

V. 55 #2

FALL
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, Selinsgrove, 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, Musicological 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 Musicological 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, Selinsgrove, 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.

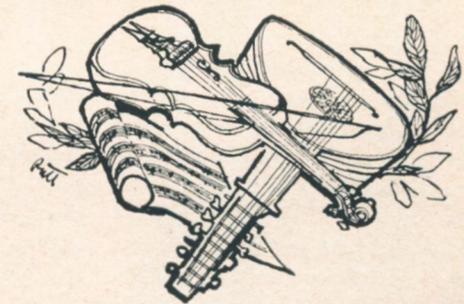
The Triangle

of Mu Phi Epsilon

FALL • 1960

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RUTH HAVLIK, Editor

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NUMBER 2

THE DIGNITY OF TEACHING

△ "I BELIEVE IN THE DIGNITY OF TEACHING AND THE JOY OF SERVING OTHERS." This portion of the Teacher's Creed, written many years ago by Edwin Osgood Grover who was an American author and professor, has been quoted here because it is particularly applicable to the thoughts expressed in the following paragraphs.

Teaching in an informal sense is a part of everyone's life. We are at once teachers and learners for we impart and glean knowledge from everyday associations with our fellow men. It has been said that most people like to teach. A boy will spend hours trying to show his friends how he has learned to curve a baseball. A housewife will proudly attempt to teach her friends how to prepare her favorite dish. Teaching of this sort is as old as man.

Teaching in a formal sense has come to be a specialized science. It is carried on by those who choose it as their vocation and who avail themselves of as much pedagogical training as possible in order to meet the demands of their chosen profession to the best of their abilities. This kind of teaching can become a joy that grows with the years, a joy that comes from a deep sense of achievement for it is a true service profession.

Teaching in the field of music offers a tremendous opportunity for service. Music knows no barriers of race or creed. All men are one in

their desire to associate themselves in some way, no matter how profound or trivial, with this universal language. The teacher of music is privileged not only to impart the science of his art but also to experience the joy of serving his fellow man in this manner.

Today in our country the number of talented performers in all branches of music and the quality of performance is at an all-time high. I am glad to note that some of these artists, besides learning the technic of their instruments, have studied the science of teaching pedagogy in order to share their talents and widen their own concepts. The old adage that a performer cannot teach and a teacher cannot perform bears little truth. That this is sometimes the case does not make it a rule. Many fine performers have that intuitive feel for human beings that equips them psychologically to be excellent teachers and many fine teachers are also fine performers on their chosen instruments. Attesting to this fact are the outstanding performances at the recent Mu Phi Epsilon National Convention of our own Muriel Kerr, internationally known pianist, and her pupil Marilyn Neeley.

You are probably wondering what the point of this discourse is to be, since that which has gone before is common knowledge to all of us. The point is one about which I feel some concern and for which I shall make a sincere plea particularly to those of our sisters who have yet to choose

which branch of the music profession they will follow. It comes as a result of a continuing observation in the past few years of the absence of young persons in the teacher groups to whom I lecture throughout the country. It would seem that while the number of excellent young performers has been increasing, the number of those entering the teaching field has been decreasing. This could have serious results not only for the teaching but for the performance field if it proves to be more than a temporary trend. If all of today's superior young players and singers should attempt to follow a career of full time performance, the proverbial craft would undoubtedly become overbalanced and capsize and a goodly percentage would find themselves overboard.

Probably because of the numerous auditions, competitions and ratings for which young musicians seem to be constantly grooming these days, a performance career has assumed an importance out of all proportion to its practicability for many people. It would be a rather tragic condition if a career in teaching were to be held in abeyance as a sort of Port-of-Last-Resort in the event that success in the performance field could not be achieved. Under such circumstances, teaching could only mean frustration for the teacher and bring no joy to the learner. We, who have enjoyed full lives in the service of teaching and who have also experienced the thrill of successful performance, know that a dual role

of teacher and performer is entirely possible. And, we would like to feel that we have made our work attractive enough to influence others to CHOOSE TO FOLLOW in our footsteps.

From the beginning of this century our country has had a number of outstanding people in the field of music pedagogy and it was my privilege to study with some of them. There is no doubt that such dynamic personalities are a great influence in one's training years and I always hope that anyone considering a teaching career will be as fortunate as I was in a choice of educators. One of them once said to me, "A successful teacher must also be an actress." How true, perhaps not in the literal sense of the-



June Weybright

atre but in an even deeper sphere of influence. A teacher's enthusiasm and joy in her subject can be strongly infectious. She can hold a class spellbound and assume the lead in a performance as skillful and artistic as any show that ever went on the road.

I cannot bring this discourse to a close without mentioning the therapeutic aspect of music teaching which is infinite in scope. Someday, for my own pleasure, I shall write a log of the many students whom I have been able to serve when, for one reason or another, they were in need of the outlet that music could give them. In the meantime, each one remains a very satisfying experience in my collection of professional memories.

In publicity which sometimes accompanies my name, may be found the titles of Composer, Music Educator, Pianist, Lecturer. Of these four, I hold the most important to be Music Educator for each of the other three have been used to serve education and to preserve the **DIGNITY OF TEACHING AND THE JOY OF SERVING OTHERS** in which I believe. May you who read this, if you are not already teachers, give serious consideration to that branch of our profession. If my thoughts, here set down, serve to influence any of you to examine the possibilities of the teaching field more closely, I will be very happy. I promise that you will find it, as have I, a way of life that is most rewarding.—JUNE WEYBRIGHT

PLACE OF MUSIC THERAPY IN EDUCATION

△ For many years Mu Phi Epsilon has shown an active interest in music therapy. Several young women have been able to pursue their studies in music therapy as the result of scholarship grants established by the national organization. This year's \$1,500 grant to the National Association for Music Therapy reflects the organization's growing confidence in this field. The National Council and all members of Mu Phi Epsilon throughout the country can rest assured that this gift will be put to extremely good use in furthering the objectives of the National Association for Music Therapy.

Before presenting the main points of my discussion, I should like to define my terms. Webster defines therapy as that part of medical sci-

ence which relates to the discovery and application of remedies for diseases. In the latest edition of Stedman's Medical Dictionary, we find the term *musicotherapy* defined as "the treatment of nervous and mental disorders by means of music." The National Association for Music Therapy describes it in the following manner: The term *music therapy* is generally considered to mean the use of music as an adjunct therapeutic tool available to the doctor who prescribes the total plan for helping the patient to better health. It is one which has both breadth and depth of emotional appeal, and one which can be used subtly to influence attitudes and moods at a non-verbal level. While the greater use of institutional music

in this country is found in mental institutions, this thinking applies not only to the area of mental illness but to the fields of physical handicap and illness as well.¹

For purposes of this discussion, I have chosen a rather simple definition of music therapy, one which will indicate the close relationship which exists between educational and therapeutic objectives: Music therapy is the use of music in a functional music experience as an adjunctive tool in rehabilitation and education, and as a means of enrichment of everyday living for both children and adults.

Music therapy today is the scientific use of the art to fulfill man's need for constructive creative activity which tends to counterbalance



Wilhelmina Harbert

the stresses of an industrial age, in which so many emotionally disturbed people are in need of special care. Such music activities are no longer considered a "frill," but rather a sound investment in human welfare and happiness. In this broad sense few question the therapeutic aspects of the music experience.²

In order to consider the place of music therapy in education, we must begin with the area in which it was

1. Thompson, Myrtle F., Ed., *Music Therapy What and Why*, Lawrence, The Allen Press, 1956. (Brochure published by the National Association for Music Therapy, Inc.)

2. *Loc. cit.*

first accepted: special education. The approach to music in special education has always been primarily clinical rather than technical. Special education is by its very nature a composite of many interrelated medical and non-medical services. These are offered to both children and adults who are to some extent handicapped by physical, mental, educational, economic or social factors which set them apart as individuals³ who need one or more of the wide variety of services of special education now available from

3. Frampton, Merle E., and Elena D. Gall, Editors, *Special Education for the Exceptional*, Boston, F. Porter Sargent, 1955. Page 2.

federal, state, municipal and private agencies and individuals. Since the early beginnings, when man first became interested in the problems of the exceptional, through the development of modern facilities, equipment, and treatment and training methods, significant changes have taken place. We now recognize the exceptional person as a person to be helped, rather than to be discarded by society.

For more than a quarter of a century, music therapy *has* been accepted as a strong factor in the therapeutic milieu serving the mentally ill and emotionally disturbed in residential institutions . . . but during these years the functional use of music as a preventive and adjustive tool in special education has received only token recognition. There are those who have objected strongly to the use of the term music therapy in the same breath with education. In spite of the opposition, educational and therapeutic objectives are gradually merging, and in the near future may be completely fused. One should look at our subject from three different viewpoints: (1) that of the children who receive the benefits of music as a therapeutic tool; (2) that of the students who are learning specific techniques to use with deviants of all ages; and (3) that of teachers who are farsighted enough to be aware of the applications of therapeutic principles that are possible with both normal and deviant children and adults.

All those who are dedicated to help make functional music a more integral part of education know that the starting place is the child. They also realize that working in this manner produces profound effects

on the worker (the student or teacher). My hope is that these effects will eventually carry over into the home and the community as well. Who is the child for whom the benefits of the functional music experience have been recognized so far? He is the child who is physically limited; emotionally disturbed; intellectually inadequate; or gifted. In structuring a functional music experience for this child, what do we hope to accomplish? Our aims are to: (1) develop social awareness; (2) improve emotional stability; (3) bring about physiological release; (4) build feelings of security; (5) stimulate communication; (6) increase the span of attention; (7) help the child accept limits; (8) foster satisfactory interpersonal relationships; (9) channel latent musical abilities; and (10) release creative self-expression.

Are these not sound educational aims, as well?

The extent to which the child achieves these goals depends upon the specific deviancy, the approach to the problem, and the amount of creativity which the worker incorporates in the music program adapted to the physical, emotional, and mental needs, interests, and aptitudes of the child.

What are some of the essential steps we must take in order to achieve our objectives? **FIRST**, we must discover the exceptional child who has the need for a functional music experience. **SECOND**, we must learn to understand the nature and extent of the child's deviancy. **THIRD**, we must develop the spiritual, as well as the social, physical, and musical potential of the child. **FOURTH**, we must dedicate ourselves



Dr. Harbert is shown teaching a blind boy to play bells, with her assistant and students looking on.

to a constant search for new and more creative ways of using music as an adjustive tool in the development of the total personality of the child.

I should like to re-emphasize the value of the functional music experience for both the normal and deviant child (in either an individual or group experience), for the student worker (a possible future therapist), and for the teacher in-service. The dynamic values inherent in such an experience are most significant: to sing, to play, to move to music, to listen, to create together, are socializing experiences which emphasize similarities, minimize differences, stimulate, relax, and allow music to create a feeling of well-being and joy. Concomitant with the resultant release of the forces of

self-expression may well be the opening of new doors to more academic processes.

In the past, music was used therapeutically through trial and error. Today, we are beginning to understand some of the dynamics of the music experience which reach far below the level of consciousness. In the future, new doors of experiment and scientific research will be opened, and we shall then be able to grasp the universal dimensions of music therapy and more skillfully use this integrating factor of human personality.—Wilhelmina K. Harbert, A.M., Professor of Public School Music and Music Therapy, Emeritus, Conservatory of Music, College of the Pacific, Stockton 4, California.





From
An
AFRICAN

△ WHEN Frances Robinson isn't conducting Mu Phi Epsilon tours, she conducts others! This was the year of her African Safari. The following excerpts are sparkling examples of what lucky members experience on her tours and serve to describe many of the unusual sidelights which are a "trademark" of tours she conducts. These comments are taken from letters written in South Africa during August, 1960:

"... Our enchanting magic carpet tour took off from New York by Sabena jet and landed in Brussels. We took a trip to Brugge, "Venice of the North," a picturesque city which retains its 15th and 16th century atmosphere. We returned via Ghent, where we saw the famous Van Eyck painting "The Mystic Lamb," executed in the 9th century. . . . Our short stay in Paris was thrilling. We lived in a fine hotel on the Champs Elysee. Most of us did what we had intended doing on our previous trips to Europe—had dinner at Maxim's and it certainly lived up to its name. . . . Along with thousands of other Americans,

we thrilled at a superb all-day performance of the Passion Play at Oberammergau which is given every ten years. We were all transported to the life and Great Tragedy of 2,000 years ago. . . . We flew on to Athens, "the eyes of Greece, the mother of arts and eloquence." The antiquities of Rome may be more ornate, more mysterious and more romantic but the ruins of classic Athens are perhaps unrivalled for the highest beauty of conception and perfection of execution. The Acropolis by moonlight will always be remembered. . . . On our weekend cruise out of Athens we called at three islands of the Aegean. On Santorin we rode donkeys from the sea's edge to the top of the island where the village was located—a sheer, rugged ascent of a mile or more which we thought might be our "last mile." . . . We next flew to Istanbul, only city in the world on two continents (Europe on one side and Asia on the other, separated by the Bosphorus). The mosques and the bazaars impressed us most with the Blue Mosque one of the most beautiful structures I have



SAFARI

ever seen. . . . We arrived in Tel Aviv on the eve of Bastille Day and the French of that city celebrated in the gardens of our hotel with a banquet and gala dances. This city is alive with business and building. A memorable day of touring included Nazareth where Jesus lived with Mary and Joseph—we saw the exact site of their abode where a Christian Chapel now stands and the well where Mary got their water. We had lunch at a hotel overlooking the Sea of Galilee and stopped at the River Jordan and solemnly remembered a certain baptism centuries ago. . . . Passing through the Mandelbaum Gate we found ourselves in Old Jerusalem. The Passion Play had been proper conditioning for our stay in this historic spot. Jordan comprises the territory of Trans-Jordan and Central Arab Palestine and includes within its borders most of the sacred shrines of Christianity: Bethlehem, Jesus' birthplace; Jericho, where so many of His Miracles were performed and which archaeologists believe to be the site of the oldest walled city in the world; Hebron, where Abraham

is buried; the River Jordan where John baptized Jesus; the Mount of Olives; Gethsemane and the ancient walled city of Jerusalem. Fortunately we arrived on Friday in time to join a Franciscan procession of pilgrims, and tourists, starting at the site of Pilate's Praetorium, retracing the steps of Jesus on the Via Dolorosa, and ending at the Church of the Holy Sepulchre erected on the traditional site of Jesus' Crucifixion, Burial and Resurrection. . . . We just learned that our Congo portion has been canceled because of present conditions. We had as substitution an even more fascinating continuation — Nairobi-Kenya-East Africa. We had the thrill of staying at the "Tree Tops Hotel" out of Nairobi. This is the house in the trees where visitors spend a night watching big game as they come to the pool to drink. It was in this little Hotel (which accommodates only 22 people) where her Royal Highness, then Princess Elizabeth, received word that she succeeded to the throne of England on the death of her father, King George the VI. In finding our rooms we



had to step over limbs of the trees. Words cannot express the electrifying silence while waiting for elephants and rhinos and other animals to appear. Several of us took the long way back to Nairobi via Lake Nakuru where we saw the unforgettable sight of thousands of flamingoes on a beautiful and placid lake, with blue sky overhead and mountains in the distance. . . . An exciting jaunt to the Island of Zanzibar showed us a quaint city with narrow, winding streets with bazaars of the Orient and the Western World, and wonderful plantations of different spices such as clove plantations and coconut farms. . . . Our next stop was at Salisbury, one of the fastest growing cities in this part of the world. We were especially interested in the tobacco auctions. . . . Johannesburg is a large industrial city in the Union of South Africa. We enjoyed the mine dances held every Sunday. The dancers are usually accompanied by a chorus of singers and some xylophones, and they put wire on their ankles and

some have tin cans round their legs; they vie with each other and exert themselves to a frenzy with weird dances and costumes. . . . On leaving Johannesburg we started our real Safari with couriers, both of whom were excellent cooks. We went on to Hluhluwe (pronounced Shlushlooe) a Game Preserve where we slept in thatched huts called "rondavels" and our boys, who had brought the food, supervised its preparation—really wonderful! . . . we reluctantly left the wilds and proceeded to Durban, a large and attractive city. Our rooms overlooked the Indian Ocean and we had lots of fun riding in the rickshaws drawn by natives elaborately dressed with feathered head-dresses. We had an interesting trip to the Valley of a Thousand Hills and visited a native Zulu kraal. The Zulus, a race of warriors which still have clashes with other tribes, are one of the most important tribes in South Africa. They still believe in their witch-doctors. . . . We had a beautiful flight to Port Elizabeth and on to Cape Town via the famous Garden Route. Our delightful Wilderness Hotel overlooked a placid lagoon on one side and the Indian Ocean on the other side. We visited an ostrich farm and each had our picture taken sitting on an ostrich (which was securely fastened down as their kick can be quite deadly). . . . The fields even in this dead of winter season, contained blue, white and yellow lupines, anemones and other wild flowers. Other fields were green with Lucerne, one of their chief crops which is like our alfalfa, and wheat. It was thrilling to drive into the City of the Cape of Good Hope, with Table Mountain at the back,

Devil's Peak on the one side and Lion's Head on the other. . . . We are being killed with hospitality and good food. They wake us at 6:30 A.M. to give us tea—a fine custom but would be even finer a little later in the morning. Sometimes we have as many as ten courses three times a day. We could say "no" but seem to have forgotten how to be understood. As a result, our group tonnage has risen to frightening heights! . . . Cape Town is reputed to be one of the seven most beautiful harbors in the world. Our beautiful all-day drive around the Cape of Good Hope permitted us to see the warm waters of the Indian Ocean join the cooler waters of the Atlantic. We also had a cable car ride to the top of Table Mountain which reminded us of the ascent to Sugar Loaf in Rio. . . . The people in Cape Town as well as those all over Africa were friendly, soft-spoken, very polite and accommodating. . . . Back to Salisbury and then a flight to Livingstone and Victoria Falls. These falls are twice as high as Niagara and one and one-half times as wide. David Livingstone, the intrepid missionary explorer, discovered it in 1855, the first white man to see this amazing masterpiece of nature. Called by the native Africans "The Smoke that Thunders," the Falls are described as "The Greatest River Wonder in the world." We will always remember the indescribable double rainbow. . . . Back to Nairobi which

seemed more settled than during our first visit, we learned that as many as 2,000 refugees had arrived from the Congo during one week. Now the number has greatly decreased though many planes are standing by. We met a group of tourists who are waiting to get out, being able to get reservations out for only a few at a time so we feel lucky to have confirmation of our requested flights, thanks to the vision of Dale Johnson in selecting Africa's finest agents. . . . Thrills seem never to cease! We left Nairobi on another Safari to the Amboseli Reserve via the Masai Reserve. The Masais are certainly a colorful race and just as tall as the Watussis in the Congo. Amboseli covers an area of 1,250 square miles and we had a superb view of Mount Kilimanjaro (19,340 ft.), the highest mountain in Africa. We saw much big game and then crossed the Kenya-Tanganyika border to Lake Manyara and went on a tour of Ngorongoro Crater, the greatest in the world. Our ascent to its rim was through fog like San Francisco. The floor of the crater is 12 miles across and lies 2,000 ft. below the steep walls. We drove through one corner of the Royal Tsavo National Park which covers an area of 8,069 square miles on our return to Nairobi. We viewed for the last time (regretfully), snow-capped Kilimanjaro through flaming red African tulip trees and silently said "Bagamoyo" which means "I leave my heart behind, O beautiful



Kilimanjaro." . . . Next morning we found ourselves in Rome and taxis took us to St. Peters just in time to hear the beautiful choir resound through one of the greatest religious structures in the world. . . . We flew to Madrid where we hurried to see La Corrida de Toros (the bull fight). To me, Madrid is one of the most fascinating cities of Europe. One night some of us ate at "La Baracca," famous for its special dish—la Paella. Whatever was in it was something we would like to try again—it was delicious. . . . The next evening we took off for Lisbon but we spent most of the day on an excursion to Toledo, a quiet, clean, provincial city which receives the universal admiration of its cultural riches with a gentle courtesy reflecting its distinguished past. The Tagus River forms a natural moat around the city and then winds its way to the sea at Lisbon. The Cathedral and the house and museum of El Greco are among the principal attractions of this amazing city and in the museum we found the most impressive collec-

tions by this famous painter. It includes the finest series of the Apostles ever painted by the master. . . . Lisbon, the Gateway of Europe, is also the continent's renowned Exit, with many exiled kings of Europe living on its outskirts. . . . Some of us drove to Fatima for one day and visited the famous Shrine of Our Lady, a most impressive experience. We had lunch in a large building almost austere-looking and owned by a religious community. We were surprised by its modern and quite elegant dining hall. A gay wedding party was milling around a long table fairly groaning with delectable food and drink. Finally, as many of the guests as could possibly draw around the bride did so and she draped her veil over them and then proceeded to rip it apart, piece by piece and give a corner to each. This we had never seen before and it made the customary throwing of the bridal bouquet seem a bit prosaic. . . . So, with a regretful sigh we will climb aboard our jet for the last lap of our wonderful Safari to New York and then home!



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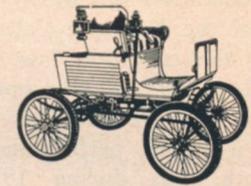
△ NATIONAL FEDERATION OF MUSIC CLUBS, often referred to as "The backbone of U. S. music; the largest organization in the world dedicated to the greater appreciation and advancement of music," marked the 62nd anniversary of its founding in January, 1960.

This great organization was founded in Chicago on January 26, 1898. On February 28, 1898, the state of Illinois granted the charter with the Certificate of Incorporation specifying the following as its object: "to bring into working relation with one another music clubs and other musical organizations and individuals directly or indirectly associated with musical activity for the purpose of aiding and encouraging musical education, and developing and maintaining high musical standards throughout America."

During the period of 1903-1905, 125 clubs were federated. At present over 600,000 members in 5,500 Junior, Student, and Senior organizations are found in all states and in countries abroad. As early as 1913-15 NFMC's American Music Department was organized with prizes given to American Composers; the Young Artists contests

were launched; the Artists Bureau was established and the Endowment Fund was begun. Mu Phi Epsilon became a member of NFMC in 1915 and it was noted in our QUARTERLY that "we became members with much pride." During World War I, the Young Artist Contests were developed; amphitheatre seats at Peterboro, New Hampshire, were built and presented by the Federation to the Colony; the MacDowell League was organized, and Young Artist winners were first awarded cash prizes of \$150. The Federation contributed much to recreation for World War soldiers through music. The Junior Club movement was inaugurated during 1919-21 and a Public School Music committee was added to the Educational department. By 1923 the original membership was nearly doubled and a national survey of Music Clubs was made in the interest of American artists with a 50-50 plan of engaging American concert talent being emphasized. During 1929-33 several bulletins of NFMC were combined to form the *Music Clubs Magazine*. Young Artists contest winners appeared with the New York Symphony Orchestra. College

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music was emphasized and the Federation commissioned John Powell to write a symphony. In 1933-37 the Young Artist placement bureau was established and Folk Music concerts were begun. There were three coast-to-coast Federation broadcasts. In 1938 NFMC became a charter member of National Music Council. A sacred music festival at the biennial convention in Baltimore in 1941 had 750 Catholics, Jews and Protestants as participants. A national chorus presented an All-American concert at the 1939 convention with Young Artist winners as soloists. At this time the Edgar Stillman Kelley Scholarship fund was inaugurated and a violin contest with cash award was arranged. A study was conducted of status of music supervisors, music study courses, credits, teaching aids in state departments of education and schools and colleges. "Federation Day" was held at the World's Fair in New York in 1939 and in 1941 awards to composers and musicians in the motion picture field were given.

During World War II 2,500,000 articles of music equipment were provided for the American Armed

services; regional conferences were instituted; Music in hospitals was begun; Federation Weekend at Chautauqua, New York, was established and the name of Edward MacDowell was promoted for the Hall of Fame. Three partial scholarships in strings were given to National Music Camp at Interlochen, Michigan; three partial scholarships were given in strings to Berkshire Music Center at Tanglewood, Massachusetts, and the project of the restoration of Nathaniel Hawthorne's home, the Little Red House, for the use of the Boston Symphony Orchestra, was begun.

Marie Morrisey Keith, member of Mu Phi Epsilon, served two terms as NFMC national president (1947-51). During her administration the Hymn-of-the-Month was begun; International Music Relations committee was expanded into a full department; "Musical Packages to Europe" were given; the Inter-American Music Conference was held in Miami (1951); the Little Red House was dedicated and presented to the Berkshire Music Center. Also during this period, the first president's citation was award-

ed and student and Junior scholarships were augmented.

The Federation was mobilized in support of the Kefauver-Celler Bill repealing the copyright law which exempted owners of coin-operated machines from paying copyright owners for public performances of their work, this during 1951-55. Young Composers Contest Awards were raised to \$500 from the previous \$300 and Paul Creston was commissioned to compose a symphonic work for the Biennial convention in Miami. Another service to American music was the circularization of a list of orchestral works and string ensembles by American composers to orchestras. In 1952, the Federation spearheaded a nationwide drive for birthday gift funds for Mrs. Edward MacDowell to be used for the upkeep of the MacDowell Colony. New scholarships covered composition study, the Marie Morrisey Keith \$250 scholarship, and the Biennial Award of \$500; partial scholarships were given to Berkshire Music Center, Aspen Institute, and others. In 1951, a managerial contract was given to supplement the traditional \$1,000 Young Artist Auditions award.

During the years 1955-60 The Crusade for Strings was initiated with awards of merit in five categories; Parade of American Music, initiated in the previous biennium, was made an annual February event, and two-thirds of the nation's governors proclaimed February as American Music Month. Composers Peter Mennin and Lukas Foss were commissioned to write symphonic works for biennial conventions. A \$1,000 award was inaugurated for the individual or musi-

cal ensemble achieving the most for American music abroad. Also during this period NFMC through representation of its president, was active in helping pass legislation important to musical organizations and musicians, notably, the granting of a congressional charter for National Music Council, repeal of the cabaret tax and 10% tax on musical instruments, the Music Postage Bill, and repeal of the 10% admission tax.

In 1959 NFMC became the sole sponsor of National Music Week; the Artist Presentation Committee was formed to secure engagements for Young Artist winners; music distributed overseas totalled 8,410 pieces. United Nations Observer from the Federation was accredited as a Representative and the Federation became the only strictly cultural organization so honored. The Vocational Guidance committee, with Howard Hanson as chairman, was inaugurated. The Federation assisted the Music Committee of President Eisenhower's People to People program by providing lodging and some meals for the Munster University Choir of West Germany when they were on tour here.

Internationally, NFMC urges study and use of music of foreign countries and stresses exchange programs. It also has coöperated through the UNESCO Gift Coupon Plan in musical rehabilitation work.

The great contribution of National Federation of Music Clubs cannot be really measured or even adequately expressed. But even the foregoing highlights of the Federation's 62 years, brief as they are, show astonishing accomplishments in all facets of the musical life of this country. Professional musicians and

the public at large are indebted to NFMC that this is so. We add our

best wishes for continued growth and even more glowing accomplishments in the coming years.

Editor's note: Lest we miss names which should be included but might be inadvertently omitted, we are not naming the many Mu Phis who have served and are now serving NFMC on national, state and local levels. Nor are we listing the many artist members of Mu Phi Epsilon who have been winners in the Young Artist Contests. But we all know they are legion and we are happy that so many members of Mu Phi Epsilon have been closely identified with NFMC through the years.

Mu Phi Epsilon

SCHOLARSHIP WINNERS

At Interlochen



Carolyn Bridger



Gayle Anderson is shown with Dr. Joseph Maddy, director of National Music Camp, at the Honors Convocation.

△ Two Mu Phi Epsilon scholarships were awarded at the end of the season at the Final Awards Assembly on August 21, 1960, at National Music Camp, Interlochen, Michigan.

Awarded annually, the honors recognize the qualities of good campmanship and leadership as well as outstanding musical ability. The awards carry with it a \$250 scholarship to be used during the 1961 National Music Camp season.

GAYLE GENE ANDERSON, the daughter of Mr. and Mrs. George W. Anderson of Lincoln, Nebraska, was awarded one of the scholarships.

Gayle earned an award at the National Music Camp in 1958 as the outstanding musician in the intermediate girls division. This is her ninth summer at Interlochen. She majored in cello and piano this summer, studying under Peter Farrell and George Lucktenberg. She played with the National High

School Symphony Orchestra, the Honors Orchestra, and performed as cello and piano soloist in student recitals.

She will enter her senior year at Lincoln High School this fall. She has been first chair cellist in the Lincoln High School Orchestra and in the All-City Youth Symphony and is a member of the Lincoln Symphony Orchestra.

CAROLYN BRIDGER, the 17-year-old daughter of Mr. and Mrs. G. L. Bridger of Baltimore, Maryland, was the other scholarship winner.

Carolyn will enter her senior year at Catonsville Senior High School this September.

At the National Music Camp this summer, she studied viola and piano. She was violist with the National High School Symphony Orchestra and the Honors Orchestra, and worked part time on the food staff.

In 1958 she earned the Baltimore County Orchestra scholarship to the National Music Camp, and in 1958 she appeared as piano soloist with the Baltimore Symphony Orchestra.

At Aspen . . .



Jeanette Stein, recent past president of her Mu Phi Epsilon chapter at the University of Washington, Pullman, is pictured outside the Amphitheater in Aspen, Colorado, where she studied oboe this summer on a scholarship provided by Mu Phi Epsilon. Jeanette's teacher

at the Aspen Music School was Ray Still of the Chicago Symphony Orchestra.

DON'T underestimate the power of music. It can be a motivating force in our lives to draw people together. It was Robert Ulich of Harvard who said, "In their emotions men are united." Music, as the language of the emotions, has this unifying effect. Music is one of the best means of searching for the eternal truth, and has the important quality that contributes to the well being of all of us.

The Woman Composer of Yesterday & Today

by MABEL DANIELS

△ In the letter before me from the National Federation of Music Clubs I am asked for comments on my personal experiences and on music. I know of nothing I would rather write about than the woman composer of yesterday and today, for it is a genuine delight to look back across the years and see the crescendo which has taken place in her status. To be sure, during the first quarter of the century this crescendo was pitifully faint and had a certain rubato quality which was not reassuring, but after 1925 she began to attain a definite place in music.

Today we have reached a point where women have won unqualified recognition in the field of songs and concerted pieces. Rarely now does one hear the remark "It's a good sonata—for a woman." That baffling phrase "for a woman" is fully as frustrating as a second one: "Why! it sounds as though a man had written it!"—this latter generally delivered with an air of solemn astonishment. Now everybody knows there are only two kinds of music, good and bad. What possible difference does it make whether it is composed by a man or a woman, a Fundamentalist or a Unitarian? When it comes to the larger forms of composition, it is not always so easy for a woman to get a hearing. Most conductors



Mabel Daniels

rather balk at reading a manuscript bearing a feminine name. This is, I believe, mainly because there has been no dominant figure among women composers such as Rosa Bonheur in painting. Two factors militate against them: first, time-consuming social obligations, always more exacting for a woman than for a man. By this, I do not mean social functions, but rather the social demands of the ordinary routine of life. If a woman has a home and a family, the situation becomes doubly difficult.

Secondly, I do not believe women are physically able to compose a long list of symphonies, operas,

string quartets, and all kinds of concerted music. Immediately the cry is raised, "Hasn't it been proved that women have more endurance than men?" True, but it requires a different kind of endurance to work all day and day after day putting down the notes, the dynamics, accents and phrasing in each and every part—not to mention hearing it all at the same time and checking those transposing instruments, so diabolically elusive. This reminds me of a remark once made to me by a woman at Symphony Hall, "You don't really have to write down *all* the notes for *all* the instruments, do you?" But after all, while a long list of works may impress the uninitiated, it's the quality that matters.

Why is it that the musical years have a way of flying by with such incredible swiftness as to be constantly frustrating when one wishes to capture the memories they hold? However, as I look through the half-clouded mists left in their wake, two peaks pierce through in sharp *sforzando*. The first represents my award of two prizes offered in 1912 through the National Federation. The other, of comparatively recent date and also emanating from the Federation, marks my discovery of the midnight-to-dawn programs of classical music on the radio. This was an achievement of our 17th President, Mrs. Ada Holding Miller. Ostensibly designed to cheer the wounded in hospitals, it has proved of inestimable value to many who battle with illness and insomnia. Is there any wonder that I feel a warm glow of appreciation when I think of the National Federation of Music Clubs?

It is a long cry since the day I

applied for admission to the score-reading class of the Royal Conservatory of Music in Munich. As if a bombshell had been thrown, the two men in the directors' room jumped to their feet. "There have never been any women in the class. I am right, am I not, Herr Sekretariat?" "You are right, Herr Direktor," responded the other. They gazed at me as one might at a curious species of animal in the Zoo—"rare from North America." "About thirty men have registered, Herr Direktor," continued the secretary. There was a long, solemn pause. "Have you ever played string quartets from score, Fraulein?" then inquired the director. Having assured him that I had, they walked to a corner and conversed in whispers while I waited. Finally the director came forward and said with gravity: "Because a Fraulein has never joined the class is no reason why a Fraulein never can—and but—but—well, you may come Friday at three o'clock." Lucky the women of today who encounter no such prejudices!

To meet the challenge of these turbulent times four requisites are indispensable to the woman composer (granted her talent)—a strong constitution, perseverance, ingenuity and, above all, courage. And what a challenge there now is in composing itself! We have broken loose from the lush sentimentality and clichés carried over from the 19th century, and can indulge in all the fascinating and daring experiments offered by modern technique. True, the avantgarde is in danger of going to the other extreme and composing with a total disregard of any human meaning so that the listener has nothing to take away with

him. Also the so-terribly-earnest young people often push aside music of significant value for that which is only rhythm and excitement—the frenetic, the ear-splitting *con fuoco* with five forte marks. But from the number of brilliant women who are now seriously writing—so mag-

nificently equipped for their vocation and to whom so many doors are open—will emerge, I believe, not one but several composers of real and lasting consequence.—*Printed by permission from Showcase, Music Clubs Magazine. NFMC, May-June, 1960.*

About the Author:

MABEL DANIELS, noted composer, graduated magna cum laude with an A.B. degree from Radcliffe. She received an Honorary A.M. degree from Tufts, Honorary Musical Doctorates from Boston University and Wheaton College, and a citation at the 75th Anniversary of Radcliffe College. Her imposing list of compositions include: "A Psalm of Praise" for mixed chorus, three trumpets, percussion and strings; "The Song of Jael," a cantata in four movements for mixed voices, orchestra and soprano; "Deep Forest," prelude for orchestra; "Exultate Deo" for chorus and orchestra; "Three Observations for Three Woodwinds," "Canticle of Wisdom" for women's voices, "Second Canticle of Wisdom" for mixed voices and organ, "Carol of a Rose" for women's voices, and "Piper, Play On!". Mabel Daniels' works have been performed by the Boston Symphony Orchestra conducted by Munch, Iowa State University, Oklahoma Symphony, San Francisco Symphony, and many others. In addition to Munch, other noted conductors to have programmed her works include Koussevitzky and Barbirolli. Many college groups throughout the country have performed her compositions. Mabel Daniels is the only woman to be represented three times on Boston Symphony Orchestra programs. She has always been interested in students of composition, offering several prizes anonymously, and has established a scholarship at the New England Conservatory of Music of which she is a trustee. In addition to Mu Phi Epsilon, affiliations include Radcliffe Club of New York; Musical Guild of Boston; Trustee of Radcliffe College for six years; Director of National Association American Composers and Conductors; corporate member of MacDowell Colony. Mu Phi Epsilon is proud to salute this woman who has contributed much to our musical life and culture.



Pride of Mu Phi Epsilon

WILLA STEWART

△ As time goes on, more and more outstanding young artists are attaining world-wide fame after having received all of their training in the United States. One of these is WILLA STEWART, dramatic soprano.

Willa received her Bachelor of Music degree from Southwest State College, Springfield, Missouri. Because of her tremendous talent which had been recognized early, she was offered a full scholarship at Curtis Institute of Music in Philadelphia. Again she proved her exceptional ability by graduating from Curtis in only three years, during which time she was a pupil of the great diva, Elizabeth Schumann. Upon graduation from Curtis, she went to New York and continued her advanced studies with artist-teachers Thorner, Althouse and Petrovie and studied acting at the Rossini Opera School. It was during this period that Gallo, the well-known producer of the San Carlo Company, heard the young singer and was so impressed with her that she was engaged as a regular member of the company to sing leading roles. During this period of her career, she traveled all over the United States and Canada with the San Carlo Opera Company, receiving critical acclaim everywhere she appeared. The following are excerpts from the many fine reviews accorded her: TORONTO—"Last eve-



Willa Stewart

ning's presentation was notable for a 'Santuzza' (Willa Stewart) of convincing intensity and passion. Her tones were always lovely, yet magnificent in the climaxes." . . . MONTREAL—"Willa Stewart in the title role of 'Aida' sang with impeccable style . . . the undisputed star of the evening . . . NOT SINCE THE 'AIDA' OF PONSELLE AND BAMPION HAS ONE HEARD SUCH A SATISFACTORY COMBINATION OF MAGNIFICENT SINGING AND ACTING." . . . LOS ANGELES—"The purity and beauty of Miss Stewart's tone—the vitality and poignancy which she gave to the role of Leonora earned for her a personal triumph." . . . LOS ANGELES—"The

opera season reached a brilliant climax, as was demonstrated by the superb singing of the title role of 'Aida' by the sensational soprano, Willa Stewart."

Following Willa Stewart's tremendous successes with the San Carlo Opera Company, she sang leading roles with the Chicago Civic Opera and the New York City Center. In 1948, she went to England where she sang with the world-famous Covent Garden Opera Company and during the time that she was there she also sang with the Royal Philharmonic Symphony at Royal Hall. In 1949 at the end of her Covent Garden season, Willa went to Vienna where she made her debut at the Vienna Staatsoper, having signed a year's contract which was the first time in operatic history that any American singer had been signed for an entire season with this famous old-world Opera Company, though others had been presented as "guest stars" and in the instance of George London, a four-month contract was given.

Willa Stewart made history when she went on at the last minute to "pinch-hit" for the famous Hungarian star, Ljuba Welitsch, in the role of *Aida*, and was received by a discriminating public with great enthusiasm. As the season progressed and she became known to the opera-loving Viennese public, it became common practice to hear "bravos" during her performances, to be surrounded by autograph hunters as she left the opera house and to have people pour back onto the stage and her dressing room after the performance to get a glimpse of her and offer their congratulations.

In 1949 she was soloist with Radio

Italia in Rome, Italy and since returning to America has been featured on Television broadcasts with CBS. She is a recording artist with Remington and Allegro and has concertized through the United States, Canada and Europe. Willa Stewart is currently an artist-in-residence at the University of Texas.

DOROTHY DRING SMUTZ



Dorothy Dring Smutz

△ DOROTHY DRING SMUTZ continues to reflect great honor upon the St. Louis Alumnae Chapter of which she is president. Last February, she presented a lecture-recital on the piano works of Debussy and Ravel at the West Central Division of the Music Teachers' National Association in Wichita.

In April, at Fayetteville, Arkansas, Dorothy presided at the auditions of 100 piano students. These auditions were sponsored by the Na-

tional Guild of Piano Teachers. Rhythm, accuracy, tone-quality, phrasing and pedaling were among the 32 points considered in rating the students, who were required to play from memory three to ten numbers, all above elementary stage. Dorothy has acted as adjudicator at similar auditions in Chicago, Fort Worth, Detroit and Joplin as well as cities in North and South Dakota, Kansas and Oklahoma.

On June 17, Dorothy presented her young artist students in a Starlight Concert held in a beautiful garden overlooking the Mississippi River, and during the week of July 18, she conducted her sixth Summer Session Master Class, attended by students and teachers from out of town as well as St. Louis.

In November, Dorothy will appear as guest artist for the Nebraska Music Teachers' Association and the Kansas M.T.A. during their respective state conventions. Her concerts will include works of Bach, Mozart, Chopin, Debussy and Ravel. She will also serve as out-state judge for the Nebraska Young Artist Auditions, and will conduct master class sessions during the two conventions. She will lecture on "Capturing Inspiration-Goals-Achievements" and "The Art of Interpretation and Related Technical Subjects."—RUTH ROGERS JOHNSON, *Historian*

NADINE SALONITES

△ NADINE SALONITES, member of the Sacramento Alumnae Chapter, is a versatile concert and operatic soprano. A graduate of the College of the Pacific, Nadine appeared in a number of full scale opera productions which were un-



Nadine Salonites

der the direction of Dr. Lucas Underwood. She sang a wide variety of roles including "Donna Anna," "Amelia," *Masked Ball*; "Mrs. Gobeineau," *The Medium*; "Leonora," *Fidelio*; "Lady Harriet," *Martha*; "Mother," *Hansel and Gretel*; and "First Lady," *The Magic Flute*. Nadine also appeared as soloist with the Women's Choir, a cappella choir and in oratorio performances which were under the direction of Dean J. Russell Bodley.

After her graduation from college Nadine continued her vocal and dramatic training with two and a half years of study in Europe. While in the rich musical atmosphere of the old world, she took good advantage of the many opportunities for attending operas, concerts and music festivals in order to broaden her musical background.

In London, Nadine studied with the renowned Lieder singer, Ma-



June Stokes

dame Elena Garhardt. Further vocal study and operatic coaching was pursued by the young singer in Germany. Max Kraus was her voice teacher in Munich.

Since her return from Europe in 1957, Nadine has been building a reputation for herself as a recitalist in the Sacramento Valley and the San Francisco Bay area. She was recently given the title role in the Stockton Joint Civic and College full scale production of *Aida*, the soprano solo in the Fresno Symphony performance of the Beethoven *Ninth Symphony* and a place on the Alumnae Concert at the National Convention in Santa Monica this summer. Nadine is also the soprano soloist at First Congregational Church in San Francisco, the oldest church in the West of Protestant tradition.

This spring after three years of teaching in elementary school, Na-

dine resigned in order to devote all of her time and energy to her vocal career.

Although Carl, her husband of two years, is not a musician, he shares her interest and enthusiasm for music—especially opera. They have been very active during the past year in the establishment and cultivation of a performing opera group in Sacramento.—MARY S. LOVELL, *Historian*

JUNE STOKES

△ JUNE STOKES, pianist, has received many honors and distinctions both in Mu Phi Epsilon and in her profession. She received her early training in Houston and her Bachelor of Music and Master of Music degrees in piano from the University of Texas where she studied with Dalies Frantz. In 1953 she was awarded a Fulbright scholarship and studied in Vienna under Bruno Seidlhofer for two years at the State Academy of Music. She was awarded a diploma "with distinction" at the end of her studies there. June was appointed Instructor of Music at the University of Texas in 1956 and remained in this position until the spring of 1958. The following year was spent in Europe where she appeared in many recitals and as soloist with orchestra on the continent.

June has won recognition in many competitions: third place in a statewide piano contest in Texas in 1943; first place in the Houston Symphony contest in 1947; first place in the Minnie Sneed Wilcox contest, Austin, in 1949; winner in the Dallas Civic Federation contest in 1949; second place, Artists' Division of

recording contest sponsored by National Guild of Piano Teachers in 1955; one of four top awards in International Music Competition in Munich, Germany, in 1955; Diploma in International Music Competition, Geneva, 1955; first prize in the Teachers' Division of recording contest sponsored by National Guild of Piano Teachers in 1956. She appeared with the Houston Symphony Orchestra in their student series in 1944 and again in the summer series of 1947; in 1949 she was soloist with the Austin Symphony Orchestra in their subscription series and in 1956 with the Houston Symphony under the direction of Leopold Stokowski in their subscription series. Solo recitals have been played at Scott Hall

in Dallas in 1950, the Schubert-Saal in Vienna in 1955 and quite recently she played with the Orchestre Romand in Bern, Switzerland. June is married to Georges-Henri Pantillon, also a pianist, from Switzerland, and they have concertized together in joint recitals and appeared in two-piano concerti with orchestras.

June became a member of Mu Theta at the University of Texas in 1950. She was chapter president in 1952-53 and was convention delegate in '52. June was Mu Phi Epsilon's "Outstanding Senior" in 1952 and is still vitally and actively interested in the work of the sorority, being Recording Secretary of Austin Alumnae at the present time.

Grace Hoffman Is Acclaimed



Grace Hoffman

In Europe

△ GRACE HOFFMAN has recently been named "Frau Kammersangerin" by the Ministry of Culture of Bad-Wurttemberg, Germany. She appears on the new London release of *Tristan und Isolde* with Birgit Nilsson. In April she sang the role of "Kundry" in *Parsifal* in Stuttgart, and then appeared in the same role in London at Covent Garden. In May and June she sang the roles of "Princess Eboli" in *Don Carlos* and "Amneris" in *Aida*. Also during this time the role of "The Kostelnicka" in *Jenufa* for the Florence May Festival and rehearsals for the new "Ring" production in Bayreuth

in her fourth year of appearances at the Wagner Festival, were on her busy schedule. Between performances in Bayreuth a bit of vacation the Dolomites was sandwiched in while still doing some performances in Stuttgart. On August 30, Grace appeared with the BBC in London in "Lied von der Erde" with Solti, having performed this also in Frankfurt in mid-May. In September the Tristan recordings were finished and she then went to Buenos Aires and the Teatro Colon with appearances in Rome, Palermo, London and a series of 25 guest performances this season with the Vienna Staatsoper to follow.

Grace made her debut at the Metropolitan Opera as "Brangaene" in *Tristan und Isolde* two years ago, with Ramon Vinay and Martha Moedi in the title roles. The *New York Times* said of her debut: "Grace Hoffman makes fine impression as Brangaene in 'Tristan' . . . she handled herself like a veteran on stage . . . she seemed remarkably at ease for a newcomer to the stage of the Met." Reviews of her London debut commented that she "sang with a truly majestic radiance of voice and personality the jealous Princess Eboli. . . . The biggest hand went to Grace Hoff-

man, an American mezzo from the Stuttgart Opera in this first appearance."

Grace Hoffman was initiated into Phi Omicron chapter at Western Reserve University at Cleveland. She studied with Friedrich Schorr, Lila Robeson and Grant Garnell in Cleveland and in New York she attended Manhattan School of Music. She toured with the Robert Shaw Chorale and later made her opera debut with the Wagner Opera Company on tour. In 1951 she won a Fulbright scholarship to Italy being in the same class as Irene Dalis. In 1952 she won the Prix de la Ville de Lausanne and the Concorso Internazionale die Vercelli. She was engaged as leading mezzo in Zurich, Switzerland, at the Stadttheater from the fall of 1953 to 1955. Von Karajan heard her during that time and recommended her to La Scala where she sang "Fricka" in *Die Walkure* in February, 1955. In September, 1955, she was engaged for the Staatsoper in Stuttgart where she has been ever since. In addition to recordings under the London label, Grace has also recorded for Angel and Vox. Mu Phi Epsilon is proud of our many sisters who continue to add lustre to the sorority here and abroad.



FRIENDSHIP CORNER...

Mu Phi Epsilon's Friendship Corner offers useful and decorative items for sale among sorority members and interested friends.

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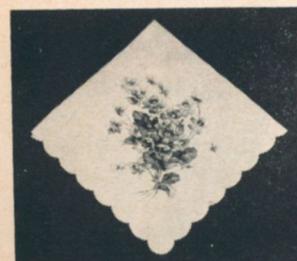
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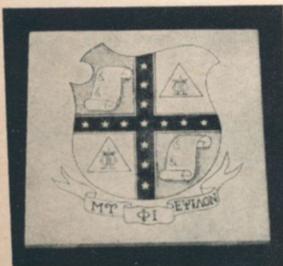
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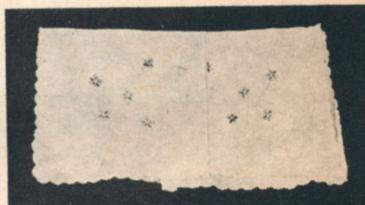


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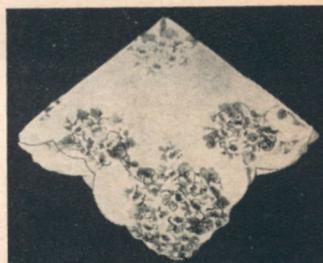
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A Girl With an Idea

by LOUISE AVERY CHILD



Priscilla Magdamo

△ "FOR the first time in my life, I am musically proud to be a Filipino," said the director of a conservatory of music in the Philippines after he had heard some newly discovered Visayan folk songs expertly sung by a native chorus. Gathered by Priscilla Magdamo, a beautiful Filipino girl, and her brother, these songs were heard by about 30,000 during the Ensemble's first tour through the Philippines. There have been a number of concerts in the Philippines since that time.

It all started when Priscilla Magdamo, a music student at Silliman University in Dumaguete, the Philippines, and her brother, Leonardo, a student of electronics engineering, set out on a field trip to the Visayan Islands. They took with them a portable tape recorder which at first

alarmed some of the country folk. After all, the Magdamos were visiting back-country people who were strangers to most of our modern gadgets. However, when a few brave singers had performed before the strange new monster, they were amazed and delighted to hear their own voices coming back to them.

"Ah, it is an *echo!*" cried a young man, and the timid ones gradually came forward to listen with pleasure.

It was in this way that the tape recorder received its nickname "Dano," the Visayan word for echo. From this point on "Dano," a gleaming, compact, hardy piece of machinery, became a veritable Pied Piper for the inhabitants of every barrio or byway where he was taken. Into Dano's electronic ears willing performers, with great skill and a deep musical sense, sang lullabies, war songs, chants for rice planters, love lyrics, and ancestral melodies. The performers varied all the way from lisping five-year-olds to honored sages of the villages.

There had been a growing interest for some years in native music among the faculty of Silliman ever since the director of the School of Music, William R. Pfeiffer, had encouraged the students to record any folk songs which they heard. Word of this new venture reached members of the Rockefeller Foundation, and a grant for a two-year project enabled Priscilla and Leonardo to begin the project with "Dano."

By the time the first year of the

grant was over, the Magdamos had collected almost 700 songs, incredibly varied in rhythm, style, and mood. Priscilla Magdamo, who was a music major at Silliman, set about a task of collecting and arranging the music for piano and voice which has resulted in the publication by the Silliman Music Foundation of six volumes of folk songs. More songs, arranged by others and printed separately, followed. A number of recordings, not yet played publicly outside of the Philippines, have also been made.

At the end of the second year of the grant, with hundreds more of the beautiful folk melodies taped and captured in print, Priscilla found that her project was burgeoning into more activity. It was not enough to take the songs and put them down. Everyone wanted to sing them. So, sparked by Professor Pfeiffer's enthusiasm, Priscilla began to train soloists and choristers to give new life to the music which she and her brother had uncovered. Gradually a group of finished singers was developed which came to be known as the Silliman Folk Arts Ensemble. The day after Christmas that year, the Ensemble left Silliman campus, at Dumaguete, in a chartered bus to go on tour. They numbered fifteen students, four members of the music faculty, and one photographer.

A three-hour bus ride brought the group to the town of La Libertad, where their first audience of 400 local people sat under *nipa* thatch and listened enchanted for an hour. Later the same day 300 more Filipinos heard the Ensemble in the Sunday school building of the Guihulngan United Church of Christ,

even though it was the siesta hour. Their success was immediate.

And so it went. The Folk Arts Ensemble tour collected admirers as it visited San Carlos, Sagay, Fabrica, Cadiz, Victorias, La Carlota, Iloilo City, Sibalom, and Aklan.

Priscilla Magdamo, who has taken graduate work at Yale and is now studying at the University of Indiana, is one of many well known former students of Silliman, which celebrated its fifty-ninth anniversary last August 28. Best known perhaps among these are Carlos Garcia, President of the Republic of the Philippines; Vicente Sinco, President of the University of the Philippines; and Jose Romero, Secretary of Education.

Located in Dumaguete City, capital of Negros Oriental, Silliman, which has an annual enrolment of about 1,600 students, is an institution which has long enjoyed a fine reputation. Its facilities include a 62-acre campus and experimental farm, 82 buildings, a modern speech clinic, well-equipped laboratories for scientific study, and one of the largest libraries in the Philippines, with 70,000 modern volumes and 21,300 pamphlets. The Silliman University Mission Hospital, located on the campus, is well staffed and equipped.

The colleges at Silliman include, besides the School of Music, Arts and Science, Engineering, Law, Nursing, and Theology, as well as a Graduate School. Its faculty of two hundred and ten is headed by President Leopoldo T. Ruiz, whose degrees include among many others a B.A. from the University of California; an M.A. from Columbia; and a Ph.D., from the University of Southern California. At present

the faculty includes three Fulbright scholars.

Silliman has always been interested in the rural areas surrounding its campus and has made substantial contributions through the years in raising not only cultural standards, but also those of health, education, and agriculture. Most recent of these contributions is a five-year field experiment in rural community development under the leadership of Dr. Aagaton Pal, organized in 1957 with the assistance of Dr. Lewis S. C. Smythe of the College of the Bible, Lexington, Kentucky. The United Board for Christian Higher Education in Asia, which sponsors Silliman in the United States, made the project possible. One of the most popular of many projects was the construction of a radio station, DYSR, on the University campus. At the same time radio receiving sets were provided which were lent to the people of each barrio (or community) for one week at a time. These facilities, of course, made possible the broadcasting of music of many kinds, including playbacks of native offerings. Thirteen barrios are now recording music on tape from which Station DYSR selects material for broad-

casting. Most popular of all the music taped is singing.

Silliman University, which survived war and invasion, is well aware of its strategic location in today's troubled world. Its Community Development Program is helping the people in the surrounding barrios to develop their own cultural heritage and become conscious of their own value and potential in a strategic area on the fringe of the still free world. One of the University students, in an editorial printed in *The Sillimanian*, a student publication, wrote: "We are the future generation. We have been shown by those before us the pressing needs of the people of Southeast Asia. . . . We must awaken to the fact that only through sincere interest and participation in this movement can the nations and people of Southeast Asia be united to form one of the strongest examples of true democracy."

Reprinted with permission of Showcase, Music Clubs Magazine, NFMC, May-June, 1960.

• The author is Director of Public Relations, United Board for Christian Higher Education in Asia.



Alla Breve . . .

CLAUDETTE SOREL continues to be "in the news" with her recent recording by Monitor of Chopin's **B minor Sonata** and pieces by Liszt, Rachmaninoff, Raff and Moszkowski. Writing in **The New York Times**, Harold C. Schonberg describes her as "a junior Guiomar Novaes. . . . She has something of that great lady's femininity, tone and technical flexibility. . . . The finish of her style, her natural approach to the piano and her musical ebullience all are perfectly illustrated. It is this kind of spontaneity that can make her playing such a joy." Claudette's New York recital at Town Hall on November 21 will commemorate the 150th anniversary of Chopin's Birth. Included in the program is the "Prelude in A-flat (Posthumous)—1834," last played in New York in 1943, and the "Souvenir de Paganini," which has never been performed in the United States. Opening the program will be the **Sonata in B-flat minor, Op. 35** and the closing work will be **Sonata in B minor, Op. 58**. These two sonatas have never been performed publicly together on one program.

* * *

MILDRED ANDREWS, organist, is Chairman of the Church Music Committee for the Biennial National Convention of Music Teachers National Association which is to be held in Philadelphia in February.

* * *

EUNICE PODIS was soloist in Prokofieff's Concerto for Piano and Orchestra No. 1 in D flat Major in the CBS radio broadcast of the Cleveland Orchestra in May. On July 27th she performed Gershwin's "Rhapsody in Blue" with the Cleveland Summer Orchestra under the direction of Ferde Grofe. She was enthusiastically greeted and feted for her expert interpretation of this popular score, in this, her 57th appearance with the Cleveland Orchestra.

* * *

JEAN MADEIRA appeared with the Honolulu Symphony Orchestra this summer and in September made her debut with the San Francisco Opera.

* * *

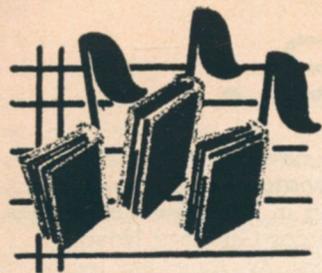
SHAKEH VARTENISSIAN appears as soloist in the Capitol recording recently released of Verdi's "Requiem" under the direction of Tullio Serafin.

* * *

MARION ANDERS joined the vocal staff at Cornell College Conservatory of Music in Mount Vernon, Iowa, this fall.

* * *

TANA BAWDEN, pianist, will be one of the guest soloists in the 1960-61 season of the Portland Symphony under Piero Bellugi. Other artists appearing during the season include Van Cliburn, Mary Costa, Luboshutz and Nemenoff, Henry Szernyng, Artur Rubinstein, Isaac Stern and Orazio Frugoni.



BOOK Reviews

THE JOY OF MUSIC, by Leonard Bernstein. New York: Simon & Schuster, Inc. 1959 (303 pp., illus., music; \$5.95).

For those who enjoyed the versatile Leonard Bernstein's television shows during the past years, here is a chance for a leisurely perusal of the scripts. In a book which has already found an understandably large audience, Mr. Bernstein has undertaken the combination of "Seven Omnibus Television Scripts" with a series of "Imaginary Conversations." The latter serve as a kind of introduction to the scripts and provide an opportunity for the author to express his ideas about the "meaning of music." The future of serious musical composition in America, the problems of the film composer, and the question of what makes a "hit tune," also come up for consideration by L. B. and his musically uninitiated friends.

The conversation technique is a popular one today (e.g., *Conversations with Igor Stravinsky*, by Igor Stravinsky and Robert Craft, see review in the Winter Issue, 1960, of THE TRIANGLE); it has both advantages and disadvantages. As a means of "self-expression" these discussions provide the author with a platform where he can raise his pet theories and air his views in a casual, uncomplicated way. In his abil-

ity to pinpoint significant musical questions and develop them in a lucid, yet informal manner, there can be no doubt that Mr. Bernstein excels. However, the predetermined question-answer of dialogue can never lead to the more penetrating, if less popular, development of ideas found in the essay. After an admittedly captivating exposition, one finds oneself somewhat dissatisfied with the rapid shift from topic to topic.

The television scripts, preceded by a number of photographs taken from the broadcasts, make up the main portion of the book. Fortunately, all the original musical examples and abundant illustrations have been included. Those who watched the actual programs will recall the close timing and fast pace. Now, with the publication of *The Joy of Music*, professional musicians, especially teachers, and amateurs have the opportunity of delving more carefully into a wealth of fascinating musical ideas.

THE NEW COLLEGE ENCYCLOPEDIA OF MUSIC, by J. A. Westrup and F. Ll. Harrison. New York: W. W. Norton & Company, Inc. 1960 (xvii, 739 pp., music; \$6.95).

It is always a pleasure to receive the latest publication of the W. W. Norton Company, and *The New*

College Encyclopedia of Music is no exception. Within the covers of a single volume one finds a reference book that is at once authoritative and comprehensive. The approach is one ideally suited for students; it is the type of work that would make an excellent supplementary text in Music History courses. If the bibliographical suggestions that follow many of the articles appear limited in many cases, there are at least enough references to enable the reader to get started on a more detailed investigation of a particular subject.

The articles cover composers, their lives and works; performers, conductors, singers, instrumentalists; orchestral, solo, choral, operatic, and chamber-music works; instruments; musical terms; musical forms; over 1,000 musical passages illustrating definitions; bibliographies; pronunciation of foreign names and works.

PLEASURES OF MUSIC, edited by Jacques Barzun. New York: The Viking Press, Compass Books Edition 1960 (x, 624 pp., paperback, \$1.95).

This "reader's choice of great

writing about music and musicians from Cellini to Bernard Shaw" is truly a delightful anthology. Originally published in 1951, it appears in paperback now for the first time. The writings, which range from fiction, fantasies and confessions to criticism, satire and formal essays, ought to go a long way toward eliminating the "odd prejudice against literature that deals with music." Where could one find, for example, a more inspiring introduction to Mozart's *Don Giovanni* than in E. T. A. Hoffmann's *A Tale of Don Juan*?

It is Mr. Barzun's theory that the sensitive portrait drawn by an author such as Romain Rolland, and the letters and diaries of great musicians are capable of providing not only pleasurable reading, but also a deeper critical insight into music. Certainly the writings brought together here tend to support that claim.

There are well over one hundred selections in the book. The writers include Wagner, Berlioz, Tolstoy, Dickens, G. K. Chesterton, Stendhal, Turgenev, Prokofiev and many others.

NOTED IN BRIEF . . .

FRANCIS POULENG, by Henri Hell. New York: Grove Press, Inc., 1959 (xx, 118 pp., illus., music; \$5.00).

A concise and sympathetic biography of one of France's best-known contemporary composers. Includes a useful catalogue and index of works, as well as an up-to-date discography.

CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN, by Gladys Andrews. Englewood Cliff: Prentice-Hall, Inc., 1954 (viii, 198 pp., illus., music; \$7.65).

An invaluable book for elementary teachers interested in developing their music programs. Excellent musical examples and suggestions for making simple instruments in the classrooms are but two of the many outstanding features.

DOLORES MENSTELL, *University of California, Santa Barbara*

Members of MU PHI EPSILON

the Time is NOW

ENTER THE ORIGINAL COMPOSITION CONTEST

DEADLINE: June 1, 1961

Judges to be announced later

This Contest shall consist of three divisions, as follows:

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

CLASS A: *Orchestral Works* (as in Division III)
Award—\$100.00

CLASS B: *Chamber Works* (as in Division III)
Award—\$ 75.00

CLASS C: *Short Works* (as in Division III)
Award—\$ 50.00

DIVISION II: Open to *UNDERGRADUATES ONLY*

CLASS A: *Chamber Works*—5 minutes or more, in any form for one or more instruments, or any combination of instruments and/or voices.
Award—\$100.00

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

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

CLASS A: *Orchestral Works*—6 minutes or more, in any form for large or small orchestra, with or without voices.
Award—\$100.00

CLASS B: *Chamber Works*—5 minutes or more, in any form for one or more instruments, or any combination of instruments and/or voices.
Award—\$ 75.00

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

RULES

1961 ORIGINAL COMPOSITION CONTEST

1. All contestants must be duly initiated members of MU PHI EPSILON.
2. All manuscripts must be in the hands of the National Second Vice President, Janet Adams Wilkie (Mrs. R. F.), 5744 34th Ave. N.E., Seattle 5, Washington, not later than June 1, 1961. **RETURN POSTAGE (1st Class) MUST BE ENCLOSED.**
3. Only unpublished compositions may be submitted. Composers of songs and choral works must indicate that they have secured permission from authors of texts before submitting compositions. No composition may be submitted which has won a prize (honorable mention excepted) in this or any other contest.
4. Not more than one manuscript in each class may be submitted by a contestant in Divisions II and III. Former first-prize winners of Divisions III and I are eligible to enter *DIVISION I ONLY*. A former first-prize winner in Division II must also have been a winner in Division III before being eligible to enter Division I.
5. Manuscripts must be neatly, correctly and legibly written in ink on standard manuscript paper; otherwise they will be disqualified. A piano reduction should be available for orchestral or chamber works.
6. Each manuscript must be marked with title, performance time, nom de plume, Division (I, II, III) and Class (A, B, or C). Contestants must use the same nom de plume on all entries.
7. Each manuscript must be accompanied by a sealed envelope containing composer's name, nom de plume, chapter of initiation, present affiliation, and full address where she can always be reached. The envelope must be marked ON THE OUTSIDE with the same information as RULE 6. If this information does not appear on the manuscript and outside of envelope, composition may be eliminated from the contest. The envelope will be held in the Office of the National Second Vice President until after the reports, made by titles only, of the three judges have been received by her.
8. Prizes may be withheld if, in the opinion of the judges, none of the compositions submitted is of caliber warranting an award. The decision of the judges will be final. In case of a tie, duplicate prizes will be awarded.
9. Whenever possible, prize-winning compositions will be given a public performance at the next National Convention.
10. Composers of winning works will be obliged to furnish MU PHI EPSILON with a copy of said works to be placed in our permanent file. If no original manuscript is available, the transparency or master copy may be submitted to the librarian, together with written permission allowing the librarian to have copies reproduced therefrom.
11. Due care will be used in protecting all manuscripts received, but each applicant specifically releases all persons, including the National Council of MU PHI EPSILON and the judges of the contest, from any and all claims and damages arising out of the loss or destruction of submitted compositions, however caused.

Address all inquiries to:

JANET ADAMS WILKIE (Mrs. R. F.)
National Second Vice President,
MU PHI EPSILON
5744 34th Ave. N.E.
Seattle 5, Washington

Participate in . . . MUSICOLOGICAL RESEARCH

△ THE 1960 Musicological Research Contest solicits your entries! Established by Mu Phi Epsilon to stimulate interest and growth among its members in the field of musicology, the contest challenges members of Mu Phi Epsilon everywhere to direct their best efforts toward this field.

The contest is maintained and supported by all members of Mu Phi Epsilon who voluntarily contribute Founders Day pennies (one for each year of the sorority's existence) commemorating the founding of our beloved sorority. It is the policy of Mu Phi Epsilon to secure the finest musicologists in the country to act as judges, to obtain the most complete and honest evaluation of the theses submitted.

RULES

The following rules correspond with those of the National Association of Music Schools and meet the approval of the American Musicological Society. Remember that papers should be a creative effort and a contribution to knowledge; bibliography must be adequate—list sources by authors, use proper technique of footnote writing. Good bond paper is satisfactory. Text should be double-spaced on typewriter. It is easier to read in a temporary looseleaf binder, with cover to protect the thesis, when it is sent around for judging. Suggested for study material is "Writing About Music" by Dr. Demar Irvine,

Seattle Press, Seattle 5, Washington.

Recommended limits for the papers 6,000 to 18,000 words.

PARTICIPANTS WILL PLEASE NOTE THE FOLLOWING:

1. **ELIGIBILITY:** Contest shall be open to all members of Mu Phi Epsilon. Applicant shall give name, address, name of chapter of initiation, and present affiliation, chapter or non-affiliate.

2. **APPLICATION:** No special form of application blank is necessary but a letter must be sent to the chairman by Feb. 1, 1961 indicating the desire of the writer to enter a thesis in the contest.

3. **SUBJECT:** Choice of subject for thesis to be submitted is, of course, yours. Applicant shall submit material of a research nature, and shall exhibit evidence of creative ability. Applicant shall not submit the same thesis in more than one contest, but may submit a revision and further development of a subject already presented.

4. **ENTRIES DUE:** The thesis must be in the office of the chairman, Mary Frances Gresham, (Mrs. M. G.), National Third Vice President, 1539 North Dellrose, Wichita 8, Kansas, before midnight, March 15, 1961.

5. **EXPENSE:** There are no entry fees, but packing, mailing, and insurance expenses of thesis in transit both ways, must be paid by the entrant. Mailing and insurance of thesis to judges will be paid by Mu Phi Epsilon.

6. **AWARDS:** Two cash prizes will be awarded if, in the opinion of the

judges, any of the theses merit the awards. \$100 will be awarded for the best Master's Thesis, or work of comparable scope, and \$50 for the best small research paper, either term paper or independent research of lesser scope. First prize winner receives a one-year membership in the American Musicological Society which includes a subscription to the *Journal*.

7. **JUDGES:** All contest theses

shall be passed upon by a group of judges well known in the field of Musicology.

8. **PUBLICATION:** Abstracts or summaries of the two winning compositions are to be published in THE TRIANGLE. A short biographical sketch of not more than one hundred words and glossy print of the author should accompany the article sent in to the National Editor not later than Aug. 1, 1961.

"Miss Oregon" Wins Scholarship at Miss America Pageant



Rosemary Doolen

△ ROSEMARY DOOLEN of Phi Lambda chapter won the title of Miss Salem in April, 1960, and two months later became Miss Oregon of 1960. Rosemary went on to Atlantic City and was one of the six Miss America contestants who received the special scholarships of

\$1000 each given to girls who do not make the semi-finals but who, in the opinion of the judges, show talent and could benefit by further training. Displaying her beautiful soprano voice, Rosemary sang "A Heart That's Free" by Alfred Robyn. She was chosen the most outstanding classical singer among the non-finalists at Atlantic City. She will use her scholarship to continue her music education at Willamette University while pursuing her first love, musical comedy. While at Willamette she has been a soloist with the University Choir and had played one of the leading roles in the *Marriage of Figaro*, presented by the college last year. We are indeed proud of Rosemary and know she will go far in her chosen field.—JUDY ELLIOTT, *Historian*.

Do You Know . . .

That life subscriptions to the Triangle are available in five \$5.00 installments? Write NEO for details.

*These Mu Phis STUDIED
AT ASPEN Last Summer*



Five members of Mu Phi Epsilon who studied in Aspen this summer at the famous Aspen Music Festival and Music School are pictured here. Reading from left to right are Marla Mutschler of Napanee, Indiana, now of the Dallas Symphony who studied at De Pauw University, Eastman School of Music, and the University of Illinois; Karen Hanson of Hawley, Minnesota, a senior at Concordia College, Moorhead, Minnesota, and a mem-

ber of Phi Iota chapter; Katherine Burke of Austin, Texas, a member of the Oklahoma City Symphony, graduate of Texas University where she was a member of Mu Theta chapter; Mary Ellen Brace, also of Austin, Texas, now living in New York; and Alice Street, (Mrs. Ralph), an alumna of the Kansas City Conservatory and a teacher of piano in Kansas City. Four other Mu Phis not in the photograph, studied at Aspen this summer.

In Memoriam

HAZEL GERTRUDE KINSCELLA

△ HAZEL GERTRUDE KINSCELLA, noted musicologist-educator, died in August, 1960. Dr. Kinscella was born in Nora Springs, Iowa. She graduated from the University of Nebraska, received a master's degree from Columbia University and her Ph.D. from the University of Washington. Dr. Kinscella joined the U of Washington faculty in 1942 as a lecturer. She became a full professor in 1947 and retired in 1958. She was an authority on research in American music, having been instrumental in making the University of Washington music library outstanding in its collection of early Americana. This depository has attracted widespread notice. She was the author of several music texts and had a wide reputation as a piano consultant. Hazel Kinscella contributed much to music education and to the many persons who were fortunate in being touched by her influence and charm.

HELEN CHUTE DILL

△ HELEN CHUTE DILL, Beverly Hills Alumnae, died July 3. It was only last February that she left with our love and best wishes for a trip around the world. This was the trip she had long anticipated, and only her recent retirement from the faculty at UCLA made it pos-

sible. She became ill in Vienna and was flown to London. Hospitalized there, the seriousness of her condition became apparent. Choosing to return to the States for any possible surgery, she was flown to New York, then to Los Angeles. She was taken immediately to Queen of Angels hospital, where surgery was performed on June 20.

Our chapter has lost one of its finest and most loyal members. Helen was a charter member of the chapter, holding various offices and serving as president in 1952-54. She was also active in PEO and music education circles. As an outstanding music educator she brought honor and prestige to our sorority. She was a past president of the California-Western division of MENC. Her kindness and thoughtfulness, her stimulating talks, her appreciation of people, and above all, her cheerful friendliness, will forever linger in our hearts. — ESTHER FUNK.

EDITH REEVES HABIG

△ EDITH REEVES HABIG, Los Angeles Alumnae, died unexpectedly in September, 1960. Edith grew up in St. Louis, and studied in the studio of Ottmar Moll, where she was a great favorite. She became one of the city's most talented accompanists and vocal coaches and worked constantly at acquiring more



Edith Reeves Habig

knowledge of repertoire and languages.

Her life in Mu Phi began in 1922, and from that time on she gave of herself to raise the standards of programs and performance in both chapter and national organizations. She was president of her chapter and music delegate to the National Convention in Atlantic City, where she performed as piano soloist. It was largely because of her interest in helping others that Theta's scholarship recitals began—and so brought into being the Morning Musicales which have continued in St. Louis from that time on. Edith Habig filled herself so full of her art that it overflowed into the lives of others. Shortly after her arrival in Los Angeles, Edith served for six years as accompanist and coach in the voice studio of Irene Blades, formerly of St. Louis. When Robert

L. Weer came to Los Angeles from St. Louis he requested her services as accompanist and coach in his studio, where she remained until his death. Since that time she had maintained her own studio, coaching singers and teaching piano. As a member of the Hollywood Congregational Church, she served on the Music Committee, and performed with the organist on several occasions.

In Los Angeles Alumnae Chapter she served in 1951 as Chairman of the Scholarship Committee, whose main project was the promoting of the Lenten Morning Musicales to raise money for the chapter's Scholarship Fund. In 1957 she was committee chairman for the Muriel Kerr Concert at the Wilshire Ebell Theatre which was such a success that our chapter was able to offer a \$1,000.00 scholarship in piano at the University of Southern California. As president of the chapter, she served as our delegate to the National Convention in Santa Monica this summer.

Edith strove continuously to improve her own artistry and teaching techniques. Last May, together with Genevieve Perry, violinist, she played a program of three sonatas by Handel, Brahms, and Debussy.

We have all been blessed by her refinement, culture, innate good taste, charm, graciousness, compassion, and kindness.—MABEL HENDERSON, *St. Louis Alumnae* and ELIZABETH PIPER, *Los Angeles Alumnae*.



the Sounding Board

Great Lakes . . .

PHI OMIGRON CHAPTER wishes to congratulate president Magda-Lynn Kachmar, voice major, who received the Beryl Rubinstein Scholarship award for the school year 1960-61; vice president Nancy Hodge, organ major, who received the Honor Award for maintaining the highest scholastic average in the school; and Faye Liebman Cohn, M.M., June graduate, newly appointed voice faculty member of the Cleveland Institute of Music. The Big Sister Project, in which each Mu Phi member acts as Big Sister to two or more freshmen young ladies, is a distinct success. On October 2 we entertained the second year students at the Annual Rush Dinner Party. With many well planned activities, we look forward to a fine year.—ANITA JOHNSTON, *Historian*.

CENTRAL CHICAGO ALUMNAE CHAPTER members continue to be very busy professionally: Florence Dangremond teaches strings and orchestra at Cosmopolitan School; Elizabeth Kidd will have an exhibition of African Musical instruments at Chicago Public Library in November; Florence Henline, faculty member of Chicago Conservatory, will appear with the West Side Symphony Orchestra in the Schumann *Concerto* this season; Sally Needham, violinist, has been appointed to Admissions' Department of University of Chicago and also teaches and concertizes in the Chicago area; Lynn Johnson Jessen, soprano, teaches in the Laboratory School of the University of Chicago; Elsa Chandler Fischer, recently returned from a tour of the west coast; Mary Hartley, B.M., assisted with the publishing of two textbooks on "Musical Education" at Follet Publishing Company in Chicago; Maribel Meisel participated in the Opera Workshop at Ogesby Institute in Wheeling, West Virginia. In July we met at the home of Blythe Owen for a buffet supper and report of convention by Marjorie Hunter who showed colored slides of Santa Monica and vicinity. On September 18 a buffet supper and business meeting was held at the home of Cara Verson. Following the meeting Cara told of her summer in Europe. She is concertizing in the Middle West this season.—CARA VERSON, *Historian*.

CHICAGO ALUMNAE CHAPTER was well represented again this year at the Chicagoland Music Festival held on August 20. In the spotlight that evening were Cathryn Bennett and her husband, Frank Bennett, who were honored along with Mrs. Margaret A. Nelson, who has written a book about the two men she claims wrote the lyrics for "Home on the Range." The Bennetts presented the song at both the Festival luncheon and the performance at Soldier's Field. They are well known for their direction of choral music and community singing for Chicagoland Festivals for many years. Leila Smith, one of the Chicago Alumnae Chapter scholarship winners in 1958, won second place in the contest for the best lyric soprano in the Festival. Paula Doerring and May Barron served as judges for the contest. Our first meeting of the 1960-61 season was held September 21, when our president, Eugenia Wright Anderson, gave a complete and inspiring report of the Convention. Two of our members, Octavia Gould and Lurena Winston, are moving to Florida permanently. We shall miss them very much, and wish them much happiness in their new location. Octavia Gould, pianist, appeared on the program for the Chicago branch of the American Pen Women. We deeply regret the passing of our beloved sister, Grace Seiberling, who has been a past president of our chapter and contributed so much of her time and talent to Mu Phi Epsilon. We extend our sympathy to

Cora Knapp and Lurena Winston, in the passing of their husbands this past summer.
—SHIRLEY NORBERG, *Historian*.

East Central . . .

ST. LOUIS ALUMNAE CHAPTER members have been deeply grieved by the sudden deaths of three of our Mu Phi husbands. In February, Dr. Charles Hodges died while he and Florence were spending the winter in Florida. In August, Stuart Chambers died in Harrisburg, Pennsylvania, as he and Irene were returning from their European trip. And in early September, Frank Parker, Edith's husband, died at his home. ". . . and we pray that, having opened to them the gates of larger life, Thou wilt receive them more and more into Thy joyful service." Our protegee, Mrs. Pfund of Dresden, in gratitude for a box of clothing and food from us, sent us two of her precious keepsakes. One is a card photograph of Friedrich von Schiller, the other a notebook of Eduard Moricke, famous German poet, in which he wrote his household expenses, and beside them on each page are amusing and delightful little pen and ink drawings. Mrs. Pfund always expresses such deep appreciation for what we do for her. We have also sent six packages of music to Silliman University and to Youth in Japan. A former member, Augusta Omohundro, now of Clifton, Illinois, reports that she has 70 pupils who have won contests in either voice or piano.—RUTH ROGERS JOHNSON, *Historian*.

North Central . . .

MU EPSILON CHAPTER provides an evening of entertainment each spring for the patients at the Hastings State hospital. Other activities of the Chapter included pledging and initiation of Judy Bleomendaal, Ellen Erickson, Allie Mae Gilness, Jeanne Reher, Marlene Testa, and Jeanette Tosten. The initiation ceremony and banquet were held May 3 at the Minneapolis Women's Club. Mu Epsilon members who took part in a college convocation program on March 2 were: Joanne Smith, piano; Mary Helen Schmidt, piano; Louise Rardin, flute; Ruth Schwartz, voice; Crystalle Adamson, voice; and Faye Ekberg, piano. Members who played piano concertos on the spring programs with the orchestra under Wm. MacPhail, Jr., were Crystalle Adamson, Faye Ekberg, Ellen Erickson, and Jeanette Tosten. Kaaren Strand sang the title role in the concert version of Gilbert and Sullivan's *Iolanthe*, presented by the local branch of AAUW. Two of our members, Mary Helen Schmidt and Joanne Smith appeared as guest artists with the Minneapolis Pops orchestra at the Lake Harriet bandstand concerts this summer. Joanne played the first and last movements of the Mozart *Coronation Concerto* on August 5, and Mary Helen played the 3rd movement of Beethoven's *G Major Concerto* on August 12.—ELLEN WILSON ERICKSON, *Historian*.

South Central . . .

OKLAHOMA CITY ALUMNAE CHAPTER: That wonderful convention gave our delegate, Joy Nethery, and me so much pep and enthusiasm for the year ahead! At a morning meeting in August, many plans were laid and we were all so happy to have Fern Brewer visiting us from Houston. The year just begun promises some very fine new members and patronesses. Joy showed her colored slides at our first meeting and I am using many of them in our scrapbook so that two years from now we'll make honors even higher for scrapbooks—thank you, Judges! Renewing acquaintance at convention is always gratifying and several of us "old timers" reminisced about Mackinac Island convention 30 years ago. We hope to honor some of our sisters with special applause and appreciation this year.—ELIZABETH LINDQUIST, *Historian*.

Pacific Northwest . . .

SALEM ALUMNAE CHAPTER members met on September 19 with president Edith Gunnar presiding. Myra Friessen Brand gave her report of the convention which she attended as delegate from this chapter. Reports from committees show plans well under way for all activities of the chapter. The Morning Musicale committee, with Clorinda Topping as chairman, told of the plans for the series this year. Of the three Musicales, one will feature Gwendolyne Remy, concert pianist of Seattle, in a lecture-recital; another will be on "The development of Jazz in America," and will also be a lecture-recital featuring a brass ensemble; the third Musicale will feature three of our scholarship winners, Elizabeth Laird, flutist, Patricia Holcomb, pianist, and Myra Brand, chairman and commentator. In early September, Edith Gunnar and Clorinda Topping were hostesses at a "Coffee" for the patronesses of Phi Lambda chapter. Plans were made for inviting new members into the group and for the Coffee Hours which precede each Morning Musicale. The group also plans a spring party as one of the rushing functions of the collegiate chapter. Ruth Geist is chairman for the Daisy Lim Tschang Memorial Fund Concert in the spring. The chapter voted to use the money realized from these concerts to purchase a grand piano to be placed in Waller Hall auditorium as a memorial to Daisy. All Mu Phis in Salem have had a special interest in the "Miss America" pageant this September. Rosemary Doolen, a member of Phi Lambda chapter and a pupil of Clorinda Topping, was chosen "Miss Oregon" in June. Doris George Hale also attended the Atlantic City pageant as a member of the Miss America re-union. Doris was "Miss Cambridge, Massachusetts," in 1923. At the re-union she was honored by being chosen to appear as piano soloist at one of the events—the only soloist to appear before the reunion group the entire week. Mary Lou Teague Van Rysselberghe was "Miss Oregon" in 1952. Alice Rose Jones gave a voice recital on October 12 at Willamette University to complete the requirements for her Master's degree in music education. She was accompanied by Catherine Schnelker. Jeanette Scott was elected president of the Salem chapter of Organ Music Teacher's Association for this year. Nona Pyron, cellist, will give a recital on November 9 as the second in the Faculty Series for this year. Nona spent the summer in Europe and attended the Casal Festival in Zermatt, Switzerland, before returning to Willamette University.—CLORINDA TOPPING, *Historian*.

Pacific Southwest . . .

BEVERLY HILLS ALUMNAE CHAPTER this fall ushered in the Beverly Hills *Bugle*, a semi-annual newsletter welcoming old and prospective active members to another adventure in friendship and work in our beloved sorority. It combined reports on the recent National Convention in Santa Monica as well as pointing up program and other newsworthy items. For example we learned that our sister Altanna Boylan was married to John Piech on July 9. Renee Winkler collected a wee one along the way during the year. Thyra Snyder worked for the Pacific Telephone Company, this in connection with her counseling work at Gardena High School. Elizabeth May, Marie Erhart and Marguerite Blanchard vacationed separately in Europe. Jane Waldorf got as far away as San Diego and San Francisco. Beryl Hatch visited the Tetons and Mount Rushmore. Edna Glassbrook travelled by boat through the Inner Passage, train, plane and bus to Fairbanks, Alaska, Jasper, Lake Louise and Banff. Our president, Beatrice Gelos, vacationed in Colorado. Virginia Mendenhall welcomed us in her home for our first fall meeting and has prepared a meaningful program for the coming year.—EDNA L. GLASSBROOK, *Historian*.

PALO ALTO ALUMNAE: This summer has been filled with exciting musical activities. Cely Carillo, appearing in *Flower Drum Song*, was entertained by Palo Alto Mu Phis

in August at a no-host luncheon held at the Menlo Park Allied Arts Guild. During the same week, the spotlight was catching Elizabeth Mosher, the daughter of a Mu Phi. Elizabeth, after having studied in Europe on a Fulbright Scholarship for the past two years, performed a concert in Palo Alto. She was accompanied at the piano by her father, Mr. Austin Mosher. Jean Madeira made her debut with the San Francisco Opera this fall, which was well received. In August, the Chapter published a *Newsletter* to all Mu Phis in the Peninsula area describing summer events and highlights of the coming year's agenda. The unaffiliated Mu Phis have since been contacted by telephone and personally invited to visit our Chapter meetings. Our theme for this year is "Around The World In 280 Days." Chapter members will perform folk and classical music from Europe, Latin America and North America. During the first fall meeting in September the chapter toured the British Isles, musically. Arlene Carol Cox, a guest from San Jose Alumnae Chapter presented folk music of Ireland and England played on the Irish Shoulder Harp. Preceding her performance, she gave us a brief history of the Irish harp and the importance of it to English music and history. Chapter member Miriam Urban compressed into twenty minutes a delightful sketch of English history and music. Continuing the program, duo-pianists Margaret Douglas and Sue Campbell performed a "Fantasy On Greensleeves" by Vaughan Williams. Concluding the tour was chapter president Sue (Mac)Campbell costumed in Scottish kilt, knee socks, and tam. Sue sang songs of Scotland and Wales, the latter being performed with a true classic Welch accent. Dorothy McAllister was her accompanist.—DOROTHY PETTY REEL, *Historian*.

SAN FERNANDO VALLEY ALUMNAE CHAPTER gathered at the Woodland Hills home of Helen Riley where swimming and a buffet supper preceded the first meeting of the year. Our president, Carolyn Gorka, presented a glowing informative report of the Convention. She gave a detailed account of vital issues resolved at the Convention and shared some of the color and fun with those who were unable to attend. The crowning reward of an eventful evening was a program of organ music by Helen Duran Riley. Olga Freeark, vice president, has presented for the coming year a program of "Music in the San Fernando Valley" in diversified forms and we are looking forward to our October meeting when Mr. Leonard Jerden, music therapist at the Veterans Administration Hospital in Sepulveda, will speak to us about his work in this field.—ALMA LOUISE SHURTE, *Historian*.

Your Attention, Please . . .

With the holidays just ahead, what could be a nicer gift than a favorite magazine subscription for those whom we would remember? Get these subscriptions in early in order to be on time for Christmas giving. Send NOW to National Magazine Chairman, Katherine Shirley at R.D. 1, Selinsgrove, Pennsylvania.

1960-61
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, Selinsgrove, 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, Musicological 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 Musicological 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, Selinsgrove, 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



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