

V. 55 # 1

SUMMER
1960



The

Triangle

of MU PHI EPSILON

1960-61
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, R.D. 1, Selingsgrove, Pa.

NOVEMBER 1: Deadline for sending in fall stationery orders.

NOVEMBER 13: Founders Day. Treasurer send voluntary contribution of 57c 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.; use Form 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.

FEBRUARY 1: Contestants, Musico-logical Research Contest. Send notice of your intention to enter contest to Mary Frances Gresham, 1539 N. Dellrose, Wichita, Kans.

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.

MARCH 15: Manuscripts for Musico-logical Research Contest due at office of Mary Frances Gresham.

MARCH 31: Magazine Agency fiscal year ends; to qualify for commissions on this year's sales, send orders before this date to Katharine Shirley, Rt. #1, Selingsgrove, Pa.

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: Manuscripts for Original Composition Contest due at office of: Janet Wilkie, 5744 34th N.E., Seattle 5, Wash.

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

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

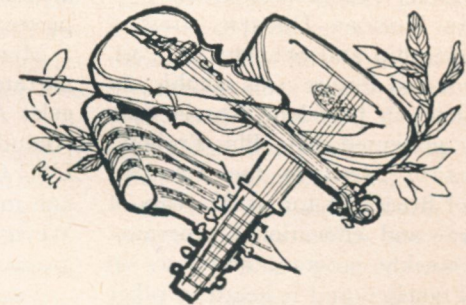
The Triangle

of Mu Phi Epsilon

SUMMER • 1960

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RUTH HAVLIK, Editor

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NUMBER 1

Highlights of the 35th

National Convention

△ With I BELIEVE IN MUSIC as convention theme, more than 500 members and guests of Mu Phi Epsilon met in the 35th Biennial Convention on June 21-25 at Hotel Miramar in Santa Monica, California. This basic idea contained in our creed was developed through outstanding music, speakers, discussions, exhibits and fellowship. Legislation enacted expanded present national and international projects and created new ones.

PRE-CONVENTION EVENTS provided an interesting "get-acquainted" beach party for collegiates while the alumnae and visitors saw the outstanding pictures and commentary of the Mu Phi Epsilon-sponsored European Tour of 1959, presented by tour leader Frances Robinson.

THE HONORS DINNER, stressing Musicianship and Scholarship, Past, Present and Future, was notable. At this time our president, Rosalie Speciale, presented Mu Phi Epsilon's *Award of Merit* to the Standard School Broadcast for its 32 years of musical and educational programs. This weekly program originates in San Francisco and is heard in other states through local affiliates from October to May by 2,000,000 students and teachers in thousands of schools from kindergarten through college level. Cecile Creed, Educational Consultant of the program and a member of MΦE, accepted

this citation which reads in part: "For its outstanding record of building good music programs for young people at all levels of education; for consistent use of live performance; encouragement of young talent and for making good music a part of the daily lives of citizens both young and adult." It was our privilege to have at convention 27 women who have been members of Mu Phi Epsilon for 45 years or more. They were introduced by Bertha King Van Tilburg, past national president and now a member of San Diego Alumnae. Special guests were three daughters of founder Dr. W. S. Sterling: Louise Sterling Burkhart, Barbara Sterling Remington, and Sister Jeanette. Winners of our annual awards were then announced and presented.

MEET MU PHI EPSILON, a skit narrated by Janet Green, Los Angeles Alumnae, was featured at the "Saludas Amigas" dinner held on USC Campus. Collegiate and alumnae members participated and June Weybright Reeder furnished background music.

THE FASHION LUNCHEON in the patio of Hotel Miramar was a welcome convention innovation. Fashions from nearby specialty shops were modeled, with Sarah Glas as commentator and Helen Riley at the organ.

THE FINAL BANQUET, elegant in

its simplicity, featured in its decor angels, gardenias (many gathered from gardens of Mu Phis) and candlelight. A Grace, written especially for the occasion by Gladys Rich, Los Angeles Alumnae, was sung by Margery MacKay.

We Heard Beautiful Music . . .

MURIEL KERR, concert pianist, was featured in a program at the final banquet. Three anniversary composers of 1959-60 were represented: Mendelssohn in his "Prelude and Fugue in E minor"; Schumann in "Arabesque, Op. 18" and Novelletto in F# minor, Op. 21"; and Chopin in "Andante Spianato and Polonaise, Op. 22". Muriel Kerr is a member of the piano faculty at University of Southern California and will appear as soloist with the Los Angeles Philharmonic Orchestra during the coming season.

MARGERIE MACKAY, mezzo-soprano, presented an unusual afternoon recital in costume. Her first group "Musical Mosaics from Spain" featured arias from *Carmen* and several numbers by Spanish composers. Her second group, "The Mezzo's Dilemma," featured arias of five operatic page boy roles.

NORMA LEE MADSEN, violinist, and SHIRLEY MUNGER, pianist, were heard in *Sonata for Piano* by Shirley Munger. This work received

Honorable Mention, Div. III, Class B, 1959 Original Composition Contest. On the same program was heard *Sonata for Piano* by Elizabeth Gould, Winner of Div. I, Class B of the same contest, as played by June Lusk.

JOANNA DE KEYSER and MARILYN NEELEY were heard at the Honors Dinner at which time they presented Samuel Barber's *Sonata for Violin-cello and Piano, Opus. 6*. Joanna and Marilyn won third place in the 1959 International Competition for Musical Performers in Geneva, Switzerland. Marilyn Neeley also played a group of numbers by Chopin at this dinner program.

THE ALUMNAE CONCERT was held in Hancock Auditorium at USC. The performing artists presented a diversified program which was well received. Harriett Westling Shank, Seattle Alumnae cellist, played *Third Suite in C Major* by J. S. Bach; Nadine Salonites, soprano from Sacramento Alumnae, sang the arias "When I Am Laid in Earth"—Purcell, "D'amour Sullali Rosce"—Verdi, and "Sola, perduta, Abbandonata"—Puccini; Lois Adele Craft, Los Angeles Alumnae harpist, played the Poenitz "Ballade"; Joanne Baker, pianist, Kansas City Alumnae, played the Brahms "Intermezzo, Op. 117, No. 2" and "Rhapsody, Op. 79, No. 1"; Margaret Thuenemann, contralto, Cincinnati Alumnae, pre-

as, was conducted by national president Rosalie Speciale, assisted by Virginia Fiser, national secretary-treasurer and local alumnae of MΦE. A musicale was given by several pledges following this ceremony: Dayna Larason, oboist, played "The Winter's Passed" by Barlow; Sopranos Barbara Hunn and Beverly Suttle sang "Porgi amor" from Mozart's "Le Nozze di Figaro" and "Mi Chiamono Mimi" from Puccini's "La Boheme" respectively; Janita Ashby, clarinetist, played Brahms' "Second Sonata for Clarinet and Piano"; Pianist Carolyn Hoover played Chopin's "Revolutionary Etude"; and Brenda McNeiland, bassoonist, played a movement of the Hindemith "Sonate."

Initiation and installation ceremonies were conducted in the formal lounge of the Fine Arts Building on the campus of West Texas State College. Rosalie Speciale conferred with each officer about individual duties. Officers of Alpha Nu are: President, Brenda McNeiland; Vice President, Judy Haddon; Corresponding Secretary, Marihoward Apel; Recording Secretary, Carolyn Hoover; Treasurer, Linda Adams; Historian, Janita Ashby; Warden, Barbara Hunn; Chorister, Jenny Lind Massad; Chaplain, Barbara Mathis, Dayna Larason, Becky McCall, Beverly Suttle and Dorothy Pakan were initiated in addition to the above officers.—JANITA ASHBY, *Historian.*



Shown are officers of Alpha Nu Chapter at the time of chapter installation. L. to R.: Carolyn Hoover, Recording Secretary; Barbara Hunn, Warden; Marihoward Apel, Corresponding Secretary; Linda Adams, Treasurer; Brenda McNeiland, President; Judy Haddon, Vice President; Jenny Lind Massad, Chorister; Barbara Mathis, Chaplain; Janita Ashby, Historian.

Service to Others Through Music



Ferne Heiny and children from her classes at Evans School.

"I TEACH DEAF CHILDREN"

by FERNE HEINY

△ IN my many years of teaching piano, I have found a great feeling of satisfaction and pleasure from my work with the deaf children at Evans School of the Denver Public Schools. I organized the first class for the deaf at Evans in 1942 and at present there are 104 children, brought by bus from all parts of the city. It is wonderful to see what is being done for these children. I have seen them come in, not being able to

Convention in Pictures . . .



Margery MacKay is shown in page boy costume.



Cecile Creed accepts Mu Phi Epsilon's Award of Merit for the Standard School Broadcast from Rosalie Speciale.



Alumnae Music Delegates are, l. to r.: Norma Lee Madsen, Salt Lake City; Nadine Salonites, Sacramento; Margaret Thuenemann, Cincinnati; Joanne Baker, Kansas City; Harriett Westling Shank, Seattle; Betty Hoensch, accompanist, Cincinnati; Lois Adele Craft, Los Angeles; Shirley Munger, pianist, Seattle.

sented *Lieder eines Fahrenden Gesellen* by Mahler; Norma Lee Madsen, Salt Lake City Alumnae, and Shirley Munger, pianist, closed the program with Jurrian Andriessen's *Sonata for Violin and Piano*.

THE COLLEGIATE CONCERT, held in Schoenberg Hall at UCLA, had collegiates of the Pacific Southwest Province participating: Glenda Parker, soprano from Phi Mu Chapter; Penny Lorenz, bassoonist from Epsilon Omega; Sue DiJerlando, soprano from Epsilon Eta; Therese Miller, soprano, Alpha Epsilon; Dora McConnell, pianist from Phi Chi; Hildegard Sabrowsky, soprano, Mu Eta; Alice Field, soprano from Phi Nu; Sharon Davis, pianist, Mu Nu; and Mary Ann Huffman, soprano, Alpha Delta.

All top winners in the Original Composition Contest were performed at convention functions in addition to the Violin-Piano Sonata by Shirley Munger and the Piano Sonata by Elizabeth Gould already mentioned. They are: "The Swan" by Anna Petrashek, performed by Nadine Salonites; "Toccata" composed by Blythe Owen, performed by Shirley Munger; and "Irish Pieces" by Sylvia Gighlieri, performed by Cynthia Linde.

Alumnae and Collegiates of the hostess province were heard at the many luncheon and dinner programs.

We Sang Together . . .

THE CONVENTION SINGS was one of the special features of convention. Delegates, visitors, committee chairmen and officers combined in a chorus of almost 300 in Founders Hall

at USC under the able direction of Royal Stanton, chairman of the music department at Long Beach City College. Choral works sung were: "I Hear a Harp"—Brahms; "Ye Fields of Light, Celestial Plains"—Johann Franck; "We Hasten with Eager but Faltering Footsteps"—J. S. Bach. Anita Priest, pianist, Carolyn Funk, cellist, and John Wunderlich, French Horn, provided the accompaniment for these works.

We Heard Outstanding Speakers and Panelists . . .

GEORGE A. KUYPER, was guest speaker at the final banquet. He is director of the Southern California Symphony and the Hollywood Bowl Associations. Speaking on the subject of our convention theme, "I believe in Music," he urged us to enjoy music for its own sake and emphasized the importance of building one's own judgment of performance.

PROFESSIONAL OPPORTUNITIES FOR WOMEN, with Julie Howell Overshiner as Moderator, presented panelists Dr. Pauline Alderman, Musicologist at USC, who brought ideas for and requirements needed by women who are interested in the field of musicology; Anita Priest, Assistant Professor of Music at Los Angeles City College, and Organist, Los Angeles Philharmonic Orchestra, discussed concertizing and the difficulties encountered by women in this phase of the profession; Joan Meggett, Music Librarian at USC and Edith Kritner, Educational Consultant with Morse M. Freeman, Inc., discussed the many varied op-

portunities for the woman musician in business.

MUSIC THERAPY, Viola Anderson, National Chairman, presiding, presented as panelists Wilhelmina K. Harbert, member of MΦE and First Vice President of the National Association for Music Therapy (NAMT), who spoke on "The Place of Music Therapy in Education," using interesting slides in illustration. Lois Benedict, director of the Music Therapy Foundation of the Los Angeles area spoke of the work being done at the foundation and, in addition, reports of Therapy Activities of West Coast Chapters were presented.

SILLIMAN UNIVERSITY—ITS SIGHTS AND SOUNDS was presented by means of slides and recordings made especially for convention under the supervision of Mimi Palmore, Mu Phi Epsilon member on the staff at Silliman University. Thus one of our international projects took on added dimensions and importance.

MAGAZINE SUBSCRIPTIONS IN ACTION, Helen Ramage, Detroit Alumnae, presiding, renewed interest in this important national project.

DOROTHY BISHOP, associate professor of music at USC, presented a class piano demonstration—"Expanding Musicianship at the Keyboard." She has demonstrated class piano methods for national and regional conventions of MENC and MTNA and conducted a piano teaching workshop at Teacher's College, Columbia University.

Panels for Collegiates, with Hilda Humphreys presiding, provided opportunities to hear about chapter activities and to exchange ideas. A like panel for alumnae, Jane McClug-

gage presiding, was held. Discussion periods for collegiates and alumnae proved helpful and stimulating.

We Expanded National & International Projects . . .

SILLIMAN UNIVERSITY in the Philippines and *Music for Youth* in Tokyo received \$500 and \$250 respectively. Several thousand pounds of music contributed by members throughout the country have been sent to each.

THE ASPEN MUSIC SCHOLARSHIP was increased to one full scholarship each year in the amount of \$360.

SIX SCHOLARSHIPS OF \$200 EACH were given at the National Music Camp at Interlochen, Mich., this past year. These are made possible through rental of Mu Phi Epsilon's Scholarship Lodge, dedicated to our Founders at the time of the Golden Anniversary in 1953.

GADS HILL SCHOOL OF MUSIC was recipient of a \$1,000 contribution to carry on its fine work. Founded in 1928 by Gail Martin Haake, this oldest national philanthropic project receives its principal support from our magazine sales profits.

CONTRIBUTIONS TO COMMUNITY SCHOOLS at Los Angeles, St. Louis, Mo., and Washington, D. C., of \$150 each were made.

MUSIC FOR THE BLIND: Mu Phi Epsilon's contribution to this part of our national effort consisted of collecting and editing material for an issue of *The Braille Musician*. Individual chapters continue to contribute money, records and give pro-

More Convention Pictures...

45-YEAR MEMBERS AT HONORS DINNER

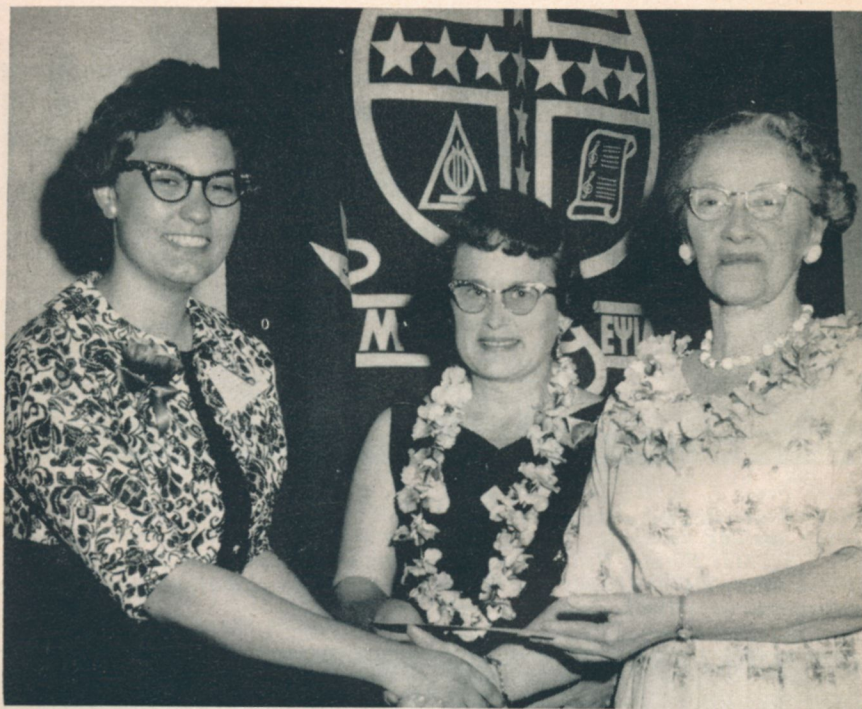


Front Row: L. to R., Jeanette Sayre; Ruth Christensen; Leila Shearer; Helena Munn Redewill; Orah Ashley Lamke; Ruth Bullard; Charlotte Brown; Verna Condy; Louise Sterling Burkhart. Back Row: Clara Youmans; Berenice Allan; Alberta Simmons; Mae Norton; Nell Dickson; Marguerite Van Horn; Bess Bangert; Bernice Austin Heustis; Alma Geiser; Inez Dreifus; Alice Kraemer; Marjorie Sterner; Emma Coleman Strubbe; Susie Perky; Ruth McCall.



Rosalie Speciale and Hilda Humphreys are shown with one of the collegiate discussion groups.

Convention Awards Pictures



Elizabeth Mathias Awards were given to chapters in three schools. Shown above is Marlene Dirks, Phi Pi, with Virginia Fiser and Eloise Hill: center; L. Nancy Ordheide, Phi Theta, and right; Janet Rayburn, Phi Gamma. At left, Sally Thompson, Epsilon Omega, accepts the Marie Morissey Keith Award from Eloise Hill.

grams for local Societies for the Blind.

We Created New Grants & Fellowships . . .

A GRANT OF \$1,500 was made to the Research Committee of the National Association for Music Therapy, headed by Dr. William W. Sears of Ohio University in Athens. This grant is to be used for the publication of abstracts of research papers of the last 20 years.

A GRADUATE FELLOWSHIP OF \$1,000 was given to Priscilla Magdano, graduate of Silliman University. Since compiling the book of Folk Songs from the Philippines sent to chapters who contributed music to Silliman University, she has been studying at Indiana University and will continue her work for a degree in Ethno-Musicology at the University of California at Los Angeles this fall.

We Proudly Presented Awards . . .

THE MARIE MORISSEY KEITH CHAPTER Scholarship Award of \$100 for the collegiate chapter showing the greatest improvement in chapter scholastic average over its record of the previous year was won by Epsilon Omega Chapter, San Francisco State College.

SENIOR ACHIEVEMENT AWARD OF \$50 was won by Marilyn Neeley, Mu Nu at USC. This award is presented to the most outstanding senior of the year both in scholarship and professional activities. Honorable mentions from other provinces are: Doris Bosworth, Tau, U of Wash-

ington, Seattle; Kristin Webb, Phi Tau, North Texas State College, Denton; Joanne Smith, Mu Epsilon, MacPhail School, Minneapolis; Nancy Thompson, Alpha Alpha, College-Conservatory of Music, Cincinnati; Mary Lou Anderson, Mu Phi, Baldwin-Wallace Conservatory of Music, Berea, Ohio; and a tie between Marjorie Winey, Mu Upsilon at Eastman School of Music, and Dolores Grambowski, Epsilon Upsilon, Duquesne University, Pittsburgh. This award will henceforth be known as the "Sterling Achievement Award" in honor of our founder, Dr. W. S. Sterling.

The Elizabeth Mathias Award for the Mu Phi Epsilon Chapter having the highest average for the year was given to three chapters: Phi Gamma at Peabody Conservatory in Baltimore, Phi Theta at Lindenwood College, St. Charles, Mo., and Phi Pi at University of Wichita. These three chapters represent the conservatory-type school, the small college, and large university, respectively.

COLLEGIATE CHAPTER SERVICE AWARD OF \$25 was given to Mu Chi Chapter, Southern Methodist U, Dallas, for the most efficient cooperation with NEO, National Directives and participation in school and community activities. Chapters receiving Honorable Mention were: Mu Upsilon, Eastman School of Music; Phi Sigma, DePaul University, Chicago; Alpha Alpha, College-Conservatory, Cincinnati; Phi Chi, Fresno State College, Fresno, Calif., and a tie between Mu Gamma, U of Nebraska and Omega, Drake University, Des Moines.

ALUMNAE CHAPTER SERVICE AWARD OF \$25 was given to Indi-



Rachel Boothroyd accepts the Alumnae Chapter Service Award from Jane McCluggage (R.), as Virginia Fiser looks on.

More Convention



The Historical Skit, "Meet MΦE" depicted the changing modes and mores of the past 57 years. Our Founders within the picture frame were represented by Jean Berkemeyer (Elizabeth Mathias) and Marion Smale (Dr. Sterling). Los Angeles area Mu Phis modeled styles from different periods.



Lou Anna Hurt, Mu Chi, accepts the Collegiate Chapter Service Award from Hilda Humphreys (R.), with Virginia Fiser, center.

Memorabilia . . .



Presiding over Friendship Corner, with its many attractive items, were chairman Lucile Ferris and Verna Rae Harkey.



The Mu Phi Epsilon daughters of our founder, Dr. Sterling, were special guests at convention. L. to r., Barbara Sterling Remington, Sister Jeanette, and Louise Sterling Burkhardt.

anapolis Alumnae Chapter. Honorable Mentions went to: Philadelphia, Cleveland, Fargo, Wichita, Los Angeles, with a tie between Salem (Ore.) and Seattle.

Collegiate and Alumnae Magazine Sales Awards of \$10 each were won by Xi Chapter at U of Kansas, and Palo Alto Alumnae. Chapter Scrapbook Awards of \$5 each were award-

ed to Phi Omicron, Cleveland Institute of Music, Cleveland, Ohio, and Seattle Alumnae. Honorable mentions went to: Mu Nu, USC, Wichita and Oklahoma City Alumnae.

ATTRACTIVE EXHIBITS of Mu Phi Epsilon's National Projects, Chapter Programs and Activities, displays of the various National Officers' activities were shown throughout the convention.

FRIENDSHIP CORNER, under the direction of chairman Lucile Ferris and Verna Rae Harkey, contained many attractive items for sale and was well patronized by delegates and visitors. The "Mu Phi Epicure" Cookbook contributed by Mu Phis throughout the country contains many fine recipes.

Our thanks go out to Martha Day, convention chairman, Esther Wiedower, assistant chairman, and the many committee heads and members who helped make this convention most successful. We went away with renewed inspiration and pride in the accomplishments of Mu Phi Epsilon.

Founders Day Message

"What a thing friendship is, world without end!"—
BROWNING.

FOR US, it has meant 57 years of music and harmony, together with the enjoyment of a "stimulus to work, to do, and to stretch forth a helping hand to others." Now, at the beginning of a new biennium, it brings the hope that this dream of our Founders may truly last "without end."

ROSALIE SPECIALE, *National President*

Convention Delegates:



ATLANTIC:

Bottom Row, l. to r.: Mary Ann Sidor, Alpha Beta; Janet Rayburn, Phi Gamma; JoAnn Romano, Alpha Eta; Mary Ann Topper, Psi; Sandra Robertson, Beta; Anna Belle Snyder, Alpha Theta. Middle Row: Betylou Scandling, New York; Lois Woolman, Epsilon Psi; Janice Fowler, Epsilon Nu; Margaret Barstow, Phi Upsilon; Eloise Hill, Province Governor; Rosalind Wallach, Miami; Adelaide Waring, Rochester; Stella Levenson, Boston; Clair Wilkinson, Phi Psi. Top Row: Martha Simmons, Alpha zeta; Pearl McArthur, Mu; Sandra Myers, Phi Omega; Juanita Martino, Epsilon Upsilon; Sally Counts, Mu Upsilon; Bernice Spratler, Baltimore; Barbara Rankin, Pittsburgh; Shirley Schleter, Washington, D. C.; Adelia Cubbon, Philadelphia; Rose Mende, Conn. Valley; Willa Lourance, Atlanta.



GREAT LAKES:

Bottom Row, l. to r.: Eunice Groth, Milwaukee; Sylvia Gatwood, Cleveland Heights; Magda-Lynn Krachmar, Phi Omicron; Evelyn Morgan, Cleveland; Anne Emley, Gamma. Middle Row: Rachel Elliott, Urbana-Champaign; Helen Ramage, Magazine Agency; Ellen Jones, Detroit; Hulda Humphreys, Province Governor; Florence Miller, Toledo; Diane Frankson, Phi; Elizabeth Barnes, Phi Kappa. Top Row: Eugenia W. Anderson, Chicago; Oksana Lishchynsky, Mu Xi; Sally Stout, Mu Phi; Lucy Selden Miller, Ann Arbor; Marjorie Hunter, Central Chicago; Sandra Sinkler, Phi Sigma; Janet Kemble, Epsilon; Eleanor Hassenzahl, Epsilon Lambda; Dolores Normann, Sigma; Mary Carter Jenkins, Evanston-North Shore; Georgeann Shive, Epsilon Xi.

THE SUMMER 1960 TRIANGLE OF MU PHI EPSILON



EAST CENTRAL:

Bottom Row: Nancy Ordelheide, Phi Theta; Frances Henley, Epsilon Zeta; Diana Ragains, Epsilon Omicron; Joedy Meiers, Alpha Kappa; Margaret Ann Goldsby, Alpha Mu; Janet Hardy, Alpha Gamma. Middle Row: Joanne Baker (music delegate); Toby Spradling, Mu Phi; Anita Strumillo, Kansas City Evening; Sarastelle Sigrest, Jackson; Glorian Butler Thomas, Province Governor; Doris Diephouse, St. Louis County; Andrea Gricevich, Epsilon Tau; Beverly Ann Holmes, Epsilon Kappa. Top Row: Dorothy Dring Smutz, St. Louis; Hazel Cheney, Columbus; Edythe Livingston, Dayton; Sara Mae Copeland, Zeta; Claudia Hyde, Evansville; Rachel Boothroyd, Indianapolis; Irma Wheelock, Columbia; Annette Hay, Kappa; Adelaide Steele, Epsilon Gamma; Sondra Showalter, Alpha Alpha; Roma Carpenter, Cincinnati; Irene Sees, Kansas City.



NORTH CENTRAL PROVINCE

Bottom Row: JoAnn Moore, Omega; Jennie Curtis, Mu Psi; Jean Pickard, Mu Alpha, and Sharon Ferguson, Phi Iota. Middle Row: Sharon Kruger, Phi Zeta; Mardeen Holveck, Cedar Rapids; Helen Maxwell, Province Governor; Irene Barber, Lincoln; Ann Olson, Mu Gamma. Top Row: Mary Helen Schmidt, Mu Epsilon; Aldys Nelson, Richfield; Sharon Parker, Mu Tau; Marjean Postlewaite, Minneapolis; Frances Wellman, Des Moines; Viola Anderson, Fargo.



SOUTH CENTRAL PROVINCE DELEGATES & VISITORS:

Bottom Row, l. to r.: Judy Haddon, Alpha Nu; Anne Armour, Alpha Iota; Doralee Durham, Epsilon Mu; Lou Anna Hurt, Mu Chi; Mary Frances Gresham, Wichita. Middle Row: Bettie Lumphin, Epsilon Epsilon; Marlene Dirks, Phi Pi; Diane Hoisington, Xi; Virginia Fiser; Rosalie Speciale; Sue Dixon, Epsilon Pi; Arleta Monahan, Tulsa; Virginia Rice, Phi Tau. Back Row: Leora Harner, Epsilon Phi; Loretta Montgomery, Fort Worth; Joy Nethery, Oklahoma City; Jan Cumbie, Mu Rho; Betty Jean King, Mu Mu; Shirley Linford, Salt Lake City; Patricia Cranshaw, Dallas; Barbara Brazil, Austin; Evelyn Molzahn, Denver; Anne Bollinger, Phi Epsilon; Norma Lee Madsen, Salt Lake City. Not pictured: Betty Gambill, Mu Kappa, Jo-Ann Godec, Phi Xi.



PACIFIC NORTHWEST:

Bottom Row, l. to r.: Beverly Kirkwood, Mu Beta; Nina Sackett, Nu; Gwen Thomas, Epsilon Sigma; Elizabeth Laird, Phi Lambda. Middle Row: Janice Morris, Epsilon Iota; Lorraine Peterson, Epsilon Rho; Myra Brand, Salem; Dorothy Patterson, Tacoma; Irmengard Crowder, Spokane; Nellie Tholen, Portland. Back Row: Marilyn Abdnor, Tau; Dawn Williams, Alpha Lambda; Maggie Kitts, Eugene; Linda Bruno, Epsilon Delta; Billie Jones, Seattle; Lois Allen, Epsilon Theta; Sharon Zlatnik, Mu Zeta.



PACIFIC SOUTHWEST (DELEGATES AND VISITORS): Bottom Row, L. to R., Sue Campbell, Palo Alto; Ruthmary Crowell, Albuquerque; Louise Paulson, Pasadena; Rose Marie Gibbs, Phi Chi; Beatrice Brown, Epsilon Eta; Dora McQuillin, Mu Nu. Middle Row: Violet Thomas, San Jose; Frances Robinson, San Jose; Marjorie Morris, Phi Nu; Dora McConnell, Phi Chi; Sally Thompson, Epsilon Omega; Hildegard Sabrowsky, Mu Eta; Cynthia Lindhe, Mu Eta; Beatrice Gelos, Beverly Hills; Edith Habig, Los Angeles. Back Row: Belle Muench, Phi Mu; Carolyn Gorka, San Fernando Valley; Louise Milner, San Diego; Jane Bird, Fresno; Penny Lorenz, Epsilon Omega; Mary Ann Huffman, Alpha Delta; Dorothy Sandelius, Stockton; Marie Papendick, Alpha Epsilon; Linda Schuler, Alpha Delta; Nadine Salomites, Sacramento; Jeanne Roodhouse, Long Beach; Jane Cox, Sacramento; Juanita Lawson, San Francisco; Symeta Kuper, Berkeley.

Your New National Officers—



First Row, l to r.: Janese Ridell, National Fifth Vice President; Virginia Porter Fiser, National Executive Secretary-Treasurer; Rosalie Speciale, National President; Bettylou Scandling, National First Vice President. Second Row: Helen Purcell Maxwell, National Fourth Vice President; Ruth Havlik, National Editor; Janet Wilkie, National Second Vice President; Mary Frances Gresham, National Third Vice President.

Our Senior Achievement Award Winners

△ MARILYN NEELEY, Mu Nu, outstanding pianist, won the \$50 Mu Phi Epsilon Senior Achievement Award, presented at the Honors Dinner. She has served her chapter as Pledge Chairman, on various committees and has represented them on programs. Marilyn appeared in solo performances with orchestra prior to college and in 1956 she won the Kimber Award of \$5,000 and subsequently the following auditions: Young Musicians Foundation Auditions in 1957-58 Series as soloist and in the 1958-59 Series with Chamber Music Group; Coleman Chamber Music Auditions in 1958-59; Third Place Unanimous Gold Medal, International Competition for Musical Performers in Geneva, Switzerland in the fall of 1959 with Joanna de Keyser, cellist. Marilyn has appeared in various areas as soloist. She played in concert on the Artists Series in the Phillipps Galleries, Washington, D. C., and in the California Artists Series in 1957. She has also appeared in Chamber Music concerts throughout California and has been soloist with U.S.C. Symphony Orchestra (1958), Pasadena Symphony (1959), Glendale Symphony under Saul Caston (1960) and the Berkshire Music Festival Orchestra in Tanglewood, Mass., in the summer of 1958. Marilyn's most recent award is the \$1,000 Michaels Memorial Music Award, won on July 10, 1960. She performed the Tschaikowsky Concerto in B^b minor at that



Marilyn Neeley accepts the Senior Achievement Award from President Rosalie Speciale at the Honors Dinner.

time. In addition to the cash prize, Marilyn is guaranteed ten solo performances with American symphony orchestras during the next two years.

HONORABLE MENTION

Marjorie Winey, Mu Upsilon, and Dolores A. Grabowski, Epsilon Upsilon, tied in Atlantic Province for Honorable Mention.

MARJORIE WINEY is a harpist who was active in Eastman School orchestras and recitals during her four years in school. She was a member of American Wind Symphony during the summer of 1959 and the previous summer she was an orchestral student at Berkshire Music Center. She was a member of the Eastman Wind Ensemble in recording sessions of 1958-59. Marjorie was harp soloist with the Nazareth College Glee Club and Fredonia State Teacher's Col-

lege Choir, and this past spring she was soloist at the Catholic Music Educators Association in Buffalo. She was a substitute first and second harpist in the Buffalo Philharmonic during her four years at Eastman and was second harpist with the Rochester Philharmonic until January of this year when she was asked to be first harpist in the Buffalo Philharmonic. She finished the concert season in Buffalo as she continued her work at Eastman and was also active in musical events at the University of Buffalo. Marjorie was recommended for a Performer's Certificate in Harp. In her chapter Marjorie was vice president for two years, served on various committees and participated in musicales. On campus she was chaperone in Women's Residence for two years, served on the Social Committee for one year and was a member of the Dormitory Council and of the Freshman Week Committee.

DOLORES GRABOWSKI served Epsilon Upsilon chapter as president, corresponding secretary, alumnae secretary, magazine chairman, chaplain and chorister. She was chairman of the Music School Halloween and Christmas parties sponsored by Mu Phi Epsilon, participated in recitals, ushered for all Music School events, and was chairman of Mu Phi Epsilon's participation in Duquesne's Greek Night and Carnival. Dolores taught private piano while in school, participated in four performances with the Concert Choir with the Pittsburgh Symphony, took part in the Pittsburgh Folk Festival for two years and performed with the University Folk Dance Club in the area. On campus Dolores was on the Pan-

hellenic Council, took part in the Opera Workshop for three years, accompanied the Music School Concert Choir, and was photographer for Music School and MΦE activities.

NANCY NOVETA THOMPSON, Alpha Alpha, sang major roles in the Cincinnati College-Conservatory of Music Opera Workshops in the following works: *Mayerling*—Humphries; *Riders to the Sea*—Vaughan Williams; *Julius Caesar*—Handel; and *Miranda and the Dark Young Man*—Siegmeister. In addition to being soloist with the College-Conservatory Symphonic Band, Nancy gave three recitals and was soloist at Hyde Park Community Methodist Church for four years. She programs, writes and performs in two weekly radio shows on the campus station and has sung programs for Cincinnati Civic groups. She sang with the St. Louis Municipal Opera Company for two seasons during the summers of 1959-60. She received the Pi Kappa Lambda Award for the highest average in Applied Music this past year and had been given the Cincinnati Women's Club Scholarship for three years. Nancy served as chapter president, assistant treasurer, corresponding secretary and rush chairman. On campus she was sophomore class treasurer, junior representative to the Student Senate, Secretary of Panhellenic Council, vice president of the Student Senate, and president of the Women's Dormitory Council.

JOANNE SMITH, Mu Epsilon, graduated magna cum laude from MacPhail College of Music in June. A pianist, Joanne won many contests including Minnesota Music Teachers

Association, Aquatennial Music Contest, Minnesota Federation of Music Clubs (first in the state in 1959 and second place in the region), and the Tanglewood Summer Scholarship in 1959 through the *Star Tribune* contest. She appeared as guest artist for Guest Day for Tuesday Music Club for two successive years. In the chapter Joanne served as president, historian, chorister, and program chairman. She won the Minneapolis Alumnae Scholarship in her freshman year and participated in many sorority functions during her years in school. She participated in open programs in the school, on chapter programs at Hastings State Hospital and the Veterans Hospital in St. Paul, and took part in many school promotional activities.

KRISTIN WEBB, Phi Tau, flutist, was a full scholarship student at North Texas State College during her four years. She was a member of Wichita Falls Symphony and the San Angelo Symphony orchestras; tutor for NTSC in flute, 1958-59, in Flute and Theory, 1959-60, research assistant in Flute Literature, 1958-59. Kristin was first flutist in the North Texas State Orchestra, a member of the Woodwind Ensemble, the North Texas Grand Chorus, and the Madrigal Singers. She gave junior and senior recitals and gave commentaries for flute recitals: "The Bach Sonatas for Flute" and "The Influence of Religion in Bach's Instrumental Music." She was also soloist in the Bach *Christmas Oratorio* in 1959. Within Phi Tau chapter, Kristin served as Warden, Song Leader; she played for rush activities, on American Contemporary Music Program in 1958-1959, played on an ex-

change program for Fort Worth Alumnae chapter and served on various committees. She was director of the Campus Christmas Music Program (Britten's *Ceremony of Carols*) for two years and was selected as the Mu Phi Outstanding Freshman Woman in 1957. On campus Kristin was Pi Kappa Lambda's Outstanding Freshman Woman, a member of Alpha Lambda Delta, Alpha Chi, Junior Mary Arden, Meritum (Senior Women's Honor Society), listed in *Who's Who in American Universities and Colleges*, student member of North Texas State Fine Arts Committee, and was an "Ask Me" Honor Student. She served as corresponding secretary of Meritum, the student MENC chapter, and Pi Kappa Lambda.

DORIS BOSWORTH, Tau, served her chapter as vice president and historian. On campus she was a member of Sigma Epsilon Sigma, women's honorary, Phi Beta Kappa, Calvin Club (Presbyterian College group), Matrix Table, and was named Outstanding Senior in the Music Department in 1959-60. Her major instruments are violin and viola and she participated in the University Symphony, the U Sinfonietta, Seattle Philharmonic, Thalia Orchestra, and the University Presbyterian Church Orchestra. She was a member of the U of Washington student string quartet for two years, the Thalia String Quartet, and various other chamber music groups, playing on radio, TV, and in concert. Doris played solo recitals and gave lecture-programs for many groups in and around Seattle. She directed the children's choir in University Presbyterian Church, sang in

their chancel choir and was also substitute organist for the same church. She taught violin and viola privately, in the Seattle Public School Summer Music Program for two summers, and was substitute music teacher for Seattle Public Schools for three school years. Doris played in the orchestra for many opera and oratorio performances.

MARY LOU ANDERSON, Mu Phi, organist, clarinetist, and vocalist, received her Music Education degree in June. She was assistant organist at the Methodist Church in Jefferson, Ohio, for six years and for four years has taught clarinet privately. She is a member of Music Educators National Conference. She gave a Senior Clarinet Recital in 1959 and participated in the Woodwind Ensemble Recital in 1958. In this past year she played second chair clarinet with the Baldwin-Wallace band

which performed in Carnegie Hall. In Mu Phi Chapter Mary Lou was Chaplain, Magazine Chairman, Courtesies Chairman and headed various social and money-making projects. On campus she served as president, Scholarship Chairman and Sing Director for Alpha Xi Delta; she was social chairman for Tau Beta Sigma; she was active in the Y.W.C.A., Women's Recreation Association, Panhellenic Council, Greek Council, Campus Chest Committee, Radio Station WBWC, the Dayton C. Miller Academic Honorary, The Laurels (Senior Women's Leadership Honorary). She belonged to the marching and concert bands, the Bach Chorus, and was secretary-treasurer of the A Capella Choir. Mary Lou was Homecoming Queen in 1959 and appeared in the 1959 edition of *Who's Who in American Universities and Colleges*.

Marilyn Horne in Premiere

△ MARILYN HORNE, Mu Nu initiate, continues to add to her laurels! She has been engaged to sing the leading role of "Marie" in the west coast premiere of Alban Berg's *Wozzeck* to be given this fall by the San Francisco Opera Company. Marilyn began her career as the voice of Dorothy Dandridge in the film version of *Carmen Jones*. She then went to Europe where she won acclaim at both the Salzburg and Vienna festivals, she has sung with the San Carlo opera in Naples, and with the RAI (Italian broadcast-

ing system) under such conductors as Mario Rossi, Fernando Previtali and Nino Sonzogno. This spring Marilyn sang 17 performances of *Wozzeck* in Germany. The German press described this role as "made-to-order" for her voice. This summer she fulfilled solo engagements at the Hollywood Bowl and at the San Diego Bowl. Last winter Marilyn had the distinction of singing for the ninth annual Koldofsky memorial concert for the U of Southern California School of Music (see THE TRIANGLE, Spring issue).

△ NATIONAL MUSIC COUNCIL celebrated the twentieth anniversary of its founding at its May, 1960, meeting. The Council is a national forum for the free discussion of our country's musical affairs and problems, is a spokesman for the joint opinions and decisions of its component organizations, a medium for the interchange of information on the activities of its members, a coördinator of effort among these

activities and has formed bonds of coöperation between the art and industry of music.

Inasmuch as the Council was organized shortly before entrance of the United States into World War II, it devoted much of its attention during the war years to the use of music in the strengthening of national morale, military and civilian. As a result of publicity given the Council's suggested musical activi-

Mu Phi Epsilon Salutes National Music Council on its 20th Anniversary

members, and a power to strengthen the hand of music in this country's life and culture. The National Music Council is eminently successful in fulfilling its high purpose and serves music and musicians well.

Mu Phi Epsilon has been identified with National Music Council from its early years. Since the founding of the Council in 1940 membership has grown from thirteen to fifty-two organizations with a combined individual membership of over 1,228,000. These members represent every important form of professional and commercial musical activity in our country. The Council has, through bringing together leading figures in many phases of musical activity, emphasized the interrelation and interdependence of these various

ties to assist in the war effort, the Council was requested to advise and assist the State Department, War and Navy Departments, the Veterans Administration and the U. S. Maritime Commission on matters pertaining to music during the war. The Committee on Music Rehabilitation was active for many years after World War II in collecting and sending to foreign countries musical instruments and printed music.

The Council collaborated with the Special Services Department of the Army in the U. S. Army's Soldier Music Program during the national emergency declared by the President of the United States in 1951 on account of the Korean War.

Surveys made by the Council since its inception have contributed im-

measurably to music and its importance. The annual survey of major symphony orchestra subscription concerts published each season since 1939-40 present the only continuous statistical record of how the American composer has fared on these programs. Other surveys made by the Council include the Availability of Orchestra Scores to Conductors, English Translations in Current Opera Productions, Latin-American Compositions on Major Symphony Programs, Concerts in Art Museums, The Use of Music in Mental Hospitals (the first survey of its kind).

National Music Council has been instrumental in organizing new fields in music. During its first decade the Council published the Hospital Music Newsletter, first of its kind, which was circulated among the hospitals of the country in order to inform them of the growing use of music in therapy. Through the sponsorship of the Hospital Music Committee of the Council, the National Association for Music Therapy was organized in 1950 and is now an important association. The National Opera Association was formed by the Council and included in its membership in 1955. This organization has grown in numbers and strength throughout the country. The Council also gave impetus to the forming of the American String Teachers Association, now a strong and influential organization.

In 1946 the State Department recognized the position of the Council in this country's musical affairs by selecting it as the only musical organization in the fifty national groups to be represented on the U. S. Commission for UNESCO. Also in this year, the Council voted to

give citations each year to the conductor of a major symphony orchestra who, in the previous season, had performed the largest number of serious works by American-born composers at subscription concerts in the home city of their orchestras. Conductors receiving these citations include: Serge Koussevitzky, Eugene Ormandy, Izler Solomon, Leopold Stokowski, Alfred Wallenstein, George Szell, Guy Fraser Harrison, Howard Mitchell (three times), Dimitri Mitropoulos, Howard Hanson and Leonard Bernstein.

Since 1955, the Council's Annual Lists of Performances of American Music in Other Countries has been published. In 1953 the Henry Hadley Medal was awarded to the Council for its outstanding service to American Music.

The Council voted membership in the Inter-American Music Center in 1956. The IAMC was founded to cement the musical solidarity of the two American continents and to establish an all-American Regional Section of the International Music Council. Membership in IAMC is made up of national music committees of the various countries of North and South America.

NMC was granted a Congressional Charter in 1956. It was signed on August 1 by President Eisenhower and became Public Law 873, 84th Congress. At the signing, the President made a laudatory speech and his statements together with the passage of this legislation marked a milestone in the history of American music. It was the first time that our government has given full official recognition to the importance of music in our national life and culture.

One of the most recent projects of NMC is the Ford Foundation Project to Place Young Composers in Secondary Public School Systems. Twelve composers were placed in communities throughout the country for the school year just closed and twelve more were given grants for the coming year. Last March at the convention of MENC, all of the composers from both groups, with their music Supervisors, were assembled for the conference and for the hearing of some of the works written during the current school year. This project has been unanimously acclaimed as a signal success

and its continuation for an additional two years is now being considered by the Ford Foundation.

National Music Council's efforts in the preservation of Carnegie Hall and in instituting a campaign for Edward MacDowell's election to the Hall of Fame represent still other facets in its scope of activity.

Mu Phi Epsilon extends its congratulations to National Music Council on this notable anniversary with a sincere wish for greater fulfillment of its purposes.

*From the Bulletin of
National Music Council*

More Jewels / in Our Crown

Alpha Mu Southwest Missouri State College

△ ALPHA MU CHAPTER was installed at Southwest Missouri State College in Springfield, Missouri, on April 24, 1960. Rosalie Speciale, National President, conducted the ceremonies of pledging, initiation and installation, assisted by Virginia Fiser, National Executive Secretary-Treasurer. Members of Phi Pi Chapter, Wichita University, helped with the various activities. Initiation of new members was followed by a musical program given in recital hall of the Fine Arts building, with a tea being held after the recital.

The following officers were installed: Margaret Goldsby—President; Carole Dowler—Vice Presi-

dent; Catherine Kern—Recording Secretary; Audrey Fletcher Schatz—Corresponding Secretary; Donna Krewson—Treasurer; Glenda Winkle—Historian and Alumnae Secretary; Linda Kinslow Bridges—Chorister; Evangeline Holladay—Chaplain; Janice Young—Warden. Sandra Graves, Lynette Thomas, Ellen Frazee, Jeanette Lucas, and Mara Jon Wilhite complete the roster of Alpha Mu Chapter. —GLENDA WINKLE, *Historian*.

Alpha Nu West Texas State College

△ ALPHA NU CHAPTER at West Texas State College, Canyon, Texas, was installed on April 30, 1960. The pledging service, held on April 29 in the parlor of Polk Street Methodist Church in Amarillo, Tex-

understand or to make themselves understood, with no knowledge of lip reading, and have watched them develop until they became practically normal children as they went on to Junior High classes for the deaf.

Although the children do not hear with the physical ear, they are able to hear mentally through the vibrations they feel when placing their hands on the piano or sounding board. I often play some number on the piano and the children raise one hand as vibrations cease. The higher the pitch, the less pronounced the vibrations.

To teach volume, I use different methods. The one I prefer is the touch or pressure system, using the child's arm and touching with my fingers to demonstrate degree of pressure for loud or soft tones. Also for volume, we often strike a chord first loud then soft, and the child recognizes the difference in the amount of vibration experienced. Teaching pitch is much the same, since the higher the register the less the vibration felt. Of course they are listening all of the time with hands on the piano. Rhythm is much easier to teach, as usually they can feel the accent as it is played on the piano, especially if quite pronounced. Of course this is all more or less a preliminary training for the actual playing of the piano, but it is very important in working with these children.

In the actual teaching of piano, the children grasp ideas very quickly as they read my lips and imitate what I do with my hands. They are very sensitive to vibration and can tell

me whether or not they like a piece. I was teaching one girl the pedal and placed my hand on her knee to help remind her to pedal. I could feel the vibration that came through the pedal to her knee and into my hand. Of course the progress of these children is much slower, ordinarily, than with children who hear, but this is entirely understandable. They seem to have a great deal of trouble memorizing, but since they do not hear what they are playing, this too can be understood. Most of the children play accurately, with good clear tones, and seem to sense when they play a wrong note.

One of my most interesting pupils was a little girl, seven years old. She was completely deaf, could not speak a word, had very poor vision, and a paralyzed upper lip. She could not read lips and did not know her letters. This was a real challenge! Inside of three months she played a lovely little piece in a recital. There are many instances in which this piano training has enriched the lives of these handicapped children to a marked degree.

To illustrate the skill the deaf children are able to attain, I placed some of my deaf class on a recital at Chappell House with normal children participating, and no one in the audience even suspected their handicap. Some of the present class of deaf children are also handicapped in other ways with cerebral palsy or muscular coordination difficulties. Piano training is especially beneficial to these children. The greater the handicap, the more interesting the challenge, and the greater the thrill of seeing them progress.

THEY GIVE A HELPING HAND

△ IRENE CHAMBERS, St. Louis Alumnae Chapter, and her husband had the pleasure of presenting the first annual Stuart and Irene Chambers Scholarship Award of \$2,000 to Miss Mary MacKenzie, who was the winner in the 1960 Metropolitan Opera Regional Auditions. The award was presented on the stage of the Metropolitan Opera in New York.

Irene and Stuart have been intensely interested in helping young people in their musical careers, and about 12 years ago they organized the Artist Presentation Society in St. Louis which has sponsored concerts for more than 50 young musicians, some of whom have gone on to win international fame. Included among these are Leslie Parnas, Marquita Moll, and Malcolm Frager. Irene has been president of this Society since it started, and Stuart is the midwest chairman of the National Council of the Metro-

politan Opera.

The Chambers' have been spending this summer in Europe, and their experiences, as told in a letter to the St. Louis Alumnae historian, will undoubtedly be of interest to many Mu Phis. Excerpts from the letter are:

"Here we are in London. We arrived at 10:40 this morning, one week almost to the minute from the time we left home. . . . Our big TWA "707 Jet" left St. Louis on time and with the help of a tail wind we were over New York's Airport in an hour and forty-five minutes. . . .

"Because of the fog in New York, our plane for Brussels could not leave until 1:00 a.m. but once we got started it was a wonderful ride. Perhaps you would like to know a little about these giant aircrafts that speed across the Atlantic in less than seven hours at 600 miles an hour. It is 153 feet in length with a wing spread of 142 feet. Its maximum height is 39 feet or about as tall as a four-story building. Ours had 96 seats in the economy section and 34 in first class.

"We had lunch in Brussels with Mrs. Van Remoortel, mother of the St. Louis Symphony conductor. Edouard, who came home shortly, had been attending a luncheon given by Queen Elizabeth of Belgium, at which she had presented him with a lovely gold plate, engraved with his name and her crest and initials. They were all very proud of the honor.

"From the Van Remoortels we learned a little more about the Queen Elizabeth of Belgium Competition for Pianists which was then



Stuart and Irene Chambers are shown with Mary MacKenzie on the Metropolitan Opera Stage on presentation of the Chambers Award.

in progress in Brussels. We knew Malcolm Frager of St. Louis was in Brussels for the competition. He had survived the first two rounds and out of some 60 young pianists he had been selected as one of twelve finalists. At the moment he was in seclusion memorizing a new concerto to which all finalists were to play with the orchestra. During the week in which they were to learn the concerto, the finalists were to have no contact with the outside world. Their interpretation of the concerto must be strictly their own. It is a real test of musicianship.

"Malcolm was to play before the judges on the following Wednesday evening. We heard his concert over the radio while we were in Rotterdam. He played magnificently and received a tremendous ovation. We talked with him over the phone the next day. The results of the competition were to be announced late Saturday night. We were so thrilled Sunday morning to receive a wire from our Rotterdam friends that Malcolm was awarded **FIRST PLACE**. It was indeed an honor as this is considered the most important piano contest in Europe.

"We made the trip from Brussels to Rotterdam by helicopter. It took about an hour and is a great way to see the country. They fly at about 500 feet and go slow enough so you get a good look at everything. This was our fifth visit to Rotterdam since the war. Its destruction had been terrible . . . but the comparison of Rotterdam today with the 'Wounded City' we saw a few years ago is almost incredible. The spirit of Rotterdam is symbolized in a huge bronze figure of a woman, her limbs broken, her body torn, but her arms

raised toward the heavens, showing her will to live. It is called 'The Wounded City.'

"Our next point was Dusseldorf, in northern Germany, where our objective was to hear and see two young singers who are having their first year in opera in and near Dusseldorf. Both are products of the Metropolitan Opera Auditions. Helen Raab of St. Louis was our regional winner two years ago and last year received the Titcomb Award. She was in nearby Krefeld but we were too early for her debut as "Fricka" in *Das Rheingold*. . . . We had previously had some correspondence with the management of the opera house at Krefeld and we were their guests at a performance of *La Forza del Destino*. Krefeld is rather off the tourist beat so it was somewhat unusual to have Americans in the audience. Herr Berg, the managing director, arranged for us to meet the tenor, Erno Mehringer, and his wife after the performance. We had quite a laugh when Mehringer told us that before the performance the director came back stage and told him, 'Hold those high C's tonight because there are two Americans in the audience who will appreciate them,' and we did.

"We also heard Norman Mittelman, who last year won the Fisher Award in the Met Auditions, in the title role of 'Prince Igor,' and he did a magnificent job.

"As you can see, we had one grand time in Dusseldorf, and as yet we had not been away from home a whole week.

Cheerio,
The Chambers".

Pride / of Mu Phi Epsilon

ANKA-MARIE MORAVEK



△ ANKA-MARIE MORAVEK, Tau initiate, completed a successful recital tour of Holland for the United States Information Service this past spring. A violinist, Anka-Marie received a Fulbright Scholarship in 1950 as the only American violinist to France. She studied with Gabriel Bouillon at the French Conservatory and was privileged to have several lessons with Jacques Thibaud. She gave Dutch premieres of sonatas for violin and piano by two Pacific Northwest composers: "Sonata Breve, Op. 26" and "Sonata Rinverdita, Op. 38" by Lockrem Johnson; and "Sonata for violin and piano" by James Beale. She has been engaged as soloist with several Dutch orchestras for next season and the Dutch radio will bring the premiered works mentioned above to a wider public in the same season.

Anka-Marie began the study of violin at an early age with Keylor Noland, now a member of the first violin section of the Detroit Sym-

phony. She later studied with Jean de Rimanoczy, pupil of Jenő Hubay, at the Cornish School of Music in Seattle, and Emanuel Zetlin at the University of Washington. (Mr. Zetlin was concertmaster of the Metropolitan Opera Orchestra and professor of violin at Juilliard School of Music for many years.) She received her Bachelor of Arts degree with a major in music, from the U of Washington and subsequently did a year of graduate work in violin and in musicology. She was concertmaster of the University Orchestra under Dr. Stanley Chapple for two years and played in the Seattle Symphony for four years. She spent two summers as a scholarship student at the Music Academy of the West in Santa Barbara with violin study under Roman Totenberg and chamber music with Joseph Schuster, 'cellist, and Soulima Stravinsky, pianist. Anka-Marie played first violin in the *14th Quartet* by Darius Milhaud. This was played simultaneously with the *15th Quartet* under the composer's direction as an advance premiere before the music was printed. In 1956 she returned to the United States and was a scholarship student for two summer months at Kneisel Hall, Blue Hill, Maine, studying violin and chamber music with Joseph Fuchs and Arthur Balsam. She also participated in quartet classes coached by Lillian Fuchs, violist, in New York City. In the summer of 1958 she was en-

gaged by Nadia Boulanger as a member of the Resident Quartet at the American Conservatory in Fontainebleau.

At the present time Anka-Marie resides in France and is a member of the "Quatuor Michele Margand," a French feminine quartet under the guidance of Maitre Joseph Calvet, professor of Chamber Music at the Paris Conservatory. This summer she was married to Gaston Valentini, D.D.S., a native Parisian and well-known to many internationally famous musicians and painters as their "dentist-cellist." They met playing string quartets and their life will continue as a Parisian duo.

SARAH HARVEY AND MARY ZANDI MEHNERT



Sarah Harvey Mary Mehnert

△ THE ANNUAL BAYLOR OPERA production, Verdi's "Don Carlo," had as leading figures two members of the Phi Xi Chapter of Mu Phi Epsilon. Sarah Harvey of Hillsboro, Texas, and Mary Zandi Mehnert of Waco, Texas, sang the role of the "Queen" on alternating nights. The production was outstanding with luxurious costumes and sets, chorus, and orchestra, but the contribution

of two gifted Mu Phis was extraordinary.

Critics were enthusiastic about the singing of both girls, describing Sarah's as "warm and dramatic, bringing proper intensity to the queenly role." Of Mary, it was said that (her) "regality coupled with warmth to an eloquent portrait of beauty in distress as the unhappy Queen."

The sopranos shared the platform at Christmas when both of them had solos in the Baylor performance of Handel's "Messiah." Sarah and Mary both have contributed a great deal to chapter activities.

On Tuesday, May 10, Phi Xi chapter presented a program of American opera music featuring works by Gian-Carlo Menotti. Besides the performance of *The Telephone* by Mary Ila Colvin (Baylor faculty Mu Phi) and John Guemple (husband of faculty advisor of Mu Phi) accompanied by Herbert Colvin, a scene was done from *Amalia Goes to the Ball* by Ann Taylor and Tom Bledsoe. Sarah Harvey sang an aria "The Black Swan" from *The Medium* accompanied by chapter president Jo Ann Godec and Mary Zandi was joined by Sylvia Edwards in a scene from *Vanessa* (music by Samuel Barber-libretto by Gian-Carlo Menotti) accompanied by pledge Jo Ellen Johnson. Mary Taylor planned the program and accompanied the scene from *Amalia*.

EDITH STEARNS

△ EDITH STEARNS, Concert Pianist, and Faculty Advisor of Phi Upsilon at Boston University, re-

turned from another European concert tour last fall. Her opening program in Lisbon was the first in a series of several recitals in Portugal, which also included a radio and TV appearance.

Spain was the next country to be visited and there Edith Stearns gave several recitals in concert halls where she had played on a previous tour. One concert in Madrid was a program of contemporary music specially designed for the occasion. The Society which sponsored the recital was an organization consisting primarily of professional people interested in contemporary music. This was an unusual concert for another reason. Several days before the concert was to take place, it was discovered that the hall had been previously rented for that night to a group of Spanish musicians. When they learned that the conflict of dates meant that "the American pianist could not give her concert," they graciously offered to postpone their event and joined in attending the program with the friends of the music society! The high point in her three weeks' stay in Spain was the opportunity to attend a reception at the home of Ambassador and Mrs. John C. Lodge at the unveiling of the Ambassador's portrait.

After a brief stopover in Paris, which included a performance of Mozart's *Don Juan* at the Paris Opera House and several other appropriate "musts" for any visiting musician, Edith Stearns went on to Holland. Here her concerts included a recital in the Concertgebouw at Amsterdam and one at the Diligentia Hall in The Hague. Fortunately, extra time allowed her to see more

of The Netherlands and its people.

The last concert was given in the famous Wigmore Hall in London. Following this she spent some days on the southern coast of England with friends and returned home—ready to start over again!

VALERIE GOODALL

△ VALERIE GOODALL, Phi Xi, now coaching and working in New York with an operatic and concert career as her goal, has a diversified background in graduate and undergraduate study. She received her Bachelor of Music degree at Baylor University where she studied with Martha Barkema. Operatic roles while at school were: "Countess Almavira" in *Marriage of Figaro*; "Desdemona" in *Othello*; "Marie" in *The Bartered Bride*. She was soloist in oratorios: *The Messiah*; Beethoven's *Fantasy*; and Bruchner's *Te Deum*. She was also soloist with Baylor Rhapsody in White on tours to New York, Chicago, Florida, at the Dallas State Fair Musicals in 1956, and at First Presbyterian Church in Waco, Texas. While at Baylor she belonged to Alpha Chi, Alpha Lambda Delta, Athenean Social Club (president), won the "Ideal Athenean Award" in 1958, was a member of Baylor Student Congress, represented Baylor as Duchess to the Cotton Bowl in 1957, and was Sweetheart of Circle K (Student Kiwanis organization).

Valerie received her Master of Music Degree from University of Colorado, Boulder, Colo. A member of the U of Colorado cast at



Valerie Goodall

Red Rocks Music Festival, she played the roles of "Nellie Forbush" in *South Pacific*, "Julie Jordan" in *Carousel*, and "Sarah Brown" in *Guys and Dolls*. She was winner of the U of Colorado concerto contest, when she performed Magda's aria from Menotti's *The Consul*, with the university orchestra. Operatic roles at the university included "Gretel" in *Hansel and Gretel* and "Dinah" in *Trouble in Tahiti*. She sang two full recitals under Dr. Berton Coffin, Head of the University's Voice Department, was soprano soloist in Handel's *Israel in Egypt*, and directed the all-campus musical, *Hang Loose*.

Of Honors and Distinctions

△ MU PHI EPSILON members continue to receive many special honors and awards. We are proud to present them to you here:

FULBRIGHT SCHOLARSHIPS

Jessamine Ewert, Phi Epsilon, has been awarded a Fulbright Scholarship for organ study at the Royal Conservatory in Antwerp, Belgium. Maggie McElwain, Zeta, will study in Paris with Andre Marchal on a Fulbright grant.

NATIONAL SCHOLARSHIPS

Scholarships from national foundations were awarded this past year to the following:

THEODORE PRESSER FOUNDATION SCHOLARSHIPS: Joyce Taylor and Annette Hay, Kappa, Jordan College of Music of Butler University; Neva Brockman, Xi, University of Kansas; Wilma Cox, Mu Psi at Coe College, Cedar Rapids, Ia.; Mary Jo Cozard,

Epsilon Kappa, Southern Illinois University, Carbondale, Ill.; Marie Vance, Epsilon Rho.

FISHER FOUNDATION SCHOLARSHIP: Margaret Berni, Mu Psi, Coe College, Cedar Rapids, Ia.

MAFTZGER 1960 AWARD FOR VIOLIN: Esther Stoneking, Phi Pi, University of Wichita, Wichita, Kan., won this award of \$300.

GRINNELL SCHOLARSHIP: Karen Taylor, Gamma, University of Michigan.

ELSA GARDNER STANLEY SCHOLARSHIP: Marlane Paxson, Gamma, U. of Michigan.

JOHN WOLAVER MEMORIAL SCHOLARSHIP: Sharon Streight, Gamma, U. of Michigan.

ELSA GARDNER STANLEY AWARD: Elsie Gunnerson, Karen Taylor, Gamma, U. of Michigan.

ELIZABETH WATKINS SCHOLAR-

SHIP: Janet Woody, Carolyn Throop, Xi, University of Kansas, Lawrence, Kan.

Members of the following chapters have won music school scholarships and awards: MU CHI, S.M.U., Dallas: Anne Roberts, the Van Katwijk Club Award; Carol Ann White, Pi Beta Phi award in Music. ALPHA ETA, American U., Washington, D. C.: Cynthia Powell, Music Faculty Award; Jo-Ann Romano and Carol Regni each received the Ringenwald Prizes, the former in Piano and latter in Voice. BETA, New England Conservatory, Boston: Catherine Nadon, Freshman Achievement Award. ALPHA IOTA, Midwestern U., Wichita Falls, Tex.: Sharon Gail Palmer, Myrtle Ledford Award in violin. KAPPA, Jordan College, Indianapolis: Joyce Taylor, two \$50 awards from Kappa and Indianapolis Alumnae for highest grades and scholastic average. Ruth Jo Rosser, chapter award for highest scholastic average. ZETA, De Pauw U., Greencastle, Ind.: Marilyn Hays, Honorary President's Scholarship; Patricia Fogle, Rosettor Music Scholarship; Sandra Aldrich, McMahan Honorary Scholarship; Edie Jane Atkinson, Rosettor Music Scholarship and Mortar Board Scholarship; Sara Copeland, Zinc Scholarship. SIGMA, Northwestern University: Barbara Maslow, Chicago Alumnae Chapter Award of \$100. XI, U. of Kansas, Lawrence: Carole Reidmiller, AWS Honor Night Award; Joyce Malicky, Theater Scholarship and Music Scholarship, Reuter Organ Co. Scholarship; Dotty Lynch, National Science Foundation Research Award in Bio-Chemistry; Sandra Harding, Pi Kappa Lambda Award and MΦE Alumnae Award; Edna Wenger,

Sharon Tebbenkamp and Marva Lou Powell each received Music Scholarships; Judy Gorton and Loretta Johnson received Watkins Scholarships. PHI UPSILON, Boston University: Queen Ann Alajian, \$400 Scholarship from Armenian Students Assoc. of America; Margaret Barstow, \$200 Performance Award and \$400 University Scholarship; Doris Chrekjian, Performance Award; Patricia Flanagan, Commonwealth of Massachusetts Scholarship; Jane Hooper, Performance Award from Massachusetts Society for the Education of Women Students; Priscilla Hoyt, Senior Achievement Award from PPA of Boston. GAMMA, U. of Michigan: Joellen Bonham, Nancy Hallsten, Marlane Paxson, received Music School Scholarships; Elizabeth Bowman, Mu Phi Epsilon Sophomore Award; Phyliss Kaplan, Delta Omicron Scholarship; Jane Lecklider, Jean Ann McBride, Regents Scholarships; Elizabeth Bowman, Pi Kappa Lambda Honor Certificate. EPSILON MU, U. of Utah: Susan Forsberg, AWS-ZCMI Scholarship Award, MU MU, Kansas State College, Manhattan, Kan.: Jean Lumb, First National Bank Music Scholarship; Sharon Toburen, MΦE Scholarship. MU GAMMA, U. of Nebraska, Lincoln: Bette Breland McKie received Kay Man Award given to only five outstanding band members. EPSILON ETA, Pepperdine College, Los Angeles: Brenda Smith won a two-month scholarship to a music camp in Oklahoma. ALPHA EPSILON, College of the Holy Names, Oakland, Calif.: Betty Jean Bloom, Zellerbach Scholarship; Eleanor Heide, Sophomore Scholarship Award. ALPHA ALPHA, College-Conservatory, Cincinnati: Linda

Blankenship, Ardith Moseman Award for outstanding work in piano or composition; Sylvia Cooper and Phyllis Willis, Emory Award; Diane Fentules, Award for best Fugal Composition; Donna George, Bertha Baur Prize in school music and Scholarship Award of Cincinnati Women's Club; Myra McGhee, Bertha Krehbiel Award for accomplishment in piano and organ; Nancy Thompson, Pi Kappa Lambda Award, Scholarship Award of the Cincinnati Women's Club. MU ZETA, Whitman College, Walla Walla, Wash.: Pat Kenney, DDA Scholarship and MΦE Scholarship. TAU, U. of Washington, Seattle: Judy Farrington, Music for Youth Scholarship; Barbara Ree, Myers Scholarship; Kay Ash, Women's Music Club String Scholarship. MU XI, Amer. Conservatory, Chicago: Patricia Miller, Gold Medal in Junior Voice Contest at American Conservatory. EPSILON IOTA, Eastern Wash. College of Educ., Cheney: Fay Borg, Cello Scholarship; Vicky Sharp, French Horn Scholarship; Kathryn Banister, Voice and Saxophone Alumni Scholarship; Genelle Gardener and Sharon James, Piano Scholarships; Janice Morris, Piano Scholarship, Boone Foundation and Eastern Star Scholarships; Darlene Fields, Saxophone Scholarship. PHI LAMBDA, Willamette U., Salem, Ore.: Sonja Peterson, State Music Clubs Contest Winner. EPSILON RHO, Montana State U., Missoula: Marie Vance, Jeanette Vargo, Joanna Lester, Kay Manzari, Lorna Mikelson, Lorraine Peterson, Loretta Rash, Music Academic Scholarships; Sheranne Griswold, Elaine Hoem, State Board of Education Grants; Helen Hancock, Kay Manzari, Lorraine Peter-

son, Loretta Rash, Music Service Grants; Marie Vance won a University Scholarship, Joanna Lester, an Opera Workshop Scholarship, and Mary Ann Mertzig, the Teel Award for outstanding Music Education Major. PHI, Mount Union College, Alliance, O.: Rachel Eggers won the Harvard Dictionary of Music Award of Phi Chapter; Judith Warren won the Music Faculty Award; and Joan Wright won the Cleveland Alumnae Achievement Award. MU EPSILON, MacPhail School of Music, Mpls.: Mary Helen Schmidt, Minneapolis Alumnae and St. Paul Schubert Club Scholarships in amounts of \$150 each; Judith Bloomendahl, Minneapolis Patroness Award of \$100; Marlene Testa, Bertha King Award of \$50.

COLLEGIATE HONORS

Four MΦE members were chosen for Phi Beta Kappa, national collegiate scholastic honor society; 15 members were tapped for Mortar Board, chosen for both high scholarship and campus activities; 28 were chosen by Pi Kappa Lambda, National Music Honorary; 20 by Alpha Lambda Delta, Freshman Women's Honorary; four in Pi Lambda Theta, Education Honorary; nine in Phi Kappa Phi, National Scholastic Honor Society; one in Beta Kappa Gamma, Comparative Literature Honorary Fraternity; one in Phi Gamma Mu, National Social Studies Honor Society; two in Kappa Delta Pi, Education Honorary. Forty-one members in six schools appeared on the Dean's Lists; eleven are members of Student Government Bodies, three are listed in *Who's Who in American Colleges and Universities*.

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△ THE term "supervision" has been used and still is used to mean many things when applied to music in schools. In some instances a person who teaches all the music to all grades in one elementary school building is called a "music supervisor." In other instances, a person who heads a large city school music department, who does chiefly administrative work and who has little or no contact with actual teaching or

understood so that each of you may decide exactly where your situation fits in this line of development.

We all know that the pendulum never swings to one extreme but what it swings back. So, where are we now and what are the trends and thinking about music supervision in public schools?

All-Around Teaching

The concept of the self-contained classroom has been posed and im-



SCHOOL MUSIC

by HAZEL NOHAVEG MORGAN

teachers, is also called a "supervisor." We often encounter other terms such as *co-ordinator, consultant, specialist, on call supervisor, resource personnel, helping teacher*, etc.

There should be no confusion between the terms *music teacher* and *supervisor*. Naturally, a music teacher is one who teaches music, and all other terms certainly should imply an ability to actually teach music. It would be hard to imagine a consultant or a co-ordinator or a supervisor who couldn't do a fine teaching job.

Literally, *supervision* just means "Overseeing the work of others," which indicates quite clearly where the responsibility lies. However, the development of the meaning of the word as applied to music supervision is quite interesting and needs to be

plemented by administrators and other educationists. I will admit that this concept has many sound and logical bases. Actually, I have never known a time when it was not considered desirable for a classroom teacher to teach everything to a room of children. I'm for it—within its recognized limitations, and, as a music educator, I'm glad for this situation which has caused colleges to offer more music training for all elementary teachers, even though I know it has thrown a panic into the hearts of some elementary teachers on the job who feel inadequately prepared to teach their own music. If we can be patient and keep our eyes on the good outcomes, the cause of music as a part of all education can be enhanced by this self-contained concept. With adequate help

in music available (and I must emphasize this point!), this still leaves the elementary teacher in charge of and responsible for the music learning which takes place, and this is as it should be.

Now I would like to be practical and mention some ways and means for helping to improve music teaching. I hope that whatever the title of your position is, my comments will have some bearing upon the work you do.

me to believe that a big majority of administrators are quite aware of the importance of the arts along with the stress on science, mathematics and languages. Many of them know a lot about music and they are strong allies of music education. We should not be offended when they demand that we do a good job.

Also, keep in mind that I have no quarrel with those who believe that music is a special subject, requiring a talent, training and know-how not to be expected of the average class-

SUPERVISION AS OF TODAY . . .

Please keep in mind that according to present-day school practices, the principal is usually held responsible for the quality of instruction which takes place in the school building to which he is assigned. This could give rise to a problem for the music supervisor who has the responsibility for music classes but who feels a lack of authority or backing to carry out a proposed program. In most instances where a subject supervisor is employed, a co-operative plan functions where the principal and the supervisor jointly accept responsibility and support each other in achieving desired goals. In some instances a subject supervisor is employed to be a sort of assistant to the principal as far as the music goes. Recent experiences have caused

room teacher, I would be the first to admit that there are a few certain facets of music which can be taught by anyone—for example, the words to *America*. But if music is to be meaningful to every child, this is not enough. I believe firmly that a specially prepared and experienced music person, a real music educator, should be available to help provide resources, to plan, to evaluate and demonstrate, to suggest new and different materials and techniques, and to stimulate and encourage.

The qualifications of a music supervisor may be found listed in various places. I like the one usually used, and it has only six broad areas of competency against which each one of us can measure ourselves. They are: 1. Demonstrated success

as a teacher; 2. Adequate degree of maturity; 3. Personal qualities which indicate good human relations; 4. Recognized skill as a musician; 5. Professional training above that of the average teacher; 6. Broad educational understanding.

The services which may be given by the person who has the above qualifications may be utilized in some instances only when the classroom teacher requests assistance. But my experience with "on-call" situations is that the one who is good at teaching music makes the calls while the one who really needs help rarely asks. This may be due to fear of exposure; or lack of realization that help is needed—or the good teacher wants to be better.

The dictatorial days of supervision are past in school music even though, if you look for it, it can be found functioning quite neatly in certain administrative areas.

It would be foolish to imagine that much would be accomplished in any activity which involves people working together, without leadership. No school music program will flourish where intelligent and overall planning is not done. Where the elementary is not integrated with the secondary plans, where the instrumental is not integrated with the vocal, momentum for outstanding music work is lost. Real leadership is not undemocratic.

Visiting Classrooms

I would like to comment briefly on classroom visitation. To know exactly and first-hand what takes place makes visitation necessary. Unless there is a logical reason to do otherwise, I do not approve of un-

announced visits. I think there is something desirable about letting a teacher put a best foot forward. Certainly no supervisor desires to catch a teacher off guard nor to base an evaluation upon an isolated or accidental visitation. Of course, neither does a supervisor want to listen to a parroted or rehearsed lesson. On the other hand, a proper *esprit de corps* between the teacher and the consultant will cause the teacher to be prepared to show her problems so they may be understood, discussed and future steps decided upon. The problem belongs not only to the classroom teacher but to the supervisor as well. The problem is a common one for both of them and if this is well understood, a fine working atmosphere prevails. The teacher's goal should not be to please the supervisor but to do as fine a piece of music teaching as possible. If the teacher does this, automatically the supervisor will be pleased.

Now as to conferences, which may be either group or individual. One of the finest biblical admonitions is "Come, let us reason together." But a conference takes *time!* This must be made available—a time when intensive but unhurried thinking can be done, when no other responsibilities are pressing for attention. Too often the classroom is visited and the teacher has no idea where she succeeded or failed. She is left dangling. We all know that uncertainty can be worse than knowing negative facts. I believe in stressing successes rather than weaknesses. Too often supervisors spend conference time entirely in pointing out the deficiencies, but I believe it is equally important to bring out the successes and high points of each teach-

er. This concept is opposed to the practice of spending the major portion of time and thought upon weak spots which results in a general leveling off to a rather low quality. Remember that there is such a thing as intelligent dissatisfaction.

Another important aspect of supervision is the closeness with which you keep in touch with the grass-roots of the situation. Some supervisors let themselves get so far away from the heart and feel of the classroom (perhaps unconsciously, or due to forgetfulness, or age) that they are not aware of the weight of a full day with a roomful of youngsters. They forget how they reacted to supervision when they were being supervised.

There are methods which are used quite universally for certain types of supervision, such as bulletins and news letters, which tell of new books, suggested music literature, current musical events, etc. This method of spreading information might be extended to basic course-of-study changes and the like. Many supervisors prepare suggested reading lists of books for use at various grade levels, and of recommended radio and television programs or new recording releases.

A supervisor who has a very nice singing voice made discs of songs which her classroom teachers said they had trouble teaching. These were left permanently in the room and the children enjoyed learning the songs from the recording. Another supervisor similarly used tapes. Tapes are so flexible in their use that I would suggest that you not only use them yourself but that you encourage classroom teachers to tape record. Imagine the excitement and

striving for perfection by a group who taped some of their songs or other music activities to send to you and then you taped a "Thank you" and some encouraging comments for them.

The values of master teaching and supervision by radio have been established for quite a few years. Many colleges and universities and non-profit educational stations have much to offer. If you do not like what is available in your area, perhaps you could do something about it. In many schools, closed circuit radio is available but I believe it is not utilized to its fullest.

Television's Possibilities

Of course, the latest and perhaps the most potent avenue is television. Some of the available programs are fine music lessons and are national in scope, some serve only a sectional area, but closed circuit TV is a vital one for local use. It is being used successfully for direct teaching which involves both teachers and children; for conferences which involve classroom teachers and principals the possibilities are limitless. Just remember that none of these media will replace classroom teachers or make them non-essential. Neither are they a panacea for all music education ills and they do take a lot of preparation and know-how. They simply enrich and enhance teaching procedures and help make it possible to keep ahead of our gigantic task.

I have a favorite word which has only four letters and I think it is one of the most powerful words a teacher can use. It is the little word "Let's." I much prefer it to the expression, "Do you want to?" As an indication of things which I believe

need to have more attention, here are my five "Let's" for supervisors of music.

1. Let's give recognition and commendation to fine music classes when we see them, not only to the teacher and pupils but to the principal.

2. Let's be sure that the material we use is not only interesting but musically worthwhile.

3. Let's give proper emphasis to skills.

4. Let's be willing and able to assist other areas. We can co-operate, co-ordinate and integrate with other subjects, *but* let's not lose sight of music study for its own inherent worth as a school subject.

5. Let's emphasize the aural aspect of music so that when children listen they truly hear. If we teach active and discriminating listening we need have little worry about choices children will make when they have an opportunity to do so. With the tre-

mendous amount of music of all kinds poured over us from radio, TV and juke-boxes, the basis for wise choosing needs careful teaching. Let's do it.

May I urge supervisors to hang on to idealism in their music work, even in the face of certain delusions and frustrations? Remember there will always be a tomorrow and the sun has a way of coming out from behind clouds, no matter how black they have been. Also, remember that if you have an unshaken belief that music can help us all face the bombardments of life, undismayed and unbowed, you will face into the wind courageously; you will find it a warm wind and you will want to take off your coat. When an old Chinese philosopher was asked what was the most wonderful thing in his long life, he replied "Seeing a child going down the street singing after I had shown him the way."—Reprinted by Permission from *Music Journal*.

About the Author:

HAZEL NOHAVEG MORGAN recently was elected to the Board of Directors of the Music Educators National Conference, being the only woman elected to this board. She is Professor of Music Education at Northwestern University at the present time. Dr. Morgan holds degrees from University of Nebraska (B.F.A.), Nebraska State Teachers College (A.B.), Claremont College in California (M.A.), the University of Minnesota (Ph.D.). She has been supervisor of music in Nebraska and California and has taught at a number of colleges. She is a past president of the North Central Division, MENC, and served on the National Board, the Research Council and many national committees. She also edited the Music Education Source Book and Music in American Education. A revised and enlarged edition of her book "Music Education in Action" came off the press earlier this year.

the Sounding Board

ATLANTIC:

PHI GAMMA CHAPTER takes pride in having one of its members, Mary Kaye Bates, chosen to sing in the finals of the Middle Atlantic Region Contest for the Metropolitan Opera Auditions. One of the high points of the year came early in December when we presented a program for mentally retarded children at The School of the Chimes. On December 18 chapter members went caroling at Johns Hopkins Hospital, much to the appreciation of patients. Phi Gamma joined with Baltimore Alumnae in a musicale in December and again in March at which time the program was given mainly by the collegiate chapter members.—JANET RAYBURN, *Historian*.

ALPHA ZETA CHAPTER began its Fall activities by having a get-acquainted party for all new music majors of Radford College. Later a Rush Party was held for prospective pledges. During the winter quarter we sponsored Dr. Richard Cole, Professor of English, in a piano recital and Miss Mildred Heimlich and Mrs. Jean B. Einstein, Assistant Professors of Music, in a voice and violin recital. Following the recitals we honored each with receptions. In the Spring Mu Phi Epsilon sponsored Rosemarie Houck, violinist, Gerry Connor and Martha Ann Simmons, sopranos, in individual recitals. The Patrons and Patronesses were honored with a recital and reception following their installation. As yearly projects we provide food and clothing for a needy family and give magazines to several hospitals in the community. We also gave two programs to patients of St. Albans Hospital. At the end of the year Mu Phi Epsilon honored the Seniors with a "Farewell Party" at the home of Mrs. Jean B. Einstein.—NANCY HERRON, *Historian*.

ATLANTA ALUMNAE CHAPTER met in January at Saint Thomas More Church to hear Frances Shaffer Edwards, Organist, Director of Music. Highlighting the month of February was the visit of Eloise E. Hill, our National First Vice President. Being a new chapter it gave us confidence to have her here to give us helpful ideas. In April we had an evening musical at the home of Verderey Boyd. Rosalie Stephens, Flutist, Betty Roper, Violinist, accompanied by pianist Alice Dashiells, gave two numbers: *Trio Sonata Op. 3, No. 2* by Coselli and "Berceuse" by Godard. Irene Leftwich Harris, pianist, played a group of numbers: Three movements from "Partita in B Flat Major" by Bach; "Nocturne, Op. 48, No. 1," by Chopin and "Rhapsody Op. 79, No. 2," by Brahms. The Brenau Concert Choir, with Charles E. Attix, Director, sang *The Blessed Damsel* by Debussy. This fine program ended our first year.—MARIEL S. LONGINO, *Historian*.

BALTIMORE ALUMNAE CHAPTER: In March, a delightful musicale was held at the home of a member, Charlotte Rossberg. Usually, our patron group entertains the chapter for musicales but this time the members provided the buffet supper and patrons and patronesses were pleased at this reversal. As a result we plan to make this a yearly turn-about fete. Mrs. Roger Brian Williams, Patroness, was our hostess for the April musicale program which was held at the Hamilton Street Club. Our final musicale was held at the home of Dr. Alvin Thalheimer, Patron. Preceding the program, Mrs. Charles Austrian and Mr. and Mrs. Henry Thiemeyer were installed as patrons. Charlotte Rossberg has just finished her first year of preliminary study for the doctorate of Musical Arts and has also been appointed a Board Member of the Chamber Music Society of Baltimore. Two members of our patron group were in Europe this summer: Mrs. Paul Taylor attended the Salzburg festival and

Amy-Fraser Gange sang "Hear Ye, Israel" at the Welsh National Eisteddfod in Cardiff, South Wales, on August 7, where she had performed the same selection 60 years ago at the age of 14 and won the highest acclaim ever given there!—SYLVIA BETTS DODD, *Historian*.

GREAT LAKES:

CHICAGO ALUMNAE CHAPTER met at Gads Hill in March, at which time Evelyn Russell, pianist, presented the program. The children of the School of Music there also appeared on the program. The highlight of our season was the Scholarship Award Tea at the home of one of our new patronesses, Mrs. Frederick Herrschner. Ebba Sundstrom Nylander introduced the two award winners, Joyce Weibel, soprano, and Barbara Maslow, pianist, who presented a delightful program. Joyce Weibel is a Mu Xi from the American Conservatory, a pupil of Frances Grund, Elizabeth Boldenweck, and coaching with William Browning. She recently appeared on color television in Milwaukee. Barbara Maslow, Sigma, is a graduate of Northwestern University, and a pupil of Louis Crowder. She is studying with Istomin at Aspen this summer. We met at the Saddle and Cycle Club in May for luncheon which was followed by a program given by Shirley Norberg, who played the Lars Erik Larsson *Violin Concerto*, having given the first American performance of the work at the American Conservatory Recital Hall on May 11. Rose Willits was her accompanist. On June 1st we held our sale of used items furnished by our chapter members, at the home of Cathryn Bennett.—SHIRLEY NORBERG, *Historian*.

CLEVELAND ALUMNAE: The last half of our year was filled with many excellent meetings and programs. Rosaneil Schenk gave a thoroughly entertaining reading of *Mrs. Arris goes to Paris* at the January dinner meeting at the home of Hazeldean Field. The February meeting was held at the home of Ruth Kaiser. That night Marian Schenk performed on the cello and Frances LaCamera, soprano, sang several songs. Adah Hill gave a splendid book review at the April meeting. Also on the same program were duo-pianists Catherine Vieth and Ruth Kaiser. They performed several pieces, one of which was "Juba Dance." The May meeting was our guest meeting and our excellent program included Teresa Arrigo, soprano, Frieda Schumacher, pianist, Fred Rosenberg, guest violinist, Thelma Goldsword, and Ruby Carroll, duo-pianists. We ended the year by having a picnic in June at the home of Alice Jerabek. We sold pop concert tickets again this year, a part of our fund raising program. The tickets are for the summer Cleveland Orchestra programs which are held each Wednesday or Thursday and Saturday evenings.—JANICE HINKLE, *Historian*.

EVANSTON-NORTH SHORE ALUMNAE held their Sacred Music Concert in May at St. John's Lutheran Church of Wilmette, Ill. It featured Elizabeth Wisor, Althea Speelman, and Marie Brier Humphries. Mr. William Schnell opened the concert at the organ with selections by Frescobaldi, Bach and Langlais. Our traditional June family picnic and the summer dinner (which includes husbands) were pleasant summer activities.—MARTHA GENNE SANDFORD, *Historian*.

EAST CENTRAL:

EPSILON KAPPA CHAPTER gave a tea at the beginning of the school year for the music faculty, patrons and patronesses and freshman women music majors. Founders Day was celebrated at the home of sponsor, Mrs. Phillip Olsson. During the Christmas season we went caroling and presented our patrons and patronesses with subscriptions to *The Triangle*. The chapter gave two recitals during the year: in the fall and in the spring. Chapter members also assumed the responsibility of ushering at all music recitals during the year. We enjoyed the inspection visit from Glorion Thomas and later in the year, the work party with Betty Buck,

District Director. Barbara McEndree received a scholarship from St. Louis Alumnae Chapter.—MARY ALICE DAVIS, *Historian*.

ALPHA ALPHA CHAPTER, College-Conservatory of Music, Cincinnati, Ohio, welcomed Spring by sponsoring a school picnic and using the majority of the profits for a contribution to the Findlay Street Neighborhood House. We gave receptions after the recitals of two of our seven graduating seniors to which the public was invited. Those graduating were Ruby Roberts Nieminen, Lorraine Rogers, Nancy Thomas, and Nancy Thompson, voice; Karen Scharenhausen, percussion; Phyllis Koch and Mary Agnes Mott, piano. Roma Carpenter, president of Cincinnati Alumnae Chapter, gave a luncheon for these girls. We were proud to sponsor our distinguished patron, Mrs. Wilbert Rosenthal, to talk about her experiences in Musical Therapy, at an open meeting of the Panhellenic Council. We elected two local musicians, Mrs. Audrey Hammann and Mrs. Betty Meadows of Dayton, Ohio, to membership through special election. Almost all of our more than thirty members performed in numerous school recitals this spring. We are especially proud of members Sylvia Cooper, Hallie Hayward, and Ann Tipton who sang with the Cincinnati Summer Opera Chorus, Phyllis Willis who is a chorus member of the "Stephen Foster Story" at Bardstown, Kentucky, and Nancy Thompson who is a chorus member of the St. Louis Municipal Opera Association.—LOUISE GOSNEY, *Historian*.

NORTH CENTRAL:

OMEGA CHAPTER opened the spring semester by pledging fourteen young women who were initiated in April: Ann Kubicek, Lynne Berhow, Deanna Elsensohn, Nancy Longley, Merna Miller, Susan Yost, Elsie Lynn Alderson, Jolie Scholz, Martha Miller, Carita McCullough, Marga Legsdin, Kristi Metcalf and Sue Leckliter. A special election member, Marian Pidgeon McCloskey, was initiated May 4. In March we were honored with the visit of Janese Ridell, district director. Our American Music Recital was presented in March and 9 of our members took part in Night of Opera. Study programs for our chapter last semester included one by Professor Andrew White on "Night of Opera" and one by Assistant Professor Jane Schleicher on "German Lieder." Lucy Little, Beth Jasper, Dottie Jo Sage, and Susan Crumley Kreutz were elected to Pi Kappa Lambda, and in addition, Lucy received the Margaret Fuller Scholarship and Beth the Des Moines Alumnae Scholarship. Ann Kubicek was elected to Alpha Lambda Delta and Jo Ann Moore to Mortar Board. Nancy Sikkema and Marilyn Treman were elected to S.F.C.; Bette Warnke was a semi-finalist in the Miss Des Moines Contest; Wanda Davis was Tau Kappa Epsilon Sweetheart; Nella Sue Hundling was director of the Kappa Kappa Gamma Chorus—a first place winner in "Sweetheart Sing." Nancy Smith, a graduate student in voice, was regional finalist in the Metropolitan Auditions and soloist with the Swedish Choral Society.—BETTE WARNKE, *Historian*.

PHI ZETA CHAPTER held its spring pledging ceremony on March 20. This was followed by a chow mein dinner which was served at the home of our president, Sharon Kruger. The two new pledges, Barbara Dunham, and Ruth Ann Westman, were initiated April 29. They gave a recital following their initiation. Phi Mu Alpha selected Jeanine Arnold as a candidate for Agora Princess for the annual Agora carnival and she became the Princess for 1960. Ken Wolfswinkle, the Phi Mu Alpha member, we selected as candidate for Ladies Knight in turn won *this* title. Marilyn Sommers won the Elizabeth Sammons Opera Award. Three of our members were selected to "Lass," an honorary sorority on campus: Jeanine Arnold, Kay Gesaman, and Barbara Tuttle. Our Alumnae Banquet was held May 27 at the YMCA. The program consisted of a vocal selection by Elaine Arveson, a piano selection by Carol Nickel, and a talk by Elizabeth Quam, on her trip to Europe.—CAROL GUTHMILLER, *Historian*.

SOUTH CENTRAL:

MU CHI CHAPTER: HONORS were bestowed on chapter members this spring: Dixie Conley was chosen Miss Football of Southern Methodist University and will represent SMU at the national contest next fall. Mary Nan Stanley was elected Music School Representative to the Student Council for the coming year. There were a number of student and senior recitals in which Mu Phi participated during the spring semester.

EPSILON PHI CHAPTER: We began activities in the fall with a rush breakfast. In January the following were initiated: Christine Willis, Carol Shepherd, and Nelda Hendricks. Nancy Forbes joined us as a transfer student. Soon after pledging, they presented a musical program for the chapter. In November we observed Founders Day and gave our American Music Recital before the student body. Present at the recital was National President, Rosalie Speciale, who was on her inspection visit. We collected music for the Philippines, and painted and redecorated our chapter room in the fall. Several of our members sing with the Friends University "Singing Quakers." Following their performance of Bach's *Christmas Oratorio*, our chapter held a reception for the group. In January, we had Formal Initiation, and at the beginning of the new semester we chose Leora Harner as president. The new officers received instructions when our district director, Meta Knecht White, joined us for a Work Party. Some of our members presented Senior Recitals last spring.—MARCIA JOHNS, *Historian*.

AUSTIN ALUMNAE CHAPTER started the new year with a collection of books, sheet music and other musical supplies which were sent to our national projects in the Far East. The February meeting was at the home of Esma Beth Clark. The program was "Fun Reading New Music" for which the Alumnae members were joined by the Collegiates. At the April meeting, in the home of Elinor Doty, the program, "Music in the Elementary Schools," was presented by Lillian Curran. During April, a dinner was given honoring three new members: Frances Carr, Barbara Delaney and Alma Jean Ward. Our new officers were installed at the May meeting. The chapter held a rummage sale during July; the proceeds from this sale are to be the beginning of a scholarship fund.—V. COVINGTON, *Historian*.

SALT LAKE CITY ALUMNAE CHAPTER closed its 1959-60 season on May 11, with a birthday party celebrating the 10th anniversary of the founding of Epsilon Mu Chapter at the U. of Utah. Attending were collegiates, alumnae, mother's club members and the patronesses. Awards were presented by the mother's club and alumnae chapter to two outstanding collegiates who graduated in June. The charter members were honored, as Luna Wootten related the activities that took place during the founding of Epsilon Mu. Rosalie Speciale visited us in the fall and various functions were held in her honor. Our Christmas party and musical, was held at the home of Mrs. A. Ray Olpin, wife of the president of the U. of Utah. In January our scholarship concert was notably outstanding. The program included Charlotte June Burgess, flute, and Norene Emerson, piano, who performed *Suite in A minor* for flute and piano by Telemann, Marilyn F. Anderson and Francine Felt played a violin duet, *Suite Antique* by Albert Stoessel, accompanied by Lennox Larson. "Hermit Songs" by Samuel Barber were performed by Beverly Benso, contralto and Norene Emerson, accompanist. Sally Peck Lentz played *Suite No. 2 in D minor* by Bach as a viola solo, and as a climax of the evening, Beverly Benso, Sally Peck Lentz and Norene Emerson performed two songs Op. 91 by Brahms for viola, contralto voice, and piano. During the year 13 packages of music were sent to the Philippines and Japan and Mu Phi's Marquerite Johnson and Charlotte June Burgess arranged for a program given at an old peoples home.—FLORENCE B. ROMNEY, *Historian*.

PACIFIC NORTHWEST:

MU ZETA CHAPTER welcomed six new members on May 15: Cora Enman, Cynthia Fanshawe, Sue Gardiner, Lew Jean Hower, Eleanor O'Shay, and Jeanine Smith. Our main activities consisted of giving receptions after our many recitals. Proceeds from the annual Silver Tea recital went for our scholarship which was given to Pat Keeney for the third successive year. Pat is a Junior piano student from Olympia, Washington. In addition to her busy schedule of practicing and studying, she is working her way through school.

EPSILON RHO CHAPTER: Spring Quarter proved to be busy for chapter members who participated in Beethoven's *Ninth Symphony*, the production of *Oklahoma*, the State Music Festival, and generally the end of the year wrap-up. Members aided at the State Music Festival by providing refreshments for the adjudicators. The ushering for the final concert was done by chapter members. Two seniors gave their Senior Recitals this spring: La Donna Applehans, soprano, and Marie Vance, pianist. Our president, Lorraine Peterson, also gave a violin recital this quarter. Thirteen members appeared on the Monday afternoon student recitals. They appeared as soloists, members of ensembles or accompanists. Several members also appeared in the Madrigal group on these recitals. After these recitals Mu Phi Epsilon members sold refreshments to earn money. La Donna Applehans appeared as soprano soloist with the Symphonic Band tour and concert. Many other Mu Phi participated in this select group. The Jubileers made several tours in the state and also included parts of Idaho.—BARBARA BURRELL, *Historian*.

PACIFIC SOUTHWEST:

EPSILON OMEGA CHAPTER is excited and pleased about winning the Marie Morissey Keith Chapter Scholarship Award for chapter scholastic average improvement. News of the award was immediately sent to our faculty adviser, Mrs. Marcelle Vernazza, who was pleased and happy over the award. Plans for the Fall Semester are already under way with the main event revolving around the forthcoming Faculty Recital to be given on November 1 during the week of Homecoming. Our cake sales, membership recitals and Christmas displays are being thoughtfully planned for the coming semester.—SALLY THOMPSON, *President*.

BEVERLY HILLS ALUMNAE CHAPTER, continuing the theme of Music Around The World, enjoyed the presentation of German Lieder by Nona Zimmerman at our March meeting. Our Spring musicale at the home of Esther Funk was the highlight of the year and was a gala affair. Dr. Pauline Alderman, Francis Wishard, Dr. Elizabeth May and others presented a delightful program of English music, using recorders and a virginal. Sharing both the work and the spotlight for the 35th National Convention at Santa Monica, the members of the Beverly Hills Chapter cooperated with the other chapters in this area to help make the Convention a success.—EDNA L. GLASSBROOK, *Historian*.

PALO ALTO ALUMNAE CHAPTER held their Fifth Annual Stanford Scholarship Competition in February. Three pianists, a cellist and a harpist were judged. Cellist Kay Newhouse won first place honors, with pianist Robert Bowman placing second. A third scholarship was awarded Anne Wuelfing, pianist, of College of the Holy Names in Oakland. The three musicians together with vocalist Sue Wolfson of San Francisco State College performed for Mu Phi and their friends at the Matinee Musical in April held at St. Marks Episcopal Church in Palo Alto. The May meeting featured the Composers' Corner wherein our members have the opportunity to perform their own compositions. The opening number was a composition by the late Marian Lawton. Her work: "The New Man" was written for baritone with text from the Gospel. Alice Cartwright performed her piano work: "Suite on Bird Songs." Marian Everson directed two love ballads she wrote for eight voices—"Interlude" and "A Gift."—DOROTHY PETTY REEL, *Historian*.

STOCKTON ALUMNAE CHAPTER presented a program at the State Hospital in March which consisted of Mrs. Sharman Spencer, soprano; Mrs. Gerald Reed giving a demonstration of recorder flutes; Mrs. Nolan Blomster and Mrs. Archie Grenz playing a piano duet; and Mrs. J. C. Martin playing violin solos accompanied by Mrs. Eugene Lancelle. At the March meeting of the Chapter the musical program was a Mozart *Sonatina* played by Mrs. Blomster and Mrs. Grenz and Mrs. Byron Noland spoke on Brahms' *Piano Concerto in D minor* which was to be heard at the Stockton Symphony's April concert. Mrs. Reed demonstrated her recorder flutes, played recordings of music played on recorders and played a Mozart composition on the tenor recorder assisted by Mrs. Noland at the piano for the program of the April program. The traditional Mu Phi breakfast in honor of graduating seniors was held again in the garden of Dr. and Mrs. Lucas Underwood of COP on June 12. Several awards and scholarships were presented: The annual Mu Phi Epsilon plaque to the outstanding senior girl, to Mrs. Richard Small; Mrs. Stanley Sandelius, president of the Alumnae Chapter, presented two \$100 loan scholarships. The Edith White scholarship was awarded to Nancy Pilgrim and the Stockton Alumnae Scholarship to Betty Kirkpatrick. Wilhelmina Harbert, chapter adviser, spoke on the pursuit of excellence and friendship, and said that there is no greater joy than that of giving service to others, and that this is the most important thing in life. She then presented to Cynthia Lindhe a \$25 gift and a \$125 loan from the fund for her fine scholarship and character.—SARAH SCHILLING, *Historian*.

HONORS POTPOURRI

Mary Ann Oh, Epsilon Epsilon, won the Walter E. Bryson Poetry Contest; Frances Hewley, Epsilon Zeta, was elected to Alpha Psi Omega, Dramatic Fraternity; Mildred Edmundson, Phi Lambda, was chosen Senior Scholar for Physics Dept., and awarded fellowship by the Atomic Energy Commission for graduate study; Joanne Warren was chosen Senior Scholar in Art and Nancy Weeks, Senior Scholar in Music Education. Both are from Phi

Lambda Chapter. Five members were campus queens: Dixie Conley, Mu Chi, was Manada Princess, Air Force ROTC Honorary Lt. Colonel, and Miss Football; Pat Fowler, also Mu Chi, was Rotunda Beauty; Judy Gorton, Xi, was Kansas University Homecoming Queen; Kay Myron, Mu Tau, was named most talented non-finalist in Miss South Dakota Contest; Sonja Peterson, Phi Lambda, was Campus May Princess.

MU PHI EPSILON LUNCHEON AT MTNA NORTHWEST DIVISION CONVENTION

△ THE Mu Phi Epsilon luncheon during the Northwest Division Convention of Music Teachers National Association, was held July 26, 1960, at Erb Memorial Student Union at U of Oregon in Eugene, Ore. Special guests were Dr. Ernest Kanitz, Professor of Theory at USC and patron of Mu Nu Chapter, and Mary Clements Sanks, Spokane, winner of the Mu Phi Epsilon Musi-

cological Contest in 1959. Twenty-four Mu Phis from the Pacific Northwest area were guests and twenty-one Eugene Alumnae and two members of Nu chapter were in attendance. All Mu Phis attending the four-day convention received a corsage of violets made of wood pulp to wear at all times as a means of recognition.

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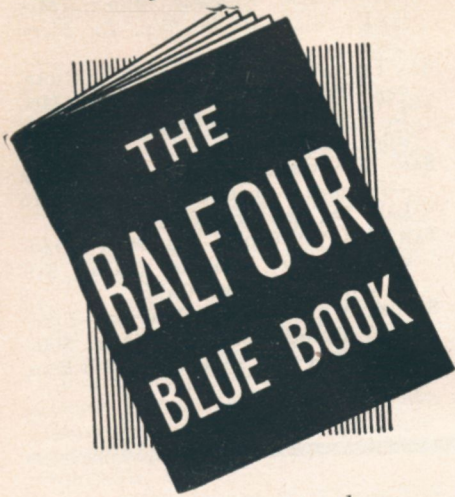
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 Calendar

ALUMNAE CHAPTERS

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

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

SEPTEMBER: President: Call meeting of chapter officers to make plans for year. Corresponding Secretary: Report immediately to N.E.O. address changes of all officers and chapter members, on official form. Order supplies for year. Send name and address of chapter Magazine Chairman to Katharine Shirley, Rt. #1, Selingsgrove, Pa.

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day, Treasurer: Send voluntary contribution of 57c 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.)

FEBRUARY 1: Contestants, Musico-logical Research Contest. Send notice of your intention to enter contest to Mary Frances Gresham, 1539 N. Delaware, Wichita, Kans.

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

MARCH 15: Manuscripts for Musico-logical Research Contest due at office of Mary Frances Gresham.

MARCH 31: Magazine Agency fiscal year ends; to qualify for commissions on this year's sales, send orders before this date to Katharine Shirley, Rt. #1, Selingsgrove, Pa.

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: Manuscripts for Original Composition Contest due at office of: Janet Wilkie, 5744 34th N.E., Seattle 5, Wash.

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



I BELIEVE in *Music*, the noblest of all the arts, a source of much that is good, just, and beautiful; in *Friendship*, marked by love, kindness, and sincerity; and in *Harmony*, the essence of a true and happy life.

I believe in the sacred bond of Sisterhood, loyal, generous and self-sacrificing, and its strength shall ever guide me in the path that leads upward toward the stars.

—RUTH JANE
KIRBY,
Omega