

V. 55 #3

WINTER
1961



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. Delaware, 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

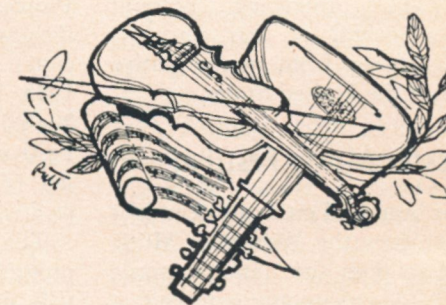
March 1—For Spring issue of THE TRIANGLE. Deadline for required newsletter.

The Triangle of Mu Phi Epsilon

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RUTH HAVLIK, Editor

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MUSIC FESTIVALS in the U.S.A.

△ Music festivals play an increasing role in the musical life of the United States. Most of them were launched by men and women of vision who were dedicated to bringing more fine music to an increasing number of people, with the thought of bettering their immediate communities, and nothing more. Many college and university campuses annually hold music and art festivals which are of comparatively recent origin. Others have held festivals for many years. How these festivals have grown in scope and far-reaching influence is a fascinating study. The following account describes several of this country's festivals, chosen from representative sections of the United States.

Worcester Music Festival

It has been said on many occasions that "As goes the Worcester Music Festival so goes the national music season." This seemingly extravagant statement contains much truth which can be of comfort to promoters of other musical endeavors throughout the country, for the Worcester Festival has been marked by impressive growth and increasing public appreciation throughout its

long history. Now in its 103rd year, this festival was first inaugurated as the Worcester County Music *Convention*, designed "for education as well as entertainment," and in its early years programs were quite heavily loaded with church music. By 1871, in recognition of growing popular appeal, it was voted to rename the annual meetings Music *Festivals*, and soon the programs regularly included performances by some of the most renowned guest artists from both Europe and America. Festival performances were held in venerable Mechanics Hall in Worcester for 73 years and in 1933 they were moved to the new Worcester Municipal Auditorium. In 1935 an aggregate attendance of 20,000 at the Diamond Jubilee Festival reflected the steady broadening of program content to appeal to a wide variety of musical tastes.

The 1954 Festival consisted of six programs each with an intriguing title of its own. Once again the Philadelphia Orchestra, under the direction of Eugene Ormandy (since 1944 a part of each Festival), joined forces with the Worcester Festival Chorus and distinguished guest artists to produce a musical triumph. Musicians, critics and laymen alike

take great pride in the marked achievements as each new festival brings new fulfillment undreamed of in 1858.

Chautauqua Music Festival

Chautauqua Music Festival, located in western New York state, includes in its program such diverse subjects as art, drama, youth training, religious education training, public lectures, opera and sports.

Music and song have long played an important part in every Chautauqua season since the first Assembly opened under the stars on August 4, 1874. A symphony orchestra was first brought to the festival in 1909—the New York under Walter Damrosch. This famous musical organization was a part of the scene every season until 1928 when a Chautauqua Symphony was organized. Consisting of outstanding musicians from leading orchestras of the United States, this orchestra completed its thirty-first year this past season. Twenty-four concerts are presented over a period of six weeks in programs which often include outstanding soloists.

The Chautauqua Student Symphony Orchestra is composed of approximately 80 young musicians, most of whom are students in the Chautauqua School of Music. They are heard each season in six programs in the 8,500-capacity amphitheater. A series of chamber music concerts, a number of operas, organ recitals, Sunday evening programs by the Chautauqua choir of over 200 voices, and programs by visiting choirs round out a music festival of excellent quality and breadth of appeal.

Baldwin-Wallace Bach Festival

Many years ago, Berea, Ohio, was noted for two things: the Baldwin-Wallace College and the sandstone quarries nearby. Sale of grindstones from the quarries provided funds for the establishment of the College to which Dr. Karl Riemenschneider came in 1868 as professor of Greek. He later became president of the college. His son, the late Dr. Albert Riemenschneider, became the head of Baldwin-Wallace College Conservatory of Music (in which Mu Phi Epsilon's Mu Phi Chapter is located). Dr. Riemenschneider was an ardent Bach enthusiast and in 1933 he established the Bach Festival and the Bach Library at the college. The festivals have been held annually since that time. The first Festival consisted of two concerts. Each had the traditional introduction—the playing of Bach Chorales by a group of brass instrumentalists stationed in one of the college towers. Through the years the numbers of concerts had grown and in 1955 there were six concerts in the Festival. It is believed that the Baldwin-Wallace Festival is the nation's only Bach Festival which includes works from all various classifications in which Bach wrote. Bach's four large choral works—*The Passion according to St. Matthew*, *The Passion according to St. John*, *The Magnificat* and *The Christmas Oratorio*—are rotated each year in order to expose college students to all four during their college years. This is in keeping with Dr. Riemenschneider's original aim. Financed entirely by guarantors whose sole reward is priority seating at the concerts, the Fes-

tival seeks not to make money but to let as many people as possible hear the great works of Bach. The general public, admitted free of charge, always fills Gamble Auditorium at Baldwin-Wallace College to overflowing.

Aspen Music Festival

At the turn of the century, Aspen, Colorado, like many other silver mining towns, all but died. Previous to this it was a burgeoning community with three schools, seven churches, three daily newspapers, literary society, musical clubs and ballet groups. It was literally possible for Aspen residents to live fully rounded lives without leaving Aspen.

In 1945 a modern generation of pioneers saw the possibility of rebuilding Aspen as a self-sufficient community with broad cultural and recreational facilities. One result was the Aspen Music Festival which opened its first season in 1947. Two years later Aspen was selected as a site for the Goethe Bi-centennial Convocation at which eminent scholars and historians such as Dr. Albert Schweitzer, Thornton Wilder and Felix Borowski spoke; artists Erica Morini, Herta Glaz, Jerome Hines, Mack Harrell performed; and the Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos appeared in concert. This convocation proved so successful that attending scholars recommended continuation of the Convocation's educational idea on a permanent basis. Thus, the non-profit Aspen institute came into being. The Institute offers a nine-week school session with courses available in voice, opera, piano, diction and phonetics,

stringed instruments, chamber music, woodwind instruments and ensemble, and composition. The Festival program, in conjunction with this session, includes three weekly concerts, lectures, forums and various special events. The natural setting for this now-famous festival is spectacular and events are designed to take fullest advantage of the extraordinary opportunity for inspiration and recreation. Aspen Institute's concept has drawn the support of increasing numbers of individual patrons and Mu Phi Epsilon is proud to offer a full scholarship annually to Aspen.

Berkshire Music Festival

When Nathaniel Hawthorne lived and wrote at Tanglewood over a century ago, he never dreamed that the same beautiful setting in the green hills of western Massachusetts would one day be the home of one of the nation's best-attended music festivals. Neither for that matter, did the founders of the Berkshire Festival when they launched the first concert in the summer of 1934. This initial festival consisted of three concerts and was held on the Dan Hanna estate in the Township of Stockbridge. Sixty-five New York Philharmonic Symphony players performed under the direction of Henry Hadley. In 1936 the Festival Committee engaged the Boston Symphony Orchestra under the direction of Serge Koussevitzky. This orchestra has played at each succeeding Festival, now under the direction of Koussevitzky's successor — Charles Munch. The Tanglewood 210-acre estate was presented to the Boston Symphony Orchestra in 1936, and the Music Shed was erected in time

for the 1938 season. The Berkshire Music Festival includes orchestral conducting, an advanced orchestra, second orchestra, a class in choral conducting, a class in composition, an opera department and a Festival chorus. Accommodations have been further enlarged in recent years, Shed concerts extend to six weeks, and the season's attendance has soared well past the 100,000 mark. Many noted musicians have been part of the scene at Berkshire as students and teachers over the years.

Bethlehem, Pa.,

Bach Festival

The renowned Bach Choir of Bethlehem, Pennsylvania, owes its existence to the pioneering work of J. Fred Wolle. A member of the Moravian Church, Wolle studied in Munich under the famous organist-composer, Joseph Rheinberger. Imbued with a love of Bach's music, he resolved to devote himself to the task of making this great music more widely known.

With the choir of the Moravian Church serving as a nucleus, a group of 80 singers was organized in December, 1898, which spent 14 months preparing the monumental *Mass in B minor* for the first complete performance in America on March 27, 1900. Under Dr. Wolle's gifted direction, the choir was soon undertaking works of amazing magnitude. Annual Festival programs soon brought high praise from critics and made Bethlehem a mecca to which professional musicians and laymen made regular pilgrimages. Except for an interruption of six seasons starting in 1906, the Festival continued its steady expansion.

It's enviable standards were carefully nurtured by Dr. Wolle's successor, Dr. Bruce Carey, who served until 1938. The following year, Welsh-born Ifor Jones, noted Bach scholar and editor, took the podium and quickly distinguished himself as an eminent successor. Dr. Jones has done much to encourage the interest of the younger generation in the choral music of Bach, he has been directly responsible for addition of recitals by noted musicians to the Festival, he has provided increased facilities for accommodating larger numbers of visitors to performances, and he inaugurated repeat performances which have greatly broadened patronage.

Ojai Music Festival

Ojai, nestled in a lovely valley of citrus and avacado groves in southern California, was recognized as an ideal place for a music festival as far back as 1926, when the first Festival was given under the sponsorship of Elizabeth Sprague Coolidge. Not until 1947, however, did the Ojai Festival become an annual event. Held in May, the festival attracts music lovers from southern and central California. Ojai is a relatively small festival—its concert bowl seats some 1200 persons—and its repertoire has need for the smaller accommodations. A typical concert of one of their seasons contrasted Stravinsky's two great compositions for wind orchestra (*Symphony for wind instruments* and the *Piano Concerto with Winds*) with Baroque music for chorus and brass by Gabrieli, Schütz and Bach. Standard repertoire is avoided in the belief that a festival should offer music

which is not part of the routine seasonal fare. The festivals at Ojai are intellectually stimulating and emotionally satisfying and demonstrate that they are in intimate contact with what is going on in the minds of the best artists, creative and interpretative, of the day.

Red Rocks Music Festival

The Red Rocks Music Festival is built around the Denver Symphony Orchestra and the series is financed by the Denver Symphony Society. The first Festival consisting of six concerts, was presented in 1947 with the Denver Symphony Orchestra under Saul Caston's direction, and with Leonard Pennario as guest pianist. Since 1949, the Red Rocks Festivals have been sponsored by the Red Rocks Music Festival Committee, composed of members of the Board of Trustees of the Denver Symphony Society and a large group of interested citizens. The city and county of Denver cooperate with the committee to make the series possible.

This Festival is held in the weirdly beautiful Red Rocks Theater designed by Burnham Hoyt. *Architectural Forum* has described it as "a superb example of what an architect can do with a liberal helping hand from God." Located 30 miles west of Denver, the theater is set among fantastically-shaped, intensely red sandstone monoliths which geologists say were laid down 250 million years ago. These give the location uncanny acoustical properties wherein a whisper carries to the very top of the huge seating arena which seats 9,000 spectators. The natural amplification of sound produced by

the shapes of the giant cliffs enhances the tonal quality of any instrument, human or mechanical, until, as Mischa Elman exclaimed: "It sounds better than it is." Fame of this Festival has spread throughout the country and the world. Scores of artists have delighted music lovers in past seasons, with the promise of even more spectacular things to come.

Brevard Music Festival

With the Big Smokies as a backdrop, and with State Park reservations preserving the wild life and primitive customs of the old pioneer country, the pleasant town of Brevard, North Carolina, is the locale of the Transylvania Music Camp, nucleus for the Brevard Music Festival. The Festival was launched in 1946 as an outgrowth of an educational program of the Youth Music Camp, envisioned by James Christian Pfohl in the early thirties, and developed by him. At this camp ensemble, theory, private voice and instrumental lessons are available under a distinguished faculty.

Judging from their hymnology and "mouth to ear" folk ballads, music has from earliest times been a cherished part of the varied people who occupy this rugged hill country. Covenanters, Moravians, Huguenots and English, moving westwardly from colonial Tidewater estates, added to the rich cultural progress of this area, resulting in an impressive fruition in the annual Brevard Festival of today. Besides Camp Concerts for residents and summer visitors, the music performances of this Festival are broadcast

over many stations.

Festival programs include works of such masters as Haydn, Grieg, Mozart, Bach and Berlioz. In 1954 the American premiere of Dvorak's *The Wood Dove, Op. 110*, and the world premiere of Richard Strauss' *Serenade in E \flat Major for 13 Wind Instruments* took place. This Festival is held during three successive weekends in August.

Ann Arbor May Festival

When the annual May Festival is observed at Ann Arbor early this coming May, it will be the 67th such festival. Each of the six concerts in University of Michigan's Hill auditorium will present rare musical treats. For many years the Philadelphia Symphony Orchestra under the eminent Eugene Ormandy, have been featured at this festival along with the University Choral Union of over 300 voices under noted guest conductors, the Festival Youth Chorus under the direction of Marguerite Hood, and an important roster of guest soloists. These elements combine to form a memorable chapter each year in the long history of this famous music festival.

The Ann Arbor Music Festival is the product of the University Musical Society which sponsors these six concerts and also 20 additional concerts by visiting orchestras, soloists and choral groups during the year. The Society, organized in 1879, celebrated its Diamond Jubilee Season in 1954. The May Festival, founded in 1894, has been under continuous sponsorship of the Society since that time. Much has been accomplished over the years through these concerts and the festivals, bringing to music lovers a wealth of talent and

cultural achievements rarely available to a single community.

Cincinnati Summer Opera

Cincinnati Summer Opera bears the proud distinction of being the only Summer Season of Grand Opera in the United States. When it was first launched in June, 1920 with a performance of *Martha*, under Ralph Lyford, no one could have known that a tradition was in the making. Large and enthusiastic crowds made it quickly apparent that this new enterprise was welcome to Cincinnatians. In the early seasons, six full opera performances per week in an eight-week season were produced. Mr. Lyford put the project on a sufficiently solid foundation to attract business and cultural support necessary for it to weather the hazardous depression years successfully.

In 1935 the Cincinnati Summer Opera Association was incorporated and its Board of Trustees, composed of an executive committee of from 10 to 15 prominent business men, has guided the growth of this endeavor since that time. This group has acted as discoverers for some of the Metropolitan Opera's best talent by providing the vehicle for introducing into Grand Opera such artists as Dorothy Kirsten, Robert Weede, and Jan Peerce, and through nationwide auditions for newcomers. Significant innovations in stage production and modernization of the outdoor theatre have added significantly to the continued enjoyment of Cincinnati Summer Grand Opera as it goes into its 41st season this year.

Central City Opera Festival

Central City, Colorado, provides the sentimental setting for one of America's great epics: The Central City Opera Festival. As a mining town, Central City was all washed up before the turn of the century and for 30 years was almost an abandoned area. It experienced a second birth in the early 1930's when, under the inspired guidance of the late Anne Evans, of a pioneer Colorado family, and Ida Kruse McFarlane, former University of Denver professor, the Central City Summer Opera and Play Festival was inaugurated. This Festival is unique in America. From opening night in 1932 when Lillian Gish starred in "Camille," through more than thirty performances of a recent season, it has annually set an artistic standard for the country. On the stage, where Sarah Bernhardt, Jo Jefferson, Otis Skinner and other notables once played, great names of Broadway and the Metropolitan Opera now appear before cosmopolitan audiences. Thanks to public-spirited Colorado citizens, Central City's restoration has gone far beyond mere renovation of the Opera House and famous Teller Hotel. Those attending the Festival today find themselves in a town as Victorian in appearance and atmosphere as it was in the gold rush days, but refurbished to the liking of 20th Century visitors. And the hair-raising ledge road up Virginia Canyon which provided the main access-way when Anne Evans and Ida McFarlane pursued their dream, has been supplanted by two broad highways for all but hardier souls. These developments attest to the success of Central City Summer Opera as a

popular and permanent institution.

Carmel Bach Festival

The Carmel Bach Festival is part of an impressive history of community music-making extending back to almost 30 years. In 1932 Dene Denny and the late Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet with Michel Penha as director-cellist. They presented the quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time, an amateur orchestra with Mr. Penha as its conductor, was organized. This enterprise received generous financial support from the Carmel Music Society and from an association formed for that purpose. When Mr. Penha's work called him away after three successful seasons, Ernst Bacon was engaged as conductor, and under him the Denny-Watrous management initiated the first Carmel Bach Festival in the summer of 1935. Sascha Jacobinoff conducted the 1936 Festival and Penha returned in 1937. The next year the distinguished Gastone Usigli was engaged as conductor and the programs took a long step forward, including for the first time the *Mass in B minor*.

The Festival orchestra began largely as an amateur organization and is now largely professional. Afternoon and evening programs are scheduled for each day of the Festival, climaxing in two performances of one of Bach's great works. The Carmel Festival draws visitors from all parts of the country and a few visitors from Canada each year. The excellence of programs and consistent high standards delight Bach enthusiasts from far and near.



Shown here are several members of Kansas University's "Brigadoon" troupe which toured the Far East this summer and include: (standing, l. to r.) Janet Woody, Sonie McIntosh. (Seated, l. to r.) Joyce Malicky, Sara Maxwell, Sharon Tebbencamp, Leslie Coover, and Marva Lou Powell.

Kansas "U" Toured Far East With Brigadoon

△ On July 15, 1960, 18 students from the University of Kansas left for an eight-week entertainment tour of the U. S. Armed Forces Installations throughout the Far East. Of the 18 students, nine were women, and of these nine, five were members of music sororities, one of S.A.I. and four of Mu Phi Epsilon! The four Mu Phi's pictured above are Marva Lou Powell, Janet Woody, Sharon Tebbencamp, and Joyce

Malicky, all members of Xi chapter at the University of Kansas at Lawrence. We performed the Lerner and Loewe hit musical *Brigadoon* in an extensive 28,000-mile trip which took us to Japan, Korea, Okinawa, Taiwan, Philippines, Guam and Hawaii. The KU Troupe performed *Brigadoon* some 33 times to thousands of servicemen and natives in these countries. We were under the joint sponsorship of the

United Service Organization, American Educational Theatre Association, and the State Department, being the first college group to be sponsored by the state Department to perform for foreign audiences. We presented the entire *Brigadoon* story in a condensed 90-minute version and carried with us complete costumes, make-up, sets made of foot lockers each of which folded into certain pieces of the set, and also a complete orchestral accompaniment on tape of the KU Orchestra. The show was enthusiastically received and of course we performers were equally enthusiastic about the reception we received.

After flying a commercial plane from Kansas City to San Francisco, we spent most of the first two days in San Francisco and departed at 7:30, July 16 from Travis Air Base for Japan. After many hours in flight and two short stopovers at Hawaii and Wake Island, we landed at Tachikawa Air Base in Japan on July 18. We got settled at Washington Heights Air Base in Tokyo where we were to stay for seven days. During our stay in Japan we had several opportunities for sightseeing, seeing all the sights at Kamakura including the great Buddha, Mikko, and all of its wonders; Tokyo—its great lights, taxi rides, Kabuki drama, Kokasai theatre, and sukiyaki. Of the several performances we did there, probably the most rewarding was at one of the Universities of Tokyo, Aoyama Gakuin University, where our show was enthusiastically received. After the performance, each of us had the rare opportunity of spending a night in a real Japanese home as a guest of one of the English-speaking students of this university. What a

thrilling experience it was to share their ways of living and learn what their homes were really like. We each became very close friends of each of our hosts, and departing the next morning was a sad occasion. Also while in Tokyo we had the opportunity of attending the reception of a former KU classmate who married a man in the army there.

On July 25th we departed for a ten-day stay in Korea, an area certainly where we felt our entertainment was badly needed. We began our stay at Camp St. Barbara, an installation quite far north in South Korea as guests of Gen. John A. Seitz, a KU graduate. Most of our stay in Korea, however, was in the Seoul area command from where we traveled to do shows at many of the Armed Forces Installations. We had the opportunity to do sightseeing throughout the city of Seoul, and at other places of interest including the De-Militarized Zone, Freedom Gate Bridge, The Bridge of No Return, and as much of the communist territory as we could see. The KU Alumni Club of Seoul gave us a reception at the Korea House in Seoul and we were also given rides in army tanks, which proved to be lots of fun. Among the many performances we did in Korea, two of the most enjoyable were at the Won-Gak-Sa Theatre in Seoul where we performed for two full houses of Korean people. Although they couldn't understand our language, they really enjoyed the show and presented us with bouquets of flowers and gift packages. This was the first American musical ever to be presented in Seoul. Our very enjoyable stay in Korea ended on August 6 when we flew back to Tokyo for a three-day rest. During

these three days, we took a tour to Kyoto and Nara where we stayed in a typical Japanese Inn and enjoyed many sightseeing tours. On August 9, we departed for Okinawa where we stayed for five days. Amid the typhoon warnings, we presented several performances of *Brigadoon* to servicemen and also did a performance for native people in the Okinawa Times Hall. This was a command performance under the auspices of the American Cultural Exchange Program. We thoroughly enjoyed a native and festive evening at "The Teahouse of the August Moon" and also were thrilled to sing for Marine Church Services in Okinawa. Barely dodging the typhoons, we departed Okinawa for Taipei, Taiwan, on August 15. At Taipei, we stayed in the Park Hotel downtown for a week, during which time we had a three-day rest and several of the group took a tour to Hong Kong. The rest of us enjoyed many pedi-cab rides, relaxing and sightseeing in this interesting city. Although the weather was very bad, we enjoyed our stay here doing performances for servicemen, watching the Chinese Opera, and performing in the Chinese Opera House for the Chinese Army generals. Here again, the people enjoyed watching us and listening to brief Chinese translations of the story without really understanding the language which we sang.

We left on Aug. 21 for a five-day stay in the Philippine islands which began at the Shellbourne Arms Hotel in Manila. We spent three days as guests of the State Department.

We performed at many bases, including Clark AFB and enjoyed a tour through the *USS Hancock*.

Very reluctant to leave this wonderful country, the Philippine Islands, we left on Aug. 29 for the pretty island of Guam. We did one performance here and this was marred by the fact that the carry-all in which we were being transported around the island was involved in a wreck, which resulted in leaving our leading man behind in the hospital at Guam with chest and lung injuries. Luckily, he has since recovered and is singing opera in Boston.

From Guam, we went to Hawaii on September 2 where we spent our last week. The first three days were free so we had the opportunity to spend many sunny hours on Waikiki Beach and take many interesting tours of Pearl Harbor and through a navy submarine. From Honolulu, we left for San Francisco and landed back in Kansas City on September 8. We all went home thrilled by an experience of a lifetime. We each had a much better understanding of and sympathy for a serviceman, especially one half-way around the world, and also a much closer feeling toward the people of the Far East. We had truly been Ambassadors to the Far East and perhaps for the first time, realized how much the phrase, "Music is a universal language" really means! —MARVA LOU POWELL, *Xi Chapter*

A CORRECTION:

THE BOOK *Writing About Music* by Dr. Demar Irvine is published by the University of Washington Press, not Seattle Press, as stated on Page 38 of the Fall 1960 Issue of THE TRIANGLE.



Report of 10th National Association

October 19-22, 1960

△ THE 1960 Conference of the National Association for Music Therapy marked the beginning of the Second Decade for this organization. Two Mu Phi Epsilon Sisters, from the faculty of The College of the Pacific, deserve commendation for a well integrated convention. They are, Wilhelmina K. Harbert and Betty Isern, who served as Program and Local Chairmen, respectively.

National President, Dr. D. E. Michel, presided at the opening session and introduced Mayor George Christopher, San Francisco, Dr. Daniel Lieberman, California State Department of Mental Hygiene and Miss Lois Benedict, President, Western Regional of NAMT, who in turn welcomed all members and visitors to the city. Dr. Michel, in his Presidential Address, recounted how Music Therapy has sought to establish its place among the other therapies. He emphasized that music is not an *abstract* but a *living* thing which needs human beings to function and that Music Therapy is again re-dedicating itself to a constructive program for the welfare of the patient.

Dr. Peter F. Ostwald, Professor of Clinical Psychology, University of California School of Medicine, San Francisco, lectured on SOUNDS, MU-

SIC and HUMAN BEHAVIOR. He gave a highly technical discussion well documented by the use of slides which covered the physical phenomenon, classification, use and organization of sound. From his viewpoint any attempt to "explain" music or attach a "definite meaning" by means of pictures or words is doomed to failure since music is "not visual nor is it static." We next saw a film, CREATIVITY THROUGH THE DANCE. Audience discussion after its viewing brought out many ideas about the teacher's attitude toward the child, her attitude toward herself, the child's attitude toward her, her statements of belief and her method of instructing.

The first member of the panel on WHAT IS MUSIC THERAPY? spoke ON THE HISTORICAL BACKGROUND FOR THE USE OF MUSIC IN THERAPY. Uppermost in the minds of those who sought to promote music in therapy were the ideas that to be therapeutic music must be prescribed, must be supervised by a qualified person, must be specific, must have a definite therapeutic goal. It was brought out that since these requirements are present the *structure* of the music in a therapeutic situation is most important. The speaker ON THE ROLE OF MUSIC THERAPY IN THE CLINICAL SETTING used the novel device of an original playlet to pound his subject.

Annual Conference for Music Therapy IN SAN FRANCISCO

The Functions of Education and Research in Musical Therapy were analyzed by Mr. Charles Braswell, Director of MT Department, Loyola University, New Orleans, Louisiana. He asserted that these functions are to serve in the development of the specific skills in music, to broaden the historical and theoretical knowledge of the student music therapist and to promote growth of awareness in the student. Mr. Robert F. Unkefer, Professor of Music and Psychology, Michigan State University, East Lansing, Michigan, in his paper titled, *Factors Contributing to the Professional Growth of Music Therapy*, stated that "Many individual music therapists by constant attention to duty and vigorous dedication to specific tasks in medical treatment have distinguished themselves over a long period, and have come to be regarded as truly professional persons." Mr. Unkefer stressed that "NAMT came into being as a professional organization and not as a result of conflict within another group. . . . Within two years after its beginning standards for Academic Training were adopted and soon came the development of minimum standards for Clinical Training and the approval of the Music Therapy Course by the National Association of Schools of Music. . . . A further accomplishment . . . is the adoption of Registration Procedures for

music therapists." He also cited that accomplished and continuing research developments are adding to the professional status of the music therapist.

In telling us about A PROGRAM OF PSYCHIATRIC TREATMENT THROUGH SENSORY STIMULATION IN AN ADULT OUT-PATIENT DEPARTMENT, Mair Brooking, London, England, suggested that three areas might be used, namely, concentration, imagination and relaxation. Members from the listening audience volunteered to act as "patients" so that the speaker could carry out her lecture-demonstration.

The Friday morning sessions began with a discussion of *California's Concept of Rehabilitation* by Mr. Lee Hesel, Chief, State Department of Rehabilitation Therapies, in which he pointed out the great progress being made in California towards the goals of primary prevention, promotion of mental hygiene, discovery and diagnosis of the illness, and the support of new research ideas. He emphasized that the intent of the Mental Hygiene Department is to restore, establish, develop and maintain a level of public health that will insure entire, unimpaired capacities and maximum efficiencies of all citizens of the state.

In the discourse *Let's Take a Look* it was suggested that in our vocation as music therapists we try to evalu-

ate ourselves as to (1) how others see us, (2) how we see others and (3) how we may seek better relationships with other professional groups.

Juliette Alvin, London, England, spoke on *Responses of Mentally Retarded Children to Music* and held a most interesting demonstration with children from a nearby School for the Retarded. Mr. Jester Hairston, Guest Conductor, Pacific Music Camp, College of the Pacific; featured actor of Amos n' Andy Show; former Assistant Director, Hall Johnson Choir, delighted us as he led an animated "sing" of Negro Spirituals and presented *Materials of Practical Value to Music Therapists* which he had either arranged or composed. A film *The Mikado Is Coming*, made at Iowa State University Training School for the Handicapped, Iowa City, Iowa, showed the children preparing for and playing the roles, supplying the music and helping build and paint stage sets for Gilbert and Sullivan's *The Mikado*. It was a classic example of what can be accomplished when therapists in music, recreational and occupational fields cooperate in a well planned and integrated program to fashion and complete a single endeavor.

The panel on *Group Dynamics in Music Therapy* accented some factors to be considered in working with groups, such as: the elements which lead to cohesiveness within the group and the movement toward the desired goals set forth in group therapy situations.

Also underscored were these points: first, that psycho-drama, choral singing and talent shows are effective tools in group therapy; and second, that a music therapist needs

to know the effects of music on the body entity and to be aware of the specific boundaries wherein he is accepted, serves and thus becomes a member of the total treatment team.

At the banquet on Friday evening our National President, Rosalie Speciale, presented the MΦE Research Grant check for \$1500 to the organization. Needless to say it was accepted with gratefulness for our support of Music Therapy and with the promise that the money would be used as we designated at our June Convention. This grant will make possible the publication of the abstracts of the Music Therapy Research Papers of the past twenty years.

On Saturday morning delegates were offered the opportunity to attend one of several Special Study Groups which met simultaneously. Sessions were planned on: "Curriculum Standards," "Course Content and Certification," "Realities and Routines of Clinical Training," "Prescription; Control," and "Training for Volunteers." I was a member of the latter which had as its group leader, Miss Natalie Werbner, Registered Music Therapist, South End Music Center, Boston, Massachusetts. Some of her pertinent advice was: suit your materials and activities to the *needs* of the patients, be flexible in your plans of approach, always encourage participation, have a variety of activities during the session and always cooperate with the Staff of the hospital or agency you are assisting. The mimeographed sheets we received contain excellent ideas on working with retarded children. One panel member demonstrated playing the recorder and marked its value in solo

or group playing. A third member gave us a good workout as she instructed us in dance therapy.

The closing session voiced past accomplishments and broached a look to the future. I quote two speakers.* Dorothy Brin Crocker, Past National President, NAMT, Dallas, Texas, placed emphasis on the facts that "the contributions of Music Therapy to successful music teaching are important and are becoming more widely recognized. The registered music therapist who is also a private teacher can provide additional information about referrals from the psychiatrist or psychologist." Dr. E. Thayer Gaston, Past National President, NAMT, Professor and Chairman of Music Education Department, University of Kansas, Lawrence, Kansas, said, "If our progress and accomplishments in the 1960's continue as they have during the last ten years then we will have done well. To forecast accomplishments means guesses and assumptions, but if these guesses and assumptions are correct, much of the following should be achieved: There will be developed, rapidly, a much greater rapport with the medical profession and with other adjunctive therapies. This will mean a far greater demand for music therapists not only in their present role but in new functions. Our present relationship with the American Medical Association will become much strengthened and through this will come greater acceptance by a larger number of physicians. . . . The pattern of our education and curriculum should be much better established than it is now. . . . A more careful scrutiny of prospective students will be common practice. . . . Graduate training in music therapy, which has no pattern now, will have to become

real graduate work . . . there will be no discrepancy between the salaries of music therapists and others of comparable training. . . . The stability of music therapy as a profession will have been made known to far greater numbers of high school students and the music profession as well as the medical profession will encourage these students to become music therapists. . . . During the next decade governments will be seen to be stressing the scientific application of music as a potent dynamic for world communication and peace. . . . Perhaps, in the decade to come, through study and work, more can be learned about man's relatedness to his fellowman and to the universe: to truth and to beauty. To these things we must be dedicated, because from all of these comes true humanitarianism."*

It was a most successful convention and I am happy and grateful to have had the opportunity to represent our sorority. Should you wish information of the list of schools offering degree work in MT or the brochures "Music Therapy—What and Why" and "Music Therapy as a Career," please contact me. I will be glad to be of any assistance I can to those who wish specific information on music therapy.

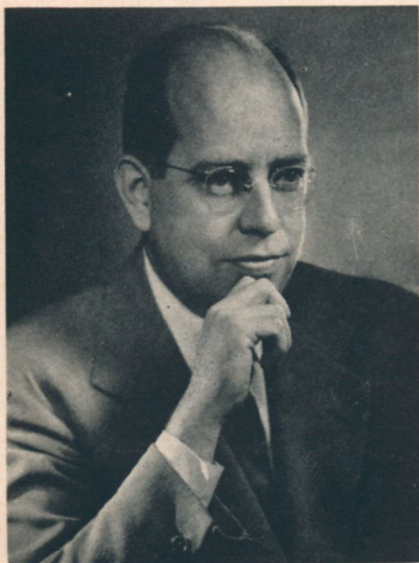
VIOLA M. ANDERSON, *Chairman,*
Music Therapy, MΦE
Mu Phi Epsilon

*Dr. E. Thayer Gaston's quotations are by special permission from the National Editor of the National Association for Music Therapy Yearbook, Dr. Erwin Schneider, University of Tennessee, Knoxville, Tennessee. This book will be off the press next September or October—it is called simply NAMT Yearbook 1960, published by The Allen Press, Lawrence, Kansas. Similar permission is given for Dorothy Brin Crocker's statements.

INTRODUCING OUR JUDGES

for Our Original Composition Contest

HENRY LELAND CLARKE



△ HENRY LELAND CLARKE, Associate Professor of Music at the University of Washington, was born in Dover, New Hampshire, and studied music with Ruth Olive Roberts in Saco, Maine. Harvard University granted him the degrees of A.B., M.A., and Ph.D., and awarded him a John Harvard Traveling Fellowship. He studied composition with Nadia Boulanger, Gustav Holst, and Otto Luening. He was Assistant in the Music Division of the New York Public Library and taught at Bennington, Westminster Choir College, Vassar, and the University of California at Los Angeles, before coming to Seattle in 1958. His "Gloria" was

performed by the Roger Wagner Chorale and the Los Angeles Philharmonic on the occasion of the tenth anniversary of the United Nations. G. Wallace Woodworth and the Harvard Glee Club performed his setting of John Donne's "No Man Is an Island" in Westminster Abbey, Carnegie Hall, and throughout the United States. At UCLA Jan Popper presented his chamber opera, "The Loafer and the Loaf," and Lukas Foss his "Monograph for Orchestra." His third "String Quartet," commissioned by the Youth Concert Committee of the Tucson Symphony Society, was played throughout the local school system by the Tucson String Quartet. His "Points West," commissioned by Walter Welke and University of Washington Wind Sinfonietta, had its first performance last July.

JOHN COWELL

△ JOHN COWELL, pianist-composer of Tacoma, Washington, made his second Town Hall appearance in New York on November 12, 1960. Mr. Cowell is a native of Philadelphia and was a scholarship student of Paul Nordoff and Olga Samaroff at the Philadelphia Conservatory of Music. After service in World War II, he returned to Yale for studies under Hindemith, for two and a half years, and then went to Seattle in 1948 for studies with Manuel Ro-

senthal. He has spent the greater part of his time since then in the Pacific Northwest, where he has taught at the College of Puget Sound in Tacoma and appeared as guest soloist with the Seattle Symphony Orchestra and other symphonic groups in that part of the country. His compositions include works for orchestra, ballet, chorus, and musical theater. His "Silver Birch" and "Dance Symphony" were written for and premiered by the Seattle Ballet Academy. The Seattle Symphony Orchestra presented his "Cantatum Gloria" in 1951, and the University of Washington Symphony has performed his "Serenade and Divertimento." Major works recently completed are an oratorio in four acts entitled "Moses," as yet unperformed, and "Allegory" for solo violin and orchestra, which will be performed this season in Paris under the direction of Manuel Rosenthal. CAMARA Music Publishers of Detroit have recently published two chamber music works using wind in-



John Cowell

struments. Two piano compositions played in his recent Town Hall recital were his "Introduction, Chaconne and Rhapsodic Dance" and his "Scherzo-Toccata," both of which drew very favorable comment. Now in preparation is a new scoring for large orchestra of one of Cowell's four ballet scores, "The Fair," for performance this spring by the Seattle Symphony Orchestra in its community concerts conducted by Milton Katims, and a piano concerto for Cowell's forthcoming European tour next season.

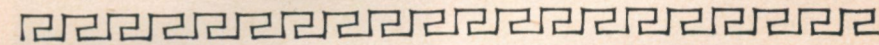
HALSEY STEVENS



△ HALSEY STEVENS, since 1946 the Chairman of the Department of Composition at the University of Southern California, is currently a visiting professor at Yale University. His interest in composition began at about the age of ten, shortly after he had begun piano study in New York, his native state. He did both undergraduate and graduate study of composition with William H. Berwald

at Syracuse University, and later worked with Ernest Bloch at the University of California. Since 1937 he has taught at several other universities, Dakota Wesleyan, Bradley, Redlands, and has been visiting professor at Pomona College and the University of Washington. His lectures on music have brought him to many American universities in every section of the country. His investigation of the music of Bartok resulted in his book, *The Life and Music of Béla Bartók* (New York: Oxford University Press, 1953), now accepted as the most authoritative work on the Hungarian composer. Mr. Stevens has composed prolifically for many media, and his music has steadily found its way into concert and broadcast programs both here and abroad. His compositions to date are principally in the areas of orchestral music, chamber music, and keyboard

music, though there are a number of choral works and numerous songs with piano accompaniment. He has received several important awards, and in recent years a number of commissions, including two from the Louisville Orchestra ("Triskelion," 1953, and "Sinfonia Breve," 1957), the University of Redlands ("Trio No. 3," 1954), the University of Southern California ("The Ballad of William Sycamore," 1955), the Fromm Music Foundation and the University of Illinois ("Septet," 1957), the San Francisco Symphony ("Symphonic Dances," 1958) and the Claude M. Almand Memorial Fund ("A Testament of Life," 1959). Rigorously self-critical, Mr. Stevens has withdrawn from circulation and performance more than a hundred completed works, including two symphonies and many smaller compositions.



Calling All Composers

WHAT SHALL WE SING?

A new edition of the Mu Phi Epsilon *SONGBOOK* is being planned for 1961, so—

COMPOSERS, HELP US TO SING!

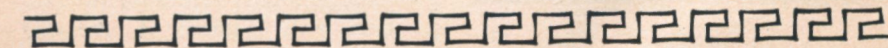
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and Music Adviser
5744 34th Ave. N.E.
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A "PREVIEW" of the Mu Phi Epsilon Tour

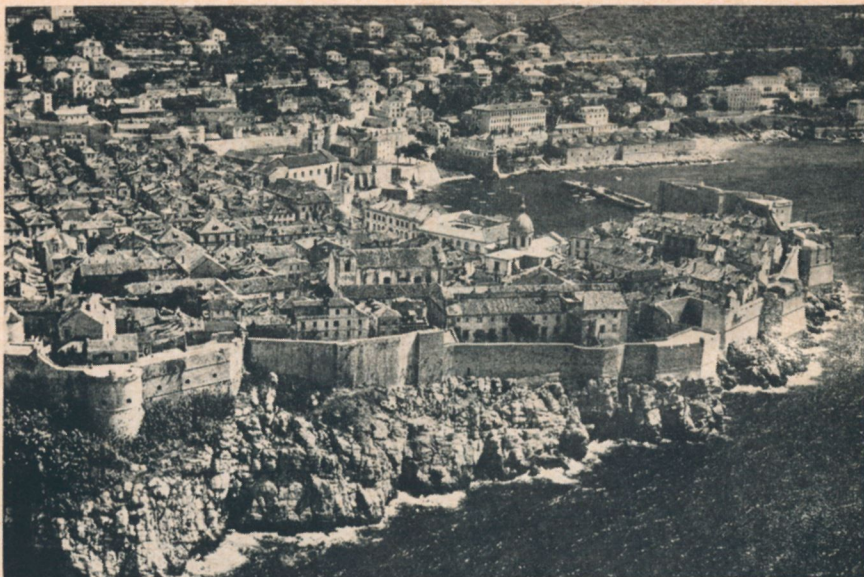
△ As we sail from the ancient port of Piraeus and view for the last time the sparkling lights of Athens, the city of legend whose history began 4,000 years ago, you will think you have been dreaming. But no, you have really strolled through the picturesque streets of that city, you have climbed the rock of the Acropolis and viewed by moonlight the Parthenon and other Temples of this seat of antiquity. You have had an excursion to Delphi, past Mt. Olympus to the way of the temples, site of the Delphic Oracles, games and theatre, the fountain—source of Greek wisdom.

Now you will want to explore the land of the present-day Yugoslavs, an agricultural people. The most interesting attraction is the famous fjord-like Dalmatian Coast which ranks among the most beautiful coasts in the world. The main feature of this fantastic coastline is its great indentation. The winding shore line has numberless peninsulas and promontories separated by bays, creeks and caves. The coast is interspersed with 400 ports and harbors, out of which 260 are large or medium-sized. The even and mild climate has given a luxurious Mediterranean and sub-tropical flora to the Adriatic Coast and its many

islands. The lovely colors and heady scent of the plants and foliage growing in this region will fascinate us.

Our principal interest on this coast will be Dubrovnik, "Pearl of the Adriatic" and one of the cultural centers of the South Slavs. Words fail to describe this vivid, walled fortress city which was founded in the 7th century and reputed to be the best preserved medieval city in Europe. With its rich traditions in culture and art, it resembles a museum in the true sense of the word. The ramparts which surround the city in historical, architectural and aesthetic value, rank among European constructions of the first importance. We will see Renaissance palaces, miniature city squares, imposing battlements in all their splendor. A castle of Hamlet fame is one of the 20 different settings for a Summer Festival of Music and Drama which, for eleven years, has become famous all over the world. We will be privileged to attend this renowned Festival.

Yugoslavia is one of the few countries in which, even today in the age of industrial production of textiles and mass production of ready-made clothing, one can find men and women dressed in picturesque national costumes which for centuries



Pictured here is Dubrovnik, "The Pearl of the Adriatic."

have not undergone any changes in their cut, colors and ornamentation.

Though we will never want to leave, perhaps, we will board our plane for visits to Belgrade, Budapest, Prague, and then we will again join our private deluxe motorcoach at Vienna for other enchanting cities—Salzburg (Festival), Bayreuth (Festival), Heidelberg, Wiesbaden, Koblenz (Operetta), Cologne and Amsterdam. "All This and Heaven, Too," girls: Paris, London (Glynebourne Festival, we hope), Stratford (Shakespearean Festival) and Edinburgh with attendance at the International Festival and Military Tattoo. And are you forgetting that we have already seen Spain and Portugal, the Riviera, Venice with an exciting private motorcoach ride to

Rome via Florence and the Hill Towns? And Opera in Rome, the Eternal City!

FRANCES ROBINSON

P.S. *Dear Sisters in Mu Phi:* If you and your friends want to come with us this summer and have not already signed up, better get busy right away. Visas take time and a definite number of festival tickets must be ordered by March 1. Already we have some, such as "Parsifal" at Bayreuth—a real break for us. (I have seen "Parsifal" there two times and it is just about the most stunning staging I have ever seen any place in the world, not to mention the music.) Reservations are going and we don't want you to miss out.

LAST CALL

For the MU PHI
2nd GRAND TOUR OF EUROPE
Leaving New York June 28, 1961
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Thrill

to the sparkling atmosphere
 of talent and genius in
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Imagine attending a stunning performance of PARSIFAL in BAYREUTH. Think of sailing along the famous Dalmatian Coast and down the Rhine. Space is limited . . . reservations **MUST** be made immediately in order to obtain necessary visas and tickets for festivals. Reservations will be accepted in order of receipt.

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FRANCES ROBINSON

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MUSIC TEACHERS NATIONAL ASSOCIATION

*in 85 Years of Service to
Music Teachers and Music*

△ THE Music Teachers National Association is among those organizations with which Mu Phi Epsilon has long been affiliated. The state organizations which make up the MTNA have many private teachers and college instructors in their membership and this of course includes many members of Mu Phi Epsilon.

The Music Teachers National Association was founded mainly through the efforts of Theodore Presser, and the date of founding was December 26, 1876, in Delaware, Ohio. A great need had been felt for an organization that would be to music teachers of this country what the National Education Association is to other educators and public school teachers. Mr. Presser had been associated with two different educational institutions where he found that the pupils who came to him were poorly prepared for the work they wished to undertake. William H. Dana, then of Warren, Ohio, had in his travels over seven states of the union, visited music teachers in cities, towns and hamlets. He found that music teachers were largely incompetent, with many of them taking up the calling as a

matter of necessity while others were acquiring a little "pin money." So it was this deplorable condition of music that brought the Music Teachers National Association into existence and we are indebted in a large sense to the efforts of these two men and those who responded to invitations issued for the forming of MTNA. Sixty-two men from the convention field, from public schools, piano teachers, voice teachers, and conservatory managers attended this historic meeting in 1876, among them being such noted men in music such as George W. Chadwick, Calvin B. Cady, Fenelon B. Rice, and George B. Root, in addition to Theodore Presser and William H. Dana. MTNA was founded on lines to aid the teacher of music, especially the one whose opportunities were limited. Emphasis was laid on the fact that it was for the benefit of all. Every speaker at this first meeting "deplored the lack of culture and knowledge on the part of teachers in the various branches of musical enterprise," according to MTNA records.

From the beginning, the Association has made definite contributions to music pedagogy and to the pro-

fessional musical life of the United States. According to some writers, MTNA was influential in the establishment of an international pitch. Discussions and recommendations made at early meetings influenced those responsible for the setting up of copyright laws which offered protection to composers and authors. The Association assisted greatly in the establishing of a standard pedal board for pipe organs. So, we can see that matters which we now take for granted were vital problems to musicians and teachers 60 to 85 years ago.

In its realization that a publication program and schedule are an integral part of any worthwhile professional organization, MTNA issued papers and proceedings of the annual meetings of MTNA in book form from 1876 to 1897. Then the *MTNA Messenger* was used until 1906, when MTNA was reorganized and a return to the book type of publication was made in order to give more permanence to the important annual meetings proceedings. Articles on various phases of music written by such famous personages as Frank Damrosch, Peter C. Lutkin, Edward Dickinson, and O. G. Sonneck appear in the 1906 *Volume of Proceedings*, and serve to illustrate the scholarliness and thoughtfulness

that have marked the meetings and activities of the Association from that time on. The published proceedings of each year constitute contributions of inestimable worth to music research and pedagogy and are also, to a great extent, a history of music in America for over half a century.

In 1936, the Association published the *Advisory Council Bulletin*, which contained reports from the Advisory Council of State Presidents. In 1939, the *Bulletin* was given a new format and with two issues of this publication each year, an outlet for news of the State and Local Association, plus articles of national interest, was provided. In 1951, two unnumbered issues of *American Music Teacher* were published to show members what could be done by the Association in the field of expanded periodical publications. In August of that year, the Association established its national office with a full-time Executive Secretary and Editor. The first numbered edition of *American Music Teacher* appeared in October, 1951, and replaced the *MTNA Bulletin*.

Today, Music Teachers National Association is a confederation of state associations which in turn are groups of teachers from colleges, universities, conservatories, schools



of music, music studios, public schools, and private schools. It is dependent on individuals who are willing to work together for the benefit of music teachers and for the improvement of music teaching in this country. In order to bring the activity of the Association closer to its members, a plan for the organization of regional divisions was formulated. In August, 1949, the Western Division was organized as the first of the present five Divisions. In 1952, the Southwestern Division was organized, and in February, 1953, the East Central and West Central Divisions were added. At the 1955 National Biennial Convention in St. Louis, the Southern Division came into being. Many state organizations have been organized, one of the most recent ones being the Massachusetts Music Teachers Association in June, 1960. It was voted at that meeting to affiliate with MTNA.

Activities of the MTNA are manifold and include: (1) The publishing of *American Music Teacher*, issued five times a year, containing many articles of interest to all music teachers; (2) The producing of National and Divisional conventions at which outstanding speakers and performers are heard; (3) The exerting of influence in matters of local, state, and national importance that are of vital concern to all music teachers such as keeping control of the certification of the private music teachers in the hands of the teachers of each state concerned; coöperation with other organizations in attempting to have the U.S. Post Office Department lower the mailing rate on music; (4) Helping to raise the status of the music teachers,

financially, professionally, and to assist them in improving their teaching and musicianship; (5) Giving its members representation on the National Music Council; (6) The answering of questions and distribution of information from National Office; (7) The advising of state and local associations; (8) Formation of additional state associations and Divisions of the National Association; (9) The offering of Private Teachers Workshops without cost to any local music teachers' association in the country; (10) Expansion of MTNA Student Membership and Student activities.

Among MTNA Publications available at this time are: "The Private Music Teacher's Blueprint for Survival," which is a pamphlet containing a report of the Laws and Legislation Committee; "Doctoral Dissertations in Musicology," compiled by Mu Phi Epsilon's own Helen Hewitt, now in its second edition; "Careers in Music," invaluable pamphlet for guidance counsellors, teachers interested in guidance, and all music students; "Proceedings," issued annually from 1906 to 1950; and the "Bulletin," published semi-annually from 1939 to 1950.

The 1961 MTNA Biennial Convention of the 85th year is to be held in Philadelphia, on February 26-March 1. With "Our American Musical Heritage" as its theme, the convention will feature Arthur Loesser, pianist, teacher and writer on musical subjects, who will appear at one of the piano sessions, and Jacques Abram, American concert pianist, who will appear in recital. Reginald Allen, Executive Director for Operations of the Lincoln Center

for the Performing Arts, will speak at the opening General Session, and Jacob K. Javits, United States Senator from New York, lecturer and author on modern political philosophy and major issues of mid-twentieth century America, will speak at one of the General Sessions. Chamber music, American Opera,

choral concerts, orchestral music will be heard in abundance and many works of American composers will be heard, to provide much inspiration in this outstanding convention in celebration of its 85 years of fine leadership to musicians and its great contributions to music in America.

Note: The Mu Phi Epsilon Luncheon at the MTNA Biennial Convention will be hosted by Philadelphia Alumnae Chapter. With Adelia Cubbon as chairman, the luncheon will be held on Tuesday, February 28, at Hotel Sheraton in Philadelphia.

MacDowell Elected to Hall of Fame

△ EDWARD MACDOWELL has been elected to the Hall of Fame of New York University, and his bust will be placed among those of other famous Americans in the Hall on University Heights in New York City. This long deserved honor to America's most famous composer has now become a reality, after a number of attempts to have MacDowell chosen by the Board of Electors in former years.

His election this year was in the greatest measure due to the efforts of the National Music Council and its member organizations, of whom MΦE is one. In the past many individuals have worked to have MacDowell chosen, but there has been no unified, nation-wide effort. When the Council began its campaign, mimeographed lists of the names and addresses of all the members of the Board of Electors, some 150, were prepared and sent to all the

Council's fifty-three member organizations, to university and college music departments throughout the country, to music clubs, conservatories and to many prominent persons known to be interested in music. Member organizations were urged to have their members write to the Electors. As a result, the nation-wide campaign of the National Music Council proved successful, and now, for the first time, an American composer of serious music will have a place in the Hall of Fame. Stephen Foster is the only other musician so honored.

The election of MacDowell is more than a personal honor; it is evidence that the eminent persons who comprise the Board of Electors of the Hall of Fame have at long last given recognition to the important place which serious music, created by native Americans, holds in our national life and culture.



BOOK Reviews

THE ART OF MUSIC, by *Beekman C. Cannon, Alvin H. Johnson and William G. Waite*. New York: Thomas Y. Crowell Company. 1960 (viii, 484 pp., illus., music; \$6.50).

This attractive book is a product of the authors' "long collaboration in teaching an introduction to the history of music at Yale University." Since its purpose is to present a "short history of musical styles and ideas," the emphasis throughout remains centered upon specific musical examples. These examples, frequently quoted at length and in full score, are an outstanding feature of the book, but they certainly presuppose that the student will have supplementary texts at his disposal.

The discussion is confined to European music. The outline is chronological and each of the periods is treated in terms of its predominant stylistic characteristics. The elements of music, too, appear in chronological succession; melody, harmony, rhythmic order, instrumentation, etc., are incorporated into the study of the historical development of the art.

Unique in a work of this type is the fact that the authors have taken great care to establish the philosophical and aesthetic background of the times in which the composers lived. Significant passages from the writings of Plato, Aristotle, Descartes and

Kant, to mention but a few; as well as summaries of important philosophical ideas provide a larger meaning to the individual musical phenomena.

Because of the scope of the book, explanation of technical details is limited. The works of many composers were necessarily omitted. For this very reason, a bibliography might well have been included. However, anyone seriously interested in the question of musical style will find deep satisfaction in the pages of *The Art of Music*.

MEMORIES AND COMMENTARIES, by *Igor Stravinsky and Robert Craft*. New York: Doubleday & Company, Inc. 1960 (167 pp., illus., music; \$3.95).

In this second in a series of three volumes (the first, *Conversations with Igor Stravinsky*, appeared in 1959), Mr. Stravinsky continues his reflections on personalities and events from out of his past life, and his commentaries on the musical scene of the present day and the prospects for the future.

With a directness and pungency not apparent in the first book, Mr. Stravinsky answers the questions of his disciple, Robert Craft. The range of these questions is widespread; it leads the composer back to early childhood memories of his family,

and perhaps more significantly, to entirely new comments on his remarkable association with Diaghilev, Balanchine and Nijinsky. In his appraisal of the artistic accomplishments of the 20th century, Mr. Stravinsky names Joyce, Webern and Klee the "great innovators of our age."

Of special interest to composers are the discussions of the "stereo" principle, electronic music, Webern ("he is supremely important"), film music, and the hazards of commissions. The early scenario of "The Rake's Progress" together with many illuminating letters by the librettist, W. H. Auden, have also been included.

Whether or not one always agrees with Mr. Stravinsky's opinions, one cannot help but find much that is stimulating in his amazingly perceptive observations. It is with a real sense of anticipation that we await the final volume of the series, *Expositions and Developments*.

AN ILLUSTRATED HISTORY OF MUSIC, by *Marc Pincherle*. Edited by Georges and Rosamund Bernier. (Translated by Rollo Myers). New York: Reynal and Company. 1959 (224 pp., illus., music, folio; \$18.00).

Mr. Pincherle's new history of music is unquestionably one of the most beautiful books to appear in recent years. The pictures, many of them masterpieces of European art, illustrate the gradual evolution of western music "starting at a point when it begins to show an uninterrupted continuity linking it with that which we hear today." Few art books can match the superb quality of the numerous color plates, e.g. *Les Charmes*

de la Vie by Watteau; *Concert*, painted on a harpsichord lid by Tintoretto; and the charming leaf from the Psalter of King René II of Lorraine (15th century) illustrating seven early instruments with remarkable clarity. But this is more than a handsome book of pictures, for the text, in masterful translation, summarizes centuries of musical development with impartiality and with no more generalization than one would expect from an author handling so vast a subject.

The addition of this book to both personal and music libraries cannot be recommended highly enough.

... NOTED IN BRIEF ...

MOZART: A PICTORIAL BIOGRAPHY, by *Erich Valentin*. (Translated by Margaret Shenfield). New York: The Viking Press. 1959 (144 pp., music, illus., fascims.; \$6.75).

An appreciative and well-edited collection of illustrations that create a vivid picture of the world in which Mozart lived. For the musician the most worthwhile parts of the book are the facsimiles of original scores, some nine in number, and of various letters by Mozart.

LEARNING TO LISTEN, by *Grosvenor Cooper*. Chicago: University of Chicago Press. 1957 (xiii, 167 pp., music; \$3.75).

An excellent "music appreciation" text. Emphasis on technical matters and constructive elements make the approach particularly suitable for small, adult groups. The musical examples have been carefully selected and well-printed.

DOLORES MENSTELL,
*University of California
Santa Barbara*

FRIENDSHIP CORNER...

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

ORDERS SHOULD BE SENT TO:

Mrs. Carl R. Ferris, MΦE Friendship Corner Chairman
629 West 70th Terrace, Kansas City 13, Missouri

accompanied by check or money order to—Mu Phi Epsilon . . . Be sure to mention the name of your chapter.

All profits help to build the Friendship Fund of Mu Phi Epsilon, established to support projects in the field of:

Music Therapy, Music for the Blind
International Music Relations
MΦE School of Music at Gads Hill
Aspen Music School

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#120 Note Pin. Sterling. Safety catch. Each\$1.95



#124 G Clef Pin. Sterling. Safety-catch. Each\$1.50
#124B G Clef Earrings. Sterling screw on. Pair\$1.50



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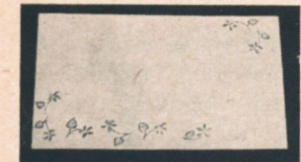
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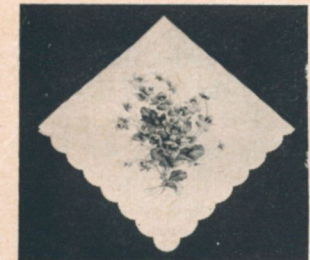
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Alla Breve . . .

JEAN MADEIRA, in her debut with the San Francisco Opera Company in the role of "Carmen" was termed by critics as an "extraordinary Carmen". Critical acclaim described her concept of Carmen as a "naughty, pseudo-aristocratic gypsy, less a fatalist than a compulsive self-destroyed" and called her singing completely magnificent.

* * *

SHIRLEY MUNGER, pianist, was presented by the Music Society of Santa Barbara in a recital at the Lobero Theater recently. This was a gesture of appreciation for her many contributions to the musical life of the community and of well wishes for her further career as she studies for her doctorate in music at USC. Her program ranged from Scarlatti and Mozart to Schubert and Debussy and featured a composition written by Halsey Stevens especially for her. This work was inspired by paintings of Jacopa da Pontormo, Domenichino and Vittore Carpaccio and is entitled "Ritratti per Pianoforte." A *Sonata* by Michael Tippett, contemporary London composer, was presented for the first time. Shirley was heard in two programs at National Convention this past June. She played her prize-winning composition in the program of Original Composition Contest winners featured on one of the convention programs.

* * *

LUCRECIA R. KASILAG, a member of Mu Phi Epsilon and presently dean of the College of Music and Arts in Manila, Philippines, was in the United States this fall on tour with the Bayanihan Dance Group. A noted music educator, Lucrecia is a guiding light of the Bayanihan Group which draws its superlative repertoire from folk music and dance. Their highly successful world tour of 1959-60 will be repeated in September 1961. On July 4, on the 14th anniversary celebration of the Philippine Republic, Lucrecia Kasilag received two national awards. The first was the Republic Cultural Heritage Award in music for her "Tocatta for Percussions and Wind," a chamber music composition scored for Muslim native music and traditional western instruments. This composition was adjudged as the outstanding contribution in the field of music for the period 1958 to 1960. The second award was the Presidential Medal of Merit and Plaque for "leadership and outstanding contribution to music and arts."

* * *

EVA HEINITZ, gamba player, and harpischordist Alice Ehlers were heard in three recitals exploring 17th and 18th century works for those instruments during late June and July at Hertz Hall on the U of California's Berkeley campus.

* * *

FRANCES TURRELL, Portland State College musicologist, was on the Music faculty at University of British Columbia this summer at Vancouver, British Columbia.

MARJORIE GORDON, Detroit Alumnae, was soloist at the opening symphony concert of Detroit's summer season in June. She sang arias from "Don Pasquale" and "Louise", and songs by Lehar and Siczynski. During the 1960-61 season of the Detroit Opera Company Marjorie Gordon will be heard in principal roles. Mu Phi Marilyn Cotlow and Muriel Greenspan will also be heard this season. Among works to be presented are: *The Music Master* by Pergolesi, *The Old Maid and the Thief* by Menotti, *Abduction from the Seraglio* by Mozart, *A Quiet Game of Cribble* by contemporary Martin Kalmanoff, and *The Night Bell (Il Campanello)* by Donizetti. In addition, the company will perform "Babar, the Elephant" at the Young People's Concert with the Detroit Symphony in March. All operas are done in English by this newly formed resident opera company made up of professional singers and actors.

* * *

MARGERY MACKAY, Los Angeles, has been signed as leading mezzo for the 1961 season of the Los Angeles Opera Company. Margery was heard in a delightful recital at national convention in June.

* * *

EMILY KNIGHT, Mu Nu, will be heard in the title role of "Baby Doe," Douglas Moore's prize-winning opera when it is given its first Los Angeles presentation by the University of Southern California Opera Theater.

Attention, Chapters

△ EACH May Mu Phi Epsilon, as a member organization of the National Federation of Music Clubs, serves as a donor for helping to promote National Music Week. In addition to this, all chapters have a fine opportunity to present music in their own communities during this important week in the several ways available to them and feasible for their particular area. The media of radio and TV would enable Mu Phi to apply Mu Phi Epsilon's purpose directly in that we would be of service to others, introduce many of our outstanding groups to TV audiences, we would contact a wider audience and help toward better

public and community relations. This is also an opportunity to better the TV output and would surely serve to give our members a sense of pride and deserving recognition for contributing to the worth of and necessity for music in today's complex world. All stations have to allow certain amounts of time for "public service." We suggest that collegiate and alumnae chapters schedule one of their main musical events to coincide with National Music Week whenever possible, and to obtain time on local radio and TV stations. Help give Mu Phi Epsilon the attention and recognition it deserves!

INTRODUCING DISTRICT DIRECTORS

DISTRICT NO. 1



Joyce Gibson

JOYCE GIBSON, New York City Alumnae, is now serving her second term as Director of District No. 1. She was initiated into Epsilon Mu chapter at the University of Utah where she received her degree in 1953 with a music major and also her elementary and secondary school teaching certificates. Joyce is a past president of Salt Lake City Alumnae chapter. After graduation she studied the organ and has given a recital in the Assembly Hall on world-famous Tabernacle Square in Salt Lake City. She has taught school in Salt Lake City, Ogden, Utah, and has also taught private piano. Joyce has spent the last few summers at Tanglewood.

DISTRICT NO. 2

ADELIA CUBBON began her college education at Baldwin-Wallace College, Berea, Ohio, where she was initiated into Mu Phi chapter. After two years of study there she trans-

ferred to the Philadelphia Conservatory of Music from where she graduated in 1954 with a Bachelor of Music degree and a Cello Teacher's Certificate. Adelia attended the National Music Camp at Interlochen, Michigan, during the seasons of 1949, 1950, 1952 and 1953. She affiliated with Philadelphia Alumnae Chapter on her return to that city and served as their warden, chaplain, historian and president, just now finishing her second term in the latter office. She is on the staff of the Shipley School for Girls, Bryn Mawr, Pennsylvania, and Germantown Friends School, Germantown, Pennsylvania. She also teaches private cello and piano pupils at her home and in the western suburbs of the city. Adelia is kept busy playing cello in various string



Adelia Cubbon

ensembles and as piano accompanist for vocalists and instrumentalists. She often plays cello with a violinist and organist for special church services. Adelia was her chapter's delegate to National Convention in June.

DISTRICT NO. 3

MARY JANE HARVEY, Pittsburgh Alumnae Chapter, is also serving her second term as a District Director. She was initiated into Mu Phi chapter at Baldwin-Wallace College at Berea, Ohio, where she majored in piano and minored in organ and Spanish. She received her Bachelor of Music degree in 1950 and since graduation she has appeared in recitals both as soloist and accompanist, being active in musical circles throughout the Pittsburgh area. Mary Jane served as president of Pittsburgh Alumnae Chapter and was delegate to the National Convention in Rochester in 1956. At present, she teaches piano in Mt. Lebanon, a suburb of Pittsburgh. She participates in youth groups and does volunteer work in music therapy at two of Pittsburgh's hospitals. Mary Jane has a finger in politics, being a



Mary Jane Harvey

member of the local election board. She is also a member of the Women's Club of Mt. Lebanon, the Tuesday Musical Club, and holds a district office in Phi Mu Sorority.

DISTRICT NO. 4



Evelyn Morgan

EVELYN MORGAN is now in the second year of her presidency of Cleveland Alumnae Chapter and in her second term as District Director! To continue along the line of "seconds," Evelyn is also in her second year as Elementary Music Supervisor at Hathaway Brown School, Cleveland. She was initiated into Xi chapter at University of Kansas, and served as delegate to National Convention this past summer. Evelyn is soprano soloist at First Federated Church of Chagrin Falls, Ohio, and recently was invited to become a performing member of Music and Drama Club. In addition, she is a performing member of Fortnightly Musical Club and appears in recitals and concerts in and around Cleveland. Within the past year Evelyn has been soloist in Haydn's *The Creation*, Brahms's *Requiem*, Mendelssohn's *Elijah*, and Handel's *Messiah*. Evelyn's husband is a mechanical engineer and they have three children.

DISTRICT NO. 5



Camilla Ayers

CAMILLA AYERS, Phi Kappa initiate, is assistant to the president of The Merrill-Palmer Institute in Detroit. She serves Phi Kappa chapter at Wayne State University as their chapter adviser. She studied personnel administration at Columbia and New York Universities and has served as assistant dean of students at Rutgers University, assistant director of student personnel at Hood College in Frederick, Maryland, and director of the residence hall in the Eastman School of Music. Camilla is a skillful pianist and is identified with many musical groups in and about Detroit: National Federation of Music Clubs which she serves as State Chairman of the Young Artist Presentations and of the Stillman-Kelley Scholarship Auditions; she is a board member of the Michigan Federation of Music Clubs; she is also a committee member of the Ways and Means Committee and the Associate Membership Committee of the Tuesday Musicale of Detroit. Cam is a general membership subscriber to Pro Musica, The Baroque Ensemble, The Detroit Symphony concert series, and in 1958 was hon-

ored for her devoted work to the growth and development of the Grosse Pointe Symphony Society.

DISTRICT NO. 6

ADELE BOURICIUS was initiated into Zeta chapter at De Pauw University in 1940. She was graduated from De Pauw with a major in violin and music education. She received her master's degree in composition from Eastman School of Music in 1944 where she was active in Mu Upsilon chapter. Adele has taught in Centre College, Danville, Kentucky, and in the public schools in Madison, Wisconsin. She has held various offices in collegiate and alumnae MΦE chapters, including president, vice president, and program chairman. She is a member of Alpha Gamma Delta, Wyoming and Greenhills music clubs, the Cincinnati Alumnae Chapter and is kept busy with Cub Scouts, Bluebirds, and other school activities connected with her three youngsters, this in ad-



Adele Bouricius

THE WINTER 1961 TRIANGLE OF MU PHI EPSILON

dition to private music students. Her husband is a nuclear physicist at General Electric in Cincinnati.

tion, and at the present time serves as Sub-Dean of the Indianapolis Chapter of the American Guild of Organists.

DISTRICT NO. 7

CHARLOTTE MOORE, Indianapolis Alumnae, received her Bachelor of Music Degree from the Jordan Conservatory of Music at Butler University, and a Master of Arts Degree from Teachers College, Columbia University. She is an elementary vocal music teacher in the Indianapolis schools and has been church organist and choir director in Indianapolis for over 20 years. She is a past president of Indianapolis Alumnae Chapter, having served as delegate to the 1958 National Convention in Detroit. In 1959 Charlotte served as president of the Music Section of the Indiana State Teachers' Association. In addition to her membership in MΦE, Charlotte is a member of Pi Lambda Theta, the Indiana Music Educators Associa-

DISTRICT NO. 8

IRENE ANTONIOU, Glen Ellyn, Ill., is Director of District No. 8.

DISTRICT NO. 9



Cecile C. Coombs

CECILE C. COOMBS was initiated into Sigma chapter at Northwestern University, from which university she received her B.S. degree. Her Master of Arts degree was received from Washington University in St. Louis. Graduate study was taken at Teacher's College, Columbia University, the University of California, St. Louis University, and St. Hugh's College, Oxford, England. Cecile has been a member of the summer faculty of the School of Music at University of Illinois since 1951. She is director of Supervision and Music



Charlotte Moore

THE WINTER 1961 TRIANGLE OF MU PHI EPSILON

in the East St. Louis, Illinois, Public Schools and has appeared widely as lecturer and music consultant. She has conducted music workshops for classroom teachers in many states and has lectured on programs for the Illinois Music Educators and Music Educators National Conferences. She is a member of the Committee on Music for Early Childhood of the MENC and has contributed articles to music journals on topics relating to music's role in child growth and development. She is director of Men's and Boys' Choir, singers of Gregorian Chant and polyphonic music in East St. Louis.

DISTRICT NO. 10



Mildred Johnson

MILDRED JOHNSON was initiated into Pi Chapter of Mu Phi Epsilon at Lawrence College, Appleton, Wisconsin. She graduated with a major in Public School Music and minors in Piano and Organ. After graduation she taught piano in Duluth, Minnesota, where she studied with

Josephine Carey. Several years later she studied at Hinshaw School of Music, Chicago, and at that time was organist at Lakeview Lutheran Church. After her marriage she moved to Minneapolis where she taught piano privately. Later, after her father's death, she became manager of several apartment buildings. She has done solo piano work and accompanying and saw much "active duty" at the MΦE National Convention in Minneapolis in 1952. Mildred has long been actively identified with Minneapolis Alumnae Chapter.

DISTRICT NO. 11

MARDEAN HOLVECK, president of Cedar Rapids Alumnae Chapter, received her Bachelor of Music degree from Coe College, Cedar Rapids, Iowa. She majored in Music Education and taught both vocal and instrumental music in public schools for nine years. In addition to the piano which she began studying as a child of seven, Mardean also played marimba, cornet and baritone horn. She now teaches private piano, sings in a church choir, and is kept busy with the activities of her three children. Mardean was convention delegate to National Convention in June.

DISTRICT NO. 12

VIRGINIA MATTHEWS, Mu Delta initiate, attended Sullins College, Bristol, Va., where she received her Junior College diploma in Music. She attended Missouri University and received a B.S. degree in Education at Kansas City Teacher's College. She studied piano with Mrs. Carl Busch, Dr. C. C. Loomis and Zella Easley (a Mu Phi sister). Virginia also studied voice and dancing

for many years. She has been president of Kansas City Alumnae Chapter for two different terms, also served as treasurer, vice president, and presently is chairman of the Morning Musicales. In addition to Mu Phi Epsilon, Virginia is affiliated with the Kansas City Musical Club and Moment Musical Club. Last year she performed as soloist at the Kansas City Music Club in Mozart's *Concerto in D minor*.

DISTRICT NO. 13



Kathleen A. Thomerson

KATHLEEN ARMSTRONG THOMERSON is a faculty member of Texas Tech College. An organist, Kathleen has concertized in Europe and America and has had compositions performed in the Southwestern Composers Symposium. She is active in the work of American Guild of Organists and has the distinction of having twice made the highest grades in the nation on the paper work of the Guild examinations, in 1959 on the Associateship, and in 1960 on the Fellowship. She also holds the

Choirmaster Certificate from the Guild. Kathleen was recitalist at the Southwestern Regional Convention of AGO in 1959 and will give a lecture-recital for the Rocky Mountain Regional Convention of AGO in July, 1961. Outstanding teachers with whom she has studied include: E. W. Doty, Everett Jay Hilty, Jean Langlais, Flor Peeters, and Arthur Poister. She was a student at the University of Colorado, University of Texas and Syracuse University. Her studies also included periods in the Royal Flemish Conservatory in Antwerp, Belgium, and private study in Paris, France.

Kathleen holds Bachelor of Music and Performance Award, and Master of Music degrees from the University of Texas. She was initiated into Mu Theta chapter and was chosen outstanding senior woman of MΦE there. Other honors won are memberships in Alpha Lambda Delta and Pi Kappa Lambda. She was named outstanding freshman of the University of Colorado School of Music. At the present time, Kathleen is organist and director of choirs at Second Baptist Church in Lubbock, Texas.

DISTRICT NO. 14

SHIRLEY ANNE JOHNSON graduated from Englewood (Colorado) High School, and from University of Denver in 1958 with a Bachelor of Music degree, *magna cum laude*. She was initiated into Mu Rho chapter of Mu Phi Epsilon and served as vice president and president of Mu Rho. She is presently a member of Denver Alumnae Chapter and serves as corresponding secretary. Shirley Anne teaches piano privately and has been soloist with the Community



Shirley Ann Johnson

Arts Symphony (suburban orchestra). She is also a member of the Colorado State Music Teachers Association, the Aeolian Club (performer's club), and is first vice president of the Englewood Area Music Teachers Association.

DISTRICT NO. 15



Dorothy Murray

DOROTHY MURRAY, Spokane Alumnae, is serving her second term as District Director. She is a graduate of Mu Beta chapter, Washington

State University, Pullman, Washington, and is a past president of Spokane Alumnae, having attended National Convention in 1958 as their delegate. Dorothy is a member of the Board of Trustees of the Spokane Philharmonic Orchestra. She is married to an architect and they have two children.

DISTRICT NO. 16



Dorothy Mayo Patterson

DOROTHY MAYO PATTERSON was initiated into Gamma chapter at University of Michigan. She attended Western Michigan University, Broadhops, in Pasadena, Calif., and the Chicago Teachers College where she graduated with a diploma in primary education. At the University of Michigan she studied piano with Albert Lockwood. She attended New England Conservatory for one year and Western Washington College in Bellingham where she received her B.A. in Education with a minor in music, 1951. She received her M.A. in Education with a music minor from College of Puget

Sound, Tacoma, Washington, in 1957, where she studied piano with John Cowell. Dorothy has been a member of the music faculty at College of Puget Sound since 1955 and teaches elementary music methods and class piano. She also is practice teaching supervisor of elementary and music students. Dorothy has served Tacoma alumnae as historian and now as president. She is a member of Delta Kappa Gamma, International Honor Society for Women in Education, and Administrative Women in Education.

DISTRICT NO. 17

PEARL ALLISON PETERSON continues to serve as District Director for her second term. She received her Bachelor of Education at UCLA where she was initiated into Phi Nu chapter, and her M.A. from the University of Oregon. She has studied piano with Vernon Spencer and Thilo Becker of Los Angeles and harmony with Carolyn Alchin and Mabel Woodworth of Los Angeles. Pearl has taught secondary music, drama and English in Los Angeles, and piano and harmony privately. She has held various offices in Portland Alumnae Chapter



Pearl Peterson

including secretary, historian, publicity, president, and edits their alumnae newsletter MUPAC. Pearl writes children's songs for special occasions and music and drama skits for adult programs. In her spare time she substitutes in local secondary schools and plays for Sunday School. Other organization affiliations are St. Matthews Auxiliary and Sigma (wives of Sigma Chi).

DISTRICT NO. 18



Ann Blundell Scammon

ANN BLUNDELL SCAMMON was initiated into Mu Eta chapter at College of the Pacific. A violinist-vocalist, Ann received her Bachelor of Music degree from COP. She held offices of secretary and vice president in her collegiate chapter and served as vice president and president of the Sacramento Alumnae Chapter. She was that chapter's delegate to the 1956 National Convention at Rochester. Ann was chairman of the District Conference

held in Sacramento in 1957. Professional activities include: soprano soloist with All Saints Memorial Episcopal Church choir in Sacramento; violinist with performing group called "The Leading Ladies," who perform throughout northern California; a member of former Sacramento Convention Bureau Ensemble. In addition to Mu Phi Epsilon, Ann is a member of Pi Kappa Lambda and Phi Kappa Phi.



Harriet Payne

Harriet has won several prizes in Mu Phi Epsilon's Original Composition Contest competitions.

DISTRICT NO. 19

HARRIET PAYNE, Long Beach Alumnae, is also serving her second term as District Director. A graduate of the Jordan College of Music at Butler University, Indianapolis, she was initiated into Kappa chapter there. She then studied at the American Conservatory in Chicago where she received her B.M. degree at the age of 19, and then her Master of Music degree a year later. After a year of training in business administration in Indianapolis she went to the Cincinnati College of Music where she studied composition with Eugene Goossens, an association which resulted in a fellowship to study in England. In 1937 she joined the newly formed Indianapolis Symphony Orchestra as a violist and after six years she joined the Cincinnati Symphony Orchestra. A year later she moved to California, accepting a position on the faculty of USC. She now teaches a B2 class in Los Angeles elementary schools and keeps up her professional music interests by playing in the Glendale Symphony Orchestra where she is first violist. This orchestra is made up of fine recording musicians in the Los Angeles area.

DISTRICT NO. 20

DOROTHY KENNA BRASFIELD, Epsilon Gamma initiate, participated in musical activities throughout high school at Clinton, Mississippi, where she played in the high school band, sang in the glee club and the girl's quartet, and in her sophomore year was chosen as the first student guest soloist to play with the Jackson Symphony Orchestra in a statewide contest. She later won the MMEA Senior Sonata Contest for a scholarship which was used to attend Belhaven College. At Belhaven, Dorothy was vice president of Epsilon Gamma and won the Mu Phi Senior Scholastic Award in her senior year. Among activities at Belhaven were: business manager of "White Columns," the school yearbook; member of the chorale and sextette; Maid of Honor to the May Queen; and membership in Kappa Delta Epsilon, educational fraternity. She received the Crisler Award in piano, given by the Jackson Research Club. Dorothy was organist for the Daniel Baptist church for two years and

since her marriage has been organist-choir director of the Edwards Presbyterian Church. She is the mother of two small daughters and now teaches public school music in Edwards, Mississippi, and piano in the studios of her mother in Jackson.

DISTRICT NO. 21



Willa Lowrance

WILLA BECKHAM LOWRANCE, Atlanta Alumnae Chapter president, was graduated from Agnes Scott College and the Atlanta Conserva-

tory of Music. She was initiated into Mu Omega chapter and served as treasurer and president of that chapter. She became president of Atlanta Alumnae chapter shortly after it became chartered in 1959 and was delegate to convention this past summer. She had also been collegiate chapter delegate to convention in 1938. An organist, Willa is Dean of the Atlanta Chapter, American Guild of Organists, and has served as minister of music and organist in various churches in the area, presently serving as organist at The Baptist Tabernacle in Atlanta, with her husband as minister of music. She has accompanied professionally for concerts in eight Southern states and was the accompanist on the two European concert tours (1956 and 1959) for the North Fulton High School Special Choir, which is conducted by her husband, Robert S. Lowrance, Jr. This outstanding choir has also sung in Havana, Cuba; Montreal, Canada; Washington, D. C.; and New York City. Willa was also the accompanist for five summers at Montreat, North Carolina (Southern Presbyterian Assembly Grounds). She is a member of the Executive Board of the Atlanta Music Club.

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the Sounding Board

Atlantic

PHI GAMMA CHAPTER: In October we joined with the Baltimore Alumnae chapter in presenting a musicale for our patrons and patronesses. The program was presented by the collegiate chapter members. Several of our patrons and patronesses told us about their summer in Europe. On Oct. 23 we were represented at the District Conference by Mary Kaye Bates, soprano. For Christmas we went caroling at Johns Hopkins Hospital. We are again joining the alumnae chapter for a musicale with a Christmas theme.—EILEEN FOULK, *Historian*.

EPSILON NU CHAPTER opened the school year with a Get Acquainted Party for all new women music students in October in the music lounge. Our assignment for the district conference was the presentation of the Model Pledge ceremony. President Janice Fowler, corresponding secretary Peggy Percival, warden Leota Hoard and faculty adviser Jane Pestun participated in the conference held at Penn State University on Nov. 12. We are planning our regular Mu Phi Concert in February which will be open to the public, and will also give an American Music Concert in the spring with Phi Mu Alpha Sinfonia Chapter. Also in February, our chapter will present Janice Fowler in an organ recital at the Wesley Methodist Church in Morgantown.—JANE R. PESTUN.

ALPHA BETA CHAPTER at Hartt College held their Freshman Rush Party on Oct. 6. Cokes and potato chips were served. On Oct. 13 we pledged Margo Cope, Sandra Dombrowsky, and Pamela Linwald. There was fine attendance for the concert of Lillian Rehberg Goodman, cellist. This performance was held Sunday, Oct. 31, in the music room of the Hartt College of Music. It was presented by the alumnae chapter of Mu Phi Epsilon. Proceeds of this concert went towards a scholarship to a deserving member in the Alpha Beta chapter of Mu Phi Epsilon. Our spaghetti supper, on Nov. 3, was successful, and a tea for all the freshmen of Hartt College was held at the home of our advisor, Helen Hubbard on Nov. 13. A musicale and skit were presented. Our Founders Day meeting was held Nov. 15, in the music room of Hartt College. Madeline Serbin, a past alumnae chapter president, read a history of the sorority, and there was a skit and musicale. At this time it was revealed that Barbara Kolb, clarinetist, won the alumnae chapter scholarship. Our Toy Dance was held on Dec. 7 and our project of sending music to Silliman University is well under way. In the second half of the year a formal banquet for all the members of Alpha Beta will be held. Most of the girls in Alpha Beta Chapter are in various musical groups in the school: Violinists, Lillian Crosby, Claire Donahue, and Judy Koch, and clarinetist, Barbara Kolb, are in the orchestra; Margo Cope, bassoonist, is in the concert band; Mary Belcher, Philomena Bisaccia, Bonnie Davis, Sandra Dombrowsky, Pamela Linwald, and Maryann Szidor are in the chorus. In February the Hartt Opera Guild is going to present Verdi's opera *Falstaff*. Margo Cope and Bonnie Davis will be in the opera chorus.—BONNIE DAVIS, *Historian*.

ALPHA ETA CHAPTER officers and committee chairmen did advance program and activity planning at four work meetings during August and September. An outline of the program for the entire year was made. A reception and tea for new women music students was held in September with a program given by JoAnn Romano and Eleanor Wood, pianists, who performed the Bach Double Concerto in C minor for two pianos, and Charlotte Regni, soprano, accompanied by Helen Shehan, sang

a group of songs. On Oct. 5 a reception was held for patrons and patronesses. Alpha Eta planned and arranged the program for District Conference No. 2. Founders Day was observed in the home of Jane Darby. The program included songs by Agathe Backer Grondahl and Edvard Grieg, sung by Evelyn Davis, accompanied by Beth Thewlis; Cynthia Powell played the "Allegro" from Mozart's *Sonata in C minor* for piano; Meredith Moore sang songs of Brahms and Griffes; JoAnn Romano and Eleanor Wood played Hindemith's *Sonata for Four Hands*, and closing the program, Evelyn Davis sang a group of songs by Arne Eggen. Alpha Eta Chapter members serve as ushers and in many other capacities at music programs presented on the American University campus.—MAXINE H. BOULTER, *Historian*.

BALTIMORE ALUMNAE held a "planning" meeting in August to work out ideas for the ensuing year. On this occasion, our business delegate to national convention, Bernice Spratler, gave a resume of convention. In October, there was a musicale in conjunction with the Phi Gamma group, at the home of Patroness Mrs. Lucille T. Masson. Sylvia Dodd, Jean Sharp and Charlotte Rossberg attended District Conference No. 2 at the Mary Washington College in Fredricksburg, Virginia, on Saturday, October 22, 1960. Charlotte represented our chapter on the musical program. Our chapter experienced much joy in November, when we were able to have Ethel Kimball Vance—a charter member of Alpha Chapter and also a charter member of Baltimore Alumnae Chapter—present at our Founders Day celebration. The members met at her home, first enjoying a covered dish supper, then holding the Founders Day Ceremony and ending with a business meeting. We feel honored to have Ethel affiliated with our chapter and enjoyed this fellowship with her. We are again thrilled to be able to report an honor which was bestowed upon one of our patrons. Julio Esteban, well-known pianist and teacher at The Peabody Institute, won the only award plus a thousand pesos for his "Hymn of the University of Santo Tomás." This is a composition for mixed chorus, orchestra and soloist and was dedicated especially to the University of Santo Tomás in Manila. Mr. Esteban also spent part of August and September in Santiago, Spain, where he performed as a visiting artist in the International Music Course held in that city. The month of December was most festive. We combined our regular meeting with a buffet supper and Christmas party at the home of a member. Our Christmas musicale was held in the home of two of our newest patrons—Mr. and Mrs. Henry Tiemeyer. Again we joined with the Phi Gamma Chapter in presenting the musical portion of the program. The Alumnae choral group performed a number of Christmas selections, including: "Softly the Stars," "Lo, How a Rose," "Sing We All Noel" and "Joseph Tender, Joseph Mine."—SYLVIA BETTS DODD, *Historian*.

BOSTON ALUMNAE CHAPTER began its season's activities with a meeting at the home of Mae Volk Reinstein. This meeting was also a reception for the officers of the two Boston collegiate chapters, Beta of the New England Conservatory of Music and Phi Upsilon of Boston University. Our new president, Stella Dizon Levenson, reviewed her experiences at the 35th National Convention in Santa Monica, and imparted to us all a touch of the spirit which prevailed at the Convention. The musicale at this opening meeting was presented by members of Phi Upsilon and included compositions by Scarlatti, Duparc, and Mozart sung by soprano Patricia Doolittle and Corelli's *Sonata in D minor* for cello, played by Margaret Barstow. Both girls were accompanied by Suzanne Prentice. Our Founders Day Program, held at the Harvard Club in Boston, was equally stimulating. The candle-lighting ceremony in honor of our founders set the tone for an evening of wonderful music artistically performed. Participants were Catherine Nadon, soprano, and Carol Duffy, clarinetist, of Beta Chapter; Patricia Misslin, soprano, and Eleanor Lindquist, organist, of Phi Upsilon; and Louise Beech Whenman, soprano, of our own Alumnae Chapter. Our plans for the remainder of the season include both individual performances and group activities which promise to make this year an especially live one.—ADELE CLERKIN HOLEVAS, *Historian*.

MIAMI ALUMNAE CHAPTER is beginning the 60-61 Season with enthusiasm and plans for a rewarding year. Our roster of members is growing and we hope to affiliate many Mu Phis who are seeking a sunny climate for work as well as retirement. Louise Sterling Burkhardt and her sisters were honored at the Convention in June. Louise has a dance studio here and is giving lessons to a group of blind children as part of a service project she worked out with local officers of the Lighthouse. Linda Sool Denby, violinist, accompanied by Francelle Bellenger, played for the State Music Teachers Association in October. In November Mary Ellison, who spent the past year in Paris with her husband and son, gave an invitation organ recital sponsored by Mu Phi Epsilon and the American Guild of Organists. While in Paris Mary studied with M. Pierre Cochereau of Notre Dame. Our Founders Day dinner and ceremony was at the home of Mabel Guess. In December several of the members went to the Homestead Air Force Base to present a Christmas program to the Officers Wives Club. Miami Alumnae Chapter always welcomes visiting Mu Phis; to make contact, phone the president, Rosalind Wallach.—ANNA OVERMAN SUHR, *Historian*.

PHILADELPHIA ALUMNAE CHAPTER: At the September meeting Adelia Cubbon gave an inspiring account of the convention, illustrated with colored slides. In October, an interesting musical program was furnished by Delphine Desio, cellist, accompanied by Shirley Wyde, in "Sonata No. 1" by Buononcini, and "Allegro Appassionato" by St. Saens. These performers appeared also on the program of the District Conference at the Mary Washington College in October. Founders Day was observed with an open meeting and an interesting program followed by tea and refreshments. Ada Britton, past National Treasurer from Washington, D. C., gave a talk entitled, "Mu Phi Epsilon in Retrospect." Ann Woodward, violinist who was a past winner of Mu Phi Epsilon Scholarship at the National Music Camp at Interlochen, and now is a student of Max Aronoff at the New School of Music in Philadelphia, played the Telemann "Concerto in G Major," accompanied by Adelia Cubbon. Marguerite Watson, pianist, who is studying with Alexander Lipsky of New York City, played an impressive group of numbers representing Bach, Brahms, Liszt, Poulenc, and Chopin.—CHARLOTTE OWEN, *Historian*.

Great Lakes

EPSILON LAMBDA CHAPTER, as its first activity of the year, participated in Eastern Michigan University's orientation day by having a display of sorority activities to acquaint the new students with Mu Phi Epsilon. Shortly thereafter, Epsilon Lambda gave a party for the new music students on campus. At this party everyone became acquainted with her fellow musicians. The next event was our fall rush party. The whole evening had a Bohemian theme, and Epsilon Lambda sisters performed the skit, Dream of the Founders, which was given at National Convention. October brought us our Homecoming, and Mu Phi had a coffee hour after the parade for people to meet friends, and thaw out! Our Pledging Ceremony soon followed, and Epsilon Lambda pledged Mildred Fifer and Linda Stickney. We are all now selling magazine subscriptions to help support Gads Hill Center. We gave an American Music Concert on Nov. 13. Various compositions by American composers were performed, and the sorority chorus sang several songs. As it was Founders Day, a tea honoring our founders was given following the concert. We again sponsored "The Christmas Sing" with Phi Mu Alpha, which is an all-campus affair. In an effort to become better known on our campus, we made purple and white plaid skirts which were ready to wear for "The Christmas Sing."—ANNE TODD, *Historian*.

DETROIT ALUMNAE CHAPTER held an inspired September meeting to prepare for our Fall Musicale. An energetic committee, headed by Lotta Winkler, had laid the groundwork for our concert during the summer months. We presented Emily Mutter Adams, violinist, a Mu Phi artist, accompanied by Lawrence La Gore, at the Detroit Institute of Arts Lecture Hall on October 14. Emily Adams is in the first

violin section of the Detroit Symphony. She also plays with three other local symphony orchestras. Founders Day was a double celebration this year at the Alumni House of Wayne State University, since Phi Kappa Chapter was celebrating its 25th anniversary, too. The six charter members who were honored at the tea, are Dorothy Dorjath, Ellen Jones, Lucy Miller, Margaret Thibideau, Anna Bess Whitman, and Viola Sagel. Patrons and Patronesses of the Alumnae Chapter were saluted. Former Patronesses of Phi Kappa Chapter helped to make this a real reunion. It was delightful to see them, and we sincerely regret that we see them so infrequently. A fine musical program was given by Barbara MacFarlane, pianist, Dolores Dardarian, soprano, and Agnes Hutchins, accompanist. The Founders Day ceremony was performed by members of Phi Kappa Chapter. The day's events were carefully planned by the chairman, Hilda Humphreys. We roll out the red carpet for her and welcome her back to active duty with us.—VIOLA BROWN, *Historian*.

EVANSTON-NORTH SHORE ALUMNAE: The fall of 1960 brought the realization of hopes of long standing for Mu Phis on the North Shore. Through the efforts of Elizabeth Kidd, a series of regular radio broadcasts began which will feature performing members of our alumnae group. Beginning on Founders Day, Nov. 13, the broadcasts will be given bi-monthly. "The Concert Hour" presented at the Chicago Public Library on Nov. 26 featured Mu Phi Epsilon in an anniversary concert and our chapter was in charge of this program. A Music Appreciation Series began in November at the Wilmette Woman's Club. The lectures will be presented by Electa Tideman each month. Continuing for five months, this series will cover a wide range of musical subjects. Ruth Muller has given a number of programs for various women's club and groups this fall. Elizabeth Kidd spoke on "Traditional Music and Musical Instruments" at the Kaskaskia Chapter of the D.A.R.—MARTHA G. SANDFORD, *Historian*.

TOLEDO ALUMNAE CHAPTER: Florence Fisher Miller, our new president, entertained the Chapter in September and literally "took us to the National Convention" in her vivid account, illustrated with beautiful colored films of the trip. For the October meeting Gratia Boice Smith, pianist, played two solos by Faure—"Improvisation" and "Barcarolle No. 4." Bernice Oechsler reviewed "Men, Women and Pianos" by Arthur Loesser, imparting to her comments the witticisms inherent to the author. In November, Contemporary American Music was featured. We were hostess Chapter for the Ohio Federation of Music Clubs District Conference at the Toledo Museum of Art. Florence Miller, violinist, Esther West, pianist, and Dr. Lloyd Sunderman, Head of the Toledo University Music Department and a patron of our chapter, were honored to inaugurate this season's Sunday free concert series at the Toledo Museum of Art. Ruth Werchman, violoncellist is a member of the Toloro Quartet which is presenting thirty-minute programs twice a week to the Toledo Public School children. Seventy programs are scheduled for the year. Founders Day was celebrated with ceremonies and a dinner. Husbands, patrons and members of Epsilon Chapter, enjoyed beautiful films shown by our patron, Mr. Robert Bleckner, who recently toured Europe. Nov. 20 the Chapter presented a public concert at the Toledo Museum of Art. Florence Miller, violinist, and Esther West, pianist, played "Sonata No. 2" by Johannes Brahms. Rose Bruno, mezzo-soprano, sang a group of songs by contemporary American composers. She was accompanied by Marana Baker. The Schumann Trio composed of Cecile Vashaw, violin, Ruth Werchman, violoncello, and Marana Baker, piano, played "Three Nocturnes" by Ernst Bloch. The guest soloists were past national president, Ava Comin Case, piano, and Ruth Dean Clark, harp, of the University of Michigan. They presented the beautiful work of Ravel—"Introduction and Allegro." We were proud to give Toledoans the opportunity to hear these talented Mu Phis in a program of outstanding musical content. Following the concert members, friends and patrons attended a reception and tea at the home of Margaret Rinderknecht. Our annual Christmas party was held at the home of Marie Whelan.—HELEN L. BAER, *Historian*.

URBANA-CHAMPAIGN ALUMNAE CHAPTER began the fall season with the annual picnic in Illini Grove for Epsilon Xi and patronesses. It was a pleasure to install patroness Mrs. Nathan Rice at our Founders Day observance. Inasmuch as our spring rummage sale had been so successful, we decided to hold one this fall with very profitable results. President Rachel Elliott served as cashier and coordinator. We held a Guest Musicales together with members of Epsilon Xi on Nov. 13 in honor of our founders. Those presenting the musicale were: Betty Berry, pianist, performing two Debussy preludes; Betty Krolick, Margaret Khachaturian, and Harriet Koehler played a Mozart Trio; Sandra Watson sang a group of Brahms lieder, accompanied by Betty Fredrickson. Collette Sroka, violinist, played the "Allegro" from Spohr's *Concerto No. 2*, as Epsilon Xi's contribution to the program. We continue our varied activities in visits to the Champaign County Home, with someone scheduled to go once a month. Bettye Krolick is teaching two classes of Music Appreciation at one of the Champaign grade schools. Several Mu Phis are playing in the newly formed Champaign-Urbana Civic Symphony Orchestra: Mary Kelly, Bettye Krolick, Janet Campbell, Jose Otis, Nancy McCandless Garth, Claretta Lafferty Metzger, and Marilyn Swafford. Our annual Christmas party at the home of Margaret Khachaturian found us caroling and enjoying fun and good food.—BETTY BERRY, *Historian*.

East Central

ALPHA ALPHA CHAPTER began the autumn season in August with the special election to membership of Betty Meadows and Audrey Kooper Hammonn of Dayton, Ohio. We are proud to announce that we installed six new patrons and patronesses on September 28: Maestro Max Rudolf, conductor of the Cincinnati Symphony Orchestra; Mr. Haig Yaghjian, assistant conductor of the Symphony; Mr. Ronald Konieczska, assistant concertmaster of the Symphony, and their wives. The chapter members who hold important campus offices this year are Phyllis Willis, President of the Women's Dormitory Council and Chorister of Alpha Alpha; Marcia Mickels, President of the Panhellenic Association, Treasurer of Women's Council, and Treasurer of Alpha Alpha; and Sondra Showalter, Panhellenic Representative and President of Alpha Alpha. We also wish to honor Judy Rymph who received the award for the highest scholastic average in the Freshman class, Carolyn Brockhuis who received the Ardith Mussano Memorial Award in piano, and Sylvia F. Cooper who was alternate in the Clara and Bertha Baur Memorial Scholarship for voice. Many of our members have performed publicly this fall: Sylvia F. Cooper and Marcia Mickels sang for the Mount Auburn Music Club, and Alpha Alpha Chapter gave a vocal recital in Concert Hall on November 1 with Rosalie Olinski, Patricia Cinson, Louise Gosney, Hallie Hayward, Ann Tipton, and Sylvia F. Cooper singing. Charlene Young Andres and the Alpha Alpha Chorus sang for our Founders Day Program on Nov. 12 with Sondra Showalter and Carolyn Keys accompanying. Ann Tipton sang and Doris Roganti played the flute for the District Convention on Oct. 15, with Carolyn Keys accompanying. Alpha Alpha Chapter sponsored a recital given by Dona Lucinda George, a Junior and piano major on Dec. 7. As service projects this fall we gave a vocal program at the Salem Presbyterian Church and Sondra Showalter and Neva Owens square-danced with the elderly people at the Walnut Hills Widows' Home. Later, Sondra sang for a social gathering at the Widows' Home. In preparing for rush, we have had several successful money-making bake-sales, popcorn sales, and sandwich sales.—LOUISE GOSNEY, *Historian*.

COLUMBIA ALUMNAE CHAPTER sponsored four musical events during the past year. The scholarship given by the Chapter to an outstanding music student at the University of Missouri was awarded to Paul A. Montemurro, trumpet, from Columbia, Missouri. At our first meeting in the fall, plans for the activities of the Chapter for the season were completed and a most interesting and informative report of the convention was given by Erma Wheelock, president of the chapter.—GENEVA YOUNGS, *Historian*.

DAYTON ALUMNAE CHAPTER heard pianist Barbara Wasson in an outstanding program at their first meeting. Barbara had played the same week for the Dayton Music Club, of which our Elizabeth Harbottle is president. We installed Mary Virginia Munroe as patroness in November. She is a fine singer and the mother of a Mu Phi. We welcomed Betty Meadows and Audrey Hamman into membership and several of our members met with the Cincinnati chapters for a Founders Day Observance. Chapter members played a prominent part in a recent meeting of the Dayton Chamber Music Society: Jean Hall played in a flute quartet; Marilyn Baumgartner was pianist in a Mozart quartet; and Edythe Livingstone was chairman for the evening. The SAI Alumnae Chapter entertained us with a tea and program at the home of one of their members and we joined them in presenting an afternoon musicale at the Dayton Art Institute in December.—MARILYN BAUMGARTNER, *Historian*.

EVANSVILLE ALUMNAE CHAPTER is beginning another year with growing enthusiasm. Our President, Claudia Hyde, returned from the National Convention fired with new inspiration, and passed it on to us in her convention report. Our year began with her report at a special luncheon meeting at her home. Three of our members attended the Regional Meeting at Indianapolis, and helped with the plans for our next National Convention at Bloomington. Our Founders Day dinner was at the home of Rossanna Enlow, where we also enjoyed the beautiful Founders Day Ceremony and the renewal of purposes underlying our sisterhood. In December, we installed six new patronesses, all leaders in our community. And at this meeting we will begin our formal programs for the year. We have taken the period 1650-1775 for study in all the arts. Topics will cover—Life Expressed (a) in Music, (b) Politics and Personalities, (c) Art and Architecture, (d) Customs and Manners, (e) Literature. We, who are giving the papers, are really studying.—MAMIE ERICSON DUFFORD, *Historian*.

INDIANAPOLIS ALUMNAE started a busy season with a meeting at the home of Madge Gerke on October 10th. The evening was devoted to conventions—past and future. Rachel Boothroyd, Marjorie Gaston, and Charlotte Moore reported on the 1960 convention. Madge Gerke, who is general chairman for the convention to be held in Indiana in 1962, told us of some of the planning already under way. Under the direction of Charlotte Moore, our district director, a fine district conference was held at the Woman's Department Club in Indianapolis Nov. 12, with Kappa Chapter at the helm and the alumnae assisting wherever possible. We combined with it our Founders Day luncheon, attended by about 95 Mu Phis and patronesses. Our distinguished guest speaker, Dr. Izler Solomon, conductor of the Indianapolis Symphony Orchestra, talked interestingly about the problems of the professional musician and some of the things being done to solve them. A varied program was given by representatives of the five chapters making up District No. 7 and the Indianapolis Patroness Club. On the heels of this satisfying day came our November meeting at Virginia Sherman's home. Our program chairman, Elise Marshall, had arranged a beautiful program of music of Mahler, Wolf, Schumann, and Chopin, whose anniversaries are being observed this year. Performers were Ruth Hiatt (Kappa Chapter) and Maxie Schnicke, singers; Joan Walker, pianist; and a Trio, composed of Jean Nay, violinist, Jody Baumgardt, cellist, and Myla Luessow, pianist, with Dorothy Arnold furnishing narratives about each composer. This program was repeated for Kappa Chapter's formal rush tea.

KANSAS CITY ALUMNAE CHAPTER has opened its 40th Morning Musicales Series and is commemorating this gala ruby year by the use of red on the programs and tickets. The fall season started with a beautiful tea for the patronesses given at the home of Marie McCune. The tea table was outstanding as Marie used her lovely sea shell collection as the centerpiece. The first Morning Musicales featured Margaret Thuenemann, well known Mu Phi contralto, who is now on the music faculty at Pittsburg, Kansas, State College. Mr. Stoia, a well known violinist, shared the program with Margaret. Going back to last June, our chapter and the Kansas City

Garden Center sponsored a benefit musical tea at the Rose Garden in Loose Park. Hans Schwieger, conductor of the Kansas City Philharmonic Orchestra, was the commentator at this event. Our own Martha Longmire and Virginia French Mackie presented a lovely program using the sorority's new harpischord. Our harpischord is very popular in Kansas City and has been used on a number of programs by different organizations. Virginia Mackie played on a Connoisseur Concert given by the Philharmonic Orchestra and our harpischord was the featured instrument. Virginia is not our only girl to appear as a soloist on these concerts. Martha Longmire was guest soloist at a concert in December. Our Founders Day luncheon was held in the home of Virginia Torrance. We were all saddened by the death of Mr. J. M. Fisher, husband and father of our two loved members, Margaret and Peggy Fisher. Two exciting concerts were held during December: Our annual Cloister concert arranged by Phoebe Browne and our second Morning Musicales entitled "December Jewels." Our membership has grown so large, our meetings are tremendous but everyone looks forward to Mu Phi meeting day.—MARGUERITE HARPER, *Historian*.

ST. LOUIS COUNTY ALUMNAE started off another dynamic year with a supper meeting on September 19 at Janet Ulmer's home. Although our theme for this year is a quote from Swinburne, "All Our Past Acclaims Our Future," we usually pursue this theme at our October through May meetings, reserving our September meeting for personal reminiscences about the past summer. The summer of 1960 found our members in all corners of the United States, Canada, and Europe. At the October meeting we listened to music from the 17th century since our program theme for the month was "300 Years Ago Today." It was an enjoyable treat to step back into a musical world of long ago to savor the stately, melodious music of that period. Our chapter, in coöperation with the William Greenleaf Eliot Division of Child Psychiatry of Washington University, was very proud to present Miss Juliette Alvin of London, England, in a music therapy lecture and demonstration for children at Jewish Hospital on October 8. The lecture was well-attended and most absorbing and informative. Once a year finds our group presenting a program at the St. Louis Center for Senior Citizens. For the fourth consecutive year, the senior citizens enjoyed vocal, flute, and violin selections by Carolyn Hackman, Helen Catanzaro, Janet Silars, and Bonnie Jeanne Trowbridge. On Nov. 1 Lois Waninger, mezzo-soprano, sang in organ and voice recital for the residents of the Good Samaritan Home for the Aged, while Carolyn Hackman, contralto, gave a recital on Dec. 4 at Southern Illinois University at Carbondale, Ill. Founders Day was observed jointly with Epsilon Tau chapter of Washington University, Phi Theta chapter of Lindenwood College, St. Charles, Mo., and St. Louis Alumnae chapter. Schneithorst's Restaurant provided a most delicious dinner which was followed by a varied program. Irene Chambers of St. Louis Alumnae delighted us with her extemporaneous account of her summer sojourn in Europe, Epsilon Tau chapter provided a skit entitled "Meet Mu Phi Epsilon," while Beth Bricker and Karin Cloward of Phi Theta and Lois Waninger of St. Louis County Alumnae entertained with vocal selections. The December meeting had as its theme "Music of 250 Years Ago Today" and each subsequent meeting will present music of a period fifty years younger than the last. We usually have the December meeting at a church so the organists of our group will have a chance to perform. This year we were guests of the Church of the Holy Communion.—LOIS H. WANINGER, *Historian*.

North Central

CHI ZETA CHAPTER: At our first meeting this fall, Jeanine Arnold and Barbara Tuttle showed slides on their trip to Europe this summer. On Nov. 14 we observed Founders Day with the Alumnae of Sioux City. Several of our members acted out the Founders Day Skit as it was presented at the convention this summer. Following that our chapter provided a program of music and the alumnae provided refreshments. Our Rush Party was held November 6. The theme of the party was "Her-

nando's Hideaway". After a short program we played musical charades. We have three pledges this semester: Carol Rockwood, Joyce Jenson, and Charlotte Schumacher. Mrs. David Bircher is our new adviser. She is a former president of our chapter. Mr. Wade Raridon, a vocal instructor at Morningside College, spoke to us on "The Aims and Courtesies of a Performer", at the meeting on Nov. 28.

CEDAR RAPIDS ALUMNAE CHAPTER began the season with their annual pot-luck supper with Mu Psi members as guests. Our president, Mardean Holveck gave a report on the national convention. Our Founders Day dinner was held at the home of Lenore Topinka. Our program was presented by the Mu Psi girls and our new member—Marion Anders. Marion is on the vocal faculty at Cornell College and is a Mu Phi from Eastman. She has done much studying abroad and we welcome her. We also welcomed back Marilyn Rech who is now teaching piano in Marion, and Emma Lou Wiele who is our program chairman this year and teaching in the public schools in Marion. One of our alumnae members won a trip this summer through the New England states. Betty Debban won the award through the Ralston Purina sponsored program "High Road". She received the trip for best utilizing the television program in her music-arithmetic teaching at Polk school here in Cedar Rapids. She was the only music teacher on the tour—the rest were social studies teachers. At least one of our members has been going twice a month to the local hospital to help in music therapy activities. We find this a most rewarding experience. We are very proud to have district 11 chairman from our alumnae group—Mardean Holveck. She is a devout worker for MΦE.—MARJORIE KING, *Historian*.

FARGO ALUMNAE CHAPTER held its first fall meeting at the home of Hildur Shaw at which time Viola Anderson gave an interesting report of the national convention. A program was presented by Thelma Halverson, who again spent the summer in London studying with Maggie Teyte. Thelma sang several French songs, and Faith Halverson, violinist, played a Handel Sonata. In October we assisted Phi Iota chapter with their Home-coming Tea. For our November meeting Hildur Shaw, National Chairman for Community Service Through Music for NFMFC, gave a fine program on work being done by this committee illustrated by pictures. Hildur is also working on a project for the NFMFC National Convention to be held in Kansas City. Founders Day was observed with a thrilling program presented for alumnae, collegiates, patrons and patronesses by the following: Nancy Harris, piano; Erling Linde, flute; and Isabelle Thompson, violin, who performed a Brandenburg Concerto by J. S. Bach, accompanied by a chamber orchestra under the direction of Sigwald Thompson. Sharon Ferguson, pianist, played a Bartok *Sonata* and the Phi Iota Trio sang "Enchanting Song", also by Bartok. Closing the program was a woodwind quintet which played "Divertimento No. 13, K. 253" by Mozart, and "Pastorale" by Stravinsky. Our Christmas party was another highlight of the fall season and we presented a Christmas program at the Retarded Children's School and the Eventide Old Peoples Home.—ANNA MARIE RANNESTOD, *Historian*.

MINNEAPOLIS ALUMNAE CHAPTER held its annual Helen Mueller Scholarship Musicales the evening of Oct. 10 at the Prudential Auditorium. The excellent program heard at that time featured Mary Helen Schmidt of our Mu Epsilon Chapter, who was our 1960 Scholarship winner. She played Beethoven's *Sonata Opus, No. 57* (Appassionata). The program also included LaDon Johnson, soprano, and Gloria Burkhardt Cooper, violin.

Our special scholarship committee, Helen Keidel, Estelle Wylie, and Marjorie Johnson, have been working hard to give our \$150 scholarship award the publicity, the wider interest and participation it should have. The 1960 Auditions were held in May at Schmitt Music Auditorium. Posters were placed at colleges in the Twin Cities. Mary Helen Schmidt, the winner, is a graduate of MacPhail and is now at the U. of Minn. We are thrilled to say that on Nov. 26, she won first place in the fifth annual Young Artists contest held in Northrop Auditorium at the U. of Minn. Stanislaw

Skrowaczewski, conductor of the Minneapolis Symphony, presented her with a cash prize of \$350, a choice of two scholarships and an opportunity to play with members of the Symphony at a concert in January. Our Founders Day celebration was celebrated by all three Twin City chapters. The program was given by Mary Helen Schmidt who played an "Etude" and "Barcarolle" by Chopin. Our Twin City Trio, who are quite well known outside Mu Phi circles, played Beethoven's *C Minor Trio*. Beatta Blood, violinist, Rubi Wenzel, cellist, and Virginia Krumbiegel, pianist, comprise the trio. Gretchen Mason, a Mu Phi new in our midst as she recently came to us from Kansas, concluded our program with a "Prelude, Chorale and Fugue" by Cesar Franck. That evening the college Chapter initiated four new Patronesses. Our December meeting featured Benjamin Britten's "Ceremony of Carols", directed by Katherine Doepke. The program for the regular meetings this year features compositions of a different nation each time.—MARIAN WILLIAMSON IRWIN, *Historian*.

Pacific Northwest

PHI LAMBDA: Three of our 1960 graduating seniors are now doing exciting and noteworthy things. Sonja Peterson, who was a piano major while at Willamette, is presently continuing her music studies at Juilliard. Among her numerous honors during her undergraduate years at Willamette, Sonja was the winner in Oregon and Washington of the student division piano auditions sponsored by the Federation of Music Clubs. She was also chosen to represent the Oregon Music Teachers Association in the six-state Western Division Convention of the Music Teachers National Association. Nancy Weeks, a 1960 senior in music education, is now teaching junior high vocal music in Guam. Nancy too was very active while at Willamette and presented several enjoyable vocal recitals. Jo Warren, an art major and vocalist, is now touring Europe gathering more knowledge to pass on to her future students. This fall Phi Lambda began its activities with a combined Mu Phi-Phi Mu Alpha recital followed by a get acquainted party for freshmen during which both organizations told of their functions, purposes, and activities. The next evening, Pat Holcomb presented a lovely senior piano recital and was honored at a Mu Phi reception. Another important event was the Founders Day dessert on Nov. 15. Collegiates, alums, and patronesses gathered at D'Ann Hunegs' home for a very enjoyable evening. Two other projects keeping Willamette Mu Phi busy for the rest of the semester are selling magazines and collecting music books for Silliman University.—JUDY ELLIOTT, *Historian*.

EUGENE ALUMNAE CHAPTER: In March, a business meeting and program was held at the home of Kathryn Asay, the musical portion including excerpts from the opera *Martha*. Maggie Kitts directed the cast of nine. In April, our program included: Haydn *Quartet No. 75, Op. 33 No. 6*—Mollie Hardin and Connie Elkins, violins; Martha Veal, viola; and Roberta Lathrop, cello. This quartet also accompanied Doris Calkins at the harp in "Aria in Classic Style" by Granjany, and "Danse Sacre et Danse Profane" by Debussy. In May we met at the home of Wanda Eastwood who also performed on the program, playing *Sonata No. 5* for violin by Handel, accompanied by Nell Dickson. Another violinist, Juanita Rankin, played "Improvisation" by Kabalevsky, and "Evening in the Village" by Bartok. She was accompanied by Betty Cleveland. Installation of new officers was held and outgoing president, Ruth Nerbas, was presented with a gift by the group for her outstanding leadership. Summer months were filled with committee work, especially on the part of the Morning Musicale committee. Their decision on the series for 1960-61 was "Composers Among Us" and to feature music of Milton Dieterich and Francis Bittner, University of Oregon professors and both Mu Phi husbands. These morning musicales are the chief fund-raising activity of the Eugene alumnae and have become a popular addition to the music season of town and campus. The September meeting was held at the home of Marjorie Wilson, where we heard Chausson's "Poeme" played by Doris Saunders, violin, accompanied by Eunice Macke. Maggie Kitts reported on the national convention. In October we met at the home of Jane Thacher, professor emeritus of piano at the University. She presented an exquisite program of music by Beethoven, Brahms and Scriabine. In November the three

local Mu Phi Epsilon groups, the collegiate, alumnae and patroness groups, met together for a festive Founders Day banquet. Honored guest at this time was our District Director, Pearl Peterson. A fine musical program was presented by the collegiate and alumnae chapters. Our December meeting was a Christmas party for Mu Phi and husbands at the home of Mollie Hardin.—JANET K. WALSH, *Historian*.

SPOKANE ALUMNAE: Our Scholarship concert was held in April. The award was made to Elaine Hoem, Montana State University, Missoula. The \$75.00 scholarship rotates among Washington State University, Montana State University, Whitman College and Eastern Washington College of Education. The program was given by: Mrs. John Rodkey, Contralto; Mrs. George Melvin and Mrs. Clarence Ayers, violin duets; and Mrs. Douglas Graef, cello, and guest artists, Helen Bacchus de la Fuente, violin, and Mrs. Franklin Ott, piano, presented a trio. Accompanists were Mrs. John Crowder and Mrs. Harold Whelan. We are very proud of Connie Taft, daughter of Mu Phi, Mrs. W. Stanley Taft. Connie received one of the \$250.00 Mu Phi Epsilon Scholarships for harp to the National Music Camp at Interlochen, Mich., Summer 1960. Mrs. John Crowder was our delegate to National Convention and gave an inspirational report at our first fall meeting, 1960. Our October meeting was a guest night for the purpose of increasing our scholarship fund. Mr. and Mrs. Don Smith and children gave highlights of their year in Europe. Don was on the faculty of Bedford College, Bedford, England. Pat taught privately. They are widely known in the Northwest for their piano ensemble concerts. Founders Day was celebrated with the collegiates from Eastern Washington College of Education. We enjoyed a potluck supper and a program provided by both alums and collegiates.—CARMEN HAGMAN, *Historian*.

Pacific Southwest

PHI MU CHAPTER: San Jose's collegiate and alumnae chapters' Founders Day program on Nov. 20, highlighting the fall semester's activities, was held at the home of Mr. and Mrs. Stanley Page in Los Gatos. The Alumnae group provided the musical entertainment, with soloists and ensembles including Mrs. Myrna Mosher, violinist; Ina May Holt, flutist; Clorinda DiLonardo, soprano. National President, Rosalie V. Speciale, was a very special guest, and she spoke about the purposes and goals of Mu Phi Epsilon. Following the Sunday evening program, a new pledge class of eight girls was invited to be dinner guests of the collegiates. These pledges are: Jo Bolander, Marcia Gordon, Ellena Gregory, Beth Hopler, Marylou Cantu, Mrs. Mary Pence, and Mrs. Donna Lauer. "Sip 'N Chat" was the title given by the collegiate chapter for their informal rush parties held on October 8 and 15 at the apartments of chapter members Linda Stones and Glenda Parker. These coffee and cookie chats were held over a period of about five hours, in which girls stopped off whenever they were free of classes, and stayed as long as they could. On Nov. 8, a more formal rush party was held in the evening. Name tags with staffs and musical notes for every music letter (A through G) in a person's name were handed out to each girl. After a confusing game of musical crossword puzzle, the group settled down to hear about Mu Phi Epsilon from President Pegi Di Bari. After refreshments and socializing, the whole group walked to the school's Music Building to attend a vocal recital in which Jo Bolander sang a vocal solo.—SHIRLEY TOFTE, *Historian*.

PHI NU CHAPTER began this semester's activities with an introduction to Mu Phi Epsilon and Sigma Alpha Iota for new women music majors and minors at a Coke Party. The presidents of each chapter explained eligibility requirements, followed by a question and answer period. We have been giving programs for the Veterans Administration Hospital which have proven to be very worthwhile. It is wonderful to observe the progress of patients with the aid of music.

Our informal rush party had as its theme a Hawaiian Luau and was held at the home of an alumna which was decorated accordingly. Our entertainment came at the

beginning, with a skit produced by Jan McClung. Marjorie Morris, president, began with "Fantasie Impromptu" by Chopin. Following were songs by Pam Popkin and Jackie Doyle, and lessons in hula by Ann Turner Wright-Hay. Our luau dinner was prepared by our own home economist, Linn Higbee Eades. We pledged four members: Pamela Newman, Carole Oglesby, Jo Anne Leeson, and Katharine Clauset, a member of the faculty at El Camino College. Marjorie Morris, president, played some piano selections after the pledging ceremony. Helen Williams, Doris Seeley, and Barbara Winters are teaching assistants at UCLA. Pamela Brand received a scholarship to study viola at Mannes College in New York. We welcomed violinist Diana Steiner, who transferred from Juilliard school. Julie Raskin is doing graduate work in music education at Radcliffe college.—MARJORIE MORRIS, *President*.

FRESNO ALUMNAE CHAPTER: Thanks to the excellent work of our president, Jane Bird and her telephone helper, Vivian Greiner, there was a large attendance at the first meeting in early September. About twenty arrived to renew Mu Phi friendships and hear a program presented by Evelyn Scott, violin, and Fredrick Lewis, piano. On October 9, 1960, we sponsored our first public program for the scholarship fund. Melvin Baddin, concertmaster of the Fresno Philharmonic Orchestra and head of the violin department of Fresno State College, was the featured soloist in a sonata recital. Our own Barbara Campbell did a fine job at the piano. As in the past few years, we enjoyed a pot-luck supper with Phi Chi chapter for our Founders Day meeting in November. The collegiates presented the traditional Founders Day ritual. We held an informal Christmas program early in December.—M. ALLENE REAVIS, *Historian*.

LOS ANGELES ALUMNAE CHAPTER held its first meeting of the year in September at the home of Janet Green. It was an informal afternoon meeting at which the group enjoyed hearing highlights of the convention as presented by various members. Other members shared summer vacation experiences. In October we enjoyed an unusual program in the form of a book review given by Irene Elwood, one of our members, who for many years reviewed books for the *Los Angeles Times*. At this meeting we elected Julia Overshiner to fill the office of president for the rest of the term left vacant by the death of our beloved president, Edith Habig. On Nov. 5, several of our members participated in the District Conference and Founders Day Luncheon held at the Arlington Christian Church in Los Angeles. The program included the trio from our chapter: Sima Mannick, piano; Georgeanna Whistler, violin; and Madge Ebright, cello. Our regular November meeting was held at the home of Julia Overshiner at which time we affiliated three new members: Eva Brundin, Betty Moroney, and Dawn Adams Phelps.—NEELTJE GINGERICH, *Historian*.

PASADENA ALUMNAE CHAPTER enjoyed assisting to the success of the thirty-fifth National Convention. A large number of our members attended the full session. Twelve members of our Alumnae Chapter attended the combined District Conference and Founders Day Luncheon held in Los Angeles on Nov. 5. A trio composed of Lillian Dellosa, Evelyn Tannehill and Beulah Seeman, accompanied by pianist Grace Wilkins, sang the blessing. The November luncheon meeting of our Chapter was held at the home of our President, Louise Paulson. At this meeting the special feature was an elaborate White Elephant Sale. The proceeds made a substantial contribution to our ways and means department.—HAZEL L. WAGNER, *Historian*.

SACRAMENTO ALUMNAE CHAPTER: The fall season opened with a potluck in the home of Mary Bremner to hear highlights of the convention. Plans are being formulated for a public recital to be held at our historical Crocker Art Gallery February 12, 1961. Jean Kopf keeps the Eaglet Children's Theater busy with her children's musical plays and operas. In the spring they presented "Peter Rabbit" featuring special lyrics and songs by Jean. The run of "The Golden Goose" (formerly "Poor Princess Annabelle") has just been completed. This is an original musical by Adlene Winter and Jean. Yvonne Horn gave a highly successful public recital in February. In May, Yvonne sang the lead in the Sacramento State College production of Stravinsky's *Mavra*.—MARY S. LOVELL, *Historian*.

Directory of Mu Phi Epsilon

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DR. WINTHROP S. STERLING, *Died November 16, 1943*
ELIZABETH MATHIAS FUQUA (Mrs. JOHN W.), *Died May 17, 1950*

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ALICE DAVIS BRADFORD PECK (Deceased), A, 1911-13
ORA BETHUNE JOHNSON (Deceased), Θ, 1913-15
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National Editor Address: 532 S.E. Fifth, Apt. A, Minneapolis 14, Minn.

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



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—RUTH JANE
KIRBY,
Omega