

v. 54, #2

FALL
1959

The



Triangle

of MU PHI EPSILON

1959-60
Calendar

COLLEGIATE CHAPTERS

N.E.O. Address: 1139 N. Ridgewood, Wichita 8, Kan.

National Editor Address: 532 S.E. Fifth Street, 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 Katharine Shirley, 21 Kent Road, Upper Darby, Pa.

NOVEMBER 1: Deadline for sending in fall stationery orders.

NOVEMBER 13: Founders Day. Treasurer send voluntary contribution of 56c 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 N.E.O., using Form No. 1.

DECEMBER 1: President: Send fall report form to your Province Governor concerning chapter activities and problems. Send copy to National Fifth Vice President. Set date for Work Party, write District Director.

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 eight copies of official forms. **NO EXCEPTIONS.** Chapter: Plan Work Party on date set with District Director.

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 N.E.O., using Form No. 1.

APRIL 1: DEADLINE for sending glossy, and official form of chapter Convention Delegate to Esther Wiedower, 737 S. Hill Street, Los Angeles, Calif.

APRIL 1: DEADLINE for ordering stationery for spring delivery.

APRIL 1: President: Send spring report form to your province governor, with copy to National Fifth Vice 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.

December 1—For Winter issue of THE TRIANGLE

March 1—For Spring issue of THE TRIANGLE. Deadline for required newsletter.

August 1—For Summer issue of THE TRIANGLE

October 1—For Fall issue of THE TRIANGLE

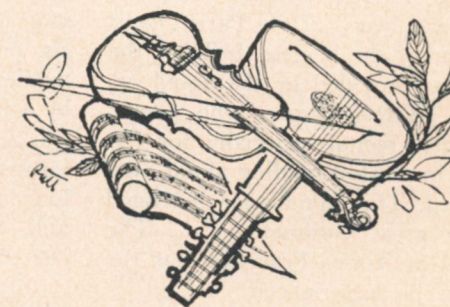
The Triangle

of Mu Phi Epsilon

FALL • 1959



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RUTH HAVLIK, Editor

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Travel...

THE MU PHI EPSILON

△ THE SUMMER of 1959 will long be remembered and cherished in the hearts and minds of the Mu Phis and friends who comprised the twenty-eight member group of the first European Tour sponsored by Mu Phi Epsilon. Inasmuch as the tour included so many notable highlights, we shall now give brief accounts of this comprehensive and fascinating tour followed by personal highlights from several tour members.

Leaving New York on July 4, the party flew to Paris where they visited the Louvre, Versailles, the Invalides and other usual places of interest. In spite of the heat wave in Paris, these sights were most enjoyable. A seldom-heard Rameau opera was heard at the Paris Opera and one of the biggest thrills of the tour was provided by the noted organist, Marcel Dupre, who played an organ recital especially for the group in a salon holding about one-hundred. This salon once belonged to the great Guilmant. . . . The festival at Aix-en-Provence was the first to be experienced.

While visiting Florence and Assisi some members of the party had the thrill of seeing old friends from home . . . one of the most exciting experiences was the opera *La Forza del Destino* by Verdi performed under the stars in the Roman arena

at Verona where an entire battle was fought on the stage which must have held at least a thousand people. . . . A side trip was taken to Cremona where Amati, Stradivari and Guarneri lived and made their unparalleled stringed masterpieces. . . . At Milano, after a long look at da Vinci's great "Last Supper," the group visited the famed La Scala Opera House. Several singers in the group ran up and down the scale just to say they had sung at La Scala! . . . Frances Robinson describes the "idyl" on the Isle of Capri in this way: "We are recharging the batteries for a couple of days on this fantastically beautiful isle. We are now in Assisi, one of the hill towns of Umbria and are soon to visit the church of St. Francis, one of the sanctums of Italian medieval painting with its frescoes by Cimabue, Giotto, Simone Martini and Pietro Lorenzetti. This afternoon we drive via our private deluxe motor coach, air-conditioned and containing a refrigerator for our cokes, to Perugia and Florence." . . . In Rome they visited St. Peter's which is so large that 44 services can be held at the same time. They were privileged to receive the blessing from Pope John XXIII in Piazza San Pietro. . . . The Grand canal in Venice has one stoplight and in answer to questions, they

ODYSSEY OF 1959...



learned there were never any drownings. . . . The lovely lake district of Northern Italy provided restful and inspiring scenery from where they continued to Interlaken, arriving on the eve of the Swiss Independence Day (August 1). The parade with the colorful flag throwers was most unique, depicting the history of that little country. . . .

The next great musical experience was the Festival at Salzburg, magic city on the Salzach and birthplace of Mozart. A great thrill was the opera *Orfeo* performed in the Festspielschule. At no other place in the world can this opera be performed

in such a setting. Present were notables Lotte Lehman and Rudolph Bing. Besides two other festival events, the world-famous marionette performances were attended. A member of the party, Marjorie Shanafelt, is a puppet expert and one of the founders of the Marionette Society of America. . . . A journey through lovely Austria to Alt Wien, city of waltzes was charming and what could have been more fitting than to hear the operetta *Die Fledermaus* in this setting. . . . It was a thrill to return to Bayreuth to attend the new production of Wagner's *Flying Dutchman*. The

members stayed at private homes, some quite handsomely appointed. The people were very gracious, and although some spoke only a word or two of English, by this time tour members were past masters at gesticulating. . . . The colorful cruise down the Rhine brought them to Bonn where they visited the birthplace of Beethoven. Viewing his manuscripts, including some of the quartets several tour members have played, was a great experience. . . . The visit to Amsterdam was refreshing with a visit to the Municipal Museum, containing the second richest collection of Van Gogh in the world, another exciting experience. . . . A promenade concert at Royal Albert Hall was one of many functions attended in London. The orchestra section has no seats. The audience promenades between numbers and stands or sits on the floor during the actual performance. Price of these tickets is 10c. . . . Also in London, the group saw a great production of King Lear at Stratford-on-Avon, with Charles Laughton. . . . Next to Edinburgh where they stood in the rain for two and one-half hours listening to bagpipes at the Edinburgh Festival. The audience was asked to cheer by nationalities as each nation was named. There were patters of applause until they came to the United States, when the cheers nearly rocked the building. . . . From Edinburgh through the Trossachs, rocky, heather-laden highlands to Glasgow and then back to London for a face-to-face meeting with Eisenhower (something most had never experienced in our own country). . . . Back to New York and the Waldorf and then each one going her separate

way after sharing wonderful experiences.

HIGHLIGHTS FROM TOUR MEMBERS

△ To ME the tour highlights that I'll remember most, number in the hundreds. In Rome there was the little Italian boy walking down the street whistling "Tea for Two." Who can ever forget the boatripe down the Seine in Paris? Yes, the blue of the Mediterranean Sea is a different color of blue from that of any other water in the world! How about the rain storm in London when we spent almost two hours trying to get home by subway, taxi and bus. Who would have dreamed how great Charles Laughton would be in "King Lear"? Standing in the country churchyard in Stoke Poges was an experience that can be felt but never explained in words, though Thomas Gray did try. The Bayreuth Festival will always remain with me in my mind's eye. There are as many highlights as there are bicycles in Amsterdam—ALLENE HAMMOND

Salzburg Opera — *Orfeo ed Euridice*—Distinguished people in promenade: Lotte Lehmann walked through with the famous long white ermine coat. Rudolf Bing was there to hear, as is his custom, always knowing where the great voices are. Met a New York man, an opera goer. The favorite custom during intermission is dunking sausages in mustard, not going to Sherry's at Metropolitan as New Yorkers do. The Palace Schonbrunn, Vienna. With the death of Charles VI in 1740, the male head of the Hapsburgs became extinct and his daughter Maria Theresa, who was married to Francis, Duke of Lorraine,



M. and Mme. Marcel Dupre

assumed the government. European powers agreed that the possession of the Austrian crown should pass to Maria Theresa. Her succession led to a European war culminating in the seven-year war. The Meissen chandelier was a dream piece. Two Chinese rooms beyond description. The ballroom is the finest I have ever seen. Vienna Woods and Danube are beautiful. SIENA: The private rooms of Count Chigi in the Academy of Music were so beautiful it would be hard to describe; also the paintings and art treasures. Most perfect Italian is spoken in Siena. We were charmed with a

young priest who spoke with an Oxford Accent. VENICE: St. Mark's Cathedral at night with gold mosaics. It looked like Dresden china. Left me breathless again. The great bell struck on the hour each day and night by the moors lent charm to the scene. SCOTLAND: On the way to the Trossachs and Glasgow the heather on the mountains looked like lavender velvet. Can you imagine a velvet mountain?

There are so many wonderful things, I will be years writing them down.—MARGARET SHERMAN and JESSIE HUNT READING.

The trip was like a brilliant sky with myriads of stars. Musically speaking the opera performance in Verona, the symphony concert in



Tour members in the Cathedral at Cologne

Salzburg and the Beethoven Sonata recital at the Edinburgh Festival—Fornier, cellist and Kempf, pianist, gave me the most satisfaction. Perhaps the scenery in the Tyrolean Alps thrilled me the most but there were so many kinds of beauty it is hard to single out any one.—VERNA BROWN

Verona—Opera La Forza del Destino; Salzburg—Virtuosi di Roma and French Radio and Television Orchestra; Trip—Down the Rhine by boat; Holland—Aalmer and The Hague; Bayreuth—Opera “The Flying Dutchman”; Switzerland and a side trip I took through southwestern England for scenery; Stratford—“King Lear” with Charles Laughton; and Vienna—Museum of Art.—BLANCHE STUCKER

Boat trip on River Seine at night—The drive along the French and Italian Rivas—The operas at Caracalla and Verona—Independence Day parade in Interlaken—The French Orchestra concert at the Mozarteum at Salzburg—St. Mark’s Square and its orchestra concerts—The palace at Schönbrunn—The lovely clocks and beautiful stained glass windows all over Europe—Rothenburg visit—The ride on River Rhine and the singing of the Lorelei—The visit to Stratford-on-Avon—And the marvelous way in which our tour was planned so that we would always have a lovely place to rest and eat each day. Our fine bus and bus driver and most of all—our patient and understanding leader who gave us her devoted and loving guidance all the way through.—BETTY CHILES

Boat trip on River Seine—Tivoli Fountains—St. Mark’s Square—Op-

era in Colosseum in Rome—Drive through Swiss Alps—Marionetti’s at Salzburg—Steamer trip on River Rhine—“King Lear”—Shakespeare Theatre—Military Tattoo in Edinburgh—Night flight from London, Shannon Airport, Ireland and Gander Airport, Newfoundland.—LILLIAN PADGETT

Each day has held some special treat for us on this trip of many “highlights.” Some very special ones for me have been the visit to Siena which was all too short, also Sorrento, of which we only had a glimpse. The opera at Verona and Bayreuth can never be surpassed as far as I’m concerned. The beauty of St. Mark’s Square—at night—in Venice is also a never-to-be-forgotten picture. The entire trip along the highways and byways was the most enjoyable, but Austria was my favorite country, with Germany and Switzerland next in line. The “Military Tattoo” in Edinburgh was a fitting climax to a very wonderful trip.—CAROL WAMSLEY

Trip by moonlight on Seine—Tivoli—Blue Grotto—St. Mark’s Square—Verona—opera—Interlaken Independence Day—Marionetti’s at Salzburg—Vienna—Museum, Fine Arts and Natural History—Bayreuth—opera and private homes—Holland—Aalmeer and the Hague—England—King Lear—Scotland—Military Tattoo—MADGE WALSH.

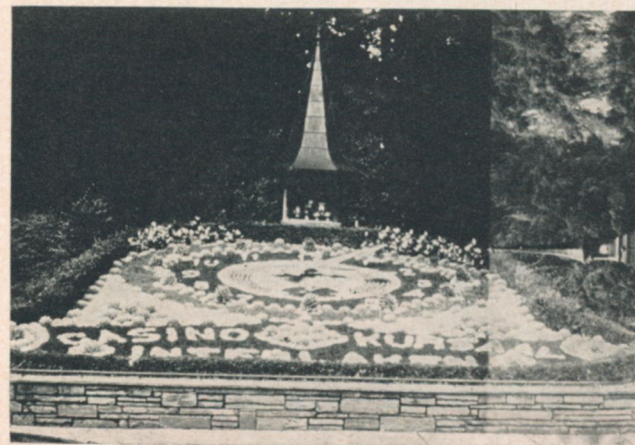
The high spots of the Mu Phi Epsilon European Music Tour for me were *La Forza del Destino* in Verona, the Rameau ballet in Paris, the Florentine orchestra under Paul Kletzki in the cloister of the Church of the Annunciata, the Virtuosi di Roma and the French Radio and



A study in contrasts: Ox-drawn cart and modern telephone poles.



The colorful Independence Day Parade in Switzerland provided an interesting side-light.



This beautiful flower clock was enjoyed at Interlaken in Switzerland.

TV Orchestra in Salzburg. Non-musical highlights were *King Lear* at Stratford, the trip to Kleine Scheidegg from Interlaken, and visits to the Louvre and Schönbrunn Palace.—MARIETTA SIMPSON

There is no doubt that the musical highlight of this trip was, for me, the private recital and reception by M. Dupre in Paris. This great musician's humility and graciousness were the equal of his musicianship. It is difficult to select one place or touring experience above all others. However, I was probably most impressed by the ancient remains of Rome. The beginnings of organized Christianity, unparalleled architecture, historical and political forces, all are rooted in this focal spot. I nominate Rome.—MARY WHITTEN

The tonal blend in the Wagnerian Theatre at Bayreuth—The superiority of the Shakespearean Theatre

at Stratford-on-Avon—The company of actors, the acoustics, and the atmosphere of a dedicated theatre. The finesse of the Royal Philharmonic Orchestra (of London) performing Bartok's 2nd Concerto for Piano and Orchestra with Hans Richter-Haaser as soloist.—CHARLOTTE ROSSBERG

France: Opera in Paris—Italy: Drive through countryside, Siena and Chigi Academy, *Aida* at Baths of Caracalla, Fountains of Tivoli Opera: *La Forza del Destino* at Verona Roman arena, Venice: Art masterpieces—Switzerland: Trip to Kleine Scheidegg and countryside, Independence Day celebration, Lucerne and boat trip to Tribschen, Wagner's home—Austria: Wien—the city, Schönbrunn, Bayreuth, Rothenburg—the city, *The Flying Dutchman*—Germany: Trip down the Rhine—Holland: Aalmer flow-

er market, Javanese dinner at Amsterdam—England: *King Lear* at Stratford, trip to home and church of Charles Wesley, Windsor Castle—Edinburgh: The Military Tattoo, Symphony Concert.—ERMA DAVIS

The greatest "Highlight" was having Frances Robinson maneuver us through nearly two months of touring with nothing for us to do but follow our leader and enjoy ourselves.—M. SHANAFELT



The Leaning Tower leans out and three touring Mu Phis lean in at the famous tower in Pisa.



A gondola ride in the streets of Venice.



The entire tour group poses before the Colosseum in Rome.

Have You Tried these In Your

DEAR MU PHI:

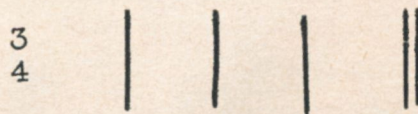
In answer to your letter asking about visual aids that might help in teaching elementary music, I must say there is such a wealth of material I hardly know where to start. You are so right in saying "all words are abstractions." That is why it is important that we use visuals in the presentation of ideas, even those of music teachers!

Many non-projected materials which assist in the assimilation of abstract ideas may be made by the teacher and students. Flannel boards or felt boards may be used in teaching rhythmic and tonal patterns and in building creative work. Children too small to write easily at the blackboard are able to pick up symbols made of velour, felt, or paper and place them on a staff. Such boards are made by tacking, sewing or gluing flannel or felt to a piece of plywood or masonite; if one side is made of cellotex or cork, tacks and pins may be used, as on a bulletin board. The two sides may be bound together with one and a half inch tape. The staff should be drawn on the material with crayon, tempera paint, or felt pen. An easel makes an ideal holder for the board. Paper symbols should have a bit of flannel, felt, or sand paper glued to the back so they will stick to the board. Craft shops usually have in stock a material called "velour," which is thin paper with flocking on the back.

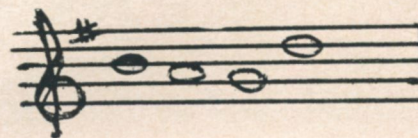
A magnetic board may be made by using a sheet of thin galvanized metal; this may or may not be covered with flannel. Small magnets are glued to materials which are to be placed on the board. This is especially helpful when large or heavy objects are being used. An electric board, which lights up when a wire leading to the correct answer is touched, may be constructed to aid in learning factual information. (See accompanying pictures on page 11.)

Music teachers may want to borrow from arithmetic and English teachers this idea which is fine for individual work: Make a folder of clear plastic (slightly larger than 8½ x 11 inches) using a red mystik tape binding for the edges. On a sheet of paper which can be slipped inside the folder, write problems which need answers, such as:

(1) This is four measures of ¾ time:



(2) Write letter names under these notes:



VISUAL AIDS Teaching?

The child may write the answers on the plastic cover with a grease pencil. Since this can easily be erased, the same chart or set of problems may be used many times.

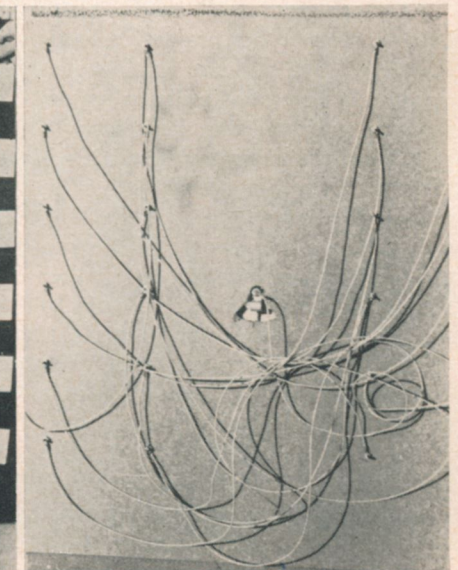
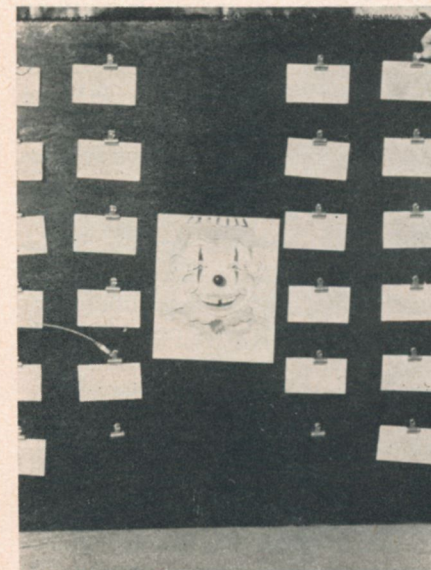
Charts, graphs, and diagrams are made more easily by the use of felt pens, Zipatone (bright-colored cellophane backed with a wax which sticks), Chartpak (gummed plastic strips), Reddikut letters, letter guides, and other materials which may be found in an artists or engineering supply house. Mounting of pictures, maps, and articles for bulletin board displays can be accomplished by using dry mounting tissue (from a photographic supply store),

rubber cement, Chartex cloth*, or a wet mount process.

Group projects such as making puppets, dioramas, or lantern slides can be valuable, especially in showing scenes from operas or lives of composers. The use of a large map, with ribbons going from the birthplace of a composer to the margin in which is written compositions of that composer, has many possibilities.

You have probably discovered in your music store such commercially produced visual aids as the Wrightway Note-finder (shown on page 13

*Chartex Dry Mounting Cloth, Seal, Inc., 8 Broad St., Shelton, Conn.



Front and back views of the Electric Board mentioned on Page 10.

in demonstration), cardboard key-boards, pictures of artists, composers, and instruments of the orchestra. An excellent source for such materials is **KEYBOARD, JR.***

Projected materials may be locally-produced, rented, or purchased. The opaque projector is wonderful for showing to a group an original song which a student may have created or a new arrangement which the teacher has written. An arrow built into the machine may easily be manipulated for pointing the way as a group sings or plays the music. Most schools have the type of projector which will handle a 10 x 11 inch sheet of paper. By the use of a plate of tempered glass in the opaque projector, it is possible to show on the screen pictures or other material from an open book or magazine. Teachers' workshops may find this an excellent means of perusing materials. However, care should be taken to avoid infringing upon copyright laws.

An "opaqueorama" might easily become a classroom project correlating music, art, and the writing of a script. Pictures in brilliant colors may be projected on the screen to give background for music which is being sung or played. It is best to glue such pictures on a single long piece of brown paper and to run this scroll through the machine rather than to insert separate pictures. In studying musical form or instruments of the orchestra, a sixth grade class might make a scroll by cutting sheets from a pocket score of a symphony. It could be a challenge to keep the arrow moving at the right pace and with the right instrument while lis-

tening to a recording of the composition.

It is well to remember that at least a 60 x 60 screen should be used with the opaque projector (even larger is desirable for more than 30 people), and also that this type of projection demands a fairly dark room.

The overhead projector has become a very valuable tool for the presentation of visuals; if you are fortunate enough to have the use of one, by all means take advantage of it. This projector is used very much like a blackboard except that the writer may face his audience while the material he is putting on the transparency, which is on the table of the projector, is being shown on the screen behind him. In addition to being able to draw or write as one talks, it is possible to prepare transparencies ahead of time and use them over and over again.

Since photography has become a hobby with many of us, we have learned that the use of colored slides, as well as black and white pictures, can serve many purposes in teaching. There is probably no better way to show the beauty of historic spots visited, performances seen, or personalities met. Amateur performers profit by being recorded on film as well as on tape! Use the camera with your students occasionally before a final performance, as a teaching device. Also, with a special lens on the camera, it is possible to do copywork, thus opening a broad field of illustrative materials.

So many fine motion picture films and filmstrips have been made in the last few years that we should all try to be alert for those filling a special need. This can be done by previewing the latest acquisitions of film centers in local libraries, universities,

and public schools, as well as by checking the film listings of MENC, Wilson Film and Filmstrip Guides, Educational Film Library Ass'n., and the Landers' Reviews. No attempt will be made here to give a comprehensive listing but only a few of the newer outstanding films and filmstrips which are suitable for elementary music are suggested.

Films (16mm. motion pictures)

- AN ABC FOR MUSIC, Arco Films, 1955, 11 minutes
- CONDUCTING GOOD MUSIC, Ency. Brit. Films, 1956, 13 minutes
- THE EARTH SINGS, Brandon, 1951, 15 minutes
- HEARING THE ORCHESTRA, McGraw-Hill, 1950, 13 minutes
- KEYBOARD EXPERIENCES IN CLASSROOM MUSIC, T. C., Col. Univ., 1956, 20 minutes
- MOZART AND HIS MUSIC, Coronet, 1954, 13½ minutes
- PERCUSSION, THE PULSE OF

- MUSIC, Net Films, Ind. U., 1957, 21 minutes
 - TOOT, WHISTLE, PLUNK, AND BOOM, Disney, 1959, 10 minutes
 - Filmstrips (35 mm.—some are accompanied by recordings)*
 - CARMEN, TOSCA, LA BOHEME—Metropolitan Opera Guild, Inc., N. Y. City
 - MEET THE INSTRUMENTS (2 parts)—Bowmar Co., N. Y.
 - MUSIC CLASSICS AND MUSIC STORIES—Jam Handy Organization
 - RHYTHM MAGIC SERIES (3 parts)—McGraw-Hill
 - YOU CAN MAKE MUSIC—American Music Conference
 - YOUNG AMERICA SINGS (Grades 3, 4, 5, 6)—McGraw-Hill
- I hope these ideas will be useful.
- Sincerely yours,*
 CAROL S. HOLMAN, *Coördinator*
Audio-Visual Services
University of Wichita



The author appears before a class in demonstration.

*KEYBOARD, JR., 1346 Chapel St., New Haven, Conn.

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*Doriot
 Anthony
 and
 her mother
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△ IF YOU were fortunate enough to be near New York City around Thanksgiving time, you heard the first Town Hall Concert ever sponsored by MU PHI EPSILON.

On November 22, 1959, at 5:30 P.M., Mu Phi Epsilon member, Doriot Anthony, principal flutist of the famous Boston Symphony Orchestra and Sanromá, renowned pianist, gave a concert for the benefit of the New York City Alumnae Scholarship Fund.

"And who is Doriot Anthony?" you ask.

First, let us answer by saying that she is the daughter of Edith Maurer Anthony, also an excellent flutist and also a member of Mu Phi Epsilon. (Iota Alpha Chapter, Chicago Musical College, 1934). Edith's latest pioneer effort was made this

Spring when she and Doriot's sister, a harpist, gave a concert in Dedham, Massachusetts, for the "Friends of the Boston Symphony Society." But, during the past five years, she has appeared as soloist with no less than three well-known Symphony Orchestras and is active with Chamber Music groups both in Central Florida and in Vermont.

Born in Elkhart, Indiana, Edith Maurer joined the Chicago Ladies Orchestra when she was only 16 and traveled with that organization under the Redpath Chautauqua management. Edith had the advantage of study with Albert Quensel and Ernest Liegl, both former first flutists with the Chicago Symphony Orchestra and had coached with the late Barrere and John Wummer, then with the Detroit Symphony and

now principal flutist with the New York Philharmonic. Edith and her three sisters formed their own ensemble with which they traveled from the U. S. Zone in Panama to Streator, Illinois.

It was in the latter town that Edith met William Anthony, Doriot's father, then a college student, who heard their program, met Edith, and, when the attractive young flutist inadvertently left her instrument at the hotel at the end of their week's program, came to her rescue. William drove Edith back to the hotel to get her flute, then took her to the next town where she was to play. Some years later they were married and built their home on the site where the Chautauqua tent had stood. It was here that Doriot, her two brothers and sister were born.

Mrs. Anthony retired from music to raise her young family, but she saw to it that all four children had music lessons. When Doriot was eight she began her flute lessons with her mother.

Doriot continued to take lessons from her mother until Ralph Johnson came to town. Johnson was a student of Georges Laurent, who taught at the New England Conservatory in addition to holding the same position with the Boston Symphony Orchestra that Doriot has had for the past seven years. It would not have been surprising if Doriot had felt that she, like her grandfather's cousin Susan B. Anthony, was a real pioneer when she became the first woman to receive a principal position in the great Boston Symphony Orchestra, and especially since she succeeded Georges Laurent,

who had been held up to her as an example during her childhood.

Doriot also studied with Ernest Liegl and Barrere; then, on graduation from High School, she went to the Eastman School of Music where she studied for four years with Joseph Mariano. Her first job was as second flutist of the National Symphony Orchestra under Hans Kindler. For the two years she was in Washington, D.C., she commuted to Philadelphia to study with William Kincaid. Moving to New York, she attended Columbia University for six months, then was engaged by the CBS Studio. Other engagements include six years as 2nd flutist with the Los Angeles Philharmonic, three summers in the Hollywood Bowl as first flutist under Bruno Walter (where she accompanied Margaret Truman in her debut), innumerable Chamber Music Concerts, one of which was a Bach Concert with Rosalind Tureck, and two years of teaching at Pomona College. Doriot has commercial recordings to her credit and during the Town Hall Concert, Sanromá and she played one of the pieces that they have recorded.

When asked if she would give a Benefit Concert for MU PHI EPSILON, Doriot said, "Yes, if we can persuade Sanromá to give it with me." And one glance at Sanromá's remarkable record is enough to explain her wisdom. Sanromá has played over 2,000 concerts in 19 different countries, over 600 performances with nearly 100 different orchestras, and is a radio and television favorite. Olin Downes said of Sanromá's playing, "Equalled by a very few and outrivaled by none."

"FLUTE"

by Isabelle Bryans Longfellow

*"A flute is all things young,
Beginning without an end—
Spring and the white thorn and silver freshets racing,
And a little fawn teetering on the edge.*

*It is one early lark in the blue bowl over the prairie;
It is first love, crystal and shattering,
Pan and all magic that never can be explained,
And green thistles in grimy fists,
And whispers of tender whimsey.*

*Let it be played by slender, willow maidens
Or stripling lads with bodies lithe as river reeds,
Or by the old with piping voices who still, still believe in beginning."*

—*"Reprinted by special permission of The Saturday Evening Post. Copyright 1952 by The Curtis Publishing Company."*



△ CLAUDETTE SOREL is shown in this interesting informal pose with Rudolf Serkin, taken at the Malboro Festival in Vermont this summer. Claudette performed the Aaron Copland *Piano Quartet* at the festival and before going there she recorded an album of Romantic Music of Chopin, Rachmaninoff, Liszt and other pieces never before recorded, for Monitor Records to be released soon.

ABSTRACTS OF MUSICOLOGICAL

WINNING THESIS: *The Approach to the Cadence in High Renaissance Music (A Summary)*

BY MARY CLEMENT SANKS

△ DURING the High Renaissance, here taken to be from 1470 to 1520, the approach to the cadence is often marked by an increasing feeling of tension, which drives into the cadence itself. The term to be used for this type of Renaissance cadence section will be "drive to the cadence." Examples of this treatment are rare except in the works of composers of the Franco-Flemish school and their followers. A study of the works of Johannes Okeghem, Jacob Obrecht, and Josquin Des Prez revealed that despite the wide differences in their styles, certain generalities could be drawn concerning technical factors producing an increase in momentum towards the cadence. Des Prez uses the drive principles but may carry them to such extremes that the original power is lost. Okeghem, the earliest of the three composers, uses drive in a powerful but subtle manner. Obrecht uses it boldly, and from him the most striking examples of true drive can be quoted.

THE FUNCTION OF THE DRIVE SECTION. A cadential drive section of whatever length is meaningless unless it is considered in relation to the entire composition from which it has been taken. The technical causes for the feeling of tension in the drive section are easily discernable, but the function of the drive section in relation to the entire work is harder to analyze.

The presence of drive sections in the music of the High Renaissance forms a powerful unifying agent. The absence of the familiar well-defined formal treatments of later centuries requires greater attention to the internal unifying factors. The vocal settings of this period derive a certain amount of formal organization from the text. Drive is seldom found in secular works, which are unified by poetic forms of text (such as the rondeau) and which are usually short enough to have a homogeneous texture. Longer texts such as the mass need extra factors for unity and variety. The repetition in text of the Kyrie and the Osanna, together with the two or three appearances of the Agnus Dei, gives scope for musical variety within a unifying frame of text. The mass is divided in such a way that contrasting movements can be set. In long movements small sections of higher tension stress the important changes in text mood, e.g. within a movement like the Credo. The use of cantus firmus binds the mass together. The cantus firmus is usually in the latest entering voice, often foreshadowed by the preceding head motive and commonly preceded by a small but pronounced drive section leading into its entrance. The longer note values of the cantus firmus are sometimes modified in the drive section. Another unifying agent is repetition of musical material, e.g., Obrecht uses

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identical material for the Crucifixus and Benedictus in *Missa Malheur Me Bat*. Drive usually appears in only a few of the movements of the mass, most often acting as a summary, preventing the work from falling into a number of loosely connected parts by blending into a single unit elements which were used throughout the movements in contrast. In motets, too, the drive section sometimes serves to compress and complete the otherwise sectional work.

POSITION OF THE DRIVE SECTION. Drive can occur at any point in a composition but is most frequent at the final cadence. Some pieces drive from beginning to end. There is often a slight drive leading into the entrance of the cantus firmus or to an important line of text or to a new and contrasting formal section.

Just preceding the drive section a contrasting section is usually found. A chordal section frequently precedes a contrapuntal drive section. A striking rest in all of the parts calls attention to the contrast to come, and a change of time signature or of the rhythm in general is not infrequent. Usually, however, the drive section enters unobtrusively and gains momentum gradually, adding more and more factors of all sorts to reach a climax and a cadence.

Following the drive section, if the cadence is not in the same style as the climax, a section of triplets in chordal style in whole or half notes is often used. Sometimes there is the feeling, even after the tonic chord has been reached by actual drive, that the momentum is too great for the voices to be able to stop all together. One voice frequently continues over the sustained tonic chord or modal final to give a small flourish, most often coming to rest on the fifth. Sometimes the voices repeat their last notes one after the other in order to prolong the cadence itself. One voice, usually the bass, occasionally rests during the end of the cadence and reenters to sing the last note with, or even after, the final chord.

TECHNICAL FACTORS CONTRIBUTING TO DRIVE. In general, the drive section is characterized by striking departures from the normal type of writing, going to extremes in either direction.

RHYTHM is used in many various ways to create drive. In these sections there tends to be increasing complexity. Smaller note values are common, especially in the upper parts, although the bass frequently accentuates an important chord root by a quick scale line approach. The start of the drive section may avoid the established "strong" beat by tying all parts or resting. The bar line, of course, carries no implication of accent, since the beats are merely marked by the tactus, but in the music examined a real feeling for strong beat is found. It is established by the contour of the melodic line, regularity of rhythmic patterns, thickness of texture, and the harmonic rhythm. A "durational" type of syncopation, formed by irregu-

lar placement of longer note values, distinguishes this Renaissance type from the more recent accentual syncopation formed by the accent of the bar line. A special prolonged type of syncopation which may displace the established strong beat for several measures is called "trayne" and is common. The fondness for accenting weak beats in the drive section is revealed by the frequent reinforcing of a weak beat by several voices. Hemiola, which disrupts the prevailing beat and length of measure by inserting a triplet pattern of twice the length usual in our day, creates tension through uneasiness. Patterns may alternate between emphasizing the normal, then the hemiola "meter," thus producing the excitement which drives to the cadence. Or hemiola may precede a section in which the unit of beat is to be underlined by constant use, as in a chordal coda, where an increasing steadiness of pulse often drives into the cadence both through the use of the half note (the common unit of beat) or the triplet half or whole note, relentlessly hammering an even pulse and often increasing the harmonic rhythm.

The rhythm of the ensemble can be examined as the sum total of the rhythmic impulses to strike the ear (cumulative or composite rhythm) or as a consideration of the relationship between the different parts forming the design of the whole rhythmic texture (complementary rhythm). The combined voices generally create a quicker cumulative rhythm as the drive section gathers momentum. At the same time voices are heard as individuals, often exchanging patterns. A strong driving force results from the conflict between the patterns of the complementary rhythm and the established alternation of strong and weak beats. The result is an irregular spacing of implied strong beats. An example best explains the treatment. The durational accents (feeling of strong beats) are marked.

Complementary	
Composite	

Rhythmic motives, usually melodically related, are used to unify the drive section as well as to relate it to the composition as a whole. Dotted patterns are characteristic for such motives in the works of all three composers. Dotted patterns are also commonly used on scale lines and in overlapping complementary rhythms.

MELODY in the drive section is characterized by long rising scale lines, sometimes twelve or more notes, balanced by descending lines causing a wider spacing between outer voices than is usual as well as using the highest and lowest notes of the individual voices. Des Prez uses the descending scale line more often than Okeghem and Obrecht, who prefer

rising scales for long passages. In contrast to the scale lines intervals in the drive section are often larger with octave leaps and zigzag fourths and fifths.

The drive section often contains motives from the rest of the composition, such as the head motive, uniting the section to the work as a whole while the motives are often used in a more striking way, such as in close stretto imitation, sequence, or by actual repetition.

Melodic patterns commonly used in the drive section are scales, repeated notes, descending triad or third, cambiata, the so-called Landini cadence figure, and the sixth (especially the flat sixth) degree used as an upper auxiliary. The ornamental notes are frequently combined to produce unusually dissonant combinations.

HARMONY is a factor in creating drive only because of the importance of harmonic rhythm. The evaded cadence is also a favorite device for creating tension, but it is an equally common feature of sections in which there is no drive whatsoever. A special type of evaded cadence which postpones the appearance of the fifth of the tonic chord by introducing a sixth over the final is often quite expressive.

Contrary to the popular legend that sequence is not common in the sixteenth century, examples of complex melodic and harmonic sequence are common. Also, the note for note repetition of an entire progression or of a single measure often has great driving power.

Unusual dissonances often mark the drive to the cadence, the most notable being the diminished chord in root position. Although *musica ficta* would undoubtedly have been applied in some cases, there are certain passages in which the addition of an accidental would cause a melodic progression involving an augmented or diminished interval. Cross relations exist, especially in the drive section.

Although modulation is not considered characteristic of Renaissance music, definite shifts of tonal center do occur fairly frequently and most often just preceding the final cadence. Some drive sections, on the other hand, are built on harmonic organ points.

TEXTURE is classified in the Harvard Dictionary as contrapuntal or chordal and "light" or "heavy," perhaps adding such textural treatments as pairing or crossing of voices, sustaining of lines, and new entrances of voices.

The drive section often adds voices, the mere entrance of which starts the drive section by an increase in volume and interest. Voices are even given rests and then allowed to reënter at the height of the drive section to keep the tension high. Sustained voices are common, later becoming florid to add momentum or simply acting in the manner of an organ point.

Imitation is useful in creating a stretto effect. The canonic complications (for which all three composers are famous) are not as apparent in causing a cadential drive as are the short or point imitations which are passed around among all the voices. Drive, however, is not necessarily related to imitation or even to counterpoint, since chordal sections can drive just as relentlessly into the cadence.

Pairing of voices in tenths, or less often sixths or thirds, can contrast two registers and lighten the texture, giving a contrast to the fuller scoring and more complex texture of the independent part-writing. Pairing is used as a preparation for the drive section, and often, especially when underlining a rising line, it goes right through the drive section.

Voice crossing seems more prevalent in the cadence sections, perhaps because the lower voice will then be on a resonant high tone, or more likely, to add to the general effect of turbulence in certain cadential drives. An important harmony sometimes enters at the point of crossing.

DRIVE IN THE HIGH RENAISSANCE. No generalization has been reached to account for the fact that the type of drive section under consideration is found only in the High Renaissance. In the period just following—the school of Palestrina—there is no trace of this type of climactic drive section. The spirit of moderation and the desire for a completely transparent setting of the text and smoothly flowing lines in the later sixteenth century could explain the absence of the rather jerky and unpolished, but sturdy and vital cadence treatment of the High Renaissance. The massiveness of the earlier composers swept aside all other considerations in the inexorable drive to the cadence, while in the later school, there was apparently a complete control of all of the stylistic elements, characterized by a simplicity of treatment. Each group of composers expressed piety, but the difference is that the earlier group inspires awe by an interpretation of the elemental and uncontrollable forces of their religion, while the other, the Palestrina school, creates a spirit of calm devotion by stressing the order and balanced perfection in nature. The difference in attitude towards their faith perhaps explains the great differences in musical style, especially in the interpretation of religious texts. The term “mystic” has been applied to Okeghem and Obrecht, but it is impossible, of course, to prove the existence of abstract qualities in music merely by means of technical analysis. In summary, the High Renaissance music examined yields examples of bolder treatments, a delight in technical display, experimentation with resources which later become condensed and formalized (such as free appoggiaturas and cambiatas) and far more striking rhythmic treatments than were used in the later style.

Works of the composers of the period directly preceding the High Renaissance show few elements of the dynamic drive spirit. Several of the important technical factors which were exploited in the High Renaissance were unexplored in the early fifteenth century. Imitation and harmony were just beginning to acquire importance. In the period before 1470 masses were usually set as single movements to be combined in any way. The concept of larger forms and many voices was just emerging. The High Renaissance solved the problem—the large cyclic form of the mass—which had been brought to light by Dunstable, Dufay, and their contemporaries.

The type of drive section described in this study is highly characteristic, if not actually diagnostic, of High Renaissance music. A composition,

especially a sacred work, containing such sections can often be recognized as belonging to the period from about 1470 to 1520.



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WINNING RESEARCH PAPER: *The Development of the Boychoir from the Time of David to the present*

BY ARLENE V. ROOT

David and the chiefs of the service also set apart for the service certain of the sons of Asaph, and of Heman, and of Jeduthun, who should prophesy with lyres, with harps, and with cymbals. . . . They were all under the direction of their father in the music in the house of the Lord, with cymbals, harps, and lyres for the service of the house of God. Asaph, Jeduthun, and Heman were under the order of the king. The number of them along with their brethren, who were trained in singing to the Lord, all who were skillful, was two hundred and eighty-eight. And they cast lots for their duties, small and great, teacher and pupil alike.¹

△ FROM this time to the beginning of the Christian era, the boy chorister seems to have appeared intermittently. During Solomon's reign, women and boys augmented the singing of the adult male groups. In the Temple service the female voice was excluded.

Though detailed history of ancient Hebrew music is apparently nonexistent, more information is available after the synagogues using Levitical choirs increased in number. Before the fall of Jerusalem there were over 500 such places of worship in the city, and the musical services must have resembled those of the Temple, for the same choirs were used quite frequently in both. There was a free music school at Jerusalem for training the young Levites for the services, and apparently the instructors were the best available among the older musicians.

¹*The Holy Bible*, Revised standard version. I Chronicles 25:1-8.

At the founding of the Christian Church many of the principal elements of worship were taken from the Hebrew forms without material change. During the times of persecution up to 312 A.D., it is doubtful that the liturgy of the worship service could have been too definitely established. However, the persecution was intermittent so that transmission of the ancient services could have been affected.

As the body of the choral music grew, the need for proper training became imperative. Earlier the clergy took the primary responsibility for the music of the liturgy, but eventually they had to be freed from these responsibilities as other duties became more pressing. The trained singer was needed, and thus he was a part of the clergy.

At this time the chant was transmitted by oral tradition only. Because the body of liturgical music had grown so vast that it took a number of years to learn it, and because training in correct breathing and tone production was vital to its proper rendition, the establishment of a choir school was the only logical step to take. There were several large basilicas in Rome in the early years of the fourth century, but they did not have the income necessary to support separate colleges for singers, so a *schola cantorum* was founded common to the whole city.

St. Hilary, Bishop of Rome from 461 to 467 A.D., is oftentimes credited with establishing the first *schola cantorum*. Since Silvester was bishop of Rome at the time of the cessation of persecution, the earliest *schola* was probably founded under his authority, but the information concerning St. Hilary is more definite. He established a definite body of ecclesiastical singers to which the name *Schola Cantorum* was applied.

St. Gregory, in the following century, was a great protector of the Benedictine Order, whose monks had taken refuge in Rome after the destruction of their monastery at Monte Cassino. These men had opened schools for candidates for the priesthood and there greatly developed the study of Church song. With these and the earlier organizations as a foundation, under Gregory the Great, the *Schola Cantorum* developed a nine year course of study. Seminarians, at that time and for long afterwards, were required to memorize not only the words but also the music of the major part of the church services. When one considers the elaborate ritual that developed over the centuries, the need for the long years of study is apparent, as is also the necessity of training specially talented youths in the duties of the musical Orders.

However, St. Gregory did not limit his interest to the school of seminary training. He founded and endowed two orphanages, called *orphantrophia*, for the express purpose of training orphans in the duties of the *Schola Cantorum*. The boys were given general, musical, and religious education, and were taught by the members of the *Schola Cantorum*, thus making it a self-perpetuating body.

The accomplishments of this institution were many, all combining to create the first great body of worship music based on sound artistic and liturgical principles. Probably the most important part of the work was done

during St. Gregory's pontificate, though no doubt it was the work of many fine musicians.

Though the work was done specifically for the churches of Rome, its excellence led to its wide dissemination. Not only were the actual services and music spread over the Christian world, but the method of organization that had made them possible.

England was the first country to receive the Gregorian music. A small group of forty men were sent out by Gregory with St. Augustine. In 596 they arrived in Kent. Less than a century later, John, First Singer of the *Schola Cantorum*, was sent by the Pope to conduct a school of music in the Abbey of Wearmouth, and there students came from all parts of England.

Pepin, the father of Charlemagne, first introduced Roman choristers into France, placing them at Lyons. Under the leadership of Charlemagne, the Palatine school was founded and many others were then instituted across the country in such places as Fontenelle, Reichenau, Hirschau, Paris, Toul, Dijon, and Orleans. Under the Carolingian dynasty, permanent schools modeled after the Roman school were founded among the Franks. The most famous was the school at Metz. From there, during the ninth century, the movement spread to St. Gall in Switzerland. The last named became a very famous institution, in which a remarkable interest was taken in the welfare of the choir boys.

Though the music had to be transmitted through other means than manuscripts with musical notation, nevertheless there were means of outlining rhythm and pitch, and the scrupulous training of boys, over a period of ten years or more in the choir school, led to very little deviation in the music as it spread over Western Europe through the Dark Ages.

The Sistine Chapel Choir became one of the greatest of boychoirs during this time. Later the struggle between the Germans and Italians for musical supremacy resulted in the formation of the Cathedral Choir under the order of Frederick IV of Prussia—this group to rival the Sistine Chapel Choir. In England, York, Sarum, Hereford and Worcester Cathedrals, Glastonbury and Malmesbury Abbeys were among those which had important *scholae cantorum* attached to them. The choir of St. Paul's Cathedral in London dates back 900 years, while the history of the Vienna Boy-choir began in 1498 when Emperor Maximilian I issued a decree to create a permanent choir for the Imperial Chapel.

Throughout the history of the Christian Church there have been periods of decadence in church music which have naturally affected the choirs, but during all this time, in one place or another, the boychoir had been holding its traditional place.

One of the practices which had a most definite effect on the boy choirs of the continent was the rise of the castrati. The castrato voice was in use in the Sistine Chapel by 1562. Prior to this time some Spanish falsettists had been used in the choir. By 1625, the last falsettist had died and the boys had been ousted even earlier, not only from the Sistine Chapel Choir but from Italian choirs in general. The castrati made their finest

contributions to the church music in the seventeenth century, before the opera took away the better singers. The use of the castrati was understandable from the time involved in training a boy as compared with the short time his voice is useful, and that of training the adult male soprano and his term of usefulness as a singer. However, abuses of the system were many.

With the gradual change in philosophies concerning the value of individuals and the integrity of the human personality, eventually even in Italy revolt against these practices reached a height that brought the extreme pressure of public opinion against the practice. However, castration of young boys continued, although with increasing rarity, up to 1870. There were still a few adult male sopranos in the Vatican choir when it toured this country in 1919.

Though the castrati usurped the place of the boy soprano in the Italian choirs of the time, the practice was not so wide-spread in other countries. The choirs of England continued for the most part undisturbed, and though Vienna was close to Italy, the Hapsburgs refused to have their boy sopranos castrated.

Outside of Italy the Reformation had a more violent effect on the history of boychoirs than did the Castrati. With the violence in England when Henry VIII "cleansed" the church and destroyed the monasteries, the trained choir naturally disappeared in many cases. The change of viewpoint from that of the choir being a part of the ministerial body to a special part of the congregation affected both England and the continent. The Calvinistic attitude concerning the music fit to be used in praise of God, His word only, thus limiting church music to paraphrases of the Psalms, and the even stricter Puritan attitude which abolished music altogether for a time, would have had a devastating effect on any traditional boychoir.

Within the Established Church of England some of the choirs, such as that of St. Paul's, continued after the Reformation and Elizabeth I established the school for the "children" (as the boys have always been officially called) of the Chapel Royal. Even within these groups and other long established English choirs there have been periods of decadence. Because of exploitation, at one time it was necessary to impress boys and men for the choir of the Chapel Royal. The King's men roamed the country with warrants to take any boy or man who could sing. During this time the place of the boys was sometimes taken by wind instruments or men singing falsetto.

After the reign of Elizabeth I, English music tended to become very one-sided. To "get on" in music a young man generally had to secure a post as a cathedral organist. There were no professional schools of music and it was the cathedral that gave a musical youth his training—first through choristership and then through apprenticeship (or articles) to the organist.

There were many abuses remaining in the early part of the nineteenth century. The boy choristers were often very poorly cared for and very poorly educated.

In more recent times, the British choir schools have been models for scholastic and academic achievement as well as musical attainment. The moral and physical welfare of the boys is considered of utmost importance, and in many of the schools they take a responsibility beyond the time of his voice mutation to the time when his formal education is completed.

German choirs are also of particular interest. Historically, the St. Thomas School in Leipzig was one of the oldest, for the school was founded at the same time as the St. Thomas monastery in 1212. Little is known of the school and the choir in the years before the Reformation, other than the fact that the choir participated in many of the great events in Leipzig.

At the time of the Reformation we find the school spotlighted because George Rhau, a friend of Luther and Melancthon, was cantor. The school changed from Catholicism to the reformed churches and went on into history as a great Lutheran school.

During the next century and a half, some of the cantors are known. These include Sethus Calvisius, Johann Hermann Schein and Johann Kuhnau. The latter had quite a difficult time keeping the church singers from leaving to join the opera, which was extremely popular at the time. Kuhnau had been dead for a year when Johann Sebastian Bach became cantor in 1723. The Thomasschule had been under incompetent leadership in the interim, so it was a number of years before Bach could get the school back in good condition. During the time his friend, Gesner, was rector things went fairly well, but unfortunately Gesner was there only four years.

From what Bach wrote concerning "well-appointed church music" it would seem that there were few disqualifications for admission to the Thomasschule and that of the boys he had available at one particular time, seventeen were actually ready to participate in musical services, twenty were capable of being trained and seventeen were useless.

By the middle of the nineteenth century that situation seems to have been corrected. With a good course of study the Thomasschule turned out many accomplished musicians in northern Germany. The other school to do likewise in that area was the Kreuz-Schule of Dresden.

Apparently church music was established at Dresden before there was any historical record of it, and it came to light at the beginning of the fourteenth century when the St. Nikolaus Church was established. The name of the choir, Kreuzchor (Cross choir) came from a cross relic brought from Saxony about this time.

The choristers sang Gregorian chant, motets and the "ars nova" polyphony. At the time of the Reformation, they were singing more than one hundred thirty-six masses before twenty-eight altars or more, as well as daily audiences, vigils, vespers, burials, and processions. Following Philip Melancthon, the cantors and teachers became Lutheran. At the first evangelical worship service, the choir sang a mass in German.

Following the Thirty Years War was a period of great development in the Kreuzchor. It was at this time that Heinrich Schutz worked as leader of the electoral Chapel in Dresden. The boys sang twelve- and sixteen-part

motets with orchestral instrument accompaniment. During the baroque period, the Kreuzchor was the center of musical life in Dresden. Richard Wagner was enrolled in the Kreuzschule in 1822 and it is said that the great Silberman organ inspired his "Das Liebesmahl der Apostel" and the "voice from the highest" in *Parsifal*.

There were other outstanding German choirs, among them that of St. Michaels at Luneburg, which Bach attended. However, perhaps the most famous, in this country at least, is the Vienna Boychoir. Established July 7, 1498 by the Emperor Maximilian I, the choir provided music for the Royal Chapel from that time until 1918 when the monarchy was dissolved. Until the first half of the seventeenth century, the choir was not permitted to give public performances. The school was reestablished in 1924 and the choir continues to sing for the same church, now called the Burgkapelle.

Among the famous Saengerknaben who became great musicians are Joseph Haydn and Franz Schubert. Haydn joined the choir at the age of eight in 1740. His studies included singing, clavier, violin, religion, Latin, writing and ciphering. In 1745, Haydn's brother Michael became a chorister. Joseph remained with the choir until the age of sixteen, when his voice "broke." He was then forced to support himself. During the 1930's, when the choir was made up particularly of needy but musical boys, the school assumed responsibility for the singers beyond voice mutation to avoid just such possible disaster. This created a serious financial situation for the school at a time when it was establishing the choir as a concert group, when money was scarce, and when Hitler's ideas of education were something to be reckoned with.

The course of study was somewhat different at the time Franz Schubert was a member of the choir, for he studied religion, mathematics, history, geography, poetry, writing, drawing, French, and Italian, as well as music. However, at the time, the total musical development of the boys was not a major concern of the school, so Schubert's formal music training was not all it might have been.

About 1935, the boys attended the public school and then had their music study supervised at the choir school. At the present time the financial situation is not as difficult as then and the boys attend their own school for academic as well as musical instruction. Today membership in the choir is based on musical and mental ability alone and not necessarily on need, as twenty-five years ago. However, though it is a great honor to belong to the choir, the work is hard and frequently the less well-to-do families are more willing to let their boys attend the school. No boy who has been a member of any traveling concert choir grows up with a false idea of the glamour of concert life, in Europe or here in America.

In America the first record of a boychoir comes from St. Michael's Church in Charleston, South Carolina, in 1798, where there has been found a bill for "washing the surplices of the clergy and children." Children of the Episcopal Charity School, connected with Trinity Church in New York, sang in the church in the early 1700's, but they were not an organized boy choir as such.

There were many reasons for the slow development of the boychoir in the United States. The hold of Puritanism on much of the religious heritage of the American Church would certainly tend to limit any great musical progress. Then, though the Episcopal Church had a direct connection with the Church of England, and more of a tendency to follow its practices, there was a violent reaction following the Revolution against anything Anglican. The boychoir tended to be placed in this category, particularly the vested choir.

In June, 1847, a school was established in New York for the training of choristers for Trinity Church, St. Paul's and St. John's Chapels. Earlier plans had been laid to train the congregation in Psalmody, which proved totally unsatisfactory, so choirs were established. The choirs were difficult, though not impossible, to train, so the school was established.

From that time to the present, there has been some disagreement and dissension concerning the usefulness of boychoirs in the church service, and at times the issue has created extreme difficulties. During the era of the paid quartet and sentimental music, it took a choir director with a vast amount of courage to try to inaugurate a boychoir. Many of the church musicians were German trained, not in church music but in secular music. Then English musicians, trained in the boychoir traditions of the Anglican Church began to fill church organist positions on the east coast. Frequently the church would be split by factions, one favoring the boychoir, the other the quartet choir. There were many organist-directors who lost their positions over the situation, depending on which faction in the church got the upper hand.

The tendency by congregations in some cases to demand church music that sounded like church music, not music of the concert hall, led to the establishment of more boychoirs. However, once a boychoir was established all might not run smoothly. Then the dissension could come over disagreement as to whether or not they should be vested. More positions were lost in those controversies. With the establishment of a vested choir in Trinity Church in the late nineteenth century, they became the fashion, though as late as 1917 at least one writer felt that there was absolutely nothing good about a boychoir, that its use was jeopardizing church music, and that the "fad" would soon die a natural death.

The *Moto Proprio* of Pope Pius X, issued in 1903, tended to counteract somewhat the tendency toward women in choirs of the Catholic Church. However, it is one thing to issue a statement of that type and another thing to carry it out. Apparently much depends on the interest of people in each separate parish. In some, the training of the boys is well worked out, particularly in connection with the parochial schools. In others, the pastor may claim that "it is impossible to find little boys for his church's choir when little boys are swarming all over his school's playground."² Much outstanding work is being done in many Catholic churches, particularly where there is a well-trained Sister in the school to provide the foun-

²Hume, Paul. *Catholic Church Music*. p. 140.

dation for the choir director to build upon, and a pastor who encourages the work.

There is a present trend in boychoirs toward the concert field, with a repertoire ranging from ancient plainsong to the modern popular tune and cowboy ballad. After the first World War, when it became necessary for the Vienna Boychoir to become a concert choir in order to be self-supporting, the pattern was started. Besides the church affiliated choirs in the United States, we find the private school whose choir is partially self-supporting, such as the Columbus Boychoir. The Mitchell Boychoir is wholly self-supporting, but the boys attend public school. There are other boychoirs being organized as civic projects. One of the most outstanding of these is the Tucson Boychoir, which became a touring choir a few years ago. Another choir in the midwest is the Denton Civic Boychoir. In September of 1956, the first choir school of its type on the west coast was opened in connection with St. Paul's Cathedral in Los Angeles. Up to this time, most of the schools have been located nearer the east coast of the United States. One of the choirs of the east coast, the Columbus Boychoir, is an example of the development of the choir school here in the United States. Founded in 1937 at the Broad Street Presbyterian Church in Columbus, Ohio, this group was typical of a church choir group in many ways. One difference is that it is a group of boys alone, without the usual tenors and basses as a regular part of the choir. The director, Herbert Huffman, a graduate of Westminster Choir College, apparently had bigger things in mind, for by 1939 a day school had been established in connection with the choir. By 1943 the group had made its New York debut and was launched on its concert career. At the same time a summer camp was established at Chautauqua, New York, where the boys participated in the music activities of the larger art colony as well as their own camping program of sports, nature study and crafts. In 1958, the camp was moved to Shawnee-on-Delaware, Pennsylvania, where it functions in cooperation with the Fred Waring Music Educators Workshop.

The school became a boarding school in 1947, and since that time about half of the states of the United States are represented each year in the school enrollment. Because of greater opportunities in television near New York, and the advantage of a cooperative program with Westminster Choir College, in 1950 the school was moved to the beautiful Lambert estate about three miles west of Princeton, New Jersey.

The Columbus Boychoir is patterned very much on the plan of the Vienna Boychoir, except that it is no longer church-affiliated, and has members of Protestant, Catholic and Jewish faiths. The repertoire is similar to that of the Viennese choir, even to inclusion of the Mozart and Haydn operas. The choir was the first group of children to be sent outside the country to officially represent the United States when they made a twenty-thousand mile tour of South America in 1957.

Enrollment in the school at Princeton is usually about seventy to eighty boys, from fourth through the ninth grade. The school is supported by proceeds from performances, gifts of individuals, and tuition paid by fami-

lies of the boys. Most of the boys receive scholarships which partially cover their expenses.

Twenty-six boys travel on tour in the bus built especially for them. It has desks, a loud speaker system, and piano, so lessons may be continued while the choir is on tour. It also has a refrigerator for lunches and snacks. The rest of the boys usually remain at school, although the fall of 1958 found the concert choir on tour and the home choir housed at the Great Northern Hotel in New York while appearing in the Christmas program at Radio City Music Hall. Special rooms were set up for the boys' classes and recreation.

Despite such schedules, the academic average of the school is one and two-thirds years above the national average. In tests given in May 1958, only ten students scored below average, while thirteen scored three years or more above the norm for their grade. Their studies include not only the usual academic subjects but music theory, Latin and French. The writer visited a general science class of seventh graders who were then studying high school physics.

Over the centuries it has been found that the choir loft seems to be the cradle of composers, and of great church leaders as well. Among the leaders of the Roman Catholic Church, we find at least five Popes besides Gregory the Great, himself trained in the *Schola Cantorum*. Martin Luther, leader of the Protestant Reformation, had been a choirboy, as had also Bach, Dufay and Palestrina. As mentioned before, the Haydns, both Franz Joseph and Michael, and Franz Schubert received their early training in the Vienna Boychoir. Though Beethoven was an organist by the time he was eleven years of age, he managed to put in some time as a boy soprano in the church choir. Mozart himself was not a choir boy, but his father was. In Great Britain, the list of eminent composers is almost a "who's who" of the St. Paul's and Chapel Royal children grown up. It includes



Arlene Root, an initiate of Phi Epsilon Chapter, received her Bachelor of Music Education degree from the College of Emporia, after which she taught for several years. In 1951, she received her library certificate from Kansas State Teachers College in Emporia and has been a reference librarian in the city library at Wichita, Kansas, while securing a Master of Music Education degree at the University of Wichita. For several years, Arlene was director of children's and youth choirs at Woodland Methodist Church in Wichita and three proteges became members of the Columbus Boychoir in Princeton, New Jersey.

Henry Purcell, Thomas Tallis, William Byrd, Orlando Gibbons, Thomas Morley, Arthur Sullivan, Joseph Barnby, Samuel Sebastian Wesley and John Goss.

Though the boychoir has been the focal point of much disagreement, and has suffered periods of decline, its intrinsic worth seems to have been proved over thousands of years. Therefore one might safely assume that it will continue to be a force in music education, and may even yet be, as it has been in the past, the early training ground for great men and musicians.

HONORABLE MENTION FOR THESIS



Jewelyn Carvalho Impett was born and raised in Hilo, Hawaii. The valedictorian of her high school class, she won a scholarship to Manhattanville College of the Sacred Heart in Purchase, New York, from which she was graduated in 1956 with a Bachelor of Music degree as a music education major. The University of Washington graduated Julie in 1958 with an M.A. in music, as a musicology major. Her thesis was an historical and analytical study of the first published keyboard music in Portugal—the Flores de Musica of Manoel Coelho. After her marriage this summer, Julie returns to her second year of teaching junior high school choral music in Renton, Washington.

HONORABLE MENTION RESEARCH PAPER

Sunny Van Eaton, an initiate of Mu Rho Chapter, attended Lindenwood College before receiving her Bachelor and Master of Arts degrees at the University of Denver, where she majored in voice. Besides being a member of the a capella choir, Sunny appeared in several opera workshop productions, singing "Rosalinda" in DIE FLEDERMAUS, and also in several university theatre productions, including Ballet Ballads. She received honorable mention in the regional Metropolitan Opera auditions this year. Besides directing a church choir, Sunny also has her own voice and piano studio.



Pride of Mu Phi Epsilon

MARGERY KNAPP MAC KAY



Margery was married in Harvard Chapel to the young man who had persuaded her to "go West." Her father, a minister, officiated. They returned to California, and she did graduate work with Carl Ebert of the Opera Department of U. S. C., and sang in the first full length opera production ever presented by the department, *Ariadne auf Naxos*.

"Evenings on the Roof," at the Wilshire Ebell Club, marked Margery's first professional appearances in 1950, followed in the next two years, by appearances in musical comedy in the Greek Theater, the Civic Light Opera, and the Opera Guild of Los Angeles.

New York beckoned in 1953, when she auditioned for the City Center Opera. She won a contract for three seasons, during which time she sang twelve roles, notably, the New York premiere of Sir William Walton's *Troilus and Cressida*, and the American premiere of Tchaikowsky's *Golden Slippers*.

The following season, with her pianist-husband as her accompanist, Margery contracted with Columbia Artists and toured the United States.

One of the highlights of her career was being a soloist in a performance at the Ojai Festival, in Ojai, California, with Aaron Copland as her accompanist.

Each Spring for the past two seasons Margery has journeyed north to San Francisco where she has appeared in the Cosmopolitan Opera

△ MARGERY KNAPP MAC KAY, Los Angeles Alumnae Chapter member, was born in Keene, N. H. and had her early schooling in Nashua, N. H., where her father was a Congregational minister. While a senior in High School, she won a scholarship to Syracuse University as a drama student. It wasn't until her Junior year that she became a voice major. However, there was scant opportunity to perform in Syracuse and Boston offered little, so in 1947 she transferred to the University of Southern California and studied voice with Franz Hoffmann.

After taking her B. A. in 1948,

productions as "Suzuki," in *Madame Butterfly*; as "Czarevitch" in *Boris Goudinoff*, and in three performances of *Hansel and Gretel*.

This summer she was soloist in the Baroque Festival in Carmel, California, which is conducted and directed by Sandor Salgo, performing in such works as the *Samson* oratorio, by Handel, *Solo Cantata*, by Purcell, and the *Mass in B Minor*, by J. S. Bach.

Margery has two solo records to her credit: "Three Songs" by Schoenberg, and *Le Marteaux Sans Maite*, a chamber work by Boulez. She also recorded as soloist with the Portland Symphony in Verdi's *Requiem*.

After winning the MΦE scholarship audition at U. S. C. in early 1941, Margery became an active member of Mu Nu Chapter the following Fall, and she is now an active member of the Los Angeles Alumnae chapter. This past Spring she won the Metropolitan regional finals.

Home to Margery is an attractive hillside modern, where she successfully combines being a charming wife and a loving mother of Bruce and Janet with her professional career. When it was pointed out that she resided only a "stone's throw" from famed Hollywood Bowl, Margery smiled and said, "That's next, I hope!"—JANET GREEN, *Historian*.

NEVA RANKIN BARNARD

△ NEVA RANKIN BARNARD of the Evansville Alumnae, and newly elected president of the Indiana Federation of Music Clubs, was especially honored by a recognition dinner on Sept. 19. The Oakland

City Philharmonic Club sponsored the celebration, and Dr. O. G. Chapman, president of Oakland City College where she is head of the music department, was master of ceremonies.

There were more than 150 friends of Neva's who gathered to show her how much we all love her, and recognize her value to her community. Tributes and gifts were presented by: The College Women's Club, The Research Club, Business and Professional Women's Club, The Kiwanis Club of Oakland City, The Presbyterian Choir, The Presbyterian Congregation, The Gamma Omega and the Associate Chapter of Tri Kappa, Mu Phi Epsilon Alumnae Chapter of Evansville, and The Musician's Club of Evansville.

A very delightful musical program was given by some of Neva's students, some of her choral groups, and by our Mu Phi, Dorothy Rapp. The Oakland City Faculty gave a very clever skit of a Faculty Meeting "panning" Dr. Barnard for her various activities, but ended with a beautiful citation and the presentation of a small oil painting of her taken on the staircase of the newly acquired music building—Cockrum Memorial Hall. A very special tribute was shown her in a vocal number given by members of six choirs (5 Protestant and 1 Catholic) of Oakland City.

It was a happy evening for all, and an outstanding tribute to our Neva who gives so generously to all. The Indiana Federation of Music Clubs who has honored her by choosing her as its leader will in turn be honored. She is a Mu Phi of whom we are all proud.—MAMIE E. DUFFORD, *Historian*.



Neva Rankin Barnard

MARY JEANNE VAN APPLIEDORN

△ MARY JEANNE VAN APPLIEDORN is currently working on her Ph.D. degree at the Eastman School of Music of the University of Rochester on a \$2,500 Delta Kappa Gamma Scholarship International, one of three awards given in the United States. Mary Jeanne is on leave of absence from Texas Tech where she teaches theory and composition and is also faculty advisor of Epsilon Pi chapter.

During this past summer, Mr. Frederick Swann, organist at the Riverside Church in New York City, premiered her new organ work "Sonnet for Organ" on the Annual Summer Series of organ recitals in Riverside Church.

Mary Jeanne graduated from Topeka High School as valedictorian of her class. She won a full tuition scholarship for four years at East-

man School of Music. She studied piano with Cecile Staub Genhart. She received her master's degree in Music-Theory at Eastman School of Music in 1950 with postgraduate work during the summers of 1955 and 1959 at the same school. Her studies in composition have been under Bernard Rogers and Alan Hovhaness at Rochester. Her doctoral thesis project is: "Stylistic Study of Debussy's Opera 'Pelleas et Melisande.'"

Mary Jeanne taught at Texas Technological College from 1950-59. She was founder and director of the Texas Symposium of Contemporary Music, now in its ninth year. She has performed with the Austin Symphony Orchestra under Victor Allessandro and played her own piano concerto at the University of Texas Southwestern Symposium. She also appeared as piano soloist in her own "Set of Five" and "Contrasts for Piano" for the Composers Group of New York City, Carnegie Recital Hall, in March, 1956.

In addition to her membership in Mu Phi Epsilon and Delta Kappa Gamma, she is affiliated with Alpha Chi Omega. Mary Jeanne has been a winner at various times in the Mu Phi Epsilon Original Composition Contest since 1950.

KATHLEEN MUNRO

△ KATHLEEN MUNRO, Seattle Alumnae, formerly with the school of music of the University of Washington, was appointed acting head of the libraries of the University. She is a member of the faculty library committee. Kathleen Munro last year read a paper on Haydn's autograph clavier arrangement of

his own *Symphony No. 96* at the International Musicological Society meeting in Cologne, Germany.—
JANET POHLMAN SAWYERS, *Historian*.

△ HILDUR SHAW, Fargo Alumnae, was elected to head the department "Music Service in the Community" for National Federation of Music Clubs at the fall board meeting of the NFMCC held at the National Music Camp in Interlochen, Michigan on August 4-9, 1959. Hildur will act as coördinator for the following groups in her department: Choral Music; Audio-Visual; Church Music; Crusade for Strings; Chamber Music and Orchestras; National Music Week; and Rural Music. She was also made Choral Chairman at this meeting. Hildur was our first chairman for Music in Hospitals and served on National Council as National Third Vice President. Hildur's enthusiasm and propensity for hard work will make for success as head of this important department in NFMCC.

△ DORIS HEVENER BOLVIG, New York Alumnae and the Mu Upsilon initiate at the Eastman School of Music, continues to be most active in many music functions. This summer, with her husband Lawrence Turner, noted bass-baritone, she directed the Seventh Annual Glenora Music and Art Festival, on Seneca Lake in upper New York State. This Festival is conducted in the Music Grove of the Bolvig's summer residence, "Larkereden." All concerts are performed in the Music Shell in the Grove. Through the years many members of Mu Phi Epsilon have appeared.

Doris is a member of the faculty of the Roosa School of Music in Brooklyn, New York. She also has private studios at her home at 255-77th Street in the Bay Ridge section of Brooklyn. Through the winter season four concerts are given in her studios, always featuring prominent artists.

Doris Bolvig is an active member of the Women's Committee which sponsors concerts by the Boston Symphony and the Brooklyn Philharmonia. Recently, in addition to concerts with her husband, Doris Bolvig has been heard over radio stations WHAM, Rochester, WENY, Elmira, and WFLR, Penn Yan and WBNG-TV in Binghamton.

△ ROSANNE KUBOVEC, Mu Psi, was presented in recital by the Coe College Music department in cooperation with the Beethoven Club and Mu Phi Epsilon Alumnae Chapter, September 2, 1959. It was the same concert that she gave at Carnegie Recital hall in New York City in November. Rosanne, who was graduated from Coe College in 1940, has her own music studio in New York City. She started her musical studies with Alma Turechek and also with Grace Swab at Coe and was graduated magna cum laude with a bachelor of music degree. Both Alma Turechek and Grace Swab are Mu Phis. She won the first Interstate piano contest at Milwaukee. She was a delegate to the National Convention in Cincinnati in 1940. Following her graduation from Coe, Miss Kubovec received her master's degree in musical education at Columbia University and studied under Irwin Freundlich at the Juilliard School of Music.



SCORED FOR LISTENING: A GUIDE TO MUSIC, by G. A. Bockmon and W. J. Starr. New York: Harcourt, Brace and Company, 1959 (253 p., music, paperback; \$2.75).

Of special interest to teachers of music appreciation is this new "guide to music" written by two University of Tennessee professors. In an area that is supplied with an overabundance of texts using every conceivable approach to the subject, this book offers several interesting innovations.

More than half of its two hundred and fifty pages are devoted to annotated Line Scores. These scores trace the principal melodic ideas of entire compositions on a single staff. Students, unable to *read* music, have no difficulty in learning to *follow* the music, as it is played. The advantages of such a presentation are many. Attentive, concentrated listening is more readily achieved when students are able to see at a glance what they are supposed to "listen for." And what is more, they experience a real sense of satisfaction in the process. Examples of orchestral, chamber, choral, song, and keyboard literature are included.

A text in which the emphasis is placed on music rather than on facts about music should be a welcome tool for the teacher who is looking for a concise, well-organized frame-

BOOK Reviews

work on which to establish her own presentation of the lecture material.

MOZART AND HIS MUSIC, by John N. Burk. New York: Random House, 1959. (453 p., music; \$4.75).

A highly sympathetic and personal approach to the life of Mozart is the outstanding feature of this new biography. Mr. Burk, who is program annotator for the Boston Symphony, offers a study which at first glance may seem superfluous in view of the mass of existing Mozart literature. Upon closer examination, however, it becomes apparent that the author's knowledge and organization, as well as his animated style have resulted in a useful and informative book.

Especially worthy of note is the section dealing with Mozart's operas. Here the author not only discusses the operas in some detail, but also traces the development of eighteenth century opera in order to provide a framework for Mozart's contribution to the form. It must be added, though, that as always in subjects of this sort, one regrets the absence of more extensive musical examples.

All in all, the book is to be recommended. It has wide appeal, and will be found a particularly helpful source of authoritative information for young music students.

PUCCINI: A CRITICAL BIOGRAPHY, by Mosco Carner. New York: Alfred A. Knopf, 1959 (500 p., music, illus.; \$7.50).

Mosco Carner's definitive study of the life and works of Giacomo Puccini is among the most significant biographies to appear in recent months. The author sheds new light on many aspects of the composer's life, and delves into his "secret creative processes" in a unique and fascinating manner.

Throughout the sections devoted to Puccini "The Man" and "The Artists," two underlying considerations predominate. The first of these deals with the question of undisputed but limited genius that somehow fails to realize its complete potential and ultimate greatness. The second involves a combination of elements. Puccini, as a product of romantic decadence, the so-called *fin de siècle*, reflected the "spiritually unsettled, self-questioning, self-divided" spirit of the times. Beyond this, Carner develops the thesis that certain facts in Puccini's life point toward "a neurotic fixation" that is projected in all his tragic operas like a constantly recurring theme. Regardless of one's reaction to this application of Freudian principles, one cannot help but admire the author's lucid and objective presentation.

The final section of the book, devoted to detailed analyses of the

operas, both dramatically and musically, is truly outstanding for its completeness, its clarity, and its liberal use of musical examples.

THE MUSICAL EXPERIENCE OF COMPOSER, PERFORMER, LISTENER, by Roger Sessions. Princeton: Princeton University Press, 1958 (127 p., music, paperback; \$1.50).

Roger Sessions' thoughtful appraisal of the musical experience first appeared in 1950, but so successful has it been that a second printing of the 1958 paperback edition has been announced for this fall. The essential unity of the musical experience is stressed throughout the entire work. "The composer, the performer, and the listener are in a certain sense collaborators in a total musical experience."

From his discussion of the roots of musical feeling,—Rhythm and sound created by human beings; to his perceptive analysis of the creative, the recreative, and the participating elements, Mr. Sessions displays insight, sincerity, and a profound understanding of musical values.

Music lovers, professional and amateur alike, will find excellent reading material in this book.

DOLores MENSTELL
University of California
Santa Barbara



More Jewels / in Our Crown

ALPHA THETA AT PENNSYLVANIA STATE UNIVERSITY

△ ALPHA THETA CHAPTER of Mu Phi Epsilon was installed at Pennsylvania State University on May 15 and 16, 1959. Rosalie Speciale, National President, was installing officer, with members of Psi Chapter, Bucknell University, assisting. The pledging was followed by a musicale comprised of the following: *Trio in C minor* by Mendelssohn, played by Bertha Maraffie, violin, Elizabeth Taylor, cello, Joan Elser, piano; "Intermezzo in E minor, Opus 116, No. 4" by Brahms, by June Morroni, pianist; "Bonjour Suzon" by Delibes, sung by Sandra Sliker with Antoinette Monastero accompanying; the "Largo" and "Allegro" movements of the *Concerto in E minor*, performed by Elizabeth Taylor, cellist, accompanied by Bertha Maraffie; Annette Saurino, soprano, ended the program with "Der Uberlaufer," Opus

48, No. 2, Brahms, and "Volksliedchen," Opus 51, No. 2 by Schumann. June Morroni accompanied.

A luncheon was given in honor of our national president on Saturday, May 16, in the Hetzel Union Building and this was followed by the installation ceremony in Carnegie Building. This was followed by a tea given in honor of the patronesses of Alpha Theta Chapter.

The following officers were installed: President, Mary Rhorbeck; Vice President, Judith Stasch; Recording Secretary, Joan Elser; Corresponding Secretary, Dorothy Williams; Alumnae Secretary, Marie Aquilina; Treasurer, Sandra Sliker; Chorister, Gale Leister; Chaplain, Mary Ann Zook; Historian, Antoinette Monastero; Warden, Sonja Brown.

We welcome this new chapter into the sisterhood.



Profiles . . .

Operatic Jean Madeira



Jean Madeira, New York Alumnae, is a striking Carmen. When she made her debut in the Bizet opera in the Vienna State Opera she received 45 curtain calls.

Adds Lustre & Prestige

△ JEAN MADEIRA, who skyrocketed to international fame in 1955, continues to add lustre and prestige to the profession and to Mu Phi Epsilon by outstanding achievements in opera and concert. Jean became a member of the Metropolitan Opera since shortly after graduation from Juilliard School of Music. A native of St. Louis, Jean studied piano as soon as she was able to reach the keyboard and was soloist with the St. Louis Symphony Orchestra at the age of 12 in Beethoven's *Concerto in C minor*. Only on coming to New York did she study singing.

Jean's big start came in Vienna in the fall of 1955 singing the role of "Carmen." There, as far as Vienna's opera-loving public is concerned, a new star was born. After her singing of the "Habanera," the house filled with what has been described as a "mad noise." After the second act, she had to take forty-five curtain calls and police had to escort her through the crowd that stood waiting for her outside the theatre. Jean is acclaimed in London, Bayreuth, Paris, Stockholm, New York, San

Francisco, Toronto and Buenos Aires. In the latter city she was acclaimed in a manner similar to that in Vienna when she had to take forty curtain calls. Jean has sung "Carmen" in four languages. Besides *Carmen*, Jean's favorite operas are *Aida*, *Il Trovatore*, *Electra*, *Salome*, and all Wagner operas known as *The Ring*. She has made concert and television appearances all over the world and starred in the first television production of *Carmen*.

In writing about what a sorority means to her, Jean Madeira has written this: "I have always felt that a sorority is the personification of the best in American womanhood. It represents a beautiful environment, the striving for higher goals, living and working together and helping one another. . . . Sororities contribute leaders to our nation, and are a vital force in making a better America. I am proud to belong to one." Jean received the MΦE citation of merit at the National Convention in 1956 at Rochester, New York.



... Our Original

DIVISION I, Mrs. H. H. A. Beach Memorial Award

Class A, WILLIAMETTA SPENCER—*Overture for Orchestra*

Class B, ELIZABETH GOULD—*Sonata for Piano*

Class C, BLYTHE OWEN—"Toccata" for Piano

DIVISION II

Class B, ANNA PETRASHEK—"Scherzo" for Piano

Class B, ARDITH WATTS—Second Place—"The Silver Swan," Voice and Piano

DIVISION III

Class B, ETHEL LEGINSKA—"Americans are Moving On," Chorus and Piano

Class C, SYLVIA GHIGLIERI—"Irish Pieces" for Piano

HONORABLE MENTION:

Div. I—Class B—EMMA LOU DIEMER—*Sonata for Flute and Harpsichord or Piano*

Div. III—Class B—SHIRLEY MUNGER—*Sonata for Violin and Piano*



Elizabeth Gould



Williametta Spencer

Composition Contest

Winners...

WILLIAMETTA SPENCER graduated from high school in Ann Arbor, Michigan. In addition to her piano studies, she played clarinet in the school band and orchestra. She received her B.A. degree from Whittier College, Whittier, Calif., in 1949, where she studied piano with Margaretha Lohmann. She performed the Beethoven *Piano Concerto No. IV* with the Whittier Symphony and also presented an entire recital of her own compositions. In 1952 Williametta received her Master of Music degree from the University of Southern California where she was a student of Dr. Ernest Kanitz. She was awarded first prize in Division III of the MΦE Composition Contest in 1951 for her *Sonata for Clarinet and Piano*. While at U.S.C., she presented an entire recital of her compositions also. Williametta was on a Fulbright Scholarship in 1953-54 at Ecole Normale de Musique in Paris, France, where she studied with Tony Aubin. Her "Two Christmas Madrigals" are published by Associated Music Publishers and on March 1 of this year an entire one-hour radio broadcast of her compositions as well as other well-known Los Angeles musicians was presented at the Los Angeles County Museum.

Williametta presently maintains a teaching studio in Whittier, she is organist for one of the local churches, and is music critic for the Hollywood newspaper *The Canyon Crier*. She is a member of the Beverly Hills Alumnae Chapter, Pi Kappa Lambda, California Music Teachers Association, and the National Association

for American Composers and Conductors.

ELIZABETH GOULD, pianist-composer, is a native of Toledo, Ohio. She received her musical education at Oberlin College and the University of Michigan. She studied piano with Guy Maier and Arthur Schnabel. Her first compositions appeared in 1949. She recently played concerts in Stockholm and Berlin, including on her programs her own "Toccato" and "Four Preludes" (composed 1949). The "Toccato" won first place in the Mu Phi Epsilon contest in 1952. In 1953, she performed her *Concerto for Piano and Orchestra*, which was commissioned by the Toledo Orchestra, at the Toledo Art Museum Peristyle. She was soloist in the same work, 1954, with the Little Orchestra Society of New York, Thomas Scherman conducting, at Town Hall, New York.

Other compositions since 1949 include "Declaration for Peace" for large orchestra and chorus (performances in Toledo and Philadelphia); *Sonata for Violin and Piano* (performed at the National Gallery, Washington, D. C.; Fischer Hall, New York; University of Texas; and Toledo); *Sonata for Piano, Concertino for Clarinet, Trumpet and Strings*, commissioned for first performance at the University of Pennsylvania January 17, 1959, and smaller works. "Declara-

tion for Peace," as published by Elkan-Vogel for mixed chorus and organ, was performed at the Brussels World's Fair by the Michigan Chorale, as well as in many European cities included in their 1958 tour.

The following new commissioned works will receive their premiere performances in the season 1959-60: *Sonata for Trumpet and Strings*, Gil Johnson, Trumpeter, Joseph Primavera, Conductor, and other members of the Philadelphia Orchestra at the Academy of Music, Philadelphia; *Sonata for Cello and Piano* composed for and performed by Lorne Munroe (principal cellist of the Philadelphia Orchestra) and Elizabeth Gould, concert in Toledo; *Overture for Orchestra* by the Toledo Orchestra, Joseph Hawthorne, Conductor, at Toledo Museum of Art, March 18.



Blythe Owen

BLYTHE OWEN received the degrees of Bachelor of Music from the Chicago Musical College, Master of Music from Northwestern Univer-

sity, Doctor of Philosophy in Composition from the Eastman School of Music. She has also studied at the E'cole des Americaines, Fontainebleau, France. Her piano studies have been under Rudolph Ganz, Robert Casadesus, and Jean Batalla and others of note. Composition has been under such teachers as Albert Noelte, Bernard Rogers, Dr. Howard Hanson, Nadia Boulanger and others. She has appeared in recital in the Chicago area on the Western Concert Artist Series, Lyceum series, in radio performances, and many recitals before clubs, universities, churches and various organizations. Her compositions have won numerous national and local awards and are being widely performed over the country. She is active in the Musicians Club of Women, Society of American Musicians, International Society of Contemporary Music, University Composers Exchange (all of Chicago) and the National Association of American Composers and Conductors in New York City. In addition to Mu Phi Epsilon, Blythe Owen is also a member of Pi Kappa Lambda. She is



Anna Petrashek

chairman of the Chicago chapter of International Society for Contemporary Music for the third year.

Two most recent awards in addition to the prize-winning "Tocatta" include: (1) *Trio for Flute, Clarinet and Piano* from Musicians Club of Women; (2) "The Little Jesus Came to Town" composed for SATB voices, Broadman Press prize and publication.

ANNA PETRASHEK was born in Weiser, Idaho, where she lived for eighteen years, until her high school graduation. Her study of music began at the age of eight when she began taking piano lessons. Her musical activities in high school included accompanying the high school choir and playing flute in the band and ensembles. In 1955 she was graduated valedictorian of her high school class, and also received the award for the outstanding musician of that class. The following year she entered Whitman College in Walla Walla, Washington, to study music. During the spring of her first year there, she became a member of Mu Zeta chapter. In the fall of 1958 she was presented in her senior recital performing works of Orlando Gibbons, Beethoven, Chopin, Debussy, and Hindemith. During her senior year she studied composition with William H. Bailey, associate professor of music. Her "Scherzo" for piano was performed as part of a recital of contemporary piano music by her piano teacher, Dr. David Burge. Anna presently is enrolled in the Northwestern University School of Music where she is working toward a Master of Music degree with a major in piano.

ARDITH WATTS, Gamma, received the Oreon E. Scott award as a

freshman and was in honors theory. She was organist of the First Baptist Church in Hazel Park, Mich., for three years before entering the University of Michigan. She plans on working for her Master's degree in Music Literature and will receive her Bachelor of Music Education degree in June.

Among campus activities, Ardith is a member of Michigan Singers; Tudor Singers; Bach Choir; she served as Secretary-Treasurer for Michigan Christian Fellowship. Within the chapter, she held the offices of Treasurer and Warden, and has performed for various Mu Phi Epsilon functions.



Ethel Leginska

ETHEL LEGINSKA was a "Prodigy Child," appearing at the age of six as pianist. She was a pupil of the master teacher, Leschetizky and at the age of sixteen she made her debut as orchestral soloist under the baton of Sir Henry Wood in London. She has appeared as soloist with

many prominent orchestras in Europe and America and has toured internationally as recitalist. She studied composition with Ernest Bloch, operatic conducting with Robert Heger and Maestro Genaro Papi. Her orchestral works have been performed by the Boston Symphony Orchestra, New York Symphony, Berlin Philharmonic Orchestra, *etc.*, under Pierre Monteaux and Albert Coates. Her chamber music and songs have been performed by noted musicians and ensembles. Mme. Leginska was the first woman in musical history to be guest conductor of most of the world's greatest orchestras and was the first of her sex to be engaged as grand opera conductor. Among operas conducted by her are: *Madame Butterfly*, *Tosca*, *Rigoletto*, *Carmen*, *Louise*, and *Thais*.

Mme. Leginska's three operas are: *The Rose and the Ring*; *Gale (The Haunting)*; and *Recollections of St. Joan*. Her chief works for orchestra include: Symphonic Poem "Beyond the Fields We Know"; "Two Short Poems"; Exotic Suite, "Quatre Sujets Barbares."

Ethel Leginska is permanently located in Los Angeles where she is training a large group of talented concert pianists, teachers and students of all ages.

SYLVIA GHIGLIERI began her musical career in piano at the age of five in her native city of Stockton, California. During her high school years, she studied piano during the summers with Egon Petri and Alexander Libermann at Mills College in Oakland, California. She attended Dominican College in San Rafael, Calif. studying piano with Stephanie Shehatovich. Her Bachelor of Music



Sylvia Ghiglieri

degree was conferred with highest honor in 1954.

Sylvia gave a successful debut recital in San Francisco in April, 1954, and has performed in numerous concerts on the West Coast. She studied with the Hungarian pianist, Giorgy Sandor, at the Santa Barbara Music Academy.

In 1955, she spent the summer studying at the Music Conservatory in Fontainebleau, France, under Robert Casadesus and Jean Casadesus, and concertized in Europe for six months.

She did not begin composing until spring, 1957, when she began working for her master's degree at College of Pacific, in Stockton. At present, she is preparing for her master's concert to be given in November and is studying with Mary Bowling at the college. She is also a member of Pi Kappa Lambda.

EMMA LOU DIEMER, Mu Phi Epsilon composer, is the only woman among twelve young American composers to be awarded fellowships to serve in twelve different high school

systems during the coming school year under a Ford Foundation grant. These awards are the first in a two-year series being supported by the Foundation. The National Music Council is associated with the Foundation in the administration of these fellowships.

Emma Lou was initiated into Mu Delta Chapter. She received her training at Central Missouri State College and Yale University, receiving her Master's degree in composition with honors from the latter school. She studied in Brussels, Belgium, on a Fulbright Scholarship during the year 1952-53. During the season of 1955 she was the first feminine composer to achieve the distinction of being selected by the Louisville Symphony orchestra for four performances of her original composition, *Suite for Orchestra*. She was one of ten young composers to be selected for this honor, and this was the second year of these awards.

She has recently won first prize in



Emma Lou Diemer

the anthem contest sponsored by National Presbyterian Church, Washington, D. C.

SHIRLEY MUNGER was initiated into Tau Chapter at the University of Washington in Seattle, Washington. She graduated *magna cum laude* with majors in Piano and Music Education. In 1951 she received her M.A., also from the University of Washington, with a major in Piano. In 1952-53, on a Fulbright Grant to France, she studied piano at the Conservatoire National de Musique in Paris, from which she received a "diploma in piano." Since 1954, she has been on the faculty of the University of California at Santa Barbara, where she is an Assistant Professor of Music. In addition to her teaching assignments at UCSB, she is working toward a Doctor of Musical Arts degree at the University of Southern California, with a major in Music Composition under



Shirley Munger

Halsey Stevens. Her professional activities include: solo piano recitals, composition, organ, clavichord lecture-recitals and direction of the UCSB Women's Glee Club.

Various honors include: First Prize in the 1950 Mu Phi Epsilon National Musicological Research Contest, "Who's Who of American Women," "Who's Who in the West"

and professional memberships include: Phi Beta Kappa, American Guild of Organists, Pi Lambda Theta and National League of American Penwomen. Publications include: piano solos and ensembles for teaching purposes by Summy-Birchard, Willis, Galaxy and Century; and organ solos for church or recital purposes by Galaxy.

An Open Letter to All of Us

DEAR SISTERS IN MU PHI EPSILON:

IN THIS the seventeenth year in the life of our Mu Phi Epsilon National Magazine Subscription Agency, it is necessary for each of us to stop and take stock of herself to see if she really has done her best to support this outstanding national project.

Have we become so familiar with the pleas of our past National Chairmen who gave of their time so generously, that a repetition of that plea falls on dull ears? Let me try it once more and see if it isn't simple—100% cooperation from each and every member of each and every chapter, to the extent of at least ONE magazine subscription, new or renewal. The commission paid us on a single subscription will allow some eager young student to have a lesson at the MΦE School of Music at Gads Hill Center. Isn't that worth the effort?

Chapter Chairmen: Send ALL orders directly to me. Send to Helen Ramage for Curtis price lists ONLY. No one else handles orders and any misdirection of mail means delay in starting subscriptions. I give you my pledge that correct orders will leave this office within 48 hours of their receipt at the longest. Incomplete or incorrect orders will naturally take longer due to the necessary correspondence involved. Let me have *your* cooperation and we will guarantee prompt service to our subscribers.

Mu Phis everywhere—get behind this project and make it a really worthwhile one for your chapter, your sorority and Gads Hill.

Katharine Shirley

Chairman

LET'S PLAN NOW

- ☆ WHAT?
1960 National Convention
- ☆ WHERE?
Hotel Miramar—on the
Pacific
Santa Monica, California
- ☆ WHEN?
June 21-25, 1960
- ☆ THEME:
"I Believe in Music"

2

EXCITING POST- CONVENTION TOURS

1. BEAUTIFUL, TROPICAL HAWAII

Leave Los Angeles June 25 by Pan-American jet for Honolulu—be a guest at the Reef Hotel—tour the island of Oahu, attend a luau—cruise around Pearl Harbor in a cataraman—return by jet on July 3—all for \$366.12, including everything except meals in Honolulu. Also available a 3-day side trip to the islands of Kauai and Hawaii for an additional \$144.78.

2. COLORFUL AND EXOTIC MEXICO

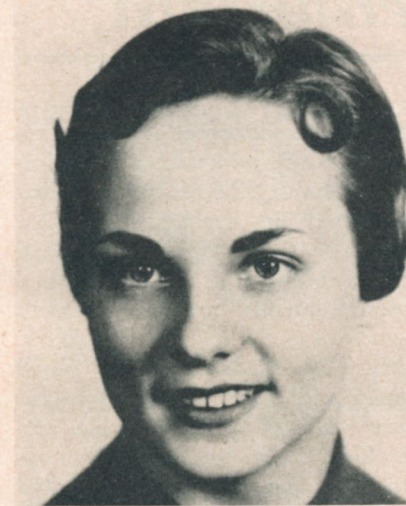
Leave Los Angeles June 25 by jet for Mexico City—be a guest at the Hotel Monte Cassino—thrill to the bull-fights—spend two nights in Acapulco—see Cuernavaca and Taxco—return by jet on July 4—all for \$292.10, including everything except meals in Mexico City.

Both tours available to members of Mu Phi Epsilon, their families and friends.

Brochures may be obtained from CHAPTER PRESIDENTS, or by writing

ESTHER FUNK, Tour Chairman, 117 N. Las Palmas, Los Angeles 4, Calif.

...ONE OF OUR FULBRIGHTERS...



△ JESSAMINE EWERT, Phi Epsilon, received a Fulbright Scholarship to study with Flor Peeters at the Royal Conservatory of Music in

Antwerp, Belgium. First named as an alternate for a Fulbright Scholarship (as we noted in the Summer issue of THE TRIANGLE), Jessamine received word of the granting of the scholarship in August.

Jessamine spent her first two years of college at MacMurray College for Women in Jacksonville, Ill. She then transferred to College of Emporia where she was initiated into Phi Epsilon chapter. She served as corresponding secretary and chorister of the chapter. Jessamine was chapel organist for two years and in her senior year was director of the chapel choir. She was also active in the college band and chorale. Last May she graduated *cum laude* with a degree of Bachelor of Music in organ and church music.

MUSICOLOGICAL RESEARCH CONTEST HONORABLE MENTION:



Jeanne Martinelli Hansen began her college career at the College of the Pacific in Stockton, California, where she studied piano with John T. Moore. While in Stockton, she was a member of the college orchestra and the Stockton Symphony as flutist. Her piano studies with Mr. Moore continued in 1948 at the University of Washington in Seattle and she completed both her Bachelor and Master of Arts degrees there. Jeanne was initiated into Tau Chapter and is presently a member of the Seattle Alumnae Chapter. She is married to Edward A. Hansen, well-known organist and choir director and they have two daughters. In addition, Jeanne maintains a class of piano students.



In Memoriam

MYRA BANCROFT OLIVE

MYRA BANCROFT OLIVE, a valiant woman, is mourned by Pittsburgh Alumnae Chapter. Moving into our area after a harrowing experience in a concentration camp in Shanghai, she so infused our loyalties, one to another as sisters in Mu Phi Epsilon, that our Chapter immediately became bonded as never before. Myra was initiated into Tau Chapter in 1928 when she was on furlough from her work in China. She was born in Boston, Massachusetts. At the age of thirteen she began training at the Metropolitan Opera School preparing for an operatic career. Later, deciding against continuing in opera, she went to Seattle for several years and then to China to teach voice at the Laura Haygood Normal School in Soochow, under the auspices of the Methodist Church. In her thirty-two years spent in China she taught at McTeire School in Shanghai, Tsing Hwa University in Peking and at the Grace Yang School for girls in Shanghai. Active as a soloist in both concert and church, she was musical director at the Shanghai Community Church for many years. During the second World War Myra was interned for more than two

years by the Japanese. After her release in 1945, and with greatly impaired health, she came to Pittsburgh to make her home with her friend, Dr. Grace Martin, who had served on the staff of a Shanghai Hospital and had been interned with Myra.

Myra was an inspiring and gifted teacher and endeared herself to her many students both in China and the United States. She was enthusiastic, generous and very devoted to her friends. She served as president and later as historian of the Pittsburgh Alumnae Chapter. Even when ill health was making public appearances an ordeal, she presented a brilliant talk for the Founders' Day program last year—one which we shall always remember.

MARION HATCH RYCHENER

△ MARION HATCH RYCHENER, Gamma chapter initiate, died late this summer. She had many interests in addition to her strong interest in music and constantly thought of the welfare of others without thought of recognition for herself. Her husband was president-elect of the Tennessee State Medical Association at the time of her death.



In The Picture Parade



Members and Patronesses of Mu Phi Epsilon at the National Music Camp, Interlochen, Michigan, as photographed after a dinner party honoring Theo Rayburn, winner of the Senior Achievement Medal for the North Central Province.

First Row, Left to Right:

Gerre Swanson, Mu Gamma, Counselor & Unit Leader; Veronica Britton, (Mrs. Allen), Patroness of Gamma, Camp Office; Clementine White, Columbia Alumnae, Faculty Member (Harp); Nancy Dryden, Alpha Eta, University Student; Helen Lillya, (Mrs. Clifford) Patroness of Gamma, Sec'y to Personnel Dir.; Isla Klein, Ann Arbor Alumnae, Postmistress; Theo Rayburn, Mu Tau, Choral Accompanist.

Second Row, Left to Right:

Nelita True, Gamma, Choral Accompanist; Melba Bram, Phi Pi, Camp Office; Raye Cottingham, Phi Zeta, Staff Member; Harriett Alooosian, Phi Chi, American Opera Workshop; Donna Brunsma, New York City Alumnae, Opera Coach; Jan Steventon, Zeta, Practice Supervisor; Betsy Traubert, Epsilon Nu, Staff Member; Maggie McElwain, Zeta, Practice Supervisor; Anne Emley, Mu Phi, Staff Member; Maxine Sweet, Epsilon Lambda, Food Staff Member.

CORRECTION:

Theo Rayburn, honorable mention for North Central Province Senior Achievement Award is from Mu Tau Chapter, not Tau, as erroneously stated in the Summer Issue. The picture of Patricia Doolittle, who was cited for outstanding service and scholarship last spring by Epsilon Omega Chapter together with Beverly Cottingham, was used in error. Beverly was honorable mention for Pacific Southwest Province Senior Achievement Award.



Hope Jaquith (center) and Claire Hodgkins pose with Boris Sirpo before beginning their trip to Brussels.

Portland Mu Phis In International Violin Competition At Brussels

△ CLAIRE HODGKINS and Hope Jaquith, Portland Alumnae, were among six from the United States in the Queen Elizabeth of Belgium International Violin Competition at Brussels this past summer. There were seven women among the 37 violinists who were chosen from 500 applicants and who represented 19 countries. The competition lasted 28 days and each day had two three-hour public, paid concerts attended by 2,000 persons, including Elizabeth, the Belgian queen-mother and patron of the quadrennial competition.

Claire and Hope both study with Boris Sirpo, noted teacher and conductor of the Portland Little Chamber Orchestra.

Claire and Hope played their own instruments, Claire's being a 250-year-old Balestrieri, and Hope's an old Italian instrument; accompanists provided by the competition were used in contrast to most other competitors who were sent by the countries they represented and brought their own accompanists. Regardless of the nationality or ability, all had stage fright, as reported by the two women. Many of the competitors were professional competition winners, Europe having that category among violinists very much as we have professional competition winners among golfers. Even though they did not place among the 12 finalists, both agree that it was most inspiring just to play there.

the Sounding Board

North Central

MU TAU CHAPTER: Theo Rayburn graduated this spring *summa cum laude*. She received honorable mention for Mu Phi Epsilon's Senior Achievement Award and she gave an excellent piano and organ recital. Betty Moorehead and Carol Lehman were tapped for Mortar Board and hold offices, Keeper of the Robes and Historian, respectively. Kay Myron, junior, gave a piano and voice recital last semester with Betty Moorhead assisting. Kay, also, was judged the most talented non-finalist in the Miss South Dakota beauty contest. Three sophomore girls, Sharon Parker, Kay Myron, and Lorna Endersby were chosen for Guidon, an honorary. Mu Tau received honorable mention for the annual American Music Recital from the Federation for the Promotion of American Music. Newly initiated members are Bonnie Raasch, Joan Radeke, Nelene Pilliard, Elizabeth Towne, Charleen Hofer, and Sharon Parker—LORNA ENDERSBY, *Historian*.

and our patronesses. This was held in Illini Grove of the University of Illinois campus on September 22nd, the day after university classes started. With a fine turnout of collegiates, alums, and patronesses plus an ample feast of picnic food, the fine spirit of fellowship and enthusiasm displayed by the group made us all look forward eagerly to the coming year's activities.

The picnic was followed by our first business meeting during which we compared notes on summer activities and fall plans. Bettye Krolick attended the string teacher's conference at Interlochen, Mich. (Aug. 25-Sept. 1) and was concertmistress of the National Civic Orchestra which performed under the direction of Thor Johnson. Barbara English Maris has returned from her year of study in Paris on a Fulbright scholarship. Dorothy Bowen is preparing a recital to be given at the University of Illinois in Oct. or Nov.—BETTYE KRO-LICK, *Historian*.

South Central

FORT WORTH ALUMNAE CHAPTER held its first meeting of the year at St. Timothy's Episcopal Church at which time plans for the year were made. A puppet show will be presented at a children's home, our Founders' Day observance will be held with the T.C.U. collegiates and we look forward to a visit with our national president. This summer Sue Corder toured Europe and Dorothy Breeding and Lita Nell Thomason studied at Eastman School of Music. While in New York, Lita Nell appeared on the TV program "What's My Line?"—SUE CORDER, *Historian*.

Great Lakes

URBANA-CHAMPAIGN ALUMNAE CHAPTER: Fall activities of our alumnae chapter started formally with the traditional picnic given for the Epsilon Xi chapter

East Central

ST. LOUIS ALUMNAE CHAPTER is beginning the year with the following officers who were installed last May: Dorothy Dring Smutz, president; Ched Hieronymus, vice president; Charlotte Symons Hoierman, recording secretary; Marietta Schumacher, corresponding secretary; Belle Brickey, treasurer; Ruth Johnson, historian; Eva Wark, warden; Kathleen Miller, chaplain; and Lucile Gewinner, chorister. Robert J. Gartside, Jr., son of Marie Gartside, gave his debut concert in Paris last January. He had been studying voice there on a scholarship for three years, and has made several concert tours in Europe. In March, Charlotte Symons Hoierman, former Metropolitan Opera star, was an exchange artist from our chapter on an all opera program at the Kansas City Art Museum, where she sang six arias. In May, we were all saddened by the death of Charlotte's husband, Paul. The

passing of a man with such talents as he had is a great loss to the world. Ten students of Dorothy Dring Smutz gave a piano festival on two Saturday mornings last spring in preparation for the National Piano Guild Audition. All of them received superior ratings. A \$2,000 award will be given for the first time next spring by Irene Chambers and her husband to the winner of the national finals of the Metropolitan Opera auditions. It will be known as the Stuart and Irene Chambers Scholarship Award. We are proud to have such a member in our chapter.

This summer we had the honor of hearing a Mu Phi sing the part of "Carmen" for a week at the outdoor Municipal Opera in St. Louis. She was Jean Madeira who has sung the part in Europe, Latin America, the Scandinavian countries and all over the United States. In Vienna she took 45 curtain calls after one performance and 40 in Buenos Aires, and has sung it in four languages. And to hear such an artist singing "Carmen" under the stars, with a new moon peeping down, is a wonderful experience in any language.—RUTH ROGERS JOHNSON, *Historian*.

Pacific Northwest

SEATTLE ALUMNAE CHAPTER'S May meeting was held at the home of Jeanne Martinelli Hansen, at which time the installation of new officers took place. Harriet Shank, cellist, and Bette Haibeck, accompanist, presented the program along with vocal solos by Harriet Larson. The evening was highlighted by a surprise guest in the person of Mr. George Kirchner, cello instructor who recently retired from the music department of the University of Washington. He was especially welcomed by many of his former cello students. Four Seattleites were awarded citations for their work in promoting cultural arts among children by the Music and Art Foundation, and two of these were Mu Phi Mildred Hunt Harris, and Sylvia Bratrud Taylor. They were cited for their musical-therapy work at the Spastic Children's Clinic and Pre-school. Several of our girls have performed in a series of chamber music concerts at the Seattle Art Museum this spring: Myra Mosher, Marilyn Garner,

Norma Durst, Adele Sterry. In July we gathered at the lovely home of Jane Wilson MacGowan for our annual picnic and had a wonderful time. Vacation time again and several from our chapter were off to travel in Europe. Among them were Ruth Peters, Esther Hilburn, Helen Kretzinger, Margaret Boyd, Mildred Engel, Eleanor Wilson, and Janet Wilkie. Janet stopped for a visit in Paris with Virginia Johnson Hunter, who is studying voice there with Pierre Bernac, noted Parisian teacher and concert singer. Our first fall meeting was held Sept. 22 at the home of Helen Buschmann Belvin and featured an all Mozart evening. *Quartet in Eb Major* was performed by Corinne Odegard, Rebecca Brooks, Norma Durst, and Dawn Weyand. Jean Herbert, soprano, presented characters from Mozart operas. She was accompanied by Bernice Anslow.—JANET POHLMAN SAWYERS, *Historian*.

PORTLAND ALUMNAE: Our spring scholarship concert was so successful that it enabled us to establish a second scholarship in honor of Hilda Brant Proebstel who died last spring. Hilda was a Mu Phi for forty-six years, a charter member of Portland Alumnae, a past president and was always a faithful, helpful member.

Pearl Allison Peterson, Director of District No. 17, keynoted the Biennial District Conference held in Salem, Oregon in April. Attendance exceeded all expectations and it was a wonderfully inspirational day of "Music-Friendship and Harmony." Maude Engstrom Stehn, pianist, presented Portland Alumnae's share of the program. Truly authentic interpretations of ballads from American folk music heritage were given at our April meeting by Pearl Pickens Mitchell and her husband at the home of Oralie Cargun Bybee. Ruth Bradley Jones from New York City was honored guest at our May meeting held in the home of Lillian Pettibone. Mary Lou Monroe Cosby sang some of Ruth's compositions, accompanied by the composer. Lillian Pettibone and Maude Ross Sardam presented a duo-piano program. In June, tryouts were held at the Underwood studio for our scholarship winners who were Linda Erickson and Winnie Espina, both piano students of our Nellie Tholen and Mu

Phi pledges at Lewis and Clark College. "An Evening of Music" was presented in April by two Mu Phis, Doris Lavelly, coloratura soprano, and Etta Kathryn Riddle, pianist. Our annual gathering at the lovely summer home of Margaret Boswell Gabriel at Wauna Lake was enjoyed by thirty-four persons in August. Belva-June Mayor is the new President of Portland Federation of Women's Organizations.

Catherine Peterson was recently elected President of Portland District of the Oregon Music Teacher's Association. Lillian Pettibone, pianist and teacher, has been appointed to the faculty of the University of Portland as senior teacher of piano. Our fall schedule opened with forty-two Mu Phis meeting at the William-Tholen studio. President Nellie Tholen initiated her new idea of an informal half hour before the convening of the regular meeting. This is to give an opportunity for those with creative abilities to either perform or have others perform original compositions and also a time for pleasure playing. Maude Stehn and Elinore Crowley Coogan played. At the regular meeting two duo-piano teams performed—Cynthia Hotten Rampone and Carol Jean Short played Mozart and Janet Chalmers Woodworth and Mrs. Asa Gaylord (a patroness) played Rachmaninoff. — KATHLEEN EUSTACE THOMAS, *Historian*.

Pacific Southwest

BEVERLY HILLS ALUMNAE CHAPTER rolled into action with a supper for the group at the beautiful Hollywood hillside home of Leola Blair. After a delicious meal, Miriam Edwards sketched her year in Europe giving interesting and informative data about the various music festivals held there. Miriam is a Music Supervisor in the Los Angeles School System. She accompanied her husband, Dr. Edwards who was doing a research project also in music. Beryl Hatch spent her vacation with friends touring Mount Lassen National Park. Dr. Elizabeth May spent her summer on Vancouver Island while Marguerite Blanchard looked over our southern neighbor, Mexico. Jane Waldorf train-tripped to Michigan, Chicago, Milwaukee returning

home via the earthquake-torn Montana and was almost trapped there. Esther Funk had three weeks in Oregon and Washington and attended the Centennial while in Portland. Billie Lindquist lounged at her Nevada ranch. Our president, Thyra Snyder took in Glacier National Park while our Vice President Beatrice Carpenter flew to Hawaii with seven friends visiting Oahu, Hawaii, Maui and Kauai. About the time Bea returned, Edna Glassbrook, our historian flew to Honolulu returning by the good ship Matsonia. Edna also accepted the job of President of the Michigan Alumnae of the University of Michigan. Esther Wiedower is busily engaged in plans for the 1960 Convention and has given generously of her time attending various committee meetings. Her summer activities included presentation of music exhibits at San Diego State College, U S C and Occidental College. Edith Kritner has accepted the presidency of the Los Angeles Soroptomist Club which keeps her hopping.—EDNA GLASSBROOK, *Historian*.

LOS ANGELES ALUMNAE CHAPTER: All members of the Chapters in this area were delighted to be able to meet the members of National Council when they were here for a meeting last June. A tea was given in their honor, at the home of our President, Martha Day, who is also General Chairman for Convention in Santa Monica in June, 1960. We are all anticipating the activities of the new season, because we are extremely Convention minded. The Chapters in the Los Angeles area had a mutual philanthropic interest this year. They sent two University of Southern California students, both of whom are Mu Phi, to the International Musical Conference in Geneva. We have great faith in their talent and ability and wish them every success.

Many of our members were fortunate to be enjoying interesting trips and activities this summer. Emma Stone, our former Historian, spent the summer in Mexico, with her professor husband; Lucille Tackley toured Alaska; Dorothy Remsen, harpist, and a faculty member at U.S.C., performed in the Ojai Music Festival; and Margery MacKay, soprano,

performed at the Carmel Festival. Edith Habig insisted I tell you that my son-in-law, Harve Presnell, baritone, performed in the Hollywood Bowl in August, as soloist in the performance of "Belshazaar's Feast," by Sir William Walton. My daughter, Sherri, who is also a Mu Phi, and Harve, have been in Germany for the past two seasons, where Harve sings all the lead baritone roles for the Lubeck Opera House. They will be in Mexico City for the month of October, where he will sing the first performance of a new opera, by the contemporary Mexican composer, Carlos Chavez. Because of the zeal of our Magazine Chairman, Beverly Bain, our Chapter won a prize of \$10.00, for the most magazine sales.—JANET GREEN, *Historian*.

THE SAN FERNANDO VALLEY ALUMNAE CHAPTER enjoyed an informal buffet supper at the lovely hilltop home of our

Vice-President, Fran Tschirgi. To further carry out our "Getting-To-Know-You" Theme each member answered roll call by telling of the highlights of her summer and plans for the coming year. A fine program was presented by the "Broom Hildas" singing group under the direction of our President, Maryanna Essel. We anticipate a full and busy year and will plunge in immediately with a Rummage Sale as our Ways and Means Project and ably commanded by Lillian Grey, Chairman. In October we are looking forward to a visit from Dr. Gerald Strang, professor at Valley State College who will come to speak to us.

We are most proud of our Eileen Winggaard, a fine violinist who is presently in Germany on a Fulbright Scholarship. She writes of wonderful experiences and plans to be there a year with her husband, an exchange teacher, and her young daughter.—ALMA LOUISE SHURTE, *Historian*.

Remember MΦE In Your Will

FORM OF BEQUEST

I bequeath to Mu Phi Epsilon the sum of (insert amount) dollars.*

(If the gift is real estate, write "devise" instead of "bequeath" and if both real property and personal property are to be included in the gift, say "devise and bequeath.")

(If it is desired that the gift shall be exempt from inheritance or estate taxes, use this alternative form:)

I bequeath (or "I devise and bequeath," if real estate is included in the gift) to Mu Phi Epsilon, the sum of (insert amount) dollars.

**Incorporated under the Laws of the State of Ohio, May 18, 1905.*

Directory of Mu Phi Epsilon

FOUNDERS

DR. WINTHROP S. STERLING, *Died November 16, 1943*

ELIZABETH MATHIAS FUQUA (MRS. JOHN W.), *Died May 17, 1950*

PAST NATIONAL PRESIDENTS

ELIZABETH MATHIAS FUQUA (Deceased), A, 1904-05, 07, 08.

MYRTAL PALMER LEACH (Deceased), Γ, 1905-07

ELFRIDA LANGLOIS KENT (Deceased), Δ, 1908-11

ALICE DAVIS BRADFORD PECK (Deceased), A, 1911-13

ORA BETHUNE JOHNSON (Deceased), Θ, 1913-15

MARY TOWSLEY PFAU (Deceased), A, 1915-16

ROXIELETTIE TAYLOR YEATES (MRS. JOHN), Θ, 1119 Rumsey Ave., Cody, Wyo., 1916-17

HARRIET THOMPSON WRIGHT (MRS. WILLIAM E.), X, 482 Glen Ave., Fresno, Calif., 1917-20

DORIS BENSON (MRS. WALTER), IA, Spikeswood Farm, Woodruff, Wis., 1920-22

PERSIS HEATON TRIMBLE (Deceased), MA, 1922-26

LUCILLE EILERS BRETTSCHEIDER (MRS. AUGUST, JR.), A, 3426 Morrison Place, Clifton, Cincinnati, Ohio, 1926-28

ORAH ASHLEY LAMKE (MRS. GEORGE W.), Δ, 1327 McCutcheon Rd., Richmond Heights 17, Mo., 1928-30

BERTHA M. (KING) VAN TILBURG (MRS. V. B.), ME, 1485 Sunrise Dr., Vista, Calif., 1930-32, 34-40

DOROTHY ELIZABETH PATON, Γ, Observatory Lodge, Apt. 304, 1402 Washington Heights, Ann Arbor, Mich., 1932-34

ELIZABETH AYRES KIDD (MRS. A. EUGENE, JR.), MΞ, New Trier High School, Winnetka, Ill., 1940-42

AVA COMIN CASE (MRS. LEE O.), Γ, School of Music, University of Michigan, Ann Arbor, Mich., 1942-48

DR. MARGARETTE WIBLE WALKER, MN, 224 N. "G" St., Tacoma 3, Washington, 1948-50

RUTH ROW CLUTCHER (MRS. JOHN), O, 21 Kent Rd., Upper Darby, Pa., 1950-54

ELEANOR HALE WILSON (MRS. P. RAYMOND), T, 2800 39th Ave. W., Seattle 99, Wash., 1954-58

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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 Katharine Shirley, 21 Kent Road, Upper Darby, Pa.

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day, Treasurer: Send voluntary contribution of 56c for each chapter member to N.E.O., enclosing Form No. 3.

DECEMBER 1: President: Return 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 (\$5.00 ea.) to N.E.O., enclosing 2 copies of Forms Nos. 1 and 2. Renew TRIANGLE subscriptions for chapter members on that form too.

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, eight copies of list of new chapter officers. **NO EXCEPTIONS.**

APRIL 1: DEADLINE for sending glossy, and official form of chapter Convention Delegate to Esther Wiedower, 737 S. Hill Street, Los Angeles, Calif.

APRIL 1: DEADLINE for ordering stationery for spring delivery.

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

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.

August 1—For Summer issue of THE TRIANGLE

October 1—For Fall issue of THE TRIANGLE

December 1—For Winter issue of THE TRIANGLE. Deadline for required newsletter.

March 1—For Spring issue of THE TRIANGLE

The Mu Phi Epsilon

Creed

~~Katherine Shirley~~
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