

v. 51 #3

MARCH
1957



The

Triangle

of MU PHI EPSILON

1956-57
Calendar

COLLEGIATE CHAPTERS

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 1—Order stationery for spring delivery.

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

MARCH • 1957

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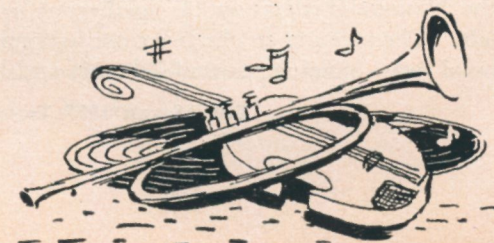
RUTH HAVLIK, Editor

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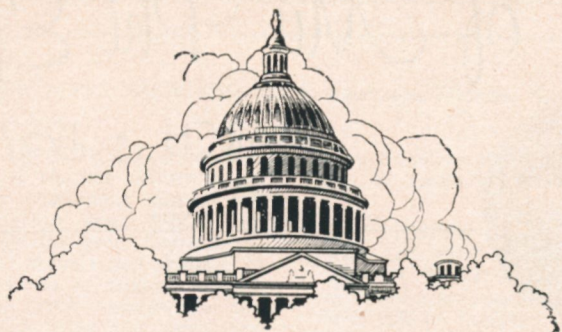
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VOLUME 51

NUMBER 3



U. S. Congress Charters



△ THE National Music Council reached an important milestone in its history when it was granted its Congressional Charter (Public Law 873, 84th Congress, Chapter 824, Second Session). President Eisenhower signed Public Law 873 on Aug. 1, 1956, and thereby conferred on the Council this Congressional Charter. At that time the President of the United States issued a statement (see page 4).

The granting of this charter is a tribute to the art of music, to those who make music, to those who work with music, and to those who listen to music. It is indeed a tribute to the officers and organizations connected with it.

The formation of a National Music Council was first proposed by Mrs. Vincent Ober in 1938 at the Convention of the Music Teachers National Association in Washington. Dr. Edwin Hughes was at that time the National President of MTNA and Mrs. Ober was President of the National Federation of Music Clubs. The meeting at which this proposal was announced was

attended by leading figures in the musical life of the country: composers, critics, publishers, performers, teachers, broadcasters, editors, representatives of music fraternities, college and university music departments, and various other musical organizations. Harold Spivacke was appointed Chairman of the Organizing Committee, and, after holding meetings for over a year before being organized, the Council was finally organized and incorporated under the laws of the State of New York in April, 1940. In less than three years its original charter membership of 13 grew to a membership of over 40 nationally active associations, with a combined membership of over 600,000. The membership of individual organizations now numbers well over 800,000.

The primary reason for the founding of the Council was to create a national music forum in which representatives of the principal musical interests of the country, professional and commercial, could meet together at regular intervals to discuss national problems concerning the art and industry of music in the

NATIONAL MUSIC COUNCIL*

United States. Stress was laid on the stimulation of the projects and interests of the various member organizations and on the coöperation of these organizations; on the making of surveys for fact-finding purposes; and on the encouragement and development of the appreciation of the art of music, and the fostering of ethical standards in the professions and industry. The Council was instrumental in getting nationally active associations established in fields which had not yet been organized, such as the fields of music therapy and opera. Subjects of national musical significance have been presented at the General Meetings of the Council. These have been discussed and in many cases, acted on. During World War II, the Council assisted in the use of music for the preservation of civilian and military morale as requested by various government departments and agencies. The Council has continually worked in behalf of the American composers. Factual surveys have been conducted every season since 1939-40 which have shown the number of American works performed during that period. The Council's Conductor Citation, given annually to the director of a major symphony who comes forth with the

best list of American works, has aroused much interest nationally. The government recognized the importance of the Council by the appointment of the National Music Council as the first musical organization to be represented on the U. S. National Commission for UNESCO.

Dr. Howard Hanson, President of the National Music Council, has cited several things which should be foremost among its considerations in view of the new responsibilities and possibility which lie ahead: (1) To serve as a coördinating forum; (2) To serve as a sanctuary for new ideas on the welfare and progress of music in our country; (3) To authorize the presentation of additional citations to persons and organizations deserving of them in the various fields of music; (4) To act as a liaison between other organizations and the International Music Council; (5) To help in the passing of legislation that will serve music to good advantage.

The National Music Council has played a vital and dynamic role in the development of the musical life of our nation and now it has the opportunity and responsibility for greater accomplishment and service to the profession of music in the decades to come. We can be happy and proud to be a part of this great organization.

*Taken from the *National Music Council Bulletin*.



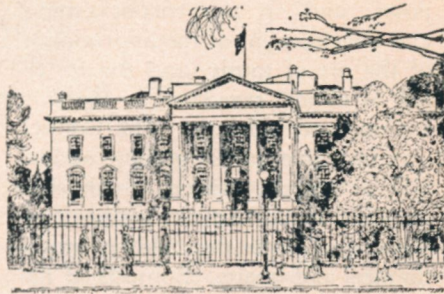
The White House Statement

On NMC by President Eisenhower

In approving the bill (H.R. 8110), to incorporate the National Music Council, I wish to salute musicians and the important part they play in the life of our people. American music has brought us pleasurable distinction at home and abroad.

Congress has chartered the National Music Council because of its important and effective role as a central body representing virtually all of the major voluntary musical organizations in our country. Its members include symphony orchestras, song writers, choruses, educational associations, publishers, labor unions, music clubs and others. Thus the National Music Council is truly representative of the American way of life, in which music can flourish as it should in a free democratic society, as a voluntary activity under the nourishment and control of private citizens.

Millions of Americans are engaged in the creation, performance, and



active appreciation of music. Indeed it is a rare day when any one of us does not hear some form of music; it is hard to imagine our lives without it. The enjoyment of music—speaking for myself, at least—has a moral and spiritual value which is unique and powerful. It reaches easily and quickly across lingual, racial, and national barriers. The development of American music, and the native development of any art, is therefore the development of a national treasure.

DWIGHT D. EISENHOWER
President of the U.S.A.

MUSIC is perhaps the strongest pillar of culture; it is the passport to the society of gentle folk; it is the front door to the house of life.—Anon.



Left to right, Patrick Hayes, Evelyn Swarthout (Mrs. Hayes), Quinta Frey, and Margaret Tolson.

Talented Mu Phis Present Program In Nation's Capital

△ A SPECIAL concert on Feb. 3 at Constitution Hall celebrated the Tenth Anniversary Season of the Hayes Concert Bureau. This concert focused attention on outstanding pianists in whom Mu Phis take interest and pride.

EVELYN SWARTHOUT, initiate of Xi Chapter at University of Kansas, is the daughter of Dean Emeritus Donald M. Swarthout, of the Fine Arts School of the University of Kansas, and is also a cousin of the Metropolitan mezzo-soprano Gladys Swarthout. She is the wife of Washington Impresario Patrick Hayes, the mother of 15-year-old promising clarinetist, Bryant, and of

10-year-old piano student, Elizabeth. With so many facets of musical attention of her own, it is challenging to review Evelyn's history. She attended master classes of Guy Maier, studied for three years with Tobias Matthay in London, made two Town Hall appearances, concertized in the United States and abroad, has performed locally as soloist with the National Symphony Orchestra, with chamber groups, and has appeared in solo recitals. Evelyn is currently associate professor of music at the American University where her distinguished teaching is earning her an ever-widening sphere of influence. She also writes, produces,

and narrates the "Music in Schools" program, now in its third year on Radio Station WGMS.

MARGARET TOLSON is a native Washingtonian and graduated from Eastman School of Music where she was initiated into Mu Upsilon Chapter. She attended the American Conservatory in Fontainebleau under the direction of Robert Casadesus. Margaret won a MΦE scholarship at Eastman School where she was the freshman woman with the highest average. She is presently head of the Piano Department of The Madeira School, Greenway, Va., and teaches privately in Washington. Her recordings of three J. C. Bach sonatas on the WCFM label are enjoying widespread popularity and sales. Her particular interest is that of American music. She has been heard several times as soloist with the National Symphony Orchestra, with the American Festival Series at the National Gallery of Art, as soloist with chamber groups, and in solo recitals. She has also been heard in Europe. Margaret and Evelyn performed the Saint-Saens "Carnival of the Animals" with the National Symphony Orchestra.

ANNIVERSARY PROGRAM

- Overture to "The Impresario" ..*Cimarosa*
- Concerto No. 2 in B Flat
Major*Beethoven*
MISS SWARTHOUT
- Concerto in E Flat Major for
Two Pianos*Mozart*
MR. MEYERS and MISS TOLSON
- Symphony No. 88 in G Major*Haydn*
- Concerto in C Major for
Three Pianos*J. S. Bach*
MISS TOLSON, MISS SWARTHOUT,
MR. MEYERS

Coöperating with the promotion and presentation of this one, two, and three-piano concerto concert was QUINTA JENSEN FREY, a graduate of Northwestern University School of Music and Sigma Chapter initiate. Before transferring into administrative work for musical activities in the Washington area, Quinta performed in collaboration with many leading musicians. She has been successful in building high standards of organization in MΦE alumnae offices, in the Women's Council for the National Symphony Orchestra, and in the Orchestra's Women's Committee. As first vice president, then as director of musical programs, and now as president of the Friday Morning Music Club, she has set and continues to set new goals of serving the community through the art of music. Friday Morning Music Club, established in 1886, is the second oldest in the nation. It gives at least one \$1,000 scholarship each year, helped organize the National Symphony Orchestra, and continues to prove a strong right arm in its support. This club presents high calibre programs weekly from November to May each year. In its 71st year, great credit is to go to Quinta Frey. She teaches piano, has four grandchildren, and (her husband adds) loves to drive an automobile. Last summer she drove almost 7,000 miles in Europe and did not hit a Vespa.

All three of these Mu Phis are vivacious, friendly, interesting, and busy musicians. When visiting in Washington, D. C., watch the newspapers and announcements for activities of Evelyn Swarthout, Margaret Tolson, and Quinta Frey. —ROSAMOND MARTINDALE DAVIS.

Depository
Created for
Mu Phi Epsilon
In Sibley Library
At Eastman School



△ ONE of the many highlights of National Convention in Rochester last June was the announcement that a depository for Mu Phi Epsilon compositions was being created in Sibley Library at the Eastman School of Music, with the approval of Dr. Howard Hanson, nationally and internationally known champion of the American Composer. A nucleus group of works has already been placed in the library and it is hoped that eventually most of the works in the comprehensive compilation of published and unpublished works of MΦE composers, which was prepared and distributed at the convention by our National Second Vice President, Norma Lee Madsen, will be deposited at the library.

The Sibley Music Library at the Eastman School of Music is one of the largest music collections in the country and is the reference library for the school. It has for many years been the center of much ac-



Dr. Ruth Watanabe, National Chairman of American Music, is here pictured with a small segment of Sibley Music Library at Eastman School of Music.

tivity in both the composition and performances of American music largely through the efforts of Dr. Hanson. All compositions by the sorority members are available on loan to chapters throughout the country. We are happy and proud to have taken another step toward the enrichment of the American Music Program of Mu Phi Epsilon. Mu Phi Epsilon has long maintained an active interest in American Music and the American composer through its Original Composition Contest, its various directives to chapters regarding the use of American compositions, and the traditional Mu Phi Epsilon Composers Concerts at each national convention. Many of our members are outstanding composers and teachers of composition.

Muriel Kerr Presents Benefit Concert For Mu Phi Epsilon Scholarship at USC

A memorable event, from every point of view, this concert in Los Angeles netted \$1,000!

△ NOTABLE for the great artistry of a fine musician, this event was notable also for the triumph of co-operation among the eight collegiate and alumnae chapters of MΦE who sponsored it with such distinct success.

The program contained an unusual combination of works, beginning with "A Praeludium, Interludium, and Fuga in G" from *Ludus Tonalis*, by Hindemith. The glowing review from *The Los Angeles Times* calls these "splendid examples of this contemporary classicist and they set the stage for the kind of brilliant, authoritative and vigorous playing that was to continue throughout the evening. . . . It was a clever plan to follow these with the third and last set of 'Bagatelles,' Opus 126, by Beethoven, as instances of an earlier kind of abstraction. Not many pianists play them, for obvious reasons; they are recondite and aloof little sketches with the kind of remote fantasy that is typical of the late Beethoven, and it requires astute perception to make them sound as lucid and convincing as Miss Kerr did. The central portion of the program was concerned with Schumann's *Sonata in F Sharp Minor*, Opus 11, a work whose length and complexity likewise do not attract many pianists

nowadays. Again Miss Kerr's judgment proved sound. She has the scope and the power to give the piece its proper proportions, the dynamic vigor to overcome its stretches of rhythmic monotony, and the poetic quality to realize its elusively romantic moods. The 'Aria,' in particular, was a lovely evocation of the sort of dreamy reverie so characteristic of Schumann and so difficult for contemporary musicians to capture. . . . Miss Kerr did herself and the public a service by discovering the set of seven 'Definitions' by the late American pianist-composer, Beryl Rubinstein. From the point of view of effectiveness, they might be called etudes; each deals gratefully with a specific pianistic problem and Miss Kerr contrived to make them interesting as well as brilliant." Fine sensitivity of melodic outline and rhythmic subtly characterized the Chopin group of two "Mazurkas," in C minor and G major, and the "Polonaise-Fantasia," Opus 61.

The Los Angeles area chapters are to be congratulated and we are all proud of their achievement. Not only can this inspire them to further maintain what has begun a greater vehicle of service, but it can inspire all of us to strive toward doing similar things in our own areas in a BIG WAY!

(SEE PAGE 35 FOR AWARD RULES)



Dean Raymond Kendall of the University of Southern California is shown receiving a check for \$1,000 from Rosalie Speciale, National First Vice President of MΦE, for a scholarship to USC next semester. It will go to any qualified woman seeking piano as a professional career. The stipend resulted from a recent piano concert given by Muriel Kerr, center, School of Music faculty artist.

Program		Patrons
<p> PRÆLUDIUM INTERLUDIUM (with energy) FUGA IN G (gay) </p>	<p> } from <i>Ludus Tonalis</i> . Hindemith </p>	<p> Dr. Pauline Alderman Maryjane Barton Mr. and Mrs. Bernard Brown Mr. and Mrs. Tom D. Cooke Dr. Mary Hobson Crow Dr. Louis Woodson Curtis Martha Day Mr. and Mrs. W. M. Gribble Edith R. Habig Mr. and Mrs. John Charles Hazzard Mr. and Mrs. La Rue Hilliker Mr. and Mrs. Harry Lovett, Jr. Helen Macey Mr. and Mrs. Philip Meany Mrs. Jas. Newcomb Mae Norton and Dawn O'Farrell Mr. and Mrs. Charles Overshiner Mr. and Mrs. E. F. Peters Mr. and Mrs. Wm. W. Porter II Mr. and Mrs. Ralph E. Rush Marion Smale Lillian Backstrand Wilson Mr. and Mrs. Robert R. Wilson </p>
<p> BAGATELLES, Op. 126 Beethoven </p>		
<p> SONATA IN F SHARP MINOR, Op. 11 Schumann Un poco Adagio - Allegro vivace Aria Scherzo (allegro) .e Intermezzo (alla burla, ma pomposo) Finale: Allegro un poco Maestoso </p>		
INTERMISSION		
<p> DEFINITIONS Beryl Rubinstein Gently moving - Animated - Lyric Spiritly - Agitated - Expressive - Spirited </p>		
<p> MAZURKA IN C MINOR, Op. 56, No. 3 MAZURKA IN G MAJOR, Op. 50, No. 1 } Chopin POLONAISE - FANTASIE, Op. 61 </p>		
<p><small>Steinway Piano courtesy of Penny-Owley Music Company</small></p>		
		<p> Participating Chapters Alumnae Beverly Hills Long Beach San Fernando Valley Los Angeles Pasadena </p>
		<p> Collegiate Epistol Eta, Pepperdine College Mu Nu, University of Southern California Phi Nu, University of California at Los Angeles </p>

TEACHING MUSIC TO THE BLIND

*"Sightless Students
Really Love Music"*

BY MARIA PIA ANTONELLI

△ MELODIES of Chopin, Beethoven, and Schubert all "blended" together, will greet you as you enter my piano studio at Perkins School. You enter a suite consisting of three practice rooms and my studio. You look into the first practice room and notice a girl playing a Chopin "Mazurka." She's only half way through it, and it sounds hesitant, but you can see that she is really studying hard from her music braille.

Then, looking into the second practice room, you'll detect Beethoven's "Minuet in G." This girl has yet to study the interpretation of this piece, so it's being played "maestoso" and "fortissimo" from beginning to end!

Then you peek into my studio, and hear me dramatically singing out fingering marks or the rhythm of a Schubert waltz, performed quite fluently by a third pupil, who is inserting a few personal harmonies of her own!

There are the occasional groans of discouragement, boredom, and fatigue, which have been heard from every piano student in history, including myself! But when the pieces have been completed, the feeling of satisfaction, pleasure, and desire to display talent takes place with these children, just as it does with any typical piano student. In fact, I have found that these children really love to perform in public, and



Maria Pia Antonelli

often "invite" themselves to perform for people.

The ages of the girls whom I have taught range from seven to 15 years, but the majority are from eight to 12 years old. Most of them have had one to two years of music braille training before coming to me. Many have the tendency of copying a piece by ear; but the school is very anxious that the students learn to be independent in their music reading. As adults, they will be more independent chorus members, music-lovers, or professional musicians, as the case may be. For each piece learned, two or three measures of the right hand are read and memorized instantaneously; then, two or three measures of the left hand. Immediately after this, both hands are played together—and so on for the rest of the piece. Of course, this is a tremendous task. Whenever I'm inclined to lose my

patience, and decide that the student's progress is too slow, I remind myself of the time I tried to learn a *simple* Schumann work from braille—without looking at the *printed music!* It took me three weeks! Most of the students are really anxious to learn, and give me much satisfaction. All of us on the piano staff try to stress good technique, interpretation, musical form, and stage deportment, just as we would for sighted children. Do we succeed? Most of the time! Above all, it's fun to help them really love music!

*"Blind and Sighted
Pupils Alike in Attitude"*

BY ANDREA JAKOBSON

△ IN my teaching experience at Perkins School for the Blind, where I teach piano to junior high and high school girls, I am often asked the question, "Are blind pupils any different from sighted pupils?" In attitude, they are alike. Some pupils have a sincere interest in music and enjoy practicing to present something to their teacher for the next lesson. Most pupils do their practicing during assigned periods and no more; they just about make the grade in slow progress. Then there are the pupils who just hate piano and serious music in general, appreciating the current be-bop or rhythm in blues fad.

However, in the application of learning music, blind pupils learn through braille music, which, of course, is a great deal slower than printed music. It really is quite amazing how everything in print



can be reproduced in braille, but it makes the reading of actual notes very thick and

slow. Here is an example of braille concepts for one chord with expression marks in print; word sign, F, accent sign, 4th octave, F half note, finger 1, flat, 3rd interval, finger 2, 5th interval, finger 3, 8th interval, finger 5. Thirteen signs to read through for something we grasp in a second! Braille reading gives a completely horizontal aspect to music, which in counterpoint style is fine, but vertical harmony is difficult to visualize. Despite the slow process of learning music through braille, I feel that in the end the blind pupil has a more thorough understanding of the piece of music than the sighted pupil who learns it in a week or two.

To learn a piano piece, the pupil reads one measure or a phrase, depending upon the musical style and complexity, of the right hand part, then plays it several times until it is memorized completely. Then the pupil does the same for the left hand part. Next he plays hands together, which sometimes necessitates reviewing the braille again to find out what comes together on what count. This process goes on measure by measure, phrase by phrase, joining the new music to the music already learned. Twelve measures a period (45 minutes) is a very good accomplishment. After the piece is learned for notes, then comes more thought on expression and technique. All kinds of devices are used in teaching the pupil to find his place on the keyboard, especially in large skips and awkward chord

positions, and the end result is a piece suitable for recital performance.

At Perkins School for the Blind, music lessons take place during scheduled periods of the school day and are considered part of the pupils' education. Lessons are

offered in piano, organ, voice, music history and theory, wind or stringed instruments. This, of course, is quite different from sighted pupils, whose music lessons are extra-curricular activity and whose parents often have to pay dearly for music instruction.

MORE JEWELS

*in Our
Crown*

△ THE Baltimore Alumnae Chapter of Mu Phi Epsilon was installed on Saturday, Dec. 1, 1956, at 6:30 P.M. at the home of a member, Louise Willier. The occasion was honored by having Elizabeth Storer Bothwell, National Fourth Vice President and our Province Governor, as the installing officer. She was assisted by Katharine Shirley, President of the Philadelphia Alumnae Chapter and Gwendolyn Thomas, President of the New York Alumnae Chapter.

The newly installed officers of Baltimore Alumnae Chapter are: Sylvia Betts Dodd, President; Louise Willier, Vice President; Mabel Lewis, Secretary; Bernice K. Spratler, Treasurer; Eva Frantz Anderson, Historian; Nyla Wright, Chorister; Charlotte Rossberg, Chaplain; and Jean Sharp, Warden. Other charter members of the group are: Ethel deLong, Carmen Lopez Dusek, Joyce Crippen Hanna, Vera Hurwitz, Ruth Shefferman Levin, Virginia Lee Stiegler, and Mrs. Louis Vance, one of the three living charter members of MΦE. Guests for the occasion included Eileen Tal-



Officers and members of the Baltimore Alumnae Chapter paused at their installation for an "official photograph."

bott Brorsen, President of Phi Gamma Chapter, and Estelle Edwards, Vice President, Phi Gamma.

The installation ceremony was followed by a buffet supper, for which the local collegiate group—Phi Gamma Chapter—presented the new Alumnae Chapter with a lovely formal purple and white centerpiece and also flowers for individual corsages. As a token of commemoration, silver pins suitably inscribed were presented to all those present.

On the following day, Sunday, Dec. 2, 1956, at 8:00 P.M. a joint

musical (Baltimore Alumnae and Phi Gamma Chapters) was held at the home of patrons, Mr. and Mrs. Joseph Imbroglio. The program was as follows:

- I
- Allegretto.....K. Lucke
Sonata in E minor.....J. Brahms
(First movement)
Eva Frantz Anderson, 'Cellist
Nathalie Macks, Accompanist
Etude in C minor.....F. Chopin
Nocturne in D^b Major..F. Chopin
Waltz in A^b Major.....F. Chopin
Charlotte Rossberg, Pianist
- II
- "A Little Bit of Christmas"
Gesu Bambino.....P. Yon
Ellen Crockett, Soprano
Gretchen Reese, Accompanist
Averil Briggs, Violin Obligato

- No Candle Was There and No
Fire.....L. Lehmann
Mabel Lewis, Soprano I
Eileen Brorsen, Soprano II
Virginia Lee Stiegler, Soprano II
Sylvia Betts Dodd, Alto
George Stiegler, Accompanist
Christmastime.....
Arranged by E. F. Anderson
(Medley of four carols)
Eva Frantz Anderson, 'Cellist
Nathalie Macks, Accompanist
Softly the Stars Were Shining....
A. Torovsky
Mabel Lewis, Soprano
Nyla Wright, Soprano
Sylvia Betts Dodd, Alto
Louise Willier, Accompanist

COMMUNITY "CAROL" SING

IRENE DALIS *to Sing* *In Metropolitan Opera Debut*

△ IRENE DALIS, who has been achieving impressive personal and artistic successes both here and abroad, has been engaged to sing at the Metropolitan Opera in New York, with her debut being scheduled for "some time in March, 1957." Although under contract as one of the principal mezzos of the Stadtische Oper in Berlin, she has been granted a temporary leave of absence to make this important debut. Roles which Irene is scheduled to sing at the "Met" include: "Princess Eboli" in Verdi's *Don Carlos*, "Waltraute" in Wagner's *Die Gotterdammerung*, "Amneris" in Verdi's *Aida*, and "Azucena" in *Il Trovatore*.

Irene Dalis recently scored a tre-

mendous success as the mother in Janacek's *Jenufa*, a role which had practically been the private domain of the celebrated German singer, Margaret Klose. Reviews in numerous Berlin newspapers including *Tagesspiegel*, *Morgenpost*, and *Die Welt*, stated that she not only achieved an impressive personal and artistic success in this role but that her highly sympathetic characterization even surpassed Miss Klose's brilliant one. This is an extraordinary accolade from the German press and a genuine tribute to our gifted MΦE sister. The role just mentioned is generally considered one of the most fiendishly difficult portrayals—vocally and histrionically—in the entire mezzo-soprano rep-

ertoire. Although this opera is practically unknown in this country, it is one of the most significant Bohemian folk operas and was written in 1903. It is often revived in European opera houses.

Irene was graduated from San Jose State College with great distinction as a music major in 1946. She was a member of the college a cappella choir, and was initiated into Phi Mu Chapter in 1944. She received her master's degree from Columbia University in 1947 and in 1951 won a coveted Fulbright Scholarship for study abroad. After continuing her musical studies for two years at Giuseppe Verdi Conservatory in Milan, she was engaged as a professional singer by the Oldenburg Opera Co. for the 1953-54 season. She made her debut as "Princess Eboli" in *Don Carlos*, and during her first year in opera also appeared in productions of *Maximilian*, *Gotterdammerung*, *Iphigenie in Aulis*, and *Cosi Fan Tutte*. Because of the enthusiastic acclaim accorded her, Irene was selected to open the 1954 Oldenburg Opera season in one of the most demanding of all operatic roles, that of "Lady Macbeth" in Verdi's *Macbeth*. On the strength of her success in this role, she was invited to Berlin to sing before assembled conductors, stage directors, and the manager of the Stadtische Oper in the west sector of the city. A contract for the 1955-56 season followed and she has been reengaged for the 1956-57 season.

All of us are following her meteoric career with much interest and pride, and we wish her much continued success in the future. As they say in Germany, "Hals und Bein-



SUCCESSFUL DEBUT—Irene Dalis, young San Jose contralto, scored an enormous success in her first professional operatic appearance with Oldenburg Staatstheater in Germany recently. She sang difficult role of Princess Eboli in Verdi's "Don Carlos" and was warmly acclaimed by German critics and public alike.

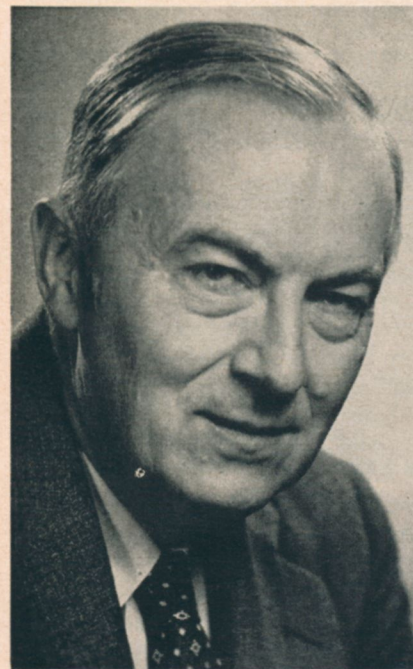
This picture appeared at Irene Dalis' debut with Oldenburg Staatstheater in Germany in a 1954 issue of THE TRIANGLE.

bruch!"—LORRAINE HANCOCK, *Historian*.

Your Attention, Please . . .

△ MU PHIS attending the National Federation of Music Clubs Convention April 25 through May 3 in Columbus, O., are hereby invited and urged to join their sisters from all over the nation at a MΦE luncheon to be held on May 3. Circle that date and make plans for a thrilling and satisfying event.

Meet Our Judges for the Musicological Research Contest



Dr. J. Murray Barbour, President of American Musicological Society.

Dr. J. Murray Barbour

△ DR. J. MURRAY BARBOUR, professor of music, joined the Michigan State University staff in 1939 as assistant professor of music. At present he directs graduate study in musicology.

Born March 31, 1897, in Chambersburg, Pa., Dr. Barbour received his A.B. and M.A. degrees in 1918 and 1920, respectively, at Dickinson College; his Mus.B. degree in 1924 at Temple University; his Ph.D. degree in 1932 at Cornell University; and his Mus.D. degree in 1936 at

Toronto University.

An authority on the mathematics of music, Dr. Barbour is the author of a book on this subject, *Tuning and Temperament*, and has written a number of articles appearing in musical, mathematical, and acoustical periodicals. He was elected in 1957 to a two-year term as president of the American Musicological Society, and previously was a national board member. Dr. Barbour has composed a number of short musical works and a requiem mass for chorus and orchestra.

Before joining the MSU music faculty, he held positions at Haverford School, Wells College, and Ithaca College. While at MSU he has received leaves of absence for research at the Library of Congress in 1946 and for research in Austria and Germany in 1953-54. He studied in Germany as an exchange fellow in 1929-30.

He is a member of Phi Beta Kappa, American Association of University Professors, Mathematical Association of America, Acoustical Society of America, and Michigan Composers Club (president in 1953).

Walter E. Buszin

△ WALTER E. BUSZIN was born in Milwaukee, Wis., in December, 1899. When he was six years old, his parents moved to Chicago, Ill., where he spent most of the years of his youth. He later attended: Concordia College, Fort Wayne,

Ind.; Concordia Seminary, St. Louis, Mo.; the American Conservatory of Music, Chicago; Union Theological Seminary and Columbia University, both of New York City; Northwestern University (School of Music); Chicago University. He has been awarded the following degrees: A.B., B.D., S.T.M.M.M. Mus.D (honorary, 1954, Valparaiso University). Among his teachers were: Peter Christian Lutkin, Wilhelm Middelschulte, Clarence Dickinson, T. Tertius Noble, Edwin Stringham, Paul Henry Lang. He taught at: Concordia Theological Seminary, Springfield, Ill.; Bethany Lutheran College, Mankato, Minn.; Concordia College, Ft. Wayne, Ind.; Concordia Teachers College, River Forest, Ill.; Concordia Seminary, St. Louis, Mo. He has been: a professor of classical languages (Latin and Greek), a professor and dean of music, a dean of men, and a college president, and at present he is professor of liturgics, hymnology, and church music at Concordia Seminary (St. Louis) and visiting professor of music at Washington University. He has edited much choral and organ music which has been published by various publishers of America and Europe, has written articles and reviews which have been published in such periodicals like *The Musical Quarterly*, *Notes* (Library of Congress publication), *The Journal of the American Musicological Society*, *Concordia Theological Monthly*, and others. He has lectured extensively on music and liturgics in America as well as in Europe and he is at present a member of The Commission on Church Music of the National Council of the Churches in Christ in America, the Committee on Hymnology and

Liturgics of the Synodical Conference of the Lutheran Church in America (chairman), the (Lutheran) Spanish Hymnal Committee for Central and South America, the Music Editorial Board of Concordia Publishing House, St. Louis, Mo., and the Editorial Board of *The Jahrbuch für Hymnologie und Liturgik* which is published by the Baerenreiter Verlag of Kassel, Germany.

Verne Waldo Thompson

△ VERNE WALDO THOMPSON is a member of the Graduate Faculty of the Eastman School of Music, University of Rochester. He holds both a M.A. and a Ph.D. degree in musicology, the latter being awarded for a thesis on the subject, *Johann Wenzel Tomaschek, Pre-romantic Piano Composer*.

At the Eastman School, Dr. Thompson teaches music literature, analytical technique, and piano literature. For use in the latter course, he is the author of *Outlines of Piano Literature*, a series of studies covering piano and pre-piano music from the Renaissance period to the 20th century.

For some years before coming to Rochester, Dr. Thompson was director of the Punahou Music School in Honolulu, Hawaii. While in the Islands, he accompanied visiting artists on local tours, giving recitals with such distinguished soloists as Marian Anderson, Tito Schipa, Lauritz Melchior, Joseph Szigeti, and the late Albert Spalding.



Phi Pi Chapter Has a New Home . . .



An architect's drawing of the Fine Arts Center of the University of Wichita.

△ THE NEW Fine Arts Center of Wichita University, described by music authorities as "the most modern and complete plant for music training in the nation," is to be formally dedicated during a week-long Festival of Music in April. This "campus centerpiece" is comprised of three sections; Section A provides 50 private practice rooms, and Section B includes faculty studios, classrooms, ensemble rooms, and rehearsal facilities for the university symphony orchestra, band and a cappella choir. Section C, last to be completed, provides year-around performance quarters for the many groups of the department. Also included in this section is a music library, listening rooms, public reception lounge, and administrative offices for the music school.

Planners of this facility considered

every phase of music training; music students have access to 50 private practice rooms, each equipped with new pianos and each acoustically treated. The larger organizations such as the symphony orchestra, the concert band, and a cappella choir are provided with specially designed large rehearsal rooms. Galleries are provided for observers in each of these rooms. Another feature of the Center is a unique three-way radio control booth which will permit these large groups to record or broadcast on a single program. The University Opera Theater has its quarters, too, and the large basement of the Center also contains a ballet rehearsal room. There are eight large classrooms, 30 faculty studios, and four rehearsal rooms for smaller ensembles.

The section just completed in-

cludes year-round performance quarters. During the regular school year music groups will be able to utilize the beautiful indoor recital hall with its seating capacity of nearly 600. This hall has been planned to serve as an auditorium and television studio. The spacious lobby outside the recital hall was designed to accommodate the hanging of art works and exhibits during campus conventions and clinics. During the summer months the university and the community can turn to the outdoor amphitheater as a site for musical activities. The outdoor stage is divided from the indoor recital hall stage only by steel doors and partitions. An orchestra pit operates on a hydraulic lift with accommodations for 65 musicians. When the pit is not in use for performances, it can be raised to stage level to provide for television cameras. In addition to a large stage area, scenery shops are located adjacent to the auditorium. Control studios for radio and television pro-

ducers are located next to the projection and audio booths in the upper level of the hall. The completion of the seating area of the outdoor theater with a planned capacity of 5,000 seats, is a project for the future and will depend on private gifts.

Architecturally, the buildings are combinations of straight and curved lines, round and rectangular accents, and the textures of glass, concrete, and brick give a total effect of contemporary construction at its best. Begun in the fall of 1954, the building includes 1,036,000 bricks, 6,000 cubic yards of concrete, and 625 tons of steel, affording 103,000 square feet of floor space. The three sections are completely air conditioned. The National Opera Association became the first group to utilize the new Center for its national convention late last fall and from now on the cultural and educational benefits to the University and the area which it serves will be felt and enjoyed by all who come in contact with this outstanding Fine Arts Center.

*Mu Phi
Epsilon*

MOTHER & DAUGHTER

THEO AND DOROTHY RAYBURN

△ A CERTAIN Mu Phi Epsilon mother wrote in a Baby Book these observations of her first child, "Perhaps her long slender fingers will someday be those of a pianist." To make this dream a thing of reality, the mother began giving piano lessons to her five-year-old daughter, Theo Rayburn.

Now Theo is a sophomore at the

University of South Dakota majoring in music education. She has continued studying piano under Ella Lokken, also a Mu Phi, throughout her years in public school and now in college. Following her father's suggestion, Theo also began taking organ lessons while still in high school from Jack L. Noble, professor of organ at the University of South Dakota. Theo has been organist at First Baptist in



Mu Tau's mother and daughter are Theo (left) and Dorothy Nelson Rayburn.

Vermillion for over three years now, and was the first freshman at the University to give a complete organ recital. She was also the first student to receive the Ronald Oakley Barkl Memorial Scholarship in 1955.

Theo Rayburn was initiated into Mu Tau Chapter of Mu Phi Epsilon on May 18, 1956, and was elected historian of the group this fall. She holds offices in several other campus organizations also, being president of the newly organized Guild Student Group of the American Guild of Organists, and treasurer of Alpha Lambda Delta. Theo is a member of Pi Beta Phi social sorority and Lutheran Students Association, serving as editor of the LSA newspaper.

Being a pianist and organist, Theo is often asked to accompany other soloists, such as last fall when she accompanied a faculty member, Edgar Ekloff, for his vocal recital. On Nov. 18 she gave a piano recital assisted by her sister Janet, a cellist, who is yet in high school. This recital was the culmination of their summer's work at National Music Camp at Interlochen, Mich., the 1956 season, where they both performed on several Honor Student recitals.

Theo's mother, Dorothy Nelson Rayburn, was initiated into Mu Tau Chapter on Feb. 22, 1934, later serving as historian and vice president. She graduated cum laude from the University of South Dakota with majors in public school music and voice in June, 1935. While in college she received many honors and was chosen as a member of Alpha Lambda Delta, Guidon, and Mortar Board. Dorothy Nelson was also chosen as a candidate for Miss Dakota, homecoming queen, and Honorary Cadet Colonel. The local Delta Delta Delta chapter elected her as its vice president and later president.

During her college career Dorothy Nelson studied voice with Lorna Schuppert, a Mu Phi, and Prof. A. L. Wilson, and gave two vocal recitals under their guidance. She directed two groups while in college, the University High School Girls Glee Club and the Trinity Lutheran church choir.

After graduation she taught in the Volga, S. D., High School a year before her marriage. That year her high school mixed chorus received a first in the Class B division at the state music contest.

In more recent years Dorothy Rayburn has served as president and vice president of the Vermillion Music Club, and director of the group's women's chorus. For about eight years she has been the director of the Trinity Lutheran Choir in Vermillion. Now, however, she spends most of her time with her family, trying to give to her four children a part of her love for good music. She has started each one of them on the piano, but now practices with them and encourages them on towards new progress with their

own individual instruments—cello, violin, and trombone. Dorothy Rayburn has given voice lessons to her three daughters and arranges music for the sisters to sing in trio form. (Perhaps after her son's voice is settled, the trio can become a quar-

tet, or even a sextet with mother and father joining in the fun!)

Mu Tau can well be proud of this family with its MΦE mother and daughter combination, and perhaps some day there will be two more Mu Phis from the same family!

Curtain CALLS

The Epitome of "Service to Others"

△ THE ST. LOUIS ALUMNAE CHAPTER has the distinction of having among its membership one who has held five national offices in Mu Phi Epsilon, and who has attended 19 of our national conventions.

Orah Ashley Lamke was initiated into Delta Chapter while studying piano with Francis L. York at the Detroit Conservatory of Music. Later, she studied at Ann Arbor, where she affiliated with Gamma Chapter. Then she taught piano and musical history at the Conservatory and directed choirs.

Orah's father did not want her to be a musician. He once told her, "You are so uninteresting. All you can talk about is music. You really have a good legal mind, and I'm going to send you to Ann Arbor to study law." But Orah had other ideas. She studied music, instead.

It was in 1905 that she attended her first national convention, held in Cincinnati, where she was elected National Vice President. In speaking of that convention, Orah says, "We had real balls in those days, not just plain dances. We wore long dresses with trains, and we all

traveled to and from the balls on street cars."

The next year, at Ann Arbor, the convention delegates were taken on a tour of the city in open automobiles, wearing veils tied over their huge hats. Here Orah was appointed Alumnae Delegate-at-Large, and now, for the first time, the alumnae had a vote in the convention and Orah was it. Here, too, she was elected National Secretary.

Then Orah was married to George Lamke, and they moved to St. Louis. Three children were born during the next ten years, but in 1917 Orah went to the convention at Lawrence, Kans., taking along her third child, who was nine weeks old. That convention had its effect, because this baby girl was the only one of Orah's three children to become interested in music.

Orah was National Alumnae Officer twice, the first time being appointed and holding the office for five years, and in 1926 being elected to that office. Two years later, at Denver, she became National President, and during her term of office the endowment fund was completed.

At the Cleveland convention in 1948 Orah became National Editor. "I liked that work the best of all,"



Orah Ashley Lamke

she says, "but it was a tremendous job. I had no time for anything else."

Orah has always been interested in the American Indian, particularly the Indians of the Southwest. She has given a number of talks before organizations about her grandfather's experiences as the first Protestant missionary among the Indians of the Southwest. The stories of his life there fascinated her as a child, and she has retold them in her own talks before the public. Also, she owns a collection of Indian art objects which she displays during her lectures. Recently, Orah returned from her second trip to Europe where she visited Majorca, Spain, France, England, Ireland, and Scotland, and the St. Louis Chapter hopes to hear about this trip before long.

No one has been a more faithful worker for Mu Phi Epsilon than Orah Lamke nor could there be a more interesting person, for she is a woman who can now talk about many things besides music. The St. Louis Alumnae Chapter is lucky to



Helen McKie Ramage

have such a member.—RUTH ROGERS JOHNSON, *Historian*.

Enthusiasm Is Her Middle Name

△ FOR quite a number of years now, Helen Ramage has inspired, entreated, and delighted thousands of us through her letters telling of the needs of Gads Hill and how we through our coöperation in magazine sales could directly help in this effort. The way has often been long and hard as is the case with all chairmanships, offices, etc., and yet Helen, with her inimitable sense of humor was able to envision the magazine agency and its wonderful growth with the direct result of the expansion of services at Gads Hill. It has grown as we have grown in service. Helen is one to put her heart and soul into everything she does and one does not hear her at a National Convention without resolving to do whatever possible to make this particular effort succeed in local chapters. Nor

does one ever forget the charming Scottish brogue and wit of this delightful sister from Detroit. A vocalist, Helen was a member of the trio which sang at the dedication of our Scholarship Lodge at Interlochen, and she has long lent a helping hand not only on the national scene but in her local chapter as well. May we, figuratively, take our hats off to Helen in ap-

preciation and at the same time express our joy in still having her a part of the magazine agency as our publisher's agent. And we know she would want us to add this note: IS YOUR CHAPTER PARTICIPATING IN MAGAZINE SALES? LET'S GET BUSY AND STILL MAKE THIS YEAR THE BEST EVER!

Mu Phi Epsilon is Proud Of its Musical Couples

In Rochester

△ FRANCES DEWITT BABCOCK, soprano in concert, oratorio, and radio, and her organist husband, George Babcock, have long been a part of the Rochester musical scene. In fact, it was while George Babcock was organist at Westminster Presbyterian Church in Wilmington, Del., that he met Frances.

At the present, Frances is soprano soloist at Salem Evangelical and Reformed Church in Rochester, and is a faculty member of the Linwood Music School in Linwood, N. Y. A graduate of Eastman School of Music, where she was a scholarship student, Frances has appeared in opera, as church soloist in Westminster Presbyterian Church and Grace Methodist Episcopal Church

in Wilmington, Brick Presbyterian Church, and First Presbyterian Church in Rochester. A long-time member of the former light opera company at the Eastman Theater, Frances was featured on the radio program "Melody Lane" and appeared extensively in recital in the area. Frances became a member of Mu Phi Epsilon when Mu Upsilon Chapter was installed in 1925 and was a charter member and the first president of Rochester Alumnae Chapter. Among highlights in the career of Frances Babcock was her



Rochester's Frances and George Babcock at the console.

THE MARCH 1957 TRIANGLE OF MU PHI EPSILON

appearance as soprano soloist in the Temple of Religion at the New York World's Fair in September, 1939, in connection with Mu Phi Epsilon Day. On that occasion she sang: "Hear Ye, Israel" from Mendelssohn's *Elijah*; "With Verdure Clad" from Haydn's *The Creation*; and "The Lord's Prayer" by Malotte. Frances sang a group of American songs at the opening luncheon at our national convention in Rochester this past June and she also presented a group of American songs at one of Linwood Music School's Sunday Evening Concerts in July which included "By a Lonely Forest Pathway" by Griffes; "The Little Shepherd's Song" by Watts; "Spendthrift" by Ernest Charles; and "A May Day Carol" by Deems Taylor.

George Babcock's musical career began at the age of 14 with the organ of Trinity Episcopal Church of Northport, where he played until entering Cornell in 1912. He graduated from Cornell in chemistry in 1916. Church positions in Ithaca and Wilmington, Del., were followed by the position at Asbury-First Methodist Church on his coming to Rochester. He studied for a short time with Harold Gleason at the Eastman School and helped to design organs at Asbury-First. For a number of consecutive years Mr. Babcock was organist for the Thanksgiving services sponsored by the Federation of Churches in Rochester at the Eastman Theatre, and also for the annual series of Lenten services in his own church. For a short time Frances was soprano soloist in Asbury-First Church and they have appeared together at many types of services in Rochester. Their last appearance

together was on July 22, 1956, at which time George Babcock retired after 32 years of service as organist of Asbury-First Methodist Church. Mr. Babcock has been active in the American Guild of Organists and at the time of the National Convention of AGO in Rochester in 1934, was Dean of the Rochester Chapter. He is also past president of the Cornell Club of Rochester and the Sons of the American Revolution. In addition to his musical interests and activities, he is a department head at Eastman Kodak Company.

In Dallas

△ THREE MUSICAL COUPLES are contributing much toward the musical life of Dallas, the community at large, and in many sections of the country. Imogene Abbott Williams holds degrees from Southern Methodist University with piano and music education majors. She is now working on her Master's degree and teaches and composes for children and young adolescents. Her husband, Philip Williams, is a noted concert artist and teacher of violin. He has been head of the string department at SMU for 19 years, and many of his students hold positions in major symphony orchestras. The roster of Civic Music includes his name in concert all over the country. The Williams household is a busy and musical one. Their two children, Catherine, aged 8, and Christopher, aged 3, have perfect pitch and are inheriting a rich musical background.

Elsa and Bomar Cramer are both talented pianists and teachers. Both have had broad musical training in

THE MARCH 1957 TRIANGLE OF MU PHI EPSILON

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Philip Williams



Imogene Abbott Williams

various universities and conservatories throughout the country and have taught extensively. Elsa Cramer was born and reared in Indiana and became a member of Kappa Chapter of MΦE while a student at the Jordan Conservatory in Indianapolis. Bomar Cramer played his first New York recital in the old Aeolian Town Hall on 43rd St., and subsequently played two recitals in Town Hall. He has appeared with orchestras and in recital in Philadelphia, Chicago, St. Louis, Cincinnati, Ann Arbor, Dayton, Indianapolis, Dallas, Denver, Los Angeles, Miami, Fort Worth, Denton, Wichita Falls, Abilene, Waxahachie, Sherman, Austin, Houston, and Mexico City where his Latin-American debut was made in the Sala Grande, Palacio de Bellas Artes. He has also conducted master classes in Dallas, Fort Worth, Indianapolis, and Muncie. Elsa and Bomar Cramer were married three years ago and established their first joint studio in Dallas in the fall of 1954.

Billye Beall Wendland and Weldon Wendland have been a "violin-duo" for about five years now. They met at Southern Methodist University and began playing violin together then. A year later they were married and continued their violin study by spending an eight weeks' honeymoon at the Music Academy of the West in Santa Barbara. Henri Temianka was the Wendlands' teacher there and has coached them frequently when he visits Dallas each year with the Paganini Quartet. They have a little boy, 22 months old, who keeps them busy along with their teaching, but they manage to find time to give several recitals each year in and around Dallas as well as playing for clubs and church programs from time to time. Sarah Herron Baker, another Mu Phi from Dallas Alumnae, has been accompanist for the Wendlands for the past three years. She is organist, presently, at First Presbyterian Church in Dallas. BARBARA BAKER, *Historian*.

Seattle MΦE Cellists Star in Scholarship Concert

△ FEATURED in the final concert of Seattle Alumnae Mu Phi Epsilon Artist Programs was the cello ensemble which was heard in two of the most unusual and beautiful works in the contemporary repertoire: the "Bachianas Brasileiras No. 5 for Soprano and Celli" and "Bachianas Brasileiras No. 1 for Celli." Virginia Johnson Hunter was the soprano soloist for the former and Gerald Kechley conducted. Also included in this same recital was Ann Nilsson, pianist and president of Tau

Chapter, who played "Variations on a Russian Dance Theme" by Beethoven, and Chopin's "Scherzo in C minor." Ann holds the MΦE scholarship and a Music and Art Foundation scholarship. Marjorie Douglass Olson, soprano, sang two groups of songs, the first being four songs by Jean Sibelius, and the second consisting of Duparc's "L'Invitation du Voyage," "Nocturne" and "Reveille" by Carl Paige Wood. Sylvia Taylor was the accompanist.

The first concert of the series of



The eight Seattle Mu Phi Epsilon cellists are, from left, Carol Critteli, Eleanor Hale Wilson, Eva Heinitz, Mary Ashford, Carol Canfield, Dawn Bliss Weyand, Joyce Barnum, and Betty Swanson.

three consisted of two groups of songs by Jean Elizabeth Depue, lyric soprano, with Beverly Logan Hamway, accompanist. Included were works of Poulenc, Bachelet, Logan, De Falla, Peter Warlock, Michael Head, Samuel Barber, and Francesco Cilea. Myrna Eastman, pianist, played "Prelude, Chorale and Fugue" by Franck, and Poulenc's *Suite for Piano*. The Mu Phi Epsilon String Ensemble, conducted by Vilem Sokol, played Handel's *Concerto Grosso VII*, *Miniatures* by Juan Manen, "Romance" by Gerald

Finzi and "Tarantella" by Ernest Schnelling. *Miniatures* includes these short movements: "In Classic Mood," "Dance of Olden Times," "Cradle Song," "Watteau," "Short Song," "Fugue of the Rebellious Academician."

The second concert featured Corinne Odegard, violinist, Adelle Sterry, Myra Waterhouse, Phyllis Compaan, and Karlin Wiley, flutists, and Helen Belvin, pianist. Proceeds from these concerts are used for music scholarships.

It's All in the FAMILY . . .

△ MARY ELLEN STURTEVANT JENKINS, soprano, will tell you that family relations are wonderful, especially when the relation is like Louise Lupien Jenkins, voice teacher, accompanist, Mu Epsilon patroness, and mother-in-law, all in one.

This beautiful relationship began when Mary Ellen's father took her to Mrs. Jenkins' studio for an audition. Mary Ellen was 14 then. At that particular time, Mrs. Jenkins had no opening in her schedule for another pupil, but Mary Ellen was so impressed that she would study with no one else and was determined to wait. Soon voice lessons began, and Mary Ellen's interest in music increased, so that when she finished high school, she entered MacPhail College of Music. In three years she had earned a Bachelor's degree in applied music and one in public school music and had affiliated with Mu Epsilon Chapter.

In the meantime a romance had grown and, on graduation, Mary

Ellen and young William Jenkins were married. Singing lessons continued, and music activities multiplied. There were prominent roles in seven different operas with the



Mary Ellen Sturtevant Jenkins



Louise Lupien Jenkins

Minneapolis Civic Opera, St. Paul Civic Opera, Thursday Musical, and Collegium Musicum. Numerous concerts included appearances at the 1952 MΦE Convention in Minneapolis, the Schubert Club of St. Paul, Minneapolis Institute of Arts, Lake Harriet Summer Concerts, St. Paul "Pops" Concerts, Northrop Auditorium, The Woman's Club of Minneapolis, Superior State College, the Matinee Musical of Duluth, and at least seven benefit concerts for Mu Phi Epsilon.

She was the winner of the 1956 regional Metropolitan Opera Audi-

tions, and Mrs. Jenkins accompanied her to New York. Besides making several auditions, they visited with David Lloyd, tenor, who is the son of Mrs. Jenkins and Mary Ellen's brother-in-law.

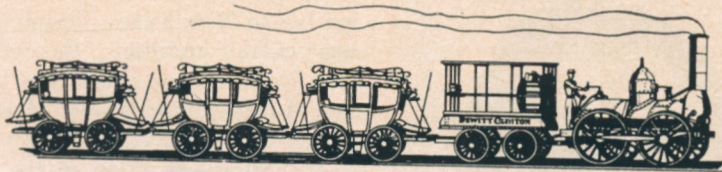
A short interruption in the singing schedule was the arrival, on Dec. 13, of a new singer, Elizabeth Jean, at the Jenkins home. Mary Ellen was doing concert work until a week before this baby was born, and she had a voice lesson the day she returned from the hospital. Ten days later, she sang an oratorio, and two church services. How does she manage to practice with three children around? "Well," says Mary Ellen, "since the children came, we have a lesson when we *can*. Little Joe, 5, is no trouble; he's used to it. Mimi, 1½, sits under the piano on the pedals and grandma's feet and sings too. Really, nothing could disturb me in a concert anymore. I'm sure if someone would walk up to me and ask me to blow their nose while I'm singing, I would unconsciously do it."

Mary Ellen and Mrs. Jenkins are now preparing for a benefit Recital in March and two concerts with the Minneapolis Civic Orchestra in April.—MARGARET BARNARD, *Historian*.

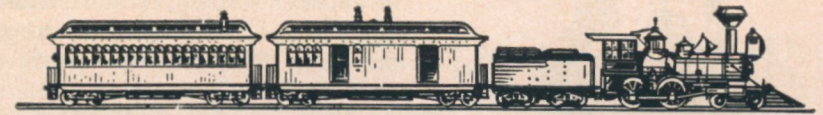
New Variation on an Old Theme . . .

△ WITH Alaska, Japan, Hongkong, Bangkok, Singapore, Manila, and Hawaii as the outstanding points on the itinerary, Frances Robinson, associate professor of music at San Jose State College, invites her Mu Phi Epsilon sisters to join her Orient Pacific tour this summer. Frances has conducted seven European tours

and this tour holds a wealth of interesting experiences in store. It will begin on June 30, and Frances will be most happy to answer questions and/or to convey more information on this fascinating subject. Address her in care of San Jose State College, San Jose, Calif.



DE WITT CLINTON AND COACHES



81 YEARS AGO MTNA

△ AMONG our National Affiliations, and an organization with which many of our members are affiliated individually, is the Music Teachers National Association. The several great musical organizations which dominate the national scene have been with us for so long a time that it would seem they are glibly dismissed as NFMC, MENC, or in this specific case MTNA, without enough thought given to contemplation of their many merits and appreciation of the great contribution of those in the profession who have given of their time, knowledge and skill, and energy in order that we might benefit.

The Music Teachers National Association was founded on Dec. 26, 1876, in Delaware, O., mainly through the efforts of Theodore Presser. The need for an organization that would be to music teachers of this country what the National Education Association is to other educators and public school teachers, grew out of the experiences of both Mr. Presser and William H. Dana, then of Warren, O. Up to this time Mr. Presser had been associated with two different educational institutions and he found that the pupils who came to him were poorly prepared for the work they wished to undertake. Mr. Dana had in

his travels over seven states of the union, in visiting music teachers in cities, towns, and hamlets, found music teachers largely incompetent. Many of them had taken up the calling as a matter of necessity and others to acquire a little "pin money." So it was that the deplorable condition of music* called into existence the Music Teachers National Association. It was founded on lines to aid the teacher of music, especially the one whose opportunities were limited. Emphasis was laid upon the fact that it was for the benefit of all and that, to be successful, all "axe-grinding" was to be eliminated from speech and performance.

Sixty-two men from the convention field, from public schools, piano teachers, voice teachers, and conservatory managers responded to the invitations issued by Messrs. Presser and Dana. Among those who attended this historic meeting in 1876 were such figures as Calvin B. Cady, George W. Chadwick, Karl Merz, Fenelon B. Rice, and George B. Root, in addition to Theodore Presser and William H. Dana. According to MTNA records, every speaker at that meeting "deplored the lack of culture and knowledge on the part of teachers in the various branches of musical enterprise."

FOUNDED IN OHIO

Such was the beginning of MTNA.

In 1876 there were nine state music teachers' associations which affiliated with the National Association. Now there are 31, with additional state associations in the formative stage. Present membership is approximately 8,500.

From the beginning, the Association has made definite contributions to music pedagogy and to the professional musical life of the United States. According to some writers, MTNA was influential in the establishment of an international pitch. There is little doubt that discussions and recommendations made at early meetings influenced those responsible for the setting up of copyright laws which offered some protection to composers and authors. The Music Teachers National Association assisted greatly in the establishing of a standard pedal board for pipe organs. Again, it can be seen that matters which we now take for granted, were vital problems to musicians and teachers 50 to 80 years ago!

Realizing that a publication program and schedule must be an integral part of any worthwhile professional organization, MTNA issued papers and proceedings of the annual meetings of MTNA in book form from 1876 until 1897. Then for

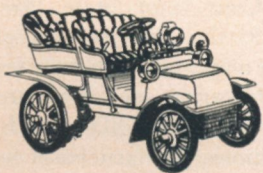
several years the MTNA *Messenger* was used. At the reorganization of the Music Teachers National Association in 1906, it was felt that annual meetings proceedings and material presented therein were too important to be consigned for preservation to anything so impermanent as a magazine, so a return to the book type of publication was made. Articles on various phases of music written by such famous personages as Frank Damrosch, Peter C. Lutkin, Edward Dickinson, and O. G. Sonneck appear in the 1906 *Volume of Proceedings*, and illustrate the scholarship and thoughtfulness that have marked the meetings and activities of the Association from that time on. The published proceedings of each year constitute contributions of inestimable worth to music research and pedagogy and also are to a great extent a history of music in America for a period of almost half a century. Beginning with 1936, the Association published the *Advisory Council Bulletin*, which contained reports from the Advisory Council of State Presidents. In 1939, the *Bulletin* was given a new format and with two issues of this publication each year, an outlet for news of the State and Local Associations, plus articles of national



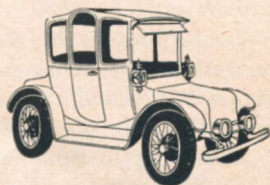
EARLY BICYCLES

interest, was provided. In 1951, two unnumbered issues of *American Music Teacher* were published to show members what could be done by the Association in the field of expanded periodical publications. On Aug. 1, 1951, the Association established its national office with a full-time Executive Secretary and Editor. The first numbered edition of *American Music Teacher* appeared in October, 1951, and replaced the *Bulletin* of MTNA.

Today, Music Teachers National Association is really a confederation of state associations which in turn are groups of teachers from colleges, universities, conservatories, schools of music, music studios, public schools, and private schools. It is dependent on individuals who are willing to work together for the benefit of music teachers and for the improvement of music teaching in this country. In order to bring the activity of the Association closer to its members, a plan for the organization of regional divisions of the MTNA was formulated. In August, 1949, the Western Division was organized. This was the first of the



present five Divisions, and comprises the affiliated states of Arizona, Montana, Oregon, Utah and Washington. In 1952, the Southwestern Division came into being. It is composed of the CANTO states (Colorado, Arkansas, New Mexico, Texas, and Oklahoma). In February, 1953, two more Divisions were organized: East Central, comprising the states of Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin; and the West Central, including the states of Missouri, Iowa, Nebraska, and Kansas. At the 1955 National Biennial Convention, held in St. Louis, the Southern Division



CHICAGO ELECTRIC - 1913

was organized. This Division comprises the states of Florida, Georgia, Alabama, Kentucky, Louisiana, Tennessee, and Mississippi.

The present activities of the MTNA are manifold and include: (1) The publishing of *American Music Teacher*, five times a year, containing articles of interest to all music teachers; (2) The producing of National and Divisional conventions at which outstanding performers and speakers appear; (3) The exerting of influence in matters of local, state, and national importance that are of vital concern to all music teachers such as keeping control of the certification of the private music teachers in the hands of the teachers of each state con-

cerned; attempting to have the 10% excise tax on the sale of musical instruments rescinded; coöperation with other organizations in attempting to have the U.S. Post Office Department lower the mailing rate on music; (4) Helping to raise the status of the music teachers, financially, professionally, and to assist them in improving their teaching and musicianship; (5) Giving its members representation on the National Music Council; (6) The answering of questions and distribution of information from National Office; (7) The advising of state and local associations; (8) Formation of additional state associations and Divisions of the National Association; (9) The offering of Piano Teachers Workshops without cost to any local music teachers' association in the country; (10) Expansion of MTNA Student Membership and Student Activities.

What a long way has the profession of music and the teaching of music gone in the past 81 years! We are truly indebted to the wise, farseeing leadership of past and present officers of the Music Teachers National Association. The contributions made by these men and women cannot be measured and we can only hope to be worthy of them by making our own contributions to the cause to which they gave so much.



PIONEER ZEPHYR-1934

Mu Phi Epsilon POTPOURRI

△ MU PHIS at the University of South Dakota combined work with play last Dec. 19, when they joined forces with Phi Mu Alpha to sponsor a Christmas party for the music department. The unique feature of this party was that each individual paid as admission a small donation. The money collected was then sent to a children's home as a Christmas token of Mu Tau's service to others through music.

Faculty members, guests, and students joined in a relay game and quiz game, "Do You Trust Your Teacher?" Featured on the program was the Mu Tau's own "dance band," "The Four Misses and a Hit," the hit being a disguised Phi Mu pledge! Adding a more serious note to the program, a faculty string quartet performed an arrangement of "The First Noel." To make this Christmas party complete there followed a Christmas carol song fest and, of course, lunch. It was an evening of fun in addition to service to others, and everyone agreed that members of Mu Tau should continue this worthwhile and enjoyable new project each year.—THEO RAYBURN, *Historian*.

△ DONNA O'STEEN, Dallas alumnae, is now in Europe on a Fulbright Scholarship. A pianist, Donna studied under Dr. Paul Van Katwijk and Gyorgy Sandor; she won the Dealey Award, which is given to an outstanding musician and includes an appearance with the Dallas Symphony Orchestra.

... In the Picture PARADE...



Our National President was surrounded by chapter presidents on her visit to NEO last fall. Left to right: Fern Sibbett, Phi Pi, U of Wichita; Kay Harris, Epsilon Phi, Friends U; Cinda Beard Silcott, Wichita Alumnae; and Virginia Porter Fiser, National Executive Secretary-Treasurer.



Pictured are Dean and Mrs. Walter Duerksen of U of Wichita School of Music, Zoe Kane Levenson, chairman of banquet, and Mr. and Mrs. Fred Mayer, Director of Music at Friends University, on the occasion of the banquet held in honor of Eleanor Wilson



Members of Epsilon Xi Chapter at the University of Illinois are, top row, left to right: Alice Mahler, Julia Wells Wehlan, Marcia Painter, Nancy Hutchinson, Rosalind Davidson, Lucretia Kalanczyk, Carolyn Backus. Center Row, left to right: Nancy Jo Williams, Mary Dycus, Claretta Lafferty, Barbara Kilburn, Barbara English, Alice Janer Stevenson. Front Row, left to right: Sherry Rossiter, Edith Peschang, Joan McLetchie, Faith Roubik, and Pat Sage.



Two Mu Phis from Epsilon Upsilon at Duquesne U were elected by the faculty and administration to represent their school in "Who's Who in American Colleges and Universities" for 1956-57. Elaine Riordan, chapter president, is an organ major in music education, vice president of the Duquesne student MENC chapter, and plans to teach in the Pittsburgh school system. Elena Police, a violin major in music education, plays in the Wilkesburg Symphony Orchestra, and is vice president of the School of Music senior class.

THE PRIDE OF MΦE

DOROTHY SUBLETTE GUION

△ CONNECTICUT VALLEY ALUMNAE are proud to present Dorothy Sublette Guion, Springfield, Mass., president of the chapter and a gifted pianist. Dorothy, as an Army wife, has lived in many places and has contributed much to the musical life of each place—playing, accompanying, conducting, and giving lecture recitals.

Kansas City, Mo., was her birthplace, and there she began her concert career by playing a recital of her own at the age of eight. While still in her teens she was on tour with well-known singers as accompanist and soloist, and also held a position as organist. She left her home in Kansas City at 19 to become a pupil of Helen Hopekirk of Boston, with whom she studied for six years. Other teachers included Ethel Leguiska of New York, John Thompson, composer and editor of music books for beginners, and Eunice Norton, artist-pupil of Arthur Schnabel.

In addition to being an active member of the Kansas City Musical Club (and the youngest musician ever admitted), the Friday Morning Music Club in Washington, D. C., Tuesday Morning Music Club in Pittsburgh, the MacDowell Music Club in Boston, and the Music Clubs in Honolulu, Cambridge, and Springfield, Mass., Dorothy taught at Punahou Music School in Hono-



Dorothy Sublette Guion

lulu. At present she is teaching at Bay Path Junior College in Long Meadow, Mass. While in Washington she was also active in the Arts Club and served as an organist and choir director, and received a citation for her USO work as chairman of Music Programs as well as being a member of the Board.

She was initiated into Beta Chapter at New England Conservatory, and has been active in Washington and Pittsburgh Alumnae Chapters; she was instrumental in starting an alumnae club in Honolulu, and was a charter member of the Connecticut Valley Alumnae Chapter.

In addition to her teaching activities at the present time, Dorothy has appeared many times before

numerous clubs and organizations in and around Springfield, not only as a pianist, but in lecture-recitals, particularly in the field of contemporary music. The Connecticut Val-

ley Alumnae Chapter is indeed fortunate to have such a gifted and versatile musician as a member and as its president.—MARY BURNETT WHEELER, *Historian*.

In MEMORIAM

△ SAN JOSE Alumnae Chapter regrets the passing of two of our sisters during the past year. Jean Schellbach (Mrs. N.), originally of Mu Eta Chapter, died on April 7, 1956, after a long illness. Jean was one of the first members of Phi Mu Chapter and was a charter member

of San Jose Alumnae Chapter.

△ MILDRED MCKEE (Mrs. Stuart) died on June 25, 1956. She was very active in musical circles, both teaching and in Mu Phi Epsilon. We miss both of these loyal members very much.—LORRAINE WOOD HANCOCK, *Historian*.

Audition Procedures and Requirements For Mu Phi Epsilon Award, 1957-58

(CONTINUED FROM PAGE 9)

1. Application for the award is open to any woman qualified to seek a professional career in music; and who is also acceptable for regular admission in the University of Southern California School of Music.

2. Selection of the winner will be made through the following audition procedures:

a. Applications in writing directed to Mu Phi Epsilon Award Fund scholarship; c/o Raymond Kendall, Dean, School of Music, University of Southern California, University Park, Los Angeles 7, Calif., must be postmarked before midnight of May 15, 1957.

b. Each applicant must submit with her application the specific repertoire she will play at the time of the auditions, based upon the following general repertoire requirements:

One Prelude-Fugue from the W.T.C.
J. S. Bach.

Sonata—either Schubert or Beethoven

Sonatas Op. 14, 49, 79 by Beethoven excluded.

Representative large romantic work by either Chopin, Schumann, Brahms, or Liszt.

One contemporary composition.

One work of the candidate's own choice.

c. Auditions will be held on Saturday, June 1, beginning at 2:00 p.m. in Room 103, Clark House, 710 W. Adams, Los Angeles 7, Calif.

d. Judges for the auditions will be the following senior members of the School of Music piano faculty: John Crown, Chairman; Emanuel Bay, Alice Ehlers, Muriel Kerr, Gwendolyn Koldofsky, and Lillian Steuber.

3. In the event no contestant meets the requirements set up by the faculty committee, the award will be withheld for subsequent auditions.

4. The award will be administered by the Dean of the School of Music on behalf of the winner for tuition only.



U. S. ARMY PHOTO

Waving an air force hat symbolic of his role in the film "Sayonara," Marlon Brando poses with Valerie McMullen.

place. Upon graduation she received the Outstanding Award for Dramatics. She also did a radio show at Whitman titled "With a Smile and a Song." Included in the publicity for one of the productions at the Whitman Little Theater is the following: "Val Chapman . . . is one of those rare actresses who did not have to work up to leading roles by playing walk-on, bits, or what-have-you. She has always walked off with the stellar parts! *Antigone*, *Two Blind Mice*, and *The Madwoman of Chailot* all have been played by Miss Chapman, and her talents do not stop there. She has appeared in many musicals including *Blossom Time*, *Trial by Jury*, and *Così Fan Tutte* . . ."

Following her graduation from Whitman College, Valerie was with the Cascade Players during the sum-

sets and has had a great deal of experience in make-up, stage lighting and sound effects.

Now, Valerie is production assistant at the Camp Zama Entertainment Workshop and has the lead role of "Sarah Brown" in the Zama Players' Japanese premiere production of *Guys and Dolls* which toured the area this last month. Her husband, Paul K. McMullen, is with the Army Public Information Office in Japan and at present is the production manager of the Army TV Station. They live in Minami Hoshimoto.



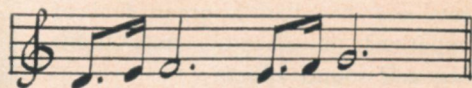
The Power of Music

- Make a large place in your heart for Music and it will bring you a priceless reward.
- All the desires of your heart will come closer as you become attuned to the rhythm and harmony of life.
- In the hour of rest Music will uplift your spirit and give refreshment to every faculty of your being.
- In the hour of work you will rejoice in the strength and energy which Music has given you.
- In the hour of jubilee Music will bring you thrills of delight that compensate for that which is dull and commonplace.
- In the hour of prayer Music will quicken the aspirations of your soul and perfume your life with the breath of heaven.
- In the hour of fellowship Music will blend your spirit with others in unity and understanding.
- In the hour of love Music will enrich your heart with feelings that magnify the meaning of existence.
- In the hour of memory Music will unseal the past and bring a sacred glory to the present.
- In the hour of death Music will speak to you of a life filled with an eternity of joy and song.
- In the hour of vision Music will give power and scope to your imagination and bring into reality the things that were not.
- In the hour of high purpose Music will summon the potentialities of your soul and urge them forward to great and glorious achievement.
- Such is the power of Music; to this power open the doors of your soul and there will enter into life a greater fullness of all that makes for progress and joy.

Versatile Mu Phi Leads Japan "Guys and Dolls"

△ VALERIE CHAPMAN McMULLEN, graduate of Whitman College and initiate of Mu Zeta Chapter, has been active in dramatic and musical groups since her high school days. There she played leads in various musicals and plays, did song and dance acts in talent shows, and was a member of the "Nonette," a singing group drawn from the Glee Club. In college she was a member of Alpha Phi in addition to Mu Phi Epsilon and directed Alpha Phis in the Choral Contest—winning first

mer at the Little Theater on the campus of the U of Oregon at Eugene. She was soprano soloist at the University Congregational Church in Seattle and on the staff of KOMO-TV in that city until she joined her husband in Japan last July. Valerie and Gary Munn appeared on the first Color TV Show at KOMO last fall. She has done much work in Children's Theatricals and has toured with Whitman Players doing shows for juveniles; she also loves to design costumes and



About Mu Pbis...

Atlantic

PHI OMEGA was very proud to have our Lorraine Adams chosen as the Outstanding Senior of Mu Phi Epsilon. Our business delegate, Romaine Gardner, brought back many ideas from the convention which we hope to put into good use. We started off the year with a party for the women of the conservatory. The theme this year was "Never Never Land" and the nine acts featured tap dancing, a violin solo, and vocal solos, duets, and trios by such characters as Peter Pan, Hansel and Gretel, Johnny Appleseed, and Snow White and the Seven Dwarfs. As part of our Music in Hospitals project, we presented this program at the Almira Home in New Castle. On Nov. 7, pledging ceremonies were held for Joanne Snyder, a junior organ major. Nov. 14 was the date for the initiation of Peg Black, Betty Jean Casebar, Gail Cheetham, Sheila Evans, and Nancy McGavern. Founders Day was celebrated at the dinner afterward. Just before Christmas we had a letter from Lorraine Adams telling us of some of her experiences in Belgium where she is studying under Flor Peeters on a Fulbright Scholarship. Seven of our number are in the concert choir this year: Peg Black, Ginny Borden, Marilyn Elkins, Roberta Foster, Romaine Gardner, Sydne Falk, and Mary Alice Hakes. Romaine and Ginny are also in the Madrigal Singers. The newly formed college orchestra is well represented by Phi Omegas Sydne Falk, Flo Craig, Roberta Foster, Peg Black, and Barbara Rankin. Recently Bobbie Foster, Sydne Falk, Peg Black, and Marge Ferree were elected as the officers of our student chapter of MENC. For the first time in quite a while, Phi Omega sold magazines this year. Chairman Barbara Rankin held a drive and the goal set was topped and we are still selling. Another project is the sending of Christmas cards

to an alumna Mu Phi who is teaching in Mexico and finds need of old Christmas cards. With these plans and many more, we hope to make this Phi Omega's best year.—BARBARA M. RANKIN, *Historian*.

EPSILON NU CHAPTER started the year by holding a reception for the faculty and all freshmen and transfer students. To commemorate Founders Day on Nov. 13, Epsilon Nu presented a concert consisting of piano, organ, vocal and string numbers. After the program a short ritual ceremony was held in honor of our founders. This was followed by a tea for the members of the organization. On Jan. 5 the following were initiated: Frances Barnes, Elizabeth Ann Bennett, Nancy McGiboney, Shirley Shingleton, and Beth Ann Wolfe. A lovely dinner at the Hotel Morgan was held in their honor. Before the Christmas holidays, the School of Music's annual awards convention was held, and Barbara Binns received the Mu Phi Epsilon award given to a senior woman. The award was based on scholarship, musicianship, and citizenship. In February, Epsilon Nu members were hostesses at the annual MENC state convention.—BARBARA BINNS, *Historian*.

EPSILON UPSILON, Mu Phi Epsilon members attended the Pennsylvania Music Educator's Association annual conference in Harrisburg, Pa., Nov. 30, 31, and Dec. 1, 1956. At the conference from Epsilon Upsilon were Elaine Rioridan, Elena Police, Tess Bachman, Lois Cacchio, and Betty Kinest. Epsilon Upsilon sponsored the annual School of Music Christmas Party, Dec. 17, 1956. The party was preceded by a concert in which the University Concert Choir presented Aaron Copland's "In the Beginning," accompanied by Mu Phi Diana Pacini with our vice president Betty Jane McKenna singing the mezzo-soprano lead and six other Mu Pbis in the chorus. After caroling, accompanied

by the University Brass Choir, the participants and audience joined in the evening's festivities. Other programs in which the Concert Choir participated were one in February, 1957, at the Carnegie Music Hall in Pittsburgh with the Brass Choir, and one with the Pittsburgh Symphony orchestra under William Steinberg. With the symphony, in March, 1957, the Chorus sang the Beethoven "Chorale Fantasia," and Debussy's "Sirens," with women's chorus. Tess Bachman was elected secretary of the senior class at Duquesne. Miss Mary L. Reilly, Epsilon Upsilon's faculty adviser, entertained a meeting of the chapter at her home in Mount Washington, Pittsburgh. A brief program followed.—TESS BACHMAN, *Historian*.

BALTIMORE ALUMNAE CHAPTER wishes to express its thanks to the many collegiate and alumnae chapters who sent congratulatory messages and telegrams on the memorable occasion of its installation. We enjoyed giving a combined musicale with our local collegiate group, Phi Gamma, in honor of Elizabeth Storer Bothwell on the day following our installation. On Saturday evening, Dec. 15, both groups presented a Christmas carol program at the Methodist Home for the Aged. Candy and book marks were distributed. Many of our charter members have been busy using their talents. Nyla Wright was soprano soloist for a full length performance of the *Messiah* with the Harford Choral Society. She also presented a program for the St. Andrews Society in Baltimore. Eva Frantz Anderson, choir director and organist at the Lutheran Church of the Reformation, had her choir present the Christmas section of the *Messiah*. Mabel Lewis was soprano soloist and sang "Rejoice Greatly." On Jan. 28, 1957, Mabel Lewis sang "Comida" from *I Pagliacci* at the Peabody Opera recital. Charlotte Rossberg, pianist, accompanied Warren Terry, tenor, in a Gilbert and Sullivan program at St. Mary's Junior College. Charlotte also presented a solo recital at the Lutheran Hospital Nurses School and the Episcopal Uplands Home. The works of Miss Katherine E. Lucke, well-known Baltimore composer and a patroness of our group, were performed in a recital by Eva Frantz Anderson, cel-

list; Nyla Wright, soprano, and Charlotte Rossberg, pianist at the Women's City Club. The first business meeting of our newly formed Baltimore Alumnae group was held on Sunday, Jan. 13, 1957, and we are looking forward to a full and varied year in our new venture!—SYLVIA BETTS DODD.

CONNECTICUT VALLEY ALUMNAE CHAPTER welcomed two new members at the December meeting: Lutitia Tibbetts (Phi Upsilon), who teaches in the Springfield, Mass., schools, and Mary Ann Rabin (Epsilon Tau), who lives in New Haven, where her husband is an intern at Grace New Haven Community Hospital. Lutitia teaches piano, and is organist and choir director of the Chicopee Falls Congregational Church. Madelyn Robb performed in the Mozart "Quintet in E-flat for woodwinds and piano," and "Sabrina Fair" for voice, piano and string trio by Alvin Epstein at the Hartt College of Music January Promenade Concert. Georgia Sue Reater, supervisor of vocal music in the Springfield elementary schools, is teaching a course in Music Education at the American International College. Virginia Randall is soprano soloist in the Long Meadow, Mass., Christian Science Church, and is a member of the Springfield Symphony Chorus. We were guests of Alpha Beta Chapter, Hartt College of Music, for a delightful Founders Day Program.—MARY BURNETT WHEELER, *Historian*.

MIAMI ALUMNAE: Meeting with Louise Titcomb at her home in October, our first fall meeting included her inspiring report of Convention. The business meeting was full of plans and activities for the coming year, and two new members joined our ranks: Shirley Collins of West Palm Beach and Mary Lou Weaver of Miami. Founders Day was celebrated with Mabel Guess in Fort Lauderdale, husbands included. Twenty-three enjoyed a delicious dinner followed by the ritual ceremony, musicale program, and social. The December meeting was with Mary Ellison, everyone singing carols and listening to Christmas records. Louise Titcomb, organist, was presented by the Board of County Commissioners in concert at Dade Auditorium. Mary Ellison played in a trio

at Plymouth Congregational Church. Mabel Guess presented pupils in a Sunday afternoon program, followed by a garden party. Pauline James Baker gave us a happy surprise and we enjoyed entertaining her at a musicale and tea at the Musicians Club of America in Miami. At the Miami Music Teachers Association, Louise Titcomb gave a splendid report of the Mu Phi Epsilon Convention. Mary Ellison played a group of piano solos. Mabel Guess gave a brief report on the history, growth, and activities of Mu Phi Epsilon Sorority. The January program, at home of Athena Pitt, entertained Sigma Alpha Iota sorority members.—MABEL GUESS, *Historian*.

WASHINGTON ALUMNAE's scheduled 1955-56 program was suddenly changed due to the passing of a dear member of many years—Gilderoy Scott. During the very impressive MΦE Memorial Service, an autobiography of Gilderoy was read by Genevieve Davisson Fritter. Marian McNabb Herrington ended her most appropriate organ program with Dickens's "The Joy of the Redeemed" from *Quanta Qualia*. In June our newly organized choral group under the direction of Ruth Morgan, PPA President, in Washington, D. C., sang a group of numbers, a cappella, at the regular PPA meeting. Vera Ross told of MΦE activities and purposes. Genevieve Fritter honored our club in October by playing Chausson's *Poeme, Op. 25* with the American University Orchestra. This concert was one of three sponsored by the Wheaton High School. Our own Evelyn Davis is president of this newly organized Wheaton Concert Series, this season. —REBECCA CORWIN SNIDER, *Historian*.

Great Lakes

MU PHI CHAPTER began the Fall Quarter of 1956 with a tea for all freshman and transfer girls who are enrolled in the conservatory. The musical program was opened by Dolores Dollar, who sang "Apple Blossom" by Kellie, accompanied by Janet Roll. Others appearing were Mary Ewing, cellist, who played "Chanson Triste" by Tchaikowsky, accompanied by Dorinda Hawk, and Janet

Updike, who closed the program with Ravel's "Barque sur le Ocean." Mr. Munk, director of the Conservatory, and Mrs. Munk presented our chapter with a crystal centerpiece. In Student Recital, Oct. 16, Bonzie Gilbert, president, announced the pledges for Fall Quarter: Judy Bacon, Martha Fincke, Mathilde Sharp, Sceola Whipkey, Marjorie Green, Nancy Sweany, Carolyn Walton, Norma Teeter, and Jean Timmer. Following pledging, Mu Phi Epsilon and Phi Mu Alpha sponsored the annual Conservatory picnic. "When a Girl Sings" was the theme of our concert on Dec. 6. Martha Farnham was the director; assistant director was June McCord, and Dorinda Hawk was accompanist. Special soloists were Martha Fincke, Sceola Whipkey, and Marilyn Stellhorn.—DOROTHY CHURCH, *Historian*.

DETROIT ALUMNAE members with their multiplicity of activities can scarcely be chronicled in the allotted space. Our president and Convention delegate, Betty Moore, together with several members, gave a most interesting résumé of Convention highlights at our July meeting held at the lovely lake home of Florence Carl. Plans are under way for the '58 Convention in Detroit. About 20 alumnae attended the District Conference Nov. 3 at the University of Michigan with Gamma and Ann Arbor Alumnae chapters as hostesses. The Detroit chapters will entertain the '57 Conference. On Nov. 13 our regular luncheon meeting was held at the Bloomfield Hills home of Marjorie Deyo with Freda Harrington and Edith Swan co-hostesses. It was a great pleasure to have as our guest Bernice Oeschler, past National Executive Secretary-Treasurer. Nannette Hanslowe and husband spent the holidays with relatives in Vienna. On March 8 a repeat joint concert with Phi Kappa Chapter will be open to the public.—HAZEL MARK SMITH, *Historian*.

EVANSTON-NORTH SHORE ALUMNAE CHAPTER of MΦE opened its 1956-57 season with a delightful, well-attended meeting at the home of Electa Austin Tideman. Interesting and informative highlights of the recent National Convention were given by the chapter presi-

dent, Elaine Evans Carter, and our musical delegate to the convention, Elizabeth Wysor. Our traditional and always inspiring Founders' Day program and meeting was held at the home of Elizabeth Ayres Kidd. A jolly Christmas meeting at the home of Elizabeth Boldenweck closed the year of 1956 on a note which augured well for us in 1957. We are fortunate in having many well known and professional Mu Phis in our busy and happy family: Elizabeth Wysor, Harriett Kisch, Marjorie Gallagher Kenney, Opal Moore, Harriet Moe, Elizabeth Ayres Kidd, Ruth Gibson Thomas, all teaching music in Universities and Music Schools in the Chicago and North Shore area.—MARGARET McARTHUR, *Historian*.

TOLEDO ALUMNAE CHAPTER opened the 1956-57 season Sept. 10, 1956, at Bess Cunningham's where program plans were completed for the year. On Oct. 8, 1956, at Norma Emmert's we heard "The Saint of Bleeker Street" by Gian Carlo Menotti with narration by Bess Cunningham and recordings by Lucile Heer. On Nov. 12 "Mu Phi Epsilon in the Great Lakes Province" was presented by Bernice Oechsler in Lucile Heer's home. The January meeting was held at Mabel Brady's with Cecile Vashaw, Ruth Werchman, and Marana Baker presenting the program. On Nov. 3, 1956, Mabel Brady, Ethel Thurston, and Marie Whelan went to Ann Arbor, Mich., for the annual District Conference. Mabel Brady opened her home to members of Epsilon, Maumee Valley, and our Toledo Chapter on Nov. 13 for a Founders Day Celebration. May 13, 1957, at Marie Whelan's a Musical Tea will be given; we will entertain Epsilon Chapter. A book review will be given by Alice Huebner and music will be furnished by Epsilon Chapter members. Betty Wright is program chairman. December found Bess Cunningham leaving for Hawaii, and Georgia Blair for Florida for extended stays. Lucile Heer left for a visit with her daughter in Omaha, Neb. Norma Emmert and Darrell Peterson leave in March for Florida—Darrell to make her home on the West Coast. We had a big Christmas dinner, gift exchange for members and their husbands. Our Christmas project was

money for the Hard of Hearing Institute and Santa packages for the men at Lucas County Home.—MARIE WHELAN, *Historian*.

URBANA-CHAMPAIGN ALUMNAE have had a busy season. At the first meeting we entertained the collegiate chapter at a potluck picnic at Illini Grove. Mary Kelly and Joan McLetchie, the two presidents, gave vivid reports of the National Convention and were very enthusiastic about the year ahead. We have enjoyed attending the activities of the collegiate chapter. Last year's Christmas party for husbands was such a success that it was repeated this year. Harriet Koehler was the hostess. Nell Wainwright, last year's president who has moved, was the house guest of Margaret Khachatourian for several days and we were delighted to be brought up to date on her affairs. Recent affiliates are Martha Slater, Marian Soule, and Edith Pfautsch.—DONNA B. SIMPSON, *Historian*.

East Central

ZETA CHAPTER began our year this fall by giving a tea for all of the women in the Music School. This included the faculty wives as well as the Freshmen and was held on Sunday afternoon, Oct. 28. On Nov. 14 five of our group went to the Founders Day Program of Kappa Chapter in Indianapolis. Those who went were Mimi Angster, Jean Hostetler, Mary Shauman, Donna Wortham, and Marilee Lidikay. Our province governor, Pauline James Baker, was one of the speakers at the dinner, and Mimi Angster also had a part in the program. We pledged six girls on Dec. 11, 1956. They are: Ethna Sulmonetti, Jacqueline Campbell, Sharon Miller, Gail van Epps, Janet Jeffries, and Jane Morris. These girls gave a Pledge Recital on Jan. 20, 1957.—NANCY FERGUSON, *Historian*.

EPSILON KAPPA's members are prominent on campus! Jo Ann Henson had the lead role in *Finian's Rainbow*, the musical comedy which was given on campus last summer. Priscilla Metcalf is singing the lead role in *Riders to the Sea*, an opera which will be presented here during the Fine Arts Festival this

spring. *Gianni Schicchi*, which will also be given during the Fine Arts Festival, has Nada Jo Binnion and Jo Ann Henson singing lead roles. Dolores Budde has been substituting as clarinetist in the faculty quintet while the faculty clarinetist is on sabbatical leave and studying in Europe. We are fortunate in having three members in our chapter who have won Theodore Presser Foundation Scholarships this year. They are vocalists, Nada Jo Binnion and Priscilla Metcalf, and French hornist, Joyce Gillilan. We have received word that one of our alumnae, Rebecca McGovern, has just received, as a result of a five-point average, a full scholarship at the Boston Conservatory of Music. We gave a successful recital on Nov. 7, 1956, at which most of the members performed. A reception was held after the recital. We gave a Christmas program for the Sunset Haven Old Folks' Home. Also, we had a concession stand for bands at Homecoming. A Founders' Day observance was held at the home of Dr. and Mrs. Henry Brinsma. Dr. Brinsma is the chairman of the Music Department, and music faculty members and our patrons and patronesses were our guests. At present we are making plans for our district conference which will be held here March 9. We have engaged Mr. Roy Harris, who is a visiting professor on our campus this year, as guest speaker.—ELEANOR WALTERS, *Historian*.

EPSILON TAU CHAPTER'S first program in the current Mu Phi Composers' Series proved very successful. Burrill Phillips was our guest and presented several of his works. The first week of February found Luigi Dallapiccola on campus for the second of the series. He presented his own work on the Washington University Concert, and in addition, conducted a symposium and was available for consultation with composition students. Later in the semester Eliot Carter and Harry Partch will appear. During Christmas our chapter gathered at the home of one of our members for a supper party, followed by caroling at the State Mental Hospital. This experience included a very interesting tour of the hospital and information concerning the work of music therapy. Jan. 6 we were very fortunate to use the home of our

National Third Vice President, Pauline Baker, for initiation. The three new members are Marilyn Spencer, Marie Kremer and Janet Sullivan. Several of our members have been busy in musical activities recently. Jean Milder, faculty adviser, was pianist in a piano trio on a recent University concert. Vivian Wilkerson, pianist, presented her concert as a winner in the Artist Presentation Series. Judy Bensiek with her two sisters performed the *Bach C Major Three-Piano Concerto* with the St. Louis Symphony at the end of January. In addition, our chapter is planning several programs for the next semester: for the fraternity and sorority mothers' club meeting for the State Mental Hospital, and as part of the Lenten Musicales given by the St. Louis and St. Louis County Alumnae Chapters. We are indeed beginning the new year with great plans.—LINDA KUECHLER, *Historian*.

COLUMBIA ALUMNAE CHAPTER held its first meeting in September at the home of Louise Henry. Virginia Sapp, our president, discussed plans for the year which included a financial project, the proceeds from which are to be used for Gads Hill. Ruth GoodSmith, our delegate to National Convention, reported to us at this meeting. The annual concert by members of the chapter was given in October in Stephens College Auditorium. The varied program consisted of two groups of songs by Beverly Dick, a piano group played by Virginia Sapp and a final group for piano and organ by Marjorie Orton, pianist, and Nesta Williams, organist. Several members are also heard on various programs throughout the year. Beverly Dick sang a group of folk songs on a recent TV program, and Nesta Williams presented her annual faculty recital in January at Stephens College. The program included works by Bach, a group of compositions by North American composers and a French group by Widor, Dupre, and Franck. She will also present an organ recital March 5 in St. Louis at Christ Church Cathedral.—ELLA F. TURNER, *Historian*.

COLUMBUS ALUMNAE CHAPTER had as a happy innovation this year their first Founders Day Program to which guests were invited on Sunday afternoon, Nov.

18. Contributions were received for the benefit of the Scholarship Fund. The program was given at the home of the president, Glorian Thomas, Columbus, O. The following program was heard: Glorian Thomas played three selections on the harpsichord: "Carillon" (published in 1708) by Richardson; a Sonata written by Durante (1684-1755), a student of Scarlatti; and a waltz, "Sleigh Ride," by Mozart. Connie Conklin Wilson sang a group of Schubert numbers: "And die Musik," "Die Forelle," and "Du Musensohn." She was accompanied by Virginia Payne. Dorothy Borschel Jennings played a group of piano selections: "Intermezzo in D minor" by Dohnanyi, "Nocture in B Major" by Chopin, and "Intermezzo, Opus 119, No. 1" by Brahms. Recognizing Mu Phi Epsilon's interest in American music, Connie Wilson chose selections from Barber's *Hermit Songs* for her second group. They were: "St. Etha's Vision," "Crucifixion," and "Sea Snatch." Tea was served following the program. The chapter was justly proud of the professional caliber of the program and the event was admittedly a rousing success.—RUTH THOMAS McNAUGHTON, *Historian*.

KANSAS CITY ALUMNAE CHAPTER observed Founders Day with their Patronesses at a Tea on Nov. 13, 1956, at the home of Mrs. Robert C. Greenlease. Following a short impressive ceremony in behalf of the founders of our beloved sorority, we initiated 13 new patronesses. During the month of December, the Nelson Gallery of Art sponsored a program of Medieval Music. Our chapter was asked to present music in the little courtyard in the west wing of the Gallery. Besides a male choir, Martha Longmire, soprano; Denise Morand, cello; Patricia Conway, viola; Mary Spalding, flute; Eugene Stoa and Jane Stoltz, violins; and Joanne Baker, piano, were heard. The Gallery has expressed a desire for our sorority to present such a program annually. The last program of our Morning Musicales will be given in March. Mrs. Carl Swanson is program chairman for the Musicales this season.—PEARL CLOTHIER CAMPBELL, *Historian*.

ST. LOUIS ALUMNAE: At the November meeting, members decided to send a box of canned food for Christmas to Lenore Pfund, our protegee in Dresden, and, in January, to send her a box of clothing. We also donated to the Music for the Blind. Our December meeting was held at the home of Lavina Mueller, where our program on "American Music" continued with Orah Lamke speaking on the period between 1848 and 1860. Following her talk, musical numbers were given by Bessie Ruth Beumer, Lucile Gewinner, and Pauline Baker. Afterward, Martha Short, a Mu Phi visitor, played several numbers for us on her violin, accompanied by Maurice Vredenburg. In January, our meeting was held at the Third Baptist Church, and most of the organists in our chapter had their day on the program, including Katherine Carmichael, Miriam Immer, Doyne Neal, Fern Kelly, and Edith Parker. Charlotte Hoierman was to sing, and Marie Burke was to discuss the music of four religious groups: Puritans, Moravians, Quakers, and Shakers.—RUTH ROGERS JOHNSON, *Historian*.

North Central

MU EPSILON: In November, Audrae Brodd sang for the active section of the Thursday Musical. Her numbers included "Widmung" by Schumann; "Les Printemps" from *Les Saisons* by Feiner; "The Statue at Czarskae-Selo" by Cui; and "Come Love With Me" by Carnevali. She was accompanied by Lois Zeigler. The Founders Day Banquet was held Nov. 12 at the Minneapolis Women's Club together with the Twin City chapters. Joanne Smith played the first movement from Beethoven's "Sonata in D minor," and "Three Rounds" by Earl George as Mu Epsilon's contribution to the program. Donna Kaye Anderson presented a recital in MacPhail auditorium Dec. 17. Her program included works of Scarlatti, Bach, Chopin, Griffes, and Tchaikovsky's "Concerto no. 1 in B \flat minor." Donna Kaye is from the studio of Lenore Engdahl, well-known pianist and also a Mu Phi. The Christmas program was held Dec. 18 at the home of Mrs. Harold Pond. The numbers included "Prelude No. 22," Bach,

Ruth Schwartz; "Sing Noel," O'Hara, "Three Songs for Christmas," Grundman, "A Very Merry Christmas," Robinson, were sung by Audrae Brodd and Marlene Schlueter. Betty Ann McCall played "The Overture from Orpheus in the Underworld," Offenbach, on her accordion. "St. Nicholas Day in the Morning" was sung by La Don Johnson. Patricia Coffey and Joyce Hansen played "Waltzes from Der Rosenkavalier" by Strauss. Audrae Brodd and Marlene Schlueter sang another medley which included "Ring Bells of Christmas," Magney, "Silver Bells," Livingston and Evans, and "We Wish You a Merry Christmas," arranged by Beatrice Krone. Mrs. Harold Pond (patroness), and Mrs. Elizabeth Rogers closed the program by playing "The Arensky Waltz."—JOAN FRESCHETT, *Historian*.

PHI IOTA began its fall activities Sept. 17 at the home of Hildur Shaw, our adviser, with an excellent musical program and a detailed account from our president on National Convention. Each member also gave her experiences in music during the summer. Business and program meetings are held twice a month with a miscellaneous theme being featured throughout the year. Phi Iota had a float in Concordia College's Homecoming parade Oct. 13; a Homecoming breakfast was held at the Gardner Hotel, Oct. 14; we initiated nine members and held a Founders Day program and supper in November, and a Christmas party and musical program in December. Phi Iota has contributed to the Association for the Blind in the State of North Dakota, the Fargo-Moorhead Symphony Orchestra, and the North Dakota State Federation of Music clubs budget and its projects. The chapter has provided ushers for the Fargo-Moorhead Symphony concerts, and the college artist and lecture series programs. Plans are under way for the District Conference in Minneapolis and various functions are being arranged for raising money. Phi Iota holds a membership in the North Dakota State Federation of Music Clubs and the National Federation of Music Clubs.—BEVERLY BLADOW, *Historian*.

PHI RHO CHAPTER took an active part in the Twin Cities Founders Day Observance last fall and in January pre-

sented an Open Program which was given by Donna Nelson, soprano, and Mary Lou Paulson, pianist. In February, the entire chapter membership presented a convocation program of American Music. Included in compositions heard were works by MacDowell, Matthews, Griffes, Campbell-Tipton, Jean Williams, and Friml. Phi Rho Chapter and Delta Chi of Phi Mu Alpha will sponsor a scholarship concert in the early spring.—MARY LOU PAULSON.

RICHFIELD ALUMNAE had its first fall meeting at the home of Irene Wilberg. Of special interest was Dorothy Lundquist's report of the National Convention. Further plans for the year were made in October when we gathered at Doris Lienke's home. We have been working on a Twin City alumnae list, tracing and contacting old alumnae. In November, we joined with other chapters in the Minneapolis area, to celebrate Founders Day with a dinner at the Woman's Club. Marjorie Christensen, pianist, participated in the program. One of the bright spots of the Christmas season was a party at our president's home. Husbands and friends were invited to the gala event. Our project for January and February was that of giving programs for the Minneapolis Society for the Blind Home; and the proceeds from the open program in February went to the Minneapolis Symphony Orchestral Patrons Association. We are looking forward to coming events, and whether large or small, our meetings are a source of pleasure and inspiration.—HILDEGARDE FRANZEN, *Historian*.

South Central

MU RHO Chapter members have been busy in musical activities in and around Denver. At Central City Marilyn Winters and Ann Thorgrimsen sang in *Baby Doe* and are doing roles in *Der Fleidermaus*. Mary Anne Clark participated in a recital the last part of August and a number of the girls have been furnishing the music at banquets and conventions. Nov. 13, we gave our Founders Day recital. One of the highlights was the girls' triple trio, doing such numbers as: "Lisa Jane," "I Like Men," etc. The Founders Day Banquet, which is always

a main event of the year, was held on Nov. 17, 1956. Our president, Ann Prindiville, supplied the music and Cecil Effinger was the guest speaker. On Sunday, Nov. 4, three new members were initiated: Dianne Carr, Phyllis Parker, and Lola Livesay. We are happy to have them as members of our group. Mu Rho's recital calendar has been full this past year. Shirley Johnson, Marily Nelson, and Mary Anne Clark have given their Junior Recitals and Ann Prindiville gave her Senior Recital. Dolly Simmerman, on the viola, accompanied by Meredith Dalebout, came back from Palisade, Colo., where she is teaching, to participate in a Sunday afternoon recital. One of the most inspiring afternoons, so far, was given by our sponsor, Ruthanne Huser Warren who presented a program consisting of German leiter.—RUTH ALLEN, *Historian*.

MU CHI Chapter of SMU is enjoying carrying out its plans for this year's work. On Oct. 30 the collegiates gave a Halloween musicale and party for all freshmen girls of the School of Music. On Nov. 13 we joined with the Dallas Alumnae Chapter in a tea and musicale celebrating Founders Day. Later we sang Christmas carols at a local Old Folks' Home on Nov. 28. We are happy to have eight new members initiated on the afternoon of Jan. 9. The highlight of the year, and also our chief money-raising project, was a piano contest on Feb. 9, the participants being students of Dallas teachers. On Feb. 24 our chapter gave a formal public recital. Our special activities will end with an original composition recital for members and guests on March 27.—JOANNE DEAN RACKLEY, *Historian*.

PHI XI began the year with a planning meeting at the home of the sponsor, Miss Martha Barkema, of the Baylor University faculty. On Oct. 13, we attended a district conference on the Texas Christian University campus. Marilyn McNeeley sang at a banquet given during the conference. Pipkin Castle in Waco was the scene of an initiation ceremony for 12 fall quarter pledges on Oct. 29. The initiates were Angela Tillotson, Kathleen Johnson, Mary Lee Powell, Shirley McDuffie, Marilyn

Thompson, Jeanine Crawford, Betty Lunati, Suzanne Sexton, Charlotte Green, Valorie Goodall, Ann Hughes, and Nan O'Keefe Jones. Special guests at the initiation were MΦE alumnae in Waco. Phi Xi observed Founders Day with a tea held in the Student Union on Nov. 11. Preceding the tea, the Founders Day ceremony was performed by the members. All music majors and minors and members of the music faculty were invited to the tea. During the afternoon a recital was presented by members. Betty Bob Dove and Suzanne Saxton played piano solos and vocal solos were presented by Valorie Goodall and Marilyn McNeeley. Danylu McGuire was in charge of the tea arrangements. A Homecoming breakfast was held with many alumnae attending. Mu Phis sang Christmas carols at the home for crippled children followed by a party.—MARY TODD WATTS, *Historian*.

PHI PI started the year on a happy note when we learned we were awarded the Marie Morrissey Keith Award. Soon we held our American Music Recital with 17 taking part. Our annual tea honoring freshman women and faculty members was a success. A Halloween progressive dinner party was enjoyed by all. November found us eating again—this time in honor of the initiation of 11 wonderful new members. *The Wichita Eagle* gave credit to MΦE in an article about the women of the Wichita Symphony. Of 85 members for the November series, 44 were women. Of those 23 were Mu Phis. Our own chapter had 14 represented. On Nov. 27, 1956, we lost two ΦΠ sisters in a tragic accident near Dumas, Tex. After caroling in hospitals and homes we climaxed our Christmas party with gifts for a family of six which we "adopted."—LINDA BARRINGTON, *Historian*.

PHI TAU has officially adopted the music and the children of the Cumberland Children's Home as one of its chief projects. One of our new members, Jeannie Peters, is giving organ lessons to one of the teen-age boys at the home, and one of our other members, Nancy McWilliams, is giving voice lessons to one of the high school girls. Our chap-

ter presented a Christmas Vesper Service at the Home, and we are negotiating plans for assisting with the musical phase of a Sunday morning broadcast. Jan. 12, our members pledged during the year 1956 were presented in a formal presentation dance sponsored jointly by Phi Mu Alpha, Sigma Alpha Iota, and Mu Phi Epsilon. Also, the three organizations presented a Christmas Vesper Service of "Music Around the World." Phi Tau has been preparing a bulletin board with a different member being in charge of it every two weeks. Some posters that have been presented are: a map of the United States indicating where chapters of Mu Phi Epsilon are located, a chart showing our national service projects, and pictures and stories about outstanding Mu Phis. Nov. 18, the pledges presented a Sunday afternoon musicale of American music. In April Phi Tau is presenting the complete *Ludis Tonalis* in lecture and demonstration. Feb. 16 we conducted a weekend retreat at the home of the president, Lillian Jones, in Fort Worth, to train the new officers, officially install them, and plan for the spring activities.—NANCY McWILLIAMS, *Historian*.

EPSILON EPSILON at Texas Christian University began the year with a Hello party for new music students. After a Rush Party in September, we pledged four girls in October. Sarita Gattis, Elizabeth Ray, Carolyn Rice and Sarah Kindred were initiated on Dec. 16. We held a District Conference on Oct. 13. Chapters represented were Baylor, North Texas, SMU, Texas Tech, Texas University, TCU, and the alums of Dallas and Fort Worth. There was a business meeting, dinner, and a recital given by a representative from each chapter. Frances Yeend was here on Nov. 2. We met her and Carol Scruggs, our president, presented her with a dozen red roses after her performance in *Madame Butterfly*. On Nov. 11 we observed Founders Day with the alums at the Fort Worth Conservatory. A musical program was given by the collegiates and the alumnae. We were represented in the Homecoming Parade in November. A Christmas party with Phi Mu Alpha was held at the home of our sponsor, Mrs. T. Smith McCorkle. Also in De-

ember we gave an American Music recital. We are gathering music for the Far East and selling magazine subscriptions for Gads Hill. We are responsible for ushering at all recitals in the Fine Arts School. We will give a recital in the spring with the alumnae and will also have a banquet in the spring with Phi Mu Alpha.—WILMA HOYLER, *Historian*.

EPSILON PI CHAPTER: Sandra Hemmle, our vice president and delegate to the National Convention, returned from Rochester with many excellent ideas for improving our chapter. Our first activity of the fall semester was to help bewildered freshmen with schedule problems and to run errands for our music faculty during registration. The following Sunday afternoon we had a reception welcoming freshman music girls and transfers. Approximately 60 attended, including most of the music faculty. On Oct. 13, our sponsor, Mary Jeanne van Appledorn, took six members in her car to the district conference in Fort Worth. Our Founders Day Banquet was very successful, with each member and pledge bringing a guest. "Invocation" by Amy Worth and "Mu Phi Epsilon Creed" by Joanne Baker were performed. Dec. 11 we went caroling with Phi Mu Alpha to two large hospitals, after which we had a party at Miss van Appledorn's home.—CELIA PEMBER, *Historian*.

DENVER ALUMNAE held its Christmas party and gift exchange at the home of Mildred Van Cise. The program was in charge of Hazeltine Larson. The theme of the program was "Christmas Around the World" and was narrated by Loraine Lord. Beautiful silhouette pictures depicting some of the Christmas symbols were used in telling the story. A vocal ensemble including Virginia Boehme, Eugenia Berger, Emily Joy, Beverly Simpson, and Helen Grill, accompanied by Alice Fenton, helped in relating the story. On Jan. 16, the first Mu Phi patroness guest meeting was held at the home of Mildred Van Cise. Corinne Japhet and Beverly Simpson were in charge of the organization. Guest speaker was Ada Belle Spencer. Marjorie Conat, former Denver patroness, who

now lives in Indianapolis, Ind., was a special guest. Co-hostesses were Jane McCluggage and Mrs. Roger Fee, patroness.—HAZELTINE MAYES LARSON, *Historian*.

OKLAHOMA CITY ALUMNAE began the new chapter year by hearing excellent reports about the National Convention from their two delegates; we organized our winter's work at that meeting. In October we presented a program of which we were very proud. The Oklahoma City Symphony under the direction of Guy Fraser Harrison contains many of our sisters and of these, the first oboist and two first violinists were on this program and were accompanied by our chapter president. One of our patronesses was hostess. Our Founders Day was held on the Oklahoma U campus at Norman. Mu Kappa girls joined us and performed several fine numbers. Several members from Tulsa Alumnae joined us and gave an original tribute to our Founders. In our work for the blind, we gave two braille magazine subscriptions to our Oklahoma Blind Artists. In December we helped Ruby with her Musical Therapy work at Central State Mental Hospital and presented several Christmas programs and helped with presents and goodies.—ELIZABETH LINDQUIST, *Historian*.

TULSA ALUMNAE CHAPTER started the season with a very inspiring meeting in September. At that time the "Helen Ringo Achievement Award" was presented to Jerry Burdick, outstanding pianist from the University of Tulsa. In November the Oklahoma City and Tulsa Alumnae and Mu Kappa Chapters celebrated Founders Day at the University of Oklahoma. Mu Kappa presented the musical numbers, the Tulsa chapter gave the Founders Day Ritual, and the Oklahoma City group reported plans for our District Conference. The Conference was held in Oklahoma City, Feb. 23, 1957—a very interesting and educational meeting. We welcome Barbara Wilson, Mu Chi, to our chapter. Tulsa's Mu Phi Epsilon members are following the "Know Your Sorority" theme, and feel that we are growing in both cultural and professional stature.—JOSEPHINE QUINN MILLER, *Historian*.

WICHITA ALUMNAE have enjoyed a year of many activities and experiences. Our activities began with a picnic at Park Villa; convention report and preview plans for the year were presented by our president, Cinda Beard Silcott. A congratulatory dinner for Virginia Porter Fiser, National Executive Secretary-Treasurer was an August event. October was an important month for all of us as we welcomed our National President Eleanor Hale Wilson for a visit and joined all collegiates of Wichita University, Friends University, patrons and patronesses at a banquet in her honor. Elna Claire Valine took us to Europe via slides, and we welcomed six new members. Our Music for the Blind program is progressing with further orders for Braille records, and our Music in Hospitals Committee has sent programs to six homes and hospitals. Founders Day was a highlight of our year, as it was the 10th anniversary of our chapter, so we honored our charter members as well as founders with a recital of American Music. Further activities of the year include a successful rummage sale; Christmas card sale, with proceeds to go to two two-semester scholarships for collegiates winning auditions in February; monetary support to Wichita Symphony, Community Chorus, and worthy musical groups; a trip through the new Fine Arts Center at Wichita University; "Percussion Personality" program by Dr. Robert Buggert; an "Inside TV" lecture; and our meeting to honor senior members of Phi Pi and Epsilon Phi Chapters in the spring.—MARY FRANCES GRESHAM, *Historian*.

Pacific

MU ETA Chapter at the College of the Pacific began a busy year with two money-making projects. One of the projects was selling Christmas cards and the other was candy sales each week. These projects proved to be very successful. Again this year the Founders Day Program was a joint meeting with the Alumnae Chapter which was held at the home of Mrs. June Hook Spencer. Our annual tea honoring all the music majors of the college was held on Nov. 11. Patty Lou Lloyd presented her Senior Recital Dec. 11, 1956, in the con-

servatory. Selections by Mozart, Brahms, and Wolf were included in the program. Wilhelmina Harbert, our adviser, was hostess to our annual Christmas Party. This year, instead of exchanging gifts, each girl brought a piece of music to be sent to the library at Gads Hill. MΦE sisters are very active in conservatory activities and performances. Dr. Lucas Underwood directed the opera *Die Fledermaus* by Strauss, which was given Jan. 11, 12, 18, and 19. Mu Eta members taking part were Janice Rodman, assistant director; Hildagarde Sabrowsky, soloist; and Karen Brown, Mary Migotti and Deborah Brooks in the orchestra.—MARGARET SMITH, *Historian*.

PHI LAMBDA: Inspired by the Convention report of our president, Barbara Anderson, we began the 1956 fall semester anticipating a year of service and pleasure. Barbara's report highlighted an informal dessert at the home of Mrs. Clorinda Topping, Phi Lambda adviser. The year's activities had a wonderful beginning with the chapter-sponsored concert of Lamar Crowson, pianist and native Oregonian recently returned from England. A Portland Symphony concert followed shortly after, for which the chapter provided ushers. This is a service performed also for most of Willamettes college of music programs. All women music students new to Willamette were greeted at our annual "Hello" party where they were introduced to Mu Phi Epsilon and the Phi Lambda members. The patronesses were honored next by a tea and musicale at the lovely home of Mrs. Violet Burlingham. Another dessert and musicale, celebrating Founders Day, was observed at the First Congregational church in Portland by chapters in this area.—DIANE BURKLAND, *Historian*.

PHI MU Chapter at San Jose State College began a musically successful semester participating in an all-department Music Day. This Music Day took the form of an open house and reception for music students and faculty. It was sponsored by MΦE along with Phi Mu Alpha and the student chapter MENC. The Annual Founders Day Concert was held Nov. 18 jointly with the San Jose Alumnae Chapter. Collegiate and

alumnae members participated in the varied program. A reception was held after the concert, at which time the new Founders Day Ritual was performed. Two of our members, Barbara Wells and Bonnie Boline, were soloists for the December performance of Handel's *Messiah* by the college a cappella choir, chorus, and orchestra. Eva Cazzaniga, senior music major, soloed with the Symphony Orchestra in January, playing Tchaikowsky's *Piano Concerto No. 1*.—LOU ANNE BONE, *Historian*.

PHI NU CHAPTER at UCLA brought to a close the fall pledge class by initiating 13 pledges at the home of Martha Day, Los Angeles alumnae representative. After presenting a very fine musical program the class sang a finale, "Oh, What a Beautiful Morning," with the words changed to suit the occasion. The words are included here with the hope that all Mu Phis can reminisce with us back to their own pledge classes. In addition to the usual requirements of a pledge we had each girl get the signatures of all the members of the chapter.

OH! WHAT A BEAUTIFUL MORNING

CHORUS: *Now all our troubles are over;
Now all our worries are
through;
Now all our troubles are over,
For we are all actives too!*

VERSE: *Oh, you told us to sell sub-
scriptions,
Yes, you told us to sell sub-
scriptions;
Though it is easy to sell only
three
Now each month three new
Magazines come home to me!*

VERSE: *Now each one of us made a
tri-angle;
Yes, each one of us made a
tri-angle;
But with thirty-two actives
how could it be,
The last signature I got was
number forty-three!*

VERSE: *Now each week we all learned
our pledge lesson;
Yes, each week we all learned
our pledge lesson;*

*My history, and English, my
French I don't know,
But 737 S. Fountain is the
address of N.E.O.!*

VERSE: *But we actually didn't mind it;
But we actually didn't mind it;
Though we were the ones you
chose to harass;
We'll soon make it up on the
new pledge class!*

PHI CHI's most recent project at Fresno State was the presentation of a program in Hanford, Calif., for the children of the city school system. This included a string trio, piano, and vocal solos. The Phi Mu Alphas presented half of the program with us. This was done because the elementary schools in Hanford have no music department as yet. During the Christmas season we gave a few sets of records to the Fresno Nutritional Home for a Christmas present to the children there. Earlier in the semester we celebrated Founders Day with a potluck dinner at the home of Pearl Bowman Winter, our co-sponsor. The newly organized alumnae chapter joined us in the event. After dinner the Founders Day ritual was presented and then a short recital by the collegiate chapter members followed. Other events during the year include a rush tea, a recital by members of MΦE and ΦMA, and a private recital at the home of one of our patronesses.—SUE SIMPKINS, *Historian*.

EPSILON DELTA presented its annual Winter Concert on Sunday afternoon, Dec. 2 in the Lewis and Clark College Chapel. With a wide variety of music and instrumentation, the program was one of the most successful in our history. Vocal numbers were given by Janet Davis, Dorene Dunlap, Pat Haines, and Dorothy Wymore. Cheri Ann Egbers, Connie Newton, Kathy Orem, and Jackie Wilcox presented a clarinet quartet. Marilyn Hickox and Virginia Hart played piano solos. Joan Baker, Diane Gearheart, and Marilyn Winslow combined for a woodwind trio, and organ solos were given by Tsugiko Oshibuchi and Cynthia Hotten. A thrill to both participants and audience was the singing by all Epsilon Delta members of Joanne Baker's setting of the MΦE Creed. On Nov. 25 several of our mem-

bers assisted with a tea honoring Portland's own Little Chamber Orchestra directed by Boris Sirpo. This famed group is planning its second European tour this spring.—MARILYN HICKOX, *Historian*.

EPSILON ETA's Fall Rush Dinner was held at the home of chapter president Joy Fugate, and was highlighted by a delicious spaghetti dinner and a musical program by several of our members. We pledged one girl, a music major from Thailand, and we are happy to add this outstanding girl to our number. In October we had the pleasure of attending a luau sponsored by Vola Gribble for the three Los Angeles collegiate chapters. We were happy to become better acquainted with our sisters from UCLA and USC at this lovely affair. Joseph Schuster, world-renowned cellist, performed at Pepperdine and it was our privilege to co-sponsor a reception for him. The Los Angeles Alumnae Chapter sets aside one day a year as Epsilon Eta Day. We presented the musical program for this luncheon meeting. This Christmas, we took part in the Pepperdine Christmas Program and also presented a program at the Booth Memorial Hospital, where we present a program once a month. The Pepperdine production of the *Marriage of Figaro* by Mozart included Epsilon Eta alumna Willa Mae Colvette in the lead role of "Susanna," and collegiate member Frances Zadrack as principal cellist in the orchestra. Joy Fugate, and our recording secretary, Tassoula Vosnakidou, were accepted into *Who's Who in American Universities* this past year. Needless to say, we are proud of them!—SIEGLINDE E. TOBELMANN, *Historian*.

EPSILON IOTA CHAPTER brings you greetings! First thing in the fall we met at a dinner meeting in Louise Anderson Hall to plan our activities for the quarter. Plans were discussed concerning initiation of new members and we also made plans for a mixer which we were sponsoring. We discussed a Music for the Blind Month project and decided to buy a record for a blind musician who lives in this area. Our mixer dance was held Nov. 3, 1956, in our new student union building. We had "live" music,

and served punch at intermission. Nov. 4, found us initiating new members at the home of our adviser, Miss Gwendoline Harper: Diane Wynia and Mrs. Nancy Lumburg Grier. At present we are working out plans for a "Get Acquainted with Mu Phi" night to be presented in the girls dorms.—PAT POFFENROTH, *Historian*.

BEVERLY HILLS: Following a precedent set last year, our Christmas meeting was again in a church: Western Knoll Congregational this time, where Frances Wishard is minister of music. The Samuel Pepys Recorder Consorte, of which Frances is a member, played several numbers; and Mary Frances Pearson sang two compositions with virginal accompaniment. She also sang two numbers with piano accompaniment. Since it was our 10th anniversary celebration, each of our chapter presidents, orchid-bedecked, reminisced about her administration. There was one exception: Eloise Jones Smith, who was in the hospital recovering from surgery. Following a carol sing, members and guests went into the church dining room for the cutting and serving of the 10th-anniversary cake, Christmas cookies, nuts, mints, tea, and coffee. Former presidents poured.—ESTHER I. WIEDOWER, *Historian*.

SACRAMENTO ALUMNAE opened the 1956-57 season with a patio supper at the home of Bertha Melcher Normington. We listened with interest to the Convention report of Ann Blundell Scammon and also laid plans for the coming year. In October Esther Hendrikson Allmendinger played Schumann's "Carnaval" in commemoration of the anniversary of the composer's death. A newcomer to our group, Pauline Cowan Cruikshank, played a Beethoven Sonata for piano, Op. 31 #3, at the November meeting and thus musically we have started a year of excellent work. In January a two-piano program featuring Jean Torvend Kopf, Bertha Melcher Normington, Jane Schlosser Cox, and Mary Stout Lovell took place. The highlight of our year will be the District Conference held here March 9. Our chapter is fortunate to have two harpists, Mary Nees Bremner and Murette Meyer Henderson, who

will play duo harp selections as our contribution to the program. In other ways, too, we are enthusiastically working toward fulfilling the ideals of MΦE. Our magazine chairman, Jane Schlosser Cox, reports 100% participation in our subscription drive. The Blind Center in Sacramento is being given a membership in the Blind Institute with its subsequent subscription to *The Braille Musician*.—MURETTE MEYER HENDERSON, *Historian*.

SAN JOSE ALUMNAE CHAPTER opened its new year in the fall with a meeting in the new home of Arlene Cox at which time we heard an interesting and well presented convention report by our president, Roberta O'Connell. At the October meeting a very impressive memorial service was held in honor of our beloved Mildred McKee who died during the summer. On Nov. 18 a joint Founders Day observance was held with the Phi Mu Chapter at San Jose State College. A recital was given, open to the public, followed by the new Founders Day ritual and a reception. We were honored with an audience of some 400 at the recital and are quite encouraged by the growth of community interest in our activities. The \$1.00 donations contributed by the alumnae chapter members and their guests will help build up the Scholarship Award Fund. A group of our members formed an eight-voice vocal ensemble, directed by Alma Lowry Williams, and presented the Christmas program for the National League of Pen Women in December. They were assisted by Mary Anne Sanfilippo and Gilda Mazzanti who presented piano and violin solos. This same program was given for our December meeting when we also had our customary exchange of gifts. The final plans were made at this meeting for the auditions for the Scholarship Award to be held in January. The chapter is instituting one or two annual awards designed to pay the tuition of a qualifying Mu Phi at San Jose State College for one semester. The award will be granted on the basis of musicianship, interpretation, technique, and stage presence as demonstrated at the audition before the chapter.—LORRAINE HANCOCK WOOD, *Historian*.

Help Us Find These Lost Mu Phis

NAME	LAST KNOWN ADDRESS CANCELLED BY POST OFFICE	CHAPTER	DATE OF INITIATION
Bouton, Marguerite Saylor	R. 2, Box 241, Winston-Salem, N. C.	Lambda	3/11/30
Burrows, Patricia Ruth	1918 S. Olympia, Tulsa, Okla.	Epsilon Tau	5/22/54
Carpenter, Carolyn J. Grall (Mrs. Geo.)	422 W. Ormsby, Louisville, Ky.	Zeta	2/10/55
Caylor, Edna Burrous	315 E. Walnut St., Kokomo, Ind.	Kappa	2/6/29
Chapple, Janet C. Orvis (Mrs. W. M.)	1102 S. 32d St., Billings, Mont.	Mu Nu	5/20/56
Conoway, Louise Johnson	512 Walnut Ave., Fairmont, W. V.	Phi Gamma	6/11/27
Davis, Dorothy E. Gore	Box 114, Williamsport, Pa.	Nu	10/31/37
Davis, Vivian DeMark	2200 E. 70th, Kansas City, Mo.	Mu Delta	4/30/40
DeLay, Dorothy G.	356 W. 20th St., New York, N. Y.	Phi Eta	2/16/36
Donohue, Merle Childs (Mrs. M. W.)	Box 253, El Cajon, Calif.	Tau	11/19/18
Durr, Winifred Mary	1911 S. King, Denver, Colo.	Mu Alpha	11/15/36
Edel, Polly N. Percival (Mrs. James)	LNO, Peoria, Ill.	Phi Theta	6/3/44
Elbel, Ruth Jane	2475 Lee Rd., Cleveland 18, O.	Phi Omega	5/18/46
Elliott, Suzanne Helen	Milten, Ore.	Mu Psi	2/1/44
Erickson, Carolyn Q.	1951 Fowler St., Chicago, Ill.	Mu Iota	12/7/30
Eriksen, Jean McRae	31 Onendaga Pkwy., Liverpool, N. Y.	Mu Zeta	12/14/37
Fairchild, Marguerite Bragg	712 Madison St., Ann Arbor, Mich.	Gamma	4/1/22
Farley, Marlene J. Lambert (Mrs. I. D.)	2779 Xerxes Ave. So., Minneapolis, Minn.	Mu Epsilon	4/12/55
Faust, Hazel Hart	Garden Grove, Ia.	Mu Tau	10/23/43
Fulton, Karin Dodd	Nash, Tex.	Mu Chi	2/16/29
Ginn, Clara Thomas (Mrs. Chas. E.)	1500 Whittaker Dr., Columbia, S. C.	Alpha	12/14/09
Goeders, Eleanor C. Anderson	331 Quincy, Ottumwa, Ia.	Mu Tau	11/19/38
Grace, Faith Barbara	Clouchester Point, Va.	Phi Psi	2/15/54
Grubb, Grace Carr (Mrs. C. F.)	6662 Vicksburg, New Orleans, La.	Mu Kappa	3/28/34
Hall, Mary Alice	589 Middle Rd., Connecticut, O.	Mu Phi	11/2/41
Hauser, Jane Norton	Box 114, Shelby, N. C.	Phi Gamma	1/22/28
Heidenreich, Roberta Hughett	Rt. No. 4, Bellevue, Wash.	Mu Zeta	12/14/37
Hodgkinson, Barbara Loomis (Mrs. D. N.)	6903 Ackley, Parma 29, O.	Mu Phi	11/9/38
Horwitz, Dorothy Rose Gotterer (Mrs. M.)	9 E. 96th St., New York 28, N. Y.	Psi	2/15/46
Horwitz, Faye Mervis	656 Forest Ave., Cincinnati, O.	Upsilon	10/5/45

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Hutchinson, Margaret Loving	415 S. Church St., Charles Town, W. Va.	Mu Upsilon	1/11/37
Jackson, Frances	1040½ E. 4th St., Misha- waka, Ind.	Mu Psi	6/9/27
Julye, Kathryn	304 Montecito Hotel, 6650 Franklin Ave., Holly- wood 28, Calif.	Mu Eta	11/13/38
Kamm, Madge E. Kuh- warth (Mrs. Walter E.)	Homestake, Mont.	Tau	4/22/32
Keeley, Rita Marie	1633 Adams St., Denver 6, Colo.	Phi Nu	1/10/54
Kirby, Jean Isabell	115 N. Jefferson St., Rich- mond, Va.	Phi Psi	3/2/46
Knowles, Helen	Seaford, Dela.	Phi Gamma	6/11/27
Kozeluh, Lynette Burr	111½ No. 26, Billings, Mont.	Mu Zeta	11/6/29
Leaman, Bernice Jeanette Leverett, Jacqueline Nina	Rosenburg, Tex. 1629 Riverside Dr., Gainesville, Ga.	Phi Xi Mu	12/4/42 3/18/50
Lewis, Shirley Ann	E. 4051 Fifth Ave., Spokane, Wash.	Epsilon Sigma	10/20/54
Lundgren, Wilma Batchelor	Rt. No. 3, Box 143, San Antonio, Tex.	Phi Epsilon	3/16/29
MacMullan, Charlotte	28321 Fird Rd., Garden City, Mich.	Gamma	4/4/43
McClenney, Mildred J. Beck (Mrs. C. F.)	8859 Larchmont Dr., Dallas, Tex.	Mu Chi	11/15/49
McClure, Velma Margaret McDonald, Christine M. Fink	Atwood, Kans. 2421 San Pasqual, Pasa- dena, Calif.	Xi Xi	5/16/53 3/8/31
McKinley, Anne	1615 South Blvd., Ann Arbor, Mich.	Gamma	1/11/48
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Milne, Patricia Anne	634 E. 23d Ave., Spokane 35, Wash.	Epsilon Rho	11/2/54
Morneault, Priscilla	19 Deering St., Portland, Me.	Beta	11/23/30
Morris, Henrietta	5543 Monticello, Dallas, Tex.	Phi Xi	10/24/41
Morton, Hellen Gould	1309 S. Elwood, Tulsa, Okla.	Iota Alpha	6/8/38
Nelson, Mary Hallenbeck	55 W. 75th, New York, N. Y.	Lambda	8/2/29
Palmer, Marguerite	256 Haas Ave. S.E., At- lanta, Ga.	Gamma	1/23/44
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Peterson, Lesta Lawrence Petzold, Agnes Gabriele	R. 2, Washington, Me. R. 2, Box 20, Lakeview, Ore.	Mu Nu Nu	10/20/29 6/1/28
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Redfield, Willa Mae	1195 Randolph Ave., Topeka, Kans.	Mu Delta	2/9/37
Rodgers, Katherine Graves	6139 Bryan Pkwy., Dallas, Tex.	Mu Chi	12/14/29
Root, Marilyn Rowell, Annette L. (Mrs.)	Garrettsville, O. 30 Prince St., Rochester 7, N. Y.	Mu Pi Mu Upsilon	2/8/45 12/12/54

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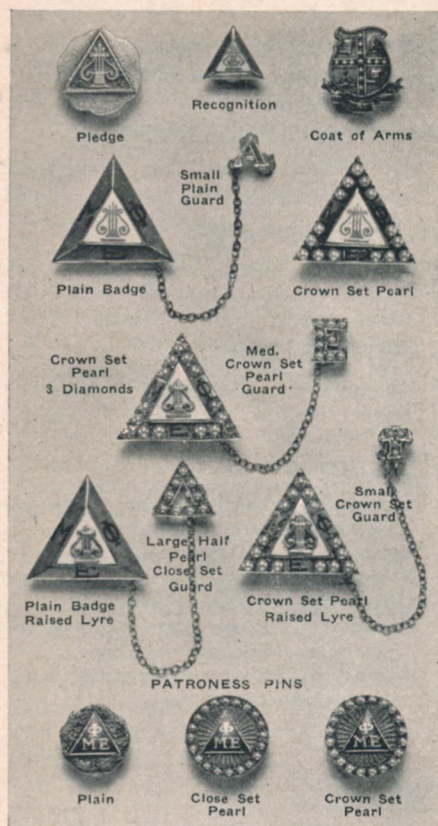
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SEPTEMBER—President: Call meeting of chapter officers to make plans for year. Corresponding Secretary: Report any changes in names and addresses of chapter officers to NEO. Order supplies for the year from NEO, enclosing check and using *new* remittance sheets Form #3. Send name and address of Magazine Chairman to Kay Asay (Mrs. Frank), 1775 Sherwood Place, Eugene, Ore.

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 (\$1.25 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.

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

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

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

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

your intention to enter contest to 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).

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 (\$1.25 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.

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

APRIL 1—Order stationery for spring delivery.

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

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.

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