

V. 52 #1

NOVEMBER
1957



The

Triangle

of MU PHI EPSILON

1957-58
Calendar

COLLEGIATE CHAPTERS

New N.E.O. Address: 1139 N. Ridgewood, Wichita 14, Kan.

National Editor Address: 532 S.E. Fifth, Apt. A, Minneapolis 14, Minn.

FIRST WEEK OF SCHOOL: President: Call meeting of chapter officers to inspect chapter equipment, give chapter officers materials sent from N.E.O., and make plans for the year. Corresponding Secretary: Return official form *immediately* to N.E.O. giving address changes of chapter officers and other chapter members. Order supplies for the year, Form No. 3. Send name of Chapter Magazine Chairman to Kay Asay (Mrs. Frank), 1775 Sherwood Pl., Eugene, Ore.

NOVEMBER 1: Deadline for sending in fall stationery orders.

NOVEMBER 13: Founders Day. Treasurer send voluntary contribution of 54c per chapter member to N.E.O., enclosing Form No. 3.

NOVEMBER 15: Treasurer and Corresponding Secretary. **DEADLINE** date for mailing fall national taxes to N.E.O. Send check and 2 copies of Form No. 2. Send TRIANGLE subscription renewals to National Editor, using Form No. 1.

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

FIRST MONTH OF SECOND SEMESTER OR NO LATER THAN FEBRUARY 28: Elect new chapter officers. Corresponding Secretary: Send names and addresses of new officers immediately to N.E.O., returning seven copies of official forms. **NO EXCEPTIONS.** Chapter: Plan Work Party.

MARCH 1: Treasurer and Corresponding Secretary: **DEADLINE** for paying spring taxes to N.E.O. Send check and two copies of Form No. 2. Send additional renewals of TRIANGLE subscriptions to National Editor, using Form No. 1.

MARCH 1: DEADLINE for sending glossy, biography, and official form of chapter Convention Delegate to the National Editor.

APRIL 1: DEADLINE for ordering stationery for spring delivery.

APRIL 1: President: Write spring report letter to your province governor.

MAY 1: DEADLINE for returning Directive sheet to National President.

MAY 31: Before this date send all contributions for national projects to N.E.O.

JUNE 1: President, Corresponding Secretary, Treasurer and Faculty Adviser: **DEADLINE** for returning annual reports to N.E.O. on official forms.

HISTORIAN: The following are deadline dates for TRIANGLE materials. Send newsletter and other materials at least once during year to National Editor.

November 10—For January issue of THE TRIANGLE

January 10—For March issue of THE TRIANGLE

March 10—For May issue of THE TRIANGLE

August 1—For November issue of THE TRIANGLE

The Triangle of Mu Phi Epsilon

NOVEMBER • 1957

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RUTH HAVLIK, Editor

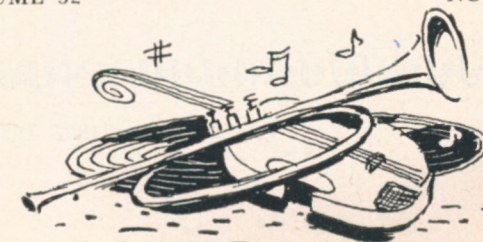
THE TRIANGLE of Mu Phi Epsilon is published five times yearly, the first of September, November, January, March, and May, at 2642 University Ave., Saint Paul, Minn., by Leland Publishers, Incorporated (The Fraternity Press), for Mu Phi Epsilon, National Music Sorority. The subscription price is \$1.50 per year. Deadlines for copy: Materials for publication must reach the Editor, 532 S.E. Fifth St., Apt. A, Minneapolis 14, Minn., before the 10th of September, January, March, and November. Entered as second class matter at the postoffice at Saint Paul, Minn., under the act of March 5, 1879.

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VOLUME 52

NUMBER 2





Twelve Vows

for

Founders Day

- Maintain the standards laid down by our Founders
- Unite with others for the advancement of music in America
- Preserve the bond of friendship
- Help support national projects
- Increase your knowledge of sorority procedures and activities
- Explore all avenues of service through music
- Perpetuate the traditions of our sisterhood
- Set a Sterling example
- Inspire in each member confidence in her own ability
- Live the ideal of our sorority as expressed in its ritual
- Offer your leadership ability to build prestige in the community
- Number yourself worthy of the trust placed in you.

ELEANOR HALE WILSON
National President



Know Your Sorority

△ DO YOU REALLY KNOW YOUR SORORITY—its object, its aims, its purpose? Can you answer questions put to you by interested persons on our reason for existence, our work, our chapters? Can you answer the question—What is Mu Phi Epsilon? What does it do? Do YOU KNOW how many chapters are on our collegiate and alumnae chapter roll? The answers to these and other questions will be found during the course of this article, and I do hope that each one of you will have been able to answer them correctly . . . because informed members are strong members. It has been said, "Knowledge is power," and the more thoroughly we *know* our sorority, the more effectively we will be able to give our assistance to its work, and the more powerful force for good we can be.

DO YOU KNOW how to correctly answer the question—"What is MΦE?" It is this: MΦE is a national music sorority in the professional field.

DO YOU KNOW how to answer this question—"What is the object of MΦE? What does it do?" Our founder, Dr. Sterling, said, "Mu Phi Epsilon is an organization whose object should be service to others (not self service). . . . Plenty of musical clubs are already to be found, but Mu Phi Epsilon should be unique in its zeal for service."

DO YOU KNOW how MΦE is striving to maintain that ideal of service?

1. By supporting the MΦE School

of Music at Gads Hill in Chicago through the sale of magazine subscriptions—and also by contributing to the support of other community schools in Los Angeles, St. Louis, and Washington, D. C.

2. By the construction of the MΦE Scholarship Lodge at Interlochen, Mich., which by its rental assists students attending the National Music Camp.

3. By its contributions to the MacDowell Colony at Peterborough, N. H.

4. By supporting the work of the Louis Braille Music Institute of America and by underwriting an issue of *The Braille Musician*.

5. By assisting international music relations through gifts of money and music supplies to the Far East.

6. By encouraging work in the field of music therapy through the spread of information and granting of scholarships to students preparing for a career in this field.

7. By giving financial and music support to the Music in Hospitals program.

8. By creating the Friendship Fund for assistance to these and other areas.

DO YOU KNOW that the original purpose as given to us by our Founders and kept by MΦE up to the present day is—the advancement of music in America?

DO YOU KNOW how MΦE has tried to do this?

1. By encouraging *composers* through its sponsorship of an

Original Composition Contest which is held every two years within its membership. During this year we welcomed members of our sorority to enter this contest which offers prizes totaling \$500 given in several divisions. Winning compositions are performed at National Convention when possible.

2. Another way of advancement of music is through sponsoring a Musicological Research Contest also held biennially. This contest offers prizes totaling \$150 in two divisions: \$100 for the best Master's thesis and \$50 for the best small research paper.

3. A third way of advancing music in America is by the compiling of a survey of compositions of members of Mu Phi Epsilon. Have you seen the list of compositions as compiled by Norma Lee Madsen, National Second Vice President? Ask your program committee to choose solo or ensemble compositions for chapter and public programs from this list and then write to find where you can get copies of these compositions. Give our Mu Phi composers a hearing and really use this compilation.

Do YOU KNOW the other purposes of MΦE—the promotion of scholarship and musicianship, loyalty to the Alma Mater, and the development of a true sisterhood?

Do YOU KNOW how MΦE is trying to promote scholarship and musicianship? By setting up three awards within its membership:

1. Senior Achievement Award for \$50, offered annually to the graduating senior whose scholarship, professional, and school activities are the most outstanding.

2. Chapter Service Award offered

annually to one collegiate and one alumnae chapter, the ones which have been of greatest service to school and community and have shown most effective participation in national projects.

3. Marie Morrissey Keith Chapter Award for Scholarship, \$100 given to the collegiate chapter showing the greatest improvement in scholarship average over the previous year.

Do YOU KNOW that in addition to these national awards many collegiate and alumnae chapters give scholarships locally amounting to over \$5000 yearly, thereby helping collegiate chapters to encourage high scholarship and musicianship, and to achieve our third purpose—loyalty to the Alma Mater. Most of our collegiate and alumnae chapters have some local project of aid to college or to college age musicians.

Do YOU KNOW how it is possible for MΦE to make these national awards? Do YOU KNOW how well sorority finances have been handled through the years and how sound our financial set-up is? Do you realize that the national dues you pay are very low compared to those of other national organizations? Do you realize that neither chapters nor individuals are ever assessed any extra amounts for the running expenses of the sorority or for the cost of national conventions? The \$5.50 collegiate dues and the \$4.00 alumnae dues, plus revenue from initiation fees, bonds, dividends, and other occasional profits, pay all these running expenses. They pay the expenses of biennial conventions—transportation, housing, meals, and entertainment—for a delegate from

every collegiate chapter and every alumnae chapter; they pay for the expense of our National Executive Office, for inspection travel, and for the expenses of National Officers for printing, postage, typewriters, etc. It takes good management to run a large national organization without the necessity for extra assessments, with that small amount of dues. You should be proud of this fact and should do your part to see that your chapter and your members take care of their financial responsibilities fully and promptly, so that our good financial record may be continued.

Do YOU KNOW that all of our service projects are financed by voluntary gifts from chapters? Do YOU KNOW that 80 per cent of our chapters showed their interest by participating in these various services last year?

Do YOU KNOW how THE TRIANGLE is financed? By the time MΦE was 25 years old, an Endowment Fund of \$50,000 had been raised. That Fund has now grown to \$64,000 because all Life Subscriptions are added to it. The Endowment Fund is invested in Government Bonds, the interest from which plus the revenue from annual subscriptions, goes toward THE TRIANGLE budget. The additional TRIANGLE costs are paid from general funds. Every member of MΦE has three responsibilities concerning THE TRIANGLE. Do YOU KNOW what they are? 1. In order to make the magazine truly the "voice of the sorority," send to it all interesting news about members and chapter activities. 2. Keep your own subscription current in after-college years, through annual subscriptions or by purchasing a Life

Subscription. 3. Convince unaffiliated Mu Phi in your area that the best way to keep in touch with their sorority, if it is not possible for them to attend meetings, is to subscribe to THE TRIANGLE. A check sent to the National Editor will renew a subscription at any time. In these three ways, each one of you can be a very real help in improving the coverage of news from all chapters, and in increasing the revenue for TRIANGLE expenditure, thus making it possible to enlarge our magazine.

Do YOU KNOW that by working together to live up to the ideals and traditions of MΦE we can carry out the final purpose of MΦE, the development of a true sisterhood? Do YOU KNOW why a great part of the traditions of MΦE are concerned with its ritual? It is because ritual is "an act of sisterhood. You are never so close to your sister as when you speak your beliefs in unison—and clasp her hand." It is because ritual has "nobility and beauty" which will live with you in memory all your life. "Ritual has impressiveness upon younger women." Ritual has "devotion, prayer for the right life and the good life. . . . Look through the ritual of MΦE and see how often these words appear and predominate over all others: kindness, sincerity, loyalty, truth, achievement, friendship, harmony, faith, hope, love."

Do YOU KNOW that MΦE has ritual services not only for pledging, initiation, installation, and chapter meetings, but also a memorial service for those sisters who have passed on, an affiliation ceremony for those applying for membership from another chapter, a ceremony for

patrons and patronesses and a Founders Day ritual? All of these ceremonies of MΦE have a purpose and should be presented with heartfelt reverence and sincere devotion. I should like to say to the *collegiate*

chapters: In large measure, the makings of a "good and eternally loyal Mu Phi who will look upon her sorority in its full measure and meaning" lies in your hands. The

(CONTINUED ON PAGE 54)

IN MEMORY AND APPRECIATION

△ ON Founders Day Mu Phi Epsilon members not only honor Dr. Winthrop Sterling and Elizabeth Mathias Fuqua, but in a sense we honor those who followed them as well. We think in particular of those past national presidents and their councils who contributed so much to our organization and gave of their measure of devotion unstintingly and tirelessly.

We are saddened to learn that since the last issue of *THE TRIANGLE*, our second National President, Myrtal Palmer Leach, died. Although she had been in failing health for some time, her death on Aug. 19, 1957, came suddenly. Myrtal Leach had not been active in sorority work in recent years but her interest in Mu Phi Epsilon was lively and keen. There were many "firsts" connected with Myrtal. She was the first and only delegate to Mu Phi Epsilon's first (then annual) National Convention in Cincinnati, June, 1904. She came home as the National Vice President and the following January found her in the office of National President on the resignation of Elizabeth Mathias because of illness. During

her regime the pins were more completely designed, charters were made out, and certificates outlined for the hoped-for new members. In her "Historical Reflections," Myrtal recalled the gratifying thrill of installing new chapters, of her professional work wherein she was privileged to play the organ under the leadership of Walter Damosch, of her first organ lesson with Alexandre Guilmant, and her excitement in meeting Mme. Schumann-Heink who proudly proclaimed their "sisterhood" in Mu Phi Epsilon.

Myrtal Leach's words to us at the time of our Golden Anniversary can serve as an inspiration to us all: "There is always this justification to our labor, i.e., that we have done our best to advance the glory of our beloved art, the noblest of them all. Let us continue to work with energy and joy in the struggle, and success will continue to be with us."

And so, let us also pause to honor and remember those other sister Presidents who have joined the "choir eternal:" Elfrida Langlois Kent; Alice Davis Bradford Peck; Ora Bethune Johnson; Mary Towsley Pfau; Persis Heaton Trimble.

Rachel Swarner Welke Leads

Seattle Women's Symphony

△ DIRECTED by Mu Phi Epsilon's

Rachel Swarner Welke, the Seattle Women's Symphony is unique in that it is the only all professional women's symphony with a woman conductor in the United States today. Comprised of 42 of the finest women musicians from the Seattle areas (17 of whom are Mu Phis!) this fine orchestra is able to perform music which is not heard too frequently as well as a great variety of music which pleases various tastes of the audiences, because its size is larger than a chamber music group and smaller than a big symphony orchestra. Byrd Elliot, also a Mu Phi, is concertmistress of the Women's Symphony. A skilled and sensitive musician, Byrd has received many honors which include study in both America and Europe, being a national winner of the Federated Music Clubs Scholarship, a perform-

ance at the White House and appearances on many programs as solo artist.

During the 1955-56 season the Seattle Women's Symphony sponsored The Composition Contest for composers between the ages of 20-35 who are residents of the State of Washington, the composition to be written for the instrumentation of the Seattle Women's Symphony. The winner receives an award of \$100 and performance. Evanthia Trembanis, a graduate student at U of Washington, was the winner with her work entitled "Pegasus." Following the success of that contest, the Seattle Women's Symphony undertook to commission a specific work for the opening concert of last season. The composer selected was Gerald Kechley, a member of the faculty of the School of Music at the U of Washington, and recipient

Seattle Women's Symphony



of two Guggenheim Foundation Fellowships for creative works in music. Mr. Kechley's *First Symphony* was dedicated to Rachel Swarner Welke and the Seattle Women's Symphony, "in recognition of their encouragement to contemporary composers in offering a professional outlet for their serious efforts."

Another premiere performance of the 1955-56 season was John Verrall's *Variations on an Ancient Tune*. Written especially for Rachel Welke and the Women's Symphony to whom it is dedicated, the variations are based on one of many versions of an old English tune, "The Daemon Lover," popular among Appalachian folk singers. Mr. Verrall, an associate professor at the U of Washington, was one of the judges for Mu Phi Epsilon's Original Composition Contest.

Members of MΦE on the Women's Symphony roster include: Byrd Elliot, Marilyn Garner, Corrine Odegaard, Phyllis Rowe, Myrra Mosher, Ruth Cosbey, violins; Alberta Jean Olson, Norma Durst and Jane Von Harten, violas; Carol Canfield and Joyce Barnum, cellos; Adele Sterry, flute; Alice Putnam, oboe; Barbara Neal and Marilyn Lunger, clarinets; Anna Cloud, french horn; Suzanne Shawger, trumpet.

This outstanding group performed for over 3,000 school students last year through the Music Performance Trust Funds of the Recording and Television Industry with the students responding enthusiastically and with appreciation. Congratulations to Rachel Welke and the Seattle Women's Symphony for their fine contribution to music and musicians!

... Of

△ WE are proud of our award winners! The Senior Achievement Award winner is Sharron Hilgenberg of Omega Chapter at Drake University in Des Moines, Ia. On writing in acknowledgment of the \$50 cash award, Sharron wrote these words: "... I want to thank you so much for the wonderful award. I can't begin to tell you how surprised and thrilled I was. I never dreamed



Judy Huber Halseth

it could possibly happen to me. The check was so pretty, I hated to cash it."

Regional winners who were presented with appropriate medals recognizing their outstanding achievements, leadership and scholarship are: Judy Huber, Gamma; Judy Bensiiek, Epsilon Tau; Kit Johnson, Phi Psi; Nita Steed, Mu Chi; and

Honors and Scholarships



Sharron Hilgenberg

Marlene Woods, Mu Zeta. Judy Huber wrote: "I am very thrilled by the honor you have bestowed upon me—regional winner of the Senior Achievement Award. Now I am even more eager and anxious to attend my second Mu Phi national convention next summer!" Judy Bensiiek had this to say: "I am very pleased to have been chosen as a regional winner of the Senior Achievement Award and wish to thank National Council for the honor." Nita Steed wrote: "It (the achievement medal) will be one thing I shall always treasure . . . I feel very humble to think that Mu Phi has given me so many opportunities. I have truly enjoyed every minute of my work with Mu Phi Epsilon."

Kit Johnson, regional winner

from Phi Psi, writes: "It was quite a surprise and a tremendous honor to be recognized by National Council in such a wonderful way. I feel very humble and appreciative and the most I can say is that I am thankful I had the opportunity to work with Mu Phi Epsilon in such a manner."

The chapter winning the Marie Morrisey Keith Scholarship Award of \$100 is Phi Psi, with honorable mention certificates to Phi Kappa, Phi Zeta, Epsilon Rho, Phi Sigma, and Epsilon Eta. The five chapters having the highest scholastic average regardless of improvement are: Mu Delta, Mu Xi, Epsilon Xi, Mu Nu, and Mu Pi.

The chapter receiving the Collegiate Chapter Service Award of \$25.00 is Omega Chapter. Honorable mentions together with a \$5.00



Judy Bensiiek



Wichita Alumnae Chapter



Phi Psi Chapter

token awards were given to: Phi Nu, Epsilon Xi, Epsilon Kappa, Alpha Beta, and Phi Epsilon. Sue Crumley, Omega President, acknowledged her chapter's award in these words: "We were so thrilled to receive word that Omega has been awarded the Collegiate Chapter Service Award. . . . These awards are things we learn about during our pledge training but they always seem so out of reach for us. We certainly

*The picture of Detroit Alumnae Chapter will be included in the January issue.

hope that we can continue to be worthy of this during the next year."

Detroit and Wichita Alumnae Chapters* tied for first place for the Alumnae Chapter Service Award. Both chapters have not only fulfilled requirements on all points of last year's directives, but they have enthusiastically found new avenues of service locally and nationally. Honorable mention certificates were awarded to the following chapters: Beverly Hills, Connecticut Valley, Indianapolis, Los Angeles, Oklahoma City, Minneapolis, Pittsburgh,



Nita Steed



Kit Johnson

St. Louis, St. Louis County, Salem, and Urbana-Champaign. Our congratulations to these out-

standing sisters and chapters, with wishes for the biggest and best year ahead for all of us!

Mu Phi Epsilon Congratulates The Salt Lake Tabernacle Choir

△ THE Salt Lake Tabernacle Choir, oldest continuous musical network program in the history of American radio, marked its Silver Jubilee on the CBS Radio network in September. This 25th year on CBS Radio is also the 110th year of the founding of the Choir, which gave its first concert in a temporary bough-covered shelter less than two weeks after the pioneer Mormons arrived in the desolate Salt Lake Valley. Today, the Choir, numbering 375 voices, broadcasts from the unique Tabernacle. Completed 90

years ago, it is still considered one of the most acoustically perfect auditoriums in the world. Millions of people listen to the weekly half-hour program of old and new hymns, of excerpts from the great oratorios, of folk melodies which have become classics over the years. Although the Choir is made up of Mormons, the radio program features music of many religious groups and has been termed "an adventure in understanding."

The choir's director for the past 21 years has been J. Spencer Corn-

wall. Looking far younger than his 68 years, Mr. Cornwall knows every singer by his or her first name, keeps a chart of the choir's seating arrangement, and is familiar with the professions, hobbies, and home problems of all 375 members. Only four of the members are professionals. Drawn from all walks of life, the singers represent a real cross-section of the Utah community. There is a long waiting list of hopeful members but withdrawals are few. Some of the older participants have sung with the Choir for over 40 years. The youngest choir member is 18-year-old Sandra Merrill and the oldest is Fred Reese, a retired butcher 80 years of age, who joined the first tenors when Theodore Roosevelt was President. Two Mu Phi Singing with the Choir are Jean Basinger and Valerie Jackman, and Mrs. Lester Hewlett, wife of the president of the Choir, is a MΦE patroness.

The Choir traveled by wagon and by train to present programs in the cities of Utah in its early days. By 1893 it had gained sufficient reputation to be invited to the Columbian Exposition in Chicago to compete in the choral contest. It received second prize—\$1,000. Three years later, the Choir toured the cities of northern California and in 1911 the Tabernacle Choir leaped to national prominence on being engaged by the American Land and Irrigation Exposition to sing at Madison Square Garden in New York City for a 10-day double appearance. In addition to concerts given in various cities along the way, it was honored by an invitation from President and Mrs. Taft to sing at the White House. In 1934 the Choir traveled back to Chicago at the invitation

of Henry Ford to present a series of concerts at the Century of Progress Exposition. The Choir gave a similar series under the sponsorship of the Ford Motor Company in 1935 at the California-Pacific-International Exposition at San Diego. The Choir has sung with the Philadelphia Orchestra under the direction of Leopold Stokowski and Eugene Ormandy. Topping all previous tours was the series of appearances in European concert halls by the Choir in the summer of 1955. Journeying to Great Britain, Holland, Denmark, Germany, Switzerland, and France, the Choir was received by capacity audiences and the acclaim of critics. Perhaps the most unforgettable episode of the European tour occurred when the Choir parted the Iron Curtain as musical ambassadors of good-will and gave a concert in Berlin for 2,000 inmates of refugee camps. "This was not only music," reported the Berlin *Telegraf*, "but the building of a human bridge."

The Tabernacle Choir has a library of 90,000 pieces of music. The Choir includes a four-part women's chorus and a four-part men's chorus, which makes it possible for the choir to sing music in eight parts.

The organ, of over 10,000 pipes and one of the largest in the United States, is in the competent hands of Drs. Frank Asper and Alexander Schreiner, who alternate at the console each week and provide two works on each program. A weekly feature of each broadcast is the three-minute spiritual commentary written and delivered by Richard L. Evans entitled "The Spoken Word;" Mr. Evans also produces and directs the broadcast.

MORE JEWELS

in Our Crown

Alpha Gamma Chapter
at Mississippi Southern College



Seated, from left to right: Sara George Odom, President; Judy Brown, Vice-President; Jane Simmons, Treasurer; Marjorie Jackson, Faculty Adviser; Betty Kuhlman Pease, Faculty Adviser; Pauline Baker, Province Governor; Sue Murphy, Corresponding Secretary; Thelma Saucier Grissett, Recording Secretary; Eleanor Hale Wilson, National President; Nita See. Standing: Rosa Lynne Hemeter; Mary Janice Eaves; Maureen Snow; Mary Alice Ross; Margie Cranford, Chaplain; Sandra Houtz, Chorister; Edythe Moore, Guardian; Sylvia June Carter, Historian; Rebecca Ramsey, Robin Chapman, Peggy Lewis, Bonnie Fleming, Virginia LaVigne. Not pictured: Frances Benner, Faculty Adviser.

△ ALPHA GAMMA CHAPTER was installed on April 27 and 28 at Mississippi Southern College, Hattiesburg, Mississippi. Mississippi Southern College is located in the heart of the Old South; it is the largest college in the state, and the beauty of its campus is renowned. Situated amidst a beautiful backdrop of pine trees and ivy is the impressive new Fine Arts Building, which is the three-storied air-conditioned, ultra-modern, sound proofed home of the newly installed Alpha Gamma Chapter.

Eleanor Hale Wilson and Pauline Baker were on campus on Saturday and Sunday for the pledging, installation, and initiation ceremonies.

Climaxing the weekend activities was a musicale on Sunday afternoon given by five of the new members. The musicale in the Fine Arts Building was followed by a tea in the sorority room. Members of the Epsilon Gamma Chapter of Belhaven were guests.

The program was as follows:
SonatineRavel
Moderate

Minuet
 MARY ALICE ROSS, Pianist
In Luxembourg Gardens.....Manning
Linden Lea.....Vaughn-Williams
Si, mi chiamano Mimi (La Boheme)....
 Puccini
 VIRGINIA LAVIGNE, Soprano
 FRANCES BENNER at the piano
Impromptu, Opus 34.....Faure

*Four Bagatelles, Opus 5, Nos. 3, 7, 8,
 & 10*.....Tcherepnine
 LUCINDA WARDLAW, Pianist
Ll est doux, il est bon.....Massenet
Daisey's Song.....George Cory
 SARAH GEORGE ODOM, Soprano
 FRANCES BENNER at the piano
Papillons, Opus 2.....Schumann
 ROSA LYNNE HEMETER, Pianist

*Epsilon Gamma Chapter Adviser,
 Virginia Hoogenakker, Honored
 By 1957 "The White Columns"*



Maribeth Wall and Virginia Hoogenakker

△ THE Belhaven College annual, *The White Columns*, was dedicated this year to Virginia Hoogenakker, a member of the Belhaven College music faculty. Miss Hoogenakker is a member and the faculty adviser of Epsilon Gamma Chapter of Mu Phi Epsilon. She was chosen by the junior class, "For the song in her heart and the smile on her lips, for her interest in us and her friendship for us we affectionately dedicate *The White Columns*."

Miss Hoogenakker is a valuable and well-loved member of the faculty and she also is prominent in the Jackson community. She received her B.M. degree at Belhaven College and her M.M. degree at Chicago Musical College. She is one of the original members of the Jackson Symphony Orchestra and a member of the Jackson Opera Guild, choir director of the Trinity Lutheran Church, past president of the Jackson Music Teachers Association, and president of the Chaminade Music Club.

Belhaven College, which is located in Jackson, Miss., is a coeducational four-year liberal arts college which is owned by the Southern Presbyterian Church. Mu Phi Epsilon installed Epsilon Gamma Chapter in 1947. For the past several years Miss Hoogenakker has given untiringly of her energy in helping the Mu Phi maintain high standards. The surprise presentation was made by Maribeth Wall, left, in the picture. She is a member of Epsilon Gamma Chapter and was editor-in-chief of the annual.

Abstracts from Musicological
 Research Contest Winners

*Two Classical Symphonies:
 Mozart and Prokofieff*



Ruth Kumin is a native of Cleveland, O. She received her preparatory musical training in theory and piano at the Cleveland Institute of Music. In 1955 she graduated from Radcliffe College in Cambridge, Mass., where she was accompanist of the Harvard-Radcliffe Glee Club. After a summer of study at the Berkshire Music Center, she undertook a year of graduate study in music education at Western Reserve University in Cleveland, Ohio. She is currently teaching music at the Laurel School for Girls in Shaker Heights, O.

BY RUTH KUMIN

△ IN his *Classical Symphony*, Serge Prokofieff skillfully infuses the characteristic musical style of the

18th century classical period with the originality of his own modern 20th century musical expression. An analytical comparison of this work with a typical 18th century example serves to point out how far the component musical elements of form, harmony, orchestration, melody, rhythm, etc., have been modified and expanded in scope, while the musical aesthetic of the earlier time is yet maintained. *Symphony No. 35 ("Haffner")* by Mozart (K. 385, composed in 1782) is found to correspond most closely of all 18th century works with the Prokofieff symphony.

The values of classical musical expression, as seen in the "Haffner" *Symphony*, place the main emphasis on formal perfection, precision, simplicity, and clarity of design, as well as a certain objectivity. For Mozart, the elements of musical composition followed fairly conventional practices. Prokofieff, on the other hand, preserved the general classical values, yet held a freedom from specific rules restrictive to the full sweep of his creativity. His need for original expression would not permit him to reiterate pre-existing musical idioms. A more detailed comparison of the major musical features follows:

FORM: The predominating classical form is that of the symphony; thus the use of this form by Prokofieff at once summons the classical spirit. The four individual

movements of each symphony agree in general form, mood, and tempo. In his manipulation of musical material Prokofieff shows himself to be as skilled an artisan as Mozart. Close examination reveals a highly classical formal organization in both symphonies. For each composer, clarity and coherence of musical expression is primarily achieved through well-articulated, balanced phrases. However, Prokofieff's larger musical ideas frequently seem more the product of loosely joined episodes than the result of a careful symmetrical balance of the component sections. And also, Prokofieff's more unusual, less definitive harmonies tend to render the formal order less obvious in his neo-classical work than in its classical counterpart.

The substitution of a gavotte for the customary third-movement minuet of the "Haffner" illustrates a quite individualistic effect of the modern composer. Both dance forms are characterized by clear-cut regularity of rhythm, well-marked formal division, and predominantly simple harmonic progressions and texture. The essential difference between the two forms is a metrical one. The gavotte, beginning as traditionally on the last half of the measure, yet imparts the modern feeling of syncopation, in contrast with the more regular rhythms of the minuet.

ORCHESTRATION: A study of the orchestration of the two symphonies is further elucidative of the subtle differences between the two works. With the exception of Prokofieff's addition of one tympani, the instrumental components of each are the same. As the classical or-

chestra of Mozart is characterized by its solid nucleus of strings, so too the *Classical Symphony* is distinctly oriented toward the earlier period because of its string predominance. However, Prokofieff makes use of a much greater variety of string effects than did his predecessor. In turn, the greater complexity in the string parts allows him to make additional changes within the other instrumental families in order to retain the classical balance. With the added ease of playability effected by the Boehm mechanism, the woodwind instruments of the *Classical Symphony* are less confined to their former roles of doubling the strings for added weight, and providing harmony. Now they are given a great deal of independent melodic material and are employed more often individually than as a concerted choir. Although the introduction of valves afforded greatly improved facility in brass technique, Prokofieff very carefully controls these instruments in order to maintain the essential features of Mozartian orchestration. As in the "Haffner" *Symphony*, they chiefly supply dynamic power and a rhythmic and harmonic background; but unlike Mozart, Prokofieff occasionally reserves the brass for more particular and unusual effects. With the addition of new tuning devices, the function of the tympani is expanded similarly to that of the brasses.

During the period between Mozart and Prokofieff, the conception of color, density, clarity, and timbre asserted a persuasive and cumulative influence on the creative orchestrator. While the vocabulary of effects for Mozart was fairly limited and simple, the intervening techni-



cal improvements, the experimentation and experience in the employment of new tonal effects, and Prokofieff's own innovating spirit gave him a much more complex orchestral substance with which to work. His individualism is able to assert itself through the employment of subtle tonal resources which were outside the realm of Mozart's experience. But although the scope of his palette of orchestral color was greatly broadened over that of Mozart, the essential characteristics of classical orchestration are maintained.

HARMONY: The influence of contemporary harmonic practices, all of which sought ever wider expansions in the concept of tonality, and Prokofieff's own determination to create for himself an original harmonic language are both felt in the *Classical Symphony*. The superposition of modern innovations upon basic classical patterns of diatonic harmony produces very inter-

esting harmonic effects. While the fundamental harmonies and progressions are those of the classical period, Prokofieff's new practices causes the functional relationships of his chords to become less apparent.

The majority of Prokofieff's seemingly new harmonies and surprising modulations can be analyzed as simply a wider application of the classical conception of the interchangeability of modes. In addition, the elimination of many usual intermediate chords in progressions renders his harmony more complex through ellipsis. Further complexity is attained through the extensive use of appoggiatura, in contrast with the "Haffner" *Symphony* which contains very few non-harmonic tones. However, at the major points of articulation Prokofieff employs traditional cadential formulae (ex: II—V—I) and thus summons strong 18th century connotations. The combination of unexpected harmonic twists with highly conventional chord progressions contributes to a light-hearted satire of the more decorous atmosphere of the Mozart work.

In texture, the *Classical Symphony* closely resembles the "Haffner" in being primarily homophonic. The gradual process of superposing more and more thirds in forming chords, which took place in the interim between the two works, resulted in the increase of size and complexity of chords from the seventh chord of Mozart up to Prokofieff's occasional eleventh and thirteenth chords.

MELODY: By their very structure, shape, and organization, Prokofieff's melodies have many similarities to those of Mozart. They

have the same features of clarity and structural balance of the 18th century style. But while Prokofieff incorporates many characteristically classical turns of phrase into his symphony, he also introduces new melodic freedoms and colors the general classical effect with his own individual devices. For example, the increase in range of the neo-classical orchestra permits much wider melodic leaps than are typical of Mozart. These leaps convey a feeling of levity and gaiety which is not at variance with Mozartean spirit, but at the same time they inject a new angularity into the predominating grace of the earlier period.

RHYTHM: The rhythms found in the "Haffner" *Symphony* are simple and regular. Complexity is avoided, and the conventional patterns employed are based on the divisibility of the whole note into multiples of two. Prokofieff, on the other hand, includes some odd-numbered groups of notes which interject a slight tension amidst the predominating rhythmic placidity. Another of his rhythmic features occurs when the length of a repeated melodic motive is not quite contained within the confines of the measure, and each time it is repeated it comes in another part of the measure. This causes the feeling of meter to diminish to the extent of an almost measureless, amorphous quality. Other typically modern devices in the *Classical Symphony* are syncopation, and the interjection of occasional measures in a different meter from the rest of the movement. All of these rhythmic treatments are yet another manifestation of the neo-classicist's

freedom from the rigid controls of classicism. As with other aspects of his composition, Prokofieff does employ these new means of musical expression sparingly so that the basic classical patterns are the predominant ones.

CONCLUSION: By means of this comparison with an 18th century model, it is shown that Prokofieff evolved in the *Classical Symphony* a creative return to the past which at the same time embodies a movement forward. While maintaining the classical architectural values to provide a background of intrinsic logic and coherence, he carried on his own original expansions of the possibilities of the component musical elements. While at all times the music reflects the balanced serenity and suavity of the Mozartean tradition, it is not a mere imitation of this earlier style, but rather a quite sophisticated augmentation of the musical possibilities which it permits. Prokofieff, as Mozart, possesses the classical virtues of iron control and sureness of idiom, in combination with the artistic. The scope and power of his innovation, together with the distillation of materials to prime essentials, imparts a revitalizing force to the classical style.

Prokofieff makes a further original contribution in the light-hearted, humorous effect which pervades the entire work. In fact, the quality of the humor is such as to introduce the possibility that the whole work is a gently mocking parody of the courtly mannerisms of the earlier era. Whether or not this is the case is a matter to be left to the listener's own subjective interpretation.

The Concerto Style of the Solo Violin Concertos of Antonio Vivaldi



Rachel Don Haspiel was born in St. Louis, Mo., and attended the St. Louis Institute of Music from which she graduated with a Bachelor of Music degree in 1954. She was awarded the Jesse E. Barr Fellowship to Washington University in St. Louis and received her Master of Arts degree in 1957. Rachel attended the National Music Camp at Interlochen in 1947 and 1948 and was a student at Tanglewood in 1953. She studied violin with Isadore Grossman and Herbert Van den Burg and musicology with Lincoln B. Spiess. She is now teaching violin privately and is married to Franklin Haspiel, composer, trumpet player, business man, and a member of Phi Mu Alpha Sinfonia.

BY RACHEL DON HASPIEL

△ THE solo violin concertos of Antonio Vivaldi are of great importance because their musical content is very interesting to the listener and to the performer and because of

their position at the beginning of a long line of virtuoso solo concertos that continues from Vivaldi through Bach, Tartini, Mozart, and the 19th and 20th century composers.

Vivaldi wrote hundreds of compositions which the "Istituto Italiano Antonio Vivaldi," under the artistic direction of Gian Francesco Malipiero, is in the process of publishing. Although the complete edition of Vivaldi's works is not yet finished, it is already possible to obtain a very good idea of the solo violin concerto style from those 81 concertos which have been published.

The term "concerto," first used in the 16th century for vocal compositions supported by instrumental accompaniment, was used until about 1650 or 1660 along with canzona, sonata, and sinfonia for many kinds and styles of sectional forms for instruments or for instruments and voices. In the last part of the 17th century the sectional forms developed into a multi-movement form, the concerto grosso. The solo concerto emerged from the concerto grosso about 1700. Vivaldi standardized and developed to a high degree the solo concerto form which Torelli had worked with a little earlier. Vivaldi's solo concertos all have three movements, fast, slow, fast. They include a large amount of virtuoso playing, make use of the ritornello principle for the fast movements, and use of a continuo played by the cembalo, cello, and string basses. The scores call for a violino principale, violini I, violini II, viole, violoncelli, contrabassi, and cembalo. Occasionally a concerto is scored for organ or cembalo.

The first and third, or fast movements, are always scored for full orchestra. The second, or slow movement, is sometimes written for full orchestra, but more often in the slow movements Vivaldi drops the cembalo and the lower strings, or he writes the slow movements only for solo and continuo. In three of the concertos Vivaldi calls for two complete string orchestras and two cembali.

The overall texture of Vivaldi's concertos is homophonic. The majority of the writing consists of a melody or one solo instrument or section that is accompanied by a relatively simple figure. Three of the concertos have fugal beginnings; however, the fugato is simple and the fugal writing is never carried beyond the first exposition. At times there is simple imitation in all voices for a few measures in the middle of a movement.

The majority of the first movements of the concertos are marked allegro and are in duple meter. Four concertos have slow introductions to the fast movements. The second movements are all slow and the third movements all fast. The third movements have no slow introductions and are more often in triple meter than the first movements.

The Vivaldi solo violin concertos are written in eight major and seven minor keys. Those keys used most often are the ones with none, one, or two sharps or flats. Many concertos have the same key for all three movements. All have the same key for the first and last movements, but some have the relative or parallel major or minor key for the slow movement.

Vivaldi's concerto style in the solo violin concertos is characterized by driving energy and brilliant virtuoso writing. Actually there are two different kinds of writing, one for the fast movements and one for the slow.

The fast movements employ the ritornello principle in which the ritornello or main subject is played by the whole orchestra alternately with episodes played by the soloist. The episodes usually consist of highly ornamented pieces of the ritornello or of merely fancy soloistic passage work. At times the episodes introduce new material which might be the germ of the second theme of sonata form. The ritornello theme is usually loud, energetic, and has a mechanical driving beat. After the ritornello is stated, the solo violin (which has been doubling the first violins in the tutti passage) plays its first episode. The episode provides a relief from the heavier tutti passage since the accompaniment is usually not played by the full orchestra. The solo writing consists mainly of 16th notes and triplets. There is an abundance of arpeggios. Vivaldi wrote most of his solo passages for the higher strings of the violin; however, he utilized the violin fully and to get the biggest sound possible he often wrote passages alternating among three strings. There are some double stops in the Vivaldi concertos; usually there are either many double stops in one work or none at all. Vivaldi, the composer of many operas, allowed a little operatic flavor to creep into his violin music. In a few places in the fast movements the solo violin has prima donna-like sighs, trills, staccato, and other or-

naments, in contrast to the usual straight-forward writing.

The slow movements are in direct contrast to the fast movements. They are usually written in two or three part form and are often very short. The solo part is usually a lovely and expressive melody. The phrases have a gentle rise and fall and are not overly extended by sequences and passage work. The orchestra is often cut to continuo only or to just violins and violas.

Ten of Vivaldi's solo violin concertos are program concertos with titles such as "Rest," "Spring," and "The Storm of the Sea." The effects are often quite naïve, but their naïveté adds a certain charm.

Antonio Vivaldi, in his solo violin

concertos, has made outstanding contributions to music history and to the violin literature. Historically, the concertos represent the crystallization of the Baroque solo concerto form and the beginning of the many virtuoso solo violin concertos that have been written to the present day. Musically, they have enriched the violinist's repertoire. Their exuberant spirit, vivacity, and true musical value call for more frequent performances than are given at the present time, and with the publication of the complete edition we may hope that more violinists will take advantage of this excellent collection of music and frequently program some of the Vivaldi solo violin concertos.

And Winners of the 1957 Original Composition Contest

DIVISION I: Mrs. H. H. A. Beach Memorial Award (Former First Prize Winners)

FIRST PRIZE: *Concerto Grosso for Seven Solo Woodwinds and String Orchestra*—Ruth S. Wylie—Mu Upsilon (now unaffiliated)

SECOND PLACE: (Awarded to two members) *Concerto for Trumpet and Orchestra*—Mary Jeanne van Appledorn, Epsilon Pi (faculty adviser)

"Five Preludes for Piano"—Ruth S. Wylie, Mu Upsilon (now unaffiliated)

HONORABLE MENTION: "Nocturne" for Viola and Piano—Harriet Payne, San Fernando Valley Alumnae Chapter

Declaration for Peace for orchestra and chorus, or orchestra alone—Elizabeth Davies Gould, Gamma (now unaffiliated)

Concerto for Piano and Orchestra—Elizabeth D. Gould, Gamma (now unaffiliated)

"Hebraic Poem" for Flute, Clarinet, Viola and Piano—Mary Jeanne van Appledorn, Epsilon Pi (faculty adviser)

DIVISION II: (undergraduates)

Class A

FIRST PRIZE: No Award

Class B

FIRST PRIZE: "A Modal Melody for Strings"—Joyce Mills, Epsilon

1957 COMPOSITION CONTEST PRIZE WINNERS

DIVISION I:

Ruth S. Wylie, 11659 Terry St., Detroit 27, Mich.....\$100.00

DIVISION II:

Class A: No Award

Class B: Joyce Mills, 85 W. Fifth, So., Bountiful, Utah.....\$ 75.00

DIVISION III:

Class A: Jeanette Boyack Smith, 778 N. Seventh E., Provo, Utah\$100.00

Class B: Mildred Hunt Harris, 4760 47th N.E., Seattle 5, Wash.\$ 75.00

Class C: (awarded to three members)

Gladys W. Fisher, 220 N. Sixth St., Indiana, Penn.....\$ 50.00

Dorothy Young Mallory, via Napoli 58, Rome, Italy.....\$ 50.00

Shirley Van Cleave Woodward, Gallup, N. Mex.....\$ 50.00

Chi Chapter (Brigham Young University)

SECOND PLACE: *Sonatina in D Major*—Hazel Volkart, Mu Delta (Kansas City Conservatory of Music)

HONORABLE MENTION: "Soliloquy" for Flute and String Quartet—Althea Speelman, Mu Pi Chapter (Ohio Wesleyan University)

"Break, Break, Break" for Voice and Piano—Patricia Denlinger, Mu Tau Chapter (University of So. Dakota)

"Gentle Mary" for Women's Voices and Piano—Nita Steed, Mu Chi (Southern Methodist University)

SILVER LOVING CUP for the best composition in Division II awarded to Epsilon Chi Chapter, Brigham Young University, for "A Modal Melody for Strings" by Joyce Mills.

DIVISION III: (Graduate and all other members of MU PHI EPSILON)

Class A

FIRST PRIZE: *Impression IV* (poem for Mixed Chorus and String Orchestra) Jeanette Boyack Smith, Epsilon Chi Chapter

HONORABLE MENTION: *Corn* for Orchestra, Chorus and Soloists (SATB) Eleanor Taylor, Mu Psi Chapter

Laguna Gloria at Night—a tone poem for Chamber Orchestra—Joyce Gilstrap Jones, Ft. Worth Alumnae Chapter

Class B

FIRST PRIZE: *Suite for Clarinet and Piano*—Mildred Hunt Harris, Seattle Alumnae Chapter

SECOND PLACE (a tie awarded to three members): "Fantasy on Psalm XVIII" for Organ—Joyce Gilstrap Jones, Ft. Worth Alumnae Chapter
"Piano Picture Book"—Susan Krausz, Phi Omicron Chapter

Mass in Honor of St. Mary Magdalen—Jo Ann Schwab Carlson, Tulsa Alumnae Chapter

HONORABLE MENTION: *Sonata for Violin and Piano*—Frances McPherson, Mu Phi Chapter (now unaffiliated)

"Carmen Paschale" (Musical setting)—Berenice Wilson Wiers, Washington Alumnae Chapter (now inactive)

Country Cycle (a Song Suite for Women's Voices)—Anna Bess Whitman, Detroit Alumnae Chapter

"Songs from 'Caucasian Chalk Circle'" for Contralto and Harp—Marlene Shepard Ledet, Epsilon Xi Chapter

Class C

FIRST PRIZE: (a tie awarded to three members) "Caprice" for Piano—Gladys W. Fisher, Pittsburgh Alumnae Chapter

"Three Songs" (Bass, Tenor, and Contralto)—Dorothy Young Mallory, Mu Kappa (now unaffiliated)

"Prelude and Fugue" for Piano—Shirley Van Cleave, Ft. Worth Alumnae Chapter

SECOND PLACE: "Three Piano Sketches"—Laurel Wagner Rittenhouse, Mu Phi Chapter (now unaffiliated)

HONORABLE MENTION: "Beyond the Clouds" for Violin and Piano—Patricia H. Sourenne, Maumee Valley Alumnae Chapter

"Where Is the Voice That I Heard Crying?"—Mary Woods Sommervold, Mu Tau (now unaffiliated)

"Duo for Violin and Piano"—Dorothy Wilson, Psi Chapter (faculty adviser)

Shirley Woodward is One of Division III Winners



Shirley Van Cleave Woodward

△ SHIRLEY VAN CLEAVE WOODWARD is another of the winners in Mu Phi Epsilon's Original Com-

position Contest in which she tied for first place in Division III, Class C. A native of Austin, Tex., Shirley attended the University of Texas, receiving her Bachelor of Music with highest honors, with a major in theory, in 1953, and her Master of Music in 1954. She was a teaching fellow in theory at the university from 1952-54. From 1954-57 she taught in the music department of Arlington State College, becoming an assistant professor of music in 1955. While in Arlington, she was a member of the Fort Worth Alumnae Chapter and served as their vice president in 1956-57. During the past summer she taught theory in the music department of the University of Texas. At present, she and her husband are teaching music in the public school system of Gallup, New Mexico.

Ruth Wylie is Division I Winner

△ WINNER in Division I of Mu Phi Epsilon's Original Composition Contest is Ruth S. Wylie. This gifted Mu Phi received her A.B. degree in romance languages from Wayne State University, Detroit, Mich., in 1937, her M.A. in composition, also from Wayne U in 1939, and her Ph.D. in composition from Eastman School of Music in 1943. Ruth studied with Arthur Honegger at Tanglewood in the Berkshire Music Center in 1947. She taught at the University of Missouri, Columbia, (theory and composition) 1943-49 and came to Wayne State University in 1949 where she is now associate professor of composition and theory. Ruth is chairman of the theory-composition section of Michigan Music Teachers Association; is past president of the Michigan Composer's Club (1952-53), is a member of the Board of Directors, Detroit Forum for New Music, and belongs to the National Association of American Composers and Conductors. Among the honors bestowed on her are a fellowship in orchestration to Eastman School of Music (1942-43); the U of Missouri \$500 Research Grant for creative work, 1947; Resident Fellow in Composition, Huntington Hartford Foundation, Pacific Palisades, Calif., in 1953-54. Ruth was a resident composer at the MacDowell Colony in 1954 and 1956 and was made an honorary Phi Beta Kappa in 1953 for outstanding achievement in creative music and in teaching. Her works include two symphonies, three string quartets, "Holiday Overture," *Concerto Grosso for String Orchestra and solo woodwinds*, two piano sonatas, five preludes for piano,



Ruth Wylie

"Sonata" for viola and piano, five "Madrigals" for a capella chorus, and numerous shorter works. The following orchestras have performed her works: Rochester Civic Orchestra, Arkansas Philharmonic, Joplin, Mo., Symphony Orchestra, Virginia State Orchestra, Detroit Symphony (1957 at which time the "Holiday Overture" was played), Royal Oak, Mich., Symphony Orchestra. The chamber and piano works have been frequently performed as well as the Madrigals in many cities throughout the country. Several performances of her compositions have been given over WNYC in New York City.

This talented sister has creative hobbies, too! In painting, she has exhibited in Detroit at the Detroit Art Institute, etc., with the Michigan Artists Exhibition and in the year of 1956 she was resident painter as well as composer at the MacDowell Colony.

MacDowell Colony's 50th Anniversary



Colony Hall

△ BIRTHDAYS are for celebrating!

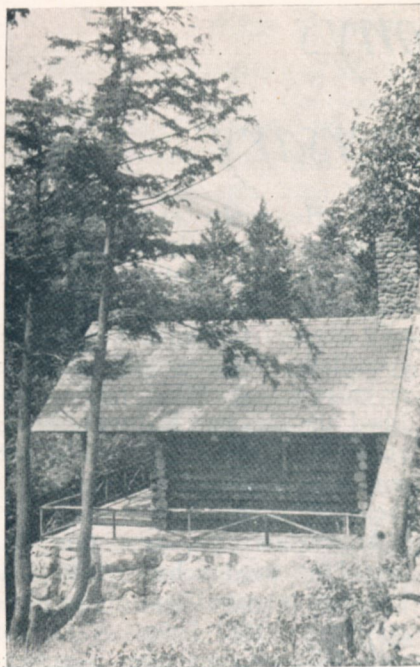
Early this summer invitations were sent to friends of Mrs. MacDowell asking them to meet with the Directors of the MacDowell Association in Peterborough, N. H., on Aug. 10 to observe the 50th anniversary of the founding of the MacDowell Colony. In response, friends flocked from far and near, three or four hundred of them, with a concentration of celebrities that defies listing. It was my privilege to go as Mu Phi Epsilon's representative.

At the outset there was a walk to the forest-walled garden spot that has sheltered the grave of Edward MacDowell since 1908, and Marian MacDowell's since August of last year. "Briefly and simply, as Mrs. MacDowell would have wished it," a memorial tablet to them was dedicated by Carl Carmer, author, colonist, and a director of the Associa-

tion. He spoke of MacDowell's dream of a place where creative artists might work undisturbed, of its realization through Mrs. MacDowell's devoted efforts, and of the responsibility that now falls on others to carry it on. When he had finished, the rain that had been threatening mingled a soft voice with strains of MacDowell music from a sheltered piano.

Meanwhile this same rain was drenching the luncheon tables that had been arranged beneath the pines on Colony Hall lawn. A hurried shift followed, and after a surprisingly short wait the serving of luncheon began indoors instead of out. Colony Hall, which functions primarily as dining room and recreation hall for some twenty to thirty resident colonists, was converted many years ago from a big barn. In that form its possibilities were evident to few but Mrs. MacDowell, and probably even her lively imagination never foresaw a party of such size thronging its halls and porches.

After lunch there was a panel discussion of the topic "Who Do You Work For?" moderated by Russell Lynes, editor of *Harper's* magazine, with Robert Penn Warren, author, Ben Shahn, artist, and Virgil Thomson, composer and critic, as panelists. When introducing the speakers, James Johnson Sweeney, president of the Association, recalled Mrs. MacDowell's wit and humor, and commented on how much she would have enjoyed the



Cabin In The Pines where MacDowell wrote some of his best known music.

coming discussion. How true! Wit matched wit as the panelists considered many phases of their subject:—does the artist work chiefly for his own satisfaction? for money? for public acclaim? to please his publisher? for the critics' approval? What is the place of the art dealer, the conductor, performer, publisher? These and many other angles were discussed. In the end there was general agreement that the true artist seeks first to satisfy himself, but is always affected to some extent by external factors.

Mr. Thomson summed it up neatly: "It takes three small boys to make a bullfight. One puts on the horns to play the bull, another waves the cape, and a third stands by to shout Olé! Olé! Without the third boy there could be no bullfight."

Although no one pointed a moral, the analogy can hardly be overlooked. If the Colony is to continue to fulfill its purpose, "audience participation" is essential on both aesthetic and material levels. During the past year several outstanding gifts were received: \$10,000 from one estate, an unnamed amount from another; three fellowships of \$3,000 each; a generous sum from the National Federation of Music Clubs. It is such gifts, large and small, that will perpetuate the work to which Mrs. MacDowell dedicated nearly 50 years of her life. Perhaps we should remember that birthdays are also for presents.—UNA L. ALLEN, *Boston Alumnae Chapter.*

*Excerpts
from
Tributes*

Brief and significant speeches were made at the graves of Edward and Marian MacDowell by James Johnson Sweeney, president of the Edward MacDowell Association, and Carl Carmer, a former president. Mr. Sweeney said in part: "The real purpose of this ceremony is to pledge the directors and the assembled company to perpetuate what MacDowell and his wife have wrought. Mrs. MacDowell's work must go on. We who are here dedicate ourselves to make it go on." In opening, Mr. Carmer said: "There is no need to pay tribute to those who lie here. All these tributes have already been paid—to MacDowell for his deathless music; to Marian MacDowell, an artist herself, for devoting her life to promoting the welfare of other artists. We are here today to honor MacDowell's idea and the woman who put that idea into execution. We here rededicate ourselves to carrying forward that ideal, which has already so effectively furthered the culture of our country."



At the 50th anniversary observance, Aug. 10, at the MacDowell Colony three of the Colonists currently in residence, Nikolai Lopatnikoff, composer; Gregorio Prestopino, painter, and Nancy Hale, writer, are pictured inspecting the tablet at the graves of Edward and Marian MacDowell, which was dedicated during the anniversary. This new tablet is the gift of Miss Anne Nevins, sister of Mrs. MacDowell, and replaces the tablet which for 48 years has borne MacDowell's name alone.

At the end of the discussion panels the visitors had the relatively rare experience (for guaranteed privacy for the creative worker is the primary principle on which the Colony operates) of visiting the 26 studios on the Colony's 600 acres and chatting with the Colonists in residence. Included in the itinerary were other Colony buildings, including Hillcrest, the former MacDowell residence. This proved particularly interesting since the furnishings of the living room have remained intact since the day of Mrs. MacDowell's occupancy, with MacDowell's own piano, on which he composed some of his most famous works, much in evidence.

Cited

△ MERLE MONTGOMERY, Assistant Manager of the Music Department of the Oxford University Press, was the only musician to receive a citation when Soroptimist International of Oklahoma City presented its annual awards to outstanding women in May, 1957. Merle is best known for her work in music education, having had over 30 works published. Part of the material has been placed on 13 30-minute films by the University of Oklahoma.

"A Night to Remember"

△ ON Sunday evening, April 28, 1957, at 8:30 P.M., in the Peabody Conservatory of Music's concert hall in Baltimore, Md., Fraser Gange, Scottish-born baritone, presented his farewell recital for the benefit of the Baltimore Alumnae Chapter's Scholarship Fund.

This was the third successive recital which Mr. Gange had given sponsored by the group. He was accompanied by Julio Esteban. His program was as follows:

- Care Flies From the Lad That is Merry.....Arne
- I Attempt from Love's Sickness to Fly.....Purcell
- The Owl is Abroad.....Purcell
- The Song of Momus to Mars....
-Boyce
- Ruhe, Meine Seele.....Strauss
- ZueignungStrauss
- Tram Durch Die Dammerung
-Strauss
- Heimliche Aufforderung....Strauss
- "Il Lacerato Spirito" from
- Simon Boccanegra*.....Verdi
- "Madamina, Il Catalogo e Questo" from *Don Giovanni*
-Mozart
- Since You Awakened Love for MeLucke*
- Shenandoah.....Sea Chanty
- Rolling Down to Rio.....German

*"We were particularly pleased to have Miss Katharine Lucke's work 'Since You Awakened Love for Me' included on this program, as she is a Baltimore composer and also a patroness of the Baltimore Alumnae Chapter," wrote Sylvia Betts Dodd, Baltimore Alumnae Chapter president.



Sylvia Dodd, Fraser Gange, and Mrs. Gange.

- AbsenceLidgley
- Bonnie Dundee.....Old Scots Song

At the conclusion of his program, Mr. Gange was called back for several encores and received a standing ovation from the audience.

Following the recital, a reception was given in Mr. Gange's honor. Plans and preparations were handled by the Alumnae Chapter and the expenses were underwritten by the patron group. Mr. Gange was presented with a token memento—a traveling eight-day alarm clock—and his accompanist, Mr. Esteban, with musical motif cuff links.

Mr. Gange is an artist of stature who has appeared under the baton of such well-known conductors as Toscanini. Critics are consistently amazed at his fine presentations and vigorous voice at the age of 71. It

is sincerely hoped that he will continue to appear in recitals in his gracious, interpretative manner that has made him popular wherever he has appeared—both here and abroad.

Because of Mr. Gange's generous contribution of his time and talent,

we of the Baltimore Alumnae Chapter were able to present to Peabody again this year a \$250 scholarship. By a happy coincidence, it was awarded to a member of the Phi Gamma collegiate chapter—Averil Briggs.—SYLVIA BETTS DODD, *President, Baltimore Alumnae Chapter.*

THE PRIDE OF MΦE

EDITH WELCH PARKER

△ EDITH WELCH PARKER, newly-elected President of the St. Louis Alumnae Chapter, is a woman of great vitality and achievement. How she manages to accomplish so much in each period of 24 hours is a source of constant wonder to her friends. And the greatest mystery of all is that she seems to thrive upon her stupendous schedule.

Edith formerly studied under Dr. Ernest R. Kroeger of St. Louis, and for the past four years has been studying at the St. Louis Institute of Music, where she expects to receive her BS degree in church music next June. Throughout the year she teaches a class of 40 piano students, and is organist and choir director at Kirkwood Methodist Church where she presents numerous concerts of choral and organ music. During Holy Week last spring, she played for 19 services. Through concerts she has recently raised a fund for chimes for the church and robes for the choir. She is a member of the St. Louis Chapter of the American



Edith Welch Parker

Guild of Organists and is chairman of the auditions committee.

Edith has given many talks on music for clubs and schools, and is on the Board of Community Concerts Association which selects artists each season to be presented in the Webster Groves High School. She also plays in several two-piano recitals each year, and is accompanist for the Monday Club Chorus of

Webster Groves. Surprisingly, Edith even has time to read books and to belong to a literary club.

In addition to all of this, Edith is a homemaker for her husband and two sons, all of whom are musical. Her husband, Frank Parker, was formerly a soloist at several St. Louis churches and also gave radio programs. Frank, Jr., has a degree in music education and has taught music at high schools. The younger son, Edward, is a choir singer and an excellent trumpet player.

Just to contemplate Edith's daily schedule is enough to make some of us so tired we would have to go back to bed.—RUTH ROGERS JOHNSON, *Historian*.

RILLA ROWE MERVINE

△ WASHINGTON ALUMNAE CHAPTER takes pride in having recommended Rilla Rowe Mervine, Phi Gamma initiate, for the District of Columbia Professional Panhellenic Association Certificate of Merit in recognition of outstanding professional achievement during the biennium 1955-57. In addition to being the contralto soloist at the Washington Hebrew Congregation and at All Souls' Unitarian Church, Rilla has completed two years as Program Chairman for the Alumnae Chapter. Her careful planning and diligent execution thereof offered variety and meaning to all meetings. She is the wife of Frank Savage Mervine, and mother of five children: David 10, Meredith 8, Tim 7, Michael 5, John 3.

Rilla began studying music in her native North Dakota, concentrating on piano and general musicianship. She furthered her musical education at the Peabody Conservatory of



Rilla Rowe Mervine

Music, Baltimore, Md. She was awarded two scholarships for voice study, including the coveted Woods' Scholarship for study at the Conservatory. During her final year she received the Thomas Award for outstanding scholarship and musicianship. Upon graduation she found herself in great demand.

These past few years have been busy and satisfying ones. A partial listing of 36 recent concerts performed where Rilla was the featured contralto soloist demonstrates one reason for the confidence and thrill the chapter takes in promoting her for further acclaim and wider recognition. In the last two years she has appeared twice with The National Symphony Orchestra, with Dr. Howard Mitchell; twice with the Pittsburgh Symphony Orchestra, with William Steinberg; frequently with: The National Gallery of Art, and Richard Bales; Phillips Gallery of Art; the Baltimore Symphony;

the Baltimore Museum of Art; the Peabody Conservatory Orchestra and Chorus; the Handel Choir; the Bach Festival of Baltimore; the National Cathedral, with Paul Callo-way; the Bethlehem Bach Festival with Ifor Jones; the North Carolina Symphony in Winston-Salem, and again with The National Symphony Orchestra on tour. Rilla has appeared in Philadelphia; Steinway Hall in New York, N. Y., and many colleges and universities. She has been soloist on the Air Force Chapel-of-the-Air Community Service Program on WTOP-TV.

The programs included contralto solos from: J. S. Bach's *Mass in B Minor*, *St. Matthew Passion*, *Passion According to St. John*, and *Cantata Number 170*; G. F. Handel's *Messiah*, *Samson*, and the *Triumph of Time and Truth*; Beethoven's *Ninth Symphony*; Mozart's *Requiem*, Debussy's *Blessed Damozel*; Wagner's *Tristan and Isolde* as "Brangaena"; Hindemith's *Der Junge Magd*.

Her charity concerts include solo performances on the National Greek Orthodox Youth of America Congress; the Inter-Faith Brotherhood Week concerts at Adas Israel Synagogue; and representing Mu Phi Epsilon upon request. Rilla has also performed for Sigma Alpha Iota and Delta Omicron in joint meetings. She somehow manages to serve as Room Mother for the children's school Parent-Teachers' Association.

The list of her appearances suggests her industry, her capacity, and her ability. Her flexibility in the fields of opera, oratorio, lieder, provide a wide outlet of activity. When in small chamber music concerts of her own selection she uses sister Mu Phis when able to do so. Her in-

roduction of unknown music of living composers is bringing highest praise from critics in the East. Mu Phis will appreciate the fact that her voice is rich and full, technique masterly, interpretations meaningful, and performance convincing. She is young and strong, her discipline includes tact, enthusiasm, a gentle humor. She is generous, friendly, loyal, and modest.

Washington Alumnae Chapter invites you to look for, in an ever enlarging area of the East Coast, an increased awareness and appreciation of Rilla Rowe Mervine.—ROSAMOND MARTINDALE DAVIS, *Washington, D. C., Alumnae*.

GENEVA NELSON

△ GAMMA CHAPTER of Mu Phi Epsilon is very fortunate this year to have as one of its new initiates, Geneva Nelson. Miss Nelson, associate professor of Music Education at University of Michigan and Superintendent of Music of the Ann Arbor Public Schools, was this year's conductor of the Festival Youth Chorus. This is the 44th year that the Youth Chorus, made up of 400 children selected from the Ann Arbor Public Schools, has performed at the annual Ann Arbor May Festival. Geneva Nelson led the chorus, and also the Philadelphia Symphony which accompanied the choir, in a special arrangement of "The Walrus and the Carpenter." We are all proud of Miss Nelson and her accomplishments, for prior to her work with the Youth Chorus, she directed the U of M All-State Chorus from 1946-55. Her excellent background at Cornell College, Northwestern, and Columbia, plus her wealth of experience in music education at universities all over the country, shows

her to be a most outstanding educator with a fine sense of musicianship. We are so very proud to number Geneva Nelson among our most outstanding Mu Phis.—LOIS GOLDBERG, *Historian*.

PEGGY SMITH

△ MU XI CHAPTER can speak with pleasure and pride of one of its most remarkable musicians, Peggy Smith. Peggy, who has held many offices in Mu Xi Chapter at the American Conservatory of Music, completed her studies in June of 1957 with a bachelor degree in piano. Coupled with her ability at piano, Peggy is also devoted to singing. Her activities at the American Conservatory included opera workshop in which she sang leading soprano roles in *La Traviata* and *The Abduction from The Seraglio* and was the featured soloist with the orchestra of American Conservatory in the 1954 commencement. Peggy also sang the Mozart "Exultate" with the AMC Symphonic ensemble.

Peggy studied at American Conservatory with Mu Xi member, Edith Aamodt, and has also been a student of Kurt Wanieck. Her singing teacher is Mu Xi member Lola Fletcher. Peggy's career began early in her home town of Muskegon, Mich. At the age of 13 she won a contest which resulted in an appearance with the Grand Rapids, (Mich.) Symphony Orchestra. Later she acquired the Edward Collins Piano scholarship as well as the Muzarts Club Scholarship. Peggy won the Society of American Musician's Young Artist Scholarship in 1953 and in 1957 received the SAM Young Artist Voice Scholarship and as a result of this contest is present-



Peggy Smith

ly preparing for a Fullerton Hall recital. Besides being a piano and voice soloist with the West Shore Symphony of Michigan, Peggy was second place winner in the District Metropolitan auditions and one of four finalists in the Allied Arts Piano Contest at Orchestra Hall. She recently sang over television as the featured guest of Norman Ross.

As an active Mu Xi, Peggy has been chorister for two years, was active on the social committee for the Spring Picnic and also for the Interfraternity Dance in 1956. Peggy was the soloist at the Mu Xi Benefit Concert in March 1957 which provided scholarship funds. She has been on other Mu Xi and Central Alumnae Chapter programs besides performing for the Panhellenic Tea on Sept. 30, 1957.

Peggy belongs to the Cordon Club, the Muzarts, and the Lake View Musical Club. She is currently busy with furthering her voice and

piano endeavors and is singing, playing, accompanying and coaching.—JUNE KANTER GOOD, *Historian*.

CAROLYN HACKMAN

△ ST. LOUIS COUNTY Alumnae Chapter takes great pride in contralto, Carolyn Hackman, who won third place in the 1957 Regional Metropolitan Opera auditions held at the University of Tulsa. She was one of two singers sent to the audition by the St. Louis Grand Opera Guild.

Carolyn also received an Opera Guild scholarship to the Washington University Opera Workshop and had one of the leading roles in the Workshop's recent production of Benjamin Britten's comic opera, *Albert Herring*.

Carolyn received her Bachelor of Arts degree from Harris Teacher's College in St. Louis in 1943. She



Carolyn Hackman

received her Master of Music degree from Northwestern University in the summer of 1950. She is a voice student of Mrs. Doyne Neal and Walter Allen Stults. Carolyn taught in the St. Louis Public Schools from 1942 to 1950, and now teaches at the Maryland School in Clayton. Her activities outside of her school teaching are many and varied. She has been contralto soloist at many of the leading churches in St. Louis, and guest soloist in churches throughout the country, and with many choral groups. She is at present the contralto soloist at St. John's Methodist Church in St. Louis. She was student soloist at Northwestern University under the direction of George Howerton and Robert Shaw. She has appeared several times on our Lenten Musicales with a folk song program, accompanying herself on the autoharp. She is also an ensemble member of the "Protestant Hour," a local program appearing weekly on radio and television.

We are more than proud to learn that Carolyn has been chosen contralto soloist for the Beethoven *Ninth Symphony*, with the St. Louis Symphony Orchestra under the direction of Georg Solti. This performance of the mighty Beethoven work will be given on January 23-24, 1958.

Besides her many musical activities, Carolyn finds time for her hobbies—square dancing, knitting, horseback riding, and photography. For the past three summers she has been on the staff of the Don K Ranch, Pueblo, Colo., where she spends her vacation assisting in entertaining and recreational work.—MARGARET CHRISTENSEN, *Historian*.

Marjorie Cloninger Scholarship Lodge Is Dedicated at Interlochen



Mu Phi Epsilon members from various chapters were present at the dedication of the Marjorie Cloninger Memorial Scholarship Lodge at the National Music Camp, Interlochen, Mich., this summer. All are camp personnel or wives of personnel except Betty Jo Denman, Amarillo, Tex., who was here only for that occasion. Left to right, standing, they are Kathryn Lucas, Marilyn Nease, Ann Buckingham, Eleanor Treat, Mary Lee Scott, Janis Rollow, Miss Denman, Betty Jo Richter, Mrs. Herman Berg, Mary Thompson. Seated are Melba Bram, Betsy Traubert, Carol Ladrach, and Theo Rayburn.

△ DEDICATION of the memorial scholarship lodge in memory of Marjorie Cloninger (Phi Pi Chapter, Wichita, Kans.), took place at the National Music Camp in Interlochen on Aug. 11, 1957. The lodge was presented to Dr. Joseph Maddy, founder and president of the camp, by Mr. A. Clyde Roller of Amarillo, Tex., who represented Marjorie's many friends from Amarillo which was her home. The two-unit lodge, which is located near the Mu Phi

Epsilon Scholarship Lodge, will be rented to camp visitors with the proceeds being used to provide camp scholarships to students of the Amarillo area. This adds another scholarship lodge to Interlochen. The one built by MΦE to commemorate its founders on its 50th anniversary in 1953 was a gift from chapters throughout the country; this lodge was built through the efforts of friends in a given area in the memory of a Mu Phi.

Mu Phis Among Musicians At Transylvania Music Camp

△ SEVEN MEMBERS of Mu Phi Epsilon have spent the summer at Transylvania Music Camp near Brevard, N. C.

Operated by the Brevard Music Center, James Christian Pfohl, director, the camp is the spot where some 200 talented young musicians study from late June through August, enjoying a "vacation with a

purpose." They work with a distinguished faculty carefully selected from the major colleges and universities of the nation.

Four concerts are given each week by the camp organizations, the Transylvania Symphony, Transylvania Concert Band, Hilltopper Symphony, Hilltopper Band, Choral Ensemble, Transylvania Chorus, and



Mu Phis spending a summer at Transylvania Music Camp are, left to right: Louise Nelson Pfohl, University of Michigan, Ann Arbor, Mich.; Ruth Dabney Allen, Atlanta Conservatory, Atlanta, Ga.; Mary Ashe Snyder, Queens College, Charlotte, N. C.; Margaret Christy, University of Minnesota, Minneapolis, Minn.; Gail Van Epps, DePauw University, Greencastle, Ind.; Glenda Harris, Texas Technological College, Lubbock, Tex.; and Virginia Tillotson, Baylor University, Waco, Tex.

Orchestra of the Faculty and Staff. During the summer, students have an opportunity to play alongside professional musicians, and to work with the country's outstanding guest artists, so that they receive the most valuable training possible.

Contributing to the success of this unique venture were seven members of Mu Phi Epsilon. Louise Nelson Pfohl, wife of the founder and director, was a piano teacher and appeared as soloist with the orchestra during the summer.

A member of the violin faculty and of the symphony orchestra was Ruth Dabney Allen. Mary Ashe Snyder played viola in the symphony, and a cello faculty member was Margaret Christy.

Junior counselor Gail Van Epps was also a flutist in the 90-piece orchestra. Singing in the Transylvania Chorus and Choral Ensemble, and at the same time working as secretary, was Glenda Harris. Virginia Tillotson was of the clarinet faculty.

Claudette Sorel was Soloist

At NFMC Biennial Convention

△ ON the opening night of the National Federation of Music Clubs Biennial Convention a concert was given by the Columbus Symphony Orchestra with Mu Phi Epsilon's Claudette Sorel as soloist.

She played the "Piano Concerto No. 2 in D Minor" by Edward MacDowell on the all-American program. (Claudette was the Young Artist winner in 1951). The Columbus Alumnae Chapter held a



Left to right: Virginia Hunter, Glorian Thomas, Doris Sherzer, Erma Glass, Virginia Payne, Dorothy Bussard, Frances Keffer, Marguerite Gross, Agnes Wolfrom, Maude Slawson, Henrietta Phelps, Claudette Sorel, Olive June Dickson, Constance Wilson, Dorothy Humphreys, Bertha Woodin

reception in her honor after the concert in the home of Glorian Butler. On Sunday afternoon, April 28, there was a concert by a Baroque Ensemble composed of two violins, viola, cello, viola da gamba, flute, harpsichord, and soprano, with Glorian Thomas at the harpsichord. This group played works of Vivaldi, Bach, and a Cantata by Handel-Wasner. Rudolph Ganz, patron of Iota Alpha Chapter, was the banquet speaker and it was at this banquet that Mu Phi Epsilon's check for \$200 was presented to NFMC president, Mrs. Ronald Dougan. Many Mu Phis had important parts in the convention or in the work of the Federation: Gladys

Fisher was on the Biennial Committee and the Board of Directors, as are Mrs. R. D. Wendland, Temple, Tex.; Dr. Merle Montgomery, who is chairman of Summer Music Scholarships; Hildur Shaw, who is on the M. M. Keith Annual Regional Scholarship Committee; Dr. Hazel B. Morgan, who is Chairman of Music Clubs Magazine Editorial Board. Two state presidents are Mu Phis: Jeannette Sayre of West Virginia and Marguerite Cohen of Washington. Mabel Daniels, Ruth Bradley, and Gladys Fisher composed Invocations which were used during the convention.

Miss Utah Is a Mu Phi!



Francine Felt, Miss Utah

and awarded a \$1,000 scholarship in the 1958 Miss America Contest at Atlantic City, N. J.

Francine entered the contest as Miss Utah, which title she won in a state-wide contest held during the summer. She has previously held the title of Miss University of Utah.

For the past two years the talented Miss Felt has played with the Utah Symphony Orchestra. She is well known for her musical and scholastic activities at the University of Utah, and for her affiliation with Mu Phi Epsilon.

Francine plans to attend the University of Utah for two more quarters. She will then continue her musical studies in New York, and may do some work in modeling, another of her interests. A trip to Paris for further study is also included in her plans for the future.

△ FRANCINE FELT, a 19-year-old member of Epsilon Mu, was judged "most musically talented"

WITH MU PHI EPSILON FULBRIGHTERS

ATHENA LAMPROPULOS

△ OUR Mu Phi Fulbrighters continue to be "good ambassadors" abroad. One of them, Athena Lampropulos, Tau, an outstanding soprano, was among six American singers who registered a spectacular success in Italy in September. Athena sang lead roles in a program of three one-act operas at Spoleto's experimental Lyrica Theater near Rome. The works were: Pergolese's *La Serva Padrona*, Mascagni's *Zanetto*, and Wolf-Farrari's *Segreto di Susanna*. An audience of 1,000 gave the singers an ovation. One critic wrote: "The appearance of these American singers on Spoleto's opera stage was triumphant." Approximately a week later, Athena received a diploma from the Rome Opera workshop after completing a year of study there. The presentation was made by Maestro Guido Sampaoli of the Rome Opera. At the U of Washington, from which Athena graduated, she appeared in many productions of the University Opera Theater and sang with the Seattle Symphony Orchestra.

VIVIAN R. WILKERSON

△ VIVIAN RUTH WILKERSON, Epsilon Tau, is studying piano in Oslo, Norway, on a Fulbright Scholarship. In addition to her studies, Vivian also has opportunities for performing throughout Norway with orchestras, on the radio, and in solo recitals.

Vivian began her musical education at the age of four years under her mother and at eight became a



Vivian Ruth Wilkerson

pupil of Mr. Ernest Walker, St. Louis piano teacher and organist with whom she studied for six years. She entered Washington University in 1952 and began studying with William Schatzkamer. In 1954 Vivian was one of the winners of the Young Artists' Contest and in March, 1956, she was soloist on the Washington University Chamber Music Series for the first St. Louis performance of Poulenc's "Aubade." She received her Bachelor of Music degree in piano in June, 1956, and immediately began working toward the Master of Music degree. In November, 1956, she was soloist once again on the Washington U Chamber Series, this time performing the Beethoven *Piano Concerto No. 3*. The following month she was presented in concert by the Artist Presentation Society as it celebrated its 10th anniversary.

What Happens When a Mu Phi Picks Up the Travel Bug?

△ SHE conducts tours—Music and otherwise! With six European Tours, a Christmas tour to Hawaii, and two to Mexico, Frances Robinson, San Jose, conducted her most recent tour to the Orient-Pacific this past summer.

This latest tour first flew to Alaska for a week, seeing Anchorage, the Mt. McKinley district, and Fairbanks where the U of Alaska is located, and then flew on to Tokyo. The following excerpts from letters give interesting glimpses into this fascinating tour: "TOKYO—We are having a day at the Fujiya Hotel, one of Japan's most elegant hotels on the shore of a volcanic lake near Mt. Fuji. . . . We are fortunate to be here for the celebration of the colorful Star Festival called 'Tanabata,' one of the five most important festivals of Japan. It is about two stars which are allowed to meet on the Milky Way (River of Heaven) on the seventh day of the seventh moon. . . . We have had 16 wonderful days in Japan and are loathe to leave. The countryside is beautiful, the cities exciting, the people are friendly and polite and utterly charming and very efficient. . . . For instance, if a train is one minute behind schedule, the engineer has to pay a heavy fine. . . . We are impressed with the cleanliness of the people. . . . We have seen some of the most magnificent shrines in Japan, and at Miyajima (Sacred Island) we saw traditional Shinto dances dating back to the 11th century. In Koyoto

we saw a Noh drama (14th century) and enjoyed Kabuki, a classical drama of the 17th century—acting, singing, dancing, and much use of the samisen and tsutsumi instruments. In Osaka we saw the world-famous Bunraku Puppets (two thirds actual size and operated by three men), which was one of our most exciting experiences. . . . At HIROSHIMA the Mayor sent a large bouquet of beautiful flowers to the station to greet us, along with badges inscribed PEACE FOREVER. . . . We have had the pleasant experience of staying at a typical Japanese Inn. . . . I visited the Music for Youth Association to which Mu Phi Epsilon Chapters send music. . . . In HONG KONG, one of the most magnificent harbors in the world, we stayed in the elegant Peninsula Hotel on the Kowloon Peninsula overlooking the harbor. Cantonese is the language and there are many dialects. . . . We were struck by the beauty of this place and the wonderful shopping facilities, but also by the misery of the refugees from Red China. . . . We heard the Hong Kong symphony orchestra and also a Chinese opera. The latter was so loud that we had to cover our ears with our hands. For every character that enters the stage there is a special drum beat and a shattering clang of cymbals. All music is amplified. . . . BANGKOK, the most 'foreign' we have visited, is huge and flat like a lot of small villages thrown together with residences and shops and offices in

each section. Endless canals wind through and the streets are bedlam, crammed with buses and automobiles, bicycles and smablors (the three-wheel bicycle rickshaws) . . . One's first impression of drabness is replaced by the startling brilliance, beauty, and fascination of the endless temples which make this one of the most colorful and enchanting cities of the world. . . . Of particular interest was the Grand Palace (famous as the setting for 'Anna and the King of Siam' and the brilliant recital of classical Thai dancers, the motor launch tour through the canals visiting the floating markets, and the herds of water buffaloes. . . . SINGAPORE, gay, cosmopolitan city of over a million, gave us an 'at home' feeling. The name, Singapore, comes from old Sanskrit words, singa pura, meaning Lion City. . . . On our tours we visited a rubber plantation and saw the tapioca plant growing. . . . We drove over the causeway across the Straits of Jahore and saw the mainland. We visited a beautiful marble and crystal minaret. People have to thoroughly wash before going for prayers held several times a day. . . . The sights here are few by comparison with most of the other places of the East; it is a place to relax, shop and just have a good time. . . . MANILA, considered to have been the most damaged city of World War II with the exception of Warsaw, has done an amazing amount of work in rebuilding and cleaning up the debris but there is still tragic evidence of the devastation suffered, especially in the old Spanish structures within the walled city and the beautiful harbor, which still has half-sub-



Frances Robinson

merged hulks of ships. . . . In spite of this the people and the atmosphere are gay and friendly and somehow inspiring. . . . I had a visit with an old friend whom I knew at the International Conference on Music Education in Brussels in 1953. He is head of the conservatory of the U of the Philippines and is author of the music books the children of the Philippines use. . . . We visited the conservatory of the U of Santo Tomas, an institution of higher learning older than Harvard and used as the allied civilian internment camp during World War II. . . . We spent two nights and a day flying from Manila to HONOLULU. We came down on those two dots in the Pacific—Guam and Wake—left Wake on Saturday evening and arrived in Honolulu the

Are You New in New York?



Adelaide Adams

△ ADELAIDE BRETTSCHEIDER ADAMS, newly elected president of the New York City Alumnae Chapter, greets the Mu Phi sisters throughout the country and welcomes you to the New York City Alumnae Chapter when you are in our City. Our meetings are held at the beau-

tiful Kosciuszko Foundation, 15 E. 65th St., and our Founders Day meeting will be held Monday evening, Nov. 11 at 7:45 p.m.

We are happy to have Adelaide as our president with the experience she brings to this office. She is a charter member of Mu Omicron and is a past-president of the St. Louis Alumnae Chapter. Adelaide continued her piano studies under Katherine Bacon and Guy Maier of The Juilliard School of Music and is active musically in New York today.

Our alumnae chapter gives every assistance possible to the recently installed chapter at Juilliard through guidance and inspiration to these excellent young musicians. We are anxious to be of assistance to the many young Mu Phi artists who come to New York annually for Town Hall debuts, etc.

Our chapter has its own regular monthly Mu Phi Epsilon program over Station WNYC the first Saturday of each month at 1:00 p.m. For the past few years we have had the privilege of presenting Mu Phi artists on a Mu Phi Epsilon program during the annual WNYC Festival of American Music.

It is nice to have a friend in New York and the Mu Phis find a warm sisterhood when they join with us. Just call Circle 6-7310—and we welcome you.

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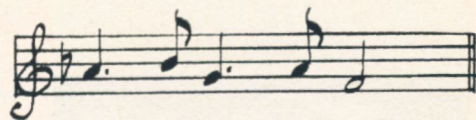
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NOTES



About Mu Phis...

Atlantic

PSI CHAPTER at Bucknell University is proud of its accomplishments for the past year. Even though we are a small group in a small music department, we feel that we are promoting music as true sisters of Mu Phi Epsilon. We started the year with our annual tea for the new freshmen who were interested in music. The aims and projects of Mu Phi Epsilon were explained by our president, Nancy Edwards. Our Founders Day program was held in the home of Mrs. B. V. Hastings, a patroness. This was a wonderful opportunity for the girls to become acquainted with our patronesses and alumnae. We presented a musical program along with the Founders Day ceremony. In the spring we held our Symposium and spring recital. Miss Darina Tuhy, our adviser, gave an interesting talk on The Dance as our Symposiarch. We found that by having both events on the same evening, many more of our patronesses and alumnae attended the recital than before. On May 24, 1957, we were proud to initiate 10 girls: Janice Bunting, Edith Camern, Louise Johnson, Sandra Smith, Suzanne Reed, Rachel Robbins, and Nancy Rogers. This brought our active membership up to 26 at the end of the college year. One of Psi's most inspiring programs for the year was a recital given by Madame Maximovitch, a retired Russian concert pianist. The girls spent many wonderful evenings visiting with this gifted artist. We did many other projects together throughout the year such as ushering at college and Artists' Series concerts or just having fun at a party or picnic. As the new officers came into office at the end of the year, each one pledged to do her best to continue the fine traditions of Psi Chapter of Mu Phi Epsilon.

MIAMI ALUMNAE Chapter had interesting musical programs during 1956-57. November Founders Day featured soprano solos by Marian McCready, a Mozart flute concerto by Mary Lou Weaver, and a brief sketch of MΦE projects. December found the chapter singing Christmas carols of various nations, directed by Mary Ellison. January's Musicales-Tea with ΣAI alumnae as guests, featured folk songs of Spain, Greece, and Italy, dancing by students of Louise Burkhart; the February program consisted of the American Music program with works of Dungan, Weaver, Ware, LaForge, MacDowell, and Elliot Griffis represented. In March two two-piano ensembles were of interest, composed of Mary Ellison and Louise Titcomb playing the "Polka" from Weinberger's "Schwanda" and Zilpha Friedman and Merle Frost playing Mozart's "Sonata in D for two pianos." Contralto solos were sung by Dorothy Little from Elmira, N. Y. The April musical program was given by talented students of members and in May Elizabeth Knauth gave a talk about her trip to Japan.

ROCHESTER ALUMNAE CHAPTER had an enjoyable and active 1956-57 season. Some of the highlights were the beautiful Founders Day service at which Helen Howe, our blind member, was honored; the lovely, fun-filled Christmas party at the home of Mr. and Mrs. Edwin Read; and the American Music Program which was in the form of a silver tea. At this time graduating Mu Upsilon seniors were honored. A \$25 award was given to Ann Koscielny, the highest ranking freshman girl for the year 1955-56 at Eastman School of Music. We were the proud recipients of the Award of Merit from the Rochester Chapter of the American Red Cross. Hazel Duncan, with the assistance of Geraldine Traver, and Carol Clement, arranged programs to be given at the Veterans Administration Hospital

at Canandaigua, New York. Four programs in all were given by Hazel Duncan, Frances Babcock, Suzanne Clayton, Doris London, Carol Oliver, Barbara Tellier, and Gladys Rosseutscher. The programs were so enthusiastically received that plans are being made to present programs again this year.—MASAKO ONO TORIBARA.

Great Lakes

GAMMA CHAPTER Collegiates Tuesday, April 23, at 7:30 p.m. at the Ann Arbor Veterans Hospital put on an hour and a half program which broke all records for attendance and general level of entertainment. The show was produced in conjunction with the chapter's music therapy program under the direction of Nancy Bluestone. The program consisted of a number of various acts as presented in Cafe Coquette. The vets sat at simulated cafe tables (actually card tables), and were entertained by a singing chorus, dancing chorus, flute trio, piano duet, vocal and violin solo. The vets loved it all, and the evening closed with pie and coffee and some good conversation with the vets. The success of this first really big music therapy enterprise has inspired us to make the show an annual event; what better way to serve one's community through music than this?—LOIS GOLDBERG, *Historian*.

SIGMA CHAPTER was proud of Pat Fraher, Mu Phi of the Year, and Marsha Hammer, Northwestern's Professional Panhellenic President and twice chapter president. We entertained the Swedish Old People's Home with a Christmas program and joined other Northwestern musical organizations in open houses and selling tickets for the major opera. Sigma held winter rush for seniors and graduate students. In April our new initiates gave a recital at National College for the collegiates, North Shore alumnae, and National's music faculty. New initiates Gerry Bell and Merry Sowden were our district conference delegates. Marcia Dietz attended the National Convention and reported Sigma had given the most money to Gads Hill. This year we are offering a \$100 undergraduate

music scholarship and holding a chapter scholarship contest, the winner to play a recital in Mu Phi Epsilon's name.—LYNN HERRICK, *Historian*.

MU XI CHAPTER at American Conservatory climaxed its diversified 1956 Fall activities with a festive party at Elizabeth Boldenwieck's Winnetka home. In January, 1957, Mu Xi members were busy with preparation and last minute details for what resulted in a successful scholarship fund benefit concert held March 19 in the Fine Arts Building located on Chicago's famous Michigan Avenue. Joan Wilson, Mu Xi President, delighted an overflow audience with classic and humorous marimba selections while Peggy Smith endeared herself with coloratura songs and arias. This concert earned Mu Xi the right to bestow a \$75 scholarship to a percussion student for the first time in that field of musical interest. Joan Wilson, Leila Smith, vice president, and Shirley Haase, treasurer, gave generously of their time and talents during this year to entertain at the Veteran's Hospitals in the Chicago area. Miriam Knauf, teacher of singing and our Chapter adviser, also helped prepare two successful bake sales and wind up the year with a social picnic. Mu Xi's 1957 season began by presenting Peggy Smith at the Panhellenic Tea on Sept. 30 with marimbist Joan Wilson, who spoke to guests about Panhellenic aims. The following activity which drew our attention and was attended by Joan Wilson, June Kanter Good, and Leila Smith was the Detroit Pre-Convention planning meeting held on Nov. 9, 1957. Two rush parties were given at which talented members performed.—JUNE KANTER GOOD, *Historian*.

PHI SIGMA is justly proud of a "new home" in the renowned Kimball Building, now the Frank J. Lewis Center of De Paul University. Our Scholarship Concert was held May 16 with our distinguished faculty member, Thaddeus Kozuch, as recitalist. Attendance at a Lincoln Day Luncheon at the MTNA Convention was enjoyed by all. Marjorie Kenney was toastmistress and planned this successful luncheon. Pledging began with a rushing tea in March

and six enthusiastic girls were pledged in early April at the home of Virginia Myszkowski, Vice-President. Initiation took place June 6 at the home of Dean and Mrs. A. C. Becker. On May 26, sisters and pledges delighted in bringing a program, "Sunshine in Song," to patients at Wesley Memorial Hospital. Sisters performed at school in early spring and our treasurer, Harriet Peska, cellist, appeared in a local Young-Artist Series. Harriet also was music delegate to the MΦE Conference at Urbana. Fall activities included a Bake Sale and the "adoption" of a Mexican family at Christmas.—CARYL SONNENBURG, *President*.

EPSILON LAMBDA CHAPTER had a very successful year. One of the greatest honors we received was participation in the forming of Adahi, senior women's honorary. It is patterned after Mortar Board, national women's honorary. Our contribution was the writing of the music for the group's song. Using the Indian theme, it was written by the entire chapter together. We were very proud to be a part of this organization's first tapping ceremony during which we presented the song. Two of our sisters were tapped as members—Carolyn Wiseman and Nila Tompkins. Among our other activities was music instruction at Rackham School for the handicapped on Eastern's campus. Many gratifying hours were spent in singing, rhythm exercises, and musical games. Both the children and the Mu Phis enjoyed themselves. A final service project was caroling and square dancing at Veterans Hospital in Ann Arbor.

CENTRAL CHICAGO ALUMNAE chapter meets once a month for a short musical program followed by a business meeting and tea. We are probably the "baby chapter" of Mu Phi Epsilon but are a rather sophisticated baby as most of our 44 members are active professionally. Among them are Florence Henline, pianist, who is known for her splendid ensemble as well as solo work. Florence represented us as both business and musical delegate at the District Conference at the U of Illinois in Urbana, Ill. Florence Dangremond, cellist, teaches all stringed instruments in the schools of

Chicago Heights as well as conducts, and leads her own trio. Elsa Chandler, excellent accompanist, teaches at Elmhurst College in Elmhurst, Ill. Dr. Blythe Owen, composer, pianist, and theorist, teaches at Roosevelt University, Chicago. Cara Verson specializes in modern music and gives entire programs of it in Europe and the United States. Our newest "prospective" member is Laura Louise Lane born in May to our former president Georgia Lane. Our chapter sponsored a program at Gads Hill Music School and some of our members also appeared on an inter-chapter program at the same school in February. Space will not permit me to mention all of our members, their activities or the interesting musical numbers on our monthly programs.—CARA VERSON, *Historian*.

East Central

KAPPA CHAPTER celebrated its Golden Anniversary last November at the Founders Day Banquet for Kappa, Indianapolis Alumnae, and patronesses. This auspicious occasion also marked the real beginning of our season. We had a weenie roast rush-party complete with burned marshmallows and spilled cider at Eileen McLaughlin's home. Later we gave a formal rush party at Butler University's lovely Holcomb Garden House. Included in our projects for the year were a party for the glee club of Central State Hospital for the Mentally Ill. Our faculty sponsor, Miss Bonnie Lake, flutist in the Indianapolis Symphony, was soloist; the members presented Kappa's own version of a Mozart opera, and sandwiches and hot cocoa were served. Ruth Jo Rosser has worked as student assistant to the music therapist at Central State Hospital for two years. Kappa Chapter has been serving the school and community in many ways. Our girls usher at formal student recitals, Community Series Concerts, and for Indianapolis Symphony Concerts. A large white and purple bulletin board was installed in a prominent place in the Jordan snack-bar. Many favorable comments have been made on the reviews, previews, programs, pictures, cartoons, and clippings which are posted weekly. Kappa Chapter presented a Mu Phi Epsilon student recital

last fall, and most of the members appeared on numerous other student recitals. Mary Hagopian, soprano, and Ann Rehm, organist, presented graduation recitals. For money making projects Kappa sponsored several projects. We sold cookies, cupcakes, etc., donated by alums, patronesses, and friends. At Christmas time, we also sold paper and ribbon. Magazine sales were also "pushed" last year. We expect to continue these projects this year.—RUTH JO ROSSER, *Historian*.

PHI Chapter's first big affair of 1956-57 was a recital held on Feb. 5 at which a variety of music was performed. The next big event was the American recital which we gave at Molly Stark Sanitarium in March. April 3, 1957, brought the pledging of 10 new members. Last spring our chapter decided to give an achievement award of a book to the upper classman in the music department who had the highest scholastic average. A work meeting at which each officer explained their duties, was the occasion on May 1. The initiation of our new members was held at the home of our adviser, Mrs. Stewart. In order to raise its financial standing, the chapter sold refreshments at the annual pop concert given by the Mount Union College Band on May 12. The event that climaxed a wonderful year was a tea held on June 1 at which patronesses were honored guests.—NANCY BECK.

CINCINNATI ALUMNAE Chapter's Mu Phi Epsilon Composers' program was held in May with Jean Zech performing two songs written by Adele Bouricious. Ruth Luce played several compositions of Dorothy James and two of her own. Marguerite Remark presented two of her pupils playing piano solos from her newly published Book II of her "Ideal Piano Series."

Margaret Conway has returned from Kansas City to take a position with the Cincinnati Symphony Orchestra. Our own Babette Efron will be the official pianist for the orchestra. Ruth Luce is television chairman of two music programs to be viewed over WCET, Cincinnati's educational TV station, which will have 32 evening music programs this year.—THERESA SCHIELE, *Historian*.

EVANSVILLE ALUMNAE Chapter's 1956-57 season opened with a picnic and a report of the convention by Mamie Dufford. She had very cleverly packaged the souvenirs which she brought back and these were auctioned off and we all felt we had a small part of the convention, while our treasury benefited, too. Our theme for the year was "History Sings." The first program was "Music for Children." Following were programs of the music of selected countries. Some records were used but the majority were performed by members, and each time the hostess served food of the particular country being studied. These meetings were quite informative and interesting. Our final meeting was of Original Compositions and this proved to be very interesting. Our public performance was a joint program given with the ΣAI alumnae group and was followed by a tea for members and audience.—MAUDE SAUM, *President*.

INDIANAPOLIS ALUMNAE began its 1956-57 year in October with convention reports by President Helen Binkley and harp selections by Rachel Boothroyd, music delegate. November found us celebrating the Golden Anniversary of Kappa Chapter Butler University. Mu Phis from all over Indiana joined us for a lovely dinner party. Butler President Dr. Ross' after dinner speech, Mrs. Ross' initiation into the Patroness Club, awarding of scholarships by patroness member Mrs. Gleason to Kappa Carolyn Bugher and Eileen McLaughlin, plus fine musical selections completed a wonderful evening. Our Christmas party was enhanced with 16th century lute music performed by Dr. Joseph Garten. In January Rosemary Lang played Mozart's *Concerto for Clarinet*, and in February we enjoyed our Marjorie Gaston's compositions. The spring programs were delightful and varied—a girl's choral group directed by Elise Marshall, a chamber music quartet with two members' husbands Sam Siurra and Malvin Walker playing viola and cello, and Edith Burdin's talk (our world traveler) on native Australian music. The Guest Day Tea and June frolic rounded out an outstanding year.—CAROL FOLGER, *Historian*.

ST. LOUIS ALUMNAE Chapter elected the following officers for the coming year at the March meeting: President, Edith Parker; Vice President, Dorothy Smutz; Recording Secretary, Bessie Ruth Beumer; Corresponding Secretary, Marietta Schumacher; Treasurer, Belle Brickey; Historian, Ruth Johnson; Warden, Edna Busch; Chaplain, Kathleen Miller; and Chorister, Lucile Gewinner. Ellen Graf reviewed the book, "Men, Women, and Pianos," by Loesser, and musical illustrations were given by Dorothy Smutz. The chapter voted to give \$150 as scholarships to two promising students in music. The annual picnic was held at the home of Lillian Harlow, where the new officers were installed. We are looking forward to a year of interesting programs under our new program chairman, Dorothy Smutz.—RUTH ROGERS JOHNSON, *Historian*.

ST. LOUIS COUNTY ALUMNAE CHAPTER opened the year 1956-57 with a buffet dinner at the home of Bonniejeanne Trowbridge. Highlights of the first meeting were the report of convention, and a brief summary of each member's summer activities. Program theme for the year was "Music and Its Related Arts" and included the relationship of music to the dance, to painting, to words, to architecture, and to drama. An exchange program was given us by St. Louis County Alumnae Chapter, and this year we shall give them a program. The Founders Day Program was "extra-special," with the formal ceremony given by Epsilon Tau of Washington University, and the musical program given by members of our chapter. The December meeting, held at the Community Music School, one of the schools receiving Mu Phi Funds, was outstanding, and gave each member an opportunity to know this agency more thoroughly. The spring Lenten Musicales were a great success—both in performance and in audience attendance. Four chapters in the greater St. Louis area sponsor these musicales: St. Louis Alumnae, St. Louis County Alumnae, Epsilon Tau of Washington University, and Phi Theta of Lindenwood College. The receipts of the Lenten Musicales are given as awards to outstanding members of Epsilon Tau and Phi Theta Chapters.

Contributions from the family and friends of Viola Reitter, beloved member of our chapter who died in October, 1956, made up the Viola Reitter Memorial Award which was given to Marie Kramer of Epsilon Tau in June, 1957.—MARGARET CHRISTENSEN, *Historian*.

North Central

MU ALPHA worked jointly with Phi Mu Alpha-Sinphonia at the last holiday season, to brighten the hearts of Simpson's students with the production of *Amahl and the Night Visitors*. Also at Christmastime, we went caroling and ended up at our adviser's home for refreshments—an annual tradition here. Our room was redecorated when we painted the walls, floor and furniture and got new drapes making a vast improvement. During freshman orientation week this year, Mu Phi again coöperated with Phi Mu to entertain all the new freshmen by singing light American music. Also we held our annual tea for all music students and new people in choir and band. The particularly striking tea table had a centerpiece of a violin draped with garlands of alternating yellow and white mums. Already this year we have begun money-making projects. All day on October 5, we invaded a local gas station to run the gas tanks, wash the windows and generally service the cars. At Homecoming time, we will be busy in the kitchen making candied apples to sell at the parade and game. Right now we are practicing for a serenade to be given at all the housing units on campus. At this serenade, we will stand in the form of a triangle.—EMILY STONE, *Historian*.

MU PSI at Coe College has worked on several projects in conjunction with the Phi Mu Alpha chapter on Coe campus. Included in these were the tea given to acquaint freshman music students with the music faculty and upper classmen, a tea after the annual choir Vesper's performance of *The Messiah*, and an American Music Concert. Besides their participation in the Choir, Mu Psi's contribution to this concert included Richard Purvis' "Dubious Conceits for Organ" 1. Cantilena (Green Boughs); 2. Marche Grotesque" played by Fran Chaloupka; Daniels' "Three Miniatures

for Three Woodwinds" with Delores Ayres, flutist, Marilyn Rech, oboist, and Sharon Long, bassoonist, participating; and a piano solo, "The Lake at Evening" by Griffes, played by Emma Lou Wiele. Another project much enjoyed by the chapter was to make a Mu Phi Epsilon bulletin board for Marshall Hall on which were featured various faculty members and famous Mu Phis. Mu Psi has a new "home" of its own now, having acquired a room in the Little Theatre in which to store equipment and hold meetings. They are continuing a search for furniture. Smaller projects of the year included ushering for the Cedar Rapids Symphony concerts and music department concerts, wrapping old music to send to Japan, caroling at the psychopathic ward of St. Luke's Hospital, giving a joint concert with the Cedar Rapids Alumnae chapter at Oakdale Sanatorium and giving numerous teas for receptions of the music department.—SHARON LONG.

MU TAU climaxed its year of busy activities last spring with the initiation of five pledges on May 18: Elizabeth Cutler, Patricia DeLay, Sylvia Johansen, Betty Moorhead, and Carol Lehman. Following the initiation ceremony the new initiates were guests of the chapter and patronesses and alumnae members at a dinner held at the home of our president, Theo Rayburn. An interesting musical program was given afterwards which included a vocal solo by alumna, Mrs. Frances Keiffer Agnew, a flute solo by new initiate and pledge class chairman, Carol Lehman, and an original piano solo by graduating senior, Patricia Denlinger. Previous to the initiation a luncheon meeting was held on May 14, with the pledges as guests. After an interesting and informative program of showing slides of the Gads Hill project, these pledges were pleasantly surprised to hear the announcement of the date of their initiation. In serving others through music, Mu Tau chapter gave a musical program for the 60 young girls at the Home of the Good Shepherd in Sioux City, Iowa, on April 27, an experience gratifying for all who participated. Dr. Marjorie Dudley, a charter member of Mu Tau and a former national officer, was honored at a surprise

afternoon tea at her home on May 28. Dr. Dudley has asked to be transferred from her teaching responsibilities in the Theory and Composition department to radio. She will prepare a series of lecture-recitals of contemporary American composers for broadcast on KUSD. After Dr. Dudley was presented with a gift, the group listened to the tape recording of the recital of original compositions, given on May 23 by Mary Woods Sommervold and Patricia Denlinger, two of Dr. Dudley's students and members of our chapter. At this surprise party for Dr. Dudley, our chapter's 33rd birthday was celebrated, for on May 30, 1924 Mu Tau Chapter was founded at the University of South Dakota.—PATRICIA DENLINGER, *Historian*.

PHI ZETA Chapter had a busy and prosperous year! Last fall MΦE and ΦMA jointly sponsored the presentation of the portrait of the Dean Emeritus of the conservatory at a Presentation Tea given by Mu Phi Epsilon. The Founders Day Tea had as special guests, prospective members, and the public was invited. The chapter next premiered a composition written by a faculty member at the annual Christmas Concert. This composition is written for women's voices and woodwind ensemble. On returning from Christmas vacation, Phi Zeta had a "Back to School Party" for the college. In the spring our woodwind quintette played for several occasions and of course the chapter attended the district conference in Des Moines in May. We ended the year by sponsoring a food stand for the Northwest Iowa Grade School Music Contest which has an annual attendance of around 400. Our projects for the year were money-raising ones and a String Instrument Fund is to be built up. During the year eight members were initiated and a pledge song was written for them: Connie Davies; Marilyn Alloway; Joyce Applegate; Melvina Collins, Lois De Jong; Julia Keys; Helga Lund, and Carol Nickel.—BEVERLY MOLLHOFF, *Historian*.

CEDAR RAPIDS Alumnae Chapter has had an interesting year. The topic "Music of America" was developed cleverly each month by programs of the Colonial

Period, Music of the Revolution, Westward Movement, Civil War Period, Gay '90's, World War I, and World War II. The publicity for the Gay '90's program attracted attention. As a result the sextette sang for several clubs and lodges during the year. Highlights of the year were the pot luck supper at Maxine Boegel's new home, the patroness dinner at the home of Mrs. Howell Brooks on Founders Day, Guest Night at Lenore Stark Topinka's home, and the family picnic in June at Ellis Park with Alma Turecheck in charge. Our special projects were the scholarship award for Mu Psi Chapter and music for the Philippines.—EDNA MAE KRIZ SILA, *Historian*.

LINCOLN ALUMNAE Chapter opened the 1956 season with a no hostess luncheon for alumnae and collegiates: program, Convention reports by Margaret Waggener, Alumnae president and Gerre Swanson, Collegiate President. Other highlights of the year were:

Program—"Trilogy of Music, Dance, and Drama" by Margaret Waggener and Marjorie Shanafelt for Founders Day followed by banquet for members, patrons and patronesses, and guests. This same program was given for Lincoln Women's Club to raise money for Mu Gamma. Priscilla Parsons, cellist from University School of Music presented an outstanding program in December. The president, Margaret Waggener, and vice president, Janese Ridell, entertained the collegiate chapter at a buffet supper in December. The alumnae sponsored the collegiate chapter teaching of music at Cedar Home for dependent children. Milada Dolezal, a former member of Mu Gamma, presented an interesting program following her year of teaching in Istanbul on a comparison of education there and in the United States. Velma Snook presented her Northeast High School Triple Trio in a program of vocal music in January. The University collegiate chapter gave a varied program of vocal and instrumental music when a luncheon was given for patronesses at the University Club in February. Ruth Stephenson, vocalist, and Marian Davidson, pianist, presented another outstanding program in March. The alumnae chapter provided cookies for the collegiate

chapter to hold their annual Christmas cookie sale. The alumnae chapter gave the rush party for the collegiate chapter at the home of Mrs. Sheldon Hallet. Mu Gamma Chapter was most fortunate to have a group of seniors in the collegiate chapter who ranked at the top in the University School of Music, both scholastically and musically. This group presented a program of instrumental and vocal music for the alumnae chapter in May.

South Central

EPSILON MU's most successful scholarship concert ever given by the chapter was presented April 24, 1957. The annual Emma Lucy Gates Bowen Memorial Scholarship Concert was performed in the spacious ballroom of the new University of Utah Student Union Building. Florence Black, chapter President, announced that due to the large attendance at the concert, it was the most financially successful program ever presented by Epsilon Mu, making it possible for the chapter to present a \$100 scholarship instead of the usual \$75 amount. This year the award was presented to Florence Black, a violinist, for her excellent work in music during the past year. She is a member of the Utah Symphony Orchestra. As a finale to the concert, the entire Epsilon Mu Chapter performed "Our Triangle" as a chorus. Epsilon Mu initiation for spring quarter was held at the home of Mrs. Firmage, a Mu Phi Epsilon patroness, along with a musicale. Parents and friends were in attendance with the Mothers' Club doing the hosting. Two Epsilon Mu girls spent their summer furthering their studies in piano. Kay Hicks spent her vacation in Aspen, Colo., while Emmaline Miller studied in Santa Barbara, Calif., with Sandor. A successful musical program was presented at the Veterans' Administration Hospital, under the direction of Francine Felt. Several girls in the chapter rendered musical selections, and the program was well received. Two Epsilon Mu girls were honored at the University of Utah Hall of Fame, held annually to honor outstanding University women. Sherie Howell was tapped by Mortar Board, national women's honorary. She was awarded the ZCMI Fabrics Award

for her work in home economics. She was also awarded an additional \$200 scholarship. Maureen Derrick was tapped for membership to Cwean, junior women's honorary on the U of Utah campus. Cweans are chosen on the basis of character, scholarship, and school activities.—MAUREEN DERRICK, *Historian*.

EPSILON PHI CHAPTER welcomed during the school year 1956-57 two new members, Erma Jean Dunn, organist, and Charmaine Ioerger, vocalist. We are happy to have them as additions to our chapter. The first social event of the year was one in which Epsilon Phi and the campus chapter of Phi Mu Alpha Sinfonia united in inviting all new students interested in music to attend the movie "Fantasia" preceding refreshments and a musical program at the home of our sponsor, Mrs. Eldon Addy. Epsilon Phi, Phi Pi, and the alumnae chapters united for the Founders Day ceremony. The ceremony was given by Phi Pi chapter with all three chapters contributing to the musical program. Seven members attended the district convention in Oklahoma City in February. Our chapter profited greatly from this experience. Officers were elected and assumed responsibilities in March. The annual recital of American music was presented in an evening concert April 15. All chapter patronesses were invited. Betty Hansley, flutist was installed as a new patroness in April. The spring formal was held at Droll's following the formal initiation ceremony May 3. Other musical activities participated in by members were school organ, piano, vocal, and ensemble recitals, a chapter recital in November, and various scholarship auditions.

FORT WORTH ALUMNAE CHAPTER had a potluck supper at the home of Mary Sue Ray, in September, 1956, followed by a report on the national convention and a program of violin music. The district conference held at Texas Christian University took the place of our October meeting, and we had a pianist to represent our chapter on the program. In November the Founders Day Tea was given jointly with the TCU active chapter and the program was devoted to piano music. The December program

was given at the Masonic Home in Arlington, Tex., and consisted of Christmas choral music sung by the whole chapter. We had a Chinese student as a guest at the January meeting; she sang Chinese folk songs for us. In February, the program was one of original piano compositions by Shirley Van Cleave, our vice-president. The election of officers was followed by a program of American organ music in April. The joint meeting with the Dallas Alumnae chapter was held at the Conservatory in Arlington, Texas. The program included two-piano, piano and organ, and solo piano numbers, and our chapter sang two choral numbers by Mu Phi Epsilon composers.—MARY NEITA JOHNSON, *Historian*.

Pacific

EPSILON THETA gave a reception for all of the new music faculty in the Linfield College lounge in October of last year. Florence Bergan Kinney came to our faculty as our new organ instructor and an active member of our chapter; Mr. William Jones came back to the college after a year's study, he is Prof. of Music here; also at this time, we had a going-away party for Mrs. Amy Lee Arney, past organ instructor. During the middle of October we had an informal "Rush" party. We served cokes and had an open period where qualifications for Mu Phi Epsilon were explained and discussed. We had a song contest last year featuring the fraternities on our campus with a tremendous response and wonderful music by each group. We had an American Music Program with the music composed by Prof. Carl Kittleson, our Linfield Choir Director. Our chapter has ushered at all of the recitals given by our college groups and also for the Community Concerts. At the end of our college year we featured a Senior Mu Phi Recital. Our chapter has been very active and we have had a wonderful response from all concerned.—LUCITA J. DUKE, *Historian*.

EPSILON RHO's 1956-57 season was marked by many events. We agreed to usher for all of Montana State University's concerts, and after the senior re-

cital of Pamela Brechbill, we held a reception. In November we initiated eight new members. Our contemporary music program was a big success. Later, three of our members traveled to Anaconda, Mont., for a performance there. The chapter helped with production, decorations, and floor show of the annual Nite Club Dance, which netted over \$1,000 for music scholarships. In March, we learned a lot at the district convention in Spokane. We were hostesses at a get-acquainted party for the music students, and soon afterward eight more girls were pledged. Our members took an active part in the concerts here, notably Patricia Shaffer, who was the "mother" in *Amahl and the Night Visitors*, and sang the soprano solo in the Fauré "Requiem," and Pamela Brechbill, who played "Rondo Capriccioso" by Saint-Saens in the Spring Symphonette concert. June Patton appeared in Synge's "Riders to the Sea," and Ursula Davis played the plaintiff in Gilbert and Sullivan's *Trial by Jury*. Our members also performed in the Ballet Theatre and Civic Symphony. Special scholarships for outstanding work were awarded to Rilee Matsuoka, Pamela Brechbill, and June Patton. Several other members received music tuition scholarships. — KAREN DUVALL, *President*.

EPSILON SIGMA CHAPTER's spring activities on campus began with a Senior Students Recital given in March by Roxie Bergh, soprano, and Virginia Prochnow, organist. Another important occasion was the initiation of four new members: Sylvia Fyelling, Lois Hellberg, Betty Museus, and Mardell Soiland. Our chapter was happy to welcome as new patronesses, Mrs. John Tenwick and Mrs. Fred Henricksen, both of Tacoma. During the spring events five new pledges were also taken in. They are Peg Byington, vocalist; Mary Lou Engen, vocalist; Ruth Leoffler, organist; Sandra Lucas, pianist; and Sandra Schierman, violinist. Highlight of spring was our annual Spring Concert which featured presentation of the opera *Dido and Aeneas* presented by the Madrigal Singers, a musical group on campus; Pat Gahring as organist, and Betty Museus as pianist completed a fine performance. As a part of our other chapter programs, we are

collecting music for Japan and also selling magazine subscriptions. We are proud of the fact that Roxie Bergh, Delphine Danielson, and Pat Gahring were chosen for *Who's Who in American Universities and Colleges*.—LOIS HELLBERG, *Historian*.

EPSILON OMEGA Chapter at San Francisco State busied itself with many activities during the current year, some of which included two most successful cake sales, entertaining patients at Letterman Hospital, and the numerous activities of pledging. The money earned from our two cake sales was voted to buy subscriptions to the "Braille Musician" for blind musicians. With the combined efforts of the group, we pledged some 18 fine girls in the field of music. As one of its service projects, Epsilon Omega supplied girls to usher at the "Artist Series Concerts" given at San Francisco State. Recently organized in our chapter was a "Sunshine Committee" which sends cards to girls in the chapter who might be ill. Our Founders Day was observed this year through a tea which was held at the home of our faculty sponsor, Mrs. Vernazza. The patrons and patronesses of the chapter also attended this event. In October, 1956, Epsilon Omega Chapter gave a recital on campus at San Francisco State. This was a most successful adventure, and we are planning to repeat this activity this October. This October will, however, find a joint recital being given by the Epsilon Omega chapter of Mu Phi Epsilon and the newly organized chapter on campus, of Phi Mu Alpha Sinfonia.—BARBARA KENT, *Historian*.

FRESNO CHAPTER's first year of existence has gone by, and we're anxiously looking forward to bigger and better things as "sophomores." The highlight of the year's activity was our first annual Scholarship Benefit Concert. This was presented in January with Mr. Melvin Baddin, violinist, as soloist and our own Jean Seacrest Vincent, Mu Beta, at the piano. The interest in this program was very gratifying and our scholarship fund is well on its way. During the year we had some meetings with the Phi Chi Chapter on the Fresno State College

campus, and enjoyed their friendship and talents. Our chapter officers for the 1957-58 year are: Gladys Papazian Ekizian, Mu Eta, President; Lois Rogers Olsen, Phi Chi, V. President; Marie Brown Forkner, Mu Eta, Rec. Secretary; Kazue Iwatsubo, Omega, Corr. Secretary; Lois Dal Zell, Treasurer; Jane Coman Bird, Delta, Warder; Allene M. Reavis, Mu Eta, Chaplain; Jean Vincent, Collegiate Chapter Secretary and Dorothy de Prima, Phi Mu, Chorister, and Barbara Campbell, Phi Chi, Historian.—BARBARA CAMPBELL, *Historian*.

LOS ANGELES ALUMNAE Chapter has begun an active and stimulating year. The lovely home and garden of our President, Martha Day, was the setting for the September meeting. With Edith Reeves Habig as co-hostess, we entertained our husbands and friends at a potluck supper on the terrace, after which we were treated to the showing of Aliene Cherry Reed's beautiful pictures of China and Japan, which she took while traveling there a year ago. At the October meeting, held at the hillside home of Grace Good Reed, the latest publication on Teaching Material was discussed and demonstrated by the writer, Ardella Paul-

son Schaub, and her collaborator, June Davison. On Oct. 27, we presented Marcia Francis, cellist, at the Hollywood Women's Club. Miss Francis, one of our scholarship loan recipients, has just returned from Europe where she has been studying in Austria for the past two years. This event will be a silver tea under the chairmanship of Vola Gribble.

STOCKTON ALUMNAE members opened this year of meetings with a potluck dinner in the home of Helen Blomster. The officers for this year are Jane Roberts, President; Dorothy Sandelius, Vice-President; Helen Blomster, Secretary; Faye Lowes, Treasurer; Sheila Gillen, Historian; June Spencer, Chaplain; Sue Nolan, Chorister; Mary Grenz, Warder; Irva Rageth, Installing Officer. Entertainment for the evening was provided by Gladys Crane. Gladys gave a talk about her studies at the Sorbonne in France. She also showed the colored slides she had taken while she was in France. Mr. Fred Norton was voted an honorary patron of the chapter. Mr. Norton has provided a scholarship to be given by our chapter. Our chapter has made plans to celebrate its 10th anniversary in November.—SHEILA GILLEN.

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Know Your Sorority

(CONTINUED FROM PAGE 6)

impressions received from the first few rituals will be lasting ones. Make them good ones.

For all chapters: The ritual with which we should be most familiar and should hear most often concerns the opening and closing ceremonies for business meetings, which are used to revitalize the proceedings to which the chapter will dedicate itself, and to distinguish our MΦE meetings from all the other music club, ladies' club, and PTA meetings you attend.

Do YOU KNOW how long it takes to say the opening ceremony with heartfelt reverence and sincere devotion—about 40 seconds! Do YOU KNOW how long it takes to say the closing ceremony. It takes only one minute and a half! We ask all chapters to spare just about two

minutes of meeting time to reaffirm our devotion not only to our sorority but also to each other and to the high principles which ritual sets forth.

Do YOU KNOW that Mu Phi Epsilon is a national music sorority in the professional field, having as its purpose the advancement of music in America, the promotion of musicianship and scholarship, loyalty to the Alma Mater, and the development of a true sisterhood; that we have 77 collegiate chapters and 57 alumnae chapters making a total of 134 chapters in all? Did you know? Were you right?

During this biennium take time in your chapter meetings to learn more of the workings of our sorority. Study the Constitution and By-laws. Study the *Manual*. Be alert, knowing members of whom it can truthfully be said that you really KNOW YOUR SORORITY.—ROSALIE SPECIALE.

The Mu Phi Epsilon Music Tour To Europe—Summer 1959

△ At the 1957 meeting of National Council in Detroit, a European tour program submitted by Katherine White of Vagabond Cruises and Travel Service in Seattle, was approved.

This tour will be for a period of approximately six weeks and will be arranged to include the main festivals throughout Europe. It will include tickets to concerts and operas and general sightseeing in England, France, Holland, Germany, Austria, Switzerland, Italy, Spain, and Scotland.

The tour will be under the leader-

ship of a qualified Mu Phi and will be priced for the budget-minded. Husbands and friends of Mu Phis may be included.

Katherine White has been an active member of Mu Phi Epsilon for over 30 years and has had many years experience in world travel.

The itinerary for the tour will not be available until the definite dates of festivals are announced; however, a card addressed to Katherine White, Vagabond Cruises and Travel Service, 1331 Third Ave., Seattle 1, Wash., will assure you of information as it is received.

Help Us Find These Lost Mu Phis

NAME AND LAST KNOWN ADDRESS

- Florence Price Allan, Gamma 11-12-1933, 18 Mellen St., Cambridge, Mass.
Eleanor Bertuleit Baird, Mu Eta 1-13-1944, 1407 Anderson, Manhattan, Kans.
Mary Elizabeth Bear, Xi 4-16-1941, 315 Deihl, Barger, Tex.
Marianne Gooding Burr, Gamma 11-15-1942, San Francisco, Calif.
Carolyn Grall Carpenter, Zeta 2-19-1955, 422 W. Ormsby, Louisville, Ky.
Dorothy G. DeLay, Phi Eta 2-16-1936, 356 W. 20th St., New York, N. Y.
Merle Childs Donohue, Tau 11-19-18, Box 253, ElCajon, Calif.
Katherine Douglass, Mu Chi 5-5-1956, 1500 Massachusetts, Washington, D. C.
Patricia Carney Dreyling, Mu Kappa 5-5-1943, R. 1, Box 264 J, New Brunswick, N. J.
Polly Percival Edel, Phi Theta 6-3-1944, LNO, Peoria, Ill.
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1957-58
Calendar

ALUMNAE CHAPTERS

New N.E.O. Address: 1139 N. Ridgewood, Wichita 14, Kan.

National Editor Address: 532 S.E. Fifth, Apt. A, Minneapolis 14, Minn.

SEPTEMBER: President: Call meeting of chapter officers to make plans for year. Corresponding Secretary: Report immediately to N.E.O. address changes of all officers and chapter members, on official form. Order supplies for year. Send name and address of chapter Magazine Chairman to Kay Asay (Mrs. Frank), 1775 Sherwood Pl., Eugene, Ore.

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day, Treasurer: Send voluntary contribution of 54c for each chapter member to N.E.O., enclosing Form No. 3.

DECEMBER 1: President: Write fall report letter to National Third Vice President with a copy to your Province Governor.

JANUARY 15: Treasurer and Corresponding Secretary. DEADLINE for sending annual national taxes (\$4.00 ea.) to N.E.O., enclosing 2 copies of Form No. 2. Renew TRIANGLE subscriptions for chapter members—Form No. 1 to National Editor.

FEBRUARY: Elect new chapter officers. (Officers do not need to be installed until May.)

MARCH 1: DEADLINE for returning to N.E.O. on official forms, seven copies of list of new chapter officers. **NO EXCEPTIONS.**

MARCH 1: DEADLINE for sending glossy, biography, and official form of chapter Convention Delegate to the National Editor.

APRIL 1: DEADLINE for ordering stationery for spring delivery.

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

MAY 1: DEADLINE for returning Directive sheet to National President.

MAY 31: Before this date, send all chapter contributions for national projects to N.E.O.

JUNE 1: President, Corresponding Secretary and Treasurer. DEADLINE for returning annual reports to N.E.O.

HISTORIAN: The following are deadline dates for TRIANGLE materials. Send newsletter and other materials at least once during year to National Editor.

November 10—For January issue of THE TRIANGLE

January 10—For March issue of THE TRIANGLE

March 10—For May issue of THE TRIANGLE

August 1—For November issue of THE TRIANGLE

The Mu Phi Epsilon

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