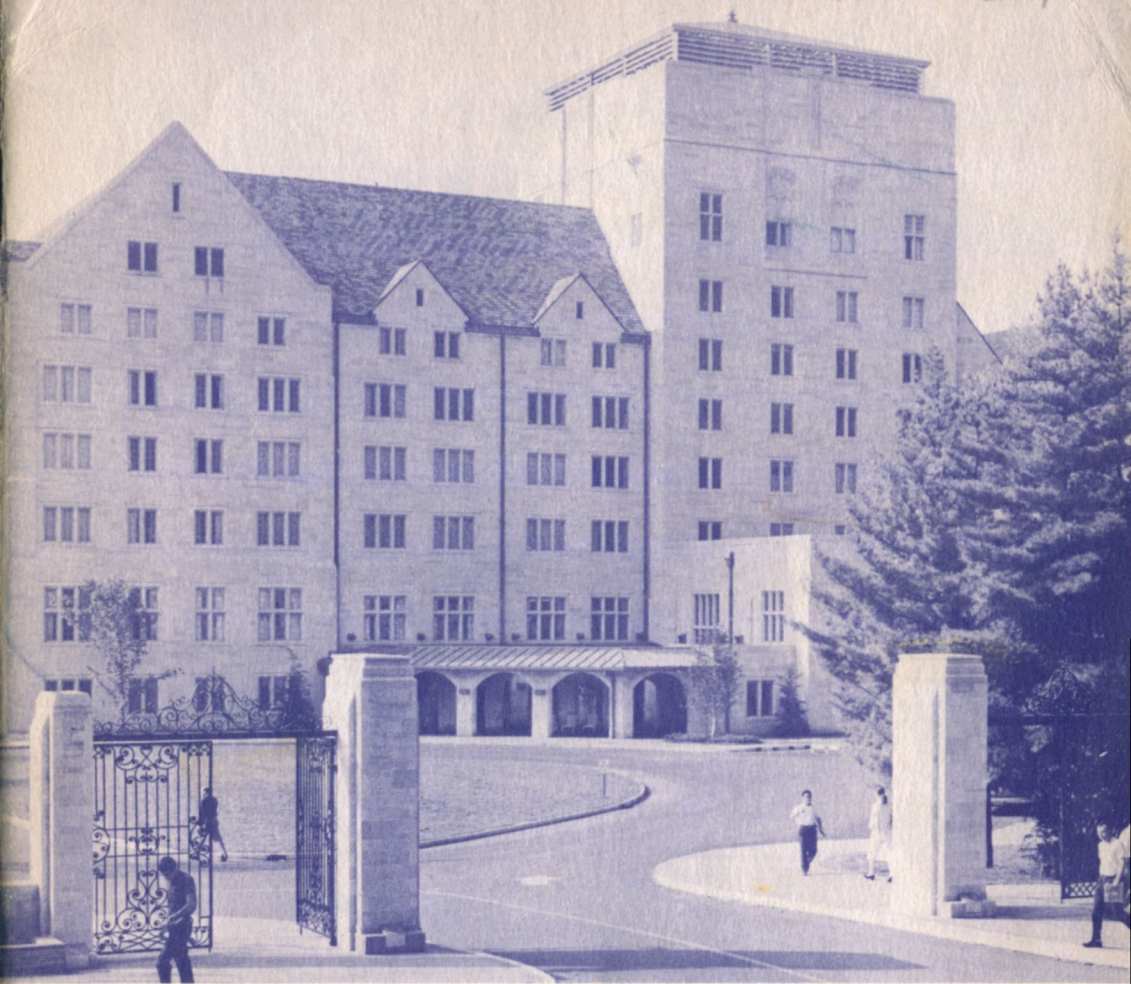


V. 50 # 1



THE  
TRIANGLE  
OF MU PHI EPSILON

OCTOBER • 1961

# 1961-62 Collegiate Chapters CALENDAR

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

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

**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. President: 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 58c 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.

**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. Elect convention delegate and alternate.

**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 31:** Magazine Agency fiscal year ends; to qualify for commissions on this year's sales, send orders before this date to Katharine Shirley, R.D. 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.

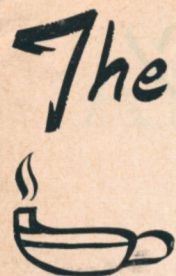
**HISTORIAN:** The following are deadline dates for *Triangle* materials. Send newsletter and other materials at least once during year to National Editor.

July 15—For October issue of *The Triangle*.

October 15—For January issue of *The Triangle*.

December 15—For March issue of *The Triangle*.

March 1—For May issue of *The Triangle*. Deadline for required newsletter.



# The TRIANGLE of Mu Phi Epsilon

OCTOBER • 1961

Founders Day Message .....	2
Anniversaries .....	3
Winning Small Research Paper in Musicological Research Contest....	7
We Proudly Announce .....	11
Award Winners for 1961 Named by National Council.....	13
Of Honors and Distinctions .....	19
Philadelphia Alumnae Hostess at MTNA Convention.....	21
Alla Breve .....	23
Winning Thesis in Musicological Research Contest.....	25
Friendship Corner .....	28
In the Picture Parade .....	30
Introducing Our New Cover.....	31
Meet Your National Officers.....	33
Pride of Mu Phi Epsilon.....	38
Junior Bach Festival Association .....	42
In Memoriam .....	43
The Sounding Board .....	45
Directory .....	50

RUTH HAVLIK  
National Editor



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NUMBER 1

# FOUNDERS DAY MESSAGE



## VIOLETS FOR OUR FOUNDERS

Violets for faithfulness . . . for there can be no forgetting the promise to hold fast to their dream . . . to remember their words, "service to others" . . . "mutual help" . . . "to work, to do" . . . to be as they would wish us to be . . . to look not down but up . . . and be faithful, always.

*Roslie V. Speciale*

National President

# ANNIVERSARIES

## 1961 Marks Birthdays of Famous Opera Contributors

### JACOPO PERI—Born 1561

△ THIS YEAR marks the 400th anniversary of the birth of Jacopo Peri, who made noteworthy contributions to opera, his *Daphne*, being the first opera set to monodic writing. Peri was a court musician, from the Florentine Circle of musicians, and other works include: *Euridice*

and *Ariadne* for which he composed the recitatives while Monteverdi composed the arias. We are indebted to men such as Peri for their contributions to early opera which so greatly shaped the opera as we know it today.

### ERNESTINE SCHUMANN-HEINK—1861-1936

ERNESTINE SCHUMANN-HEINK, one of the greatest contraltos of all time, was revered as an artist and as a woman from the time of the early 1900's until her death in 1936 at the age of 77. Born on June 15, 1861, her first teacher was her own mother and her first public appearance in Hamburg was in the role of "Carmen" at the age of 17. On that memorable occasion she had been rushed on as a substitute and emerged as a recognized artist. The Berlin and Bayreuth opera companies claimed her for many years, then the concert stage, the Metropolitan Opera, and guest appearances everywhere. As she neared her 70th year she refused to retire, although her last singing of "Erde" in *Das Rheingold* at the Metropolitan might well have marked a magnificent close to



public life. She then went into vaudeville and all the artist world wondered. Again she achieved success and this was followed by equal success in radio and motion pictures.

Mme. Schumann-Heink's life overflowed with great and noble service. She had a human interest in everything and everyone and this gave to her art so much depth and understanding that she was revered by royalty, critics and her huge public as the most appreciated woman and artist of her day. During World War I, though outwardly appearing as the jolly contralto who sang for "her boys" everywhere, she was facing the tragedy of having sons on opposite sides. Her older boys, raised in Europe, fought with the Austrians. The younger sons were with the Allies. One of her sons was killed. She herself had become an American citizen in 1904.

Mu Phi Epsilon has always taken great pride to have claimed Mme. Schumann-Heink among its members. A former honorary member of Delta chapter, she was initiated by Mu Delta into active membership in Mu Phi Epsilon. One of her last public appearances was at National Convention held on Mills College campus in 1936. The following is a quotation from Helena Munn Redewill's account of convention: ". . . The 'moment of moments' was that instant when our great, noble and warm-hearted sister, Ernestine Schumann-Heink, stepped upon the platform and opened her expansive mother arms to us all. . . . The trip in itself had been quite an effort on her part, and one entered into rather fearfully by members of her family who had accompanied her, they knowing at that time of her failing health and small reserve of vitality. But 'going to convention' had been her theme for months, and one would have thought that belonging to our dear sorority was the

greatest honor that had ever been bestowed on her, so warm-hearted and intense was her tribute to Mu Phi Epsilon in her informal, and spoken-from-the-heart talk to us at that opening meeting and we heard her sing, most beautifully, the Brahms 'Lullaby.' . . . When she came back to the opening concert and spoke again to an audience that filled Convention Hall, it was a truly great occasion for the entire community to have the privilege of enjoying the world's greatest contralto in such an intimate and beloved manner. . . . Sister Ernestine continually expressed the deepest bonds of Friendship, Music and Harmony."

Mme. Schumann-Heink loved to laugh and make the world laugh with her, even at her own expense. One of the amusing stories has to do with an occasion in which Ossip Gabrilowitsch was bewailing the fact that the stage was so crowded at an orchestral concert at which both were appearing that there was no proper entrance; he advised Madame to enter "sideways." "Mein Gott!" she flashed back instantly, "don't you know I got no *sideways*?"

Of home-making, Mme. Schumann-Heink said: "What we sometimes consider burdens, drudgery, and the like are often blessings in disguise. . . . Home-making is, to me, an outward expression of an inward ideal." In one of her last interviews with the press when asked what she thought about Thanksgiving she pondered a moment before answering. "Ach, Gott!" she exclaimed suddenly, "I know what I'm thankful for—that I'm still ambitious. I can think of a thousand things I still want to do and see. To my last breath I am thankful to

be alive, to breathe, to see my children grow up. And now, as an old lady, I'm thankful not to be a burden to anyone." These great words

reflect a truly great woman and one whom Mu Phi Epsilon can continue to remember with affection and pride.

## IRENE DALIS AMONG MU PHIS TO CONTINUE OPERATIC TRADITIONS

MU PHI EPSILON MEMBERS have continued in the fine tradition of Mme Schumann-Heink and others in their singing careers combined with home-making. We are proud of the notable achievements of mezzo-soprano Irene Dalis, of the Metropolitan Opera, the San Francisco Opera, Covent Garden, London, the Staedtische Oper, Berlin, and Bayreuth.

Irene was born to a tradition of music in a family where everyone either sang or played a musical instrument. She studied piano throughout high school in her native San Jose, California, and was initiated into Phi Mu chapter at San Jose State College. While doing graduate work at Columbia University in New York, she attracted the attention of two of the finest voice teachers in America, Edythe Walker and Paul Althouse, both former "Golden Age" stars of the Metropolitan Opera. Under their experienced

training she developed her magnificent mezzo-soprano voice. In 1951 she received a Fulbright Scholarship which took her to Milan and the tutelage of Otto Mueller, teacher of dramatic soprano, Martha Moedl. It was Miss Moedl who gave Irene Dalis her first real boost by arranging an audition before the General Music Director of the opera company in Oldenburg, Germany, at which time she was immediately engaged as leading mezzo-soprano for the following season.

Irene Dalis began scoring personal and critical successes in a variety of roles. Her interpretations of "Lady Macbeth," "Dorabella," and "Waltraute," in addition to mezzo leads in lesser-known operas such as Milhaud's *Maximilian*, and the Strauss *Daphne* spread her growing fame to Berlin. On completion of her Oldenburg contract, the new American star was engaged by the Berlin Staedtische Oper, where she was

Irene Dalis as "Amneris," "Ortrud," "Princess Eboli" and "Azucena."



leading mezzo for five years. Acclaim in Berlin opened more doors for Irene Dalis. Rudolph Bing, General Manager of the Metropolitan Opera, engaged her as soon as her duties in Berlin permitted. With only a month's leave of absence from Berlin, she went to New York to make her debut on March 16, 1957, in the role of "Princess Eboli" in Verdi's *Don Carlo*. This role is one of the most demanding characterizations in the mezzo repertory but Irene had had rich experience with the part, it having been her first debut role in Oldenburg in 1953, and her first major role at Berlin in 1956. Of her debut the *New York Times* proclaimed her "one of the most exciting and refreshing temperaments to emerge in many seasons . . . she sang her great aria 'O Don Fatale' with a voice of range, security and brilliant top notes with color and fire." *The New Yorker* reported that she performed the aria "with such dramatic conviction and authority that the ensuing curtain calls mounted into a frenzied ovation."

During this same period Irene made her debut at England's Covent Garden as "Brangaene" in a new production of *Tristan and Isolde*. Her performance resulted in an invitation to participate in the Gala Performance before Queen Elizabeth, in celebration of the 100th anniversary of the famed opera house. The following year she made her debut with the San Francisco Opera Company in the role of "Princess Eboli" in a performance which stirred critical hearts and pens. Here she recreated the roles of "Eboli" and "Azucena" as well as the "Ortrud" in *Lohengrin*, "Klytemnestra"

in *Elektra* and perhaps the most sensational of all—the part of the evil nurse in the first United States performance of Strauss' *Die Frau ohne Schatten*. Critic Alfred Frankenstein described her portrayal as "the very embodiment of a kind of passionate, sinister malevolence . . . the kind of interpretation that defies conventional discussion in terms of singing, vocal color and acting."

Irene Dalis has sung a variety of powerful dramatic roles at the Metropolitan: "Amneris" in *Aida*, "Brangaene" in *Tristan and Isolde*, "Fricka" in *Die Walkure*, "Lady Macbeth" in *Macbeth*, "Venus" in *Tannhauser*, "Azucena" in *Il Trovatore*, and "Kundry" in *Parsifal*. In addition to aforementioned roles, others in her repertory are: "Gertrude" in Humperdinck's *Hansel and Gretel*, "Kusterin" in *Jenufa*, "Kostelnicka" in *Katja Kabanova* (both by Janacek), "Santuzza" in Mascagni's *Cavalleria Rusticana*, "Marina" in Moussorgsky's *Boris Godounoff*, "Laura" in Ponchielli's *La Gioconda*, "Ulrica" in Verdi's *Masked Ball*, "Fricka" in *Das Rheingold*, and "Erda" in *Siegfried*.

The latest stage to be conquered by Irene Dalis is at Bayreuth, where she made her debut on July 25, 1961, as "Kundry" in the premiere performance of *Parsifal*. She is the first American-born artist to have the honor of singing this demanding role at the citadel of Wagner. This fall she will perform a leading role as "Cleo" in the world premiere of Norman Dello Joio's latest work, *Blood Moon*, with the San Francisco Opera. The forthcoming Metropolitan season includes her first New York "Ortrud" (a role which Mme. Schumann-Heink made famous),

and the first complete "Ring" cycle in addition to the new production of Cilea's *Adriana Lecouvreur* in which she will sing the role of "Princess of Bouillon."

Irene Dalis has found time to be a happy wife and mother in spite of her amazing professional life. Her

husband is George Loinaz, executive editor for McGraw-Hill. Their daughter, Alida, now two years old, is already showing signs of inheriting the family love of music and the musical stage. In the meantime, Irene continues to expand the horizons of a fabulous talent and career.

ABSTRACT OF WINNING SMALL RESEARCH  
PAPER IN MUSICOLOGICAL RESEARCH CONTEST

# The Isagoge in Musicen of Henry Glarean<sup>1</sup>

by FRANCES BERRY TURRELL

Portland State College

△ THE HISTORY of music theory in the first half of the 16th century is dominated by the figure of Henry Glarean.<sup>2</sup> Glarean, whose full Latinized name is Henricus Loritis Glareanus, is known to musical scholarship as the author of the *Dodecachordon*, or *Book of the Twelve Modes*. In the history of general culture, he is conceded to be the greatest of the Swiss humanists. Although his studies ranged over the full field of renaissance scholarship, his work was conditioned throughout by three great devotions: his ardent pursuit of classical

letters, his attachment to Switzerland and her free institutions, and his profound love of music. Glarean was first and foremost a teacher, and most of his writings are pedagogical. Among these are a number of editions of Latin authors, including the *De musica* of Boethius, a guide to Switzerland which introduced the reader to her laws, peoples, and customs as well as to her lakes and mountains, and a geography which was very possibly the first to mention America by name.<sup>3</sup>

For the musician at least, the most significant of Glarean's many

1. *Isagoge in Musicen* (Introduction to Music), (Basel: Froben, 1516). Thirty-eight 12 mo. pages. Copy in Library of University of Southern California.

2. Born in Mollis, Switzerland, in the canton of Glarus, in 1488. Died in Freiburg im Breisgau in 1563. For a full account of Glarean's life and works, see H. Schreiber, Heinrich Glarean, seine Freunde und seine Zeit, (Freiburg: Universi-

taets-Buchdruckeri, 1837); O. F. Fritzsche, Glarean, sein Leben und seine Schriften, (Frauenfeld, 1890); Ludwig Geiger, article "Glarean," Allgemeine Deutsche Biographie, (1882, Vol. IX, pp. 210-213).

3. For a list and description of the writings of Glarean, see Fritzsche, op. cit. pp. 83ff. A copy of the *Geographia* is in the Huntington Library, San Marino, California.

works is the *Dodecachordon*, published in 1547. This great treatise, appearing at the moment when polyphony was passing into the orbit of tonality, has stood for over four hundred years as a landmark in the history of music theory. It is not only a searching analysis of the modal practices of the time, but is an outstanding study of the development of the musical system of the western world. The reputation of this book, written when the author was at the peak of his powers, has overshadowed a small but valuable early work, the *Isagoge in Musicen*, published in 1516. In many respects the *Isagoge*, written when Glarean was at the beginning of his career, stands to the *Dodecachordon* as a preparatory sketch to a finished mural. The musical materials are the same, and more than one passage from the smaller work appears word for word in the larger. Nevertheless, the presentation is different, and the *Isagoge* has certain vivid qualities of its own. It is, to quote its author, "fresh in thought rather than exhaustive in treatment."

In accordance with prevalent practice, Glarean wrote in Latin. He knew the language thoroughly, using it daily in conversation with his friends and pupils, and in his correspondence with other scholars.

The ten compact chapters of the *Isagoge* cover a surprising amount of material. Chapter I opens with representative definitions of music, with the author's own emphasis on the Pythagorean viewpoint as enunciated by Boethius. The remainder of the chapter is devoted to the elements of acoustics, which constituted the backbone of theoretical instruction from the 6th century B.C. to

the 17th century A.D. Glarean brings all this down to his own time and place, however, and lays out a plan of instruction for his boys. They should learn the sol-fa system, they should study Greek in order to read the old theorists, they should know their mathematics and they should play the cithara! Glarean laid great emphasis on the Greek contribution to music. His use of the old Greek terminology for the scale degrees however, was not the affectation of an over-zealous humanist, but the common practice of his period. The Greek names appeared cheek by jowl with the Guidonian syllables in ordinary music hand-books until the 17th century.

The reader's attention is particularly drawn to the *Introductorium*, or diagram, with which the chapter ends. This diagram, taken from the *Musices* of Glarean's older contemporary, Gafurius, serves as a summary of the contents of the chapter. It also gives the early history of scalar theory in a nut-shell. Presented in collateral arrangement are:

- (1) The Greek scale organized in tetrachords, with the Greek functional names.
- (2) The scale in terms of Pythagorean string-lengths.
- (3) The Osonic letter notation.
- (4) The diatonic sequence of tones and semitones, a device reminiscent of the period between the *Musica Enchiriadis* and Guido.
- (5) The Guidonian mutation syllables.

Chapters II and III discuss the Pythagorean scale and the Guidonian syllables respectively. The sources are Guido d'Arezzo and Boethius. The question of *musica ficta*—a "hot" one in his day—(After all,

he is writing a primer!) On the application of the mutation, his attitude is prudent, not to say timid. He scarcely carries the mutation principle beyond the concept of the 12th century. Not for a moment would he have admitted the liberties advocated by his contemporary, Pietro Aron, or by the older and even more radical Hothby.

In Chapter IV which deals with the intervals and consonances, Glarean relies on Boethius and Gafurius. Chapters V and VI are given over to the theory of scale construction and problems of tuning. All these materials are taken from the *De musica* of Boethius, and do not advance beyond it.

The four concluding chapters are of signal interest to all students of modal theory. Chapters VII and VIII deal with the Greek modes as transmitted by Boethius, and Chapters IX and X take up the church modes. Glarean's table of examples conforms to the practices with which he was personally familiar, but he also shows an awareness of the long, slow process of scalar evolution which came before. These four chapters should be carefully studied in connection with the views of other theorists. They should also be compared in detail with Glarean's own mature conclusions as they are set forth in the corresponding chapters of the *Dodecachordon*.

The little *Isagoge* is clearly an immature work. On the basis of its musical conclusions, it is of slight importance. It contains, however, the germs of the author's future development. His insatiable intellectual curiosity, his sense of historical perspective, and his capacity for detailed analysis all manifest themselves

here. He is keenly interested in the music of his own times, and his philosophy of musical history is dynamic rather than static. He looks to the composer rather than to the theorist for his final answers. He had real capacity for self-criticism: his dissatisfaction with his own presentation of the modal system served him as the grain of sand serves the oyster. For him, too, the *Isagoge* functioned as a primer, in which the teacher became his own pupil. "There will be opportunity at another time," he writes in the dedication, "to put this material on the anvil and turn it out in a more finished form."

This promise was fulfilled in the *Dodecachordon*, in which the mature scholar laid all his vast learning at the feet of Music. In both books, however, the purpose of the man was the same, "to teach art as art is," and "to help learners rather than to appear learned."

Glarean was no prophet and no originator, nor did he intend to be. His outstanding qualities were candor, clarity, objectivity and the ability to amass and analyze an amazing amount of significant material. He was a man of his times, as he himself was well aware. He once observed, "I consider the times in which one lives to be of the highest import." It is no disparagement of his contribution to music and letters to point out that his representative function is far greater than his individual genius.

Erasmus of Rotterdam has left us more than one appraisal of Glarean's abilities. In March, 1516, at the very moment when the *Isagoge* was being prepared for the press, Erasmus wrote to Urbanus Regius as follows:

"We have here Henry Glarean, a young man who has been decorated with the Imperial laurel, an honor which among his many distinctions, I look upon as the least. He is extremely skillful in every branch of mathematics; in Aristotelian philosophy . . . he may match the very highest professors. . . . In fact, there is no kind of learning in which he is not happily versed. . . . Glarean is by a peculiar gift of nature patient and fond of literary work. Whatever he does not know, he learns with avidity, what he does know he teaches willingly and candidly."

Two years later, writing to Glar-

ean himself, Erasmus implies even more:

"And you, my Glarean, must so in every way prepare yourself, that when we shall be ready, as we soon shall be, to pass on the Lamp, you may so take the place of Erasmus as to throw his name entirely in the shade."

The present-day estimate of Glarean is not nearly so high. Nevertheless, one thing is certain, the history of music theory would be quite different without him.

*Reprinted by permission of the Journal of Music Theory, a publication of the Yale School of Music, April 1959.*

## About the Author



FRANCES BERRY TURRELL, Portland Alumnae, attended high school in California where she studied piano and voice, wrote poetry and developed a taste for languages and physics. Her college days were divided. She first attended University of Arizona where she learned to love the language and literature of Spain, and met her

future husband, Professor Charles Alfred Turrell. Her junior and senior years were at Reed College, followed by a year in graduate work as director of the chorus and instructor in literature. Frances received the Institute of International Education grant for study in France in 1925 where she remained until 1933. She studied at

University and Conservatory of Lyon, Schola Cantorum and Sorbonne in Paris where her teachers were: Vincent d'Indy and Andre Pirro. She taught music history and theory in Portland while continuing graduate study, being on the faculty of Lewis and Clark College during 1945-52. She received her doctorate in musicology from the University of Southern California in 1956. The subject of her dissertation was "Modulation: a study of its prehistory from Aristoxenus to Henry Glarean." Her studies on Henry Glarean were suggested by and directed by Dr. Pauline Alderman, of the University of Southern California, an out-

standing Mu Phi. Dr. Turrell has been contributor to *Journal of Music Theory*, *Journal of the American Musicological Society*. She is currently chairman of Northwest Chapter of American Musicological Society and editor of *Signature*, the new semi-quarterly newsletter. She is Theory-Composition Chairman for the Western Division of Music Teachers National Association. At present, she is Associate Professor of Music at Portland State College and served as adviser to Alpha Lambda Chapter in its first year. A book on the *de Musica* of Boethius is now in preparation. Greatest source of pride is a grandson, Charles-Rene Turrell, born September 2, 1960.

See page 25 for abstract of Carolyn Hoover's prize-winning thesis of Musicological Research Contest.

## We Proudly Announce . . .

### Shirley Verrett-Carter Wins NFMC Artist Audition

△ SHIRLEY VERRETT-CARTER, Epsilon Psi initiate, was named winner of the National Federation of Music Clubs Young Artist Auditions last spring, and appeared at the NFMC National Convention in April. She is the eighth Mu Phi to achieve this distinction since 1931 when the \$1,000 awards were begun. A mezzo-soprano, Shirley was a scholarship student at Juilliard School of Music, made her Town Hall debut as winner of the Naumburg Award in 1958, and her New York City Center debut the same year, singing "Irina" in *Lost in the*

*Stars*. She recorded with the Philadelphia Orchestra in De Fallas *El Amor Brujo*, which was recently released in stereo. In 1957 Shirley sang the title role in *The Rape of Lucretia* at Antioch College's Shakespeare Festival, and also sang a memorable "Drayad" at the Empire State Festival's *Ariadne auf Naxos*. Shirley created the role of the "Zigeunerin" in Nicholas Nabokov's *The Death of Rasputin* in Cologne, to unanimous critical approval and while in Europe she recorded the contralto solo of Beethoven's Ninth Symphony under Joseph Krips.

## Mu Phi Epsilon Commissions Work

by Leslie R. Bassett



Leslie R. Bassett

△ LESLIE RAYMOND BASSETT, Associate Professor in Composition and Theory at the University of Michigan, has been commissioned to write a work for Mu Phi Epsilon. Mr. Bassett is presently in Rome, having won the Prix de Rome last spring. His undergraduate studies

were at Fresno State College where he received his BA degree. Graduate studies at U of Michigan School of Music resulted in his Master of Music degree in composition. In 1950 he received a Fulbright Fellowship in Composition to Paris, France. He has studied composition with Ross Lee Finney, Nadia Boulanger and Arthur Honnegger, and in 1959 was one of the judges for Mu Phi Epsilon's Original Composition Contest.

His compositions for brass ensembles as well as solo brass, woodwind ensembles, piano and organ pieces, symphonic band, string quartet, orchestra, film scores and incidental music for plays show the wide range covered by them. Among his piano pieces is "Hommage a Honnegger"; symphonic compositions include "Symphony in B" and "Second Symphony" and he composed music for the film "Locks of Sault Ste. Marie" which was released by U of Michigan in 1955. We are proud to present him as the composer of our first commissioned work.

➤➤ YOUR ATTENTION PLEASE: LUCRETIA KASILAG, Mu Phi Epsilon member on the staff of the University of Manila, and guiding light of the Bayanihan Philippine Dance Group, will be in the United States with the group this fall on their second tour of this country. With Columbia Artists Management as tour sponsor, they will appear in California in September, New Mexico and Texas in beginning and Mid-October, the central part of the country the remainder of October and early November, the east coast from November 8-26, and the southern states again through December. Watch for local publicity in order to see this fine group and to greet our outstanding sister in Mu Phi Epsilon!

## The 1961 Award Winners Are Named by Council

△ JOANNA DE KEYSER, Mu Nu, was named winner of the Sterling Achievement Award of \$50, as chosen from among outstanding collegiates throughout the country. A cellist, Joanna won a local Mu Phi Epsilon award for an outstanding cellist, has performed for Los Angeles and Pasadena Alumnae chapters at various functions, performed at the Founders Day Banquet in 1959 and at the National Convention Honors Banquet in 1960. In spite of her many professional activities, Joanna has always found time to take part in various chapter duties, helping the chapter to function smoothly. She gained prestige for Mu Nu, her school, and Mu Phi

Epsilon through notable concert appearances.

On campus Joanna was the only member of the junior class to be selected for Pi Kappa Lambda, Honorary Society, she was principal cellist of the U.S.C. Symphony and was a member of the Trojan String Quartet of U.S.C. She has been soloist with the U.S.C. Symphony three times, with the Santa Barbara Music Academy Symphony twice, and with the Beverly Hills Symphony and "Debut" orchestra on television. Joanna won the Coleman Auditions, Young Musicians' Foundation Auditions, and California Artist Auditions. In 1959 she won a unanimous medal in the Geneva International Competition for musical performers and had the privilege of performing for distinguished Russian musicians including Shostakovich and Kabalevsky. In 1960 she was chosen to participate in a master class given by Pablo Casals, who chose her to perform the Dvorak *Concerto* in concert. Joanna and Marilyn Neeley were sent by the state department on a five-week concert tour of Mexico in February of this year. They performed 16 concerts in 10 major cities. Last December Joanna was presented by American Artists, Inc., in her solo debut at the Wilshire Ebell Theater. She is a former member of the Padorr Trio and the Los Angeles Trio and has given numerous chamber music con-



Joanna de Keyser



certs in the area. This summer Joanna is at Aspen on a personal scholarship from Zora Nelsova and present plans call for concertizing in Europe next February.

#### HONORABLE MENTIONS

GEORGETTA GATTO, Epsilon Upsilon, leads Atlantic province for the Sterling Achievement Award. A flutist, Georgetta served her chapter as vice president for two terms, and prior to that, was chapter historian. She was Pan Hellenic representative in 1959, has performed on Mu Phi Epsilon recitals and Petite Recitals, has ushered for School of Music activities, conducted her chapter in the annual Greek Sing in 1960, has chaired many social activities in the school and this spring helped organize chamber music activity with Mu Phi Epsilon and Phi Mu Alpha Sinfonia. Georgetta appeared on the Dean's list and in *Who's Who Among College Students in America*. She was a member of Duquesne All-University Band, the University Symphonic Band (Secretary and soloist), the University Orchestra (Soloist, 1960 and Assistant Director, 1961), the University Opera Orchestra and the University Woodwind Quintet, Woodwind Trio (1958), Woodwind Quartet (1961) and in the performing group of the Graduate Chamber Music Class (1961). For two summers she studied with Marcel Moyae at the Marlboro School of Music in Vermont. She played first flute for four years with the Wheeling (W. Va.) Youth Symphony and was soloist on two occasions; she played the *Bach Suite in B minor* with the Pittsburgh Symphony at the age of 16; she was a member of the Pittsburgh Flute Club, participated with the Antiqua Players on TV programs,



Georgetta Gatto

and played in various recitals and conventions. Included among awards and scholarships are: an alumnae scholarship of \$75.00 in 1960; School of Music Competitive Tuition Scholarship 1957-61; Musicians Club of Pittsburgh Competitive Scholarship of \$200 in 1959; Pittsburgh Tuesday Musical Club Competitive Scholarship and the Dnola M. Lewis Scholarship, each in the amount of \$1200; and the NFM State Award of \$25.00. In 1961 Georgetta won the Harvey Gaul Award of \$50.00.

ANNE EMLEY, Gamma, is a highly diversified musician. With vocal music education as her major field, Anne is also an organist, pianist, and harpist. She spent her first two college years at Baldwin-Wallace College where she received the Dayton C. Miller Honorary (6 quarters on the Dean's List) and was elected one of the ten outstanding women in the freshman class. She played French Horn with the Concert and Marching Bands, harp with the Orchestra and the Harp Ensemble, performed

on weekly student recitals of the conservatory on the harp, organ and piano. She was full-time organist and junior choir director of St. Thomas Episcopal Church, gave harp performances in the Cleveland area TV stations, and participated in piano programs.

Among offices she held for Mu Phi Epsilon are Alumnae Secretary for Mu Phi Chapter, president of Gamma chapter, and radio chairman and work in Music Therapy at VA Hospital where she was accompanist for Patient Choir in their weekly rehearsals. At University of Michigan Anne was initiated into Phi Kappa Phi, Pi Kappa Lambda, Music Honorary, she was guest of honor at the U of Michigan Annual Honors Convocation and this past May was initiated into Phi Beta Kappa. She also received the Elsa Gardner Stanley medal which is based on scholastic achievement combined with overall activity participation and contributions on campus. Anne received the Alpha Gamma Delta Scholarship Ring for highest scholastic average in the House. On campus Anne was harpist in "Musket" orchestra (all-campus production of *Carousel*), member of the MENC Student Chapter, president of Professional Panhellenic Music Council, member of University Women's Choir, substitute vocal quartet member on WUOM Radio Program "Festival of Song," and has participated in many miscellaneous performances.

NANCY ORDELHEIDE, Phi Theta, is an organist, pianist, flutist, and vocalist, with organ as her major field in music. She has held the offices of treasurer (1958-60), president (1960-61) and was delegate to national convention last summer. In the



Nancy Ordelleide

music school she was assistant in the Music Department in theory classes, and appeared on the Dean's Honor Roll. Nancy was a member of the choir, the Choralaires (vocal ensemble), orchestra, American Guild of Organists student chapter, Poetry Society, and Day Student Organization. Honorary organizations in which she held membership include: Triangle (Science & Math), Pi Alpha Delta (Classics), Linden Scroll (Service), Alpha Lambda Delta and Alpha Sigma Tau (Scholastic). She held the office of vice-president in the orchestra and was also vice-president of the Day Student Organization. She sang in the St. Louis Bach Choir and the St. Louis A Cappella Choir in 1958-61, and was substitute organist in Lindenwood Chapel and the John Calvin Presbyterian Church in St. Louis. She has been a teacher of private flute and piano for several years. Nancy received her B.A. degree summa cum laude and will begin graduate study in music history and literature at Northwestern University this fall.



Kay Marlene Myron

KAY MARLENE MYRON, Mu Tau, has held the offices of pledge class president, chorister, recording secretary, vice president, and chaplain in her chapter. A pianist, she had given piano recitals in 1960 and 1961 and this past spring she played the first movement of the Tchaikovsky *Concerto No. 1* with the University Orchestra. In 1959 she played the first movement of the Mendelssohn *Concerto* with the orchestra. Kay has been accompanist for many student and faculty recitals. In 1957 she played "Countess Almoviva" in the University presentation of *Marriage of Figaro* and was soprano soloist in Handel's *Messiah* with the University Choir and Orchestra in 1960. Kay has directed the junior choir at the Trinity Lutheran Church in Vermillion, directed the Inter-Sorority Sing in 1960, and participated in the Madrigal group for three years. She also directed the award-winning girls chorus on the SU of South Dakota campus. Kay was elected to membership in Alpha

Lambda Delta, freshman woman's honorary, Guidon, sophomores selected for superior leadership and scholarship, Mortar Board, and Pi Beta Phi. Honors and scholarships include: the Barkl Scholarship of \$1,000, "Miss University of 1959" and "Most Talented Non-Finalist" in the Miss South Dakota contest that year; named to *Who's Who in American Colleges and Universities*. Kay was named winner in the South Dakota contest of the Marie Morrissey Keith Award of the National Federation of Music Clubs.

VIRGINIA SUE RICE, Phi Tau, and LOU ANNA HURT, Mu Chi, have tied for first place in South Central Province.

Virginia is a pianist-accompanist, who has played accompaniments on every musicale involving Phi Tau since initiation. She was pledge class president and in 1960-61 was chapter president. On campus, Virginia served on the Music Dean's Student Committee, Music Panhellenic Committee, was chosen by Pi Kappa Lambda the outstanding junior music major and also outstanding senior, recording secretary of Meritum, Senior Women's Honor Society, Alpha Chi, honor society, vice president of the Methodist Student Movement, Student Religious Council representative, vice president Bruce Hall dorm, Sr. Mary Arden (Women's honorary), Top Coed on Campus in 1960, *Who's Who Among Students in American Colleges*; in 1959 she was a finalist in the Amarillo Symphony Contest and last year was piano soloist with the college symphony; she taught secondary piano in the music department for three years, was organist and choir director in two Fort Worth churches,



Virginia Rice

and performed in solo recitals in the Dallas and Fort Worth areas. She has accompanied for many graduate recitals this spring. Virginia was sophomore Honor Guard for Meritum, this honor being given to the 10 sophomores with the highest grade point. As an "Ask Me Student," she helped during registration of students, and she also served on the Advisory Board of the Independent Students Association. Virginia will be at Michigan State U on a \$1500 fellowship this fall to work on her Master's degree.

LOU ANNA HURT majored in Music Education at Southern Methodist University. She served her chapter as vice-president, president, and was a delegate to the national convention last summer. She won the Mu Phi Epsilon Award in Music at SMU, having been chosen by the faculty as the most outstanding senior student in the School of Music this spring. Campus activities include: Alpha Lambda Delta (vice president), Mortar Board Sopho-

more Honor Guard and corresponding secretary, Pi Lambda Theta, Education Honorary, Pi Kappa Lambda, University Choir—select touring choir, Choral Union, and the SMU choir that served as the official choir for the National Convocation of Methodist Youth at Purdue University in 1959. Honors and awards are: a "Rotunda Salute" by the school yearbook for her attitude and spirit (among 17 students and faculty so honored); homecoming queen nominee 1960-61; Kirkos,



Lou Anna Hurt

a group of 40 outstanding junior and senior women on campus; University Scholar every semester; Dean's List every semester; music school representative on the Fine Arts Festival Committee; student chairman of the composition contest in conjunction with Fine Arts Week in March, 1961.

NINA SACKETT, Nu chapter at U of Oregon, is a pianist, organist and harpsichordist. She has served her chapter as program chairman, chaplain, and president. On campus she was a member of Alpha Lambda Del-

Epsilon Rho, Montana State University.

TANGLEWOOD SCHOLARSHIP: MARY BOVEY, Epsilon Delta, Lewis & Clark College.

ASPEN SCHOLARSHIP: JOANNA DE KEYSER, Mu Nu, U of Southern California; LINDA MORGAN, Epsilon Delta, Lewis & Clark College.

CROWDER MEMORIAL SCHOLARSHIP: ELAINE HOEM, Epsilon Rho, Montana State University.

RINGENWALD PIANO & VOICE AWARDS: ELEANOR WOOD and MEREDITH MOORE, both Alpha Etas from American University, Washington, D.C.

Among those elected to *Phi Beta Kappa*, national collegiate scholastic honor society, are: CAROLYN GREER, Alpha Theta; ANNE EMLEY, Gamma; NANCY HAHN, Mu Psi; DORA McQUILLAN, Mu Nu; NINA SACKETT, Nu.

Mu Phi Epsilon *Phi Kappa Phi* are: MARILYN SMITH, MARGE BERNI and NANCY HAHN, of Mu Psi at Coe College; CYNTHIA PINDHE, BETTY KIRKPATRICK, CAROLYN WATSON, Mu Eta; DORA McQUILLAN, Mu Nu. *Mortar Board* tapped the following: SARA COPELAND, and SALLY ALDRIDGE, Zeta; MARGARET KUBIAK, Phi Kappa (third chapter president to be so honored in recent years); JUDY KINNEY, Epsilon Pi; NINA SACKETT, Nu. Two Alpha Nus won Amarillo Symphony scholarships: BARBARA ANN MATHIS and JUDITH C. HADDON; Kappas JEAN WOLFE, ANNETTE HAY, LUIDA ECKARD and GEORGIA GRISE won \$50 awards for highest semester grades; GEORGIA GRISE, in addition, won the Indianapolis Piano Teachers Award

of \$50. JOYCE WEIBEL, Mu Xi, won the commencement contest at American Conservatory, Chicago. CAROL CARLSON, Mu Nu, holds a second summer scholarship at the Academy of the West at Santa Barbara, with NINA DE VERITCH, also Mu Nu, a recipient of a scholarship to the same Academy this summer in addition to an Etude Club Scholarship. Epsilon Rho members holding Grants in Aid from the Music Scholarship Foundation at Montana State University are: ARLIE MONTGOMERY, KAY LARSON, PAT McCLAIN, JEANETTE VARJA, and AVARY ANN SHAGRUE. KAY MANZARI holds the Faculty Women's Scholarship and JUDITH FISHER the DeLoss Smith vocal scholarship. ELAINE HOEM holds the Women Federation of Clubs Scholarship (also from Epsilon Rho).

Mu Phi Epsilon members elected to *Alpha Lambda Delta*, Freshman Honorary, number four; 21 appeared on *Dean's Honor Lists*. Chosen for membership in *Pi Kappa Lambda*, National Music Honorary were ten Mu Phis; one was chosen for *Theta Sigma Phi*, Journalism Sorority; two for *Tau Beta Sigma*, Band Honorary; one for *Pi Lambda Theta*, Professional Education.

Honor appearances were won by the following: JANICE BJERKE, Epsilon Delta, at the May Music Festival; JOANNA DE KEYSER, Mu Nu, American Artist debut; NINA DE VERITCH, Mu Nu, Carmel Festival; EMILY McKNIGHT, Mu Nu, lead in "Ballad of Baby Doe"; SALLY ALDRIDGE, Zeta, accompanist for DePauw Collegians on an eight-week USO tour of Europe; JENNY LYNN MASSUD, Alpha Nu, second lead in "Guys and Dolls," with Alpha Nu CHRISTINE McFARLIN as the lead;

Phi Xi's SARAH HARVEY and BETTE RENETT had the lead role and supporting role in "Peter Grimes"; MARGARET SAMPSON, Phi Mu, appeared with the San Jose State Symphony; DEANNA MULDROW, Epsilon Pi, had the lead role in "Tea and Sympathy"; NANCY CROCKETT, Alpha Delta, won a trip to the International Congress for Strings, held in Michigan.

Special recognition as Queens, Sweethearts, etc., was given to: SHIRLEY STEPHENS, Epsilon Pi, as

"Miss Texas Tech," ROTC Air Force Sweetheart, Senior Favorite, and Homecoming Queen; SANDY ALDRICH, Zeta, who was the "Sweetheart of Alpha Tau Omega"; LINDA BRUNO, Epsilon Delta, May Fete Queen of 1961 at Lewis & Clark College; DOROTHY MARIE PAKAN, Alpha Nu, was chosen "Band Sweetheart," and a Homecoming Princess. SARAH HARVEY, Phi Xi, sang in the "Pigskin Revue" at the 1960 Homecoming. LINDA KESTER, Epsilon Pi, was the ROTC Unit Sweetheart.

## Philadelphia Alumnae Hostesses At MTNA Convention

△ THE President of the Philadelphia Alumnae Chapter, Adelia Cubbon, extended a welcome from the City of Brotherly Love to all Mu Phi Epsilon members who attended the National Biennial Convention of the Music Teachers National Association. The MΦE luncheon was a colorful and lively affair. Each one who attended had an opportunity to identify herself and extend greetings from her local chapter.

The theme of the convention was "Our American Musical Heritage." Following are some very worthwhile remarks for all musicians to consider which were part of the message of greeting given at the convention by MTNA's President LaVahn Maesch: "Today education faces a most serious challenge; the very survival of our free institutions depends upon our ability to produce citizens equipped to assume responsible leadership. We, as teachers, respect the right of the individual to educational opportunity and fulfillment, however

diversified his talents. Since our primary concern is with the importance of music as one of the supreme achievements of man, we must also provide competent and inspired leadership if it is to remain a cultural force of the greatest magnitude in the development of our social structure. We must pause to reflect upon the nature of our art, its proper relation to and within our society, and its position as a vital part of our educational pattern. An imaginative, creative approach to music teaching demands the utmost scrutiny of every aspect of instruction; it demands self-appraisal and self-criticism of the highest order, and it must have the unselfish devotion, desire to work, and sense of dedication of every person who teaches music."

The Philadelphia Alumnae Chapter was proud to have had such a fine attendance at the luncheon and continues to extend a welcome to all Mu Phi Epsilon sisters to musical Philadelphia.



Shown above are Mu Phi Epsilon members present at the luncheon during the Music Teachers National Association's National Biennial Convention held in February at the Sheraton Hotel in Philadelphia, Pa. Three past national officers of Mu Phi Epsilon were present for the luncheon: Eloise Hill, Ruth Clutcher, Ava Comin Case. Standing, l. to r.: Inga Borgstrom Morgan, Merle Montgomery, Ruth Watana-be, Ava Comin Case, Eloise Hill, Ruth Clutcher, Nancy Riddell, Frances Turrell, Ann Barron, Nelle Taylor, Virginia Botkin, Charlotte Owen, Lee Baratz. Seated, l. to r.: Tinka Knoff, Betty Belkin, Hilda Radey, Marjorie Cowan, Gwendoline Harper, Frances J. Steiner, Carla Vincent, Ruth Bradley, Rachel Kooker, (seated in back of Rachel Kooker is Helen Kirkbride), Ella Mason Ahearn, Katharine Shirley, National Magazine Chairman, seated in back, Adelia Cubbon, Katharine D. Sturm, Velma Graham, Margaret Neas.

**ATTENTION! ALL MU PHI EPSILON ARTISTS!**

PLEASE SEND YOUR CONCERT ITINERARIES FOR THE COMING 1961-62 SEASON TO THE MΦE ARTIST MEMBERS CHAIRMAN AS SOON AS POSSIBLE IN ORDER THAT NOTICE MAY BE SENT TO YOUR MU PHI EPSILON SISTERS ALONG YOUR ROUTE. ADDRESS THIS INFORMATION TO:

(Mrs.) Dorothy Barr Lemen  
21 Claremont Avenue  
New York 27, New York

## Do You Know That . . . ?

△ DURING THE PAST YEAR, Mu Phi Epsilon chapters throughout the country have awarded over \$7,000 in the form of scholarships. Two scholarships in the amounts of \$250 and two in the amounts of \$300 have been awarded at Interlochen during the past year. Names of the winners are to be announced in the next issue.

# Alla Breve . . .

Dr. Merle Montgomery, past president of New York Alumnae Chapter, was elected at the recent Biennial Convention of the National Federation of Music Clubs, to be a member of its Board of Directors. She has been active in this organization for many years, having served as president of the New York Federation of Music Clubs in 1958-59. Dr. Montgomery was elected to membership in the American Society of Composers, Authors and Publishers at the May meeting of its Board. Her series of educational films, suitable both for audio-visual use in the schools and on television, entitled "Let's Go to Music Land," made at the University of Oklahoma, will soon be released. Many prominent educators throughout the country have praised these films on seeing them in preview.

\* \* \* \* \*

Jean Madeira, internationally famous contralto, sang what is perhaps her most famous role—"Carmen"—for the 40th time on June 27th in Vienna where she scored her first big success with the Vienna State Opera in that same role. On July 3rd she presented a recital at the Chautauqua Institute in the first major musical event by a guest artist in the Institute's 1961 season. Jean Madeira sang the title role of "Carmen" on July 13, 15 and 17 with the Salt Lake City Opera. She will begin an extensive concert and recital tour of the United States in October.

\* \* \* \* \*

Athena Lampropoulos, Tau initiate, made her debut in May in the title role of Puccini's **Suor Angelica** in Regio (southwest of Milan and the testing ground for La Scala). Directed by Leone Magiera, the audience was one of the most exacting in all Italy. The **Gazetta de Regio** commented: "A Little Lyric Festival—Vivo! The small jewel of Puccini that opened the evening is one of the most difficult tests that can be imposed on young singers in their debut. . . . The orchestra and the voices on the stage brilliantly resolved their task, first among all, Athena Lampropoulos, a "Suor Angelica" vibrating and dramatically very effective."

\* \* \* \* \*

Bertha Krehbiel, Cincinnati Alumnae, was signally honored by the College-Conservatory of Music, Cincinnati, at its commencement in June, by being awarded the degree of Doctor of Humanities. Dr. Krehbiel is a native of Cincinnati, having studied at the Cincinnati Conservatory of Music and the College of Music there. She studied piano with Albino Gorno and received the Springer Gold Medal with distinction. She is now a member of the College-Conservatory executive committee. She is past president of Alpha Chapter, the Matinee Musicale Club, and is a life member of the National Federation of Music Clubs. She was also assistant editor of the Mu Phi Epsilon **Triangle** for six years. Helen M. Thompson, executive secretary of the American Symphony Orchestra League, Inc., was awarded an honorary Doctor of Letters Degree, and composer Vittorio Giannini, was granted an honorary Doctor of Music Degree at this time.

Dr. Frances Andrews, faculty adviser of Alpha Theta, Pennsylvania State University, was elected president of the Eastern Division of Music Educators National Conference last spring.

\* \* \* \* \*

Louise Titcomb, Miami Alumnae, was elected to a two-year term as president of the Southern Florida Chapter of National Association of Teachers of Singing.

\* \* \* \* \*

Jean Madeira added to her "Carmen" performances in May by singing that role in Stuttgart over the West German television network. She also appeared with the Israel National Opera at Tel Aviv this summer as "Delilah" in **Samson and Delilah** in addition to "Carmen." In August Jean was soloist with the Vienna Symphony Orchestra at the world-famous International Bregenz Festival in Austria. Appearing with her at Bregenz as guest conductor of the orchestra, was her husband, Francis Madeira, conductor of the Rhode Island Philharmonic.

\* \* \* \* \*

Shirley Verrett-Carter, Epsilon Psi and recent Young Artist Winner of the National Federation of Music Clubs, was featured at the gala opening concert of the First International Los Angeles Music Festival in June. She appeared as soloist in the dramatic oratorio "Joshua" by Franz Waxman, director of the festival, who conducted the performance.

\* \* \* \* \*

Dr. Frances B. Kinne, Omega initiate, was named Dean of the College of Music and Fine Arts of Jacksonville University, late last spring during the weekend J. U. Delius Festival. Dr. Franklin A. Johnson, president of the University, stated that she is the only woman academic dean in a liberal arts college in the South. Dr. Kinne is a pianist, choral director and instrumental teacher who served with General MacArthur's Staff in the Far East, lectured at the Goethe University and the University of Maniz, Germany. She received her doctorate at Goethe University with her thesis on British and American ballads. In the field of philosophy she studied under Dr. Max Horkheimer. Prior to this appointment, she held assistant and associate professorships at Jackson U.

\* \* \* \* \*

Lois Woolman, immediate past president of Epsilon Psi Chapter, studied in Zurich this summer with Leonard Shure.

\* \* \* \* \*

Claudette Sorel presented a program at the University of Kansas School of Fine Arts this summer. Included in the program were: "Papillons, Op. 2," by Schumann, "Nocturne for the Left Hand Only," Scriabin, and "Sonnetto Del Petrarca, No. 123," by Liszt. The last named composition was recently recorded by her on the Monitor label.

# TOP THESIS

## *Abstract of Prize Winner in Musicological Research Contest*

### CHARLES IVES AND A STYLISTIC ANALYSIS OF HIS THREE PIANO SONATAS

by CAROLYN HARER HOOVER

△ THE FIRST BLOWS to the tradition of "gentility" in American letters and arts came from Walt Whitman in literature, Whistler in painting, O'Neil in the theater, Frank Lloyd Wright in architecture, and Isadora Duncan in the dance. At the beginning of the twentieth century, Charles Ives was breaking away from the irons of tradition and writing a type of music new in America. Until about 1940 it could have been said of Charles Ives that he was a "prophet not without honor save in his own country," for until that time his works were more likely to have been performed in Europe than in America. He followed only the dictates of his own intellect when he composed; no "school formed around him." Over a period of twenty years he wrote music in which many approaches to this art, previously untried, were explored and consistently developed. Since Ives made but few attempts to publicize his works, his compositions remained comparatively unknown. Thus it happened that certain compositional features, initiated by Ives, were investigated and adopted by other composers at a slightly later period. These men, such as Schoenberg, Stravinsky and

Hindemith, not only achieved fame but were even credited (unjustly) with having influenced Ives.

Ives was born into a New England home where music was the chief avocation and he learned under his father's watchful eye the art of playing the drums, piano, violin and cornet along with practice in sight-reading, harmony and counterpoint. His father said that experiment could come after Charles had learned the rudiments thoroughly; when the time came for experiment, he could then produce something "with a little sense to it."

In 1894 Charles Ives entered Yale where he seems to have been a very active and sociable person. He was a member of various student organizations, did a great amount of composing (serious and otherwise), was a church organist and enjoyed playing a little football and baseball on the side. During college days he experimented constantly in his compositions with new effects, complicated rhythms, atonal melodies and dissonance harmonies.

After his graduation Ives entered into a business career feeling that he could keep his interest in music stronger and freer if he did not try to make a living out of composing.

He chose the business of life insurance which at that time was just at the point of beginning its tremendous growth to the important position it holds today. He became associated with the Ives and Myrick Agency which became one of the most important and prosperous branches of the Mutual Life Insurance Company. Insurance men remember Ives chiefly for two ideas. One is the organization of the Ives and Myrick training-school for agents which was imitated all over the country and has become an indispensable part of every large insurance company. The other is the concept of "estate planning"; it is now considered basic in the life insurance business.

Composition became Ives' free-time occupation. The creative mind of Charles Ives gave the musician a great many more ideas. In his compositions we find an original mind using old and disciplined techniques to produce new sounds (at that time possibly alien sounds). The old tools were being fused with these creative ideas providing the performer with intricate, technically demanding scores and the listener with challenging audio horizons. Unfortunately these innovations were so startling at the turn of the century that Ives became a popular musical laughing post. He, in turn, retired his compositions from the public for some twenty or thirty years while both musician and layman matured to the point of curiosity and eventual acceptance of his music.

Personal gain was not the motivation for Ives' composition as he explains in one of his numerous literary attempts, *The Essays Before A Sonata*. In this set of essays we find

the transcendentalist philosophy which is the key to Charles Ives' life, business and musical endeavors. The third piano sonata called the *Concord Sonata*, is dedicated in title and in philosophy to the four transcendental literary giants: Emerson, Hawthorne, Alcott, and Thoreau. In this sonata Ives gives us musical sketches in the above order of these men through a complex textured tapestry of melodies, rhythms and harmonies. This sonata is probably Charles Ives' greatest contribution to American music.

The music of Ives frightens away many prospective performers. The interwoven rhythms and many awkward technical passages in the music appear unplayable. However, these works can be performed, especially when we know that Ives believed in the individual performer's taking as important a position as the composer himself. Within the score few limitations are set on the performer; in fact, on many occasions he will suggest several ways of playing a certain passage.

Ives' music is as sincere, honest and forthright as the man who wrote it. Ives concerned himself with the relationship of his music to life in general and did write some of these thoughts down on paper. In the *Essays Before A Sonata* we find this bit of philosophical advice:

"The intensity today, with which techniques and media are organized and used, tends to throw the mind away from a 'common sense' and towards 'manner' and thus to resultant weak and mental states. . . . for example . . . that the one who is full of turbid feeling about himself is qualified to become sort of an artist. . . . It may be that when a poet or

a whistler becomes conscious that he is in the easy path of any particular idiom, . . . then it may be that the value of his substance is not growing, . . . it may be that he is trading an inspiration for a bad habit and finally that he is reaching fame, permanence, or some other undervalue, and that he is getting farther and farther from a perfect truth. But, on the contrary side of that picture, it is not unreasonable to imagine that if he is open to all the overvalues within his reach—if he is willing to use and learn to use, whatever he can, of any and all lessons of the infinite that humanity has received

and thrown to man—that nature has exposed and sacrificed, that life and death have translated—if he accepts all and sympathizes with all, is influenced by all, whether consciously or subconsciously, drastically or humbly, audibly or inaudibly, whether it be all the virtue of Satan or the only evil of Heaven—and all, even, at one time, even in one chord—then it may be that the value of his substance, and its value to himself, to his art, to all art, even to the Common Soul is growing and approaching nearer and nearer to perfect truths—whatever they are and wherever they may be."



Carolyn Harer Hoover is a native of Bucyrus, Ohio, where she received her early training in piano under Paul Strouse in Columbus. In 1954 she received her B.M. with a double major in piano and organ from Ohio Wesleyan University. While there she became a member of the Mu Phi Chapter of Mu Phi Epsilon and was active in num-

erous organizations such as A.G.O. and Pi Kappa Lambda. Carolyn Hoover received her M.M. in piano from North Texas State after study with Drs. Isabel and Silvio Scionti and teaching on a fellowship. While in Texas she won several honors in various contests and did a great deal of performing. Since then she has been on the staff of The Annie Wright Seminary in Tacoma as the head of the music department. In the past six years she has taught piano, written eight ballets for modern dance, improvised for modern dance classes, served as a regular church organist, participated in many chamber music concerts and performed in both solo and concerto programs. One summer she headed the music division at the Perry-Mansfield Theater Camp, and for two summers was a scholarship student at the Music Academy of the West in Santa Barbara where she studied piano under Gyrgory Sandor and Emmanuel Bay. At present she is teaching at the Seminary, playing the organ at the First Congregational Church in Tacoma, coaching in piano under Marie Varro in Vancouver, B. C., and doing recital work. Two years ago she married Dr. Lon A. Hoover of Tacoma.

# FRIENDSHIP CORNER...

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

**ORDERS SHOULD BE SENT TO:**

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

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

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

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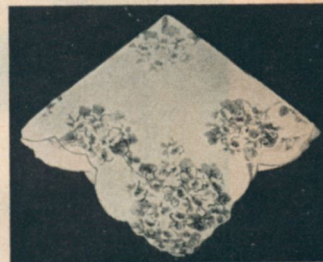
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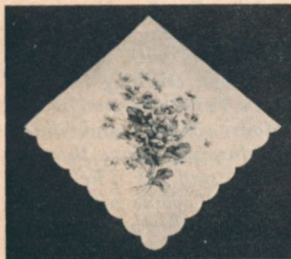
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ALL ORDERS GIVEN PROMPT ATTENTION

TAX IS INCLUDED IN THE PRICE QUOTED ON ALL ITEMS.



Epsilon Rho chapter members are shown with Claire Coci, member of New York Alumnae Chapter. This internationally famous organ virtuoso played a recital at Montana State University earlier this year.

## PICTURE PARADE



Taken backstage after a performance of "Carmen" this summer are Luna Wootton, Norma Lee Madsen, Salt Lake City Alumnae, Jean Madeira, in her "Carmen" costume, Janet Sprouse Budge, president Salt Lake City Alumnae, and Beverly Runkle Benson, member of the chapter who played "Frasquita" in the performance.

## Introducing Our New Cover . . .

△ FOR the first time in Mu Phi Epsilon's history, our cover features a photograph. The process used is *lithography* (commonly called *offset*), and enables us to use photographs on heavy, textured cover stock as against enamel stock such as used on the inside pages. This allows us to change the front cover each issue with a new photograph used. The colors of ink will vary from issue to issue.

Pictured on Cover I of this issue is the main entrance on Seventh Street to the Memorial Union Building on the Bloomington campus of Indiana University. Your national council met here in June in its annual council meeting and became acquainted with this beautiful building which will be the site of Mu Phi

Epsilon's National Convention next June. The Union serves all members of the University family—students, faculty, alumni, and university guests. It is the center for some 200 educational conferences, workshops, and seminars each year, bringing more than 50,000 visitors to the campus. In addition to offices of student organizations and recreational facilities, the Union provides conference rooms, several restaurants, and overnight guest accommodations.

BEGIN PLANNING NOW TO ATTEND NATIONAL CONVENTION AT INDIANA UNIVERSITY NEXT JUNE. IT PROMISES TO BE OUTSTANDING AND WE WANT TO SEE YOU THERE!

## PPA MEET AT WILLIAMSBURG

△ THE TWENTIETH BIENNIAL Convention of Professional Panhellenic Association will be held at the Williamsburg Lodge, Williamsburg, Va., on November 2, 3, 4, 1961. Included in the business sessions will be work shops and round tables, with the theme for the entire convention being "That the Future May Learn from the Past." Judge Frank H. Myers of the Washington, D. C., Municipal Court (he is also Trustee Chairman of IRAC), will be the principal speaker on November 3. The seventeen-member organizations will be represented: Alpha Delta Theta (Medical Technology); Al-

pha Tau Delta (Nursing); Delta Omicron, Mu Phi Epsilon, Sigma Alpha Iota (Music); Delta Psi Kappa (Physical Education); Phi Beta (Music and Speech); Epsilon Eta Phi (Commerce & Business Admin.); Kappa Beta Pi and Phi Delta Delta (Law); Kappa Delta Epsilon (Education); Kappa Epsilon and Lambda Kappa Sigma (Pharmacy); Phi Chi Theta and Phi Gamma Nu (Commerce); Theta Sigma Phi (Journalism); and Zeta Phi Eta (Speech Arts). Betty Hinkle Dunn, Theta Sigma Phi, president of PPA, will preside over the sessions.



## ABOUT DISTRICT CONFERENCES

### District No. 2

△ DISTRICT No. 2 of the Atlantic Province held its District Conference last October 22 at Mary Washington College of the University of Virginia, Fredericksburg, Va., with Phi Psi Chapter as hostess. Registration took place from 9:30 to 10:30 and was followed by a Business Session. Adelia Cubbon, District Director, presided over the morning session which included the reading of a message from National Council and general business matters as well as a Round Table Discussion. The members of the panel for this discussion were Evelyn Hays, Adviser of Alpha Eta, Delphine Desio, Philadelphia Alumnae, and Eloise Hill, Past National First Vice President. Adelia Cubbon served as moderator.

Dr. G. C. Simpson, Chancellor of the College, extended the official welcome to the Conference at the luncheon. Vera Neely Ross, Phi Psi and Alpha Eta Adviser, was the Toastmistress, and Dr. George E. Luntz, Chairman of the MWC Music Department, was guest speaker. From his speech we quote "... We hope your meeting here will be a memorable one for all of you and that when you leave, you will take with you not only the social satisfaction that such an occasion provides, but also the artistic inspiration that should be prevalent in the activity of a cultural and professional organization such as Mu Phi Epsilon." It is hoped

that all attending the Conference left with this feeling. At the conclusion of Dr. Luntz's talk, Phi Psi presented the skit "Meet MΦE."

After the luncheon, Model Pledge and Initiation Ceremonies were given, the former by Phi Gamma and the latter by Phi Psi. The events of the day were concluded with the Concert in which a member from each chapter performed. The program was as follows: "Fantasie in C minor," Bach, and "Andante con Variazioni in F minor" by Haydn were played by Charlotte Rossberg, Baltimore Alumnae; Genevieve Fitter, violinist, and Elizabeth McCausland, pianist, Washington Alumnae, played Henk Badings "Cavatina (1952)," and Kriesler's "Praeludium et Allegro"; Kay Ellison, pianist from Alpha Zeta Chapter, played Beethoven's "Rondo in G, Op. 51, No. 2"; Mary Kay Bates, soprano from Phi Gamma chapter, sang Bach's "Bist du bei mir" an aria from Menotti's *The Old Maid and the Thief*, and the Brahms "Me Ziegeuner"; pianist Mary Jane Kitzpatrick, Phi Psi chapter, played "The Lake at Evening"—Griffes, and "Le Polichinelle"—Villa-Lobos; Delphine Desio, cellist, accompanied by Shirley Booth Wylde, represented Philadelphia Alumnae Chapter with the Saint-Saens "Allegro Appassionata" and the Buononcini *Sonta No. 1*; Margaret Morgan, organist from Alpha Eta Chapter, closed the program with the J. S. Bach "Praeludium and Fugue in B minor."

## Meet Your National OFFICERS...



Rosalie Speciale

△ ROSALIE is now serving her second term as National President after having served as National First Vice President for two terms. A pianist-accompanist, Rosalie is an intense devotee of the opera. She has done translations, notably that of translating Italian opera libretti and madrigals into English. Her Thesis "Musical and Dramatic Continuity in Jacopo Peri's *Euridice*" was a winner in the Mu Phi Epsilon Musicological Research Contest in 1953. Rosalie is a graduate of San Jose State College where she was initiated into Phi Mu chapter, serving as vice president. After teaching in elementary schools in the San Jose area, she enrolled at Stanford University for graduate work where she received her MA degree. She has also studied piano with Benning Dexter

and Alexander Liebermann. Rosalie is a member of the board of directors of the San Jose Youth Symphony and of the California Music Teachers' Association. Recently Rosalie was given a citation by the city of San Jose.



Bettylou Scandling

△ BETTYLOU SCANDLING, National First Vice President, received her B.A. Fine Arts major in drama with a minor in psychology from Lawrence College in Appleton, Wisconsin. She received a scholarship to Chicago Conservatory where she majored in voice. Bettylou was initiated into Iota Alpha chapter of Mu Phi Epsilon. She sang with the Chicago Opera Company for three seasons and then went into night club and theatre work. Bettylou made recordings with the Wayne

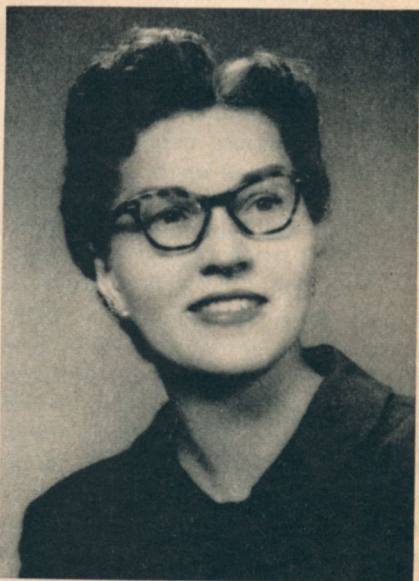
King orchestra and sang for a time with Xavier Cugat.

In 1943 Bettylou joined the Marine Corps in charge of recreation for women, going in as an officer, and stayed for two and one-half years. On leaving the Marine Corps, she went back to radio and TV in Chicago and then New York—Radio City, Broadway shows, and as soloist in churches. Bettylou now has her own insurance agency, sings in a Jewish Temple and a Methodist church. In her church position she is associated with Mu Phi Frances Robinson, in New York. As president of the New York Alumnae chapter she was delegate to National Convention last June. She is a Mu Phi daughter, her mother having been a charter member of Pi chapter in Lawrence College at Appleton. Last summer Bettylou took a trip around the world and plans to keep up the study of Japanese in addition to her membership in the Alliance Francaise.



Janet Wilkie

△ JANET WILKIE, National Second Vice President, was Director of District No. 16 in this past biennium. An initiate of Tau chapter at University of Washington, Janet studied piano with Louise Van Ogle and received her B.A. degree with a major in public school music. She taught in several high schools in the state of Washington and during the war served as a SPAR. After the war she returned to the U of Washington where she earned her M.A. in Musicology and B.A. in Librarianship. She worked as music librarian there until her marriage to Richard Wilkie, professor of German at the University. Janet was delegate to national convention in 1958 and was most active at one other convention, being the treasurer of the Seattle convention in 1950. In June, 1961, she attended national convention in Santa Monica. She belongs to the Ladies Musical Club in Seattle and teaches piano privately.



Mary Frances Gresham

△ MARY FRANCES TITUS GRESHAM, a native of Kansas, began the study of piano at the age of three. With her two sisters, she played in a family trio, flute, violin, and piano during the years they were together, performing in and around her hometown of Wellington, Kan. In high school she was president of Girl Reserves (YWCA), and received the DAR Good Citizenship Award. She graduated from the University of Wichita where she was initiated into Phi Pi Chapter of MΦE. A piano major in college, she won the first scholarship award presented by the Wichita Alumnae Chapter. She was Accompanist for faculty artists and students and for the a cappella choir, and played with the Wichita Symphony and served in several offices. Organizations included Kappa Delta Pi, MENC, KMTA, and a social sorority. After graduation from the University with a Bachelor of Music degree she did graduate study at Colorado State College of Education in Greeley, Colorado. She taught public school music for two years after graduation and upon returning to Wichita, she became active in the Wichita Alumnae Chapter. For two years (1956-57) she taught piano and presented musical guests on an educational television show, writing the script and appearing weekly Saturday mornings on "Piano Playtime."

Of her family, her husband, Merrill G., is a tenor soloist and a member of Phi Mu Alpha Sinfonia. Two children, John, age nine, and Ann, age seven, are progressing at present on piano while looking longingly at other instruments.

Her great love in music is for ac-

companying. She has accompanied many instrumentalists, played in ensembles, orchestras, and vocal artists often call on her aid for local programs.



Helen Purcell Maxwell

△ HELEN MAXWELL is serving her second term as National Fourth Vice President. A recent honor conferred upon her is that of "Distinguished Daughter of Indiana Award." She was one of five professional women to receive this citation. Helen is a native of Vincennes, Ind., and graduated from DePauw University at Greencastle, Ind. She served as president of Zeta chapter there, was a member of Alpha Chi Omega, and later in Chicago was president of alumnae chapters of both Mu Phi Epsilon and Alpha Chi Omega. She became a member of ASCAP in 1950 and has over 10 songs published. The best known of her songs is "Wheels A-Rolling," the theme song of the pageant of the same name at Chicago's Railroad Fair in 1948-49. She was chairman of the General Federation of Women's Clubs in 1952-54,

co-editor of the Alpha Chi Omega Song Book in 1952, and is a member of the Chicago Branch of the National League of American Penwomen. She also belongs to the Daughters of Indiana of Chicago, and is listed in *Who's Who of American Women*. Helen has attended four MΦE conventions—Chicago, Cleveland, Minneapolis, and Detroit (she was delegate to Minneapolis). Her husband, Dr. Philip Maxwell, has been director of the Chicagoland Music Festival since 1929.



Janese Ridell

△ JANESE RIDELL, National Fifth Vice President, served as Director of District No. 11 for the last biennium. She was initiated into Mu Gamma chapter at the University of Nebraska, and served as president of Lincoln Alumnae Chapter which she represented as official delegate at national convention in 1958. A vocalist, Janese has been soloist in concerts in Omaha and Lincoln and has sung with many vocal ensembles throughout college. She specializes

in elementary music teacher training and is highly skilled in the teaching of elementary music. Janese is a faculty member of the Lincoln Public Schools and provides in-service training for the classroom teachers through demonstrations. One of her interests is folk music of the United States. Painting and pottery are among hobbies which she enjoys.



Ruth Havlik

△ RUTH HAVLIK is in her tenth year as your National Editor. A pianist, organist, choral director, she teaches piano and organ privately and does special work with blind children in piano. She is director of music at University Baptist Church in Minneapolis with two choirs and special groups within the chancel choir. She is a graduate of Strayer Business College in Washington, D. C., holds a BM degree in piano from Minneapolis College of Music and a MM degree in music education. She studied piano privately with Felian Garzia in Washington, D. C., with Laurinda Rast in Minneapolis, and has studied organ with Arthur B. Jennings at the University of Minnesota. She holds memberships

in Minnesota Music Teachers Association (having been secretary for four years), Music Teachers National Association, Thursday Musical of Minneapolis, and is listed in *Who's Who of American Women*.

Favorite hobbies are china painting, dress and knitting designing, and collecting old glass.



Virginia Porter Fiser

△ VIRGINIA has been National Executive Secretary-Treasurer since 1956. That envelops her life so completely that she now finds only limited time to play her flute or engage in other musical activities, though she has enjoyed singing with the Wichita Alumnae Chorus in concert and TV performances. A former choir director and ensemble player, she is still actively interested in musical activities of her community, and those of her family. Nine-year old son Kurt shows a lively interest in his piano and cornet, and CPA husband Van is an accomplished pianist. Teenage Rick is more interested in cars than music at the moment.

THE OCTOBER 1961 TRIANGLE OF MU PHI EPSILON

Virginia received her musical training at Kansas University, and was the recipient of several scholarships and awards while there, including the Miller Hall Scholarship, Elizabeth Watkins Scholarship, Luella Stewart Award and Innes Award. She is listed in *Who's Who of American Women*.

Her business experience, dating back to high school days, includes secretary to her high school principal, to a KU law professor, in the office of KU music dean and KU registrar; for a construction manager at Sunflower Ordnance Works; and a purchasing agent for an electric company; Boeing Airplane Company, a savings and loan, and has also worked on numerous bank audits with her husband. She is an avid gardener, and recently has become very much interested in pebble mosaics.

### Legacy

Who played first upon this harp,  
Fingered the strings gently, then  
Drew forth a sure rich resonance  
Of arpeggio and chord, and burst  
Into a gay glissando sweep—  
This I shall never know,  
But I am heir to him who first loved  
The delicate tracery of gold design,  
The supple strings of gut and wire,  
The curving neck and golden column.  
I search the weaving tonal patterns  
To find within the harmonies  
Some destiny of sound to leave  
As legacy to him who shall,  
When I am gone, take up the melody  
And, playing, play release  
To all the music of his soul.  
He shall be my heir.

ELIZABETH SEARLE LAMB,  
from *Harp News*, Spring 1959.

# Pride of Mu Phi Epsilon

## GLADYS GLADSTONE

△ THE historic tabernacle in Salt Lake City, Utah, was the scene on January 7 of the fifth subscription concert of the Utah Symphony Orchestra under the baton of Maurice Abravanel. After intermission, Gladys Gladstone was the soloist in Beethoven's *Fourth Piano Concerto in G Major*. Gladys is a member of the Alumnae Chapter of Mu Phi Epsilon at Salt Lake City.

Gladys Gladstone was born in Utica, New York. At the age of seven, after only one year's study, she gave her first full length recital, consisting of 35 compositions which she played entirely from memory. Two years later, at the Eastman School of Music in Rochester, New York, she gave seven daily recitals with the Eastman Orchestra. At that time she was acclaimed by the New York critics.

As she progressed through the Utica schools, however, all her activities were not confined to music. She was an outstanding student in the public schools of Utica, and was valedictorian of her class.

She was a winner of a Curran Scholarship, receiving an award of \$4000.00 to further her musical studies. With the aid of this award she continued her studies in New York City. Among her teachers were Alexander Lambert, Paula Kessler, Hortense Monath, and

Artur Schnabel. Mr. Schnabel called her a "great talent."

After winning another musical competition at the age of 16, she appeared as soloist with orchestra under Armond Balendock, playing Chopin's *Concerto in E Minor*. Subsequently she made many appearances in New York City, including engagements at Steinway Hall, numerous radio broadcasts, and appeared as soloist under Alfred Wallenstein playing the Beethoven *C Major Concerto*. Ernest Hutcheson, Dean of the Juilliard School, said that she was "a distinctly talented pianist."

In 1943 Gladys Gladstone was a national winner in the piano division of the Young Artists Contest sponsored by the National Federation of Music Clubs. She moved to Salt Lake City in 1947. Since that time she has given numerous concerts, and has appeared as soloist on several occasions with the Utah Symphony Orchestra. She is a member of the music faculty at the University of Utah, and is engaged in extensive teaching both at the University and privately. She has been called "one of the West's finest teachers and pianists."

One of her pupils, David A. Brown, was named winner in the fifth Merriweather Post competition for young musicians in Washington, D. C., on May 11, 1960. He won an award of \$2000.00 and will appear with the National Symphony in February.



Gladys Gladstone

Gladys and Norma Lee Madsen, both initiates of Epsilon Mu Chapter, have been playing as a piano-violin duo. In October they participated in the annual Salt Lake City Alumnae Scholarship Concert. They are preparing for extended recital engagements throughout the west. Norma Lee, a fine violinist, is Past National Music Advisor, and was alumnae music delegate to the 1960 National Convention in Santa Monica. The Salt Lake *Tribune* has said she has "musical feelings that set her apart as one of the most distinguished performers."

The Beethoven concerto performed on January 7 by Gladys Gladstone was received very well. The audience gave her a standing ovation at the conclusion of the performance. Harold Lundstrom wrote in the *Deseret News*, "Here indeed is an artist who finds herself perfectly at ease both on the high spiritual demands of Beethoven as well as in the realm of demanding technical fluency. In her playing there was

delicate poise, a spaciousness and a philosophy that tempers and invigorates. The audience sat spellbound as the flow of her rich tones—amazing for one so small—made the Fourth Concerto live. The poetic reading of the first movement she carried to alpine heights of eloquence in the second movement. Within its 70 bars she caught the message that words cannot convey. She closed the concerto full of gusto and spirit, bringing the work to a swift and brilliant conclusion."

## LUCILE DIDZUN

△ LUCILE ALLEN PATTERSON DIDZUN, Wichita Falls, is a native Texan. She received early training in piano under the guidance of her mother and later studied at Baylor University with Wells and Hoffman and at TCU with F. Arthur Johnson, who at a later period gave her also two years of private work in harmony. Continuation of piano in Berlin was with Roxy Harriet Grove, understudy of Breithaupt and Schnabel, and in Dresden with Madame E. Potter-Frizzell and Herrmann Scholtz, pianist to the King of Saxony. Early teaching experiences included private classes in Oklahoma and positions in Western Baptist College and Oklahoma Baptist University. This was interspersed with summers of study in Chicago with special work in the Dunning System Progressive Series and other courses in music. She completed her work toward a Bachelor of Music Degree under Roxy Harriet Grove, Dean of Music at Simmons University. Later at Baylor University, while teaching piano and theory as head of the Theory Department at Simmons, her

Bachelor of Arts degree was completed. Intensive work concentrating in music theory at Columbia University with additional work under Dr. A. M. Richardson, George A. Wedge, Dr. Louis Mohler and Dr. Edwin Stringham resulted in a Master of Arts Degree. Master work in summer classes under Reuben Davies, Carlos Buhler, and others have added new concepts of technic and interpretation.

Lucile Didzun was chairman of the Music Department from 1937 to 1959 in what was first Hardin Junior College, then Hardin College, and now Midwestern University. Offices in professional organizations held by her include director of Music Education of Texas Federation of Music Clubs, president of Wichita Falls Music Teachers Ass'n, State Examiner of Certification for Texas Music Teachers Ass'n, Chairman of Ethics Committee, Texas Ass'n Schools of Music. She was a member of the (Wichita Falls) Musicians Club,

Texas Musicological Ass'n, Texas Music Educators, National Music Teachers Ass'n, board member of Texas Music Teachers Ass'n and was state director of Music Education of the Texas Federation of Music Clubs and honorary member of the Harmony Club of Wichita Falls.

Lucile Didzun retired this year and will continue to teach her private piano students with promises to be on hand any time Mu Phi calls. It was through her efforts that both Mu Phi Epsilon and Phi Mu Alpha Sinfonia were instituted on the MU campus. She helped the department of music grow from a one-teacher, one-piano department to its present capacity. The department is now a member of the Southern Association of Colleges and Secondary Schools, the Association of Texas Colleges, The Texas Association of Music Schools, and the National Association of Schools of Music.—MARGARET CROSSLIN, AI Chapter.



Lucile Didzun



Susan Krausz

△ SUSAN KRAUSZ, Cleveland Heights Alumnae, is a pianist, teacher and composer. Her composition "Piano Picture Book," which won a prize in Mu Phi Epsilon's Original Composition Contest in 1957, was recently published by Edwin F. Kalmus, New York. The composition was performed at national convention in Detroit in 1958 by the composer.

Susan Krausz holds a piano teaching diploma from the Musikhochschule in Stuttgart, Germany, two piano teaching certificates from Columbia University in New York, and a master of music degree from Western Reserve University in Cleveland.

She has given solo performances in Germany, in Switzerland and appeared in radio broadcast stations in Basel and Lausanne. She has been soloist with many European orchestras and gave a cycle of recitals at Radio Geneva with her husband Laszlo Krausz, at that time first viola soloist with the Orchestra de la Suisse Romande. Following her arrival in America her piano music was heard by audiences of numerous radio stations in New York and she has enjoyed great success as assisting artist with symphony orchestras in this country. Her husband is a member of the Cleveland Orchestra, and is also a conductor and painter. They have two sons.

## Mu Phi Husband and Wife

△ ST. LOUIS ALUMNAE CHAPTER has a "husband and wife team" with not only a mutual interest in music, but this husband has also been closely associated with Mu Phi Epsilon by giving his time and talents for stage settings and decorations. THE TRIANGLE cover designs of the past few years are an example of his work.

This Mu Phi team is Ellen and Horace Graf. Horace has designed background settings for some of our Lenten Musicales, one an Oriental, another a Spanish, and a third with a modern theme. He and Ellen have made hundreds of place cards and in 1952 they designed and made 300 plates with the MΦE crest on them as souvenirs for the national convention banquet. He also made 30 statuettes which were used as table decorations.

Horace Graf graduated from the School of Fine Arts at Washington University in St. Louis and has worked in all media except stone. He recently painted a ten-foot mural on commission for the Farm and Home Loan Company in Dodge City, Kansas. He has done many wood carvings, oil paintings, lithographs and etchings, and has worked in copper, iron and mosaics. He has designed a figure illustrating Robert Frost's description of Pan, who came out of the woods with "hair and eyes and skin all gray."

For the past eight years, the Grafts have been making tiles with the Mu Phi Epsilon crest which are sold by our Sorority, with the profits going to the Friendship Corner.

Ellen, a pianist, majored in music at Rockford College in Illinois and has been our chapter president. She



Horace and Ellen Graf

is a lover of books and gives many book reviews. Some of her original

## Junior Bach Festival

△ THE JUNIOR BACH FESTIVAL Association is a non-profit educational organization, incorporated in 1952 under the laws of the State of California, to sponsor the performance of the music of Johann Sebastian Bach in a series of yearly concerts, presenting young artists under the age of 19, selected by audition. It was founded through the inspiration and vision of one of Berkeley's leading piano teachers, Mrs. Tirzah Mailkoff, who guided its destiny through the first three festivals. She was succeeded by William Duncan Allen, who this year served his fifth successive year as Music Director. Choral and orchestral ensembles and smaller ensemble groups and solos make up the four programs. This year they returned for the third time to Herta Memorial Hall where the Edmond O'Neill Memorial Organ had been made available.

poems have been published in THE TRIANGLE. She reads for groups of blind people, and plays the piano for therapy groups at the Missouri State Training School for mentally retarded boys.

Ellen and Horace have a son who is both musical and artistic, and is now vice president of an architectural firm. A little granddaughter may some day be a Mu Phi!

"At times during these many years," says Ellen, "especially when Horace is working on a big project like those 300 plates for the Mu Phi Epsilon Convention, life has certainly been hectic. But it has also been lovely and interesting, and I wouldn't have missed any part of it."—RUTH ROGERS JOHNSON, *Historian*.

### A REMINDER!

Send your magazine subscriptions in *now* for Christmas giving to our National Subscription Agency Chairman, Katharine Shirley, R.D. 1, Selinsgrove, Pa. Gads Hill School, our oldest philanthropic project, will succeed only with *your support*.

# In Memoriam

## LOUISE ST. JOHN WESTERVELT

△ LOUISE ST. JOHN WESTERVELT, 91, of Kenosha, Wisconsin, who retired in 1949 after 26 years as Director of Music for the National College of Education in Evanston, died on May 22 in Kenosha Hospital. Before her retirement from the National College, she was a prominent voice teacher on the Faculty of Columbia School of Music in Chicago, and was well known as the Choral Director of the Columbia Chorus.

Louise Westervelt was a charter member of Mu Iota Chapter, when it was organized at Columbia School. Later this Chapter became Mu Iota Delta. She was Chaplain of the Chapter for many years, and she wrote an invocation used at the Rochester Convention. From 1949 to January 1 of this year she was instructor of voice for the nuns at Kemper Hall, Kenosha, Wisconsin.

## MARJORIE EASTWOOD DUDLEY

△ MARJORIE EASTWOOD DUDLEY died in June at Evanston, Illinois, after a long illness. She was National Music Adviser of Mu Phi Epsilon in 1926-28, and has always been interested in the growth and achievements of Mu Phi Epsilon.



Marjorie Eastwood Dudley

Marjorie Dudley did her undergraduate work at Northwestern University, and her graduate work at the Chicago Musical College where she received her Master of Music degree, and the University of Toronto where she received her Doctorate in Composition. She also received a diploma in composition from the Conservatoire Americaine, Fontainebleau, France. Dr. Dudley composed many songs and piano pieces, in addition to two symphonies and two string quartets. Her chamber music for woodwinds and strings includes a Quintet called "In the Colton Garden," dedicated to Dean Winfred R. Colton, of the USD music faculty. A special program entitled "Music of the 20th Century" consisting entirely

of Dr. Dudley's compositions was presented throughout the United States on the NAEB network. It was your editor's privilege to visit with Dr. Dudley several times and always to go away inspired by her indomitable spirit and courage, for she was able to do all of these things even though confined to a wheel chair because of polio. Dr. Dudley was instrumental in starting many students on the road to success as performers and composers. Plans for a music scholarship at USD in her name are under consideration.

### EDNA KOENIG MEYERS

△ EDNA KOENIG MEYERS, Tau Alpha (now New York Alumnae Chapter), died suddenly on July 18 in Lewistown, Pennsylvania. She was a singer and pianist and had two schools of her own, one in Lewistown and the other at Mount Union, Pennsylvania. She received her early training at the New England Conservatory of Music in Boston.

### MARIE M. ERHART

△ Music was Marie M. Erhart's life—music and children. A native of Indiana, Marie moved to Phoenix, Arizona, with her family where she graduated from high school. She later trained at Flagstaff, majoring first in mathematics, then turning to her beloved music. She first taught the seventh and eighth grades in the Phoenix schools. Later she came to California where she received a Bachelor of Music degree at USC. She spent 34 years directing the Boys' and Girls' Glee Club at John Burroughs High School, and eventually headed the music department. Marie served as president of the Beverly Hills Alumnae Chapter from 1956 to 1958. Prior to that time she served as recording secretary. For many years she was active in Pi Lambda Theta of which she was a charter member and held the offices of vice president, secretary and treasurer. She also belonged to Pi Kappa Lambda and held several offices in that organization.—EDNA GLASSBROOK, *Historian*.

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To Live in the Hearts we leave behind is not  
to die.—CAMPBELL

AΩ

# the Sounding Board

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## ATLANTIC

BETA CHAPTER activities for the year included a joint concert with the Phi Upsilon Chapter at Boston University. The main work performed was the Beethoven *Septet Opus 20* conducted by Georges Moleux, a member of the Boston Symphony Orchestra. Members of the septet were from both Chapters. Carol Sykes, Susan Ellis, and Diane Cullington from Beta Chapter also performed the *Concerto in A Minor* by Vivaldi. On March 28, Beta presented a concert for the Rotary Women in Belmont, Mass. Soloists included Cathy Nadon who sang "Musetta's Waltz" from Puccini's *La Boheme*, "Ga'il Sole dal Gange" by Scarlatti, and "Old Mother Hubbard" by R. H. Hutchinson and Chatlotte Mesuse who sang a medley from Rodgers and Hammerstein's *Carousel*. A chorus consisting of the Beta girls sang selections from *The Sound of Music* and two Israeli folksongs. Seven girls from the chapter were members of the New England Conservatory Tour Chorus which performed in Connecticut, Long Island, and New Jersey. Two of our members gave recitals this year: Judi Brightman, vocalist, and Sandra Robertson, double bassist. Our last activity for the year was sponsoring a recital of original Double Bass Music given by Mr. Moleux. He is a member of the New England Conservatory Faculty as well as Principal Double Bass Player of the Boston Symphony Orchestra.—JEANNE TRAVALGINI, *Historian*.

## GREAT LAKES

MU PHI CHAPTER'S 35th year at Baldwin-Wallace College was brought to a close in May, by having a picnic where steaks were broiled over an open fire. In November we attended the Founders Day and District Conference in Alliance, Ohio, under the leadership of Evelyn Morgan. In October the following girls pledged Mu Phi and performed in recital: Margaret Brand, Byrdie Kay Czotter, vocalists; Miriam Davis, clarinet; Kay Duke, flute; Annette Isake, piano; Mitta Johnson, piano, violin; Linda Moore, flute; Charlene Oetjen, piano; Sandra Sickafoose, flute; Janet Thornton and Sue Winkler, clarinetists. In February, our Conservatory Formal, which our chapter helps to sponsor, took place under the theme "Chanson de la Nuit." Also in February, the freshmen girls of the conservatory were introduced to Mu Phi through a tea. In March, we held our installation meeting with Lois Hocksteler as president for the year 1961-1962. We were privileged to have Mr. Burton Garlinghouse, head of the Baldwin-Wallace vocal department, and noted for his lectures and teaching throughout the United States, speak to us on the subject of "Performance" at one of our meetings. We held a luncheon in May, honoring the soprano and alto soloists of the Bach Festival, Adele Addison and Lillian Chookasian.—CHARLENE OETJEN, *Historian*.

## EAST CENTRAL

EPSILON GAMMA CHAPTER recently pledged two professional musicians into Mu Phi Epsilon. Both are highly respected in their field and widely recognized as civic leaders. Mrs. Armand Coulet is professor of Latin at Millsaps College in Jackson. She has had extensive training in the United States and Europe and has been an outstanding vocalist with the New Orleans Symphony, touring the South in concert. Mrs. J. L. Roberts, having studied in Chicago and New York, is presently professor of piano at Belhaven College and formerly at Millsaps. Many of her students have been recipients of state and national awards. We of Epsilon Gamma feel that it is an

honor to have them in MΦE. We welcomed four pledges this spring: Aurelia Huffman and Elise Huie, pianists; Diane Nee and Marsha Rowland, vocalists. In February, our chapter undertook a project which was sponsored for the first time on our campus. Miss Virginia Hoogenakker, professor of Music History, Theory, and Faculty Sponsor of Epsilon Gamma, presented a very interesting lecture which traced the use of the hymn tune, "Ein Feste Burg" by Martin Luther, Bach, Mendelssohn and other composers in a variety of forms—from chorale or hymn tune to symphony. The lecture, open to the public, proved very enjoyable as well as beneficial. One of our annual projects is to present a record to the Belhaven Music Library. This year we presented Gluck's *Orpheus and Euridice*, sung by Rise Stevens.—ROXANNE COX, *Historian*.

ALPHA ALPHA CHAPTER at College Conservatory of Music, Cincinnati, Ohio, initiated a pledge class of sixteen outstanding girls in May: Joan Garcia, Nancy Walker, Gretchen Lash, pianists; Carole Purdy, violin; Elaine Lent, Marietta Dean, and Tamara Frye, vocalists; Lee Jones and Linda Pencil, pianists; Judy Butts and Marjorie Kroll, vocalists; Margo Kessler, pianist; Jane Gavin and Betty Neiheisal, flute; Charlene Caton and Patricia Weghorst, vocalists. Our outgoing seniors, Charlene Young Andres, Myra McGhee, Sondra Showalter, Phyllis Willis, and Marcia Nickols, gave exceptional recitals. Marcia Nichols was also elected outstanding senior of our chapter. Louise Gosney, Hallie Hayward, Ann Tipton, Marietta Dean, and Sylvia Cooper are appearing in the chorus of the Cincinnati Zoo Opera this summer. Sylvia Cooper also played the part of a page in *Rigoletto*. Neva Owens won two awards at class day for having the highest average in the sophomore class and the highest accumulative average in the sophomore class. Lynda Dunn auditioned and won the opportunity of appearing as a piano soloist with the Toledo Symphony for the 1961-62 season.—DORIS ROGANTI, *Historian*.

## NORTH CENTRAL

MU EPSILON CHAPTER: Chapter members who presented the College Convocation program on October 19 were: Marlene Testa, Faye Ekberg and Mary Helen Schmidt, piano; Kaaren Strand, voice, accompanied by Judy Bloemendaal; and a trio consisting of Allie Mae Gillness, clarinet, Ellen Erickson, cello, and Judy Bloemendaal, piano. When Fred Waring's Pennsylvanians appeared in Minneapolis last November, we arranged a tea honoring Betty Ann MacCall, who has been a member of the Waring group since she graduated from MacPhail College two years ago. One of the biggest triumphs of the year for pianist Mary Helen Schmidt was the 1960 Young Artists contest sponsored by the Women's Association of the Minneapolis Symphony Orchestra. She won first place with a cash prize of \$350 and a choice of two scholarships: a 4-year full tuition scholarship at the Manhattan School of Music in New York or a \$250 to \$500 per year scholarship to the University of Minnesota. Mary Helen also won first place in the organ contest sponsored by the Twin Cities Chapter of A.G.O. This brought her a cash award and the opportunity to compete in the A.G.O. regional contest.

Members of Mu Epsilon who appeared on the Annual All-College Spring Concerto Program were Jeanne Reher, Kaaren Strand, and Ellen Erickson. Faye Ekberg and Kaaren Strand gave a joint junior recital in May and Jeanne Reher was presented in a senior recital in April. Jeanne played the Prokofieff *Sonata No. 3, Opus 28*, at the Senior Presentation Convocation and the "Rondo" of Beethoven's *Emperor Concerto* at commencement. Marlene Testa was awarded this year's Mu Phi Patroness Scholarship. The Mu Phi District Conference was held in Minneapolis on May 6. Delegates from five chapters were present. Each was represented on the excellent program, and from our group Jeanette Tosten played a clarinet solo accompanied by Faye Ekberg. Two of the highlights of the year were initiation and a springtime visit from National President, Rosalie Speciale. On May 26 we welcomed Pat Lynch and Bonnie L. Carlson into membership.—ELLEN WILSON ERICKSON, *Historian*.

## SOUTH CENTRAL

PHI TAU CHAPTER's spring rush activities consisted of an informal party with a Gilbert and Sullivan theme, held in the home of our patroness, Mrs. Robert Rogers, and a formal "Musique pour Apres-Midi a Samedie" at the home of patron, Dr. Robert Ottman. At the formal party the rushees were entertained with a French musical program presented by Linda Woods, Virginia Rice, Gloria Lawlis, Donna Turner, Kristin Webb, and Carolyn Fawcett. Following the rush activities a joint coke party was given for the new pledges by Mu Phi Epsilon and Sigma Alpha Iota. On March 2 Phi Tau honored ten pledges with a breakfast: Jean House, Jahn Crews, Lucia Woodbury, Ruth Jane Holmes, Jane Parker, Brenda Duncan, Linda Wicker, Patricia Smith, Gloria Pitchford, and Donna Williams. On March 3 a work party was held with our district director, Mrs. Kathleen Thomerson. On March 4 the new officers for this year were installed and on this same day we were hostesses for the District 13 conference. Our chapter put on a model initiation ceremony. Virginia Rice, pianist, gave her senior recital on March 9. Events taking place later in the spring were: a senior recital by Francis Lumpkin, pianist; a Musicales given by our pledges; Mu Phi Epsilon, Sigma Alpha Iota, and Phi Mu Alpha's presentation dance; initiation of new members; Freshman coke party; and an American music recital given by MΦE, ΣAI and ΦMA.—SUE ELLEN HOLTON, *Historian*.

EPSILON EPSILON CHAPTER, TCU, had a Music Faculty-Student picnic in April. The faculty was required to attend and those who didn't attend were asked to write an essay on picnics! On April 19, a pledge recital was given with the following pledges performing: Suzanne Andre, Barbara Ecabert, Margaret Ferguson, Randie Guenther, Freda Hughes, Verna Kennelly, Sydney Payne, Nancy Rose, and Margie Schilickelman. Also in April, a brunch and swimming party was held honoring the graduating seniors. On May 4, the American Music Program was presented in Ed Landreth Auditorium. The initiation of the pledges was held on May 11 followed by a banquet. Linda Gardner is the first alternate for a Fulbright Scholarship. Linda Loftus was selected "Miss Fort Worth" in a recent contest with Linda Ealm as first runner-up for the title.—LUCIA TRAMMELL, *Historian*.



Alpha Nu members provided a musicales(?) for rushees this spring. With playing positions which could be used for "how not to hold your instruments" demonstrations, all enjoyed this takeoff before their informal and serious discussion together. L. to R. (back row): Linda Adams, Carolyn Hoover, Elva Sibunt, Barbara Hunn; (front row): Barbara Mathis, Dorothy Pakan and Judy Haddon. Piano soloist (not shown) was Marihoward Apel.



SALT LAKE CITY ALUMNAE CHAPTER completed an active and rewarding year. In September two of our members, Charlotte June Burgess and Norma Lee Madsen, attended the music auditions at the Utah State Fair. The first place winners in piano, woodwind, voice, and string divisions from elementary to advanced ranking were presented on a recital sponsored by the Alumnae Chapter at the U of Utah Music Hall. Two Mu Phis were represented—Francine Felt, advanced string winner, accompanied by Lennox Larsen; and Judy Baur, vocalist. A \$25 award was presented to David Parker, judged to be the best all-around musician. Mr. Parker is a piano student of Mu Phi Gladys Gladstone. In October, the scholarship concert was held at the Music Hall at the U of Utah. Performing members included Gayle Froerer, pianist, Melba Egbert, mezzo soprano, accompanied by Edelgard Hainke; Deon Mortensen and Janet Budge who performed the Andriessen *Concerto for two pianos*; and Norma Lee Madsen, violinist, and Gladys Gladstone, pianist, who performed the Turina *Sonata*. In January, two Mu Phis appeared as soloists with the Utah Symphony, at their Concerto Night Concert. Gladys Gladstone played Beethoven's *Fourth Piano Concerto*, and Sally Peck Lentz, violist, played Mozart's *Symphonic Concertante*.

The May meeting was a joint program with the collegiate chapter in honor of graduating seniors. Patronesses and Mothers were also invited to attend. The Mother's Club presented an award to Karen Jensen for high scholarship. The Alumnae Chapter presented their award for the outstanding Mu Phi Seniors to Doralce Durham and Marilyn Wright, based on scholarship, performance and contributions to Mu Phi Epsilon.

WICHITA ALUMNAE CHAPTER held its March meeting at the Lassen Hotel and was entertained with a delightful program of Mu Phi families to show how Mu Phis use and teach music in their home. The family of Marjorie and Frank Monts presented selections for string trio and a trombone solo. The Phyllis and Corwin Smith family presented several songs. Eight hands at the piano was performed by Dorothy and Tom McNeil and family. The family of Ruth and Harold Scheer presented several vocal numbers including the song written by Ruth for the Kansas Centennial Year, "The Gold of Kansas," and several piano selections. Our April meeting featured the 1961 Scholarship winners. From Wichita University, Lee Roberts, viola; and Friends University, Rosetta Stands, piano. Also presented was a piano solo by the first audition winner in 1947, Mary Frances Gresham, who is now National Third Vice-president. Our music delegate to the Kansas City convention, Mary Major, presented her program. The last meeting in the spring was held in May at Wichita U and honored "HM." "HM" was a mystery to all of us until the clever program was presented by our vice president, Edla Hilt. The HomeMakers of our chapter were honored and also presented the program for the evening. Beverly Hutton and Mildred Gearhart played several piano duets. A woodwind trio was presented by Beth O'Hara, Kathleen Thomas, and Kathryn Aldrich. We also installed our officers for next year.—ALENE TIBBITTS ONEALE, *Historian*.

## PACIFIC SOUTHWEST

ALBUQUERQUE ALUMNAE CHAPTER has had a busy Spring Season. A luncheon was held at the Albuquerque Country Club and a lecture song recital on Jewish & Hebrew Music was given by Dora Rosenbaum, lecturer-pianist, and Flora Ronssos, mezzo-soprano. At a later date we had a Silver Tea and Musical at the Danfeller School of Music to establish a scholarship fund. Our patrons and patronesses helped us with this event. Special events of the season included a Brahms Festival Concert given by the Albuquerque Choral Arts Society in which Peggy Howe, soprano, was a soloist. Darlene Evers, contralto, was cast as star in the Theatre Arts Center presentation of Menotti's Opera *The Medium*; Darlene was also featured soloist at a performance of the Albuquerque Civic Symphony. Alice Effert, our president for the coming year, gave an organ recital at St. John's Episcopal Cathedral. We are sorry to lose Dottie and Kale Kempter, a member and a patron, as they are moving to Portales, New Mexico. Dottie, first cellist with the Albuquerque Civic

Symphony and her husband, also a cellist, are moving to Portales, where he has accepted a position in the music department of Eastern New Mexico University. We will also miss our secretary of last year, Genevieve Hodder, whose husband is being transferred to Phoenix, Arizona. A coffee in honor of Dottie and Genevieve was held at the home of Alice Effert.—HARRIETT L. REYMORE, *Historian*

PALO ALTO ALUMNAE CHAPTER has just about tripled its membership in six years. Much of the interest has been due to outstanding programs and the untold amount of talent available among its members. Marian Deever Eversole, program chairman, has just completed her year in "Around The World Of Music In 280 Days." She also organized and directed an Instrumental Workshop at the Almond School under the auspices of the PTA for fourth, fifth and sixth grade students. Other Mu Phis on the faculty were: Barbara Mutch Anderson, piano; Joanne Fisher Jones, violin; Eunice Wolfe Nemeth, piano; Christine McCann, violin; Maurine Cornell Stowe, cellist; Barbara Welch, bassoon. Our Matinee Musical was given in the home of patroness, Mrs. Francis Crosby, in Woodside. Winner of the sixth Annual Scholarship was lyric soprano, Claudia Colburn, a member of San Francisco State College, who sang three Brahms numbers. Also on the program were our own members: Ramona Rockway Grim sang "Songs of a Wayfarer" by Mahler, The Mendelssohn *Trio in D Minor, Opus 49* was given by Eunice Wolfe Nemeth, Christine McCann, violin, and Maurine Cornell Stowe, cello. Last year's scholarship winner, pianist Ann Wuelfing, performed. The proceeds benefited the scholarship fund. The competition is among undergraduate music students who are Mu Phis attending Bay area Colleges. Mrs. Wesley Hubbard, patroness, entertained at her lovely home for the unaffiliates with Lorraine Wood Hancock playing a program of Schumann and Stravinsky. Another patroness, Mrs. Karl G. Rohrer, first vice-president of the California Federation of Music, was program chairman for their 43rd Annual Convention. Her co-chairman was our own Ramona Rockway Grim. Catherine Buhner True gave a report on "Progress of Musical Therapy." Catherine has devoted much time and energy to therapy in the Veterans' Hospital and lately our Chapter donated \$50 to the Veterans' Administration Hospital to purchase supplies for the music therapy unit. Lorraine Wood Hancock has completed her Master's from San Jose State and lately, she gave a "Century of Russian Music" under the auspices of Elise Bellenky in Portola Valley. Our patio pot luck picnic, in June, was in Lorraine's new garden spot in the Valley.—ALICE VAN ARSDALE KRAEMER.

## Remember MΦE In Your Will

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

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

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

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

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Elizabeth Mathias Fuqua (Mrs. John W.), *Died May 17, 1950*

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Myrtle Palmer Leach (Deceased), T, 1905-07  
Elfrida Langlois Kent (Deceased), A, 1908-11  
Alice Davis Bradford Peck (Deceased), A, 1911-13  
Ora Bethune Johnson (Deceased), O, 1913-15  
Mary Towsley Pfau (Deceased), A, 1915-16  
Roxiellottie Taylor Yeates (Mrs. John), O, 1119 Rumsey Ave., Cody, Wyo., 1916-17  
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Doris Benson (Mrs. Walter), IA, Spikeswood Farm, Woodruff, Wis., 1920-22  
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MILWAUKEE ALUMNAE—Helen McNamara (Mrs. W.), 2940 N. Prospect Ave., Milwaukee 11, Wis.

TOLEDO ALUMNAE—Florence Miller (Mrs. A.), 4144 Brookside Rd., Toledo, O.

URBANA-CHAMPAIGN ALUMNAE—Harriet Koehler (Mrs. J.), 917 W. Church, Champaign, Ill.

## EAST CENTRAL PROVINCE

Province Governor—National Fifth Vice President

ZETA—De Pauw University, Greencastle, Ind. Sandra Aldrich, Alpha Chi Omega House, De Pauw Univ., Greencastle, Ind.

KAPPA—Jordan College of Music, Butler University, Indianapolis, Ind. Linda Eckard, 1204 N. Delaware, Indianapolis, Ind.

MU PI—Ohio Wesleyan University, Delaware, O. Patricia Huhn, Sanborn Hall, Delaware, O.

PHI THETA—Lindenwood College, St. Charles, Mo. Sarah Tibbals, Lindenwood College, St. Charles, Mo.

EPSILON GAMMA—Belhaven College, Jackson, Miss. Margaret Crofton, Bellhaven College, Jackson, Miss.

EPSILON ZETA—Hendrix College, Conway, Ark. Donna Davis, Hendrix College, Conway, Ark.

EPSILON KAPPA—Southern Illinois University, Carbondale, Ill. Priscilla Niermann, A326 Woody Hall, So. Ill. Univ., Carbondale, Ill.

EPSILON OMICRON—Indiana University, Bloomington, Ind. Ann Lord, Indiana University School of Music, Box 63, Bloomington, Ind.

EPSILON TAU—Washington University, St. Louis 5, Mo. Margaret Bensek, 7118 Hunter Ave., St. Louis 20, Mo.

ALPHA ALPHA—The College-Conservatory of Music, Cincinnati, O. Carolyn Brockhuis, College-Conservatory of Music, Highland & Oak, Cincinnati 19, O.

ALPHA GAMMA—Mississippi Southern College, Hattiesburg, Miss. Barbara Allen, Box 2225, Station A, Hattiesburg, Miss.

ALPHA KAPPA—Conservatory of Music of University of Kansas City, Rebecca Ann Thompson, 7910 W. 59th Terr., Merriam, Kans.

ALPHA MU—Southwest Missouri State College, Springfield, Mo. Mary Sue Dixon, RR 7, Box 580, Springfield, Mo.

CINCINNATI ALUMNAE—Joan Frazer (Mrs. J.), 3136 Victoria Ave., Cincinnati 8, O.

COLUMBIA ALUMNAE—Irma Wheelock (Mrs. W., Jr.), 2 E. Stewart Rd., Columbia, Mo.

COLUMBUS ALUMNAE—Hazel Cheney, 1035 High St., P.O. Box 68, Worthington, O.

DAYTON ALUMNAE—Mildred Schnacke (Mrs. F.), 110 Park Rd., Dayton 19, O.

EVANSVILLE ALUMNAE—Neva Barnard (Mrs. C.), 118 No. Lucretia, Oakland City, Ind.

INDIANAPOLIS ALUMNAE—Melva Crain (Mrs. W.), 3524 E. 10th St., Indianapolis 1, Ind.

JACKSON ALUMNAE—Dot Brasfield (Mrs. F., Jr.), Edwards, Miss.

KANSAS CITY ALUMNAE—Marguerite Harper (Mrs. J.), 406 West 50th St., Kansas City 13, Mo.

KANSAS CITY EVENING ALUMNAE—Florence Lockridge (Miss), 7324 Jefferson, Kansas City 14, Mo.

ST. LOUIS ALUMNAE—Ched Hieronymus (Mrs. K.), 1521 Lark Ave., Kirkwood 22, Mo.

ST. LOUIS COUNTY ALUMNAE—Doris Diephouse, 157 Selma, Webster Groves 19, Mo.

## NORTH CENTRAL PROVINCE

Province Governor—National Editor

OMEGA—Drake University, Des Moines, Ia. Janet Robinson, 1319 30th, Des Moines, Ia.

MU ALPHA—Simpson College, Indianola, Ia. Carole Wells, Women's Dorm, Rm. 312, Simpson College, Indianola, Ia.

MU GAMMA—University of Nebraska, Lincoln, Neb. Judith Lawrence, c/o School of Music, Univ. of Nebraska, Lincoln, Neb.

MU EPSILON—Minneapolis College—MacPhail School of Music, Faye Ekberg, 819 2nd Ave. So., Minneapolis 2, Minn.

MU TAU—University of South Dakota, Vermillion, S. D. Elizabeth Haan, Box 84, Burgess Hall, Univ. of So. Dakota, Vermillion, S. D.

MU PSI—Coe College, Cedar Rapids, Ia. Carol VanMaanen, Voorhees Hall, Coe College, Cedar Rapids, Ia.

PHI ZETA—Morningside College, Sioux City, Ia. Arlene Lenz, 3318 Vine Ave., Sioux City, Ia.

PHI IOTA—Concordia College, Moorhead, Minn. Rosemary McCaul, 116 Woodland Drive, Fargo, N. D.

CEDAR RAPIDS ALUMNAE—Betty Debban (Mrs. C.), 1639 Texas Ave. N.E., Cedar Rapids, Ia.

DES MOINES ALUMNAE—Ruth Howe (Mrs. L.), 3601 37th, Des Moines, Ia.

FARGO ALUMNAE—Viola Anderson (Mrs. H.), 1038 1st St. North, Fargo, N. D.

LINCOLN ALUMNAE—Donna Lilley (Mrs. N.), 520 North 73, Lincoln, Neb.

MINNEAPOLIS ALUMNAE—Marjean Postlethwaite, 5005 West 60th St., Minneapolis 24, Minn.

RICHFIELD ALUMNAE—Ruth Heinen (Mrs. C.), 4208 Monroe St. N.E., Minneapolis 21, Minn.

## SOUTH CENTRAL PROVINCE

*Province Governor—National Third Vice President*

- XI—University of Kansas, Lawrence, Kans. Janet Woody, 1518 Lilac Lane, Miller Hall, Univ. of Kans., Lawrence, Kans.
- MU THETA—University of Texas, Austin, Tex. Judy Henry, 812A E. 47th, Austin, Tex.
- MU KAPPA—University of Oklahoma, Norman, Okla. Judy Ludlam, 1038 Cruce, Norman, Okla.
- MU MU—Kansas State College, Manhattan, Kans. Rebecca Pannbacker, 1012½ Kearney, Manhattan, Kans.
- MU RHO—Lamont School of Music at the University of Denver, Denver, Colo. Judy Wanger, 2100 So. Josephine, Denver, Colo.
- MU CHI—Southern Methodist Univ., Dallas, Tex. Celicia Mayne, 3110 Daniels, Dallas 5, Tex.
- PHI EPSILON—College of Emporia, Emporia, Kans. Helen Jackson, Dunlap Hall, College of Emporia, Emporia, Kans.
- PHI XI—Baylor University, Waco, Tex. Suzanne Rector, 305 Dawson Hall, Baylor Univ., Waco, Tex.
- PHI PI—University of Wichita, Wichita, Kans. Anne Moots, 2000 Harvard, Wichita, Kans.
- PHI TAU—North Texas State College, Denton, Tex. Martha Beard, Box 5724, Denton, Tex.
- EPSILON EPSILON—Texas Christian University, Ft. Worth, Tex. Jo Black, 4828 Norma, Ft. Worth 3, Tex.
- EPSILON MU—University of Utah, Salt Lake City, U. Suzanne Forsberg, 1762 Harrison Ave., Salt Lake City, Utah
- EPSILON PI—Texas Technological College, Lubbock, Tex. Judy Kinney, 3110 49th Street, Lubbock, Tex.
- EPSILON PHI—Friends University, Wichita, Kans. Leora Harner, c/o School of Music, Friends University, Wichita, Kans.
- ALPHA IOTA—Midwestern Univ., Wichita Falls, Tex. Rosemary Stehlik, Box 154, Midwestern Univ., Wichita Falls, Tex.
- ALPHA NU—West Texas State College, Canyon, Tex. Judith Haddon, Box 164, West Texas Station, Canyon, Tex.
- AUSTIN ALUMNAE—Suzanne Hendrix (Mrs. V.), 4705 Strass Drive, Austin, Tex.
- DALLAS ALUMNAE—Anna Woodruff (Miss), 6902 Robin Rd., Dallas, Tex.
- DENVER ALUMNAE—Grace Peyton (Mrs. A.), 270 South Clermont, Denver, Colo.
- FORT WORTH ALUMNAE—Loretta Montgomery, 6801 Gammer, Fort Worth, Tex.
- OKLAHOMA CITY ALUMNAE—Milicent Akin (Mrs. D.), 2801 N.W. 34th St., Oklahoma City, Okla.
- SALT LAKE CITY ALUMNAE—Janet Budge (Mrs. L.), 415 East 3rd South, Salt Lake City, Utah.
- TULSA ALUMNAE—Lois Laughlin (Mrs. T.), V. Pres., 3508 East 30th Place, Tulsa, Okla.
- WICHITA ALUMNAE—Nancy Short (Mrs. G.), 301 N. Ridgewood, Wichita, Kans.

## PACIFIC NORTHWEST PROVINCE

*Province Governor—National Second Vice President*

- NU—University of Oregon, Eugene, Ore. Sharon Holland, 350 E. 18th, Eugene, Ore.
- TAU—University of Washington, Seattle 5, Wash. Joan Nero, 2417 Bridgeport Way, Tacoma 66, Wash.
- MU BETA—Washington State University, Pullman, Wash. Susan Hook, 802 Alpha Rd., Pullman, Wash.
- MU ZETA—Whitman College, Walla Walla, Wash. Cora Enman, Whitman College, Walla Walla, Wash.
- PHI LAMBDA—Willamette University, Salem, Ore. Judy Starr, York House, Willamette Univ., Salem, Ore.
- EPSILON DELTA—Lewis and Clark College, Portland 1, Ore. Linda Erickson, Box 297, Lewis and Clark College, Portland 19, Ore.
- EPSILON THETA—Linfield College, McMinnville, Ore. Barbara Hindman, Box 294, Linfield College, McMinnville, Ore.
- EPSILON IOTA—Eastern Washington College of Education, Cheney, Wash. Sharon James, E.W. C.E., Cheney, Wash.
- EPSILON RHO—Montana State University, Missoula, Mont. Elaine Hoem, 635 Brooks, Missoula, Mont.
- EPSILON SIGMA—Pacific Lutheran University, Parkland, Wash. Paula Fendler, Box 337, Pacific Lutheran University, Parkland, Wash.
- ALPHA LAMBDA—Portland State College, Portland, Ore. Reta Brault, 3144 N.E. 68th, Portland, Ore.
- EUGENE ALUMNAE—Margaret Kitts (Mrs. B.), 807 N. 25th, Springfield, Ore.
- PORTLAND ALUMNAE—Kay Thomas (Mrs. D.), 9535 S.W. Corbett Ave., Portland, Ore.
- SALEM ALUMNAE—Alice Jones (Mrs. J.), 782 Maine Ave. N.E., Salem, Ore.
- SEATTLE ALUMNAE—Mildred Harris, 4760 47th N.E., Seattle 5, Wash.
- SPOKANE ALUMNAE—Marie Rodkey (Mrs. J.), 1403 West Courtland, Spokane, Wash.
- TACOMA ALUMNAE—Persis Shook (Mrs. J.), 915 Washington Ave., Tacoma 6, Wash.

## PACIFIC SOUTHWEST PROVINCE

*Province Governor—National President*

- MU ETA—University of the Pacific, Stockton, Calif. Alice Harris, Box 19, Covell Hall, Univ. of the Pacific, Stockton 4, Calif.
- MU NU—University of Southern California, Los Angeles, Calif. Marilyn Mangold, 1017 W. 36th St., Los Angeles 7, Calif.
- PHI MU—San Jose State College, San Jose, Calif. Ruth Williamson, 2714 Wallace, Santa Clara, Calif.
- PHI NU—University of California at Los Angeles, Los Angeles, Calif. Jacqueline Doyle, 10717 Wellworth Ave., Los Angeles 24, Calif.

- PHI CHI—Fresno State College, Fresno, Calif. Roberta Herring, Graves Hall, Fresno State College, Fresno, Calif.
- EPSILON ETA—George Pepperdine College, Los Angeles, Calif. Lois Wall (Mrs. P.), 1363 W. 79th St., Los Angeles 44, Calif.
- EPSILON OMEGA—San Francisco State College, San Francisco, Calif. Marilyn Grover, 1600 Holloway, San Francisco, Calif.
- ALPHA DELTA—Sacramento State College, Sacramento, Calif. Linda Baker (Mrs. W.), 4125 Bannister Rd., Fair Oaks, Calif.
- ALPHA EPSILON—College of the Holy Names, Oakland, Calif. Claire Marie Mulgrew, 265 Rishell Dr., Oakland 19, Calif.
- ALBUQUERQUE ALUMNAE—Alice Eiffert (Mrs. K.), 1305 Dakota N.E., Albuquerque, N. M.
- BERKELEY ALUMNAE—Lois Flenner (Mrs. A.), 52 Acacia Drive, Orinda, Calif.
- BEVERLY HILLS ALUMNAE—Beatrice Gelos, 6337 Seville Ave., Huntington Park, Calif.
- FRESNO ALUMNAE—Frances Hein (Mrs. A.), 3529 E. Flint Way, Fresno, Calif.
- LONG BEACH ALUMNAE—Harriet Payne, 3071 Main Way Dr., Los Alamitos, Calif.
- LOS ANGELES ALUMNAE—Elizabeth Piper (Mrs. W., Jr.), 2626 Ohio, South Gate, Calif.
- PALO ALTO ALUMNAE—Agnes Helgesson (Mrs. L.), 26925 St. Francis Dr., Los Altos Hills, Calif.
- PASADENA ALUMNAE—Helen Butt (Mrs. E.), 949 Stuhr Dr., San Gabriel, Calif.
- SACRAMENTO ALUMNAE—Mary Bremner (Mrs. H.), 4040 Los Pasos Way, Sacramento, Calif.
- SAN DIEGO ALUMNAE—Bernice Huestis (Mrs. R.), 544 N. Rios Ave., Solana Beach, Calif.
- SAN FERNANDO VALLEY ALUMNAE—Carolyn Gorka (Mrs. L. E.), 8933 Garden Grove., Northridge, Calif.
- SAN FRANCISCO ALUMNAE—Juanita Lawson, 1916 Lake St., San Francisco, Calif.
- SAN JOSE ALUMNAE—Frances Robinson (Miss), 319 S. 5th, San Jose, Calif.
- STOCKTON ALUMNAE—Sarah Schilling (Mrs. C.), 1227 W. Walnut, Stockton, Calif.

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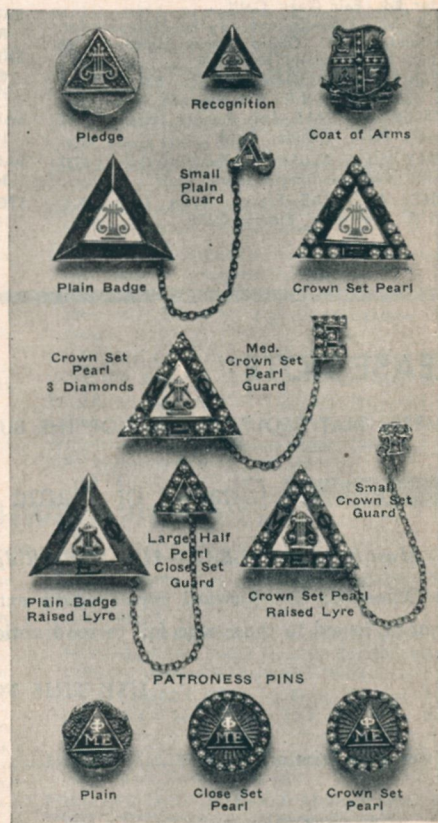
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1961-62  
 Alumnae Chapters

CALENDAR

N.E.O. Address: 1139 N. Ridgewood, Wichita 8, Kan.  
 National Editor Address: 532 S.E. Fifth, Apt. A, Minneapolis 14, Minn.

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

NOVEMBER 1: DEADLINE for ordering stationery for fall delivery.

NOVEMBER 13: Founders Day. Treasurer: Send voluntary contribution of 58c 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.) Elect convention delegate and alternate.

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

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

APRIL 1: DEADLINE for ordering stationery for spring delivery.

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

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

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

July 15—October issue of *The Triangle*

October 15—January issue of *The Triangle*

December 15—March issue of *The Triangle*. Deadline for required newsletter.

March 1—May issue of *The Triangle*



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*BELIEVE in Music, the noblest of all the arts, a source of much that is good, just, and beautiful; in Friendship, marked by love, kindness, and sincerity; and in Harmony, the essence of a true and happy life. I believe in the sacred bond of Sisterhood, loyal, generous, and self-sacrificing, and its strength shall ever guide me in the path that leads upward toward the stars.—RUTH JANE KIRBY, Omega.*