

V. 55 #4

SPRING
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, Musico-logical 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 Musico-logical Research Contest due at office of Mary Frances Gresham.

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

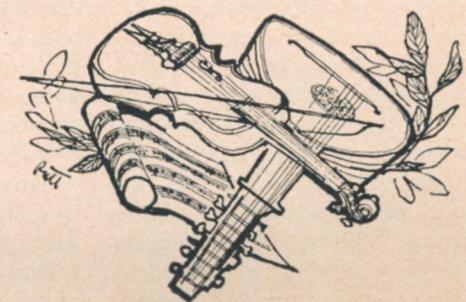
The Triangle

of Mu Phi Epsilon

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RUTH HAVLIK, Editor

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COMPOSING FOR



△ WHEN I WAS NOTIFIED in the summer of 1959 that I was to be one of 12 composers to receive a grant from the Ford Foundation to spend a year writing music for high schools, my reaction was mixed. On the one hand, the opportunity to earn a living from composing alone (if only for a year) was a unique and wonderful one. On the other, I had heretofore imposed no technical limitations on my writing, and this would now have to be done to a certain extent.

My mother had occasionally made the comment, "Your music is too hard! No one can play it but you!" upon hearing the latest opus pounded out on our piano. Many composers, particularly those who are performers, are confronted with this problem, and the need as of the summer of 1959 to make my music playable by young musicians and at the same time meet my own aesthetic requirements was a real challenge.

The school systems participating in the Ford Foundation-National Music Council Young Composers Project are chosen by a distinguished committee for the general excellence

and balance of their music programs. The systems must have an equal emphasis placed on choral, orchestral, and band music. I was happy to find on arriving at my destination, Arlington County, Virginia, that each Junior and Senior High School had a band and orchestra, each Junior High a girls' chorus and a boys' chorus, and each Senior High a mixed chorus and a girls' chorus. These groups were of generally high calibre and were accustomed to good musical literature in most cases. The music supervisors, Florence Booker and Dorothy Bauble, and the music teachers were enthusiastic about having a composer in their midst to write music tailored to the abilities of their groups, and many requests for compositions for a specific occasion came to me through the music supervisors.

Since most high school musicians think of all composers as dead, a real "live" one helping them to understand music written *for them* has been an unusual experience. Also, the teachers have taken a greater interest in contemporary music, and the musical repertoire for school use is being increased.

During 1959-60 I wrote 20 choral and instrumental compositions for Arlington and this year (being fortunate enough to receive a renewal of the grant) have written about a dozen more. These include a Mass for SSA, a woodwind quintet, a set of madrigals, a suite for band, a small symphony, a piece for string orchestra, carols for boys' chorus, numerous SATB works, and school hymns.

THE SCHOOLS



Stylistically, I have avoided atonality, excessive use of accidentals and changes of meter, prolonged dissonance, complicated rhythms, extreme ranges. I have made considerable use of modal, diatonic writing; chords built on thirds, fourths, and fifths; ostinato rhythms; syncopations. In the choral music there has been four-part writing, some doubling of parts (S&T, A&B), unison writing, canonic treatment. In the instrumental music I have used polytonality occasionally and more rhythmic freedom.

The necessity to write in a simpler, more practical style has not only pleased my mother, but has been good for me as a composer, because the search for originality has become a real challenge. At the same time, I have tried to maintain a spirit of vitality and "uplift" in this music for young people, avoiding too much of the "cerebral" approach. However, as is the case with most *new* music, the students take a while to become enthusiastic over what they are hearing for the first time. In most cases, their enthusiasm has grown, however, rather than diminished.

Texts for the choral music had to be carefully chosen. Sources have included the Bible, John Milton, Shakespeare, a poetry-writing sister with great talent, Ogden Nash, and others. The students take a great liking to religious texts, soon tire of those of a "novelty" nature.

A very unique outgrowth of this Ford Foundation project is the interest music publishers have taken in

the new school music. Rarely before had I received letters from publishers asking to see some of my music! Now not only has this happened, but several compositions have been accepted and will soon be available.

Much of the music written during 1959-61 by my colleagues is of high quality and is within the reach of many high school (and college) music groups. It is hoped that the individual music teachers in systems outside the project will meet the challenge of and need for using new materials and bringing new ideas to their students. Because the project has been extended another three years by the Ford Foundation, more and more communities will be affected by it, and we composers will have the happy prospect of seeing young people come into contact with new musical ideas along with new ideas they find in science classes.

The average person, and even many of those involved professionally in music, tend to regard the composer as an odd creature who goes about with pencil in hand, receiving inspiration from the moon

and the stars, and living in a world completely divorced from that of ordinary mortals. This could not be farther from the truth, no matter how romantic it sounds! "Ordinary mortals" may be disappointed to learn that composers derive their ideas and feelings from all kinds of experiences, musical and otherwise, and the richer their experience and understanding, the richer their music. A composer is influenced musically by jazz on the radio, by speech inflection, by a cat's soft paws on the keyboard, by the rhythm of windshield wipers and turn signals moving simultaneously. And he is affected by the political scene, books, any event that arouses humor or compassion or a hundred other emotions. All this goes into his music when he has time to write it.

It is also hard for those who think of themselves as uncreative to understand how a composer gets his ideas. One of my experiences in Arlington has been to talk before several community and school groups about "how to compose." I have usually taken one particular composition and explained how the themes were constructed, then extended or developed in fragments, why certain instruments were used in the case of an orchestral work. As for explaining where the ideas come from, all I can say is that the composer hears musical sounds from the time he hears his mother singing, and the sounds that he puts down are a sorting and selecting of all he has heard, with his own stamp of individuality (he hopes) put on his particular creation. This subject has endless fascination for the layman.

Not only has it been possible for the school and community to better

understand a composer through this project, it has been possible for this composer to better understand the problems of the school music teacher. Even though musical groups in Arlington secondary schools rehearse every day, there are problems in the learning of music that must be met. The junior high boys chorus presents the challenge of the changing voice and there is a great need for original literature taking this into consideration. I wrote several numbers for such groups in one to four parts. While the sound produced by junior high boys is not always aesthetically satisfying, it is a victory for the music teacher to have them all singing, and liking it. Girls choruses are, of course, easier to write for (I wrote in three and four parts both on the junior and senior high level), and they learn faster than the boys!

Two compositions most recently completed are a piece for brass and percussion and an Easter work for chorus and orchestra for which my sister wrote words of a general nature suitable for any religious group. Usually I introduce a new composition at the piano to a class and the teacher then begins rehearsal on it. I avoid the first rough readings and come in several days later to make suggestions.

The success of any project depends on the interest in it of many people. In addition to the support of the music supervisors, I have had numerous suggestions from several teachers whose standards are high and who are interested in doing new things. One teacher has even planned a program of my compositions as a benefit for her senior high music department. Chamber groups, a

string orchestra, her girls and boys choruses will participate. Fitting this into all the many activities in which today's high school students are engaged, is a real accomplishment.

It is the Ford Foundation's hope that communities or school systems will support financially their own composer, and in several cases this is being considered. To have a well-qualified creative musician on

the staff who can write for groups he knows is a fine idea. If schools continue to raise the standards of their music programs, teach the theoretical side of music, interest good students in all the many aspects of music as a science and an art, then school boards may decide music is more than a "frill" in the educational scheme.

—EMMA LOU DIEMER

University of Nebraska in a Notable Original "First"

△ PIONEER AMERICA was in the air at the University of Nebraska recently when the original opera "The Sweetwater Affair" was given its first performance. Composed by Robert Beadell, associate professor of music, with libretto by Bruce Nicoll, director of the University of Nebraska Press, this work contains elements of the 1880's which serve as a history of that period: gingham and denim and the people who wore them, rawhide and six-shooters, perseverance and conflict, love and justice, vital life and violent death in a raw cattle frontier.

This production marked the first for the university as an original opera written, scored and directed by university staff members and players. Leon Lishner, associate professor of voice, directed the student company, and Emanuel Wishnow, chairman of the music department, wielded the baton.

"The Sweetwater Affair" finds its beginning in the summer of 1889, a time of the free-grass cattle king-



Mu Gamma's Jocelyn Sack and Judy Lawrence as they appeared for the U of Nebraska production of "The Sweetwater Affair."

doms in the foothills of the Rocky Mountains and Great Plains. The cattle roamed over unfenced ranges

MU CHAPTER—BRENAU COLLEGE



Mu Chapter members and alumnae in the area are pictured here at the banquet table in celebration of Mu Chapter's Golden Anniversary, Brenau College, Gainesville, Ga.

NU CHAPTER—UNIVERSITY OF OREGON

△ Nu Chapter, University of Oregon, was honored at the Fifth Biennial District No. 17 Conference on February 18, 1961, at Portland State College, Portland, Ore. Over one hundred Mu Phis gathered to help celebrate the 50th anniversary of the first chapter of MΦE to be installed west of the Mississippi. Many Nu alumnae have contributed widely to the music activities of Oregon. To commemorate the occasion, the other seven collegiate and alumnae chapters of District 17 presented Nu with a pair of candlesticks in sorority colors.

The conference opened with registration accompanied by Coffee

Hour hosted by Portland Alumnae. The morning session was presided over by Dawn Williams, president of the host chapter, Alpha Lambda, newest chapter on the coast. Mr. John Stehn, head of the music department at Portland State College, welcomed the conference and Janet Wilkie, Pacific Northwest Province Governor, keynoted the session. Two panels, "Mu Phi Continuity" and "Professional Opportunities" with Edith Gunnar, Salem Alumnae and Roberta Lanouette, Portland Alumnae, as respective moderators were presented. Barbara Greene, Portland Alumnae, played the first movement of Mendelssohn's "Con-

certo in g minor," with Florence Chino, Alpha Lambda patroness at the second piano, and Dora May, Alpha Lambda, played the first movement of Mozart's "Concerto for Clarinet," accompanied by Janice Bjerke, Epsilon Delta.

Highlights of the luncheon which followed were: A Mu Phi Grace sung by Nu Chapter members; presentation of an orchid to the only Nu charter member present, Nell Dickson, Eugene Alumnae, by Beulah Mushen, mistress-of-ceremonies; and an interesting talk by Dr. Rudi Nussbaum of PSC, formerly from Holland, on "Music in Holland," assisted by Sandra Wheeler, pianist, and Julie Horns, soprano, both of the host chapter.

Collegiate, alumnae, adviser and patroness groups held buzz sessions following luncheon. The afternoon Music Hour was presented by collegiate and alumnae members of Nu chapter. Included on the program were: "Sea Sketches" composed of four sections by Norma Lyon, Eugene alumnae pianist, with the composer at the keyboard; Barbara Heartfield Dieterich, soprano, accompanied by Frances Baum Ragon-

ozzin, sang three songs composed by her husband, Milton Dieterich; Juanita Rankin, violinist, and Betty Warner Cleveland, pianist, played de Falla's "Suite Populaire Espagnole"; Marian Cass Le Bare, French horn, accompanied by Dorothy Pederson Fahlman, played Walter Piston's "Sonata for French Horn and Piano" (first movement); Sabine Phelps, soprano, from Nu chapter, sang a group of songs, with Marianne Woodson accompanying; Sally Calkins Maxwell, harpist, Dorothy Pederson Fahlman, pianist, played Marcel Grandjany's "Aria in Classic Style"; Elizabeth Goldhammer, flutist from Nu chapter, played Hindemith's "Sonate, (1936)," with Marianne Woodson, accompanying; Mira Fronmayer, mezzo-soprano, presented a group of songs, with Marilee Edmiston, accompanying; Madelon Adler Petroff, Portland Alumnae pianist, closed the program with the first movement of Bach's "English Suite No. VI."

Over 60 Mu Phis had definite places on the day's program, panels, in musical performances, talks, etc., in addition to those contributing in buzz sessions, behind coffee pots, and audience.

XI CHAPTER—UNIVERSITY OF KANSAS

XI CHAPTER, University of Kansas at Lawrence, will have celebrated its Golden Anniversary by the time this issue goes to press, the date being April 12th. We shall carry the story of the event in the Summer Issue and in the meantime congratulate them and all chapters reaching important milestones!

A N N I V E R S A R I E S

A N N I V E R S A R I E S

MU UPSILON—EASTMAN SCHOOL OF MUSIC ... 35 Years ...

△ THIRTY-FIVE YEARS of musical activity for professional musicians and students in the Mu Upsilon chapter, Eastman School of Music, was commemorated on Saturday evening, October 22nd, 1960, at the home of our patroness and patron, Mr. and Mrs. Arthur Rochow, who graciously entertained 125 music lovers. The Rochester Alumnae Chapter members, patrons and patronesses, and all former members in the Rochester area, together with the collegiate chapter members and their guests enjoyed the following program:

Laurie Bolvig, harp, "Impromptu-Caprice," Pierne; "Largo from 5th violin sonata," Bach; *Chanson dans la Nuit*, Salzedo; Judith Coen, voice, "Un Bel Di," Puccini; "Irish Folk Song," arr. Herbert Hughes; Dianne

Chilgren, piano, *L'Isle Joyeuse*, Debussy; Sylvia Anderson, voice, "Rondo and Finale," Rossini; Joan Harter, violin, "Banjo and Fiddle," William Kroll.

A souvenir program listed all charter members and the patrons and patronesses. Among the charter members attending were Frances Babcock, Geraldine Briggs, Catherine McDermott, Josephine Sunderlin, Helen Ferris, Veronica McCarthy, Virginia Ritz, Adelaide Waring.

The guests were greeted by president of the Alumnae Chapter, Adelaide Waring. Alma Jackson and Frances Babcock gave a short account of the early days of the chapter. The music program was followed by a gay renewal of friendships around the beautiful tea table.
—MILDRED R. STOLKER

PHI KAPPA—WAYNE STATE UNIVERSITY ... 25 Years ...

△ PHI KAPPA celebrated its Silver Anniversary on Founders' Day at the Alumni House of Wayne State University. The six charter members honored on this important occasion were: Dorothy Dorjath, Ellen Jones, Lucy Miller, Margaret Thibideau, Anna Bess Whitman and

Viola Sagel. The musical program consisted of selections by pianist Barbara MacFarlane, and vocal solos by Dolores Dardarian, with Agnes Hutchins accompanying. Detroit Alumnae, patronesses, and chairman Hilda Humphreys helped make this a beautiful celebration.

Other Chapter Milestones:

Forty years last November: Mu Zeta, Whitman College; Mu Eta, University of Pacific; Mu Theta, University of Texas.

A N N I V E R S A R I E S

Thirty-five years this year: Mu Phi, Baldwin-Wallace College; Mu Chi, Southern Methodist University; Mu Psi, Coe College.

Twenty years: Phi Pi, University of Wichita.

Fifteen years: Phi Omega, Westminster College.

Ten years: Epsilon Xi, University of Illinois; Epsilon Omicron, University of Indiana.

CHICAGO CHAPTERS CELEBRATED MU PHI EPSILON'S 57TH ANNIVERSARY:

November 13 was the date of the inauguration of a Mu Phi Epsilon broadcast over station WEAW-FM in Evanston. The second event of this anniversary month was a concert given at the Chicago Public Library on November 26th by members of the Chicago chapters. The program consisted of two parts: *Sonata No. 25 in G Major* for violin and piano by Mozart, played by Arlene Hamley, violinist, and Sally Ann Scheirer, pianist, both from Sigma Chapter; and scenes from the opera *Amahl and the Night Visitors* by Menotti, directed by Marjorie Hunter of Central Chicago Alumnae. The concert received excellent publicity in the Chicago area and was well attended in spite of the date falling on the Thanksgiving vacation weekend. During the entire month primitive African musical instruments owned by Elizabeth Ayres Kidd, were on display in the music department of the Chicago Public Library. Among the instruments shown were a lyre or "bukana" of seven strings from Nairobi. This is made of goat skin parchment and wood from the mugamata tree. From Mombasa, a harp or "nanga" of five strings made with zebu skin parchment and mahogany tuning pegs was shown. Piassaba fibre makes the strings and the finishing touch is provided by a trimming made of Colobus monkey tail. The same trimming decorates the one-stringed violin from Uganda which is called a "dingidu." The popular sansa or "thumb-piano" from West Africa, is made with bamboo strips with the tuning regulated by placing pieces of mud or wax on the strips. Among noise-makers shown were an anklet rattle of nut shells from the Cameroons; a shaker rattle from the same area made of mahogany seeds in a basket weave container; and an ivory horn from Nigeria. Two drums, a tom-tom from the Sudan and an hour-glass drum from Sierra Leone, West Africa, completed the exhibit. This collection created much interest for the general public and the newspapers and a sign above the exhibit read: "Mu Phi Epsilon anniversary exhibit, lent by Elizabeth Ayres Kidd."

A N N I V E R S A R I E S

A Salute to: The National

Ass'n of Schools of Music

△ THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC, now in its thirty-seventh year, has contributed immeasurably to education in music by formulating standardization of curricula in departments of music of colleges, universities, and conservatories of music. Through the devoted leadership of eminent musicians and educators in this country, the influence of this great organization continues to be positive and strong.

In order to realize the accomplishments of NASM, it is necessary to consider the conditions which existed soon after the turn of the century. There existed some very fine music schools in colleges and also fine independent conservatories. However, the colleges criticized the conservatories for not requiring higher academic standards, while the conservatories criticized the colleges for not maintaining higher standards in music. Few institutions granted degrees in music and all that did determined their own requirements. Gradually in these early years, the universities and colleges began defining their requirements in points—clock hours—trimester hours, etc. All of these were confusing at first but the term semester hour won out and the grand total of 120 semester hours became the accepted requirement for a Bachelor's Degree. Soon, Bachelors' Degrees were demanded as the minimum prerequisite for all teachers in State accredited institutions, not only in the academic subjects, but in music and the fine arts.

In the winter of 1911, Kenneth M. Bradley (first president of NASM) made his first traveling crusade in an attempt to organize the better conservatories into an association. He met little encouragement and the majority of directors of these schools thought that nothing could be done and that the idea was impractical. Some were willing to meet with other directors if they would meet in their school but they could not think of traveling to meet with others! Some were radically determined to fight anything called "standardization." Despite these discouragements, there were some educators who understood the need for an organization — among these were Bertha Baur of the Cincinnati Conservatory, Gilbert R. Coombs of the Coombs Conservatory of Philadelphia and John Hattstaedt of the American Conservatory of Chicago. In 1924, Burnet Tuthill (longtime secretary of NASM) sent an invitation to the directors of most of the leading schools of music to meet in Cincinnati on June 11 to discuss mutual problems. There were only seven at that meeting, but, undaunted, they decided to hold the next meeting in Pittsburgh that fall. Realizing the enormous task ahead of them, they set about to find financial support in order to become an institutional association. With the understanding of Dr. Kepple of the Carnegie Foundation, and Mr. Elihu Root, the Foundation president, success was had in the securing of needed money. It was the first time

that the Foundation had given money to an organization not yet fully organized, but their grant of \$15,000 was perhaps one of the best investments ever made for American education. With the help of some of the founders of the North Central Association of Colleges, a constitution and by-laws were drafted and at the next meeting in Rochester, New York, at which the Directors of most of the representative schools and leading universities were in attendance, the constitution was approved, officers were elected, and Commissions outlined their programs. Through unselfish and untiring work of a few dedicated people, the Association was well on its way.

Dr. Harold Butler of Syracuse University was second president of NASM. Up to this time the Association was made up of individuals representing schools of music. Until standards for degrees had been adopted by these individuals the Association was not ready to admit schools to membership as such. In the fall of 1928, 24 schools had been admitted to membership; on December 1 of that year, 14 names were added to make a total of 38 schools agreeing to accept the degree requirements set by the Association. Now, examinations of schools applying for admission were conducted. Dr. Butler, himself, undertook the major share of these examinations and traveled throughout the country, giving sage advice to the members. In 1930, the Commission on

Curricula reported a curriculum in school music which was adopted verbatim, unanimously.

Dr. Earl V. Moore, University of Michigan, became the third president, and Dr. Howard Hanson, Eastman School of Music, was fourth president of NASM. Their leadership was wise and dynamic and under them the Association continued to grow in size and usefulness. Under Dr. Moore a graduate committee began its work with Dr. Hanson as chairman. The original List of Books on Music was issued during this term. Dr. Hanson became president in 1935 and carried through most of the war years until March, 1944. In 1938 the Graduate Committee was ready to publish the now famous *Bulletin 9*, setting forth standards for graduate degrees in music. As the depression ended, many schools found it possible to apply for membership in NASM and the examiners were kept busy. Annual meetings began to have included in their programs discussions of teaching methods in theory and other subjects as well as the more routine business of administering the standards of membership. Dr. Donald M. Swarthout continued in dynamic and inspired leadership from 1944-48. The committee on Preparatory Music accomplished much with gratifying results. An authorized NASM project was the commissioning of five sonatas or concertos for brass instruments by American composers during this period. Comprising the committee were: Albert

Riemenschneider, Burnet C. Tuthill and Donald M. Swarthout. The composers commissioned for this series were: V. Giannini, Robert Sanders, Quincy Porter, Leo Sowerby and Howard Hanson. In December 1947, the Committee on Teacher's Colleges, announced the readiness of The American Association of Colleges for Teacher Education to proceed on a survey of work

being done in music in Teachers Colleges. During 1944-48, 39 schools were admitted to membership. This past fall, five new schools were admitted to membership bringing the total number in the association to 256 conservatories, colleges and universities. Thus, from small beginnings the NASM continues to be one of the major positive forces in American education and music.



Mu Phi is Consultant

△ QUITE INFREQUENTLY we find an individual whose versatility and diversified talents have permitted them to make outstanding contributions to the various facets of music. Such a person is Mary Craig, New York Alumnae. She is presently an artist consultant, handling personalized guidance and recitals, programs and accessories. Her rich background in the field of concert and oratorio and 15 years as a staff member of *Musical Courier* serve to make for an especially valuable service as artist consultant.

Mary Craig was born in Macon, Georgia, and is linked to America and in particular to the South by direct descendancy from law-givers and high ranking officers in the Continental and Confederate Armies. One of the most famous of her forebears was the gifted and fascinating first Secretary of the Treasury, Alexander Hamilton. Her professional debut was made at the age of six at the Grand Opera House in Macon.

Then followed intensive years of study in piano, pipe organ, counterpoint and repertoire, and orchestration. At 13 she won the United Daughters of the Confederacy Literary Scholarship to Wesleyan College, graduating with distinction in four years with the degrees of A.B. and Mus. B. She then went to New York to take a writer's course at Columbia and to further study music. Shortly after arrival in New York she was engaged as soprano soloist by one of the large downtown churches. Then followed intensive training with renowned private teachers, among them: Wm. L. Whitney, Adelaide Gercheidt, Estelle Liebling, Guisepe Boghetti, Paul Althouse and Leon Carson. Mary Craig also coached with Charles A. Baker, Stuart Ross, Ernst Knoch and Enrica Clay Dillon, with the latter, in coaching for the stage. She was soprano soloist for 13 years at West End Collegiate and St. Nicholas churches and was regularly

guest soloist at St. Michael's, St. Jean Baptiste, and major churches in Connecticut, New York and New Jersey. During this period she did special study in dramatics, stage management, etc.

Mary Craig made her opera debut with the Philadelphia Civic Opera and for 14 years she toured in concert, lecture-recitals, opera, oratorio, and festival appearances. She appeared in Town Hall, Carnegie Hall, Metropolitan Opera House and principal auditoriums in the United States, Canada, and Nova Scotia. Of her concert appearances critics were unanimous in their praise: "Voice of unusually clear quality, beautifully produced in the Italian manner, singing especially well the aria beloved of Patti"—*Montreal Star*; "... she is a well-schooled musician with a lovely lyric voice, wonderfully warm and flexible—made greatest impression (ten encores sung)."—*Milwaukee (Wisconsin) Herald*; "Craig captivating! Proved a joy to her audience—lovely to look at as well as to listen to. Revealed a clear bell-like ringing voice of power and range and sympathetic qualities."—*Buffalo Courier-Express*.

Among her operatic roles, Mary Craig sang "Nedda" in *Pagliacci*, "Marguerita" in *Faust*, the title role in *Madam Butterfly*, roles in *Carmen*, *Robin Hood*, *Meistersinger*, *Cavalleria Rusticana*, *Semiramide*. Critics' acclaim of operatic roles were eloquent: "... She displayed beautiful taste and a fine sense of emotion in her portrayal"—*Rochester Democrat & Chronicle*; "... a beautiful voice that was used most artistically and expressively and she acted the role with skill"—*Philadelphia (Nova Scotia) Herald*; "... Scored a pos-

itive triumph. She was sympathetic, tragic and convincing in dramatic action and delightful in her vocal ease and beauty—moved the audience to the unusual tribute of tears"—*Athens (Georgia) Banner-Herald*. In oratorio and festival she was equally acclaimed: "... she gave convincing interpretations that bespoke her versatility and intimacy with musical theme and literary content."—*Newark Evening News*; "... one of the most satisfying that has been heard here in oratorio—beautiful quality, perfect diction, great flexibility!"—*Albany Knickerbocker Press*.

Mary Craig sang in principal roles with the Baltimore, Rochester and Washington Civic Opera Companies and also was soloist with the Philadelphia Symphony Orchestra. She was also featured in broadcasts of operatic and concert programs on N.B.C. and C.B.S. radio.

In 1944 Mary Craig joined the staff of *Musical Courier* as reviewer and within the next year she was appointed associate editor in charge of feature stories, specialty pages, educational pages. She did major review assignments, festival and opera coverage, musical conventions and assemblies. Special features were the well known "Silhouettes," "Along 57th Street," "Here and There." Mary Craig did a lecture tour in 1958-59 for schools and conventions and while with *Musical Courier* she was press and social representative as well as artist consultant. She also became account executive because of her advisory status. Concert-oratorio-opera star, musicological commentator, music critic and reviewer, artist-consultant: what a privilege to reach so many through such diversified media.

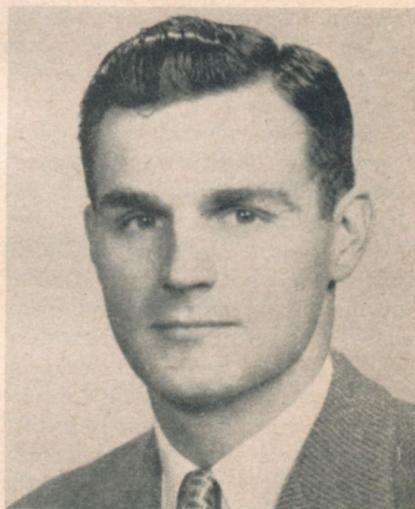
Meet The Judges for Our



Edith Borroff

In 1950-54 Edith Borroff lived in Milwaukee, Wisconsin, where she was instructor in Music at Milwaukee-Downes College. In 1954 she moved to Ann Arbor where she was a teaching-fellow at the University of Michigan. Here she was initiated into Gamma chapter and in 1958 received her Ph.D. In September 1958 she became Associate Professor of Music at Hillsdale College, Hillsdale, Michigan. This year she is on leave in Pittsburgh, looking into some musical problems which have long intrigued her as an Andrew Mellon Postdoctoral Fellow. She is editing two grands motets of Mondonville, which the University of Pittsburgh Press will publish this year and is also writing a book on French Music during the last century of the Monarchy.

△ DR. EDITH BORROFF was born in New York City. She studied music from babyhood with piano study from the age of 3 and continued her studies through high school. She majored in composition under Irwin Fischer and minored in organ under Claire Coci at Oberlin college. Edith studied piano with Louise Robyn (her mother) and Harold Henry. She attended Oberlin in 1943-45 and then studied at the American Conservatory of Music in Chicago where she received both B. Mus. and M. Mus. degrees. She taught privately and was organist at Christ Church, Episcopal, in Chicago, did editing for the Clayton F. Summy company, served as librarian for the American Conservatory and South Side Symphony Orchestras as well as working as a statistician in Chicago, to get through school.



H. Wiley Hitchcock

Musicological Research Contest

△ DR. H. WILEY HITCHCOCK received his A.B. degree in music from Dartmouth College in 1944, his M. Mus. in Music History from University of Michigan in 1948 and in the following year he attended the Conservatoire Americain at Fontainebleau. In 1953 Dr. Hitchcock received his Ph.D. in Musicology from University of Michigan and in 1954-55 he attended the University of Florence on a Fulbright Postdoctoral Research Grant. Other grants received were the Summer Faculty Research Grant, Rackham School of Graduate Studies, University of Michigan in the summer of 1954 and again in the summer of 1959. Dr. Hitchcock is at the present time Associate Professor at the University of Michigan, where he has been on the staff since 1947 when he was a Teaching Fellow. During the summer of 1958 he was guest professor at the University of California in Los Angeles.

Dr. Hitchcock's publications include the following books: *The Latin Oratorios of Marc-Antoine Charpentier* (his doctoral dissertation), *Music and Western Man* (with Gustave Reese, J. A. Westrup, Aaron Copland, et al.), and *Early Oratorios: Texts and Translations*. Diversified articles include "An Early American Melodrama: *The Indian Princess* of J. N. Barker and John Bray," *Notes* (June, 1955); "An Important American Tunebook," *Journal of the American Musicological Society*, (Fall, 1955); "Lyricism and Italianism in the

Elizabethan Madrigal," *Papers of the Michigan Academy* (1958); "Jazz Improvisation and the European Tradition," *Papers of the Michigan Academy* (1959); "The Instrumental Music of Marc-Antoine Charpentier," *Musical Quarterly* (Jan. 1961). Dr. Hitchcock has edited music of Charpentier and Leonardo Leo for Boosey & Hawkes and Concordia. He has done significant reviews of books and music which have been published in leading music periodicals in the United States. Dr. Hitchcock is a member of Phi Kappa Phi, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Alpha Delta Phi, American Musicological Society, Music Library Association and Gesellschaft für Musikforschung.



Robert W. Buggert

△ DR. ROBERT W. BUGGERT has been director of the University of Oklahoma School of Music since the fall of 1959. Prior to this he was head of the graduate music studies at the University of Wichita for 11 years.

Dr. Buggert is a native of Chicago and attended Austin High School there. He received the Bachelor of Music degree from Vandercook School of Music in Chicago. His graduate studies have been at the University of Michigan where he received the Master of Music Education degree in 1947 and the Ph.D. in 1956, writing his theses on "Progressive Studies for Snare Drum" and "Alberto da Ripa: Lutenist and Composer." Dr. Buggert also attended Central YMCA College in Chicago, the University of Southern Illinois and Hardin-Simmons University. His major studies were in music education, music theory and musicology, with minors in English and education.

While in Wichita, Dr. Buggert was timpanist of the Wichita Symphony Orchestra and chairman of the music committee of East Heights Methodist Church. Active in the Wichita Community Arts Council, he served as a board member in 1952-53, vice president in 1955-56,

president in 1956-57 and executive board member in 1957-58. He served with the armed forces from 1944 to 1946 as a member of the 383rd Army Service Forces Band. After his release from military duty he taught at the University of Michigan for two years. Prior to the years spent in military service, Dr. Buggert was supervisor of music for public schools of Anson, Texas, faculty member at Knapp School of Percussion in Chicago, and supervisor of music for public schools at Cairo, Ill.

Dr. Buggert is a member of the American Musicological Society, the Music Educators National Conference and is listed in "Who's Who in Music" and "Biography of American Scholars." He is musicology chairman of the west-central division of MTNA and chairman of the composition contest sponsored by the National Association of College Wind and Percussion Instructors. Other memberships include Pi Kappa Lambda, Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

Dr. Buggert was percussion editor for *The Instrumentalist* in 1955-56 and has composed several percussion methods, solos and ensembles. He has had articles published in *Etude* music magazine.

MacDOWELL COLONY REACHES IRON CURTAIN

△ NEWS OF THE WORK of The MacDowell Colony reached thousands of Russians last fall through the United States Information Agency magazine, *America*. The MacDowell Colony, called "a unique and unparalleled expression of American idealism," is an expression of our American concern with cultural values and of our practical

common sense in serving them. Receiving not a penny of government support (unlike European cultural institutions), the Colony's program depends on the interest and help of discriminating people and organizations. It is truly gratifying to know that the MacDowell Colony story is reaching behind the Iron Curtain.

THE SPRING 1961 TRIANGLE OF MU PHI EPSILON

Mu Phis in the News...



World famous contralto Jean Madeira is hostess backstage at the Vienna State Opera to actress Sophia Loren, the Begum, widow of the Aga Khan, and Maurice Chevalier. The Metropolitan Opera star is still in her costume for her role of the evening—"Carmen."

Three Mu Phis were largely responsible for the success of a panel sponsored by the Music Lovers Round Table of the Turtle Bay Music School in New York. They are: Mary Weaver (left, standing), Ruth Kemper (standing) and Merle Montgomery (seated, right), moderator of the panel. Ruth Kemper is the director of Turtle Bay Music School, now celebrating its 35th year. Mary Weaver is assistant director. Other members of the panel who spoke on the subject Music in America during the last 35 years are (seated l. to r.): Constance Eberhart, Secretary of the National Opera Association, Dr. LaVahn Maesch, past President, Music Teachers National Ass'n, Dr. Montgomery, and John Edmunds, Curator of Americana Collection, Music Division at the New York Public Library. Dr. Roy Harris, composer, the other member of the panel, is not shown in the picture.



More Jewels / in Our Crown

ALPHA XI AT WOMAN'S COLLEGE U OF NORTH CAROLINA

△ ON JANUARY 12, 1961, 28 candidates were made charter members of Alpha Xi Chapter, at the Woman's College of University of North Carolina. The Chapter officers were also installed at this time.

Our National President, Rosalie Speciale, conducted the ceremonies, assisted by Mu Phi from the surrounding area. She held individual conferences with each of the officers of Alpha Xi, the Chapter Adviser, Dean of the School of Music, Dr. Lee Rigsby; Dean of the College, Dr. Merib Mossman; and Dean of Students, Miss Kathryn Taylor.

The charter members of Alpha Xi Chapter include 20 undergraduates: Joyce Hitchcock, President; Joan Hannah Kirby, Vice President; Carolyn Jane Jones, Recording Secretary; Jean Erdody, Corresponding Secretary; Linda Louise Ely, Treasurer; Dixie Ann Ross, Historian; Shelby Jean Rogers, Warden; Mary Ida Hodge, Chaplain; Lee Bellaver, Chorister; Patricia Ann Ayscue, Mary O'Neal Bourne, Helen Marie Burnette, Lois Kathryn Easterling, Alumnae Secretary; Lollie Caroline Hawkins, Dorothy Neal Keller, Ann Miller, Edith Chloe Nicholson, Eleanor Early Pursell, Elizabeth Ann Smith, and Janice Gail Stanley; five graduate students: Willa Fay Batts, Rachel Augusta Brett, Martha

Leonard, Mrs. Margaret Marsh Tyson, and Gloria Ann Shipwash; three members of the W.C. music faculty: Claire Henley Atkisson, Birdie Helen Holloway, and Shirley Rabb Winston; and our chapter adviser, Inga Morgan, piano professor at Woman's College.

That evening, after a ceremony installing approximately 60 patrons and patronesses, the chapter presented a public musicale. The program consisted of vocal and instrumental works by: Dohnanyi, Bizet, Brahms, Kennen, Berlioz, Beethoven, Griffes, and John Barnes Chance, composer-in-residence in the Greensboro Public Schools. Following the musicale a reception was held. All ceremonies took place in the Virginia Dare Room of the Alumnae House on the Woman's College Campus.

A week later the musicale was televised and shown in two parts on WUNC-TV. Both parts were shown twice on different occasions.

ALPHA OMICRON AT ROOSEVELT UNIVERSITY

△ ALPHA OMICRON chapter was installed on January 14, 1961, at Roosevelt University, Chicago, Illinois. The pledge ceremony held on January 14th in the Sullivan Room at Roosevelt University, was conducted by our National President,

Rosalie Speciale, assisted by Helen Purcell Maxwell, and representatives of the alumnae chapters in the Chicago area. A concert was given by several pledges following this ceremony: vocalist Mary Louise Fletcher sang Verdi's "Ave Maria," from *Othello* and "Ecstasy" by Rummel; pianist Margaret Wright played *Sonata in g minor op. No. 22* by Schumann; vocalist Phyllis Solch sang "Seit ich ihn gesehen," "Er der Herrlichste von Allen," and "Der Ring," Nos. 1, 2 and 4, Opus 42, from "Frauenliebe und Leben" by Schumann; and pianist Ludmilla Lazar played "Two-part Invention No. 4 in d minor, Two-part Invention No. 8 in F major" by Bach and "Scherzo" by Chopin.

Initiation and Installation ceremonies were conducted in the Cordon Club of the Fine Arts Building in Chicago. Our National President conferred with each officer about individual duties. The following officers were installed: Frances Guterbock—President; Pamela Brown—Vice President; Barbara Rupp—Recording Secretary; Beverly Gross—Corresponding Secretary; Phyllis Solch—Treasurer; Josephine Melone—Historian; Ludmilla Lazar—Chorister; Kathryn Reuther—Chaplain; Margaret Wright—Warden. Sandra Abrams, Rosemarie Bloch, Athena Chekouras, Eltha Chu, Ida Conte, Mary Louise Fletcher, Leslyn Gross, Rosemarie Hnilo, Julia Olsansky, and Elizabeth Ann Weber were initiated in addition to the above officers.—JOSEPHINE MELONE, *Historian*.

ALLIANCE ALUMNAE CHAPTER IN ALLIANCE, OHIO

△ ALLIANCE ALUMNAE CHAPTER was installed on Founders Day, in Alliance, Ohio. Nadene Barnes, who was active in organizing this new chapter, was unanimously elected president. Other officers include: Alta Bartchy, vice president; Kay Kropf, treasurer; Frances Brownell, secretary; and Joan Wright, historian. The biennial meeting of District No. 4 Conference was the scene of the installation with collegiates from Bowling Green, Baldwin-Walace, Cleveland Institute of Music and the two Cleveland Alumnae Chapters witnessing the installation which was conducted by District Director, Evelyn Morgan.

Arlene Tournoux, chapter adviser of Phi Chapter, was official hostess for the conference. The first musical presentation of our chapter was given by June McCann when she sang "Gebert Maria" from *Das Marien Leben* and "Alleluja" from Mozart's *Exsultate Jubilate*.

Included in the list of charter members in addition to the above-named officers are: Madeline Findley, Irene Mathison, Betty Davis, Joan Wright, Virginia Faris, Grace Johnson, Leora Dretke, June McCann, Ethel Preston, and Arlene Tournoux.—JOAN WRIGHT, *Historian*.

*Remember to support Mu Phi Epsilon
Philanthropies by way of the Friendship Fund!*



BOOK Reviews

A HISTORY OF WESTERN MUSIC, by Donald Jay Grout. New York: W. W. Norton & Company, Inc. 1960: (xiv, 742 pp., illus., music; \$8.95).

Few surveys of music history have been as successful as Mr. Grout's most recent work. The book traces the course of western art music from the close of the ancient world to twentieth century developments of atonalism and dodecaphony. With the skill and logic of a distinguished scholar, the author covers every aspect of music history: all vocal and instrumental forms, notation, performance, music printing, development of instruments and biographical information on composers.

Throughout the text emphasis is placed on musical style. Since it is the author's conviction that an understanding of style and its fluctuation in musical history depends upon a thorough knowledge of the actual music, numerous examples are analyzed and discussed in each of the chronologically arranged chapters. The book is further enriched by handsome reproductions of manuscripts, paintings, sculpture, architecture, photographs, and portraits documenting the historical material.

A large portion of the book is devoted to appendices which include a glossary of musical terms, valuable suggestions for further reading and sources for additional musical illus-

trations, and finally an interesting table of important events in music, the visual arts, literature and history. Students will find the marginal subject headings especially useful for quick reference and review.

A History of Western Music is undoubtedly one of the best books of its type; a work that every musician ought to have in his library.

ROMAIN ROLLAND'S ESSAYS ON MUSIC, edited by David Ewen. New York: Dover Publications, Inc. 1959 (xi, 371 pp, paperbound; \$1.50).

Five different books on music by Romain Rolland, all of them now out of print, are represented in this paperback volume. The fact that several of the books have long been out of circulation makes the appearance of this edition particularly significant.

The first essay, "The Place of Music in General History," is taken from Rolland's *Some Musicians of Former Days*, (1915). It is a masterpiece of musical writing. The scope of the author's vision offers the kind of background all too often lacking in the musician's training. The principal argument evolves from Rolland's belief that a comparative history of every form of art is necessary for the foundation of general history.

For many years Rolland was occu-

ried with the subject of Beethoven. He planned to write a definitive study but lived to complete only two of the volumes. The "Portrait of Beethoven in his Thirtieth Year," an essay originally part of the first volume, is filled with insights that no other Beethoven scholar has surpassed. Biographical sketch of Lully, Telemann, Grétry, Berlioz, Wagner, Wolf and Saint-Saëns are also included among the sixteen essays.

One of the most charming selections in the book is the essay entitled "Mozart: According to his Letters." Rolland found great inspiration in these letters and they clearly led him to a profound understanding of the music. "I have just been reading Mozart's letters for the second time, and I think they ought to be included among the books of every library, for they are not only of interest to artists but instructive for other people as well."

COPLAND ON MUSIC, by Aaron Copland. New York: Doubleday & Company, Inc. 1960 (280 pp.; \$4.00).

Mr. Copland's latest book will be welcomed by readers familiar with his earlier publications. Written over a span of 30 years the work contains a selection of occasional pieces about music and musicians.

Each of the four sections in the book has a number of interesting articles; many of them appeared previously in magazines and newspapers, some few are printed here for the first time. The opening section concerns itself with thoughts about music as an art and with Copland's enthusiasm for certain composers and musicians, e.g., Mozart, Liszt, Berlioz, Fauré and Stravinsky. Copland's sketch on Nadia Boulanger,

the composition teacher to whom so many American composers are deeply indebted, is a fascinating account of an association that has continued nearly forty years.

Contemporary music, "That perennial problem," is the subject of the final section. Readers of Henry Pleasants' controversial book, *The Agony of Modern Music* (1955), will be interested in Copland's polemical essay, "Are My Ears on Wrong?" Written at the request of the *New York Times* this article answers Mr. Pleasants' attack on serious music in a completely convincing manner.

... NOTED IN BRIEF ...

RAVEL, LIFE AND WORKS, by Rollo H. Myers. London: Gerald Duckworth & Co., Ltd. 1960 (239 pp., music, illus.; \$4.50).

A complete and penetrating account of Ravel's life followed by concise, illustrated analyses of each of his works. Hitherto unpublished letters (e.g. from Ravel to his pupil, Vaughan Williams, between 1908 and 1919) add considerable interest.

MUSIC AS METAPHOR, THE ELEMENTS OF EXPRESSION, by Donald N. Ferguson. Minneapolis: University of Minnesota Press. 1960 (ix, 198 pp., music; \$4.75).

This book sets forth Mr. Ferguson's theories on how music conveys meaning to its listeners. The subject naturally raises a number of philosophical and psychological questions that are undoubtedly of special interest to those involved in music criticism.

DOLORES MENSTELL,
University of California
Santa Barbara

Thanks, Contributors

DOLORES MENSTELL



△ DOLORES MENSTELL has made consistently fine contributions to THE TRIANGLE with her scholarly book reviews. At present she is Instructor of Music at the University of California at Santa Barbara, where she teaches music history, theory and piano. Dolores graduated from Lewis and Clark College in Portland, Oregon, and following that she studied abroad for two years on a Fulbright Fellowship. During that time she worked at the University of Vienna and at the Mozarteum in Salzburg, Austria. After completing graduate studies at USC, she spent a year in New York under a grant from the American Association of University Women. Her project there involved research at Columbia University and at the New York Public Library in preparation for her dissertation: "E. T. A.

Hoffmann and Carl Maria von Weber as Critics of Music." Within the year Dolores will complete her Ph.D. degree at the University of Southern California, her field of emphasis being musicology.

EMMA LOU DIEMER

△ EMMA Lou Diemer is serving her second year as "composer in residence" in the school system of Arlington County, Virginia, under a Ford Foundation grant. The purposes of the project are to relate composers to the musical life of communities and to expand the repertory of secondary school music throughout the United States. The National Music Council is associated with the Foundation in the administration of these fellowships. The only woman among 12 young American composers to be awarded fellowships, Emma Lou was also the first woman composer to achieve the distinction of being selected by the Louisville Symphony Orchestra for four performances of her original composition, *Suite for Orchestra*. She was one of ten to be selected for this honor in 1955, the second year of the awards.

Emma Lou was initiated into Mu Delta Chapter and received her undergraduate training at Central Missouri State College. She received her Master's degree in composition with honors from Yale University and studied in Brussels, Belgium, on a Fulbright Scholarship during 1952-53.

Emma Lou is now a member of Washington Alumnae Chapter. On February 14 she played an organ recital at the Capitol Hill Presbyterian Church. Her "Quartet for Piano and Strings" was performed in March at the Friday Morning Music Club and also at the annual joint meeting of SAI, Delta Omicron, and MΦE, by Genevieve Fritter, Jean Robbins, and two members of SAI alumnae. Her "Concerto for Harpsichord and Orchestra" will be performed by the Washington Camerata with Emma Lou as soloist, at the Contemporary Music Symposium at American University in May.



Emma Lou Diemer

JUNE WEYBRIGHT

△ JUNE WEYBRIGHT, who wrote "The Dignity of Teaching," Fall 1960 TRIANGLE, is well known throughout the country and in piano pedagogical circles as a composer of several hundred pieces for piano education, conductor of workshops and normal classes, and as a teacher (for

over 35 years). June has been a member of Mu Phi Epsilon since 1925, having been initiated into Theta chapter. Affiliations with alumnae chapters include: Chicago-North Shore, Indianapolis, Cincinnati and now San Francisco Alumnae. We are proud of her many achievements and also happy to note that excerpts from the above-mentioned article appeared in a recent issue of *The Current* of Kappa Delta Epsilon, education sorority and also a member of Professional Panhellenic Association.

Interlochen Arts Academy opens in September

△ DR. JOSEPH E. MADDY, president and founder of the Interlochen Arts Academy at Interlochen, Michigan, early this year announced the establishment of a new boarding school for talented high school students. Scheduled to open next September 10, enrolling approximately 300 students, the Interlochen Arts Academy will offer a complete college preparatory curriculum in addition to highly specialized training in music, art, drama, and dance, utilizing the winterized facilities of the famous National Music Camp. Training similar to that so successfully given to gifted young people at the Interlochen Music Camp in the summertime, will provide training not available elsewhere in winter. The same principles of competitive educational achievement in winter as at the camp in summer, will apply.

Alla Breve . . .

KATHLEEN THOMERSON, Director of District No. 13, was awarded a prize by the American Guild of Organists in the 1960 examinations. This prize of \$150 was given as a result of the Fellowship examination, Section I, (playing).

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HELEN HEWITT, North Texas State College, presented a paper "'Fors seulement' and the Cantus Firmus Technique in the 15th Century," at the 26th Annual Meeting of the American Musicological Society in December at Berkeley, California.

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FRANCES YEEND and JEAN MADEIRA recently were heard in the performance of "Elektra" at the Metropolitan Opera.

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WILLA STEWART, University of Texas, was heard at the 16th annual convention of the National Association of Teachers of Singing at Dallas, Texas, in December. She was heard with baritone Morris J. Beachy and Fritz Oberdoerfer, lecturer-pianist, in "Some Aspects of the German Lied, the Flower of Romanticism," with emphasis on Mahler (Lieder eines fahrenden Gesellen) and early songs of Hugo Wolf.

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RUTH KOBART sang the role of "Katisha" in the New York City Opera performance of Gilbert and Sullivan's "Mikado" in January.

* * *

IRENE DALIS was heard as "Venus" in the gala performance of "Tannhauser" at the Metropolitan in December. This opera had not been heard at the Metropolitan since 1955 and the present revival brought back the Paris version. Critics described her performance as "memorable . . . having the power and the voice for the role which requires a highly intelligent and skilled actress as well as singer." Hermann Prey made his Metropolitan Opera debut in the role of Wolfram at this time.

* * *

DR. HAZEL MORGAN, Evanston-North Shore Alumnae, will be one of the speakers at the International Music Educators Conference in Vienna this summer. She is professor at Northwestern University school of music and is known throughout the country for her notable work in music education.

THE SPRING 1961 TRIANGLE OF MU PHI EPSILON

VIRGINIA JOHNSON HUNTER, soprano, presented a concert in Paris on December 7, 1960, at the Ecole Normale de Musique. Her program included works of Haydn, Hugo Wolf, Schubert, Debussy, Britten and Poulenc. Elizabeth Saglier, accompanist, and Max Isenbergh, clarinetist, appeared on the program. Virginia is a member of Seattle Alumnae and studied in Paris in 1950-51 with Pierre Bernac. She and her family have been in Paris for two and one-half years where her husband teaches at the Paris American High School. She is still studying with Bernac and performs frequently.

* * *

ELIZABETH AYRES KIDD Evanston-North Shore Alumnae, recently returned from a research trip to Puerto Rico. This will add to an already vast store of knowledge of native instruments from various parts of the world, notably Greece, Africa and portions of our own southwest.

* * *

DORIS FRERICHS, New York Alumnae, left recently on a concert tour of Europe. She will appear in solo recital in Italy, Germany, England, and with orchestra, in France. Doris also appeared last fall with the "New York Philharmonic Septet" in chamber music in New Jersey.

* * *

LINDA SELLEN, Zeta, is taking part in DePauw's "Second Semester Abroad" plan and is spending this semester in Europe. Although she will not be in Greencastle, she is still considered a student of DePauw under this plan.

* * *

CLAUDETTE SOREL was soloist in the first New York performance of Joseph Wood's Divertimento for "Piano and Chamber Orchestra." This work was included in the National Association for American Composers and Conductors concert at Town Hall, with the NAACC Festival Chamber Orchestra under the baton of Emerson Buckley, on February 12. The concert opened the 22nd Annual American Music Festival and included three other New York "firsts"; "Concerto for Flute, Clarinet, Trumpet and Strings" by Leo Kraft; "Serenade for Winds and Strings" by Charles Mills; and "Concerto for String Orchestra" by Nicholas Flagello.

* * *

CAROL SMITH continues to make notable contributions to the Bach Aria Group. In its Town Hall concert in January, the Group presented what is often considered the finest of Bach's "Small Masses"—The "Mass in A major," and the great Cantata No. 129, "Gelobet sei der Herr," in addition to arias from other cantatas and the "St. John Passion." Of Carol Smith's singing the critics had this to say: ". . . (she) sang with her accustomed glorious richness and warmth; she is a superb artist."

* * *

IRENE DALIS and HELEN VANNI appeared in the roles of "Azucena" and "Inez" respectively in the Metropolitan Opera production of "Il Trovatore" at the time of the debut of Leontyne Price.

THE SPRING 1961 TRIANGLE OF MU PHI EPSILON

SYLVIA MEYER, harpist with the National Symphony Orchestra played with the Glenelg Festival Quartet in a concert series at Glenelg, Maryland, last summer. The featured work was Andre Caplet's "Masque of the Red Death." In December she played with the Washington Opera Society's performances of Schonberg's "Erwartung," conducted by Robert Craft, and Stravinsky's "Le Rossignol," conducted by the composer. Both works were recorded stereophonically by Columbia. In February Sylvia played on a program conducted by Richard Pitkin for the Institute of Contemporary Arts at Meridian House.

* * *

ALMA GRAYCE MILLER, composer, was honored on February 26 by a presentation of a whole program of her compositions. This was the Parade of American Music for the National Federation of Music Clubs, presented by the Northern Virginia Music Teachers' Association. Works performed included two cantatas and a string quartet.

* * *

LENORA REEVES BORUP, pianist, and her violinist-husband Edgar Borup, both Chicagoans, are one of the best known and best liked Americans in the beautiful, musical city of Vienna. Mr. Borup is in charge of America House in that city, plays in a string quartet and enjoys making music at America House and in their own musical home. Through their love of music the Borups meet many fellow Americans either studying music or already under contract and are able to prove at the musical parties they give for both Austrians and Americans, that though America does not have one city with as many cultural outlets as Vienna, we do have people with as much talent and interest as the Viennese.

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MARGARET CHRISTOPHER McPHERSON, head of the organ department at Sam Houston State Teachers College, appeared on the First Faculty Recital Series concert in September. She played George Frederick McKay's "Suite on Sixteenth Century Hymn Tunes."

* * *

ALICE YOST JORDAN, Des Moines Alumnae, has had several sacred and secular choral works published recently. Last spring her beautiful setting of Mary S. Edgar's poem "God Who Touchest Earth with Beauty," for mixed voices, was published by the B. F. Wood Music Company, Boston.

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RUTH BRADLEY'S most recent publication "Walk in Bitterness," for S.S.A. Chorus with Contralto Solo, is available from The Composers Press, Philadelphia.

* * *

FRANCES WILLIAMS, New York, Alumnae, composer of more than 200 published choral works, sacred and secular, was awarded the Hopkins Medal on March 1st by the St. David's Society of the State of N. Y. (Welsh benevolent society founded in 1801) at their annual banquet in the Waldorf-Astoria for distinguished service in music, the first woman to receive this award.

Pride of Mu Phi Epsilon

ANNE ROTHGEB



Anne Rothgeb as "Rosina" in the Barber of Seville.

△ ANNE ROTHGEB, Beta chapter initiate, has been receiving critical acclaim both here and abroad. Last summer she received high praise for her "Rosina" in the Creative Arts Festival production of *The Barber of Seville* in Boulder, Colorado, and presently she is touring with the National Opera Company, singing the roles of "Micaela" and "Frasquita" in Bizet's *Carmen*, and the step-sister in Rossini's *Cenerentola*. The tour covers an area extending from Florida to North Dakota and New Mexico to Maine.

Anne returned to the United States last spring after two and one-half years of study and concertizing in Europe, to fill concert and opera engagements in this country. She completed her Master's Degree at the New England Conservatory of Music in Boston. After graduation she sang with the Boston Lyric Theatre and performed two summers in the Opera Theater of the Berkshire Music Festival under Boris Goldovsky in addition to extensive concert and oratorio work in the New England area. Her study in Europe was made possible by a Fulbright Scholarship and a grant from the Frank Huntington Beebe Foundation. Most of her study was concentrated at the Vienna State Academy of Music and Dramatic Arts under Ferdinand Grossmann, Eric Werba and Christian Moeller. She also studied with Pierre Bernac in Paris. In addition to concerts in Vienna, Salzburg, Klagenfurt, Steyr and Linz, she performed in Holland, France and Italy. Her performances earned such praise from the critics as a "rarely rich voice," a voice "full of individual charm and capable of perfect phrasing all the way up to high C," "a beautiful, powerful and clear soprano," "a charming soprano who uses her beautiful vocal material with technical excellence," "a sensitive musician and performer." Of her acclaimed performance at the Festival last summer, the *Colorado Daily* commented: "... Anne Rothgeb's Rosina was a delight to the

ear and the eye. Her flawless ease of execution of the role both vocally and dramatically is superb." From the *Rocky Mountain Journal*, ". . . Anne Rothgeb's lovely vocal qualities, a bright but deeply hued soprano, exactitude in its use and an attractive personality made a charming Rosina. . . ." *The News and Observer* from Anne's native Raleigh, North Carolina, early this year had this to say after one of her concerts: "We heard a promising young singer, with extremely good stage presence, a winning personality, an abundance of musicianship and intelligence, a quality of perseverance and determination that is invaluable in the field of concert singing. She is well schooled in the myriad stylistic requirements of the various composers and sings with breadth of expression, good range of dynamics, and with agility, all marks of excellent training."

Anne Rothgeb plans to return to Europe this summer for additional performances and work on new roles to continue this well begun concert career.

ATHENA LAMPROPULOS

△ ATHENA LAMPROPULOS, Tau initiate, recently returned to Seattle in what was enthusiastically called a "triumphal return." With Dr. Stanley Chapple as accompanist, Athena sang a diversified program in Meany Hall on the U of Washington campus. Included in the program were Gluck's "O del Mio Dolce Ardor"; Schubert's "Ave Maria" and "Erlkonig"; Verdi's "Willow Song" and "Ave Maria" from *Othello*; "Tacea la notte pla-

cida" from *Il Trovatore*; "L'atra notte in fondo al mare" from *Mefistofele* by Arrigo Boito; and a group of folk songs.

Athena graduated from the University of Washington in 1956. She has studied opera in Italy for the past four years with the help of a two-year Fulbright Scholarship, the assistance of several Seattle Clubs dedicated to the encouragement of young talent and Greek societies of the Northwest. The following comments are excerpts from Italian critics: "Signorina Lampropulos displayed a brilliant quality, extensive range and a musical clearness and security of technique eliminating every inequality of the difficult passages."—*Corriere della Sera*. . . . "Hers is not a 'chamber' voice but one of rich vibrancy which our public loves so much. She has remarkable vocal quality and musicianship of the first order."—*Corriere Lombardo*. . . . "Her voice is warm and full, extremely well suited for dramatic roles. Where beauty and security was needed for interpretation she did so with ease even in the most exacting passages. She is most distinguished from other beautiful voices in the pianissimo, sudden dynamic changes, phrasing, and her pronunciation is correct. . . . It is one of the most beautiful voices we have heard recently and certainly the most finished among the young singers."—Signora Landa Corte (noted critic for Italian newspapers and magazines.) . . . "The soprano, Athena Lampropulos, surpassed every expectation for the quality of her voice and her interpretation. So much so that she was given the nickname 'Seconda Callas.' The concert was a brilliant success."

In addition to hailing her recital as a "triumphal return," headlines such as "Athena rewards backers with lustrous recital" and "Soprano captivates audience with rich, vibrant tones," tell an eloquent story of four years of hard work coupled with a young woman possessing great talent and a voice of rare promise. Athena will return to Italy for additional coaching and has our best wishes for continued success!

MΦE TRIO OF LOS ANGELES ALUMNAE



Georgeanna Whistler,
Sima Mannick, and
Janet Chapple

△ LOS ANGELES ALUMNAE CHAPTER is proud of its Mu Phi Epsilon Trio, whose members are Sima Mannick, piano; Georgeanna Whistler, violin; and Janet Chapple, cello. The group was formed about a year ago and gave its first performance for our chapter in May, 1960. They also performed for the Southern California District Conference of Mu Phi Epsilon in November and for our chapter's open meeting in February of this year. Feeling that they are an outstanding performing

group, our chapter will have the pleasure of presenting them in a scholarship benefit concert on April 9, at Hancock Auditorium on the campus of the University of Southern California. They will play the Beethoven *Trio in C minor, Op. 1, No. 3*; the Mendelssohn *Trio in D minor, Op. 49*; and the Dvorak *Trio in F minor, Op. 65*.

SIMA SILVERMASTER MANNICK is a graduate of the University of Southern California where she received a bachelor's degree in music education, and a master's degree in musicology. She has taught piano privately, and has also taught at Compton High School and Junior College. In 1955 she was soloist with the Compton Civic Symphony, and in that year also toured music festivals in Europe as part of a project on a grant of the Ford Foundation. She has studied piano with John Crown and Alice Ehlers. Her present activities include sculpturing, studying the cello, and being treasurer of the Los Angeles Alumnae Chapter.

GEORGEANNA BEAVER WHISTLER, a graduate of the Cleveland Institute of Music, where she received both bachelor's and master's degrees in violin, is also a graduate of the University of Oregon, where she received an additional master's degree in the field of education. For many years a professional violinist, she was also a teacher at the Cleveland Institute, the University of Oregon, and in the public schools of Lebanon, Oregon. Her husband, Dr. Harvey S. Whistler, is a full time editor and staff writer for Rubank, Inc., Chicago music publishers. The two reside in Los Angeles where, apart from musical activities, they find

time to pursue such hobbies as collecting rare books on music, violin bows by famous makers, antique furniture of English and French origin, and paintings by old Dutch masters.

JANET ORVIS CHAPPLE, originally from Billings, Montana, attended Stanford University and received her bachelor of music degree from the University of Southern California. Later she studied cello with Paul Bazelaire in Paris and presently studies with Gabor Rejto in Los Angeles. She plays in the Pasadena Civic Symphony and last year gave a solo recital in Pasadena, where she resides. Her other activities include teaching cello privately and working in the biology division at the California Institute of Technology. Her husband, William M. Chapple, who studied at the Sorbonne in Paris on a Fulbright Fellowship, is now a Ph.D. candidate in geology at the California Institute of Technology.
—NEELTJE GINGERICH, *Historian*.

RUTH ECKEL

△ RUTH ECKEL, member of the Sunday Group of the Cincinnati Alumnae Chapter, was signally honored recently by election as Dean of the Cincinnati Chapter, American Guild of Organists. She is the second woman ever to hold this office of distinction, the first having served over 25 years ago. Ruth was Sub-Dean from 1958 to 1960 and was a member of the Board for several years previously.

Ruth is a native of New Lexington, Ohio, and attended high school in Ironton, Ohio. She came to the University of Cincinnati where, in 1935, she received the Bachelor of

Arts degree. Concomitantly she attended the Cincinnati Conservatory of Music and in 1937 obtained a Bachelor of Music degree with a major in organ under Dr. C. Hugo Grimm and a minor in piano under Dr. Leo Paalz. She was elected to Upsilon Chapter in the autumn of 1936.

Immediately upon graduation from the University she served as organist and choir director of the North Fairmount (Cincinnati) Presbyterian Church. In 1937 she married Dr. Harold W. Eckel, graduate of the University of Cincinnati College of Medicine. From 1942 to 1945, Ruth resided in Miami, Florida, where she served as organist at the Bryan Memorial Methodist Church. (This church is named for William Jennings Bryan.)

On her return to Cincinnati in 1945, she became organist and choir director of the Westwood Salem Presbyterian Church where currently she conducts one choir, an adult quartette and supervises two other choirs.

On the death of her husband in 1948, Ruth, who has many education courses to her credit, took up public school teaching, first in the Delhi School, Hamilton County, and in 1956, transferred to the Mt. Airy School in the Cincinnati District.

Ruth has two sons. The elder son, who attended the University of Cincinnati on scholarship, was graduated in 1960, and now teaches eighth grade mathematics. Her younger son, now thirteen years old, plays trombone in the school band and is proficient in his study of piano.

MARGARET AVERY ROWELL



△ It was a bright day for MΦE in the San Francisco Bay area when Margaret Avery Rowell was initiated into Epsilon Omega chapter at San Francisco State College in 1959. Berkeley Alumnae Chapter is proud to have her affiliated with them now. Known for years as an outstanding cellist and cello teacher in the Bay Area, she is also a board member of the Alameda Music Teachers Association, and an active member of the Amphion Club, the California Cello Club and the Berkeley Piano Club.

A native of Oakland, California, Margaret Rowell started playing cello in Oakland Technical High School under Herman Trutner. While still at Tech she and two other girls formed the later very famous Arion Trio, which played regular concerts for many years over the NBC radio network. They also

played with the KGO Little Symphony, and were in charge of the music for the Standard School broadcasts.

It is as a teacher that she has achieved her greatest stature. She has been in high demand as a private teacher, and was for several years on the faculty of Mills College where she taught cello and chamber music. At present she is a member of the Music faculty of San Francisco State College, and continues teaching cello and chamber music in the music department of the Extension Division of the University of California in Berkeley. She is herself an alumna of the U of California.

In recent years she has been in frequent demand as a leader of clinics for teachers of strings, both for her understanding of the mechanics of the cello and for her well-founded and inspiring pedagogy.

The well-known California Cello Club was originally a part of Margaret Rowell's system of teaching. She had all of her pupils come to her home on Sunday afternoons or evenings for what she called "get-togethers". Twenty or more pupils, ranging in age from nine to 79 came regularly and obtained the many benefits from the plan. After the first year they have played a public concert of Christmas music annually. A number of years later she had the inspiration to change and enlarge the group so it would include other teachers and their pupils. That extended group is now the California Cello Club with 90 members. Pablo Casals has been its honorary patron. Eleven competitive prizes were won by Margaret Rowell's students this past year. —MARGARET SPILLER, *Berkeley Alumnae Chapter*.

MARGARET McELWAIN



△ MARGARET McELWAIN is the recipient of a Fulbright Scholarship to study with Andre Marchal in Paris in this school. A native of Kenosha, Wisconsin, Margaret has just graduated last year with distinction from DePauw University in Greencastle, Indiana, where she has been an organ major under Arthur Carkeek. She was second-place winner in the First Presbyterian Church Organ Competition in Fort Wayne, Indiana, in March, 1960. Margaret was the first student at DePauw to complete requirements for the new Performer's Certificate offered by the School of Music. She is a member of the American Guild of Organists, and has served as president of Zeta chapter of MΦE for 1959-1960. An additional honor was given by election to Pi Kappa Lambda, national music honorary. In addition to her senior recital, she has presented recitals in Christ Church Cathedral, Indianapolis, and in St. Stephen's Church, Terre Haute, Ind.

NANCY PLUMMER FAXON

△ NANCY PLUMMER FAXON, Boston Alumnae Chapter, is truly an outstanding Mu Phi. A composer of works for string quartet, orchestra, chorus, organ, and piano, she is making a full life from music.

But composing is only part of Nancy's talent. She received a B.S. at Millsaps College in Jackson, Mississippi, with a major in piano, and M.M. in piano at the Chicago Musical College under Rudolph Ganz, and an M.M. with voice major from the Chicago Musical College under Mme. Nelli Gardini.

Before her marriage to George Faxon, organist-director at Trinity Episcopal Church in Boston, and a professor at Boston University's School of Fine and Applied Arts, Nancy was soloist with the Sorrentino Touring Opera Company and sang with the Chicago Opera Company.

The responsibilities of a wife and mother didn't seem to hamper Nancy's musical activities and since her marriage she has taught voice at the Ward-Belmont School for Young Women in Nashville, Tennessee, was a soloist with the University of Michigan Orchestra, was the organist and choirmaster of Wheadon Methodist Church in Evanston, Illinois, taught piano and theory at Millsaps College, taught theory at the Chaloff School of Music in Boston, was the organist-choirmaster at the Church of the Redeemer in Chestnut Hill, Massachusetts, and last but not least, is serving as Assistant to the Director of the Brookline Music School in Massachusetts.

Nancy has also been active for the past few years in the Brookline

Chamber Music Society. This group provides concerts of chamber music for each grade in the Brookline schools and has developed an invaluable appreciation of music in children—a fact particularly noticeable in children who have benefited from several continuous years of this exposure.

During the years that Nancy served in these varied capacities, she also kept up her composing and had many of her works performed and several of them published. Shortly after graduating from the Chicago Musical College, Nancy's "Rhapsody for Orchestra with Piano" won a nation-wide contest sponsored by the National Composers' Congress. It had two performances in Chicago, first by the Chicago Musical College Orchestra and then by the Steinmetz School Orchestra under the direction of Willard Groom.

Another composition, "Evening Prayer" for mixed chorus, was commissioned by Dr. Everett Titcomb for the Wellesley Conference. An extended motet, a musical setting of Romans 12 entitled "Consecration" was commissioned by Charles Matheson and the Gordon College in Boston for its touring choir and was performed at the 1950 Commence-

ment Exercises. In a lighter vein, Nancy wrote four songs for treble chorus and two pianos with comic texts by Ruth Lambert Jones which were performed at the 150th Anniversary Concert of the Bradford Junior College with Ellwood Hill as conductor. This work was commissioned by the same college.

Nancy has composed many sacred choral works and organ numbers, practically all of which have been commissioned by her husband and performed by him and his choir. Just this past September, one Sunday morning service at Trinity Episcopal contained three works by Nancy! (Two for organ and one for choir.)

All of these compositions represent an impressive contribution to music, and even though Nancy's family now consists of three active children, two daughters and a son, she still manages to continue to devote some of her precious time to composing.

We of the Boston Alumnae Chapter are particularly proud to have Nancy Plummer Faxon in our area, and the results of her diligence and talent are indeed a feather in the cap of Mu Phi Epsilon.—ADELE CLERKIN HOLEVAS, *Historian*.

CHAPTERS PRESENT MUSICALES

SEATTLE ALUMNAE IN THIRD YEAR OF "COMPOSERS IN RETROSPECT"

△ THE SEATTLE ALUMNAE Chapter of Mu Phi Epsilon is proud of its successful programs featuring the music of a local composer in retrospect. These programs are held once

each year as a part of our regular concert series. As performers we look forward to working together in both small and large ensembles and as soloists. As listeners we eagerly await hearing the works of local composers, and in several instances the premiere of a work written especially for our program.

In this, our third year of retro-

spective concerts, the music of James Beale, Associate Professor of Theory at the University of Washington in Seattle, was featured. Mr. Beale has studied with Stanley Chapple, Walter Piston, Irving Fine and Aaron Copland. In 1958 he received a Guggenheim Fellowship and spent the following year near Paris writing his "Cressay Symphony," a work in four movements for large orchestra, which was performed last year by the Seattle Symphony Orchestra. His compositions have been performed by orchestras throughout the country, including the St. Louis Little Symphony, the Columbia University Orchestra and the New Haven Symphony orchestra. His "Second Piano Sonata" (one of seven) received its premiere in Town Hall and later was presented in London and Stockholm.

For our program we selected "Three Miniatures," written in 1947 for oboe, clarinet and viola, a "Trio for violin, cello and piano" and his "First Piano Sonata," played by Mrs. Beale. The second half of the program included more recent works: "Three Pieces for Vibraphone" written in 1959 and performed for us by the composer, and "Six Bagatelles for piano," composed in 1960. The program closed with a composition entitled "Proverbs," based on passages from the Book of Proverbs and featuring mezzo-soprano, piano-celeste, English horn and vibraphone. The passages selected were: "On Wisdom, On Truth, On Slander and On Laziness."

This program enabled us to bring the music of our city and times to a group that includes professors,



Taken at the reception held for James Beale following a concert of his compositions given by members of Seattle Alumnae, from l. to r.: Michiko Miyamoto (Tau chapter) pianist for Mr. Beale's Trio for piano, violin and cello, Mr. Beale and Mrs. Beale.

teachers, students, music critics and Mu Phi Epsilon members, families and friends. The revenue realized from our series is used each year to provide a scholarship for a woman music student showing excellence in performance and meeting Mu Phi Epsilon scholarship standards.

Seattle Alumnae Chapter heartily recommends retrospective program to all Mu Phi Epsilon groups. We have found satisfaction as performers in working directly with three composers in the past three years, in developing and furthering our quest for good music as listeners, in stimulating others to write more good music, and in encouraging with financial aid those who will some day become the artists and composers to whom Mu Phi Epsilon can point with pride.—CAROL JEANE BROWN, *Historian*.

DETROIT ALUMNAE PRESENT EMILY MUTTER ADAMS

△ Featuring EMILY MUTTER ADAMS, concert violinist, certainly

proved to be one of the highlights of the Detroit fall concert season. On October 14, 1960, the Detroit Alumnae Chapter presented Emily Adams in concert at 8:30 p.m. in the beautiful Lecture Hall Auditorium of the Detroit Institute of Arts. She was accompanied by Lawrence La Gore, who is head of the piano department of the Detroit Conservatory of Music. Mr. La Gore also presented a selection on the program.

Emily Adams is the only woman member of the first violin section of the Detroit Symphony Orchestra. She is also Concertmaster of the Detroit Women's Symphony, the Jewish Community Center Orchestra, and the Plymouth Symphony. In addition she makes a great many solo appearances and performs with numerous chamber music ensembles.

She began her musical career at the age of four. Her first teacher was her father. Later she studied with Jaques Gordon, Michael Press, and Ilya Scholnik.



Emily Mutter Adams

Following this concert, was a reception in the Romanesque Hall of the Institute. The financially successful evening made it possible for the Detroit Alumnae Chapter to fulfill its Mu Phi obligations to local endeavors such as the Detroit Symphony Orchestra, the Women's Symphony, and the Detroit Opera Theater, as well as to the national ones. Our sorority creed was completely realized that evening for good music was well promoted and old friendships were renewed and new ones made.

Sarah and Her Glas-Belles

△ At the time of the Mu Phi Epsilon national convention in New York City a number of years ago, a seed was sown in the heart and mind of Sarah Glas, San Fernando Valley Alumnae Chapter. Along with many others who attended that convention she had the thrill of observing a rehearsal and radio program by "The Pennsylvanians" under the direction of Fred Waring. The inspiration of watching Fred Waring in action led her to participate in many Choral Workshops with

him, and in learning his techniques. Eventually the whole idea matured into the formation of a feminine choral group—"The Glas-Belles."

Eight years ago Sarah moved from St. Louis to the San Fernando Valley and soon had gathered together six or seven young mothers like herself who wanted to fill their spare moments making music together. They named themselves "The Glas-Belles." Their enthusiasm for their activity and the enjoyment derived therefrom was so contagious that

after two years the group had grown to 25 members. There are two Mu Phis in the group besides Sarah, Alma Shurte and Olga Freeark, both from the San Fernando Valley Alumnae. Of the balance, some of the group are trained musicians, and some are not. All live in the San Fernando Valley but one, and this one has her husband drive her 30 miles back and forth each week to rehearsal.

The Belles have concertized throughout Southern California and give an average of 14 programs a year. Whether clad in their shimmering pink crystalline, flowing aqua chiffon, or startling red lace dresses, they are a picture of musical beauty possessing the symmetry of a pony ballet with their director, Sarah Glas, always in command. Their repertoire includes classical, sacred, standard choral literature, a wealth of folk songs, modern day show tunes, and even popular jazz rhythms. Much of their music has been specially arranged for them by Sarah to fit the abilities of the group. At one time they carried two piano accompanists with them but now Sarah has taken over the accompanying job, directing from the piano when necessary. For two years they sang

under the concert management of Mae Norton, Los Angeles Alumnae Chapter. One of the highlights of their work was a scholarship benefit concert for the San Fernando Valley Alumnae Chapter. They have added their voices to the "Voices of Christmas" programs on the CBS radio outlet in Los Angeles. Every year the Los Angeles Bureau of Music invites the Belles to participate in the Business and Industry Choral Festival sponsored by the Bureau of Music. They felt they had really arrived when the opportunity came for them to present a program at the Wilshire Ebell Theatre.

One day Sarah was surprised to receive a call from Ted Mack's manager saying that he had been told about the Glas-Belles and invited them to appear for an audition. Needless to say the group came through with flying colors and appeared on one of the two Ted Mack TV programs produced in Los Angeles. Here they were not so much in competition but were chosen as representative of the fine civic musical groups in Los Angeles. And the Belles are still chuckling about the time eight of them appeared on local TV to plug a Memorial Day pageant and the film of this pageant for



Shown here are Sarah Glas (second row, center) and the Glas-Belles shortly before singing on a television show.

which they provided the background music. They performed their musical ditty and the fan mail response was so great they were asked back the following week to sing again. They were promptly loaded down with the sponsor's product—a vitamin—and these were passed along, tongue in cheek, to the one in the group who looked as if she needed it most.

This is the story of a happy group of musically inclined mothers (there were once 65 children collectively), who lay aside their household cares once a week for a strenuous two-hour rehearsal and occasionally don their glamorous Glas-Belle dresses for a chance to bring a pleasant hour of music to others and to share their joy at doing so. They are proud of

the fact that most of the group have worked happily together for all these years and are so loyal to the group, its activity, and to each other.

Sarah's talent lies largely along pianistic lines. While she was a member of Theta Chapter in St. Louis she performed at many of their Lenten musicales, served a term as president of the chapter, and won an honorable mention in the Mu Phi Epsilon Original Composition Contest. She has used her talent in many chapter programs and recitals for the San Fernando Valley Chapter and she is happiest with her new found activity, the Belles—a lively proof of the binding influence of Music, Friendship, and Harmony.—ALMA LOUISE SHURTE.

Epsilon Lambda Member Displays Beautiful Hooked Rug

Shown here is Maxine Sweet and the beautiful hooked rug that she made. She is from Adrian, Michigan, and has been in Epsilon Lambda Chapter of Mu Phi Epsilon for two years. Anne Todd, chapter historian, comments: "All of us were very surprised when we found that she had hooked this beautiful rug during summer vacation. The rug is 2 x 3 and is done in purple and white. We have used the rug in our display, and are all proud of the work Maxine has done for Mu Phi."



Words of Appreciation to Us from Silliman, Japan Et N.A.M.T.

August 3, 1960

Dear Miss Speciale:

On behalf of Music for Youth I wish to thank you and the members of Mu Phi Epsilon for your contribution of \$250 (two hundred fifty dollars) for the work of the Association.

Your interest and generous assistance is very much appreciated and gives us great encouragement. We are happy that you are joining us in working towards our objective of "One World of Music."

Very sincerely,
ELOISE CUNNINGHAM
President, Music For Youth
August 1, 1960

Dear Miss Speciale:

The letter of July 14, 1960 from Mrs. Anderson and you has reached me and it pleases me a great deal. In behalf of the NAMT, may I express our heartfelt appreciation for this continued evidence of the support of Mu Phi Epsilon.

It is quite a wonderful thing to have the support of music organizations such as yours in our efforts to advance the knowledge and scope of the field of music therapy. Your contribution of \$1500 will certainly go a long way to meeting some of the needs and purposes of our profession. I am sure that Dr. Sears will keep you informed as to when and how the money can be used in printing and publishing the abstracts which he has been preparing for our Association as Chairman of our Research Committee.

Please express our most sincere appreciation for this gift to the members of Mu Phi Epsilon and I look forward to seeing many of your members at our Fall convention in San Francisco.

Sincerely yours,
DONALD E. MICHEL
President

Shown below is a portion of the library contributed by Mu Phi Epsilon members to Music for Youth in Japan.



"... I am still floating around on a cloud as a result of the wonderful news in your letter which arrived yesterday. How generous Mu Phi members are to us! I have already turned over to Mr. Pfeiffer the check for \$500 for the music school, and he says probably the first thing he will do with it is purchase a much-needed new flute and another new oboe for the orchestra. (The only good oboe we have was also bought with Mu Phi gifts). . . . Great thanks to you for all the wonderful things you have brought about for Silliman University's Music Department, and a promise that we will be inspired to do even better work knowing of the interest so many have in us."

Loyally,
MIMI PALMORE



Shown making the presentation of Mu Phi Epsilon's check for a grant of \$1,500 to the National Association for Music Therapy, at its annual meeting last October, are Viola Anderson, Chairman for Music Therapy, center, and Rosalie Speciale, National President. Dr. Donald E. Michel, President of NAMT, is shown at left, with Dr. William W. Sears, Chairman Research Committee of NAMT, receiving the check.

Announcing

THE MU PHI EPSILON SCHOLARSHIP

At the Aspen Music Festival
Aspen, Colorado

This full scholarship of \$360 will be awarded for the 1961 Season to any initiated member of Mu Phi Epsilon.

For information and application write to:

NORMAN SINGER, Dean

Music Associates of Aspen, Inc.
161 West 86th Street, New York 24, N. Y.

In Memoriam

GRACE SEIBERLING

△ GRACE SEIBERLING, pianist, of Evanston, Ill., died May 31 at Hill Top Farm Nursing Home in Lake Bluff, having continued with her teaching until a few short weeks before this date. She became a member of Mu Phi Epsilon in Iota Alpha chapter at the Chicago Musical College some time after graduating from the Mary Wood Chase School of Music in Chicago, and studied several years in Paris. She maintained a large class of piano students in Evanston and the North Shore.

A former president of the Chicago Alumnae chapter of Mu Phi Epsilon, Grace also was active with the Evanston-North Shore chapter and was instrumental in forming the Central Chicago Alumnae group in downtown Chicago. She also served as president of the Musicians Club of Women in Chicago and the Evanston MacDowell Society of Allied Arts, and had been active for many years in the Cordon Club, the Lakeview Musical Society and was on the board of the Evanston Community Concerts for many years after its inception. Grace will be missed as a most enthusiastic worker for every project with which she was associated.

MARIAN LAWTON

△ MARIAN LAWTON of Palo Alto Alumnae (Mu Beta Chapter),

died in February, 1960, in Los Angeles, Calif. A native of Spokane, Washington, Marian graduated from Washington State at Pullman in 1922. She spent many years on the faculty of Eastern Washington College of Education at Cheney, as string instructor. During this time, she took a leave of absence and obtained her Masters' Degree at Stanford; she also attended the Eastman School of Music. After retiring from the E.W.C.E. faculty, she opened a Private Studio in Spokane. A few years ago, Marian came to Palo Alto and joined the Palo Alto Alumnae Chapter. For two years prior to her death she was Director at the Stanford Union Hall. Last May, the Chapter performed one of her original compositions, "The New Man," a baritone solo with biblical text.

SARA JANE TRUMBO

△ SARA JANE STRAIN TRUMBO, former music teacher and member of Palo Alto Alumnae (Gamma Chapter), died in Palo Alto in April. A native of Canada, Sara Jane received her Bachelors' Degree from the University of Michigan, did graduate work in music at the University of California and also studied in Paris. In all, she held three University degrees. She was superintendent of music at the high school in Great Falls, Montana, as well as in Minneapolis. Sara Jane belonged to

the Palo Alto Womens' Club and was a charter member of Palo Alto Alumnae Chapter.

VERA STEPHENSON

△ VERA THOMPSON STEPHENSON, Birmingham, Mich., died September 2, 1960, in Detroit. She was initiated into Delta Chapter of Detroit and later affiliated with the Detroit Alumnae Chapter. She had been both business and music delegate to past National Conventions. While in Birmingham, she was a prominent instructor of piano.

GRACE A. SWAB



△ GRACE A. SWAB, Cedar Rapids Alumnae, retired associate professor of piano at Coe College, Cedar Rapids, Iowa, died at her home in October following a long illness. Grace taught piano in Cedar Rapids for 40 years. Her career at Coe Col-

lege spanned the years from 1915 to 1942 and she graduated 24 pupils in piano there. She was a graduate of Coe College, Iowa, Magna Cum Laude, where she was initiated into Mu Phi Epsilon, and attended the American Conservatory of Music (1905-1906), traveled abroad and studied piano in Munich and Babin (1910-1911, 1912-1913). She attended Chautauqua, New York in the Hutcheson School in 1928. Widely traveled, she went on a Caribbean Cruise in 1923 and on a World Tour in 1926-1927.

Grace Swab inspired and had great influence on all whom she guided.—LENORE TOPINKA, *Cedar Rapids Alumnae*.

GRACE FRANK

△ GRACE FRANK, Oklahoma City Alumnae, died suddenly early this year. She spent her young days preparing herself for a career as a musician with organ and piano as her major interests. Her husband and three sons served as added inspiration. One son was killed in World War II, being shot down in one of many flights over the Hump. Two remain and were with her at Christmas time.

There is not a musical group in the city which has not used Grace's talent and ability. For years she was a valuable member of the Accredited Private Music Teacher's Association, holding many offices and serving as its president for two terms. As a special member she was pledged to Mu Phi Epsilon and was initiated in 1938 by Mu Kappa Chapter. Until she retired in 1959 she had been for 25 years the organist in the First Presbyterian Church.

We had our Christmas party in Grace's lovely home, and she took part in the program.—MILDRED SHAUGHNESSY, *Corresponding Secretary.*

EUNICE N. GROTH



△ EUNICE N. GROTH, president of Milwaukee Alumnae Chapter,

died on January 31, 1961, following a long illness. She represented Milwaukee Alumnae at national convention in June and with magnificent courage carried out her duties as president, being with the chapter at their December meeting. Mu Phi Epsilon meant very much to her and her contributions to the success of the many groups with which she affiliated serve as beautiful memorials in themselves.

Eunice was graduated from the University of Wisconsin and also studied voice in Chicago and New York. She sang in the early days of radio station WIBA in Madison, one of the first in Wisconsin. She was also president of the Tuesday Musical club of Milwaukee, second vice president of the Beta study club, and was the club's representative on the Milwaukee County Radio and Television council. She formerly was active in the League of Women Voters of Milwaukee. Her husband, Waldemar W., a guidance counselor and head of the foreign language department of Washington high school, and a brother survive.



ANNOUNCING COMPETITIONS

THE PABLO CASALS THIRD INTERNATIONAL VIOLONCELLO COMPETITION will be held in Israel in September, 1961. Rules of the competition will be forwarded to every cellist who registers. Additional information and details of requirements may be obtained from: America-Israel Cultural Foundation, 2 West 45th Street, New York 36, N. Y.

DELTA OMICRON MUSIC FRATERNITY announces an International Composition Competition for a choral composition with small string orchestra accompaniment, open to all women composers in the world. The award is \$150 and all entries and inquiries may be addressed to: Miss Jeannette Cass, National Music Adviser of Delta Omicron, Music Department, University of Kansas, Lawrence, Kansas.

the Sounding Board

ATLANTIC . . .

PSI CHAPTER: Nine of our members attended District Conference held at Penn State University on November 12, 1960. Psi was in charge of performing the initiation ceremony, and an enjoyable day was had by all. Anne Rutledge, pianist, and Joanne Harris, organist, presented fine senior recitals this semester, and Jan Allison, contralto, will soon be giving her senior recital. During the past several years Psi Chapter has visited a very wonderful and gracious lady, Madame Aglaide Maximovitch, who moved to the United States from Russia after the Second World War. She graduated from the Moscow Conservatory of Music and toured Europe as a concert pianist. The great warmth and feeling in her music stem from the tragedy and suffering she experienced throughout her lifetime in Russia. Now, at 84, "Grandma," as we lovingly call her, graces us with her amazing talent and her gracious personality. Psi performs for her at the Devitt Home in Annandale, Pa., and is proud to have her interest and friendship.—RUTH-ELEANOR DOBSON, *Historian.*

PHI UPSILON CHAPTER began the year with a get-together of our Boston Alumnae and Beta Chapter of the New England Conservatory of Music at the home of Mae Reinstein. The officers of our two Boston collegiate chapters and alumnae president, Stella Levenson, recounted some of their experiences at the 35th National Convention in Santa Monica. There was also a musicale presented by our chapter in which Patricia Doolittle, soprano, sang some compositions by Scarlatti, Duparc and Mozart, and Margaret Barstow, our president, played Corelli's "Sonata in D minor" for cello. On October 13, we gave a Sisters' Recital in the concert hall of our school which was very successful, and on October 28 we were joined by Phi Mu Alpha Sinfonia in a joint recital. We were proud to double our membership by taking in 14 pledges and three affiliations at initiation on December 12. The Founders Day Program held at the Harvard Club in Boston on November 14 had participants from Beta Chapter and the Alumnae Chapter with Patricia Misslin, soprano, and Eleanor Lundquist, organist, from our chapter performing. On December 15 we combined with the Sinfonians to offer the Bach "Cantata No. 142" and this served as the program for the all-school Christmas Convocation along with a speech by Dean Makechnie. We held another recital just recently on February 9 in which some of our new initiates performed: Martha Stieber, soprano; Annette Paquin, piano; Annie-Marie DiGiacomo, piano; Dianne Thomas, violin; Libby Jones, piano; Varsenne Kechichian, soprano; and Elizabeth Swist, piano. Future plans include several concerts in old age homes and a performance of a large choral work with a combined chorus of Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota and Kappa Gamma Psi.—SUZANNE PRENTICE, *Historian.*

PHI PSI CHAPTER began the school year with a Get Acquainted Coke Party for all of the freshmen music majors. At this time Claire Wilkinson told us of her experiences at national convention in Santa Monica. She left us all with renewed interest in making this a better year for our chapter. On October 22, our chapter acted as host for the District No. 2 Conference. The conference was an inspiring day for all present; Phi Psi also presented a skit on the founding and beginnings of Mu Phi during the luncheon, and also gave the model initiation ceremony. In the musicale that followed, Phi Psi was represented by Mary Jane Fitzpatrick, pianist. On November 4, Phi Psi held its annual Talent Show. This is our way of raising

money to put in our scholarship fund. This successful show had 16 entries, and its good support added a considerable amount to our fund. In February, we enjoyed having our District Director, Adelia Cubbon, for our Work Party. During the year, Phi Psi members have served as ushers, and in many other capacities, for student recitals and various other musical activities presented on the Mary Washington College Campus. A tea and musicale for our patrons and patronesses are among spring activities.—BETTY JEAN WILLIAMS, *Historian*.

PHI OMEGA CHAPTER at Westminster College opened the new school year with a Get-Acquainted Party for all new women music students. Our Mu Phi Fall Recital was given in the College Chapel on November 10. The program featured keyboard works by Bach, Chopin, Debussy, and Handel, and vocal selections by Morley, Massenet, Brahms and Martini. Vice president Judith Eckelmeyer and treasurer Claudia Sefton represented the college as delegates to the district conference held at Penn State University on November 12. On January 17, two pledges, Norma Baum and Madeline Pigage, were initiated into the sorority. Phi Omega Chapter members serve as ushers for many of the music programs presented on our campus.—CAROL POLANDICK, *Historian*.

EPSILON UPSILON CHAPTER began school activities by participating in the annual Duquesne University Fall Carnival. Our assignment for the district conference was the preparation of programs. President, Juanita Martino; Treasurer, Janice Carr; Warden, Elizabeth Munyat; and Historian, Mary Ann Schulte were present at the conference held at Penn State University on November 12. There was fine attendance for the sorority recital in November which featured pianists, Karen Bertoluzzi, Rosette Sapienza and Nancy Mustari; flutist, Georgetta Gatto; oboist, Donna De Hardy; cellist, Donna DeGasperis and vocalist, Judith Weyman. Preceding the recital the Founders Day ceremony was presented. We also participated in a Christmas Concert in which Judith Weyman and Barbara Kindl were featured as soloists. A reception and dance sponsored jointly by MΦE and the Iota Lambda chapter of Phi Mu Alpha followed the concert. We participated in Greek Night which serves to introduce all students to the advantages of belonging to a sorority or fraternity. Our annual raffle was held on March 2, with the winner receiving \$100, the annual prize adopted by the chapter. Many of our members are performing in the presentation of Beethoven's *Ninth Symphony* in conjunction with the Pittsburgh Symphony, under the baton of Dr. William Steinberg. Preparations are under way for a series of Petite Recitals which shall be held twice a month at St. Cecilia Hall and attendance by the entire student body is urged for the purpose of wider recognition of our chapter as a performing group.—MARY ANN SCHULTE, *Historian*.

ATLANTA ALUMNAE CHAPTER started the year with a convention report by Willa Lowrance. The highlight of this year was the Founders Day Evening Musicales at the First Presbyterian Church on November 15. It featured Margie Griffith, harpist, Willa Lowrance, organist and North Fulton Special Choir, directed by Robert S. Lowrance, Jr. Willa Lowrance had our January meeting at her home. Betty Danforth gave a book review and also on the same program were duo-pianists Rubye Lewis and Mary Dudley. Ruth Dabney Allen was our hostess in February. This was the first performance of our Mu Phi String Ensemble. Edith Henderson was our guest speaker. Our May meeting will be with Irene Harris. At this meeting we will have the installation of officers for the coming year.—MARIEL S. LONGINO, *Historian*.

CONNECTICUT VALLEY ALUMNAE CHAPTER met on September 24 With Rose Mende giving her report of the convention supplemented with slides she had taken. In October we had a fine concert presented by Lillian Rehberg Goodman, New York cellist and Mu Phi artist, for the benefit of our annual Awards Fund. November found us celebrating Founders Day with Alpha Beta Collegiate Chapter, who presented the musicale. At Christmas time, the chapter presented a program for

patients at the Hartford Institute of Living. We were very privileged to have the Rev. and Mrs. Robert Sparks speak to us and show slides in February on their past year spent in Zanzibar, Africa. Mr. Sparks was there on a teaching Fulbright Scholarship and Norma Sparks, a member of our chapter, participated in the local Anglican Church as substitute organist. At the annual tea in March for graduating seniors of Alpha Beta Chapter, we heard Barbara Kolb, clarinetist, who was the recipient of our Scholarship Award given at Founders Day. This award is given for scholarship and performing excellence and chapter participation to a member of Alpha Beta Collegiate Chapter. Norma Sparks and Mary Norman gave a two-piano program at a silver tea to raise money for the West Avon Congregational Church; Elizabeth Barrett sang the role of "Mistress Page" in the Hartt College of Music production of Verdi's *Falstaff*; Roberta Atamian and Beatriz Budinsky are violinists with the Hartford Symphony and Beatriz is planning a recital for March 6. Elizabeth Sagebeer Jones will give a spring recital and Geraldine Douglas Watson was recently appointed Educational Director for the Hartford Symphony.—CHARLOTTE H. BAGNALL, *Historian*.

WASHINGTON ALUMNAE CHAPTER opened the season with a program of two-piano music by Rebecca Snider and one of her adult pupils. Our representatives on the program of the District Conference were Genevieve Fritter, violinist, with Elizabeth McCausland accompanying. Severe weather conditions disrupted program plans for the December and January meetings. On February 27 the program was presented by Claire Jones, soprano, Olive Pratt, accompanist, Genevieve Fritter, violinist, and Elizabeth McCausland, pianist. Rilla Mervine was soloist with the Washington Oratorio Society in an all-Bach program in January at Constitution Hall. Jean Robbins, cellist, and Elinore Tramontana, violinist, played in the orchestra. In December Rilla was soloist in *The Messiah* in Cleveland and at Hood College in Maryland, and twice in Washington. In March she gave a recital at Phillips Gallery. Marian McNabb has played several organ recitals and recently was appointed to the staff at Peabody Conservatory. Jean Robbins played the Brahms *Sonata in F Major* with a Danish pianist at the Louisiana Museum near Copenhagen in June. Her husband had been studying bio-chemistry at the Carlsberg Laboratory there. Jean and Genevieve Fritter play in various orchestras in and about Washington and played in the Inaugural Gala Orchestra. Elinore Tramontana plays regularly with the National Gallery Orchestra. Evelyn Davis conducts a children's chorus for the FLES program, teaching songs in foreign languages. Beth Thewlis and Elizabeth McCausland will be accompanists for several contestants at the nationwide \$1,000 voice scholarship awarded by the Friday Morning Music Club Foundation. In February Ruth Morgan showed slides of her summer tour of European Music Festivals for Alpha Eta Chapter.—GENEVIEVE FRITTER, *Historian*.

GREAT LAKES . . .

PHI CHAPTER of Mu Phi Epsilon was the host to the biennial meeting of the District 4 Conference on November 12. We began the conference by having registration and a coffee hour. Norma Gobeli, Phi Chapter President, then presided over a business session. Rachel Eggers, our conference chairman, welcomed everyone and announced the schedule for the day. A very interesting table discussion ensued with Evelyn Morgan, district director, as moderator. A concert was presented by a representative of each collegiate and alumnae chapter participating in the afternoon. One of the many highlights of the conference's session was the installation of the Alliance Alumnae Chapter. Evelyn Morgan, district director, served as installing officer. A banquet to celebrate Founders Day concluded the conference. On November 20, members of Phi Chapter of Mount Union College performed in a recital. As our community project this year we are working with retarded children. We have arranged a program that includes an hour of work each week with these children. One of our activities is giving a reception for each Senior student who gives a recital. On January 8, we had a tea for Freshman music students, followed by the installation of a new patron.—CONSTANCE DICHLER, *Historian*.

THE SPRING 1961 TRIANGLE OF MU PHI EPSILON

PHI OMICRON: We are happy to announce four new members of our sorority initiated in December: Jeanette Wolinski, Diana Zagar, Jean Rychak, and Marlene Kratky, who then presented a musical program. In February Phi Omicron met with the Cleveland Heights Alumnae Chapter at which time Miss Elinor Frampton spoke on "Modern Dance." Magda-Lynn Kachmar, soprano, Nancy Hodge, organist, Nancy Burr, pianist, and Anita Johnston, soprano, competed for the \$50 Senior Award of the Cleveland Alumnae in March at the Cleveland Board of Education. Our special baby-sitting project enables us to become well acquainted with the three-year-old daughter of Mu Phi Wilma Mathus, instructor of Music History at the Cleveland Institute of Music.—ANITA JOHNSTON, *Historian*.

PHI SIGMA: One of our annual projects was to visit and perform at Mount St. Joseph's Hospital for the Mentally Retarded, December 18. November 17 was a special day for Carol Miller who was nominated for *Who's Who Among Students in American Universities and Colleges*. Our Joyce Brinton was selected as Homecoming Candidate by the Music School Council. Phi Sigmas also performed in the Variety Show which preceded the Homecoming dance. We were happy and proud to assist in the installation of Alpha Omicron Chapter at Roosevelt University on January 15. Our best wishes go to this chapter. January 27 marked the day for Carol Miller's Senior Recital held in De Paul's Centre Theater. Phi Sigma was happy and honored to present a Mu Phi Scholarship of \$200 to Alice Woscinski, a very talented singer. The scholarship was given on the basis of scholastic achievement, musicianship, and financial need. Auditions were held in De Paul Centre Theater, February 3. Those receiving honorable mention were Helen Nicholas, Molly Davey, and Connie Mastranzi. Our judges were faculty members of De Paul's Music School. To open the new semester Phi Sigma gave a school dance, February 11, which turned out to be a great success. We were very happy to have Irene Antoniou, our District Director, present at our work party in February.—CAROL MILLER, *Historian*.

EPSILON XI: Founders Day was observed with the Urbana-Champaign Alumnae Chapter and we were pleased to install Mrs. Nathan Rice as patroness. In the joint musicale, our chapter was represented by Collette Sroka, violinist. Early in December our chapter, together with the local chapters of SAI and ΦMA presented *The Christmas Story* by Heinrich Schütz. We hope to make this type of joint effort an annual event. Beverly Torok was co-salutatorian of the February graduating class and we were very proud. We were pleased to welcome Irene Antoniou, our District Director, for our work party. Irene was charter president of Epsilon Xi and we enjoyed hearing about our chapter's early days. Brenda McNeiland (charter president of West Texas University last year) affiliated with us at this meeting and we all enjoyed luncheon at the Colonial Room of the Illini Union which was followed by a musicale at Smith Music Hall.—GEORGEANN SHIVE, *Historian*.

ALPHA OMICRON: Mary Louise Fletcher and Elizabeth Ann Weber represented Alpha Omicron at the annual concert at Mu Phi Epsilon School of Music at Gads Hill Center on February 19. Representatives to the District Conference on February 25 were Rosemarie Bloch, Business Delegate, and Beverly and Leslyn Gross, Music Delegates.—JOSEPHINE MELONE, *Historian*.

CLEVELAND HEIGHTS ALUMNAE: As Convention delegate I can say that I returned home fired with zeal and added appreciation for Mu Phi Epsilon. So much so that I had everyone over for a morning coffee even though we were in "summer retirement." Not retired for long either, for we all sat together July 6 at the Cleveland Summer "Pops" to hear Eunice Podis play the *Rhapsody in Blue*. Her playing was remarked upon by critics for an added warmth and, as she told us, "it is so good to get back to the piano again." Our first meeting last fall featured Carol Sindell, the remarkably talented daughter of our patrons, Mr. and Mrs. Joseph Sindell. Carol, accompanied by Sue Silfies, played the Beethoven Violin Concerto. She displays such amazing musical sensitivity in addition to her technical virtuosity that

the hearer is always touched by her performances.

The Founders Day ceremonies were held in Alliance, Ohio, this year with the Mt. Union college girls as hostesses. We were represented musically by Sue Thomas Silfies, pianist, who played the Brahms "G minor Rhapsody." Both Sue and Phyllis Braun Sutker, soprano, have appeared on one of Cleveland's most exciting new concert ventures. The idea of chamber concerts once a week at one of Cleveland's finest restaurants has been pioneered by La Pine's, and it has been most successful. After a delicious meal by a crackling fire the lights are lowered and an hour of the best in chamber music is presented. The atmosphere is conducive to a heightened pleasure in good music. Sue appeared with her Piano Trio and Phyllis sang in a concert version of *The Telephone*. Before the holidays we had a meeting with a talk by Herbert Elwell, the foremost of our music critics. This meeting was held at the Sindells and also served as a visit with Gladys and Joe Gingold who were "home for the holidays."—SYLVIA GATWOOD, *Historian*.

EAST CENTRAL . . .

MU PI CHAPTER began the school year by sponsoring a get-acquainted party for all music majors and music faculty. Each one of the professors gave a brief summary of his activities during the summer. Five new members were added to the chapter in the fall. On Founders Day a very impressive candlelight ceremony was held. Several of our members represented Mu Pi Chapter at the District Conference held in Cincinnati in the fall. One of our successful events is the annual breakfast held for freshmen women and music faculty members. At this breakfast information is given about Mu Pi Chapter, and there is an opportunity for the women to ask any questions which might arise. In this way we get to know our prospective Mu Phis a little better. Just before Christmas vacation the chapter sponsored a party for the music majors and music faculty. The faculty members provided the entertainment and each Mu Phi then gave a professor a gift which suited his personality, the gift being accompanied by an original poem. Plans at the present consist of redecorating the chapter room in the music building by chapter members.—PATRICIA A. HUHN, *Historian*.

EPSILON KAPPA opened the school year with a picnic for the department of music. Later in the fall we gave a joint recital with members of Phi Mu Alpha. On December 11 we initiated: Fay Ushtman, Mrs. Charles Taylor, Donna Kratzner, Susan Caldwell and Judy Finley. This was also the occasion of our Christmas party and after initiation a recital was given for collegiate and alumnae members, patrons and patronesses. We welcomed District Director Cecile Coombs for our work party in February. Throughout the year we usher at concerts and during the Fine Arts Festival we held receptions after two of the concerts.—JUDY FINLEY, *Historian*.

EPSILON OMICRON: In June of last year, several members of our chapter went on tour with the Singing Hoosiers for the Special Service Division of the Department of the Army. The group left June 6 and toured Germany, singing for soldiers in Munich, Stuttgart, Nurnberg, Heidelberg, and then they traveled behind the Iron Curtain into Berlin. Italy was another of the countries visited while entertaining the troops. After a nine-week tour, the Singing Hoosiers returned having had four Mu Phis abroad with them. Mr. and Mrs. George F. Krueger accompanied the group. They are both advisors of Mu Phi, and Mr. Krueger directs the group. Diane Ragains, our delegate to national convention, brought back many new ideas about Mu Phi. She wished that we all could have been there to catch the wonderful spirit felt by all who attended. Recitals have been given this past year by Diane Ragains, violin, Ann Lord, organ, Ellen Mahin, Karen Grascch, Nilly Levin, all pianists. Mu Phi Candy Sales went very well this year with a profit of almost \$50. We hope to see you all at the '62 Convention!—DIANE RAGAINS.

ALPHA MU CHAPTER sang a Christmas cantata for the American Association of University Women. The cantata was also presented on KTTS-TV on December 16 on the program, "For Your Information." AM of MΦE and IP of Phi Mu Alpha

Sinfonia won first prize for having the best decorated car in the Homecoming parade in October. The design was a violin and the theme was "String along with the Bears." (The Bears is our football team.) Members of the Alpha Mu Chapter have been teaching every Saturday at the McLaughlin Youth Center for underprivileged children. Chapter members have appeared on numerous student recitals and two members will be giving diploma recitals: Glenda Winkle and Evangeline Holladay, both pianists. The first pledges of the school year presented recitals for the chapter. Virginia Matthews visited our chapter recently. At the work party, several members presented a musical program. Six members were recently initiated. For money raising, the chapter is planning to sell pillows, having the school colors and the name of the team on them. Five of the 1960-61 chapter officers were elected members of *Who's Who Among Students in American Universities and Colleges*. They are: Margaret Goldsby, Carole Dowler, Audrey Schatz, Donna Krewson, and Glenda Winkle. Several members of MΦE were members of the orchestra which played for the production of "Finian's Rainbow" here at Southwest Missouri State. Janice Young and Evangeline Holladay are violinists in the Springfield Symphony. The members of the Alpha Mu are helping with the District Music festival in April. The chapter is also going to bind books and work as librarians in the music library next term. Ten members plan to attend the District Conference in Kansas City in April with Glenda Winkle as our music delegate.—GLEND A WINKLE, *Historian*.

ALPHA XI CHAPTER was proud to have had several of its members receive special recognition recently. Lee Bellaver won a position as soloist with the Greensboro Symphony Orchestra. Dixie Ann Ross has been granted a coach-accompanist assistantship at the University of Texas for next year. One of our graduate student members, Ann Shipwash, has just returned from a year's Fulbright study in Austria, where she played first chair trumpet in the Mozarteum Academy Orchestra. The chapter is busy getting organized and making plans for the coming spring. Events will include a rush season, a benefit ball, and three musical programs. Besides contributing to national projects, the chapter will also sponsor local money raising projects, such as candy and jewelry sales at various high school music contests held on the W.C. campus, and a snack stand in the Music Building. Four senior members will present graduating recitals this spring: Eleanor Early Pursell and Lee Bellaver, voice; Carolyn Jane Jones and Dixie Ann Ross, piano.—DIXIE ANN ROSS, *Historian*.

CINCINNATI ALUMNAE CHAPTER began its season with a combined meeting at the College-Conservatory with Alpha Alpha Chapter as hostess. There were convention reports and installation of patrons and patronesses. The October meeting was a district meeting at the College-Conservatory and the Alpha Alpha Chapter was the hostess for the day. Founders Day was observed with the Alumnae Chapters of Dayton and Columbus at the Golden Lamb Hotel in Lebanon, Ohio, on November 12. The luncheon was followed by a lovely musical program. We had a business meeting, luncheon, gift exchange and a carol sing at our December meeting. In January there was an intersorority musical program at the College-Conservatory. Those from our Alumnae Chapter who participated were Gloria Keith, soprano, accompanied by Linda Wellbaum and Frances Loftus, pianist. In February Theresa Schiele was hostess for our meeting and luncheon. Tabitha Henken, pianist, and Rita Cerimele, clarinetist, accompanied by Theresa Schiele played for us at that time.—DORIS JEAN AYER, *Historian*.

COLUMBUS ALUMNAE CHAPTER: The thrill that comes from attending the Mu Phi Convention at Santa Monica was vividly expressed by the President, Hazel Cheney, in a very enthusiastic manner at our September meeting. In October, Olive June Dickson, who has sung solos with various symphony orchestras, and now vocal instructor at Ohio Wesleyan University, discussed "Vocal Problems And How I Have Met Them." This was most informative and explained in an interesting manner. There was a large attendance for our regular November meeting held at the home of Agnes Wolfrom, pianist and teacher. It was a delight to hear her and Doris Scherzer, violinist with the Columbus Symphony Orchestra, interpret so ably

Aaron Copland's *Sonata for Violin and Piano*. The program concluded with the impressive ritual in observance of Founders Day. During the Tea Hour we started an informal choral group which we hope to develop throughout the coming year under the direction of Dorothy Humphreys. Dorothy heads the Therapeutic Programs in Columbus. On Sunday, December 4, her older students presented two programs—one at AlumCrest Hospital and one at the AlumCrest Home for the Aged. Her younger students sang the Christmas program for the blind at Monett House, Columbus.—HAZEL G. CHENEY.

ST. LOUIS ALUMNAE CHAPTER held its Christmas meeting at the home of Dolly Miltenberger, where we were all entranced with her artistic display of Christmas decorations which she herself had made. Two teams of duo pianists and Dolly's son, Larry, a talented pianist, gave a musical program. Maurine Vredenburgh displayed a small carving of Baron Munchausen which she had received from Mrs. Pfund of Dresden, in gratitude for the Christmas package we sent her. In January, we had our usual day for the organists with a meeting at the Third Baptist Church, and at our February meeting we were entertained with a panel discussion of the United States versus European musical education. The panelists were Irene Chambers, who has been chairman of the Midwest Regional Auditions for the National Council of the Metropolitan Opera for many years; Marie Gartside, whose son has studied voice in Paris for several years and who is now giving concert tours over Europe; and Lola de Valpine, director of her own successful music school in St. Louis. Two of the speakers stressed that although singers might be better trained in America, they have more opportunity to get experience in Europe because there is opera all the time over there, and the musicians "hear it, live it, and love it." Charlotte Hoierman reported sending five packages of music to the Philippines. Our first Lenten musicale was given March 12 at Eden Seminary, and the second on March 22 at the City Art Museum.—RUTH ROGERS JOHNSON, *Historian*.

NORTH CENTRAL . . .

MU GAMMA: Twelve of our members took part in the University Singers Concert in December: Gail Galloway, Clair Roehrkasse, Judy Lawrence, Annie Olson, Paula Roehrkasse Knepper, Cynthia Hansen Dybdahl, Judy Tenhulzen, Jocelyn Sack, Mavis Dvorak Stears, Joyce Johnson, Pam Fields, and Nancy Sorensen. These and other members also took part in the *Messiah* on December 11. The University of Nebraska Intersorority Concert was presented on October 20. All members of Mu Gamma plus members of the Delta Omicron and Sigma Alpha Iota took part. Pam Fields directed the group in "Midsummer Nights Dream." She also directed our Contemporary Recital on March 10, 1961. Our Founders Day Banquet was held this year at Tillman's Plaza. A delicious meal was followed by a program consisting of: A woodwind quintette—Annie Olson, flute; Kay Chamberlain, clarinet; Gail Galloway, French horn; Jody Otradosky, oboe, and Marion Miller, bassoon; Pam Fields played "Capriccio in G Minor," by Brahms; Annie Olson, Marion Miller and Judy Lawrence presented a skit on the founding of Mu Phi Epsilon. We installed two new patrons, Dr. Raymond Haggh, Professor of Theory, and Mr. Orland Thomas, music instructor of University High School in Lincoln. Members of Mu Gamma visited the Tabitha Home for old people and presented a short program in December.

PHI IOTA CHAPTER has had the opportunity to hear three outstanding lectures by Dr. Roger Hannay, professor of music at Concordia College. In October the chamber music of Stravinsky was discussed. Various examples of his music, including "Story of a Soldier," were performed by chapter members. With the Civil War Anniversary Celebration in mind, a lecture on American Music with emphasis on the Civil War Era followed. In February a unique lecture on Renaissance Instrumental Music was given. A demonstration of how adaptable this music is to whatever instruments are available was effectively carried out when various examples were performed, using different instrumentations at the will of the lecturer. A trip to Europe is in the immediate future for four members of Phi Iota. Sharon Ferguson, Glenda Aalgaard, Astri Erickson, and Sandra Gadberry have been accepted as private piano

students of Leonard Shure for the summer. All of them will graduate in May with a Bachelor of Music degree and a major in piano. Each will have seven private lessons and attend master classes. They hope to sit in on each other's lessons, as they feel this would also benefit them. The girls will leave by plane for Zurich, Switzerland, on June 13. They hope to attend music festivals, concerts, and other musical activities wherever possible. Major cities which they will visit are London, Paris, Salzburg, Frankfurt, Cologne, Disseldorf, Hamburg, Copenhagen, Oslo, Geneva, Amsterdam, and Belfast, Ireland. They will return to the States at the end of August.—ALICE JACOBS, *Historian*.

DES MOINES ALUMNAE CHAPTER: September meeting was full of echoes of convention and several collegiats from Omega reported on their wonderful experiences at Interlochen. October was the combined meeting of Patronesses, Omega chapter and Alumnae. In November, Margaret Kew, professor at Drake University and a Mu Phi, presented some of her "prep" students, a very talented group of young people. Also, Connie Cowan (Omega), just home after a Fulbright Scholarship in Amsterdam, gave a brief résumé of her wonderful experiences there. In December, a family night Christmas program was presented in the beautiful new \$4,000,000 YMCA—which turned out to be practically all Mu Phis. Jan Fleming, Geneva Carman, and Ann Amend (our local TV gal) sang in a presentation of a portion of "Hansel and Gretel." Miriam Ryan and Dr. Curt Rogosinski accompanied this and also played duo-piano numbers. Carolyn Peters and Tom Boatman presented some Bach duets, and Nella Sue Wilmeck, contralto, sang works of Brahms, accompanied by a small ensemble. The entire program was under the direction of Dr. Rogosinski. The "Hansel and Gretel" was done again at the Younkers Rehabilitation Center as part of our monthly program there. Elgene Gonnerman, soprano, completed the program with a lullaby, followed by the chorus helping with some carols. In January Lillian Swartzell spoke to us on "What is Happening to Public School Music in Des Moines?" In February Harriet Moore presented a program on the history of jazz music in America—we really had a great time. Records, combo (piano, drums and bass), mixed quartet, the Blues, Gershwin, Brubek, Previn, and all. Now all efforts are being concentrated toward the district conference to be held here in May.—GENEVA CARMAN, *Historian*.

LINCOLN ALUMNAE were thrilled when their own Janese Ridell became National Fifth Vice President. Our opening luncheon was held at the Country Club in September. In November an inspiring Founders Day banquet was held with the collegiate chapter and the program consisted of fine music by the Northeast High School girls' triple trio directed by Velma Snook. In January, Gayle Anderson, winner of one of the national scholarships to Interlochen, gave a lovely program of violin music for us. Our annual Guest-Scholarship Musical Tea was given on March 5 when one of our patrons, Myron Roberts, presented an organ recital in the new Holy Trinity Episcopal Church. Ruth Orr Stephenson is again the soprano lead in *La Traviata* to be given in Omaha by the Omaha Civic Opera Association.—ALICE BIBERSTEIN, *Historian*.

SOUTH CENTRAL . . .

MU RHO: Since last September, we have had two performance meetings in which many of us performed. Also, one of our members wrote a skit, and the members of Mu Rho participated in it for the Tuesday morning convocation of the Lamont School of Music. We have had many guest speakers at our meetings during the year; they have spoken on such topics as music education, music therapy, music in the community, and private teaching. Many of our speakers were alumnae from the Denver Chapter. Recently, we pledged ten girls to Mu Rho chapter, and we are very pleased and proud of them.—CHERYL BENJAMIN, *Historian*.

PHI PI CHAPTER: Last spring eight chapter members traveled to Southwest Missouri State College at Springfield in order to assist in the installation of Alpha Mu chapter.

The annual Mothers Day Tea in May was climaxed with a musical program by chapter members. The Freshman Tea began the activities for this school year. In October, prospective pledges were surprised with an early breakfast before classes, at which time bids were extended. On December 6, Phi Pi proudly initiated 14 new members. Alumnae and collegiate members gathered at a local ranch to share in the fun of a "western-style" picnic prepared by the alumnae chapter. The American Music Concert was presented jointly by Mu Phi and Phi Mu Alpha Sinfonia on November 21 in the Concert Hall. Brass and string groups, as well as a woodwind quintet and mixed vocal ensemble, comprised the program. We have been working with Wichita's Institute of Logopedics (outstanding in the field of speech therapy) by recording suitable vocal selections and donating funds for needed materials. Our newly-elected officers were installed on the evening of February 19 after a "work party" led by District Director, Virginia Matthews. A short musical program followed. The Freshman Scholarship this year was awarded to Lyndal Fowler, violinist. The Alumnae Award went to flutist, Mary Cooper.—MARILYN MARTIN, *Historian*.

DALLAS ALUMNAE CHAPTER held its first fall meeting at the home of Helen Hall at which time Patricia Crenshaw gave a report on the national convention. We are again this year sponsoring our Sunday afternoon series of concerts at the Dallas Museum of Fine Arts, in collaboration with the Art Museum League. Two of these programs have been given by our own members: Patricia Crenshaw, mezzo-soprano who has studied at Aspen School of Music, and Donna O'Steen, pianist, a Fulbright Fellowship pupil to Italy and former Dealy Award Winner and soloist with the Dallas Symphony. Founders Day was observed with a joint musicale with the SMU Collegiate chapter. In February an open meeting was held with Sigma Alpha Iota and we anticipate a joint meeting with the Fort Worth alumnae in April. Dundee Dilliard, violist, toured with the Dallas Symphony during March. Cleo Furr is serving this year as treasurer of the Texas Music Teachers Association and as vice president of the Dallas Federation of Music Clubs.—FRANCES WILLARD, *Historian*.

DENVER ALUMNAE: Our official year began with a meeting featuring the convention reports of our president Evelyn Molzahn as well as the Collegiate President Jan Cumbie. Our October program consisted of three piano duo presentations: Jane Tirey and Margaret Dougherty playing *Two Etudes in G flat* by Chopin, arr. by Maier, *Andalucia* by Lucuona, and J. S. Bach's *Gone Is Sorrow—Gone is Sadness*; Meredith Dalebout and Alice Bozarth performed the *Liebeslieder Waltzes* Op. 52 by Brahms and Benjamin Britten's *Introduction and Ronda alla Burlesca* Op. 23, No. 1; and Shirley Johnson and Greta Lea Johnson playing the *Scaramouche Suite* by Darius Milhaud. Sunny Van Eaton was one of five Denver Area winners in the Metropolitan Opera Association's annual auditions. She will go on to compete in the regional auditions in Salt Lake City. At a recent convention of the State Music Educators, Fern Heiny demonstrated her technique of teaching class piano to deaf students. The children played solos, duets, and two-piano selections and the demonstration was given very high praise. Jean Kostelic appeared with the Billings, Montana, Symphony in two performances of *Carmina Burana*. Beverly Christiansen returned to Denver and Canon City recently to sing two recitals. She has been studying in New York with Madame Olga Ryss and her progress has been called "outstanding" by Hans Hotter of the Metropolitan, Vienna and Munich Opera Companies. Our Founders Day banquet featured as speaker, Professor R. Russell Porter of the University of Denver theater department. He spoke on "Creators or Imitators." The program consisted of Yvonne Clark, who played baritone horn solo—"The Southern Cross" by Clark and "Kashmiri Song" by Woodforde-Finden; a flute trio composed of Carole Murfield, Louann Harris and Greta Lea Johnson played a *Trio* No. 4 Op. 83 by James Hook. They closed with "Yankee Doodle on Tour" by Nygren and "Little Red Monkey" by Jordan. Margaret Dougherty accompanied.—GRETA LEA JOHNSON, *Historian*.

FORT WORTH ALUMNAE CHAPTER: Our monthly programs stress performance and feature qualified speakers. The scholarship fund has been growing considerably with the help of a toy fair in September and a silver tea on Founders Day in November. A string festival for young students is already being planned for next year. This will feature young people in a competition to stimulate interest in playing stringed instruments. In the near future we are hoping to present a pianist in recital, featuring American music.—MRS. RALPH R. GUENTHER, *Historian*.

TULSA ALUMNAE CHAPTER began the fall season with its annual presentation of the Helen Ringo Achievement Award. This year it went to a University of Oklahoma Mu Phi for the first time. The winner, Mary Ann Bulla, pianist, of Duncan, Okla., presented a recital for our chapter in March. An inspiring account of the convention was given by Arleta Monahans at our October meeting and Harriet Chauncy, vocalist, presented a lovely program. Following our November Founders Day program Frances Hassler and Elsie Starr presented a beautiful program of two-piano selections. In December we all enjoyed our annual Christmas party with a Carol-Sing led by Lois Laughlin. Vocal trios were presented by Lois Laughlin, Nancy Holland and Jo Lowe. In January students of our chapter members again presented a very inspiring program. The February program was presented by our talented Mary Johnson, pianist. In October Mary was presented by the Tulsa Piano Study Club in an all-Chopin program. In December the Tulsa Philharmonic Orchestra presented her opera, *The Thirteen Clocks*, based on the story by James Thurber. And now this March she and Lois Clark, soprano, will present the Paul Hindemith song cycle, *Das Marienleben* with poems by Rilke to be read by John Wolfe.—LOUISE FERGUSON MCKNIGHT, *Historian*.

WICHITA ALUMNAE CHAPTER began its year this summer with a July meeting hearing reports of national convention and of the honors received by our alumnae chapter, and Phi Pi chapter at Wichita University. We were so proud to have another national officer chosen from our chapter—Mary Frances Gresham. The fall season officially started with a gala party for our husbands, patronesses and guests, which included swimming, a water ballet and a covered dish dinner. The highlight of the evening and fun was the program by the husbands. Our October meeting was presented by two of Kansas' most outstanding church musicians, Mrs. Eldon H. Addy, organist, and Mrs. Clare B. Sapp, voice instructor and choir director. The two stressed the importance of fine instrumental and vocal music in worship services and their effect. Another important event that month was our beautiful and profitable Candle Bazaar, where all kinds of candles, tree ornaments, centerpieces and decorations are sold for the holidays and other occasions. The proceeds from this bazaar go for scholarships awarded to the collegiate chapters at Friends University and Wichita University. Our Founders Day program took place in the ballroom of the new Campus Activities Center at Wichita University, with a ceremony honoring our founders. Thelma G. Ball presented "A Mu Phi Heritage." Also featured were original compositions by Mu Phis. Replacing the traditional gift exchange of alumnae at the Christmas meeting, Betty Belle Butin, philanthropic chairman, planned that gifts be given to patients in nursing homes. The choir of a new Wichita women's organization, Choral Arts, presented selections by Tchaikowsky. Christmas music was presented by a string quartet. "Mu Phi and the World Today" was the theme for the January meeting. Guest speaker was James P. Robertson, conductor of the Wichita Symphony, with his topic being "The World of Music." Another highlight of the evening: folk songs from Sweden, Italy, the Philippines and Japan, presented by members. In February, a banquet was given, at which time our teachers were honored. Over 60% of our total membership of 85 are music teachers. The program featured four areas of teaching. Mrs. Max Hubbard's part was "Demonstration of Primary Music" with her first and second grade school students. Elna Claire Valine presented 8 pupils in "Demonstration of String Ensemble." Nelle Taylor spoke on "Piano as a Basic Instrument," and Christa Fisher, vocal instructor and choral director, closed the program with her high school girls' vocal ensemble "The Southern Belles" singing.—DONNA NAMISNAK, *Historian*.

PACIFIC NORTHWEST . . .

MU BETA CHAPTER started off the school year with a welcoming party for new music students of Washington State University. We used a Hawaiian theme and decorations, food and entertainment apropos to it. We initiated eight girls into membership in the late fall. Amanda Just, our chapter advisor, told of a few of her memorable moments in college at our Founders Day Banquet. We were also happy to have two of our members, Gail Guggenbickler and Jeannette Stein, perform an oboe duet at this event. Later in November Sandra Backman, junior, presented a piano recital which included Beethoven's "Sonata in D minor." Phi Mu Alpha joined us at our adviser's home for our Annual Christmas Party, and later accompanied us to the community hospital for caroling. Mary Actor, pianist, was recently elected to Phi Beta Kappa. She is now diligently preparing for her senior recital. Magazine sales, orchestra tour, Annual Silver Tea, and the work party with Dorothy Murray of Spokane are activities that keep us very busy.—SUSAN HOOK, *Historian*.

PORTLAND ALUMNAE CHAPTER meetings have been especially beneficial to members during the year 1960-61 due to the success of the "Pre-Program" plan of having an one-half hour informal concert preceding the business meeting, which is then followed by the regular formal concert. The chapter membership has now reached 61. Nellie Tholen has initiated a plan to expand the chapter's scholarship activities by the formation of a Foundation Fund. This fund, being nurtured under the care of committee chairman Dorothy Fahlman, will be available to deserving music student applicants, the amount to be determined on the basis of need. Selection will be based on application, audition, further investigation by a screening committee and the principle that work and progress will be demonstrated by willing performance. Gifts of money have been received and three fund-raising events were sponsored this year by chapter members and friends—a coffee at the home of Mr. and Mrs. Maxwell Wood, a benefit concert by member Carolyn Foons, mezzo-soprano, and Eskil Randolph, organist, and an exhibit of Wedgwood at the home of Mr. and Mrs. John Church. The 1959 scholarship winner, Linda Erickson, pianist, performed for the chapter in the spring. Carolyn Foons, Mary Lou Cosby, soprano, and Ann Tremaine, violinist, also performed.—SERENA RUBIN, *Historian*.

SEATTLE ALUMNAE CHAPTER: Our concert series last spring and this winter has been a successful one. We have featured a local composer each year at one of the concerts, and have given scholarships from the proceeds. Last year the Frances Dickey Scholarship went to Barbara Pflantz for performing excellence. This year two scholarships will be given by our chapter, one for excellence of performance and the other in composition, conducting or musicology. We continue with our program at both the Handicapped Center and with Therapy programs. Seattle Mu Phis, under the chairmanship of Beulah Russell, have given many hours of their time in a regular program of musical therapy, plus special programs on holidays and for benefits to financially aid the handicapped. Our monthly programs have brought us many fine performances. A special program in March featured our own Seattle Mu Phi composers, Mildered Harris, Amy Worth and Dorothy Cadzow Hokansen, and a May meeting will feature music performed by seventeen children of Mu Phi members. Our picnic last June featured convention reports by our president Billie Jones. We were proud to congratulate Harriet Shank, music delegate to convention, Janet Wilkie elected Second National Vice President, Vera Nelson elected State President of the Federated Music Clubs of Washington, and our scrapbook chairman, Janet Sawyers who helped us to win the first award for the best chapter scrapbook at convention.—CAROL JEANE BROWN, *Historian*.

PACIFIC SOUTHWEST . . .

MU NU: The annual Contemporary Concert will be presented by our chapter at USC on May 22. This year contemporary music of international composers will include works by Honneger, Bartok, and Miklos Rosza. This past year Mu Nu

Chapter initiated a new idea of presenting monthly musical programs to the children at the Los Angeles Orthopedic Hospital. Our Christmas program was such a hit that we have been asked to present a program every month to acquaint the children with the various aspects of music. Each member of the chapter has a part in the program and the children really enjoy our presentations. Mu Nu was asked to co-sponsor a series of evening concerts given at USC that are designed to promote interest in seldom-heard compositions of the Baroque and Contemporary eras. Several members of the chapter take part in these concerts which appear to be one of the biggest hits on campus.—DOROTHY ELLIOTT, *Historian*.

EPSILON ETA joined other collegiate and alumnae chapters at the District Conference to celebrate Founders Day. Sue Di Jerlando gave a splendid performance as "Bloody Mary" in the all-school musical, *South Pacific*. Murna Pollard, Brenda Smith and Anne Marbury played in the pit orchestra. Epsilon Eta also hosted two concerts sponsored by the music department. In concert were Mr. Rama Jucker, cellist; and Mr. Gaylord Browne, violinist; Mr. Henry Jackson, pianist; Mr. Robert Donalson, baritone. The Spring Rush Tea was held February 15 at Brenda Smith's Long Beach home. Brenda and her sister Carol played a violin-viola duet for the rushees. Three members of our chapter, Brenda Smith, violinist, Murna Pollard, violinist, and Anne Marbury, cellist, with Mr. Gaylord Browne, violist, have just returned from a tour of California with the Pepperdine College a capella chorus. The quartet was warmly received by the audiences. Anne also sang alto with the chorus. In the future Epsilon Eta is looking forward to hosting a faculty concert, and a Spring Show, and getting new patrons and patronesses.—ANNE MARBURY, *Historian*.

SAN DIEGO ALUMNAE: Our season started off with eight new members, an invigorating experience for any alumnae chapter which has no collegiate chapter nearby to bring in new blood. Our good luck was a combination of husbands being transferred to San Diego and the magnetic attraction of our well-nigh perfect climate to those who are no longer office-bound. Founders Day was again particularly inspiring because of Caliste Walker's playing of "The Triangle." With Caliste at the piano our singing becomes the accompaniment. The annual open meeting was at the home of Constance Virtue. Louise Milner played the first movement of the *G Minor Concerto* by Saint-Saens, with Constance Virtue at the organ; Judith Pershing, organist, played "Piece Heroique" by Franck; the Brahms *D Minor Sonata* was performed by Pauline Hughes, violinist, and Bernice Huestis, pianist. Mrs. Hughes is an SAI. Our White Elephant sale netted a neat sum for the treasury. As a result of our program at the Public Library last season we have been invited to present another concert in April. Compositions by our own members will be featured.—BERNICE AUSTIN HUESTIS, *Historian*.

SAN JOSE ALUMNAE: Christmas was celebrated by an evening of music and fellowship at the home of Dr. and Mrs. Hartley Snyder (he is the head of the Music Department at San Jose State College). All members were urged to bring along their instruments to participate in the playing together of Christmas music, including the *Christmas Concerto* by Corelli. No rehearsal was held beforehand, but the result, nevertheless, was enjoyable to all of us. The evening also included a "silent auction" sale of "white elephants" and Christmas items. In January, auditions were held for the semester scholarship award given each year to a member of Phi Mu, and the winner was Jo Bolander, soprano. A Candle Tea was held in February at the home of Mrs. Howard Campen of San Jose. A large number of guests enjoyed the musical program, and ordered items from the beautifully arranged displays. Pegi Di Bari, soprano winner of last year's scholarship auditions, sang several numbers, accompanied by Lila La Van. Dr. Violet Thomas, Associate Professor of Music at San Jose State College, performed at the piano. On March 26, the Alumnae Chapter gave a concert at the University of Santa Clara, followed by a reception at Adobe Creek Lodge. Soloists on the program were chapter members Lydia Woods, violinist, accompanied by Lila La Van, Katherine Sorensen, flutist, and Mary Anne Sanfilippo, pianist.—ALICE BREMER SHELDEN, *Historian*.

ATTENTION—

Mu Phi Epsilon Artist Members

Our artist members chairman, Dorothy Barr Lemen, requests information regarding your forthcoming concert dates and itineraries, in order that Mu Phis throughout the country may know in advance when you will be in their area. Write to DOROTHY BARR LEMEN, 21 Claremont Avenue, New York 27, N. Y.

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Calendar

ALUMNAE CHAPTERS

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

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

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

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day, Treasurer: Send voluntary contribution of 57c for each chapter member to N.E.O., enclosing Form No. 3.

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

JANUARY 15: Treasurer and Corresponding Secretary. DEADLINE for sending annual national taxes (\$5.00 ea.) to N.E.O., enclosing 2 copies of Forms Nos. 1 and 2. Renew TRIANGLE subscriptions for chapter members on that form too.

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

FEBRUARY 1: Contestants, 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, Selingsgrove, Pa.

APRIL 1: DEADLINE for ordering stationery for spring delivery.

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

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

JUNE 1: Manuscripts for Original Composition Contest due at office of: Janet Wilkie, 5744 34th N.E., Seattle 5, Wash.

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

August 1—For Summer issue of THE TRIANGLE

October 1—For Fall issue of THE TRIANGLE

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

March 1—For Spring issue of THE TRIANGLE

The Mu Phi Epsilon

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~~Virginia L. Porter (Mrs. Van E.)~~
~~Ki 12-2-1912, L.S.~~
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~~Wichita, Kansas~~



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