cello most of the 10 years since she began coming here with her parents, Mr. and Mrs. George C. Wilson. Mr. Wilson, director of bands and orchestra at the University of Missouri, has conducted the National High School Band here since 1946. As an Intermediate Camper, in 1954, Suzanne was chosen outstanding girl musician. Last year she won the Delta Omicron scholarship for the 1956 season.

Melinda, who has played 'cello for about nine years, won the dis-

tinction of playing first chair for one week in her section of the National High School Orchestra against stiff competition from girls older than herself, including Suzanne. Melinda's father, Orien Dalley is also a conductor at Camp, directing the select Honors Orchestra. In winter, Mr. Dalley is music director of Radio Station WUOM, Ann Arbor, and lecturer in music at the University of Michigan.

Both girls were winners in the coveted concerto auditions. Melinda played the *Concerto in B Minor, Op. 104* (Adagio) by Antonin Dvorak with the Honors Orchestra on Aug. 11. Suzanne played the *Concerto in D Major* (Allegro moderato) by Franz Joseph Haydn with the University Orchestra on Aug. 10. The father of each girl conducted the orchestra in each case!

About Silliman's Ruth Imperial

△ MU PHI EPSILON'S golden threads of Music, Friendship, and Harmony weave their magic spell in so many ways! Through her contact with Mimi Palmore at Silliman University in the Philippines, Ruth Imperial, a scholarship student at Union Theological Seminary in New York City, has been granted a piano scholarship by Gwendolyn Thomas, president of the New York Alumnae Chapter and piano teacher. A talented pianist, Ruth is a graduate of Silliman University and expects to return there to teach next year, joining her parents who also are members of the faculty. Concerning the scholarship, Gwen says,



Ruth Imperial

"This is another way in which Mu Phi can contribute to our international music project. My only stipulation is that the scholarship be perpetuated by the recipient, thus forming a never ending link in our chain of Music, Friendship, and Harmony."

International Mother-Daughter

△ EPSILON ETA CHAPTER'S international mother-daughter combination consists of Dr. Margarette Wible Walker, past National President of Mu Phi Epsilon (1948-1950) and National First Vice President in charge of the Western Province (1942-1948), and Tassoula Vosnakidou, from Salonika, Greece, initiated into George Pepperdine College's MΦE Chapter in January of this year.

Margarette Walker was initiated into Mu Nu Chapter, USC, in 1936, where she completed her B.M. de-

gree, majoring in voice. For a number of years she taught voice principally, and music in the public schools. During World War II she worked for the government as a counselor. Following this, Margarette went into student personnel work, completing her doctorate in 1953 in educational psychology, and at the present time she is associate dean of students at Pepperdine College.

Dr. Walker, as she is called at Pepperdine, has always been active in many organizations, and it was while she was attending a meeting of Beta Sigma Phi, international



Tassoula

Dr. Walker

sorority, of which she is an honorary member and sponsor of the Los Angeles Council of 30 chapters, she heard that a girl in Greece would like to come to America to further her education. Through Dr. Walker's efforts, a scholarship was ob-

tained for Tassoula, maintenance fund arranged for, and then correspondence began to determine Tassoula's eligibility as a student at Pepperdine.

Tassoula was a graduate of Anatolia College, a high school which includes two years of college and is an American school (where both Greek and English are studied). In addition to regular school work, she studied piano at a conservatory where one's progress is determined by periodic examinations. At the present time Tassoula is studying piano at Pepperdine, which was made possible by a scholarship from the Beverly Hills Alumnae the first semester, and from the Los Angeles Alumnae for the second semester of

this school year. She is doing much accompanying here, which she had experience in with the Glee Club in Greece.

Besides her studies, Tassoula is employed 20 hours a week in a school office, belongs to a social college club, is active with the International group, and was elected to the campus women's service group, Mortar Board.

Dr. Walker comments, "It meant so much to me to have Tassoula become a member of Mu Phi Epsilon, for if I had a daughter I would want just that for her. As this is the nearest I will ever come to having a daughter I am proud to be part of this international Mother-Daughter team."—MARJORIE SUNDEEN McELWAIN, *Historian*.

CHAPTER HONOR ROLL

△ THE following chapters sold one magazine subscription for each member last year and also cooperated with the other directives for the year:

Zeta
Epsilon Mu
Beverly Hills
Connecticut Valley
Detroit
Eugene
Oklahoma City
Palo Alto
Philadelphia
Sacramento
St. Louis
San Francisco
San Jose

Other chapters selling one magazine subscription for each member are:

Nu

Mu Theta
Phi Epsilon
Phi Lambda
Phi Mu
Phi Nu
Phi Pi
Phi Tau
Phi Chi
Epsilon Epsilon
Epsilon Eta
Epsilon Lambda
Epsilon Upsilon
Denver
Evansville
Fort Worth
Washington, D. C.

Our increase to Gads Hill this year is the direct result of the zealous efforts of chapters like the ones listed. We would like to see every chapter listed on the Honor Roll.

ARTISTS



Maurine Hollyman Vredenburg

AND FLOWERS

△ It is not unusual for an artist who has been successful in one field to turn to other vocations, also with success. So it is with Maurine Hollyman Vredenburg, a member of the St. Louis Alumnae Chapter, who has had an outstanding career as pianist, teacher, and accompanist, but for several years now, as a hobby, has been cultivating another talent, that of making flower pictures.

Maurine studied piano under Avis Blewett in St. Louis, and took teacher training at the Perfield Normal School in Chicago. She was initiated into Theta Chapter and three years later was married to Walter

S. Vredenburg, an architect, who is also a musician. For 30 years Walter Vredenburg has been a trumpeter in concert bands, dance bands, parade bands, and circus bands, each of which requires a different technique because of the different types of music. But parade bands and circus bands, he says, are now becoming only a memory.

A few years ago, Maurine began making pressed flower pictures which were copies of old Flemish and Victorian flower paintings. They are unusual and decorative, and what began as a hobby is now a profitable part-time business, since

she sells as many as she has time to make, after teaching a class of about 50 piano pupils. She experimented with various kinds of flowers, finding that some do not retain their colors as well as others. Also, that some plants, such as ferns and coral bells, from the Pacific coast or other sections of the country will keep their colors better than the same plants from Missouri. Mu Phi will be sorry to learn that, for some reason, violets do not lend themselves successfully to these pictures. But pansies and forget-me-nots are beautiful.

Maurine mounts the flowers and ferns on black velvet mats and then puts them in attractive frames, either oval or square, about four by five inches in size. Since she began this work with pressed flowers, people have been bringing her not only parts of their wedding bouquets but other keepsakes for mounting. There are wedding handker-

chiefs, fans, valentines, programs, carved ivories, and other keepsakes. "What people bring is really amazing," says Maurine. "Everything that is brought to me is a challenge, and I really get a kick out of it all." One woman brought pieces of a Paisley shawl which had belonged to her mother. Right now Maurine is working on a bride and groom from the top of a wedding cake, putting them under a glass dome and surrounded by flowers and ribbons.

For her own pleasure Maurine collects hand-blown glass and Oriental art objects, of which she has an outstanding collection. The Vredenburgs have one son who is a fine pianist, but is now working for his Ph.D. by doing research in organic chemistry. With all these varied interests in the family, a visit with the Vredenburgs is something to remember.—RUTH ROGERS JOHNSON, *Historian*.

THE PRIDE OF MΦE

DOROTHY MUNGER

△ INDIANAPOLIS ALUMNAE CHAPTER of MΦE sponsored Dorothy Munger, Steinway artist, in a concert March 23, in the World War Memorial in Indianapolis. Her program included works by Mozart, Schubert, Brahms, Debussy, and

Rachmaninoff. Her playing has won the plaudits of all as soloist in recital, symphony, and as radio network artist. She has studied with Madame Karin Dayas, Harold Friggs, and Rosina and Josef Lhevinne, and her latest study and coaching has been with Dr. Guy Maier and Ania Dorfman.



Dorothy Munger

Dorothy Munger has appeared as soloist with the Indianapolis Symphony Orchestra, the St. Louis Philharmonic Orchestra, the Lafayette Symphony Orchestra, and the De Pauw University Symphony Orchestra. She has accompanied such artists as Eugene Conley, Martial Singher, Robert Weede, Claramae Turner, Misha Misshakoff, James Pease, Frank Guarrera, and Thomas Hayward.

She was appointed to the Steinway Artists List in 1951.

Dorothy has played solo recitals in Indiana, New York, Pennsylvania, Illinois, Ohio, Missouri, Arkansas, California, Minnesota, North Carolina, Virginia, and Tennessee.—CAROL FOLGER, *Historian*.

LEE MADSEN

△ LEE MADSEN, a Southern California Mu Phi and recipient of a Fulbright Scholarship in voice, has recently signed an Opera Contract for next year at Klagenfurt,

Austria. She will sing the following roles: Dorabella in *Così fan Tutti*; Ulrica in *The Masked Ball*; The Mother in *Hansel and Gretel*; Suzuki in *Madame Butterfly*; Niklaus in *Tales of Hoffman*; Magdalena in *Die Meistersinger*.

Lee was the first of the Fulbrighters to receive a contract this year. The town of Klagenfurt has a population of 70,000 and has its own Opera Company. It has a lovely lake where operas are given in the summer and also a new concert hall and fine radio station.

Early this fall she and her husband in company with his parents toured Europe after which she and her husband continued on to India for a two months' vacation.

An initiate of Zeta Chapter, Lee has been active recently in the Los Angeles Alumnae Chapter where she presented one of the scholarship benefit concerts. She has concertized widely in Southern California and is as beautiful to look at as she is to hear!—BERNICE STANNARD, *Historian, Pasadena Alumnae*.



Lee Madsen

NELLE CARR TAYLOR
and
CONSTANCE MOORE



△ NELLE CARR TAYLOR graduated from Fowler, Kansas high school. She attended Bethany College, Lindsborg, Kansas, on partial scholarship where she studied piano with Oscar Thorsen and was granted a state certificate in piano and public school music. She graduated cum laude from Wichita University with a music education major and later studied in Columbia University. She has had experience in working with vocal groups, as a group member, accompanist, and director. She taught public school music and piano, class piano in Wichita public schools under supervision of the late Grace V. Wilson, and is currently teacher of private and class piano in her own studio. A member of National Guild of Piano Teachers, charter member of Wichita Area Piano Teachers League she is now president of this group, vice president of Kansas Music Teachers Association, and a member of the

executive board of the West Central Division of Music Teachers National Association. She was honored at the recent Des Moines MTNA West Central Division. She has been a member of the National Association for Music Therapy since its second year. Nelle was initiated into Phi Pi Chapter on Nov. 23, 1954, and demitted to the Wichita Alumnae chapter Nov. 23, 1955. We are most proud of this brand new member who last year prepared one of our eight programs of the year for the Music in Hospitals committee. It was given for the children at the Institute of Logopedics. She also gave a program on music therapy to our members in March.

CONSTANCE MOORE, general chairman of the piano festival, received her degree from Friends University in piano. She studied under Alan Irwin and Charles Finney, taught in Downtown School of Fine Arts, or elementary division at Friends, for nine years. She teaches in her own studio now and likes to do ensemble work with children. She received a degree in music education from Northwest State Teachers at Marysville, Mo., and taught three years in high school in Missouri. She studied at American Conservatory in Chicago in Louise Robyn classes, spent a summer at Columbia University Teachers College where she worked under Dr. Raymond Burrous and Ella Mason Ahearne and studied piano under Dr. Robert Pace. Constance likes cats, paints for a hobby, plays two piano works with friends for fun, and took a sight-seeing tour of Europe this summer. She was initiated into Epsilon Phi May 5, 1953, and demitted to Wichita Alumnae Sept. 2, 1954.—RUTH SCHEER, *Wichita*.

Mu Phis at Famed Aspen



Pictured here is a portion of the group of Mu Phis who studied at the Aspen Music Festival and Music School this summer. Mr. Norman Singer, Executive Director and Dean, very kindly arranged to have this picture taken and commented: "I wanted to express my extreme pleasure to be able to meet with these Mu Phis, and I was especially pleased that Aspen should have been a gathering place for members of your sorority from points as far distant as the east and west coasts of the country."

Standing, left to right: Anna Grossman, Oklahoma City Alumnae; Diane DeMott, Epsilon Delta, Lewis and Clark College; Joanne Huot, Tau of U of Washington; Mildred Harris, Seattle Alumnae. Seated: Thelma Halvorson, Phi Iota, Concordia College; Phyllis Actor, Mu Delta, Kansas City Conservatory; Merna Eastman, Tau, U of Washington; Demain Donley, Epsilon Nu, U of West Virginia; and Norman Singer, Dean of Music Associates of Aspen and faculty member at Juilliard. Others who do not appear in the picture were Barbara Walker Neal, Seattle; Janet Sillars, St. Louis; Jean Adams, Oklahoma City and Pat Larkin, Tau Chapter.

and at the Academy of the West

△ AMONG the 104 students at the summer session, 12 Mu Phis were in attendance. From two alumnae chapters of Santa Barbara, Calif., this 1956

MΦE were Gertrude Szaroleta and Donna O'Steen, who both studied with Gyorgy Sandor. Gertrude participated in solo work and ensemble groups and Donna was presented as an artist pupil with the Academy Orchestra under the baton of the musical director Maurice Abravanel, in Schumann's *Piano Concerto in A minor*. She goes to Europe on

a Fulbright Scholarship this fall. Representing Mu Nu at the University of Southern California was Lynn Kahle. A talented young cellist, Lynn played the second and third movements of Schumann's *Cello Concerto* with the Academy Orchestra when she returned for her second year at the Academy to continue her study with Gabor Rejto.

(CONTINUED ON PAGE 44)

The 1957 Original

DEADLINE: June 1, 1957

Judges to be announced

This contest shall consist of three divisions, as follows:

DIVISION I: MRS. H. H. A. BEACH MEMORIAL AWARD—Open to former FIRST-PRIZE WINNERS OF DIVISIONS I AND III ONLY. Two compositions, regardless of category, may be entered by each contestant. Winners of Division III are eligible to enter *Division I ONLY*. (See: RULES—No. 4)
Award—\$100.00

DIVISION II: Open to UNDERGRADUATES ONLY
CLASS A: *Chamber Works*—Five minutes or more, in any form for one or more instruments, or any combination of instruments and/or voices.
Award—\$100.00

CLASS B: *Short Works*—Songs, short pieces for one or more instruments or voices.
Award—\$75.00

DIVISION III: Open to all other members of MU PHI EPSILON, including alumnae, graduate students, faculty members, and winners of Division II.

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

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

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

The MU PHI EPSILON LOVING CUP will be awarded at the following National Convention to the chapter of which the winner of the best of all compositions submitted in DIVISION II is a member. This shall be held by the *chapter* for two years, or until the next Convention.

RULES

1. All contestants must be duly initiated members of MU PHI EPSILON.

2. All manuscripts must be in the hands of the National Second Vice President, Norma Lee Madsen, 2809 Connor St., Salt Lake City 6, Utah, not

must be marked ON THE OUTSIDE with the same information as *Rule 6*. If this information does not appear on the manuscript and outside of envelope, composition may be eliminated from the contest. The envelope will be held in the Office of the National Second Vice

Composition Contest

later than June 1, 1957. RETURN POSTAGE (1ST CLASS) MUST BE ENCLOSED.

3. Only unpublished compositions may be submitted. Composers of songs and choral works must indicate that they have secured permission from authors of texts before submitting compositions. No composition may be submitted which has won a prize in this or any other contest.

4. Not more than one manuscript in each class may be submitted by any one contestant in Divisions II and III. Former first-prize winners of Divisions III and I may submit not more than two compositions of any category, and are eligible to enter DIVISION I ONLY (A former first-prize winner in Division II must also have been a winner in Division III before being eligible to enter Division I).

5. Manuscripts must be neatly and legibly written in ink. A piano reduction should be available for orchestral or chamber works.

6. Each manuscript must be marked with title, performance time, *nom de plume*, Division (I, II, or III), and Class (A, B, or C). Contestants must use the same *nom de plume* on all entries.

7. Each manuscript must be accompanied by a sealed envelope containing composer's name, *nom de plume*, name of original chapter of initiation, present affiliation, and full address where she can always be reached. The envelope

President until after the reports—made by titles only—of the three judges have been received by her.

8. Prizes may be withheld if, in the opinion of the judges, none of the compositions submitted is of calibre warranting an award. The decision of the judges will be final.

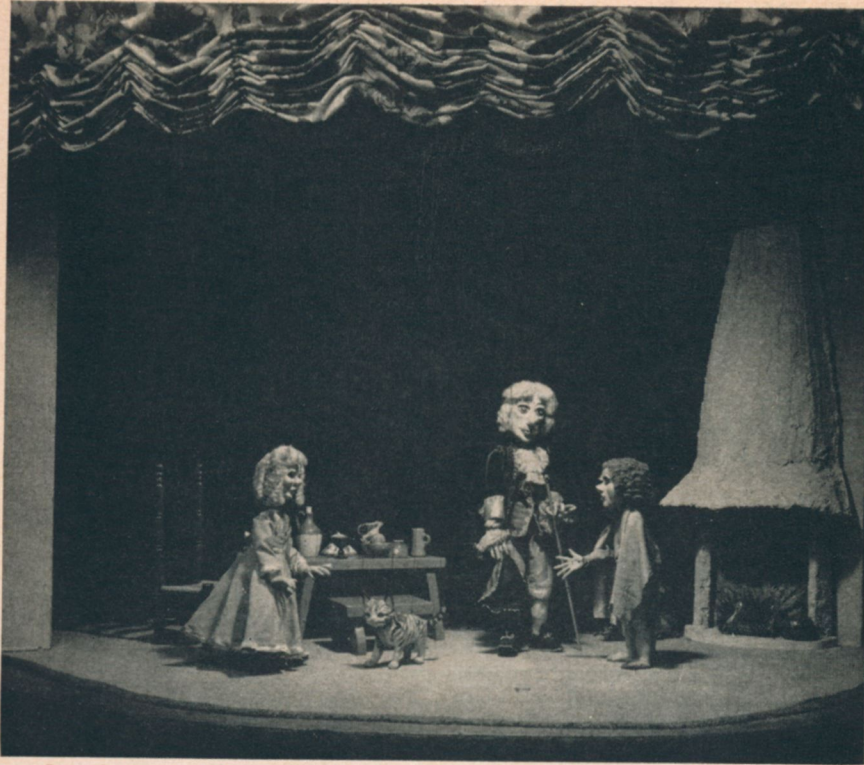
9. Whenever possible prizewinning compositions will be given a public performance at the next National Convention.

10. Composers of winning works will be obliged to furnish MU PHI EPSILON with a copy of said works to be placed in the permanent files at Sibley Library, Eastman School of Music, Rochester, N. Y. If necessary, the Library will reproduce the required copy for the files at no expense to the composer, IF an onion skin copy is available.

11. Due care will be used in protecting all manuscripts received, but each applicant specifically releases all persons, including the National Council of MU PHI EPSILON and the judges of the Contest, from any and all claims and damages arising out of the loss or destruction of submitted compositions, however caused.

Address all inquiries to:

Norma Lee Madsen
National Second Vice President, MU
PHI EPSILON
2809 Connor St.
Salt Lake City 6, Utah



The 9-foot stage in the "Puppetorium"—the play is "Dick Whittington and his Cat."

△ THIS aptly describes vivacious, unpretentious Marjorie Shanafelt, Lincoln Alumnae, another of Mu Phi Epsilon's members who has been trained in music as well as in other fields and now finds herself in a fascinating profession allied with that of music. Marjorie is assistant to the director of the University of Nebraska State Museum and in the past 23 years has gained fame by "pulling strings" before more than 500,000 persons, most of them Nebraskans. A charter member of the Puppeteers of America, organized in 1937 to advance the cause of puppetry, Marjorie has shunned the theatrical circuit, except for one brief show in Copenhagen, Denmark—an experience she considers "as

...Famous

the most thrilling of my life."

Marjorie Shanafelt's show place is her residence wherein the dining room walls are dotted by puppet figures hanging from picture cords—museum pieces collected by her over the past two decades. Among these are a 150-year-old hand puppet; a sacred puppet said to be stolen from a temple in Batavia, Java; a Javanese shadow puppet; a Russian jumping jack; and a two-hand Hungarian puppet. A portrait puppet of Mark Twain from Tony Sarg's studio sits with pipe in hand



Three of the 36 inch floor show puppets

for Pulling Strings

on the end table. While Marjorie arranges her puppets for the program (the preparation of which takes no more than 15 minutes) the guests amuse themselves by examining the antiques. And then seated in chairs of varying heights to compensate for the flat floor in the living room, the guests face the stage, where the puppets in an original play evoke deep thought, laughter, and sometimes tears. After the play ends, the guests are asked to slide their chairs toward the nearest wall, forming a three-foot-wide aisle lengthwise in the room. In this space

the puppeteer exhibits her floor show puppets and her versatility. These trick performers are manipulated by Marjorie in full view of the audience.

Her trick figures—one, The Marquis, juggles his head; another, a gawdy bird, lays an egg that hatches, and yet another, small Priscilla, brings innumerable rabbits out of a much-too-small hutch—are originated by this imaginative woman.

Her entry into puppetry was connected with museum work at the University of Nebraska when in 1931 means were sought to attract

persons not generally inclined to visit museums. Marjorie hit upon the idea of having puppet shows to entice children accompanied by their parents. The first show in the Museum's auditorium was an overwhelming success with hundreds turned away. The program continued with two performances being put on each year. In 1939 she turned from cloth puppets to plastic wood figures, which permitted a wider range of characters. In the early '40's, the Museum decided to discontinue the programs but by that time Marjorie Shanafelt's puppets were in demand across the state.

Since the programs at the Museum, she has acquired more skill and conceived the idea of placing hooks over the stage on which to hang the performing puppets. The hook device, still unique in puppetry, eliminated the need of assistants and enabled her to control from 10 to 12 puppets by herself.

"Some people look upon puppets merely as dolls which are used to amuse the children," she commented. "But this is far from the truth." The history of puppetry goes back as far as civilization. Wealthy and luxurious places of the 16th to 19th centuries had theatres only for puppets. Famous artists of the day were engaged to write, compose, and paint for the wooden actors. Michelangelo carved the heads for the puppets that crowded the palace of his patron. Haydn composed five operettas for puppets, and the names of musicians who wrote for puppets are legion, including Adolph Adam, Mozart, Stradella, Ziana, dal Gaudio, Toch, Weinberger, Honegger, and Respighi. Writers and dramatists who wrote complete dramas for puppets were Socrates, Voltaire,

Goethe, George Sand, Bernard Shaw, and Shakespeare. Puppets have also served as a means of education. China for hundreds of years depended on traveling puppeteers to teach the history of the nation's past and to bring news of the outside world to the hamlets. And puppets did a magnificent job as spies during World War II, as they have through the centuries. Puppeteers carried, by code, messages of great import to members of the audiences.

In her hundreds of performances, Marjorie's greatest thrill came in 1949 during a visit in Copenhagen, Denmark. While she and her puppets were visiting friends there, a booking agent for the Palace, the largest entertainment palace in Denmark, happened to be present at



Marjorie and some of the "Story Book" puppets. She has this to say about the importance of working with puppets through the years: "Thanks to the puppets I have weathered several crises in my life without turning into a cranky pessimist, for in the puppets I left myself behind to dance and laugh their wooden lives through the years, I say 'God bless 'em!'"



This is the "Puppeteria" where puppets wait their cues.

one of her informal shows. He liked what he saw and persuaded the American to present one show at the Palace. The Palace is comparable to New York City's night clubs, except the customers dine at tables arranged on semi-circle tiers facing the stage. The night clubbers eat while the acts are in progress. When Miss Shanafelt made her appearance, she said "the hall became completely silent. I didn't know what to do, but I was told afterward that in Denmark the manipulator never appears in full view of the audience. After I had completed, I received tremendous applause. Backstage, the manager told me that Danes seldom clap unless the King is present and leads the applause. 'You should consider

yourself highly honored,' he said."

To the many offers to stay and tour in Denmark, which has many lovers of puppetry, Marjorie, in turning them down, had this to say: "Puppeteering wouldn't be any fun if I had to perform three or four shows a day. I know it would become monotonous. I would grow wearied of my own efforts and more often even careless. As an amateur I need only to take enough engagements to keep my repertoire in mind. Then neither I nor my puppets will grow jaded, shopworn, or prosaic. By my appearing only at intervals, the pleasure and pride in my art is kept at high pitch."

So, through her fingers and her voice, this sensitive artist makes her puppets live to the great enjoyment

of all who are privileged to see and hear.

Becoming a Puppeteer

△ If questioned about how one becomes a puppeteer, she says: "You get yourself some books and eventually make a clown. The clown calls for a little stage, and then, of course, he has to have a companion to warrant various clever remarks, so there must be a dog, or a donkey, or something else. The stage calls for lights; the lights for a control board; the control board for scenery to Columbine and Pierrots; the Columbine needs music; the music needs interspersed works, and about this time you wake up to find yourself a first-class bore to your best friends."

BMI's \$14,000 Annual Student Composers Open Competition

△ WITH two first prizes of \$2,000, and seventeen additional duplicate awards, totalling \$14,000 in all, the Fifth Annual Student Composers Radio Awards (SCRA) was announced by Broadcast Music, Inc. and BMI Canada Limited, sponsors of the competition.

Established in 1951 by BMI, in cooperation with music educators and composers, SCRA is open to students in accredited conservatories of music, universities, colleges and secondary schools, or of private teachers, in the United States, its possessions and Canada. All entries must be submitted before February 15, 1957, and the \$14,000 in prizes, which are to be applied for tuition and subsistence during further study, will be awarded prior to June 1, 1957, when national winners will be announced.

Puppet Workshop

Marjorie Shanafelt conducts a Puppet Workshop downstairs in her home. This year she is doing 5 kinds of puppets and is conducting a television experiment with teaching, first, children how to build and use Shanafelt "Specials" and later, teachers, following these up with classes in the Puppet Workshop. She had 50 kits for sale which included a booklet on the making of this puppet, but hundreds of them are being used throughout the Plains States. The puppet is a basic one which can be elaborated to the status of a professional type. It is being used in several Church Groups and Youth Groups, also for an aid to teaching, as in a northern university where the Romance Language Department uses them to present plays in the various tongues, the manipulation and words done by the students themselves.

A petite Bavarian Theatre now stands in one corner of the house, a delightfully story-type with Old World styling. Marjorie likes the color of blue to enter in for the outside of her house is blue and this color predominates inside, a gray blue against which the puppets look lovely.

The permanent judging panel for Student Composers Radio Awards is composed of: William Schuman, composer and President, Juilliard School of Music; Earl V. Moore, Dean, School of Music, University of Michigan; Henry Cowell, composer; and Claude Champagne, Assistant Director, Quebec Provincial Conservatory. For the final judging, this group will be augmented by leading composers, publishers and interpreters of music.

Official rules, entry blanks and further information about SCRA may be obtained by writing to Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York.

In

MEMORIAM

WINIFRED DE PUE McCLURE

△ NEWS of the death of Winifred De Pue McClure in San Francisco in May will doubtless bring sadness to many MΦE sisters throughout the country. A member for over 50 years, Winifred had always been affiliated with some MΦE group; first, a Gamma initiate in 1905, then later active in the Ann Arbor and Detroit Alumnae Chapters, serving in many official capacities; and in recent years identified with the San Francisco Alumnae, in which chapter she was in turn historian, vice president, and program chairman. This long devotion to our sisterhood intensified friendships and ties which meant much to Winifred. Traveling extensively around the country with her beloved husband Harry she was able to keep memories and associations alive through letters and personal contacts.

Winifred was a perfectionist, doing everything beautifully, but at the same time accurately. Members always depended on her, knowing she could not and would not fail in a reliable and tactful discharge of any duty. Her generous hospitality, up to the very end, was another facet of her expansive and endearing personality. She never forgot an encouraging word of com-

mendation, and praise from her was not merely a voicing of words, but a genuine expression of her heartfelt sentiments. Winifred will always live on in our memories for her rare sweetness and kindness, her many thoughtful and loving acts, and for her sincere devotion to her sisters everywhere.—HELENA MUNN REDEWILL, *San Francisco Alumnae*.

AUGUSTA GENTSCH



△ AUGUSTA GENTSCH, Spokane Alumnae, died in her sleep on Aug. 14, 1956, while vacationing in Seaside, Ore. To her many friends her sudden death was a shock. To the musical life of Spokane it was a severe blow. One of Spokane's

leading piano teachers, Miss Gentsch's reputation and influence had spread far beyond the state. In recent years she had served as faculty member and judge for the National Guild of Piano Teachers.

She was graduated with highest honors from the Kroeger School of Music in St. Louis and the New England Conservatory of Music in Boston, studied with Carl Baermann, Antoinette Szumowska, Leopold Godowsky, and other leading teachers, and toured the United States as soloist, accompanist, and with chamber groups. Before opening her piano studio in Spokane, Miss Gentsch directed the piano department of Mount Ida School, Newton, Mass., and the Music Department of Whitworth College, Spokane.

She was president of chapters Theta in St. Louis and Beta in Boston and was at one time National Historian. A fond memory the Spokane chapter is happy to have is the program she and her sister Gertrude Gentsch, violinist—also a Mu Phi, presented at our last meeting in May.

Many of her students have become professionals. Outstanding among them is the concert pianist, Richard Gregor. In a note he wrote her sister Mr. Gregor expressed the thoughts of all who knew Augusta Gentsch: "As long as I have known her, Augusta has stood for everything that was great and noble and human. As my horizon enlarged I appreciated even more the extent of her endowments and her generosity in sharing them. What a dear and trusted friend she has been."

WE ARE *Proud* TO NOTE

△ JOAN ROBERTS, president of Epsilon Mu, was awarded the Mortar Board Alumni Scholarship last May at the University of Utah. This scholarship is awarded on the basis of high scholarship and participation in campus activities. Last year she was awarded the Exchange Club Scholarship which is given to a woman student who has served the University with distinction. Preceding her office as president, Joan was vice president and secretary. Among other organizations in which Joan has served are Alpha Lambda Delta; president of Spurs, a sophomore woman's service honorary; Cwens, junior woman's honorary; and is currently a member of Mortar

Board, senior woman's national honorary. She is affiliated with Lambda Delta Sigma, Latterday Saints Church Fraternity; Zeta Phi Eta, honorary speech fraternity, and Debate Squad. Other activities have been junior adviser for Spurs; co-chairman of Student Public Relations and Advisory Board for out-of-town students; a member of the Independent Council from AWS, Personal, and Freshman Week Committees. Besides these activities she has played with the U of Utah Symphony Orchestra and with the chamber music ensemble, sings with a sophomore women's quartet, and has studied violin with Norma Lee Madsen. This past year has found

her organizing music for the blind on the campus. Through her three years in college she has maintained an over-all average of B+. Our chapter is proud of Joan and her accomplishments and abilities.

Another girl Epsilon Mu is proud of is our past president, Marilyn Cook, who was awarded the City Panhellenic Scholarship for her scholastic standing and leadership and active participation in Alpha Chi Omega and Mu Phi Epsilon. Her major is elementary education and she has belonged to Spurs and Cwens. She is now chapter treasurer and studies piano with Dr. Helen B. Folland, also a Mu Phi.

Ruth Anne Sharp is another girl Epsilon Mu is proud to claim as its member. She was awarded the Exchange Club Scholarship last May for her distinguished service to the University. Majoring in elementary education, Ruth Anne is our chorister, a member of Mortar Board, and vice president of Lambda Delta Sigma. She has belonged to Spurs and was president of Cwens last year. Her other activities include membership in Student Senate for the past three years, Junior Prom committee, Leadership Conference and a past member of Personnel, Campus Chest, and Assembly committees, and student adviser for out-of-town girls. Ruth Anne plays piano, cello, and sings in a vocal quartet. She enjoys swimming and tennis and sews most of her clothes. Ruth Anne maintains a B+ average.

A freshman and newly elected member of Epsilon Mu, Carolyn Gibson was awarded a scholarship because of her high scholastic standing and school activities. Carolyn is a member of Alpha Lambda Del-

ta and Spurs.

Last but not least our Epsilon Mu Scholarship—the Emma Lucy Gates Bowen Memorial Scholarship—was awarded to our Jean Basinger. A talented young singer, Jean is a member of Alpha Lambda Delta and Spurs. She sings in Collegium Musicum and the Tabernacle Choir, heard over CBS each Sunday morning. She is a pupil of Alberti and Col. Arthur Kent of the Metropolitan Opera. This past summer she sang in the Summer Music Festival in Salt Lake City which produced *The King and I* and *Madam Butterfly*. After her graduation this next year, Jean plans to do work in music therapy.—JEAN ABERSOLD, *Historian*.

△ EPSILON XI is extremely proud of two of its members, Rosalind Davidson and Claretta Lafferty, co-winners of the George Dasch Award. Each spring, the Illinois Federation of Music Clubs sponsors a contest in Chicago. The contest is open to all music students in the state of Illinois, the winner receiving \$100 and an opportunity to perform with the Chicago Business Men's Orchestra. This year, however, the judges were so impressed with the finalists, three winners were chosen instead of one, two being Mu Phis from our chapter!

Rosalind, a senior in music from Peoria, Ill., accompanied by Mary Ann Cantrell, also a member of Epsilon Xi, played the Haydn *Concerto in D Major* for cello. She is studying at present with Robert Swenson, a member of the U of Illinois faculty, and is principal cellist of both the University Orchestra and Symphonietta. Claretta is also

a member of the University Orchestra and Concert Band in which she is a flutist. A sophomore in music from Freeport, Ill., Claretta performed Mozart's *Flute Concerto in D Major*. She is studying at present with Charles DeLaney, also a member of the School of Music faculty. Both girls will appear as soloists with the Chicago Business Men's Orchestra during the 1956-57 season in Orchestra Hall, Chicago.—FAITH ROUBIK, *Historian*.

△ DETROIT ALUMNAE CHAPTER was honored late last spring by receiving a certificate of honor from *The Detroit News* for outstanding service to the community. *The Detroit News* has set up an annual club contest for women's groups in order to recognize outstanding service to the community. Checks totaling \$1,200.00 were presented to nine organizations and fifteen others were presented certificates of honor for having placed high in the final round of judging. This contest is open to the entire metropolitan Detroit area—three counties—so there were hundreds of entries. Congratulations to another alumnae chapter which is alert to avenues of service in its community!

△ MARILYN ANN NEELEY, Glendale, Calif., and member of Mu Nu Chapter, won the \$5,000 Kimber Music Award late last spring. Marilyn Ann, who aspires to be a concert pianist, won out over seven other outstanding music students and was chosen for competition by California Music Educators. The award-scholarship is to be administered by the Kimber Foundation to further Marilyn Ann's music stud-

ies. She played a Town Hall Recital a year ago.

△ PHI MU CHAPTER'S Sarahlie Novino, artist-student of Arlene Karbelnig Korshak, has been awarded two cash prizes and two gold medals in the 1956 International Piano Recording Festival, it was announced by the National Guild of Piano Teachers, sponsors of the event. Sarahlie, a senior at the University of California at Los Angeles, also won top honors in the 1955 Los Angeles Guild Auditions.

△ PHI NU CHAPTER honored Franz Waxman at a patrons program at the Alpha Phi house of UCLA, on April 22. Mr. Waxman was presented with an award of merit for his contributions to music in Los Angeles, particularly as founder-director of the Los Angeles Music Festival, Mr. Waxman has received two academy awards for motion picture scores, "Sunset Boulevard" and "A Place in the Sun." Mr. Waxman gave a short talk on the Music Festival. He was then installed as a patron of the Phi Nu Chapter by the president, Joan India Wood.

Other patrons and patronesses installed were Mr. and Mrs. Samuel Albert, professional violinists who are well-known in Los Angeles music circles, Mr. Howard Locke, owner of Locke Music Company which for many years has worked closely with the Los Angeles School system, and Miss Helen Sue Reed, assistant principal of University Elementary school and a well-known performer in Los Angeles. Karolyn Eisenberg performed from our chapter. Refreshments were served after the program.

△ EPSILON ETA CHAPTER of Mu Phi Epsilon, and Epsilon Chi of Phi Mu Alpha Sinfonia held a reception for Robert Rounseville, tenor star of the Hollywood production of "Carousel," at George Pepperdine college, Los Angeles, California. Mr. Rounseville, star of television and radio, and appearing in motion pictures, presented a concert of songs.

△ DARLINE KOMIDOR, Chisholm, Minnesota, is one of the newly initiated members of Mu Phi Epsilon. She was initiated on March 13, 1956, into Epsilon Upsilon, Duquesne University chapter. At her home in Minnesota she began studying music at the age of seven. This was continued through High School where she took part in all of the musical functions of the school and community, appearing as vocal soloist and violinist. Upon graduation from Chisholm High School in June, 1954, she was awarded a four-year scholarship with the internationally famous Duquesne University Tamboritzans, a group of twenty-five young artists who are university students. This scholarship was the

result of an audition before the group in April of that year.

With the Tamboritzans, Darline has appeared as a singer, dancer, and the featured violin soloist in concert halls in many major cities throughout the United States—Chicago, New York, Detroit, Kansas City, Buffalo and others. Four concert tours are made each year after a month of training at beautiful Lake Nebagomon, Wisconsin, which takes place each August. In the past the group has taken two European tours. At Duquesne University, Darline has been a violin student of Paul Sladek for the past two years. She is a Junior in the School of Music and has performed with the chorus and orchestra at Duquesne. In addition, she is studying voice and piano and is working toward a Bachelor of Science Degree in Music Education.

Darline in held in high esteem by her classmates, and was elected Chaplain of Epsilon Upsilon. We are proud to have such a talented girl in our chapter and all agree that Darline is a bright jewel in the crown of Epsilon Upsilon.—TESS BACHMAN, *Historian*.

... In the Picture PARADE ...



These three Tau Chapter members received special invitations to Music and Art Foundation's annual May Breakfast from Mrs. Thomas Kingsley Page, music chairman for the organization. From left to right: Ann Nilsson, winner of the Edna Smith Gellert scholarship awarded by the foundation; Carmen Hegle, the Czerna Faubian award; and Marilyn Lunger, winner of the Martha Weir scholarship. These girls received formal awards at breakfast on May 1 at the Olympic Hotel, Seattle.

ba and Leona Waskowiak were honored. They were each presented with pearl chokers and the best wishes of the chapter.

PHI CHI's spring semester began Tuesday, February 14, with Rosalie Speciale's visit for National inspection, which included the following: an evening recital by Emilie Berendsen, Carol Hettick, Donna Frey, Olga Quercia, Verna Bartlett and followed by a dinner given in Miss Speciale's honor. We also initiated our new members, Olga Quercia and Janet Johnson. We were very successful in our project to gather sheet music for the Philippines and we had 100% participation in our magazine subscription drive. On Tuesday, April 24, a senior recital was given by Vivian Ryals, horn, and Sue Simpkins, violin. Other senior recitals were given by Joyce Bangsberg and Lois Rogers, vocal and Verna Bartlett, flute. March 17 was the date of our All American recital which included selections by Samuel Barber, Ivor Gurney, John Carpenter, Cory and Dougherty. On June 2 we proudly initiated our new pledges Pearl Winter, Ella Lou Sharp, Harriett Aloojian, Sharon Magee, Patricia Hansen and Ruth Andersen. This ceremony was followed by the installation of a new Fresno alumnae chapter with the aid of Rosalie Speciale and members of Phi Chi. A recital following the dinner honoring our alumnae was presented by the collegiate chapter.—DONNA JEAN FREY, *Historian*.

THE PORTLAND ALUMNAE CHAPTER of MΦE began its 1956-57 season with a meeting at the studio of Jean Williams and Nellie Tholen, on September 11. Highlights of the recent national convention were given by chapter president, Jean Harper, and by president of Nu chapter (U. of Oregon), Sharon Peder-son. The musical portion of the program was given by Diane DeMott, pianist, recently returned from Aspen, Colorado, and 1955 scholarship winner, Brunetta Mazzolini, soprano, has been engaged to sing with the Portland Symphony Orchestra on January 14, 1957, performing Mozart's "Exultate Jubilate" and the Mahler "Symphony No. 4." Violet Oulbegian, pianist, was heard in recital on August 12 at St. Helens Hall, Portland. This marked her farewell

appearance in this area, for she has moved to Detroit, Michigan. Mu Phi attending the recent NEA Convention in Portland were honored at a luncheon on July 3, guests of the Portland alumnae chapter. Hostess for the occasion was Mrs. Jean Vancil, choral director of Grant High School. —BARBARA JEANNE SILL, *Historian*.

OMEGA's year was highlighted by the presence of our province governor at our spring rush party on March 11. Soon after we pledged fourteen lovely and talented girls, and subsequently activated them toward the close of the semester. They were: Peggy Barga-quast, Nancy Clauson, Susan Crumley, Beverly Jobs, Margaret Kelley, Kendall Kling, Elgene Kurtz, Delores McPherren, Martha Millen, Carolyn Morgan, Carol Neibling, Rosalie Miller, Beverly O'Connell, Peggy Oleson. These girls made rhythm band instruments for children in hospitals and orphanages for their pledge project and sang old Mu Phi songs for us at activation. At the close of their pledge training they gave a most inspiring recital. We chose another enjoyable endeavor for our contribution to hospitals. We divided into teams and went to the children's wards in Des Moines hospitals and gave them programs which included telling them about the instruments played and the compositions and the composers in such a manner that the children could readily understand. This venture proved very beneficial both to the children and to the chapter. Omega Chapter presented its American Music Recital on Sunday afternoon, May 13. Works included: "Adagio for Strings"—Barber; "A Birthday" by Woodman; *Rainbow Concerto* for two pianos—Kimes; *Sonata for Trumpet and Piano*—Tuthill; "Dusk in the Tropics"—Clokey; "In Praise of Music"—Hindemith; the Clokey composition was sung by the Omega Chorus and the last work featured the chorus, soloists and instrumental ensemble. We had as our guests, Mu Alpha Chapter from Simpson College. Following the recital we enjoyed having an exchange with them at the home of Mrs. Ryan, the mother of one of our members and also an alum of MΦE. Mary Beth Soth was chosen a new member of Pi

Kappa Lambda. We are very proud of her achievement. Because of convention inspiration we are looking forward to a year filled with service and achievement through music, the noblest of all the arts. —BARBARA SCHOTTE, *Historian*.

LONG BEACH ALUMNAE had a busy month last May. On May 1 a meeting was held at the home of Caryl Higley, and on May 22 at the home of Edna Ohlendorf. Plans were made at the latter meeting for the Musicale, which was held on May 27 in the YWCA. Members taking part in the program were: Marian Viersen, Verna Rae Harkey, Janne Roodhouse, Helen Davenport, Alice Gallup, and Betsy Lester. Our year ended with a breakfast June 2 at the home of Charlotte Stevenson, with Alice Gallup as co-hostess. Plans for the summer were discussed at this time. Helen Johnstone (cello) and Caryl Higley (viola) were members of the Long Beach State College Orchestra for the summer and played in the concert given July 25. These two members also played with the Long Beach Philharmonic Orchestra in the fall. Edna Ohlendorf, with her husband, Fred, as usual spent a busy summer at the Arrow-bear Music Camp. Mr. Ohlendorf, founder and director of the camp, plays an integral part in the music activities on the coast. Besides being at the camp most of the time, Edna manages to teach her piano classes in Long Beach. We are all looking forward to a busy and fruitful 1956-57 season.—CARYL E. HIGLEY, *Historian*.

MINNEAPOLIS ALUMNAE CHAPTER climaxed its activities in the interest of mentally retarded children with a benefit concert for The Elliot Park Day Care Center, April 27, at 8:30 P.M. Jean Erdahl was the over-all chairman and organized the project to the finest detail, making it one of the most successful events of the year. The day of the concert found a crew of Mu Phis hauling chairs and dishes to the Elliot Park Neighborhood House Annex, and by evening, the place which is used for square dances and parties was transformed into an attractive concert hall. Mu Phi sons took charge of the parking lot and Mu Phi daughters distributed programs. President Lucille O'Connell spoke briefly about

the sorority and its purpose and graciously expressed thanks to the Schmitt Music Co., Bachman Florists, Dr. L. M. Durfee, the Day Care Center staff and participants for their cooperation and support. Patricia Staubo, Beata Blood, Rubi Wentzel, Virginia Krumbiegel, Mary Ellen Jenkins, and Louise Lupien Jenkins, patroness, presented the following program which was gratefully received by a large and enthusiastic audience:

Seven Scotch and Welsh Folk Songs
arr. by Haydn for voice and string
trio
Sonata in E minor—Brahms for cello
and piano
Deh vieni, non tardar—Mozart
Clair de lune—Faure
Lydia—Faure
Le Nil—Leroux with cello obligato
Sonata in G minor—Rachmaninoff for
cello and piano

Following the concert the audience and artists enjoyed a social hour with coffee and cookies served by Mildred Johnson and her committee.

The fall season began with the annual Helen Mueller Scholarship concert on October 5, 1956. Featured on the program were Evalynn Rieke Shenk, violinist, and Ruth Havlik, pianist in the *Sonata in A Major* by Franck; Mary Ellen Jenkins, accompanied by Louise Lupien Jenkins sang a group of songs which included Aaron Copland's beautiful setting for an old gospel song "Shall We Gather at the River," "A Shaker Song," and Mozart's "Exultate Jubilate"; Mary Johnson, a newcomer to Minneapolis, played Schumann's "Carnaval."—MARGARET BARNARD, *Historian*.

PALO ALTO ALUMNAE held auditions at our April meeting for the winner of our first annual scholarship which we were establishing. Four outstanding students previously screened by the faculty of the Stanford University Music Department were heard. Any one of them would have been deserving of winning a Mu Phi Scholarship. Chosen were Marjorie Trammel, harpist, for the two hundred dollar scholarship; and Mel Carey, pianist, who was such a close contender that a second scholarship of one hundred dollars was created for him. Our celebration of National Music Week at the Veterans Hospital in Menlo Park was most

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highly commended. During the entire week, which was entirely in the charge of Palo Alto Alumnae Chapter, our members were entertaining all over the place. The Open House Musicale—a three-hour program—featured Doris Marion, soprano; Christine McCann and Helen Harper Caldwell, violinists; Louise Scroggs, pianists, assisted by the du-piano team of Toni Menaglia and Ruth Spector. Several patients also discovered that they'd like to share their talents, and we were delighted with the results of their efforts. It is good therapy to arouse the interest of the patients to participate themselves. That evening the choral section of the Menlo-Atherton AAUW, sang an open air concert in several wards. Frances Woodin was responsible for this, as she is accompanist for the group. All during the week, programs were furnished in the wards by Doris Marion and Sue Campbell, sopranos, Ruth Peters, contralto, Helen Caldwell, violinist, and JoAnn Crossman,

pianist, with her husband, Donald Stenberg, tenor. The hospital was most grateful for the very high caliber of music and the great pleasure given the patients. Then came our first Breakfast Musicale, which we plan to make an annual event for the benefit of our Scholarship Fund. Acting as Mistress of Ceremonies our President, Helen Caldwell, introduced many distinguished guests. The concert which followed the breakfast presented our Sue Campbell, soprano, and JoAnn Crossman, pianist. The guest artists were our scholarship winners, Marjorie Trammel, harpist, and Mel Carey, pianist. Both are now seniors at Stanford. In August, Sarajane Trumbo and her sister, Miss Clara Strain, entertained our chapter at the Huntley Castners' home in Atherton. Marjorie Sherman and Helen Caldwell gave a few highlights of Convention. This pre-season party gave promise of a very busy and enthusiastic year ahead.—FRANCES JORDAN WOODIN, *Historian*.

Academy of the West

(CONTINUED FROM PAGE 28)

In attendance from Epsilon Chi at Provo, Ut., were Ann Johnson and Myrna Weeks. Ann, who is a charter member of EX, violinist of the Utah Symphony and concert-mistress of the Brigham Young University Symphony was active in chamber music and orchestra. She studied with Sascha Jacobsen. Myrna, first flutist of the BYU Symphony, appeared with different woodwind ensembles which performed some unusual music. She studied with Roger Stevens, first flutist of the Los Angeles Philharmonic. Both girls will be members of Epsilon Mu this fall.

Coming from Epsilon Mu in Salt Lake City, Ut., were Karen Robert-

son, bassist, Joan Ruben, cellist, Patricia Thomsen, cellist, Florence Black, violinist, and Jean Abersold, violist. All played in the orchestra and in ensemble groups. During the winter Joan, Patricia, Florence, and Jean play with the Utah Symphony Orchestra. Emmelin Miller, pianist, studied piano and chamber music with Emanuel Bay. Sally Peck, a former member of Epsilon Mu and now in Salt Lake City Alumnae, was the viola instructor at the Academy for her second year. She is the principal violist of the Utah Symphony Orchestra and in between seasons plays with the Motion Pictures Studios in Los Angeles.—JEAN ABER-SOLD, *Historian of EM*.

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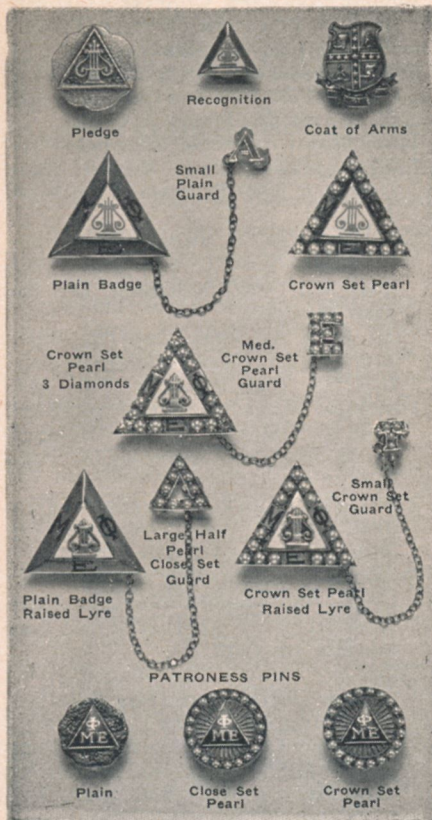
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your intention to enter contest to Mrs. Elizabeth Buck, 750 Cherry Tree Le., St. Louis 24, Mo.

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

MARCH 15—Manuscript for Musicological Research Contest due at office of: Mrs. Elizabeth Buck (see February 1 above).

OCTOBER 15—Treasurer and Corresponding Secretary: Prepare and send to NEO fall membership list on Form #2, and check with new remittance sheet to cover fall per capita taxes (\$.75 per member), Convention taxes (\$.125 per member). Send form #1 listing all TRIANGLE annual renewals or new life subscription orders and check to Ruth Havlik, National Editor. Send duplicate of Form #1 to NEO. Send all changes of names and addresses to National Editor.

MARCH 15—Treasurer and Corresponding Secretary: Prepare and send to NEO spring membership list on official Form #2 with check and remittance sheet to cover spring per capita taxes (\$.75 per member) and Convention taxes (\$.125 per member). Send Form #1 listing all TRIANGLE annual renewals or new life subscription orders and check, to Ruth Havlik, National Editor. Send duplicate of Form #1 to NEO. Send all changes of names and addresses to National Editor.

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

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

NOVEMBER 13—Founders Day. Treasurer: Send to NEO, with remittance sheet, check for Founders Day Pennies—your voluntary contribution of 53 pennies per member.

APRIL 15—Corresponding Secretary: Mail names and addresses of newly elected chapter officers to NEO on official forms (seven copies).

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

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

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

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

FEBRUARY 1—Contestants, Musicological Research Contest: Send notice of

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